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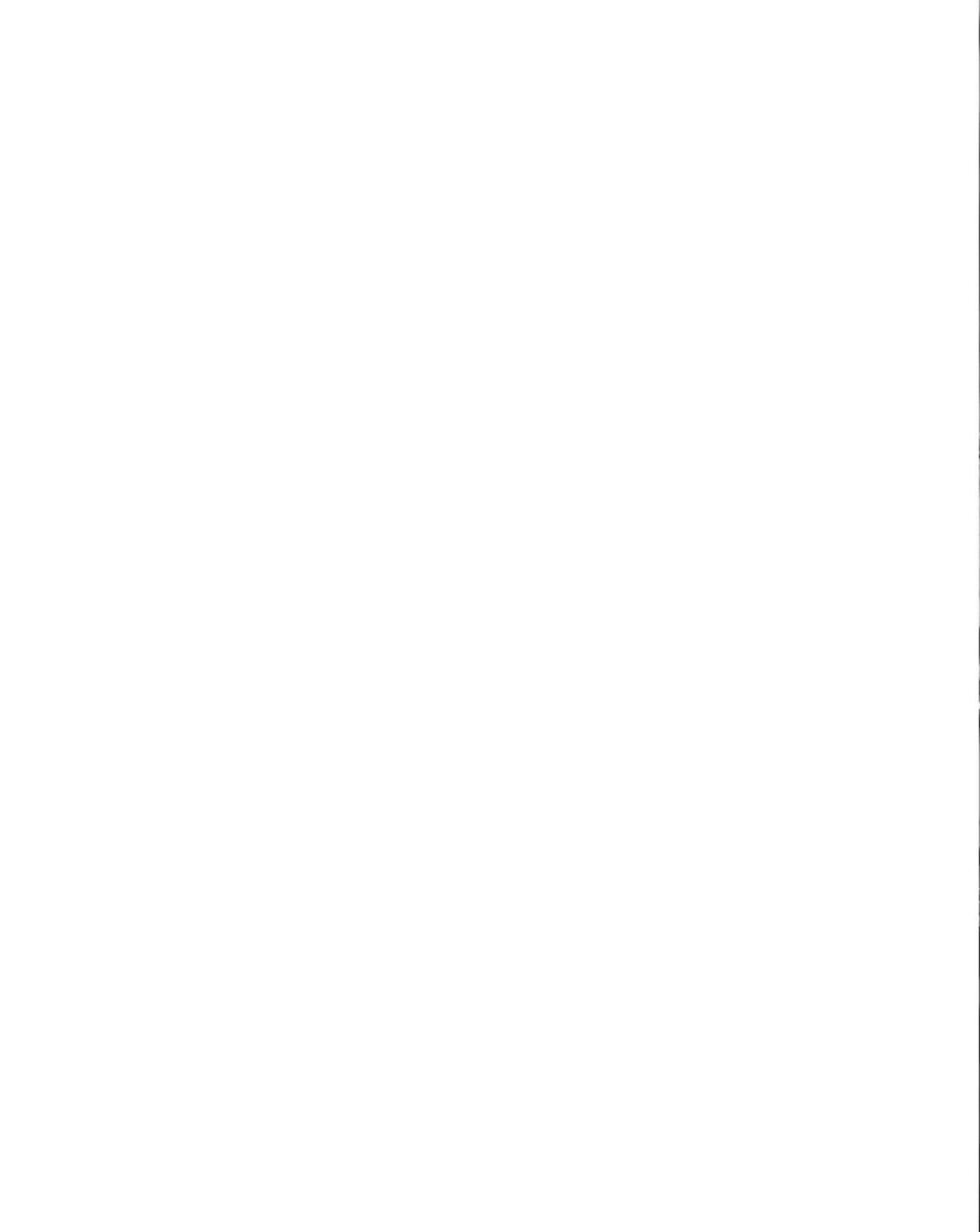
UGC

NET | SET | JRF

ENGLISH

PAPER II

2021



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NTA

UGC

NET | SET | JRF

ENGLISH

PAPER II

2021

 Pearson

Vineet Pandey

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*Dedicated to my elder brother Navneet Singh who
is not only a brother but a true 'guru' guiding me
to cherish humanity.*

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PREFACE

I am delighted to present the first edition of a much needed book—Pearson's *NTA UGC NET/SET/JRF Paper II - English* which will effectively become a handbook for NET, SET, SLET, CUCET and various university entrance exams. This book, that has been prepared after close examination of previous years' papers to understand the examination pattern, will be a panacea for students appearing in those exams. It consists of all requirements of students giving them comprehensive content to save their time with effective method of learning. This is based on the latest syllabus and all the efforts have been made to enlist each important topic.

Some basic units and topics have been written by avoiding unnecessary details and putting emphasis only on direct questions and their explanations.

I have spent maximum time to work on literary theory, cultural studies, postcolonial literature, aspects of language and English language teaching.

In British poetry and drama, literary criticism, and world literature portions, I have researched on latest questions asked in the examination.

Literature is like an ocean and it's impossible to sum up everything in books. Sincere efforts have been applied to make it into a reliable source for students to minimize their preparation time while providing maximum information in exam targeted manner. All suggestions are most welcome and will be helpful in improving this book further.

Vineet Pandey

ACKNOWLEDGEMENT

This book is a result of many people standing by my side helping, motivating and guiding me. Thanks to the Pearson editorial team for their support and guidance, without them this book would not have been possible.

I extend my heartfelt thanks to Deeksha Tripathi, Shweta Pandey, Abhishek Pandey, Amit Pandey, Mrs Shweta Navneet Singh, Sarwan Singh, Piyush Godara, Manish and my entire team.

I would like to thank you Papa for bringing me in this field and showing me the future, and Mummy it was you who made me strong and confident like yourself.

I cannot move further without thanking Mr Anurag Sharma and Aishwarya Lakshmi—my friends and motivators, Tiger—my love, my kid, and all my students who have done amazing contribution in supporting me.

I may have forgotten some names here. I wish to express my love and regard towards all those who have helped me directly or indirectly in the making of this book.

Vineet Pandey

ABOUT THE AUTHOR

Vineet Pandey was an Assistant Professor at the University of Delhi. He's a well known name in the UGC NET/JRF field at present. He has qualified NET several times with two times JRF and multiple times SET/SLET examination. He has a hands-on understanding of the pattern and problems of students in passing these examinations. His ground study and analysis made him perfect in this field and he has given seven NET toppers with a huge number of success through his YouTube classes. He hails from a small town and has faced all the problems faced by students studying in remote areas with less opportunities which makes him special as he assimilates the problems of students and solves them.



EXAM ANALYSIS

In recent years, we have seen a drastic change in the examination pattern. The biggest issue in UGC NET exam is that syllabus is not properly detailed. For example, when the syllabus mentions Drama as a topic, it means all the literature written in this genre in the English language, which further implies that Indian drama in English translation can also be asked. This has happened in previous years' examinations as well. In order to avoid confusion of reading too many texts from the endless list of literatures from around the world, I go by a basic rule which is: 'Read unknown works of known writers and known works of unknown writers'.

While reading British history, students must remember that chronology is most important. Names of eminent writers, their birth and death years, and publication years of famous books along with opening and ending lines are very important.

While going through English in India and Aspects of Language units, remember abbreviations, important commissions and schools of thoughts significant to language acquisition theories.

Literary theory has always scared students; here, I have tried to make it easy and comprehensible for all the students by using simple language.

Why I Chose to Write This Book?

Literature in India has been introduced in schools and colleges and becomes the first direct connection through prescribed syllabus. There are around 46 central universities, 150+ state universities and 500+ deemed or autonomous universities. This has given us a great variety in literature, but that also generates the biggest problems. In reality, no university syllabus alone is enough to be a good base for NET examination and most of the students rely solely on that. This is the reason students find themselves clueless, not knowing what to read and from where to read.

With plethora of content available to students both offline and online, it becomes difficult for them to decide the best resource for their exam preparation. With the right balance of theory and practice questions, I sincerely hope this book proves as a single point of reference and helps the students score high in the examination.

All suggestions are most welcome and will be helpful in improving this book further.

How to prepare for UGC NET examination?

Any fresher student appearing in this examination should follow some basic rules before starting to prepare.

- Read British history from two or three sources and use this Pearson handbook to find out important facts, points and details. Make short notes in this book by using pencils and highlighters as you just have to mark points and facts and rewrite those in your notebook.
- After completing British history, solve the MCQs given after every unit and use pencil to mark. Once done with it, erase your own markings and reattempt the MCQs after a revision of the unit. Keep doing it till you get good results.
- Literary criticism and literary theory are two topics that should be read after British poetry and drama. Some students start reading everything side by side without finding a connection in those topics. In criticism, focus on opinions and rules made by those philosophers, and in literary theory, terminologies, their coinage and their meaning play a vital role in the examination. Set an order in literary genre and make a list of their thinkers. Mark the publications of important books on literary theory.
- We have summarized the requirements of the syllabus in all the units, but it would be beneficial if students keep any book on history of English literature for reference. It will give them enough understanding of specific periods.
- Cultural studies is a unit that's introduced recently and a good number of questions are being asked from this section in the recent years' examinations.
- A good amount of research has gone into writing the 'Research Methods and Materials in English' unit.
- NET exam has a system of asking questions randomly from any topic. Hence, I would suggest students to stay updated with latest awards, publications and literary trends.

Lastly, remember that practice makes you perfect. So, do not leave any stone unturned and be ready to burn midnight oil if you seek success in this examination. Best wishes to you all.

NTA UGC NET 2020 Paper II English

Shift 1

- The deductive method differs from the inductive method in drawing its conclusions from
 - verification
 - particular instances
 - applications
 - general truths
- Which one of the following journals publishes articles related to critical theory exclusively?
 - Salmagundi*
 - Diacritics*
 - Callaloo*
 - Grand Street*
- Which one of the following assumptions best expresses the position of Post-Structuralist criticism?
 - Definite structures underlie empirical events.
 - Language is representational.
 - Apprehension of reality is a construct.
 - Knowledge operates according to procedures that are axiomatic.
- Which one of the following is correct about Saussure's analysis of language?
 - La langue is the system of a language.
 - Parole focuses on language as a system at a particular time.
 - La langue is the particular instance of speech and writing.
 - Parole is the study of language over a period of time.
- Who among the following theorists particularly emphasized the social and historical dimensions of a text's reception?
 - Wolfgang Iser
 - Stanley Fish
 - Hans Robert Jauss
 - Pierre Bourdieu
- Which one among the following is a set of the Meta-physical Poets?
 - John Dryden, George Herbert, and Alexander Pope
 - Henry Vaughan, John Dryden, and John Donne
 - John Donne, Henry Vaughan, and Andrew Marvel
 - Samuel Johnson, T.S. Eliot and Herbert Grierson
- Which one of the following statements is true about Aristotle's poetics?
 - He asserted the value of poetry by integrating rhetoric and imitation (mimesis).
 - He asserted the value of poetry by focusing on both rhetoric and imitation (mimesis).
 - He asserted the value of poetry by giving preference to rhetoric over imitation (mimesis).
 - He asserted the value of poetry by focusing on imitation (mimesis) rather than rhetoric.
- Who said of the blank verse, quoting an unnamed critic, that it is '...verse only to the eye', adding further that it 'has neither the easiness of prose, nor the melody of numbers'?
 - John Dryden
 - Alexander Pope
 - Samuel Taylor Coleridge
 - Samuel Johnson
- Poetry according to Sir Philip Sidney is of three kinds. They are
 - religious, dramatic, romantic
 - classical, romantic, neo-classical
 - philosophical, imaginative, narrative
 - religious, philosophical, imaginative
- In *Anxiety of Influence* which of the following definitions is given by Harold Bloom to explain the term 'clinamen'?
 - poetic hyperbole
 - poetic misprision
 - poetic sublime
 - poetic supplement
- Who among the following is known to have popularized the term 'glocalization'?
 - Ronald Robertson
 - Francis Fukuyama
 - John Urry
 - John Tomlinson
- Who among the following coined the dictum, 'the medium is the message'?
 - Raymond Williams
 - Erving Goffman
 - Marshall McLuhan
 - John Fiske
- Who among the following presented the concept of 'multi-accentuaity' of the sign, saying that signs possess an 'inner dialectical quality' and 'evaluative accent'?
 - Roland Barthes
 - Stuart Hall
 - Jacques Derrida
 - Vaentin Voloshinov

14. On December 11, 1823, Rammohan Roy addressed a letter to the British authority which pleaded for modern western education and is considered historically important for the introduction of English education in India. Who was the letter addressed to?
 (a) Lord Amherst (b) Lord Minto
 (c) Lord Macaulay (d) Lord Bentick
15. Which British administrator sought 'to make everything as English as possible in a country which resembles England in nothing', as recorded by Sir Thomas Munro?
 (a) Lord Bentick (b) Lord Hastings
 (c) Lord Cornwallis (d) Lord Wellesley
16. Who among the following was the first Director of the Central Institute of English and Foreign Languages, Hyderabad (now EFL University)?
 (a) Prof V. K. Gokak (b) Prof C. D. Narasimhaiah
 (c) Prof C. J. Daswani (d) Prof K. R. S. Iyengar
17. Which one of the following best explains the term 'paralanguage'?
 (a) The ways in which people mask what they mean by the words they use
 (b) The ways in which people show what they mean other than by the words they use
 (c) The ways in which words carry meanings unintended by the speaker
 (d) The ways in which the silence underlying speech communicates wrong meanings
18. Which two of the following oppositions are best evoked by Hamlet's utterance - 'To be or not to be'?
 (A) between life and death
 (B) between action and emotion
 (C) between affirmation and confirmation
 (D) between doing and abstaining from doing
 Choose the correct answer from the options given below.
 (a) A and D only (b) B and D only
 (c) C and A only (d) D and C only
19. Who among the following linguists proposed the terms, 'competence' and 'performance'?
 (a) Noah Webster (b) Steven Pinker
 (c) Roman Jakobson (d) Noam Chomsky
20. Which one of these statements defines the scope of semiotics?
 (a) Semiotics studies the sound systems of a language.
 (b) Semiotics is a study of sign systems.
 (c) Semiotics studies human sign system only.
 (d) Semiotics is a study of non-human sign systems only.
21. Which according to Thomas Hobbes is the only 'science' God has bestowed on mankind, that informs the structure of his monumental work *Leviathan*?
 (a) Astronomy (b) Architecture
 (c) Occult sciences (d) Geometry
22. As mentioned in 'My First Acquaintance with Poets' which poet does William Hazlitt describe as the 'only person I ever knew who answered the idea of a man of genius'?
 (a) Coleridge (b) Wordsworth
 (c) Byron (d) Shelley
23. Which one of the following essays holds that 'As a method, realism is a complete failure'?
 (a) Virginia Woolf, *The Mark on the Wall*
 (b) Oscar Wilde, *The Decay of Lying*
 (c) D.H Lawrence, *Why the Novel Matters*
 (d) Mary McCarthy, *My Confession*
24. Which of the following novels is structured into a poem of 999 lines, preceded by a Foreword, followed by a Commentary and an Index?
 (a) *Ragtime*
 (b) *Pale Fire*
 (c) *The Inner Side of the Wind*
 (d) *Hourglass*
25. Which among the following novels includes a questionnaire for the reader such as 'Do you like the story so far? Yes () No()'?
 (a) *Mantissa* by John Fowles
 (b) *Watertand* by Graham Swift
 (c) *Snow White* by Donald Barthelme
 (d) *If on a Winter's Night a Traveller* by Italo Calvino
26. What is the subject of Ivan's controversial essay in *Brothers Karamazov*?
 (a) Transubstantiation (b) The evils of clergy
 (c) The Eucharist (d) Ecclesiastical courts
27. Which one of the following Sherlock Holmes stories refers to a significant event in English history?
 (a) *The Musgrove Ritual*
 (b) *The Speckled Band*
 (c) *The Solitary Cyclist*
 (d) *The Red-Headed League*
28. Harold Skimpole is a character in
 (a) *Bleak House* (b) *Dombey and Son*
 (c) *Great Expectations* (d) *Oliver Twist*
29. Who is the author of *A Fragment* (1819), one of the earliest vampire stories in English?
 (a) P. B. Shelley (b) Lord Byron
 (c) Bram Stoker (d) Mary Shelley

30. Lala Kanshi Ram is a character in
 (a) Arun Joshi's *The Apprentice*
 (b) Chaman Nahal's *Azadi*
 (c) Anita Desai's *Fire on the Mountain*
 (d) Kamala Markandaya's *A Handful of Rice*
31. Which of the following poems by Philip Larkin deals with the trauma of a rape victim who says 'Even so distant. I can taste the grief'?
 (a) *Deceptions* (b) *Faith Healing*
 (c) *Sad Steps* (d) *Wild Oats*
32. In which of the Bog poems does Seamus Heaney speak about the 'perishable treasure' of a body 'Murdered, forgotten, nameless, terrible'?
 (a) *Bog Queen* (b) *Grauballe Man*
 (c) *Punishment* (d) *Strange Fruit*
33. Which book of *Paradise Lost* incorporates the speech rhythms of Adam and Eve's marital quarrel?
 (a) Book 4 (b) Book 6
 (c) Book 7 (d) Book 9
34. Who among the following wrote *Mazeppa*, a long narrative poem about a seventeenth-century military leader of Ukraine?
 (a) William Cowper (b) Lord Byron
 (c) P. B. Shelley (d) S. T. Coleridge
35. Which one of the following statements is appropriately true of Harold Pinter's plays?
 (a) Menace is in the air and it leads to bloody violence.
 (b) Menace is in the air and it is realized through the female characters.
 (c) Menace is in the air, but it is not pinned down, or explained.
 (d) Menace is in the air and anarchy follows in a systematic manner.
36. To which mythological character is Faustus compared in the prologue of *Dr. Faustus*?
 (a) Perseus (b) Theseus
 (c) Icarus (d) Achilles
37. Who makes the following speech in Samuel Beckett's *Waiting for Godot*?
 'Astride of a grave and a difficult birth. Down in the hole, lingeringly, the grave-digger puts on the forceps,'
 (a) Estragon (b) Lucky
 (c) Vladimir (d) Pozzo
38. Which of the following are the major themes in William Congreve's *The Way of the World*?
 (a) Jealousy and revenge
 (b) Love and intrigue
 (c) Intrigue and death
 (d) Love and loyalty
39. What game do the characters play in Act II of Harold Pinter's *The Birthday Party*?
 (a) A game of chess (b) A game of cards
 (c) Blind man's buff (d) Musical chairs
40. *The Duchess of Malfi* is based on
 (a) a French romance (b) an Italian novella
 (c) a German fable (d) a Scottish chronicle
41. Which two of the following strictly follow the parameters of documentation prescribed by the eighth edition of the MLA Handbook?
 (A) Nunberg, Geoffrey, editor. *The Future of the Book*. U of California P, 1996.
 (B) Puig, Manuel. *Kiss of the Spider Woman*. Trans. Thomas Colchie. London: Vintage, 1991.
 (C) Nunberg, Geoffrey, ed. *The Future of the Book*. Berkeley: U of California P, 1996.
 (D) Puig, Manuel. *Kiss of the Spider Woman*. Translated by Thomas Colchie. Vintage Books, 1991.
- Choose the correct answer from the options given below.
 (a) A and B only (b) A and C only
 (c) A and D only (d) B and C only
42. A research hypothesis is
 (A) a proposition which is always true
 (B) a provisional explanation of anything
 (C) a theory which will be disproved by evidence
 (D) a statement which is assumed to be true for the sake of argument
- Choose the most appropriate answer from the options given below.
 (a) A and B only (b) B and C only
 (c) B and D only (d) A and C only
43. Which two of the following aspects are to be scrupulously followed to avoid the trap of plagiarism?
 (A) Subjectivity (B) Acknowledgement
 (C) Citation (D) Interpretation
- Choose the most appropriate answer from the options given below.
 (a) A and B only (b) A and C only
 (c) C and D only (d) B and C only
44. Which two texts among the following are linked to literary feminism?
 (A) *A Small Place* (B) *The Yellow Wallpaper*
 (C) *Emma* (D) *A Room of One's Own*
- Choose the correct answer from the options given below.
 (a) A and D only (b) C and D only
 (c) B and D only (d) A and C only

45. Who among the following feminist theorists posited a separate realm of female experience captured in a style of writing different from men's?
 (A) Elaine Showalter
 (B) Luce Irigaray
 (C) Kate Millett
 (D) Simone de Beauvoir
 (E) Helene Cixous
- Choose the correct answer from the options given below.
 (a) A, C and D only (b) B and D only
 (c) C, D and E only (d) B and E only
46. Which of these statements describe correctly the basic assumption of Structuralism?
 (A) Structuralism is concerned with signs and signification.
 (B) A structuralist theory considers only verbal conventions and codes.
 (C) Structuralism began in the works of Jacques Derrida that influenced the 20th-century literary criticism.
 (D) Structuralism challenges the long-standing belief that literature reflects a given reality.
 (E) All signs are arbitrary but without them we cannot comprehend reality.
- Choose the correct answer from the options given below.
 (a) A, C and E only (b) A, D and E only
 (c) A, B and C only (d) A, B and E only
47. Which two terms among the following are associated with formalist criticism?
 (A) Aura (B) Actant
 (C) Narratee (D) Defamiliarization
 (E) Foregrounding
- Choose the correct answer from the options given below.
 (a) A and C only (b) B and D only
 (c) B and C only (d) D and E only
48. Who among the following believed that rhyme is not an integral part of poetry?
 (A) William Wordsworth
 (B) Horace
 (C) Samuel Daniel
 (D) Philip Sidney
- Choose the most appropriate answer from the options given below.
 (a) A and C only (b) B and D only
 (c) A and D only (d) D and C only
49. Who among the following are the two great masters of the French language that T. S. Eliot contrasts with Dryden and Milton in *The Metaphysical Poets*?
 (A) Francois Villon (B) Jean Racine
 (C) Charles Baudelaire (D) Arthur Rimbaud
- Choose the correct answer from the options given below.
 (a) A and C only (b) A and D only
 (c) B and C only (d) B and D only
50. Which two terms from among the following are specifically linked to the work of Pierre Bourdieu?
 (A) Habitus (B) Consciousness
 (C) Desire (D) Distinction
- Choose the correct answer from the options given below.
 (a) A and C only (b) A and D only
 (c) B and D only (d) C and D only
51. Macaulay's Minute of 1835 sought to
 (A) promote European literature and science among the natives.
 (B) impart knowledge of English literature and science through translated texts.
 (C) encourage branches of native learning by more useful studies.
 (D) stop expenditure on the publication of oriental works and spend funds only on English education.
- Choose the correct answer from the options given below.
 (a) A and D only (b) B and D only
 (c) A and C only (d) B and C only
52. Which two of the following statements are applicable to 'metalanguage'?
 It is
 (A) a technical language which describes the properties of language.
 (B) known as a 'first-order' language.
 (C) a 'second-order' language that replaces a 'first-order' language with metaphors.
 (D) a 'second-order' language.
- Choose the correct answer from the options given below.
 (a) A and B only (b) C and D only
 (c) A and D only (d) B and C only
53. 'Hari wrote a poem on the mountains'. Which two of the following are admissible statements about the above sentence?
 (A) The sentence is an example of lexical ambiguity.
 (B) The sentence is an example of structural ambiguity.

(C) The sentence involves two deep structures.
 (D) The sentence involves two surface structures.
 Choose the correct answer from the options given below.

- (a) A and B only (b) B and C only
 (c) B and D only (d) C and D only

54. Which two of the following events are described in Samuels Pepys's *Diary*?

- (A) The Plague in London
 (B) The Great Fire of London
 (C) The War of Spanish Succession
 (D) Essex Rebellion

Choose the correct answer from the options given below.

- (a) A and B only (b) A and C only
 (c) B and C only (d) B and D only

55. Which two of the following inspired the rise of the periodical essay?

- (A) Robert Burton
 (B) Francois Rabelais
 (C) Francis Bacon
 (D) Michel de Montaigne

Choose the most appropriate answer from the options given below.

- (a) C and A only (a) A and B only
 (b) C and D only (c) B and D only

56. Which two of the following works does Walter Pater regard as examples of 'great art' in his essay 'Style'?

- (A) *Iliad* (B) *The Divine Comedy*
 (C) *Les Miserables* (D) *Faust*

Choose the **most** appropriate answer from the options given below.

- (a) A and B only (b) A and D only
 (c) B and C only (d) B and D only

57. According to his essay 'Civil Disobedience', what two things did Thoreau learn from the night he spent in jail?

- (A) He concluded that the State is ultimately weak.
 (B) He realized that captivity inspires courage.
 (C) He realized that the neighbours are only friends during good times.
 (D) He concluded that captivity brings wisdom about human affairs.

Choose the correct answer from the options given below.

- (a) A and B only (b) A and C only
 (c) A and D only (d) C and D only

58. Which two of the following are the titles of the sections in Thomas De Quincey's *The English Mail - Coach*?

- (A) *The Glory of Mobility*
 (B) *The Vision of Sudden Death*
 (C) *The Glory of Motion*
 (D) *The Vision of Unexpected Truth*

Choose the correct answer from the options given below.

- (a) A and B only (b) A and D only
 (c) B and C only (d) B and D only

59. Which two of the following books are explorations of the art of the novel by novelists?

- (A) *The Brief Compass*
 (B) *The Naive and the Sentimental Novelist*
 (C) *The Visionary Company*
 (D) *Testaments Betrayed*

Choose the most appropriate answer from the options given below.

- (a) A and B only (b) A and C only
 (c) B and C only (d) B and D only

60. The lives of which of the following writers have been the subject matter of novels by Anthony Burgess?

- (A) Milton (B) Marlowe
 (C) Shelley (D) Keats

Choose the correct answer from the options given below.

- (a) A and B only (b) A and D only
 (c) B and C only (d) B and D only

61. Which two rivers are mentioned by Andrew Marvell at the beginning of *To His Coy Mistress*?

- (A) The Ganges (B) Thames
 (C) Humber (D) The Jhelum

Choose the correct answer from the options given below.

- (a) A and D only (b) A and B only
 (c) A and C only (d) B and C only

62. Which two poems in the following list are examples of dramatic monologue?

- (A) Alfred Tennyson, *Ulysses*
 (B) Philip Larkin, *Church Going*
 (C) Carol Ann Duffy, *Medusa*
 (D) Katherine Philips, *A Married State*

Choose the correct answer from the options given below.

- (a) A and D only (b) B and C only
 (c) C and D only (d) A and C only

63. Which two of the following poems are by Robert Browning?

- (A) *Locksley Hall*
 (B) *The Pied Piper of Hamelin*
 (C) *The Lady of Shalott*
 (D) *Two in the Campagna*

Choose the correct answer from the options given below.

- (a) A and D only (b) B and C only
 (c) A and C only (d) B and D only

64. Which two of the following dramatists are associated with the Epic Theatre?

- (A) Fernando Arrabal (B) Bertolt Brecht
 (C) Arnolt Bronnen (D) James Saunders

Choose the correct answer from the options given below.

- (a) A and B only (b) B and C only
 (c) A and D only (d) B and D only

65. Which two characters/speakers among the following exhibit the studious abstraction of scholars?

- (A) Shylock (B) Hamlet
 (C) Il Penseroso (D) Mosca

Choose the correct answer from the options given below.

- (a) A and D only (b) B and C only
 (c) C and D only (d) A and C only

66. Match List I with List II

List I (Terms)	List II (Theorists)
(A) arche-écriture	I. Julia Kristeva
(B) cyborg	II. Donna Haraway
(C) genotext	III. Friedrich Schleiermacher
(D) hermeneutic circle	IV. Jacques Derrida

Choose the **correct** answer from the options given below.

- (a) A - IV, B - II, C - I, D - III
 (b) A - III, B - I, C - II, D - IV
 (c) A - III, B - II, C - IV, D - I
 (d) A - IV, B - I, C - II, D - III

67. Match List I with List II

List I (Terms)	List II (Theorists)
(A) Superreader	I. Michel Foucault
(B) Biopower	II. Mikhail Bakhtin
(C) Bricolage	III. Michael Riffaterre
(D) Chronotope	IV. Claude Levi-Strauss

Choose the **correct** answer from the options given below.

- (a) A - III, B - II, C - IV, D - I
 (b) A - III, B - I, C - IV, D - II
 (c) A - IV, B - I, C - III, D - II
 (d) A - II, B - I, C - IV, D - III

68. Match List I with List II

List I (Critics)	List II (Text)
(A) Horace	I. <i>A Defence of Rhyme</i>
(B) John Dryden	II. <i>Timber: or, Discoveries</i>
(C) Samuel Daniel	III. <i>Ars Poetica</i>
(D) Ben Jonson	IV. <i>Of Dramatic Poesy</i>

Choose the correct answer from the options given below.

- (a) A - II, B - I, C - IV, D - III
 (b) A - III, B - IV, C - II, D - I
 (c) A - III, B - IV, C - I, D - II
 (d) A - II, B - IV, C - I, D - III

69. Match List I with List II

List I (Author)	List II (Text)
(A) Michel de Certeau	I. <i>Distinction</i>
(B) John Fiske	II. <i>Betiding the Romance</i>
(C) Pierre Bourdieu	III. <i>Understanding Popular Culture</i>
(D) Janice Rad way	IV. <i>The Practice of Everyday Life</i>

Choose the correct answer from the options given below.

- (a) A - IV, B - I, C - II, D - III
 (b) B - III, C - IV, D - I, A - II
 (c) A - IV, B - III, C - I, D - II
 (d) B - III, C - I, D - IV, A - II

70. Match List I with List II

List I (Linguist)	List II (Concept)
(A) Paul Grice	I. language death
(B) Edward Sapir	II. linguistic signs
(C) Ferdinand de Saussure	III. linguistic relativity
(D) Nancy Dorian	IV. cooperative principle

Choose the **correct** answer from the options given below.

- (a) A - I, B - III, C - II, D - IV
 (b) A - IV, B - III, C - II, D - I
 (c) A - III, B - IV, C - I, D - II
 (d) A - III, B - IV, C - II, D - I

71. Match List I with List II

List I (Word Borrowed)	List II (Source Indian Language)
(A) mongoose	I. Tamil
(B) loot	II. Malayalam
(C) curry	III. Hindi/ Urdu
(D) betel	IV. Marathi

Choose the **correct** answer from the options given below.

- (a) A - IV, B - III, C - I, D - II
- (b) A - IV, B - II, C - I, D - III
- (c) A - II, B - III, C - IV, D - I
- (d) A - II, B - I, C - IV, D - III

72. Match List I with List II

List I (Essayist)	List II (Essay)
(A) George Orwell	I. <i>On the Artificial Comedy of the Last Century</i>
(B) Michel de Montaigne	II. <i>Why I Write</i>
(C) Charles Lamb	III. <i>A Modest Proposal</i>
(D) Jonathan Swift	IV. <i>On the Cannibals</i>

Choose the **correct** answer from the options given below.

- (a) A - III, B - IV, C - III, D - I
- (b) A - II, B - IV, C - I, D - III
- (c) A - IV, B - III, C - II, D - I
- (d) A - II, B - III, C - I, D - IV

73. Match List I with List II

List I (Author)	List II (Text)
(A) Thomas Pynchon	I. <i>G.</i>
(B) Howard Jacobson	II. <i>V</i>
(C) Anthony Burgess	III. <i>J</i>
(D) John Berger	IV. <i>M/F</i>

Choose the **correct** answer from the options given below.

- (a) A - II, B - IV, C - I, D - III
- (b) A - II, B - III, C - IV, D - I
- (c) A - II, B - III, C - I, D - IV
- (d) A - IV, B - III, C - I, D - II

74. Match List I with List II

List I (Lines)	List II (Poems)
(A) 'Monuments of unaging intellect'	I. <i>Leda and the Swan</i>
(B) 'In the foul rag-and-bone shop of the heart'	II. <i>Adam's Curse</i>
(C) 'So mastered by the brute blood of the air'	III. <i>Sailing to Byzantium</i>
(D) 'As weary-hearted as that hollow moon'	IV. <i>The Circus Animals' Desertion</i>

Choose the **correct** answer from the options given below;

- (a) A - III, B - IV, C - II, D - I
- (b) A - III, B - II, C - IV, D - II
- (c) A - III, B - IV, C - I, D - II
- (d) A - II, B - I, C - IV, D - III

75. Match List I with List II

List I (Author)	List II (Work)
(A) John Keats	I. <i>Alastor</i>
(B) William Wordsworth	II. <i>Songs of Experience</i>
(C) P. B. Shelley	III. <i>Lamia</i>
(D) William Blake	IV. <i>The Excursion</i>

Choose the **correct** answer from the options given below.

- (a) A - III, B - I, C - IV, D - II
- (b) A - III, B - IV, C - I, D - II
- (c) A - I, B - IV, C - III, D - II
- (d) A - IV, B - II, C - I, D - III

76. Arrange the following terms in the chronological order of emergence.

- (A) Heresy of Paraphrase
- (B) Stream of Consciousness
- (C) Practical Criticism
- (D) Defamiliarization

Choose the **correct** answer from the options given below.

- (a) D, B, C, A
- (b) B, D, A, C
- (c) B, D, C, A
- (d) D, C, B, A

77. Arrange the following critical works in their chronological order of publication.

- (A) *Preface to Lyrical Ballads*
- (B) *A Defence of Rhyme*
- (C) *Life of Cowley*
- (D) *The Frontiers of Criticism*

Choose the **correct** answer from the options given below.

- (a) A, C, B and D
- (b) B, A, C and D
- (c) B, C, A and D
- (d) C, A, D and B

78. Arrange the following in the chronological order of publication.

- (A) *Aspects of the Theory of Syntax*
- (B) *Course in General Linguistics*
- (C) *Semiotics and the Philosophy of Language*
- (D) *How to Do Things with Words*

Choose the **correct** answer from the options given below.

- (a) D, B, A, C
- (b) C, B, A, D
- (c) B, D, A, C
- (d) B, A, D, C

79. Arrange the following in the chronological order of publication.
- (A) *Advancement of Learning*
 (B) *The Origin of Species*
 (C) *On Heroes and Hero Worship*
 (D) *The Lives of the Poets*
- Choose the **correct** answer from the options given below.
- (a) D, A, C, B (b) D, A, B, C
 (c) A, D, C, B (d) A, D, B, C
80. Arrange the following 18th-century magazines in the chronological order of publication.
- (A) *The Critical Review*
 (B) *The Monthly Review*
 (C) *The Gentleman's Magazine*
 (D) *The Rambler*
- Choose the **correct** answer from the options given below.
- (a) A, D, B, C (b) D, A, B, C
 (c) B, A, C, D (d) C, B, D, A
81. Arrange the following in the chronological order of publication.
- (A) *Crome Yellow*
 (B) *Sons and Lovers*
 (C) *Mrs Dalloway*
 (D) *A Portrait of the Artist as a Young Man*
- Choose the **correct** answer from the options given below.
- (a) B, A, D, C (b) A, B, D, C
 (c) A, C, B, D (d) B, D, A, C
82. Arrange the following women novelists in the chronological order (by date of birth).
- (A) Anne Bronte (B) Jane Austen
 (C) Ann Radcliffe (D) Fanny Burney
 (E) Maria Edgeworth
- Choose the **correct** answer from the options given below.
- (a) B, A, D, C, E (b) C, D, B, E, A
 (c) D, C, E, B, A (d) A, B, C, E, D
83. Arrange the following authors in the chronological order of their birth.
- (A) Oscar Wilde (B) William Langland
 (C) Geoffrey Chaucer (D) John Dryden
 (E) Alexander Pope
- Choose the **correct** answer from the options given below.
- (a) B, C, D, E, A (b) A, B, C, E, D
 (c) B, C, D, A, E (d) C, B, A, D, E
84. Arrange the following plays in their chronological order
- (A) *The Country Wife*
 (B) *Cymbeline*
 (C) *The Spanish Tragedy*
 (D) *The Rivals*
- Choose the **correct** answer from the options given below.
- (a) B, A, C, D (b) B, C, D, A
 (c) C, B, A, D (d) C, A, B, D
85. Arrange the following plays in the chronological order of publication.
- (A) *All for Love*
 (B) *Venice Preserved*
 (C) *The School for Scandal*
 (D) *The Country Wife*
- Choose the **correct** answer from the options given below.
- (a) B, C, A, D (b) D, A, B, C
 (c) C, B, D, A (d) A, D, C, B
86. Given below are two statements: one is labelled as **Assertion A** and the other is labelled as **Reason R**
- Assertion A:** Research methods are a range of tools that are used for different types of inquiry.
- Reason R:** The tools used in research are products of the situations in which they are applied. In light of the above statements, choose the **correct** answer from the options given below.
- (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
87. Given below are two statements: one is labelled as **Assertion A** and the other is labelled as **Reason R**
- Assertion A:** Signs are never neutral or Innocent.
- Reason R:** In all cases signs are organized into systems that convey some meaning.
- In light of the above statements, choose the **correct** answer from the options given below.
- (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

88. Given below are two statements.

Statement I: Consumption is an outcome of self-interest and a maximization of personal pleasure.

Statement II: There are strong correlations between social status and such things as housing styles, musical tastes and food preferences.

In light of the above statements, choose the **correct** answer from the options given below.

- (a) Both Statement I and Statement II are true
- (b) Both Statement I and Statement II are false
- (c) Statement I is correct but Statement II is false
- (d) Statement I is incorrect but Statement II is true

89. Given below are two statements.

Statement I: The Orientalists in British India were not sympathetic towards India's ancient learning.

Statement II: William Jones thought that in 'imagination', 'ratiocination', and philosophy, Indians were by no means inferior to Europeans.

In light of the above statements, choose the **correct** answer from the options given below.

- (a) Both Statement I and Statement II are true
- (b) Both Statement I and Statement II are false
- (c) Statement I is correct but Statement II is false
- (d) Statement I is incorrect but Statement II is true

90. Given below are two statements: one is labelled as **Assertion A** and the other is labelled as **Reason R**.

Assertion A: The introduction of English in India was primarily for the benefit and consolidation of British power.

Reason R: English catered to the social and economic aspirations of the emerging middle class and urban elites in India.

In light of the above statements, choose the **correct** answer from the options given below.

- (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

Direction for Questions 91–93: Read the given passage and answer the questions that follow Daybreak.

'At dawn she lay with her profile at that angle
Which, sleeping, seems the stone face of an angel;
Her hair a harp the hand of a breeze follows
To play, against the white cloud of the pillows.
Then in a flush of rose she woke, and her eyes were open,

Swimming with blue through the rose flesh of dawn,
From her dew of lips, the drop of one word
Fell, from a dawn of fountains, when she murmured
'Darling,' — upon my heart the song of the first bird.
'My dream glides in my dream,' she said, 'come true,
I waken from you to my dream of you.'
O, then my waking dream dared to assume
The audacity of her sleep. Our dreams
Flowed into each other's arms, like streams.'

—Stephen Spender

91. Which among the following best describes the lady's face as 'At dawn she lay...' asleep?

- (a) Her face appears to be that of a stone sculpture's.
- (b) The side-view of her face appears to be that of a sculpted angel's.
- (c) Her face appears to be that of a stone-angel.
- (d) The side-view of her face appears to be that of an angel's.

92. Match List I with List II

List I (The Item)	List II (What it is an example of)
(A) 'Her hair'	I. player
(B) 'pillows'	II. 'a harp'
(C) 'breeze'	III. 'rose'
(D) 'cheeks'	IV. 'cloud'

Choose the **correct** answer from the options given below.

- (a) A - I, B - II, C - IV, D - III
- (b) A - III, B - I, C - II, D - IV
- (c) A - II, B - IV, C - I, D - III
- (d) A - IV, B - III, C - I, D - II

93. Match List I with List II

List I (item)	List II (Whet it is an example of)
(A) 'Her hair a harp'	I. Simile
(B) 'the hand of a breeze'	II. Metaphor
(C) 'seems the stone face'	III. Oxymoron
(D) 'my waking dream'	IV. Synecdoche

Choose the **correct** answer from the options given below.

- (a) A - II, B - IV, C - I, D - III
- (b) A - IV, B - II, C - III, D - I
- (c) A - IV, B - III, C - II, D - I
- (d) A - I, B - IV, C - II, D - III

Direction for Questions 94–95: Read the given passage and answer the questions that follow.

Logic cannot have any empirical part; that is, a part in which the universal and necessary laws of thought should rest on grounds taken from experience; otherwise it would not be logic, i.e., a canon for the understanding or the reason, valid for all thought, and capable of demonstration. Natural and moral philosophy, on the contrary, can each have their empirical part since the former has to determine the laws of nature as an object of experience; the latter, the laws of the human will, so far as it is affected by nature: the former, however, being laws according to which everything does happen; the latter, laws according to which everything ought to happen. Ethics, however, must also consider the conditions under which what ought to happen frequently does not.

—Immanuel Kant

94. 'Logic cannot have any empirical part', because
- laws of thought are subjective.
 - it propounds laws whose applicability can be shown.
 - its laws are valid for all thought
 - its laws are valid for everyone's experience.
- Choose the most appropriate answer from the options given below.
- A and D only
 - B and C only
 - A and C only
 - B and D only
95. Based on the given passage which two of the following statements are correct?
- For natural philosophy, nature influences the laws.
 - For moral philosophy, nature is to be experienced.
 - Natural philosophy does not describe how things actually do happen.
 - Moral philosophy accounts for what should be,
- Choose the **correct** answer from the options given below.
- A and C only
 - B and D only
 - C and D only
 - A and D only

Direction for Questions 96–98: Read the given passage and answer the questions that follow.

'And the creature run from the cur?
There thou mightst behold the great image of authority:
a dog's obeyed in office. —
Thou rascal beadle, hold thy bloody hand!
Why dost thou lash that where? Strip thine own back;
Thou hotly lust'st to use her in that kind
For which thou whipp'st her. The usurer hangs the
cozener.

Through tatter'd clothes small vices do appear;
Robes and furr'd gowns hide all. Plate sin with gold,
And the strong lance of justice hurtless breaks;
Arm it in rags, a pigmy's straw doth pierce it.'

—*King Lear*

96. Who speaks these lines and to whom?
- Edgar to Lear
 - Goneril to Edgar
 - Lear to Gloucester
 - Gloucester to Lear
97. In the passage, the church officer is asked to whip his own back rather than the prostitute's because
- as a religious man he should punish himself for others' sins.
 - he at one time had lusted after her.
 - men like him make them prostitutes.
 - he does not have the authority to whip a woman.
98. The two sentences in the lines from 'Through tatter'd clothes....' to '...straw doth pierce it' deal with two foibles, (i) *vice* and (ii) *sin*. About these two, the speaker says that
- Vice* afflicts all but *sin* afflicts only the weak.
 - Sin* afflicts all but *vice* afflicts only the strong.
 - Sin* and *vice* are seen in both the weak and the strong.
 - Sin* and *vice* are palpable in the weak and impalpable in the strong.

Direction for Questions 99–100: Read the given passage and answer the questions that follow.

The surgeon deposited it in her arms. She imprinted her cold, white lips passionately on its forehead; passed her hands over her face; gazed wildly around; shuddered; fell back — and died. They chafed her breast, hands, temples; but the blood had stopped forever. They talked of hope and comfort. They had been strangers too long. 'It's all over, Mrs. Thingummy!', said the surgeon at last.

—Dickens, *Oliver Twist*

99. In the expression, 'passed her hands over her face', the 'face' is of
- the lady surgeon
 - the child
 - the nurse
 - the patient
100. The implication of 'they had been strangers too long' is
- Those who spoke of 'hope and comfort' had been strangers too long.
 - 'Hope' had been stranger to 'comfort' for too long.
 - 'Hope and comfort' had been stranger to the patient too long.
 - 'Hope and comfort' had been strangers to the surgeon, nurse and the patient too long.

ANSWER KEYS

- | | | | | | | | | | |
|---------|---------|---------|---------|---------|---------|---------|---------|---------|----------|
| 1. (d) | 2. (b) | 3. (c) | 4. (a) | 5. (c) | 6. (c) | 7. (d) | 8. (d) | 9. (d) | 10. (b) |
| 11. (a) | 12. (c) | 13. (d) | 14. (a) | 15. (c) | 16. (a) | 17. (b) | 18. (a) | 19. (d) | 20. (b) |
| 21. (d) | 22. (a) | 23. (b) | 24. (b) | 25. (c) | 26. (d) | 27. (a) | 28. (a) | 29. (b) | 30. (b) |
| 31. (a) | 32. (d) | 33. (d) | 34. (b) | 35. (c) | 36. (c) | 37. (c) | 38. (b) | 39. (c) | 40. (b) |
| 41. (c) | 42. (c) | 43. (d) | 44. (c) | 45. (d) | 46. (b) | 47. (d) | 48. (b) | 49. (c) | 50. (b) |
| 51. (a) | 52. (c) | 53. (b) | 54. (a) | 55. (c) | 56. (c) | 57. (b) | 58. (c) | 59. (d) | 60. (d) |
| 61. (c) | 62. (d) | 63. (d) | 64. (b) | 65. (b) | 66. (a) | 67. (b) | 68. (c) | 69. (c) | 70. (b) |
| 71. (a) | 72. (b) | 73. (b) | 74. (c) | 75. (b) | 76. (c) | 77. (c) | 78. (c) | 79. (c) | 80. (d) |
| 81. (d) | 82. (c) | 83. (a) | 84. (c) | 85. (b) | 86. (b) | 87. (a) | 88. (a) | 89. (d) | 90. (b) |
| 91. (b) | 92. (c) | 93. (a) | 94. (b) | 95. (d) | 96. (c) | 97. (c) | 98. (d) | 99. (d) | 100. (c) |

NTA UGC NET 2020 Paper II English

Shift 2

- Inductive method differs from deductive method in drawing its conclusion from
 - Verification
 - Particular instances
 - Applications
 - General truths
- Which of the following information has now been excluded while making an entry for a book in the 8th edition of MLA Hand book for Writers of Research Papers?
 - Year of publication
 - Place of publication
 - Name of the publisher
 - Omission of subtitle
- Which of the following journals deals with the analysis of only theoretical concepts?
 - Granta*
 - Manoa*
 - Boundary 2*
 - Arethusa*
- Which one of the following statements by Roman Jakobson is true about metaphor and metonymy?
 - Metaphor is alien to the continuity disorder whereas metonymy is alien to similarity disorder.
 - Metaphor is alien to the similarity disorder and metonymy to the continuity disorder.
 - Metaphor is alien to both similarity disorder and continuity disorder and metonymy is common to both.
 - Metaphor is common to both similarity disorder and continuity disorder but metonymy is alien to both.
- Who among the following theorists defines novel as 'a phenomenon multiform in style and variform in speech and voice'?
 - E. M. Forster
 - Henry James
 - Mikhail Bakhtin
 - Eric Auerbach
- Who among the following critics is said to have developed the notion of 'interpretive communities'?
 - Terry Eagleton
 - Jane Tompkins
 - Roland Barthes
 - Stanley Fish
- Metaphor differs from simile in that
 - a comparison in metaphor is usually explicit whereas in simile it is implicit.
 - a comparison in metaphor is usually implicit whereas in simile it is explicit.
 - neither metaphor nor simile is rooted in comparison.
 - simile involves superimposition while metaphor involves comparison.
- The two broad divisions of reality in Plato's theory of reality are
 - visible and assumable
 - intelligible and opinable
 - visible and intelligible
 - intelligible and shadows
- Who among the following called the 'Poetasters'. 'The rhyming friends'?
 - Lucan
 - Horace
 - Pindar
 - Plato
- Who among the following refutes Plato's charge that poets are liars, by arguing that the poet 'nothing affirms, and therefore never lieth'?
 - John Dryden
 - Philip Sidney
 - George Puttenham
 - Richard Hooker
- Who among the following coined the term, 'aesthetics'?
 - Arthur Danto
 - Alexander Baumgarten
 - Immanuel Kant
 - David Hume
- Who among the following drew attention to the role of print languages in enabling the rise and spread of nationalism?
 - Ernest Gellner
 - Charles Jenks
 - Benedict Anderson
 - Frederic Jameson
- Which one of the following captures accurately the view of Frankfurt School of Critical Theory?
 - The culture industries in still in their mass audiences a capacity to question and transform.
 - The culture industries engender passivity and conformity among their mass audiences.
 - Power and culture are two distinct modes of social articulation, separate from each other.
 - The analysis of culture should be divorced from politics and power relations.

14. Which of the following groups of words correctly states the stages of communication as envisioned by Stuart Hall in his essay 'Encoding, Decoding'?
- Production, transference, circulation, contact, reproduction
 - Production, circulation, realisation, consumption, reproduction
 - Production, circulation, distribution, consumption, reproduction
 - Production, dissemination, transference, consumption, reproduction
15. Who among the following held that 'the people of Hindustan' are 'a race of men lamentably degenerate and base, retaining but a feeble sense of moral obligation...?'
- Charles Wilkins
 - Thomas Macaulay
 - Charles Grant
 - David Hare
16. Which agency among the following made a distinction between the teaching of English as a skill and the teaching of English literature?
- The University Education Commission, 1948–49
 - The Secondary Education Commission, 1952–53
 - Indian Universities Commission, 1902
 - The Education Commission, 1964–66
17. Which agency among the following was of the view that 'use of English... divides the people into two nations, the few who govern and the many who are governed'?
- The Kunzru Committee (1955)
 - The Education Commission (1948)
 - The Education commission (1964-66)
 - The working Group (UGC) on Regional Languages (1978)
18. Who is the author of *The Complete Plain Words*?
- Samuel Jhonson
 - Daniel Jones
 - Ernest Gowers
 - Michael Everson
19. Who among the following has coined the term, 'genderlect'?
- Lydia Callis
 - Kate Burridge
 - Deborah Tannen
 - Mary Haas
20. 'Nice day again, isn't it?' This sentence is an example of
- Code-switching
 - Multiple negation
 - Phatic communication
 - Nominalization
21. Language allows us to talk about the things and events not present in immediate environment. Which of the following terms describes this property of language?
- Arbitrariness
 - Displacement
 - Productivity
 - Discreteness
22. In *Advancement of Learning*, Francis Bacon divides poetry into three divisions
- Philosophical, religious, imaginative
 - Epic, dramatic, lyrical
 - Narrative, representative, allusive
 - Odes, sonnets, eclogues
23. Which one of these essays by Ezra Pound defines an Image as 'that which presents an intellectual and emotional complex in an instant of time'?
- A Retrospect*
 - The Tradition*
 - The Renaissance*
 - How to Read*
24. Who wrote the essay *Naipaul's India and Mine* (1984) as a reply to V. S. Naipaul's *An Area of Darkness*?
- A. K. Ramanujan
 - Nissim Ezekiel
 - Nayantara Sahgal
 - Mahesh Dattani
25. Which of the following short stories by Jorge Luis Borges has its epigraph from *The Anatomy of Melancholy*?
- Borges and I*
 - Death and the Compass*
 - The Library of Babel*
 - The Garden of Forking Paths*
26. How does Christ respond to the Grand Inquisitor's accusations in *Brothers Karamazov*?
- He kneels before the Grand Inquisitor
 - He kisses the Grand Inquisitor on his lips
 - He begins to weep in remorse
 - He says. 'Mea culpa, mia culpa, mia maxima culpa'
27. In which short story does the narrator witness a consumptive young man named Mr. Shaynor recreate 'The Eve of St. Agnes' in a trance?
- E. M. Forster's *The Eternal Moment*
 - Rudyard Kipling's *Wireless*
 - Somerset Maugham's *The Creative Impulse*
 - Aldous Huxley's *The Bookshop*
28. Mr. Pumblechook is a character in
- Little Dorret*
 - Nicholas Nickleby*
 - Hard Times*
 - Great Expectations*
29. To which of these boarding schools is Jane Eyre sent by her aunt Mrs. Reed?
- Lowood School
 - Hailsham school
 - Abbey Mount
 - Greyfriar's School
30. Which of the following short stories by Edgar Allan Poe has a narrator who has a rival with the same name and uncanny physical resemblance?
- Hop-Frog*
 - William Wilson*
 - The System of Doctor Tarr and Professor Fether*
 - The Imp of the Perverse*

31. What does the titular Setebos in Robert Browning's *Caliban upon Setebos* refer to?
- The original name of Sycorax, Caliban's mother
 - The brutal god in whom Caliban believes
 - The name of the island in which Caliban lives
 - The monster whom Caliban is afraid of
32. Which of the following poems by Philip Larkin ends with the line 'Never such innocence again'?
- An Arundel Tomb*
 - MCMXIV*
 - This Be the Verse*
 - Aubade*
33. Which of the following is true in relation to Edmund Spenser's *Faerie Queene*?
- A letter addressed to Sir Walter Raleigh was prefixed to the 1590 edition of the poem.
 - A letter addressed to Sir Walter Raleigh was appended to the 1590 edition of the poem.
 - A letter addressed to Sir Walter Raleigh was prefixed to the 1596 edition of the poem.
 - A letter addressed to Sir Walter Raleigh was appended to the 1596 edition of the poem.
34. Who was Milton's model when he recast the first edition (1667) of *Paradise Lost* in 10 books to 12 books of the second edition (1674)?
- Lucan
 - Ovid
 - Virgil
 - Homer
35. In Harold Pinter's play *The Birthday Party*, who suggests the idea of having a birthday party?
- Meg
 - Goldberg
 - Lulu
 - McCann
36. Which of the following characters instruct Faustus in the dark arts?
- Robin and Rafe
 - Cornelius and Valdes
 - Wagner and Bruno
 - Old Man and Evil Angel
37. What is the content of the suitcases that Lucky carries in the second act of *Waiting for Godot*?
- Books
 - Pozzo's Clothing
 - Sand
 - Tiny Skulls
38. In which act of William Congreve's *The Way of the World* does the Proviso scene between Mirabell and Millamant take place?
- Act I
 - Act II
 - Act III
 - Act IV
39. Which of the following statements is correct in relation to Shakespeare's works?
- The Folio edition appeared in the sixteenth century and the 'quartos' appeared in the seventeenth century.
 - The 'quartos' appeared during his lifetime and the Folio edition appeared posthumously.
 - The Folio edition appeared during his lifetime and the 'quartos' appeared posthumously.
 - The 'quartos' refer to works written between 1594 and 1599 and the Folio includes works written between 1608 and 1613.
40. Who is the author of the short play *The Dark Lady of the Sonnets*?
- Ben Jonson
 - George Bernard Shaw
 - Oscar Wilde
 - Oliver Goldsmith
41. Which two of the following citations conform to the documentation format of the eighth edition of the *MLA Handbook*?
- Baron, Naomi S. 'Redefining Reading: The impact of Digital Communication Media'. *PMLA*, vol 128. no.1, Jan.2013, PP. 193-200.
 - Adichie, Chimamanda Ngosi. 'On Monday of Last Week', *The Thing Around Your Neck*. London: Knopf, 2009. 74-94
 - Baron, Naomi S. 'Redefining Reading: The impact of Digital communication Media'. *PMLA* 128.1 (2013): 193-200.
 - Adichie, Chimamanda Ngosi 'On Monday of Last Week'. *The Thing Around Your Neck*, Alfred A. Knopf, 2009, PP. 74-94.
- Choose the correct answer from the options given below:
- (A) and (B) only
 - (A) and (D) only
 - (B) and (C) only
 - (C) and (D) only
42. While assembling a working bibliography which two of the following reference sources will be particularly useful to a literary researcher?
- MLA International Bibliography*
 - New Princeton Encyclopaedia of Poetry and Poetics*
 - Library of Congress Catalogue*
 - Reader's Guide to Periodical Literature*
- Choose the correct answer from the options given below.
- (A) and (B) only
 - (B) and (C) only
 - (A) and (D) only
 - (C) and (D) only
43. Which two of the following periodicals are devoted to feminist theoretical discussion?
- Spectrum*
 - Signs*
 - Chrysalis*
 - Transition*
- Choose the correct answer from the options given below.
- (B) and (C) only
 - (A) and (C) only
 - (B) and (D) only
 - (A) and (D) only

44. Which two of the following features shall apply to Roland Barthes's notion of a 'writerly text'?
- (A) In case of writerly text, the reader accepts the meaning without too much reading effort.
 (B) A writerly text tends to focus attention on what is written.
 (C) A writerly text makes the reader a producer.
 (D) A writerly text tends to be self-conscious.

Choose the correct answer from the options given below:

- (a) (A) and (B) Only (b) (B) and (C) Only
 (c) (A) and (C) Only (d) (C) and (D) Only

45. A deconstructive reading of a text shows that
- (A) a text is to be read always in a context
 (B) there is nothing except the text
 (C) a text may betray itself
 (D) a text may possess an ascertainable meaning
 (E) there is an endless postponement of meaning

Choose the correct answer from the options given below.

- (a) (A), (B) and (C) Only
 (b) (C), (D) and (E) Only
 (c) (B), (C) and (E) Only
 (d) (B), (C) and (D) Only

46. Which two of the following edited the defining work of third-wave feminism, *This Bridge Called My Back: Writings by Radical Women of Color*?

- (A) Audre Lorde (B) Barbara Smith
 (C) Gloria Anzaldua (D) Cherrie Moraga

Choose the correct answer from the options given below:

- (a) (A) and (B) Only (b) (C) and (D) Only
 (c) (A) and (C) Only (d) (B) and (D) Only

47. Which two of the following poets defended poetry against Plato's denigration of Poetry?

- (A) John Dryden (B) P. B. Shelley
 (C) T. S. Eliot (D) Philip Sidney

Choose the most appropriate answer from the options given below.

- (a) (B) and (D) Only (b) (A) and (B) Only
 (c) (B) and (C) Only (d) (C) and (A) Only

48. Which two of the following are Samuel Johnson's statements about metaphysical poets?

- (A) They were singular in their thoughts
 (B) They were careful in their diction
 (C) They effected combination of dissimilar images
 (D) They avoided occult resemblances

Choose the most appropriate answer from the options given below.

- (a) (B) and (C) Only (b) (C) and (D) Only
 (c) (B) and (A) Only (d) (A) and (C) Only

49. Which two of the following plays are mentioned in T. S. Eliot's *Tradition and Individual Talent*?

- (A) *Agamemnon* (B) *Antigone*
 (C) *Othello* (D) *Dr. Faustus*

Choose the correct answer from the options given below.

- (a) (A) and (D) Only (b) (A) and (C) Only
 (c) (B) and (C) Only (d) (B) and (D) Only

50. Which two of the following essays have proved particularly productive in the disciplinary practices of Cultural Studies?

- (A) Laura Mulvey, *Visual Pleasure and Narrative Cinema*
 (B) Viktor Shklovsky, *Art as Technique*
 (C) Sigmund Freud, *The Uncanny*
 (D) Stuart Hall, *Encoding/decoding*

Choose the most appropriate answer from the options given below.

- (a) (A) and (B) Only (b) (B) and (C) Only
 (c) (A) and (D) Only (d) (A) and (C) Only

51. Which of these following statements are true about Pidgin and Creole?

- (A) Pidgin begins as Creole and eventually becomes the first language of a speech community.
 (B) Creole begins as Pidgin and eventually becomes the first language of a speech community.
 (C) Pidgin is simple but a rule governed language developed for communication whereas Creole is free from grammatical rules.
 (D) Pidgin and Creole evolve successively out of a situation where speakers of mutually unintelligible languages develop a shared language for communication (often based on one of those languages).

Choose the correct answer from the options given below.

- (a) (A) and (B) Only (b) (B) and (D) Only
 (c) (C) and (D) Only (d) (A) and (D) Only

52. Which two of the following words are borrowed into English from Czech?

- (A) pistol (B) robot
 (C) sauna (D) coach

Choose the correct answer from the options given below.

- (a) (A) and (B) Only (b) (A) and (C) Only
 (c) (B) and (C) Only (d) (A) and (D) Only

53. Which two of the following meanings are admissible for the following sentences?

'You do not know how good oysters taste'

- (A) You do not know that oysters taste good as food
 (B) You do not know how the oysters taste when cooked
 (C) You do not know what the oysters taste when they eat
 (D) You do not know how the good oysters taste when they eat

Choose the most appropriate answer from the options given below:

- (a) (A) and (D) Only (b) (B) and (C) Only
 (c) (B) and (D) Only (d) (C) and (D) Only

54. Which two of the following works are Daniel Defoe's historical narratives?

- (A) *History of the Rebellion*
 (B) *Meditations on a Broomstick*
 (C) *A Journal of the Plague Year*
 (D) *Memories of a Cavalier*

Choose the correct answer from the options given below.

- (a) (A) and (B) Only (b) (B) and (C) Only
 (c) (B) and (D) Only (d) (C) and (D) Only

55. Which two of the following are non-fictional works by Peter Ackroyd?

- (A) *Escape from Earth*
 (B) *The Great Fire of London*
 (C) *The English Ghost*
 (D) *English Music*

Choose the correct answer from the options given below.

- (a) (A) and (B) Only (b) (A) and (C) Only
 (c) (B) and (C) Only (d) (B) and (D) Only

56. Which two of the following were published in the year 1859?

- (A) *On the Origin of Species*
 (B) *A Tale of Two Cities*
 (C) *Alice in Wonderland*
 (D) *Silas Marner*

Choose the correct answer from the options given below.

- (a) (A) and (B) Only (b) (A) and (C) Only
 (c) (B) and (C) Only (d) (B) and (D) Only

57. In his 'Self-Reliance' which two qualities does Emerson refer to as 'the Chancellors of God'?

- (A) Truth (B) Cause
 (C) Spirit (D) Effect

Choose the correct answer from the options given below.

- (a) (A) and (B) Only (b) (A) and (C) Only
 (c) (B) and (C) Only (d) (B) and (D) Only

58. Which two of the followings are part of Virginia Woolf's collection of autobiographical essays?

- (A) *A Will to Word It*
 (B) *A Sketch of the Past*
 (C) *A Faint Hue of the Past*
 (D) *Am I a Snob*

Choose the correct answer from the options given below.

- (a) (A) and (B) Only (b) (A) and (C) Only
 (c) (B) and (C) Only (d) (B) and (D) Only

59. Which two of the following novels are part of Paul Auster's New York Trilogy?

- (A) *The Book of Illusions*
 (B) *Ghosts*
 (C) *The Locked Room*
 (D) *Winter Journal*

Choose the correct answer from the options given below.

- (a) (A) and (B) Only (b) (A) and (C) Only
 (c) (B) and (C) Only (d) (B) and (D) Only

60. Joyce Cary's *The Horse's Mouth*, considered by many to be his masterpiece, is part of a trilogy of novels. Which two titles from the following list belong to this trilogy?

- (A) *Aissa Saved*
 (B) *To Be a Pilgrim*
 (C) *Herself Surprised*
 (D) *Charley Is My Darling*

Choose the correct answer from the options given below.

- (a) (A) and (B) Only (b) (B) and (C) Only
 (c) (C) and (D) Only (d) (A) and (D) Only

61. Which two of the following are the interludes in John Galsworthy's *The Forsyte Saga* (1922)?

- (A) *To Let*
 (B) *Indian Summer of a Forsyte*
 (C) *Awakening*
 (D) *In Chancery*

Choose the correct answer from the options given below.

- (a) (A) and (B) Only (b) (A) and (C) Only
 (c) (B) and (C) Only (d) (B) and (D) Only

62. Which two poems in the following list are odes written in the Horatian manner?

- (A) Ben Jonson, *To the Immortal Memory and Friendship of that Noble Pair, Sir Lucius Cary and Sir H. Morison*
 (B) Andrew Harwell, *Upon Cromwell's Return from Ireland*
 (C) Alexander Pope, *Ode on Solitude*
 (D) Alfred Tennyson, *Ode on the Death of the Duke of Wellington*

Choose the correct answer from the options given below.

- (a) (A) and (B) Only (b) (B) and (C) Only
 (c) (C) and (D) Only (d) (A) and (D) Only

63. Which two of the following poems by Seamus Heaney come under his Bog Poems?

- (A) *Personal Helicon* (B) *Punishment*
 (C) *The Early Purges* (D) *Tollund Man*

Choose the correct answer from the options given below.

- (a) (A) and (B) Only (b) (A) and (C) Only
 (c) (B) and (C) Only (d) (B) and (D) Only

64. In which, two of the following plays does the blind seer Tiresias, appear?

- (A) *Oedipus the King* (B) *Agamemnon*
 (C) *Antigone* (D) *Oedipus at Colonus*

Choose the correct answer from the options given below.

- (a) (A) and (B) Only (b) (A) and (C) Only
 (c) (B) and (C) Only (d) (C) and (D) Only

65. Which two of the following plays were written by John Osborne?

- (A) *Look Back in Anger* (B) *Loot*
 (C) *Funeral Games* (D) *Dejavu*

Choose the correct answer from the options given below.

- (a) (A) and (B) Only
 (b) (A) and (C) Only
 (c) (A) and (D) Only
 (d) (B) and (C) Only

66. Match List I with List II

List I (Institutions)	List II (Locations)
(A) The Bhandarkar Oriental Research Institute	(i) Shimla
(B) Indian Institute of Advanced Study	(ii) New Delhi
(C) National Library of India	(iii) Kolkata
(D) Nehru Memorial Museum and Library	(iv) Pune

Choose the correct answer from the options given below.

- (a) (A)-(iii), (B)-(iv), (C)-(ii), (D)-(i)
 (b) (A)-(iv), (B)-(i), (C)-(ii), (D)-(iii)
 (c) (A)-(iv), (B)-(i), (C)-(iii), (D)-(ii)
 (d) (A)-(i), (B)-(iv), (C)-(iii), (D)-(ii)

67. Match List I with List II

List I (Authors)	List II (Works)
(A) Ferdinand de Saussure	(i) <i>Two Aspects of Language and Two Types of Aphasic Disturbances</i>
(B) Edward Sapir	(ii) <i>Of Grammatology</i>
(C) Jacques Derrida	(iii) <i>A Course in General Linguistics</i>
(D) Roman Jakobson	(iv) <i>Language</i>

Choose the correct answer from the options given below.

- (a) (A)-(iii), (B)-(ii), (C)-(i), (D)-(iv)
 (b) (A)-(ii), (B)-(i), (C)-(iii), (D)-(iv)
 (c) (A)-(iii), (B)-(iv), (C)-(ii), (D)-(i)
 (d) (A)-(iv), (B)-(i), (C)-(iii), (D)-(ii)

68. Match List I with List II

List I (Terms)	List II (Theorists)
(A) Heteroglossia	(i) Michel Foucault
(B) Heterotopia	(ii) Louis Althusser
(C) Grand Narrative	(iii) Mikhail Bakhtin
(D) Interpellation	(iv) Jean-Francois Lyotard

Choose the correct answer from the options given below.

- (a) (A)-(ii), (B)-(i), (C)-(iv), (D)-(iii)
 (b) (A)-(iii), (B)-(ii), (C)-(iv), (D)-(i)
 (c) (A)-(iii), (B)-(i), (C)-(iv), (D)-(ii)
 (d) (A)-(iv), (B)-(i), (C)-(iii), (D)-(ii)

69. Match List I with List II

List I (Clitics)	List II (Essays)
(A) L.(C) Knights	(i) <i>The Study of Poetry</i>
(B) Lionel Trilling	(ii) <i>Restoration Comedy The Reality and the Myth</i>
(C) Matthew Arnold	(iii) <i>Poetry for Poetry's Sake</i>
(D) A.(C) Bradley	(iv) <i>The Sense of the Past</i>

Choose the correct answer from the options given below.

- (a) (A)-(iii), (B)-(iv), (C)-(i), (D)-(ii)
 (b) (A)-(iv), (B)-(i), (C)-(ii), (D)-(iii)
 (c) (A)-(ii), (B)-(iv), (C)-(i), (D)-(iii)
 (d) (A)-(iv), (B)-(iii), (C)-(i), (D)-(ii)

70. Match List I with List II

List I (Text)	List II (Author)
(A) <i>After Amnesia</i>	(i) Gauri Viswanathan
(B) <i>The Indianization of English</i>	(ii) Harish Trivedi
(C) <i>Masks of Conquest</i>	(iii) G. N. Devy
(D) <i>Colonial Transactions</i>	(iv) B.B. Kachru

Choose the correct answer from the options given below.

- (a) (A)-(iv), (B)-(iii), (C)-(i), (D)-(ii)
 (b) (A)-(ii), (B)-(iv), (C)-(i), (D)-(iii)
 (c) (A)-(iii), (B)-(iv), (C)-(i), (D)-(ii)
 (d) (A)-(iii), (B)-(i), (C)-(iv), (D)-(ii)

71. Match List I with List II

List I (Word Borrowed)	List II (Source Language)
(A) Caste	(i) Norse
(B) Beef	(ii) German
(C) Blunder	(iii) Portuguese
(D) Flak	(iv) French

Choose the correct answer from the options given below.

- (a) (A)-(iii), (B)-(i), (C)-(iv), (D)-(ii)
 (b) (A)-(iii), (B)-(iv), (C)-(iii), (D)-(i)
 (c) (A)-(iii), (B)-(iv), (C)-(i), (D)-(ii)
 (d) (A)-(ii), (B)-(iv), (C)-(i), (D)-(iii)

72. Match List I with List II

List I (Concepts)	List II (Theorists)
(A) Competence/Performance	(i) Noam Chomsky
(B) Signifier/Signified	(ii) Roman Jakobson
(C) Metaphor/Metonymy	(iii) Louis Hjelmslev
(D) Content/Expression	(iv) Ferdinand de Saussure

Choose the correct answer from the options given below.

- (a) (A)-(iii), (B)-(ii), (C)-(i), (D)-(iv)
 (b) (A)-(ii), (B)-(iii), (C)-(i), (D)-(iv)
 (c) (A)-(iii), (B)-(iv), (C)-(ii), (D)-(i)
 (d) (A)-(i), (B)-(iv), (C)-(ii), (D)-(iii)

73. Match List I with List II

List I (Author)	List II (Autobiography/Memoir)
(A) Pablo Neruda	(i) <i>Under My Skin</i>
(B) Graham Greene	(ii) <i>Speak, Memory</i>
(C) Doris Lessing	(iii) <i>Memoirs</i>
(D) Vladimir Nabakov	(iv) <i>A Sort of Life</i>

Choose the correct answer from the options given below.

- (a) (A)-(iv), (B)-(iii), (C)-(i), (D)-(ii)
 (b) (A)-(ii), (B)-(iv), (C)-(iii), (D)-(i)
 (c) (A)-(iii), (B)-(iv), (C)-(ii), (D)-(i)
 (d) (A)-(iii), (B)-(iv), (C)-(i), (D)-(ii)

74. Match List I with List II

List I (Novel)	List II (Character)
(A) <i>Barnaby Rudge</i>	(i) Miss La Creevy
(B) <i>Little Dorrit</i>	(ii) Miss Dolly
(C) <i>Nicholas Nickleby</i>	(iii) Mrs. Boffin
(D) <i>Our Mutual Friend</i>	(iv) Mrs. Flintwinch

Choose the correct answer from the options given below.

- (a) (A)-(i), (B)-(iii), (C)-(ii), (D)-(iv)
 (b) (A)-(iii), (B)-(ii), (C)-(iv), (D)-(i)
 (c) (A)-(ii), (B)-(iv), (C)-(i), (D)-(iii)
 (d) (A)-(iv), (B)-(i), (C)-(iii), (D)-(ii)

75. Match List I with List II

List I (Poet)	List II (Poem)
(A) John Donne	(i) <i>The Retreat</i>
(B) Andrew Marvell	(ii) <i>A Valediction of Weeping</i>
(C) George Herbert	(iii) <i>The Garden</i>
(D) Henry Vaughan	(iv) <i>The Collar</i>

Choose the correct answer from the options given below.

- (a) (A)-(iv), (B)-(iii), (C)-(ii), (D)-(i)
 (b) (A)-(iv), (B)-(i), (C)-(ii), (D)-(iii)
 (c) (A)-(ii), (B)-(iv), (C)-(i), (D)-(iii)
 (d) (A)-(ii), (B)-(iii), (C)-(iv), (D)-(i)

76. Which of the following is the correct sequence of stages in empirical research?

- (A) Data Collection (B) Hypothesis
 (C) Validation (D) Findings
 (E) Analysis

Choose the correct answer from the options given below.

- (a) (A), (E), (D), (B) and (C)
 (b) (B), (A), (E), (C) and (D)
 (c) (B), (C), (A), (D) and (E)
 (d) (A), (C), (B), (E) and (D)

77. Arrange the following critical works in the chronological order of publication.

- (A) *Preface to Lyrical Ballads*
 (B) *A Defence of Rhyme*
 (C) *Life of Cowley*
 (D) *Frontiers of Criticism*

Choose the correct answer from the options given below.

- (a) (A), (C), (B) and (D)
 (b) (B), (A), (C) and (D)
 (c) (B), (C), (A) and (D)
 (d) (C), (A), (D) and (B)

78. Arrange the following in the chronological order of publication.

- (A) *Modern English Usage*
 (B) *Proposals for Perfecting the English Language*
 (C) *Usage and Abusage*
 (D) *An American Dictionary of the English Language*

Choose the correct answer from the options given below.

- (a) (D), (B), (C), (A) (b) (B), (C), (D), (A)
 (c) (B), (D), (A), (C) (d) (D), (C), (A), (B)

79. Arrange these autobiographical texts in the chronological order of publication.

- (A) *Autobiography of an Unknown Indian*
 (B) *My Experiments with Truth*
 (C) *Prison and Chocolate Cake*
 (D) *My Story*

Choose the correct answer from the options given below.

- (a) (D), (A), (C), (B) (b) (C), (B), (A), (D)
 (c) (B), (A), (C), (D) (d) (B), (C), (A), (D)

80. Arrange the following 19th Century magazines in the chronological order of their publication.

- (A) *The London Magazine*
 (B) *Quarterly Review*
 (C) *The Spectator*
 (D) *Edinburgh Review*

Choose the correct answer from the options given below.

- (a) (A), (D), (C), (B) (b) (B), (A), (D), (C)
 (c) (D), (B), (A), (C) (d) (C), (D), (B), (A)

81. Arrange the following in the chronological order of their publication.

- (A) *Past and Present*
 (B) *Leviathan*
 (C) *Unto This Last*
 (D) *The Life of Samuel Johnson*

Choose the correct answer from the options given below.

- (a) (B), (D), (A), (C) (b) (C), (D), (A), (B)
 (c) (B), (A), (D), (C) (d) (C), (A), (D), (B)

82. Arrange the following novels in the chronological order of their publication.

- (A) *The White Tiger* (B) *A Tiger for Malgudi*
 (C) *A Suitable Boy* (D) *Heat and Dust*

Choose the correct answer from the options given below.

- (a) (D), (B), (C), (A) (b) (B), (D), (C), (A)
 (c) (B), (C), (A), (D) (d) (B), (C), (D), (A)

83. Arrange the following in their chronological order of publication.

- (A) *The Pisan Canto*
 (B) *Ballad of Reading Goal*
 (C) *Mourn not for Adonais*
 (D) *First step up Parnassus*
 (E) *The Complaint of Troilus*

Choose the correct answer from the options given below.

- (a) (E), (D), (B), (C), (A)
 (b) (B), (C), (A), (E), (D)
 (c) (C), (A), (B), (D), (E)
 (d) (E), (D), (C), (B), (A)

84. Arrange in the chronological order of publication.

- (A) *The Unfinished Man*
 (B) *Gitanjali*
 (C) *Jejuri*
 (D) *The Sceptred Flute*

Choose the correct answer from the options given below.

- (a) (B), (A), (D), (C) (b) (D), (B), (C), (A)
 (c) (B), (D), (A), (C) (d) (B), (D), (C), (A)

85. Arrange the following plays in their chronological order.

- (A) *The Tempest*
 (B) *All For Love*
 (C) *Volpone*
 (D) *The School for Scandal*

Choose the correct answer from the options given below.

- (a) (A), (C), (B), (D) (b) (C), (A), (B), (D)
 (c) (C), (B), (A), (D) (d) (A), (D), (B), (C)

86. Given below are two statements, One is labelled as Assertion A and the other is labelled as Reason R.

Assertion (A): No piece of research will be the first of its kind.

Reason (R): The reliability of progress in knowledge is dependent on the honesty of the researchers.

In the light of the above statements, choose the correct answer from the options given below.

- (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

87. Given below are two statements.

Statement. I: Cultures and cultural meanings are the same the world over.

Statement. II: It is impossible to divide the world into exclusive cultural blocs.

In the light of the above statements, choose the **Correct** answer from the options given below.

- (a) Both Statement I and Statement II are true
- (b) Both Statement I and Statement II are false
- (c) Statement I is correct but Statement II is false
- (d) Statement I is incorrect but Statement II is true

88. Given below are two statements, One is labelled as Assertion A and the other is labelled as Reason R.

Assertion (A): Understanding the meaning of any cultural form would not simply locate it within a specific culture.

Reason (R): Cultural forms are best studied in terms of how these fit into the intersection between different cultural networks.

In the light of the above statements, choose the *most appropriate* answer from the options given below:

- (a) Both (A) and (R) are correct and (R) is the correct explanation of (A)
- (b) Both (A) and (R) are correct but (R) is NOT the correct explanation of (A)
- (c) (A) is correct but (R) is not correct
- (d) (A) is not correct but (R) is correct

89. Given below are two statements, One is labelled as Assertion A and the other is labelled as Reason R.

Assertion (A): English today is not only the language we teach but also the subject that enables its learners to become subtle and tough minded readers

Reason (R): Students are encouraged to think and analyse the historical and ontological status of the texts they read, and how best to read them.

In the light of the above statements, choose the *most appropriate* answer from the options given below.

- (a) Both (A) and (R) are correct and (R) is the correct explanation of (A)
- (b) Both (A) and (B) are correct but (R) is NOT the correct explanation of (A)
- (c) (A) is correct but (R) is not correct
- (d) (A) is not correct but (R) is correct

90. Given below are two statements.

Statement I: The Education Commission (1964-66) recommended the removal of English as a medium of instruction at the college level.

Statement II: English is still largely the language of administration and jurisprudence in India.

In the light of the above statements, choose the *Correct* answer from the options given below.

- (a) Both Statement I and Statement II are true
- (b) Both Statement I and Statement II are false
- (c) Statement I is correct but Statement II is false
- (d) Statement I is incorrect but Statement II is true

Direction for Questions 91–93: Read the following passage and answer the questions that follow.

‘WHEN I’M ALONE

‘When I’m alone’ – the words tripped off his tongue

As though to be alone were nothing strange.

*‘When I was young’, he said, *when I was young ...’*

I thought of age, and loneliness, and change,

I thought how strange we grow when we re alone,

And how unlike the selves that meet, and talk,

And blow the candles out, and say good-night,

*Alone ...*The word is life endured and known.

It is the stillness where our spirits walk

And all but in most faith is overthrown.]

—Siegfried Sassoon

91. For the speaker of the words ‘When I’m alone’, being alone is
- (a) The normal fate of a human being all his life
 - (b) The normal fate of a human being when he is young
 - (c) Not unlike being with others whom we meet
 - (d) Not strange as a person should feel alone
92. For the poet, ‘Being alone’ is a condition conducive to
- (a) happiness of the self
 - (b) becoming different from others
 - (c) growing up in an unexpected way
 - (d) thinking in a strange way
93. Which two of the following statements aptly captures the meaning of ‘Alone’ for thinking beings?
- (A) Meeting talking and bidding goodnight
 - (B) Quietude and calmness of self
 - (C) Life lived and understood
 - (D) Becoming free from faith
- Choose the correct answer from the options given below.
- (a) (A) and (B) Only
 - (b) (B) and (C) Only
 - (c) (C) and (A) Only
 - (d) (D) and (B) Only

Direction for Questions 94–95: Read the following passage and answer questions that follow.

Poetry, as a *mania* - one of Plato’s two higher forms of ‘divine’ mania – has, in all its species, a mere insanity incidental to it, the ‘defect of its quality’, into which it may lapse in its moment of weakness; and the insanity which follows a

vivid poetic anthropomorphism like that of Rossetti may be noted here and there in his work, in a forced and almost grotesque materialising of abstractions, as Dante also became at times a mere subject of the scholastic realism of the Middle Age.

—Walter Pater

94. In the above, passage poetry is described as one of Plato's two higher forms of 'divine' madness. Which is the other one?

Choose the correct option?

- (a) Beloved (b) Love
(c) Jealously (d) Lover

95. In Rossetti, the forced personifications may be
(A) an incidental defect of poetic quality
(B) examples of a madness of thought
(C) an exaggerated concretisation of things
(D) a divinely inspired poetic expression

Choose the most appropriate answer from the options given below.

- (a) (A) and (B) Only (b) (D) and (C) Only
(c) (B) and (A) Only (d) (C) and (A) Only

Direction for Questions 96–98: Read the following passage and answer questions.

'I do entreat your grace to pardon me.
I know not by what power I am made bold,
Nor how it may concern my modesty,
In such a presence here to plead my thoughts;
But I beseech your grace that I may know
The worst that may befall me in this case.
If I refuse to wed Demetrius.'

— *A Midsummer's Night Dream*

96. Who is the speaker of the above lines?

- (a) Helena (b) Thisbe
(c) Peasblossom (d) Hermia

97. The above lines are addressed to

- (a) Theseus (b) Egeus
(c) Oberon (d) Pliolstrate

98. Who was in love with Demetrius?

- (a) Hippolyte (b) Helena
(c) Thisbe (d) Hermia

Direction for Questions 99–100: Read the following and then answer the questions that follow.

He went to work in this preparatory lesson, not unlike Morgiana in the Forty Thieves looking into all the vessels ranged before him, one after another, to see what they contained. Say, good M'Choakumchild. When from thy boiling store, thou shalt fill each jar brim full by-and-by; dost thou think that thou wilt always kill outright the robber Fancy lurking within — or sometimes only maim him and distort him.

—Dickens *Hard Times*

99. In the expression '... looking into all the vessels ranged before him...', which one of the following devices is used?

- (a) Synecdoche (b) Metonymy
(c) Metaphor (d) Simile

100. 'Fancy' is opposed to which two of the following?

- (A) Emotion (B) Reason
(C) Fact (D) Imagination

Choose the correct answer from the options given below.

- (a) (B) and (C) Only (b) (C) and (D) Only
(c) (A) and (C) Only (d) (B) and (D) Only

ANSWER KEYS

- | | | | | | | | | | |
|----------|---------|----------|---------|---------|---------|---------|---------|---------|----------|
| 1. (b) | 2. (b) | 3. (c) | 4. (b) | 5. (c) | 6. (d) | 7. (b) | 8. (c) | 9.* (b) | 10. (b) |
| 11. (b) | 12. (c) | 13. (b) | 14. (c) | 15. (c) | 16. (d) | 17. (b) | 18. (c) | 19. (c) | 20. (c) |
| 21. (b) | 22. (c) | 23. (a) | 24. (b) | 25. (c) | 26. (b) | 27. (b) | 28. (d) | 29. (a) | 30. (b) |
| 31. (b) | 32. (b) | 33. (b) | 34. (c) | 35. (b) | 36. (b) | 37. (c) | 38. (d) | 39. (b) | 40. (b) |
| 41.* (a) | 42. (c) | 43. (a) | 44. (d) | 45. (c) | 46. (b) | 47. (a) | 48. (d) | 49. (b) | 50. (c) |
| 51. (b) | 52. (a) | 53. (a) | 54. (d) | 55. (b) | 56. (a) | 57. (d) | 58. (d) | 59. (c) | 60. (b) |
| 61. (c) | 62. (b) | 63. (d) | 64. (b) | 65. (c) | 66. (c) | 67. (c) | 68. (c) | 69. (c) | 70. (c) |
| 71. (c) | 72. (d) | 73. (d) | 74. (c) | 75. (d) | 76. (b) | 77. (c) | 78. (c) | 79. (c) | 80. (c) |
| 81. (a) | 82. (a) | 83.* (d) | 84. (c) | 85. (b) | 86. (b) | 87. (d) | 88. (a) | 89. (a) | 90. (d) |
| 91. (a) | 92. (c) | 93. (b) | 94. (b) | 95. (d) | 96. (d) | 97. (a) | 98. (b) | 99. (c) | 100. (a) |

* This question has been dropped by NTA.

British Poetry

IN THIS CHAPTER

- Old English Poetry
- Middle English Poetry
- The Revival of Learning
- The Renaissance
- The Poetry of Puritan and The Restoration Age
- The Pre-romantic Age
- The Romantic Age
- Characteristics of English Romantic Poetry
- The Victorian Age
- Modernism
- Postmodernism

Old English Poetry

Only some 30,000 lines of Old English Poetry are extant which roughly is equivalent to the total output of Chaucer. Old English Poetry comes out of four manuscripts—*Vercelli*, *Exeter*, *Beowulf* and *Junius* manuscripts. *Junius's* manuscript is coherently planned and carefully written. Poems are divided into 56 numbered sections. An important poem in this manuscript is *Christ and Satan*. *Vercelli's* manuscript contains only religious poetry. From its 23 Homilies and six poems, *The Dream of the Rood* is one of the important poems. *Exeter* contains both religious and secular poetry. The manuscript consists of elegiac poems like *The Wanderer* and *The Seafarer*. It contains 95 riddles also.

Much of Old English Poetry probably existed in oral form since *Beowulf* references various heroes from earlier poetry only and a Latin writer William of Malmesbury said that the source of Anglo Saxon kings contained in his writings is from the old English songs. The extant body of Old English Poetry is the composition of the Church since only the Church had a monopoly overwriting. So, this way, religious poems fared better.

Most of the secular poems were never written and the religious poetry also disappeared as it became unintelligible to the scribes of that time. The Venerable Bede says that Caedmon composed a vast corpus of religious poetry, but

only his *Hymn* on creation is extant. We don't know—where, when, by who, or for whom these poems were produced.

Features of the Old English Poetry

- Old English poetry was written in continuous lines just like prose. No punctuation marks or capitalisation is present in the composition of lines.
- Lack of record of authorship for the majority of poems, since Old English Poetry was transmitted orally and was collected and written down by scribes of the Church and not by the real composers. Authors of the poems are known only in three cases:
 - 9-lines of poem: *Hymns* attributed to Caedmon.
 - 5-lines of *Bede's death song* attributed to The Venerable Bede.
 - 4 poems: *The fates of the apostles*, *Elene*, *Christ* and *Juliana*—all attributed to Cynewulf.
- Digressions, alliteration, compounding, enjambment are chief characteristics of Old English Poetry.

Heroic or Historical Poetry

The Angles, Saxons and Jutes (Germanic tribes) brought with them to England, a code of heroic values, i.e., profound loyalty to kin and countrymen, devotion to duty and a mutual sense of obligation. These heroic values further translated

into sharing of war booty, a collective desire of possessing honour and glory and a love of oral poetry, which often dealt with narrating the history of their people. The tradition of adherence to values was taken utmost sincerely. For example, it was a disgrace for a chief to be surpassed by his followers in courage and it was deemed a lifelong shame and infamy if the followers returned to their homelands without chief (i.e., returning alive after the chief's death in a battle). With such bravery, it was only natural to remain occupied with the speculations and aspirations of battles, honour, kinship and thus borne out the Anglo Saxon heroic poetry.

Let's look at some of the representative Old English Heroic Poetry.

Beowulf

swá begnornodon	Géata léode
hláfordes hryre,	heorðgenéatas,
cwaédon þæt hé waére	wyruldcyninga
manna mildust	ond monðwaérust,
léodum líðost	ond lofgeornost.
thus be mourned	the people of the Geats
their lord's fall,	his hearth-companions:
they said that he was,	of all kings of the world,
the most generous of men,	and the most gracious,
the most protective of his people,	and the most eager for
the honour.	

Beowulf is possibly the oldest surviving Old English Poem. The date of its composition is not certain however, it is supposed to be written between the Eighth and the Eleventh Century. This is classified as an epic, which consists of 3182 alliterative lines.

The poem's setting is Scandinavia. *Beowulf* is the hero who belongs to Geatland. He comes to help Hrothgar, the king of Danes. Hrothgar is terrified by a monster that attacks his mead hall situated in Heorot. *Beowulf* soon kills the monster, cutting his arm. Grendel's killing is followed by the monster's mother, which is also defeated the next night. *Beowulf* is rewarded for this deed, lands and titles are given to him. *Beowulf* then returns to his home (Geatland) where he's proclaimed as the king of Geats (*Beowulf* was the nephew of former Geat King, Hygelac). After around 50 years, his people are again terrified by a robbed dragon, which the brave *Beowulf* also defeats. In this battle, everyone flees except Wiglaf who strikes the dragon with a fatal blow, *Beowulf* then cut the dragon into two pieces. But he's fatally wounded in this final battle as his sword failed him. The unselfish hero is then given an honourable funeral by his people in the Geatland.

The poem is assumed by the northern legends of Beowa, a half-divine hero and the legends of monster Grendel. Various historical events and personages are celebrated in

the epic. For example, a northern chronicler Chochilaicus' plundering expedition to the Rhine; his battles with the Franks, were a great feat achieved by the nephew of Hygelac when he crosses a great distance just by swimming. But some scholars assume that all the events which inspired *Beowulf* took place on English soil.

Beowulf remains the greatest epic in all of English Literature.

The Battle of Maldon

'...and that was broken. Then Byrhtnoth
commanded his courageous warriors To dismount
quickly and drive off their horses, Move forward
on foot, trusting hands and hearts'

The poem describes the battle fought between Anglo Saxons and Vikings in the year 991. Anglo Saxons are portrayed to be an advantage. Grand speeches were made in the middle of violent clashes. Moral judgments were taken when the arrows were suspended in the air. Though the poem recounts actual battle, the reporting is not rather the narration is done as done in the heroic poetry. Vikings ask the Anglo Saxon representative Byrhtnoth to play a fair battle, so he allows the former a safe passage owing to his overweening pride and the Vikings' mocking of the English. This decision eventually decided the outcome of the battle.

Deor's Lament

'A man sits alone in the clutch of sorrow, Separated
from joy, thinking to himself That his share of
suffering is endless. The man knows that all
through middle-earth, Wise God goes, handing out
fortunes, Giving grace to many—power, prosperity,
wisdom, wealth—but some a share of woe.'

Deor's Lament is a special poem in a way that it contains stanzas that include a refrain (explained below). The poem can be interpreted variously as—a dramatic monologue, a begging poem, an elegy, a poem of consolation and a charm for good fortune. *Deor*, the narrator makes stories out of the Germanic legends and history and shapes moral reflections on them. The poem is divided into stanzas in which a different story of misfortune and suffering is narrated. Each stanza, however, ends up with a refrain,

'That passed over—so can this.'

The refrain is added to assert that sorrow is a commonplace and a temporary thing, one should be hopeful that it shall pass away soon with time.

The opening stanza deals with the story of a famous smith Weland (also mentioned in the poem *Beowulf*) who is enslaved and wounded by King Nithhad so that he can

make beautiful objects for him. To avenge, Weland seduces the King's daughter Beadohild, kills his sons and present him bowls shaped out of his sons' skulls. In the second stanza, Beadohild's pain surpasses the sorrow of her brothers' death when she discovers that she is conceiving a child. According to some legends, however, Weland and Beadohild reconciled later and their son Widia became a great hero. The third stanza narrates the story of Mæthhild and Geat who shared 'bottomless love'. Mæthhild remains anxious and spends 'sleepless nights' for being in unfulfilled love. The fourth stanza narrates the story of King Theodoric who ruled a place Mærings for thirty winters (in Anglo Saxon England, years were marked from winters). He is portrayed in various legends, a tyrant at some, while a victim at other places. The fifth stanza deals with the story of a Fourth-Century tyrant King Ermanaric. His subjects are so fed up with him that they wish some outsider attacks the kingdom and dethrone him.

In the second part of the poem after the fifth stanza, Deor narrates his own story. He tells that he was once a scop or a singer in the court of Heodenings before being replaced by another singer Heorrenda. So Deor shows a transition from being at a beloved place in a King's Court to spending life in loneliness and exile. His pain is twofold—firstly, he misses his comfortable life at the court and secondly, he cannot recall the songs he once used to sing. He remembers them now only in bits and pieces.

Elegies

While we think of an Elegy as a lamentation on a particular person's death and the celebrations of the subject's life achievements, but the Old English Elegies were different. These Elegies were dramatic monologues in which the speaker expressed some sense of separation and suffering and then tried to come to terms with the reality by some form of consolation.

These Elegies share some common elements which are as follows:

- Contain a lamenting speaker who is isolated or exiled.
- Speaker reveals the longing for earlier days and the loved ones.
- The mental states of the speaker keep fluctuating (hallucination, dreams and memories).
- Speaker analyses the misfortunes through reason and rationality.
- Use of proverbial wisdom.
- A constant search for consolation (often in religious thoughts).
- Depicts bad weather to symbolise the unstable and chaotic mental states.

The Wanderer

'Often alone at the edge of dawn, I must wake to the sound of my sorrow,
The mute song of a muffled heart, Sung to no listener, no lord alive.'

This is a powerful as well as a puzzling poem that has inspired poets like W. H. Auden and writers like J. R. R. Tolkien to such extent that they used the elements of this poem in their works. It is a monologue.

The speaker of the poem is a wanderer who is in the worst possible situation that any Anglo Saxon warrior can be in his heroic age. He has lost his lord and comrades and therefore he has no place and identity in society. He is alone physically and mentally. The enemy can seize him anytime. The speaker wants to find a resolution and recovery to his dilemma. He wants to renew himself into a wiser self and seeks a new homeland, 'philosophical' or religious. The speaker constantly moves between personal sorrow and generalisations of it to console himself.

First-person and Third-person narrative are used. (Third-person narration is employed to perceive the disheartening situation of the speaker with balanced, unbiased and reflective eyes. And to make the speaker realise that it happens with everyone (pain is universal). The wanderer generalises that 'the wise man who ponders this ruin of a life' will remember his past hall-joys, so on pondering he cries out, 'Where has the horse gone? Where is the rider? Where is the giver of the gifts?'

The Latin motif *Ubi Sunt* which implies (where are they) expresses the lament over the loss and the recognition of transience. With this realisation, the speaker says that everything in life is fleeting—friends, goods, kith and kin. On the speaker's realisation, the poet comments that this is a wise man reflecting upon his past.

Keeping his faith, the speaker at the end finally sits in contemplation, not concerned about the pain anymore. He must now seek mercy from his Father in heaven, as that is the only place where transience of the world is transcended. The wanderer can 'perform a cure on his own heart.'

The Seafarer

'Let us aspire to arrive in eternal bliss, where life is attained in the love of the Lord,

Where hope and joy reside in the heavens. Thanks be to Holy God, the Lord of Glory, Who honoured us and made us worthy, Our glorious Creator, eternal through all time. Amen.'

This poem is a bit puzzling to critics due to the different voices it echoes. In the first half of the dramatic monologue, the speaker comments on his journey to the sea. He contrasts it with the joys of the hall, songs and communal food to the tumult of waves of the high seas, preferring the latter happily. The journey to the sea is the test of his strength and spirit.

Strangely, the speaker does not mention the sea or land again in the middle of the poem. And he turns contemplative and religious. This act of forgetting is symbolic of the renunciation of the temporal world and the approval of the quest for eternal bliss.

While the Wanderer was reluctantly pushed to exile and a lifelong road of suffering, the Seafarer deliberately chooses his path of loneliness and suffering. Because only through suffering can, he realises the transience of this life and realises the stability of the eternal afterlife. The poem ends with 'Amen'.

The Wife's Lament

'I tell this story from my grasp of sorrow—I tear this song from a clutch of grief. My stretch of misery from birth to bed rest has been unending, no more than now. My mind wanders—my heart hurts.'

This poem is variously read like a riddle, an allegory for the longing of Christ, a retainer's lament for the lost lord and even as a cry of a soul from beyond the grave. But the critics largely agree on it as a poem of love and lament of a woman speaker who has lost her husband.

It follows the pattern of other Old English Elegies. It begins with a heartfelt cry, shows the struggle for finding consolation in the middle and ends with a generalised piece of wisdom. The speaker does not know why her husband left her. She discovers that he was probably plotting a murder. The husband hid his thoughts and remains enigmatic to her. So she constantly moves between the memories of their time together and the realisation of this enigmatic element and overall loss.

The uncertainty and enigma on the part of the husband confuse her. She cannot decide whether to pity or curse him. She is not sure of anything, the only surety in her elegiac song. Longing and anger are beautifully mixed in this elegy.

Wulf and Eadwacer

'Wulf, my Wulf, my old longings, My hopes, and fears, have made me ill; You're seldom coming and my worrying heart Have made me sick, not lack of food.'

The language of this Elegy is deliberately obscure. The enigmatic half-line refrain, 'It's different (unlike) for us

(between us)' has baffled the critics now and ever. However, most critics agree that this is a dramatic monologue by a woman who is separated from her lover Wulf and is in an unhappy marriage with her husband Eadwacer.

The poem is addressed to Wulf, who's probably her lover. Eadwacer is mentioned in line 19, but the problem is that 'Eadwacer' literally means 'guardian of wealth or fortune'. So critics cannot decide exactly whether Eadwacer is a different person (and probably husband) or Wulf himself, or God. The only certainty is the speaker's lamentation over the separation and fear for the safety of her lost one.

There is another theory that guesses Wulf as the speaker's child and that the poem is a mother's lament for her lost or separated son.

Riddles

There are over 90 Riddles in the *Exeter* manuscript. These Riddles are lyrical and largely based on Latin Riddles. They may be the compositions of a single or multiple author(s). (Cynewulf was once considered the author, but that is unlikely due to the difference in stylistics).

The use of Riddles or Riddlic metaphors served as a rhetorical device in medieval dialogue poetry. It also expanded the limits of the perceptive powers of the receiver of Riddles when they started the guessing game. It helped to move beyond the ordinary mode of thought and helped to appreciate the otherness of the world, especially the natural world. The Old English Riddles are based upon the techniques of metaphors and metamorphosis.

J. R. R. Tolkien perceives Riddles to have a connection with 'the spirit of poetry' which sees things, whether familiar or strange, in the light of resemblance to other things and in comparison illuminates both the thing and the thing observed—a cloud as a bird, smoke, a sail, cattle on a blue pasture'.

Gnomic or Wisdom Poems

This category includes a diversity of genres like Charms, Maxims or Gnomes, Proverbs, Advice Poems and Homiletic Poems.

The Gnomic Poems are didactic and moralistic. The writers of these poems impart life advice or chant them to cure illness or tell them how to act in various situations. These poems beautifully mix mystery, ambiguity and gaps in meaning.

Examples: *Maxims II* (Cotton Maxims), *Charm for Wens* (or Tumours), *Charms for a Swarm of Bees*, *Charm for a Sudden Stitch*, *The Fortunes of Men*, etc.

Religious Poems

Christianity was introduced to the Germanic pagan invader's Anglo Saxons when they settled permanently in England. The Anglo Saxon King Edwin asks his counsellors about the new faith. His chief priest admits that the old religion now seems powerless and bereft of any value.

The Religious Poetry in Old English includes the narrative treatment of Old Testament Stories, Stories of Saint's lives, Depictions of Christ as a hero and Homiletic Poems. *The Dream of the Rood* and *Caedmon's Hymn* are included as religious poems.

Below are the famous Old English Religious Poems

Caedmon's Hymn

'Now let us praise the Creator and Guardian
Of the heavenly kingdom, his power, and
purpose, His mind and might, his wondrous
works. He shaped each miraculous beginning,
each living creature, each earthly kind.'

Caedmon's Hymn is a milestone in Anglo Saxon history. It is the first poem that sets down the new Christian teachings, newly accepted by the Germanic settlers. Caedmon is considered as the first English poet who wrote the first English poem. His poems contained new forms and new imageries and were treated as the product of a Christian miracle.

Caedmon's *Hymn* is extant due to the writings of Venerable. The Venerable Bede, as Caedmon himself was an illiterate farmer. According to The Venerable Bede's story, Caedmon was a local peasant turned poet turned monk. Caedmon drank mead (an alcoholic beverage), was illiterate, tone-deaf and shy. During feasts, people used to sing turn by turn. He was so shy that when his turn came to sing and the harp (a musical instrument) came near him, he gave up his food in the middle and used to leave the feast. But one such night as he left, he saw in a dream someone who is inspiring him to sing some song. When he woke up, he sang that song often and after. Caedmon's words became a rage, when The Venerable Bede came across those words he recorded it as Caedmon's *Hymn* in a line by a line Latin translation.

This nine-line poem beautifully describes the creation of everything—the establishment of the Universe, the creation of the Earth, the inauguration of Time and the origination of Humans. Caedmon praises God for the creation of everything. It is spoken in the first person plural ('Now we must praise Heaven-Kingdom's Guardian') where God is described as the 'Heaven-kingdom's Guardian'. The poem contains the technique of *Kenning* and *Caesura*. In the next few lines, God

is described as 'The Measurer', 'The Glory-Father', 'Eternal Lord', 'Holy Creator'. The 'Holy Creator' first created heaven as a 'roof' for the 'men's sons'. After the sky, the earth is created (middle earth) by the 'Master Almighty'.

The poem contains various figures of speech like *Simile*, *Alliteration*, *Caesura*, *Kenning* and *Metaphors*. The theme is Religion and Time.

KEY POINTS

- On 26 November 1882, Gerard Manley Hopkins wrote to his fellow poet and friend Robert Bridges: 'I am learning Anglo Saxon and it is a vastly superior thing to what we have now.'
- W. H. Auden too was inspired by his first experience of Old English Literature: 'I was spellbound. This poetry, I knew, was going to be my dish. . . I learned enough to read it, and Anglo Saxon and Middle English Poetry have been one of my strongest, most lasting influences.'
- The list of modern poets who have been influenced by Old English Literature (that term is now generally preferred to 'Anglo Saxon' when referring to the language and vernacular writings of Pre-Conquest England) could be extended to include Pound, Graves, Wilbur and many others.
- 'Beowulf' was translated by Irish poet Seamus Heaney and 'The Seafarer' by Ezra Pound.
- W. H. Auden reintroduced Anglo Saxon accentual meter (fixed number of stresses per line or stanza regardless of the number of syllables that are present) to English poetry.

Middle English Poetry

Norman Conquest/Battle of Hastings (1066–1340)

Norman Conquest was the military conquest of England by William, **Duke of Normandy**, primarily effected by his decisive victory at the **Battle of Hastings** (1066) and resulting ultimately in profound political, administrative and social changes in the British Isles. There was an overthrow of the Government of England in 1066 by forces of Normandy, a province of northern France, under the leadership of William the Conqueror. William proclaimed himself King of England after defeating the English **King Harold** at the Battle of Hastings. Before the Normans, the Saxons ruled England for 600 years since Roman times.

1066 was a turning point in history because William of Normandy started ruling; in his rule, a new English language was developed. The Normans introduced **French** (language of the conquerors) in literature as against the Anglo Saxon language, which was heavily inspired by Latin (Language of Religion). The prose in **Decasyllabic couplet** became a popular writing style in the age.

Poetry of the Chaucerian Age (1340–1400)

Chaucer is called the first modern writer, first reformer and was appointed as a National Poet. The period is also called **age of transition** due to the many reforms that took place.

Geoffrey Chaucer

The age of Chaucer covers the period from 1340–1400. Chaucer is the true representative of his age. His works breathe the political, social, economic and religious tendencies of his time. The Fourteenth-Century in England was the most important of the medieval centuries. It covered the period of the Black Death and the Peasant's Revolt, the Hundred Years War with France and the great economic and

KEY POINTS

- There was a shift from Prose to Poetry/Verse.
- There was a shift from Descriptive Literature to Narrative. [Example: *The Canterbury Tales*] Poetry was more realistic; it portrayed the social, economic, and political upheavals of the age. [Example: Chaucer portrayed the vices of the Church, depicted the emergence of the capitalistic society from a feudal one.]
- Along with French and Latin, English as a Language also flourished in poetry.
- Chaucer chose the 'East Midland' dialect, which he converted into the English Language.
- **Black Death/The Great Plague** (1348) also influenced the poetry of this age.
- It led to the Peasant's uprising of 1381, along with people questioning the authority of the Church and religion.
- The **Peasants' Revolt**, also named **Wat Tyler's** Rebellion or The Great Rising, was a major uprising across large parts of England in 1381.
- The revolt had various causes, including the socio-economic and political tensions generated by the Black Death in the 1340s, the high taxes resulting from the conflict with France during the Hundred Years' War and instability within the local leadership of London.
- The hundred years war [1337–1453] took place between England and France.

social changes. During its years, two kings were deposed and murdered and dynasties began to rise and fall. The antagonism to the church and the demand for the freedom of thought, which was to culminate in the Renaissance and the Reformation were beginning to be manifested in this century.

Chaucer is known for his technique of versification like that of a fine craftsman and supreme writer because of his humour and irony. He wrote in the Middle English dialect, Middle English was, however, an unstable mixture of dialects, infused with thousands of words from French. This period includes his remarkable work, *The Canterbury Tales*. In this poem, he truly represented the comedy of life in its all forms. *The Prologue to The Canterbury Tales* gives us the background of the actions and movements of the pilgrims who make up the company of the members of the troop who undertook this pilgrimage. All these pilgrims represent the whole of English society of the Fourteenth-Century.

French Career

The Book of the Duchess: Written in octosyllabic couplets¹, it is a dream-poem on the death in 1368 of Blanche, Duchess of Lancaster, the wife of John of Gaunt. The poem is Chaucer's first work and is an Elegy².

The Romaunt of the Rose: It typically translates to 'Romance of the Rose' and is a translation of a French allegorical poem *le Roman de la Rose* by French authors Jean De Meun and Guillaume de Lorris. The poem is written in octosyllabic couplets.

An ABC (The Prayer of Our Lady): The poem is divided into three sections.

Latin Career

Chaucer took many diplomatic tours to Italy after he became a National Poet. As a result, he came in contact with famous Italian writers including Dante, Petrarch and Boccaccio. This led to the flourishing of Chaucer's Latin Career.

The Parlement of Foules/The Parlement of Briddes or The Assemble of Foules: The poem is a dream vision and an allegory of 700 lines, which was written to celebrate the marriage of Richard II with Anne of Bohemia. It depicts an assembly of birds (briddes) with St. Valentine sitting with a white female eagle on his wrist. The birds claimed their superiority to marry the white eagle but they could not win the heart of the latter. Here Chaucer seems to give a didactic end

1. Octosyllabic couplets are two *iambic* or *trochaic* tetrameter lines, often rhymed; could also refer to any couplet of eight lines.
2. Elegy is a poem of consolation/reflection, typically a lament for the dead.

to the poem ascertaining that true love does not demand any superiority/claim.

The House of Fame: It is another dream-poem influenced by Dante's *The Divine Comedy*. Here, Chaucer becomes a participant in his writing who visits the Latin poet Ovid's *House of Fame* to learn about love. He uses the new verse form of the Rhyme—Royal stanza³. The work is also called the 'master-piece of comic fantasy'.

Chaucer saw a dream in which he was picked up by an eagle that drops him at a glass palace called House of Fame. Here, he met three kinds of people; first, people who wanted to work to earn fame, second, people who aspired for fame but did not wish to work and third, people who wanted to work irrespective of the fame. Finally, the third category was given 'fame'.

Troilus and Criseyde: It takes its source from Italian writer Boccaccio and is based on the Trojan War. Troilus, a warrior falls in love with a widow Criseyde but eventually was deceived by the latter, pointing towards the inconstancy of some women. The poem, like many poems by Chaucer, is written in the Rhyme-Royal stanza. It has even been called 'the first modern novel'.

However, later Chaucer attempts to redress the balance in women's favour in his work *The Legend of Good Women*, a Palinode⁴, where he praises ten women characters.

English Career

The Legend of Good Women: This is the first English poem to use heroic couplets, as it describes some of the famous classical women who sacrificed themselves for love.

'And Cleopatre, with al thy passioun,
Hyde ye your trouthe of love and your renoun:
And thou, Tisbe, that hast for love swich peyne:
My lady cometh, that al this may disteyne'.

The General Prologue to The Canterbury Tales: It was the first book written in English in 1388. It is believed that Chaucer wanted to write 124 tales but only 24 are written. There are 31 pilgrims, including Harry Bailey and Chaucer himself. The pilgrims are persons of all ranks and classes of society and in the inimitable description of their manners, dresses, person, horses, etc., with which the poet has introduced them, we behold a vast and minute portrait gallery of the social state of England in the Fourteenth-Century. They

are—a knight, a squire, a yeoman, monk, etc. The vitality and the realistic qualities of the various characters are undeniable. Their apparel too is, in most cases, described and that lends additional realism to the portraits. A shift can be seen from a feudal society to a capitalistic one where each pilgrim in the work has unique stereotypical traits and a story to narrate. The starting point of the journey was Tabard Inn at Southwark, which represents the city, the new focal institution in society.

The Canterbury Tales is a 'frame story' (where stories are told within a story that Chaucer narrates). *The General Prologue to The Canterbury Tales*, in some respects the most remarkable product of Chaucer's genius, is an extended 'dramatis personae' for the collection of tales. The old feudal system, where social standing was determined by the amount of land a man held from the king, was giving way to a more open and mercantile economic pattern, especially in London, where Chaucer came from the merchant class. He was not a man of the people, but his origins were equally remote from the nobility; there are no barons among his pilgrims and they head towards the Shrine of Saint Thomas a Becket. Chaucer never judges, therefore allowing his reader's interpretative freedom. The pilgrims head towards the Shrine of St. Thomas a Becket.

The opening lines of the Prologue, which are an inversion to the lines in Eliot's *The Waste Land*, portrays April as the spring month when the showers bring new fertility to the earth, a reawakening, a rebirth as against the representation of April in *The Waste Land* where it is 'the cruellest month, breeding. Lilacs.'

'Whan that Aprille with his shoures soote,
The droghte of March hath perced to the roote,
And bathed every veyne in swich licour
Of which vertu engendred is the flour;
Whan Zephirus eek with his swete breeth
Inspired hath in every holt and heeth
The tendre croppes, and the yonge sonne
Hath in the Ram his halfe cours y-ronne,
And smale foweles maken melodye,
That slepen al the nyght with open ye,
So priketh hem Nature in hir corages,
Thanne longen folk to goon on pilgrimages,
And palmeres for to seken straunge londes,
To ferne halwes, kowthe in sondry londes;
And specially, from every shires ende
Of Engelond, to Caunterbury they wende,
The hooly blisful martir for to seke,
That hem hath holpen whan that they were
seeke.'

3. Rhyme—Royal was invented by Chaucer, which is a 7-line stanza with a rhyme scheme of ABABBCC which was later used by Scottish King James I in his *The Kingis Quair*.

4. Palinode is a literary device in which a poet reverts/amends his ideas given in a former poem.

The Tales

Narrator's Description of the Pilgrims as Individuals

The Knight—he is the first pilgrim and the first storyteller that Chaucer describes. He is portrayed as a 'worthy man' who loved chivalry, truth and honour. He fought various battles at Alexandria, Pruce, Ruce, etc. He carried a horse, was as meek as a maid and knew no villainy.

ARRAY/ATTIRE—He wore a fustian gown that was smeared with mud as he directly came from the battle to the pilgrimage.

The Squire—He was the Knight's son, described as a lover and a lusty bachelor, having curled, pressed locks. He looked as fresh as May, sang and danced throughout his way.

ATTIRE—He wore a short gown with long and wide sleeves (fashionable in those days) and rode a horse.

The Yeoman—He is the servant/forester who accompanies the Knight and the Squire who carried a pack of bright coloured arrows with feathers along with a dagger. He knew the art of woodcraft well.

ATTIRE—He was clad in a green coloured hood and wore a Christopher medal of silver on his breast.

The Nun/Prioress—The portrayal of the Nun stands against the traits of what a real, humble Nun is expected to be. Therefore, Chaucer uses irony and humour to point towards the vices of the Clergy. She is described as 'simple and coy' (Nuns are not expected to be coy) and took an 'ooth' (oath) by St. Loy (Nuns were not allowed to take an oath).

She was called Madam Eglantyne (which looks like a fancy name from French court) and did a nasal form of chanting. She imitated French table manners and did not let a morsel drop from her lips. Along with her, she carried small hounds and fed them with expensive bread and milk (this is what Chaucer humorously calls 'charity'). Another Nun (her 'chapeleyne') and three priestesses accompanied her.

ATTIRE—She had a fair, broad forehead, wore a fetish cloak and a brooch of gold shone on her breast on which it was crowned *Amor Vincit Omnia* (Love conquers all).

The Monk—Like the Nun, the Monk's traits stand opposite to the qualities of a humble, serving Monk. He was a manly man who loved hunting, riding, fat swan and carried greyhounds. (Monks are expected to live in a cloister). He did not believe in the Old Proverbs enumerating that hunters are not holy men.

ATTIRE—The sleeves of his gown were fastened with fur at the ends and a love knot tied with a gold pin.

The Friar—He is described as wanton and merry, who employed fair language and dalliance to attract maids. His job was to hear confessions and gave easy penance to the dying people (in exchange for the silver).

The Clerk—He was a student at Oxford, carried books and rode a lean horse. He carried little gold and spent everything on books. Whatever word he uttered was done with reverence.

ATTIRE—He looked hollow, lean and wore a threadbare gown (pointing towards the fact that he spent all the money on books and learning).

The Wife of Bath—She is one of the strongest and fascinating characters described by Chaucer and her traits could be opened to feminist interpretations. She was deaf, had large hips and a bold, fair face. Having got married at the age of twelve, she had varied marriage experiences, was married five times and waited for the sixth. A blow on the ears by one of the husbands left her dumb.

ATTIRE—She wore a wimple on her head and red coloured stockings. Along with having a love for travelling, she also knew all the remedies related to love.

The Summoner—He had a cherubim-like face, piled beard and was as lecherous as a sparrow. His face was covered with pimples and no ointment could cure it. He loved garlic, onions and wine.

The Doctor of Physic—The bubonic plague in Chaucer's age which wiped 1/3 of the population increased the demand for medicine and physicians. These people were corrupt and made money during the outbreak. Here also, the doctor loved gold in special.

'For gold in phisik is a cordial,
Therefore he lovede gold in special'

The Parson—he is portrayed as a kind, generous man who served the parish well. The didactic message he gave was—'If gold rust what shall iron do?' (If the Clergy is corrupt, what should be expected from the subjects).

The Plowman—He was a peasant, a kind man who paid his taxes regularly.

Other Pilgrims

1. The Merchant
2. The Sergeant of Law
3. The Franklin
4. Tradesmen (Dyer, Carpenter, etc., representing the new emerging classes)
5. The Cook
6. The Shipman
7. The Miller
8. The Reeve
9. The Pardoner
10. The Manciple (who purchased food for lawyers)

Characters Praised by Chaucer

1. The Ploughman

2. The Parson
3. The Clerk
4. The Knight

Some Important Tales

- The first storyteller was the **Knight** and his tale was selected as the best story. It is a tale based on the clash between chivalry and courtly love, where Palamon and Arcite fell for Emily but eventually the latter marries her. The tale is based on Boccaccio's *Teseida*.
- The last storyteller was the **Parson** and his tale was about the seven deadly sins. His tale is a solemn and formal sermon on the renunciation of the world.
- The second storyteller was The **Miller**, being drunk he starts telling a vulgar tale of seduction where a carpenter's wife was seduced by two clerks.
- The **Reeve's Tale** is an example of 'Quayte tales'⁵, where he targets Miller's daughter.
- The **Nun's Priest** Tale was a beast fable about the cock, rooster and fox. It is based upon an incident in the Reynard cycle.
- The **Clerk's** Tale was about patient Griselda (a character in folklore who represents patience and loyalty). The Clerk mentioned that he was inspired by Petrarch.
- The **pardon**er was a greedy man who would use all kinds of relics to fool people; he did not even let a penniless widow pass without asking for money. The tale is about four friends who want to kill death. However, due to greed, they ended up killing each other. The old man gave the moral to the tale that all ugly sins lead towards death. (He told the friends that they would find death under an Oak tree).
- The **Nun Prioress's** tale has a Prologue where she praises the Virgin Mary. It is about a nine-year-old Christian boy who was killed by the Jews. He kept singing the song 'O Alma Redemptoris' meaning 'O Redemptive soul'.
- The **Wife of Bath's** tale caters to themes related to sex, marriage, etc. It raises serious gender issues where she wanted to assert her superiority over Jankyn, her fifth husband, who even gave a dead blow on her ears that left the woman deaf. The Wife of Bath's name was Alisoun. Her tale is about King Arthur's Round Table where a courtier raped a lady.
- Out of 24 tales, only two are in prose (by Chaucer and the Parson) and the rest in verse.
- **Chaucer** told Tale of Sir Thopas and The Tale of Melibee where Harry Bailly praised the latter and criticised the former.

5. Quayte tales are told in response/are a reaction to the former attack/insult/question by some other person.

John Gower as a Poet

He is the nearest contemporary of Chaucer. Chaucer called him 'Moral Gower'. Like Chaucer, his career is also divided into three phases. Medieval English poet in the tradition of courtly love and moral allegory, whose reputation once matched that of his contemporary and friend Geoffrey Chaucer and who strongly influenced the writing of other poets of his day.

French Career

Mirour de l'Omme ('the mirror of mankind')

It is an Anglo-Norman poem written in octosyllables. The poem deals with man's salvation and the corruption of the church prevailing in the society.

Latin Career

Vox Clamantis ('the voice of one crying out')

It deals with the Peasant's revolt of 1381 led by Wat Tyler, also called the Great Uprising. The poem evoked controversy as Gower criticised the peasants for raising their voices against the Church (they revolted against the excessive taxes collected by the authorities after the Black death outbreak). Also, during this time, England and France were already engaged in the 100 years' war.

English Career

Confessio Amantis ('A Lover's Confession'): Written in Middle English Dialect, it is a frame story (a story within a story). Gower's confession uses the concept with a degree of irony. He uses stories to recount the seven deadly sins of love (Amans), in a mock—religious dream-vision. At the end, when the speaker has confessed all his sins, he announces that he will renounce love—but only because he is old and nature has overtaken his capacity to love. A farewell to love rather than a vow of chastity is the ironic outcome.

William Langland as a Poet

Presumed author of one of the greatest examples of Middle English alliterative poetry, generally known as *Piers Ploughman*, an allegorical work with a complex variety of religious themes. One of the major achievements of *Piers Ploughman* is that it translates the language and conceptions of the cloister into symbols and images that could be understood by the layman. In general, the language of the poem is simple and colloquial, but some of the author's imagery is powerful and direct.

Piers Ploughman

Full title: *The Vision of William concerning Piers the Ploughman*

It is an alliterative poem recounting a series of dreams with Long Will, the dreamer and the main speaker. The poem is a kind of alter ego of Will and the dream tells of how England could be reformed and of truth in justice and behaviour. A credo or 'Do Well' leads to a disillusioned view of human nature, in which the Church, which should exemplify salvation is shown as corrupt.

Will finds himself in the meadows of Malvern hill where he met Christ in the form of the Good Samaritan.

John Lydgate as a Poet

English poet, known principally for long moralistic and devotional works. His position is of a man of letters rather than a major poet.

The Fall of Princes: It is the first regular tragedy collection based on Giovanni Boccaccio's work *De Casibus Virorum Illustrium*.

Thomas Hoccleve as a Poet

He was an English poet, contemporary and imitator of Chaucer, whose work has little literary merit but much value as social history.

The Regiment of Princes: He wrote the poem to provide advice on the virtues and vices of rulers for Prince Henry, the future King Henry V of England. The work is semi-autobiographical and contains the first description in the literature of a mental breakdown. He praises Chaucer, his teacher whom he considered the greatest English poet of the middle ages.

Troy Book: The poem gives a history of the Trojan War and is a major contribution to the rendering of classical myth into English.

The Scottish Chaucerians

The Scottish poets are quite different in style, tone and subject matter from their English contemporaries.

King James I as a Poet

The Kingis Quair (The King's Book): It is a love poem, one of the first of what was to become a popular form. The verse form used is called 'Rhyme Royal' because of King James's use of it, but it was already known, indeed, been used by Chaucer.

Robert Henryson as a Poet

Testament of Cresseid: It is based on Chaucer's *Troilus and Criseyde* where Henryson treats Chaucer's heroine most unromantically, indeed violently, as her life of promiscuity leads to leprosy, beggary and death.

William Dunbar as a Poet

He was the first Poet Laureate of Scotland.

Lament for the Makers: The poem is about the poets including Chaucer, Gower and Henryson whom Dunbar calls 'Makers'—and the fact that they die. This intimation of his mortality troubles Dunbar and he makes it into a Latin line, one of the most resonant of repeated lines of poetry.

'Timor mortis conturbat me' meaning the fear of death does trouble me.

The Revival of Learning

Italian Sonnet (Petrarchan Sonnet)

It is a traditional Sonnet form that arises from the Italian literary tradition. The Italian Sonnet was popularised around Fourteenth-Century by Petrarch (Francesco Petrarch). The form consists of an Octave and a Sestet. The octave presents a narrative, or a question, or a proposition, while the sestet provides the conclusion or response or an answer. Usually, the octave has the rhyme scheme of *abbaabba*, whereas this sestet is more flexible and follows three rhyme schemes—*cdecde*, *cdcdcd*, or *cdedce*.

Sir Thomas More, Thomas Wyatt and Henry Howard, Earl of Surrey are credited with the introduction of the Italian sonnet to England through their translations of Petrarch's works. The adaptation of Italian sonnet form into the sonnet sequences was popularised by Sir Philip Sidney's *Astrophil and Stella*.

English Sonnet (Shakespearean or Elizabethan Sonnet)

The English Sonnet is a variation of the Petrarchan sonnet which is found in the English literary tradition. Sir Thomas More, Thomas Wyatt and Henry Howard, Earl of Surrey are credited for the development of the English Sonnet. This form sometimes is called the Elizabethan Sonnet, after Queen Elizabeth I.

The English Sonnet divides the Sonnet verses into four sections; three Quatrains and a Rhyming couplet. The quadrants may follow different rhyme schemes do the usual among them is *abab*, *cdcd*, *efef* and *gg*. In this form the narrative begins in the first quatrain, the second quatrain explains it, in the third quatrain the narrative (or the story) is shifted and the couplet sums up the whole narrative. This form could be easily adapted to drama.

Important Poets of Revival Period

Francesco Petrarch (1304–1374)

Francesco Petrarch, better known as Petrarch, spent his early years at Avignon. His father was a lawyer who worked at the Papal Court. Though he studied law, mostly he devoted himself to literary pursuits. He was a friend of Giovanni Boccaccio.

Petrarch is credited to be one of the fathers of Humanism. He not only studied the classical authors but also passionately searched for the lost manuscripts. Some of his most famous discoveries were Cicero's letters to Atticus, Brutus and Quintus.

His works are written mostly in Latin. He is best known for *Canzoniere*, which is formally named as *Rerum Vulgarium Fragmenta*. Most of the poems in this collection are about the poet's unrequited love for a woman called Laura. Geoffrey Chaucer translated and turned one of the sonnets in this collection (number 132) into his poem *Troilus and Criseyde*.

Chaucer also took Petrarch's Latin translation of *Decameron* (written by Boccaccio), as the basis of his *The Canterbury Tales*. Sir Thomas More, Thomas Wyatt and Henry Howard also translated the Petrarchan Sonnets. Similarly, Philip Sidney's collection *Astrophil and Stella* and Edmund Spenser's *Amoretti* were strongly influenced by the Petrarchan models. The critics find that most of the popular sonnet sequences are inspired by Petrarch's works.

Sir Thomas More

De Principe Bono Et Malo (1516)

This is an important poem by Sir Thomas More. Like most of his Epigrams, the poem is composed in Elegiac Couplets. The poem is a response to the question, 'What makes a good ruler?' So it responds by suggesting that a good ruler is like a guard dog which protects the sheep, while a bad ruler is like a wolf which preys on them.

Thomas Wyatt

Thomas Wyatt is considered to be the first major poet of the Revival period. He was educated in the humanist tradition. He was also a diplomat for Henry VIII. Therefore in Wyatt's poetry, we find the Representation of the complexities of Tudor Court—where the political and the personal desires intermingle together. Wyatt's verse letters and satires warn of the court corruption. Most of his poems recount the love and its disillusionments, poems like his masterpiece 'They Flee from Me', the lyrics 'My Lute, Awake', Sonnets like 'Whoso list to hunt' and 'Una Candida Cerva' (which are adopted from Petrarch's *Canzoniere*).

Wyatt's sonnets are the first known Sonnets in English literature. (Except for Chaucer's translation of *Canzoniere* in *Troilus and Criseyde*.) George Puttenham has praised Wyatt and Surrey, proclaiming both to be 'the first reformers of our English metre and stile,' for they 'polished our rude and homely manner of vulgar poesie.'

Tagus, Farewell (Of His Return from Spain), 1539

Sir Thomas Wyatt wrote this poem, probably, in the year 1539 when Henry VIII finally permitted him to return to England from Spain, where he had gone for a long diplomatic trip. The poem first appeared in the print in *Tottel's Miscellany*.

The earlier lyrics of Wyatt consisted of biting humour and sharp political commentary, but this poem has a dreamy and distinct quality, unlike those lyrics.

And Wilt Thou Leave Me Thus, 1535

This poem was published posthumously. Wyatt's poem is critical of the position of the courtly lover. The traditional servant-mistress relationship is depicted in the opening lines. The second and third stanzas represent the emotional state and the actions of the speaker. In the fourth stanza, the poem refocuses the attention on the mistress, her indifference and lack of pity for the lover.

The cruel mistress is depicted to have all the power, while the speaker is subservient to her and he is in a position of utter helplessness. In this Sonnet, Wyatt has tried to depict the undesirability of being the courtly lover.

Blame Not My Lute

This lyric is addressed to a lady who broke the strings of the lute of the poet. According to the lady, the lute reported her infidelity. So the poet tells her not to blame his instrument:

'And though the songs which I indite Do quit thy
change with rightful spite, Blame not my lute'

The poet argues it is not the fault of the instrument rather a shortcoming on her part. She must blame herself. The lute is just an instrument of truth. The poet must record the truth about the lady, if she feels insulted, it must be due to her own doing.

The poem is not addressed to a particular lady. Since the court poetry was meant to be performed, so the lady is the metaphor for any blaming lady. The poem explores Wyatt's ethical position and illustrates Wyatt's plain style. The poem defies typical Petrarchan sonnets in which the lover was subservient to the lady love and often tormented by her superior position, despite him being right and honest. The speaker rejects the servile position and demands that the lady should also live up to the truth.

Divers Doth Use

Divers Doth Use appeared in Tottell's Miscellany. The Sonnet follows the rhyme scheme of *abba, abba, cddc, ee*, having the structure of a Petrarchan Sonnet.

The Sonnet is about a man who has been rejected by his lover. This man begins to think about the ways by which he can handle his grief. He describes that when some men are failed in love, they 'mourn and wail' to 'please their painful woe'. Other men complain about the women alleging them to be deceptive when they have broken the men's hearts.

But in the Volta, ninth line, the speaker compares his position to the other men's. He refuses to be sad, to lament, or wail. He also refuses to proclaim the lady to be false or deceptive.

In this sonnet, the characterisation of the female though fits the traditional characterisation in the Petrarchan poetry—which is the depiction of a man who pursues an unresponsive female. But the main focus of this sonnet is to counter the response of the lover, who typically moans and wails, but not here. Wyatt's lover, however, blames the rejection on the fickleness of female nature, which is quite ironical according to some feminist critics.

Farewell Love, And All Thy Laws For Ever

The sonnet was published in Tottell's Miscellany under the heading of *A Renouncing of Love*. In this sonnet, love's law is its renouncement. 'Love' has three dimensions in this sonnet—Love as an abstract emotion, Love as the poet's lady, Love as Eros or Cupid.

I Find No Peace, And All My War Is Done

This sonnet appeared in Tottell's Miscellany by the title of *Description of the Contrarious Passions in a Lover*. The sonnet is a translation of the sonnet written by Petrarch, who remains Wyatt's most relied source. The structure of this poem is governed by the use of antithesis, which later became known as the *Petrarchan Paradox*. So when we read 'peace', we can expect 'war' to come later, to counterpoint the previous argument, 'hope' will come with 'fear', 'laugh' will follow 'pain' and 'love' becomes 'hate'. So, the poem follows the inner-balance and may sometimes reduce the intensity and sincerity of the arguments.

The use of antithesis reveals that the speaker somehow takes a delight in his misery. The pain is pleasure, or the pleasure is the cause of pain ('my delight is causer of this strife'). The sonnet is a faithful translation of Petrarch.

The Long Love That In My Thought Doth Harbour

Sir Thomas Wyatt's visit to Italy in 1527 gave him the chance to translate several of Petrarch's sonnets. It must be kept in mind that he not only translated them but reinterpreted

them as well. For example, in the original line 12 of Petrarch, then lover the fears his master ('Love' is the master), whereas in Wyatt's translation the master is afraid of the beloved.

The Lover Showeth How He is Forsaken of Such as He Sometime Enjoyed

This poem appeared in Tottell's Miscellany, in a highly edited form. But Tottell seems to be appreciative of Wyatt's use of regular metrical line.

The poem is an edited version of Wyatt's untitled poem known as 'They Flee From Me'. The title was added to this 161-word poem. 18 words and punctuation marks were added or moved. The last line was completely rewritten.

Madam, Withouten Many Words

In this poem, the lover is tired to keep waiting for the answer and he has 'burneth alway'. He requests the 'pity' of the lady. Even if the relationship does not work or initiated, even then the lover would not hate this lady, rather they would remain friends. Even if she finds another man, the speaker would move on and would not bother any longer. The speaker in this poem seems to seek an immediate answer. He is in a hurry and seems to follow the philosophy of *Carpe Diem*—he cannot wait much for the answer and you would not look forward beyond if the answer is no.

The poem is beautiful in a way that Wyatt changes the image and typical state of mind of the courtly lovers. He makes them hold a more reasonable and rational position. That reassurance of the speaker reveals the reformed position of a courtly lover.

Mine Own John Pains

This poem is one of the three epistolary satires written by Wyatt. The poem is addressed to John Poyntz (or Pains) who was his friendly fellow courtier.

The poem is the justification of Wyatt's house arrest on his family's estate. Answer his absence from the court—the answer to the question of why he draws 'homeward', rather than following the 'press of courts'.

Wyatt first tries to reassure Pains that he is not absent due to any Contempt for court, for the royal power. But he has all the right to make judgments and not follow or blindly adore the Great and Powerful like the common folks do.

Wyatt says that he loves to be honoured as much as any other person, but I cannot lose his honesty to gain honour for favour.

The poem's satire becomes intense when Wyatt lists things that we 'cannot' do. First, he cannot flatter the people who deserve censure rather than praise. Second, he cannot honour those whose lives are consumed with various sorts of vices. 'Venus' and 'Bacchus', the Greek figures are used here

to imply the quality of 'lust' and 'drunkenness', respectively. Thirdly, he cannot 'crouch' to 'worship' the wolves who prey on the lambs (with this implies the people who abuse their political and economic powers).

Wyatt strengthens his moral position by emphasising the themes of honesty and forthrightness. I cannot do injustice for personal gain. He cannot pretend that vice is a virtue and he cannot live on the whims of others no matter how powerful they may be. He can never indulge in the very things he condemns. The later part of the poem presents the declaration of independence from courtly life.

My Lute Awake

This lyric poem contains eight five-line stanzas, featuring refrain. The final line of each stanza and with '...for I have done'. The poem opens with the use of a literary device known as Apostrophe, in which the poet personifies then only living lute, calling it to get awake, for one last time so that both he and the poet can complete the last task before they die. The poet feels repulsive to his lady. So the poem is bitter in tone. The bitterness became more intense and the speaker of the poem becomes violent as he proclaims, 'vengeance shall fall on thy disdain'. The lady is not innocent though as she 'makest but a game on earnest pain'. Therefore cruelty demands punishment. The poet predicts the future of the lady saying that she may end her days in loneliness, 'Perchance thee lie wethered and old/The winter nights that are so cold'. The reason is that she has been extraordinarily heartless; therefore, there is no possibility that anyone can love her for long.

The poem is embittered and also follows the philosophy of Carpe Diem like the previous poems. The poet bitterly indicates to the lady to respond soon or face the consequences.

Who List His Wealth And Ease Retain

This is one of the poems by Wyatt which contains the theme of the dangers of the courtly life.

Henry Howard, Earl of Surrey

Earl of Surrey produced over two dozen amatory poems, which were more or less inspired by Petrarch and some other continental poets. The contemporary of Henry Howard admired him due to his fluency and eloquence.

Surrey's courtly lovers complain of the wounds they get—they freeze and seize, burn, weep, sigh and despair. Despite all, they continue to love. One such poem on these lines is 'Love that doth Reign and Live within my thought'. This poem is one of the five sonnets of Petrarch translated by Surrey.

The poem initiates with the use of conceit, which is a military conceit—the speaker's mind and heart are confined and help in captivity by Love.

Wyatt also translated the sonnet. In this translation, the lady asks her lover and admirer to reform himself to become a better man. Surrey's lover, however, concludes the poem by saying, 'Sweet is the death that taketh end by love'.

The long poems by Surrey also portray the emotions of the courtly lovers. In the poem 'When Sommer Toke in Hand the Winter to Assail', the speaker finds that nature gets renewed in the spring, while the speaker remains alone, weak and hopeless even during the springs. The speaker gives away his disillusionment and starts to curse Love. Soon he realizes the offence he has made and tries to reach for forgiveness where God tells him that he can find atonement for the sin he has committed by having greater suffering.

It is believed by the critics that the poetry of Surrey is effective when it tackles relatively simple emotions and situations. So the poem 'When Sommer Toke in Hand the Winter to Assail', shows the familiarity of Wyatt with the native poetry. Nature is described as we find in the poetry of English poets. It greatly reminds us of Geoffrey Chaucer's *Troilus and Criseyde*.

The poetry of the Italian tradition and the English tradition were replete with the male voice. Nearly every amatory verse was written from the male perspective, so Surrey made three exceptions in this regard, in which the amatory verses were spoken from the female perspective. In the poem 'Girt in my guiltless Gown', the speaker is a lady who defends allegations of craftiness made on her, by a courtier. There are two other monologues in which the speakers are women who are lamenting the absence of their beloved lords. These sonnets are titled 'O Happy dames, that May Embrace' and 'Good Ladies! ye that have your Pleasure in Exile'. It is believed that these are written from the perspective of Wyatt's wife while Wyatt was busy in the siege of Boulogne.

Elegiac Poems

The Elegiac Poems of Surrey are inspired and rest on his background in the art of rhetoric. These elegiac poems are characterised by the praise of some specific individuals and simultaneously urging the readers to become more virtuous men and women.

In this category, 'Wyatt resteth here, that quick could never rest', was the published work. And it devotes a great deal of attention to praising Thomas Wyatt, rather than making lamentations and consolations on his death. In this poem, the literary device of *Partitio* (division into parts) is used. Through this device, Surrey describes the anatomy (or the physique) of Wyatt, linking the parts with virtues like—integrity, eloquence, prudence, courage and justice. Surrey

devotes eight quatrains of this poem in the praise of Wyatt but laments a while—that too with the final consolation that at least the man is now in heaven.

Surrey eulogised Wyatt in two sonnets also, in ‘Divers thy death do diversely bemoan’ and ‘In the Rude Age’. Both of these two sonnets attack Wyatt’s enemies.

It must be noted that there is no evidence of Surrey and Wyatt’s friendship or acquaintance, however, he may know him, we know that Surrey rebuked the courtiers who were not up to the standard of Wyatt. He had a great admiration of him. Surrey also wrote tributes for the older courtiers but those tributes were meant for the public performances so lacked the real touch.

There is one exception though, ‘So Crewell Prison’, a lament for Richmond, Surrey’s youthful friend who met him at Windsor, contains that personal feeling and experience like those written for Wyatt. The poet praises and longs for his friend. Along with this, he laments for the irrecoverable past.

Didactic Poems

Surrey wrote a few Didactic Poems (poems meant to teach morals) also. He wrote a sonnet titled ‘Th’ Assyrians King, in Peas with Fowle Desyre’. It is about Sardanapalus who was once the king of Assyria, who was a lustful and cowardly ruler. Through this sonnet, Surrey may have tried to allude to King Henry VIII who executed two queens (Anne Boleyn and Catherine Howard).

Surrey’s other didactic poem ‘Laid in my Quyet Bedd’ is inspired by Horace’s *Ars Poetica* and his *Satires*. The narrator of the poem is an old man, who surveys the ages of man and then remarks that the young and old always wish to change their estate (i.e., the place where they currently live). He then concludes remarks that boyhood is the happiest time of any individual’s life, but the youths only realise this when this time is past.

Certain critics say that the best verses of Surrey are dramatic, so is the above poem. It illustrates his great dramatic ability.

Other Poems

London, Hast Thou Accused Me

Surrey wrote this mock-heroic poem when he was inside London’s notorious Fleet prison. In this poem (68 lines), Surrey describes and justifies his actions which had resulted in his lock-up. He was fighting some citizens, during the fight, he broke windows with a stone bow, did a riot along with his friends on the streets of London, thrashed and assaulted the citizens.

The poet justifies his actions by saying that he was not breaking the laws of the city, but rather he was warning the populace of the coming wrath of God due to their

lawlessness. He compares himself to Jeremiah, calls himself ‘a figure of the Lord’s behest’, implying that he came to warn the people for their untoward ways.

O Happy Dames

This poem was written while Surrey was fighting a war in France. The poem is one of the examples in which the speaker is a female and who speaks of the poem in her voice. The female speaker laments the separation of herself from the beloved. She uses the imagery of a ship that is tormented with the remembrance of past pleasures. This imagery has been very common in the Petrarchan verses. The image alludes to the lover’s departure over the high and stormy seas. It also becomes a symbol of the strength, devotion and fidelity of the female lover.

When Windsor Walls

This poem was first published in *Tottel’s Miscellany*. The emotional and geographical background of the poem is inspired by two real-life incidents that happened with the Earl of Surrey. The first incident was the death of Surrey’s close friend, the duke of Richmond, also known as Henry Fitzroy in the year 1536. Richmond was also married to Surrey’s sister. The second incident was the imprisonment of Surrey in Windsor Castle in the year 1537. He was imprisoned for assaulting a courtier who was a close aid of King Henry VIII.

The assault led to the punishment of confiscation of Surrey’s lands and goods; and the loss of his right hand. It also led to lifelong enmity and disdain from the king, which resulted in Surrey’s beheading at the age of thirty.

The Great Macedon, *Diverse thy Death do Diversely Moan* and *Wyatt Resteth Here* are three poems written by Surrey as a tribute to Thomas Wyatt.

Translations

Since Surrey was educated in the classical and humanistic tradition, so it was quite natural for him to get greatly inspired by those ancient models. Surrey’s translations thus erupted out of that education and admiration.

He translated a Horatian Ode *Of thy Lyfe*, Thomas and an epigram by Martial. In the ode *Of thy Lyfe*, he recreated the style of Latin poet in his English style; and the epigram by Marshal—‘Marshall, the things for to attayne’ was translated to a very terse and compact form. He also translated the second and the fourth books of Virgil’s *Aeneid* several of Petrarch’s sonnets.

John Skelton

John Skelton is a poet that seemed irreverent and bawdy, though he was a courtier and a priest. He was a heavy practitioner of the dream allegory. Considered to be one of the

most puzzling figures of the Fifteenth-Century, he has been an object of fascination for the critics and historians.

His infamous *Skeltonic metre* was a bewildering mixture of short, irregular lines—which had varying rhyme schemes. The lines relied on stress, alliteration and rhyme, rather than the syllabic count. His subject matter often contains early medieval themes. *The Bowge of Court* (1499), a court satire and *The Garland of Laurell* (1523) are his famous dream allegories. And the *Collyn Clout* (1522), a savage satire on the corruption of English clergy remains one of his most famous works.

He attended Cambridge University, which later gives him the title of poet Laureate. John Skelton is now not so popular, but in his early days, he was praised by the likes of William Caxton and Desidus Erasmus. He took Holy orders in 1498 and became the chaplain of King Henry VII's son Prince Henry. In 1499, he published his first poem titled *The Bowge of Courte*. John Skelton remained a renowned scholar till the death of Prince Arthur. Skelton was later also dismissed for the position of tutoring his pupil Prince Henry and later became the rector in a prosperous town.

After the death of Henry VII, he attracted the new King's attention. Turn to the court and was later given the title of Orator Regius (the king's orator). During this time, Skelton wrote several of his major Satirical poems—*Collyn Clout* (1519), *Speke, Parrot* (1521) and *Why Come Ye Nat to Courte* (1522). These poems attack Cardinal Wolsey who was the closest person to the king at that time. However, surprisingly, Skelton's letter dedicated two poems to him, *Garland of Laurel* and *Howe the Douty Duke of Albany*. This change has been remained the subject of debate for the critics, in understanding the political and the poetic aspirations of Skelton.

Skelton is generally described as an antiquated or a transitional poet, however, he should be read as an early modern poet. The poems of Skelton are characterised by heavy use of rhyme without a particular rhyme scheme. He couldn't write in a regularised metre. His poems contained colloquial speech. Skelton is known for pushing the limits of conventional poetry and creating a lively form of poetry which facilitated his social and political commentary.

Collyn Clout

What can it avail
To drive forth a snail,
Or to make a sail
Of an herring's tail;
To rhyme or to rail
To write or to indict,

Either for delight
Or else for despight;
Or books to compile
Of divers manner of style,

This poem is a biting satire against the clergy due to its lack of learning, piety and disregard for the common folks. This poem contains his infamous Skeltonic metre. Edmund Spenser took the title of this poem and composed his poem titled *Colin Clout's Come Home Again*.

The Bowge of Court (1499)

'But than I thoughte I wolde not dwell behynde,
Amonge all other I put myselfe in prece.
Than there coude I none aquentaunce fynde;
There was moche noyse, anone one cryed, cese!'

The literal translation of the title may mean, the 'mouths of the court'—which implies the people who can voice their opinions at the court.

The poem has similarities with morality plays from the Fourteenth and the Fifteenth-Centuries in which the characters were personified as virtues and vices. So in this poem, seven vices of the court are depicted—Favel (flattery), Suspycyon (suspicion), Hervy Hafter, Disdayne (disdain), Ryote (riot), Dyssymulation (disguise) and Disceyte (deceit). It is indicated that the poem has a moral purpose.

Garlande of Laurell (1523)

'In place alone then musing in my thought How
all thing passeth as doth the summer flower, On
every half my reasons forth I sought, How often
fortune varieth in an hour;'

The *Garlande of Laurell* combines mythological and autobiographical experiences. It bears a great resemblance to Geoffrey Chaucer's *House of Fame*. The presence of mythical figures like Eolus, Orpheus indicates the inspiration from that poem. A critic has also listed ten scenes from Chaucer's poem which are similarly treated in Skelton's version. There are frequent allusions to classical rhetoric and classical imagery is also present.

The Tuning of Elinor Rumming

This is also a well-known poem by John Skelton. The title may allude to a London alewife known as Alianoro Romyang. Tuning in the title refers to the pouring of ale inside the casks for storage. The poem contains details about the brewing trade. This poem is also composed in Skeltonic Meter. Critics have called this poem artless at its best, terming it as vulgar, however, this is the 'novelty' of the poem.

Richard Tottell

Tottell's Miscellany

In the year 1557, the English publisher Richard Tottell published a collection of 213 poems under the title of *Songes and Sonnettes*. The collection is now known as *Tottell's Miscellany*. *Tottell's Miscellany* contains a vast Corpus of Sixteenth-Century English poetry.

We know that Surrey and Wyatt translated several of Petrarch's poems. These poems circulated only inside the inner elite circles of both the poets. As both, the poets set a new course for English lyricism, so there was a need for a wide circulation of this poetry. It was Richard Tottell who made this possible and made the collection of these poems available to the general public.

Before the accession of Queen Elizabeth I, *Tottell's Miscellany* became the foundational text in Elizabethan literature. The text became a model for similar anthologies. Tottell's collection is also mentioned in Shakespeare's play *Merry Wives of Windsor*.

The collection contains poems by poets like Sir Thomas Wyatt, Henry Howard, Nicholas Grimald and many anonymous or 'uncertain' authors. Tottell published the collection 'to the honour of the English tong'. The anthology became a crucial instrument in the dissemination of the poetry written in Petrarchan tradition.

The collection contains a variety of metrical styles. The poems contained came from different genres—including Sonnets, Epigrams, Elegies, Eulogies, Poems of Praise and Christian Consolation.

The Renaissance

The English term Renaissance originates from the Italian *Rinascimento* which means rebirth. This rebirth refers to the renewed interest in Classical and Greek Writings. It is a period of European history that spans largely in the fifteenth, sixteenth and the early seventeenth-century. The limits of this period are indefinite and vary from country to country. Italy is customarily taken as the starting point of the Renaissance, where it is speculated to start by thirteenth-century. Whereas it came 200 years later in England i.e., around the late fifteenth century.

Two events mark the beginnings of the Renaissance in England. On the morning of 29 May 1453, the Turks breached the walls of Constantinople. The fall of Constantinople resulted in the diffusion of scholars in different parts of Europe. These scholars bring out with them, valuable manuscripts from the city of Constantinople since Constantinople preserved the learning and works of ancient Greece for nearly a thousand years after the fall of Rome. Italy had

already initiated a revival of humanistic and classical studies; therefore, these fugitive scholars stimulated it. Also, the comparatively peaceful and centralized regime of the Tudor reign which started in 1485, encouraged prosperity and thus paved the way for England's own Renaissance.

The second event which marks the dawn of the Renaissance is the introduction of the printing press by William Caxton, in 1476. The effects of this invention were revolutionary. Such is the effect of the printing press on the language itself that it is said, if the event that helped to turn Old English into Middle English was the invasion of England by William the Conqueror (in 1066), then the introduction of the printing press was the event that was responsible for the transition of Middle English to Modern English.

Due to the printing press, general education became possible as well as desirable. A large reading public emerged. This was a significant change because up to that time, the diffusion of art and knowledge was the property of only a fortunate few. The printing press alone can be taken as the instrument of significant social and religious changes.

So the Renaissance was a new spirit, which was stimulated by the revival of learning (of Classics) and got diffused by the invention of mass printing. These chief characteristics of this new spirit were *Individualism* and *Worldliness*. The philosophy of *Humanism* is born out of this spirit, it is a philosophy that concentrates on the perfection of this worldly life, rather on the eternal afterlife.

The revival of classical learning happened and attracted the Renaissance men because the Greek works contained the same ingredients and characteristics which the Renaissance spirit attracted. The ancient Greek was a worldly man and so was the Renaissance man.

Important Poets of Renaissance Period

Edmund Spenser (1552–99)

Edmund Spenser was born before William Shakespeare and Christopher Marlowe. He had a very modest background. When he matriculated from the Pembroke College, Cambridge, he was identified as a 'sizar'. Sizar was a student who had to work for his meals and accommodation. Given his economic conditions, he was determined to become a great English poet.

The Shepherdes Calendar (1579)

It was first published in 1579 and later republished five times between 1579–1597 attributing Spenser as the composer. It is mainly read as a political allegory. *The Shepherdes Calendar* is a collection of 12 Eclogues or a pastoral dialogue poem that relates to conversations among shepherds. It has a deliberate archaic language and a complex rhyme scheme.

The main character is Colin Clout (derived from the works of John Skeleto).n).

Each Eclogue traces the adventures of Colin which he undertakes in pursuit of Rosalind, his lady love. Each eclogue represents a month of the year and this entire year is symbolic of human life. There are a *Woodcut* and *Emblem* at the beginning of each eclogue to reveal the speaker's current attitude.

The *Shepherd's Calendar* is primarily read as a political allegory as it was published just when the marriage of Queen Elizabeth I was proposed with the Duc d'Alençon, a young, Catholic Frenchman. It was meant to be a warning for the queen against the dangers of a French alliance.

It is dedicated to Sir Philip Sidney, modelled after Latin classical writer Virgil and specifically mentions to have connections with the poetic traditions of Geoffrey Chaucer.

The Faerie Queen (1590–96)

Spenser, whom his contemporaries called 'The English Virgil' dedicated *The Faerie Queen* to 'the most high, mightie and magnificent emperesse renowned for pietie, vertue and all gracious government Elizabeth' (Queen Elizabeth I). The poem is classified as an epic. Spenser explicitly remarks that he is following in the footsteps of Homer with his *Odyssey* and *Illiad* and Virgil with his *Aeneid*.

Spenser's epic contains 6 Complete Books, 17 Dedicatory Sonnets, 7 Commentary Verses and a 'Letter to Raleigh'. There's the last book, Book 7 which is unfinished. Spenser promised a total of 12 Books in this epic in the 'Letter to Raleigh'. This letter outlines his intention and plans for writing the epic. Sir Walter Raleigh later introduced him to Queen Elizabeth.

Edmund Spenser originally intended to base each of his 12 books on a particular Aristotelian virtue. So each of the completed 6 books focuses on a chivalric or religious virtue.

Book 1 is *The Book of Holiness*, Book 2 is *The Book of Temperance*, Book 3 is *The Book of Chastity*, Book 4 is *The Book of Friendship*, Book 5 is *The Book of Justice* and Book 6 is *The Book of Courtesy*.

The Faerie Queene begins with 'The Legende of the Knight of Red Crosse'. Redcrosse's quest is an allegory which depicts the making of a Protestant Saint. As an individual, Redcrosse is treated as a Christian everyman whose journey signifies the challenges every human being faces when he/she goes on the path of spiritual growth.

Book 2 is *The Book of Temperance*. It promotes the philosophy of humanism. It lays down the emphasis on the study of humanity which can lead to the path to human perfection. This book analyses the moral life and essential human nature and how both can be reconciled. The book poses Guyon as a character who lacks the intuitive recognition between good

and evil. He is susceptible to error, misjudgments and rash behaviour. So the book allegorically portrays the quest of a young man who's learning to master his innate nature and wants to balance his emotions. Guyon, at last, can master self-discipline.

Book 3 is altogether different from all the other completed 5 books. It presents the virtue of chastity. The book is different in two ways. First, it features a female knight, Britomart. Second, unlike other knights who know the Faerie Queen, Britomart has not even seen the queen. She is in search of Artegall (the hero of Book 5) from whom she is seeking 'revenge' as he has done her 'foule dishonour'—that is, he has smitten her heart. After this book, Redcrosse is never heard again.

Book 4 is *The Book of Friendship*. It does not focus on the adventures of one knight but features multiple heroic protagonists.

Book 5 which is *The Legende of Justice* is the least liked book of this epic, because it justifies the imperialism of England over Ireland. It is the story of the knight Artegall, who's Spenser's creation (its sources are not from the history, mythology, or any legend like the other knights). It is believed that Artegall is the fictional representation of Lord Grey de Wilton (to whom, Spenser was a secretary)

Book 6, *The Legende of Courtesy* is beautifully written and it is considered the most successful book of the epic. The book is concerned with Calidore's pursuit of the Blatant Beast, who is a ferocious dog-like creature that often slanders innocent people. Rumour and slander are described as the major threat to courtesy. The pastoral structure of the book is revealed as it contains figures from folk legends, such as a noble savage, a group of cannibals, a baby who's caught in the jaws of a bear and others.

The composition of *The Faerie Queene* occupied Edmund Spenser for most of his life. Yet his hard work was rewarded, as the poem found political favour with Elizabeth I, was consequently very successful and earned him a pension of 50 pounds a year for life.

Complaints (1591)

Spenser wrote this lampoon in 1591. This lampoon is written against Lord Burghley, counsellor to Queen Elizabeth. *Complaints* have an interesting background story. When Sir Walter Raleigh introduced Spenser to Queen Elizabeth, she was impressed with the draft of the first three books of his epic *The Faerie Queen*. She decided to give him a pension which would enable him to live in England. But Lord Burghley, who was the Counsellor to the Queen intervened asking her to reduce the pension. Spenser's pension was reduced. Irritated, he wrote this lampoon of him. This

however further caused such offence that he was forced to return to Ireland.

Amoretti and Epithalamion (1595)

Amoretti is a Petrarchan Sonnet sequence, a conventional Elizabethan love lyric that was published after Spenser's marriage to Elizabeth Boyle, his second wife.

It consists of a Dedication, Introductory Poem, 89 Sonnets and 4 Short Pieces which describes Cupid's intervention in the love affair.

The Sonnets describe the pursuit of a female beloved by a male lover, which culminates in the lover's disappointment, these Sonnets are followed by a poem which is in four-part and is labelled as *anacreontics (sexual love)*—that portrays the relationship between Cupid and the Lover.

Amoretti was published with an epic poem called *Epithalamion* which is altogether different from *Amoretti* as it narrates the triumph of the lover, on his wedding with his lover. It narrates the whole wedding day, from the predawn preparations up to the evening and the early hours of the next morning.

Amoretti follows the conventions of Elizabethan Sonnets as it depicts the fruitless pursuit of a cold, cruel, superior beloved. It is a representation of the poet's virtuosity, nascent capitalism and rivals his masterpiece *The Faerie Queene*.

English Sonnet (Shakespearean Sonnet, Elizabethan Sonnet)

A variation of the Sonnet (14-line poem) found in the English literary tradition, the English sonnet was developed by Sir Thomas More, Thomas Wyatt and Henry Howard, Earl of Surrey. Because of William Shakespeare's popularity, this form is sometimes called the Shakespearean Sonnet; it has also been called the Elizabethan Sonnet after Queen Elizabeth I.

The English Sonnet exhibits four divisions of verse instead of the two sections commonly found in ITALIAN (Petrarchan) Sonnets: 3 Quatrains and a concluding rhyming COUPLET. The Quatrains may have differing rhyme schemes, but the most common one is abab, cdcd, efef, gg. Typically in this form, the narrative background begins in the first Quatrain and is explained in the second. The third Quatrain usually begins with a Volta, or turn, in which the story shifts, with the couplet providing a 'summing up' at the end. Scholars suggest that this form was easily adapted to drama, a development found in early modern theatre.

Sonnets of Shakespeare

Shakespeare probably wrote Sonnets during theatre closures generated by the plague and thus before their publication.

The publication of the Sonnets occurred during the theatre closure between 1608–1609. All 154 Sonnets, including the two that previously appeared in *Passionate Pilgrim*, appeared in 1609, published by Thomas Thorpe. Scholarly debates abound as to whether or not Shakespeare authorized this printing and it is still unknown if the dedication to Mr W. H. Auden reflects Shakespeare's or Thorpe's views.

Although often treated as a sequence, Shakespeare's Sonnets do not seem to follow a typical sequence pattern. Usually, the poems in sequence progress through a particular experience or emotion and reflect a theme, often one of unrequited love. In contrast, Shakespeare's Sonnets seem to break into two smaller sequences. The first subsequence, from Sonnets 1–126, expresses love for a young man sometimes referred to as the 'lovely boy' or the 'fair lord.' The second subsequence, from 127–154, expresses love for an anti-Petrarchan 'Dark Lady.' The final part of Shakespeare's poetic sequence is *A Lover's Complaint*, a single, longer poem that mirrors the Sonnets in tone but records the voice of a female, rather than male, lover.

Readers may also find two mini sequences within the first subsequence: Sonnets 1–17 focus on urging the young man to marry and to beget children (the 'Procreation Sonnets'); Sonnets 76–86 focus on competition with a rival poet. All but three of the Sonnets (99, 126, 145) maintain the traditional length—14 lines—and traditional English metre—Iambic Pentameter. (This is a pattern of an Unstressed Syllable followed by a Stressed Syllable. An Unstressed Syllable followed by a Stressed Syllable comprises one Iamb. Five iambs make one line of Iambic Pentameter.)

Shakespeare's Sonnets follow the Elizabethan or Shakespearean rhyme scheme—abab, cdcd, efef, gg. Usually, a Volta, or turn, appears at the end of the eighth line, a shift frequently marked with a period ending the line and a word at the beginning of the ninth line indicating contrast or conclusion. This move subtly reinforces the octave and sestet divisions, which distinguish Petrarch's Sonnets and those of his imitators.

In Shakespearean Sonnets, certain themes or image patterns, include time, death, writing and fame, though many Sonnets reference multiple themes and use multiple images.

Sonnet 1: From Fairest Creatures We Desire Increase

The topic and theme of this Sonnet is parenthood. It is ostensibly addressed to a young male friend. The poet addresses the young man as if he were a woman. He tries to demonstrate that just like women, men also enjoyed being flattered and they had the same concerns about aging, being proactive and death. The poet argues that his subject is the 'fairest' and the most 'ornamental' person that ever lived and humanity

will suffer if the young man doesn't have an 'heir' (have a child).

Sonnet 18: Shall I Compare Thee to a Summer's Day?

This Sonnet is one of the most famous Sonnets of Shakespeare. It is structured around three arguments; It begins with the speaker searching for a suitable thing to which his beloved can be compared. In the second argument (in the second quatrain) the poet shows how nature progresses, that it is beautiful and beautifies other things but it also hurts them. Summer is lovely but it is sometimes too hot. The 'eye of heaven' i.e., the sun shines too brightly during it. The sun is dimmed so the summer lacks the brightness expected from it. Too hot summer or the cloudy ones have adverse nature on things—causing the things that are 'fair' to decline in 'fairness'. The third argument indicates that his beloved is superior to nature because of his 'eternal summer' and it will not fade. The beloved can escape the effect of time or seasons on his beauty, even he doesn't come in the domain of death itself, because the beloved would continue to live in poets lines. The poet does not brag about his poetic abilities but simply says that as long as this Sonnet exists and the readers read about his beloved, he'll remain eternal and alive and his beauty intact.

Sonnet 116: Let Me Not to the Marriage of True Mind

In this sonnet, the speaker describes a love that is so strong that can be made as a model for true love in marriage. He says that true love exists in the marriage of true minds i.e., two honest and authentic persons. And this kind of love should not have any 'impediments' i.e., hindrances or obstructions.

Sonnet 126: O Thou, My Lovely Boy, Who in Thy Power

This Sonnet has a very special characteristic. It does not follow the Shakespearean form, as it contains only 12 lines, the final concluding couplet is missing. As in poetic terms, the relationship with the Lovely Boy is implied to not end well or without any positive conclusion.

As there is no closing couplet, the empty lines are indicated by the parentheses, signifying nothing. So the poem's final sentence can be read bleakly: 'And her quietus is to render thee/Nothing/Nothing.' The Sonnet replicates the relationship's unhappy ending just like the incomplete relationship in the first 126 Sonnets document.

Sonnet 130: My Mistress' Eyes Are Nothing Like the Sun

This Sonnet is a response to invert the ideas of English beauty that were prevalent from the medieval age to the early modern period. These ideals demanded that beauty pies in a woman belonging, having blue eyes, pale complexion, red or

pink cheeks and lips. She should have an inner glow. So the Sonnet 130 is, in many ways, an Anti-Blazon (containing unflattering descriptions).

The 3 Quatrains of Sonnet 130 focus on what the speaker's mistress is not. And she's everything but a typical Petrarchan beauty. The speaker makes no value judgment about the mistress's looks and the fact that she is referred to as 'my love' (1.13) reinforces the speaker's opinion that she is 'rare' and unusual, though in a very special way, in her difference from the standard run of 'beauties.'

Sonnet 144: Two Loves I Have of Comfort and Despair

This Sonnet contains a love triangle. The speaker is the lover who is getting the worst deal. He has two loves—'of comfort and despair' (1.1), who have the power to 'suggest' (or 'entice') him like 'spirits' (1.2). Calling the two love spirits implies that they have supernatural powers over the speaker and these powers are both good as well as evil. The good spirit is identified as a 'fair' man who is an 'angel' (1.3), while the 'worse spirit' is a woman coloured ill'. So the woman becomes a devil figure who tempts good souls to evil and ultimately, damnation.

The final lines of Sonnet reveal the indecisiveness of the speaker, he's caught up in inaction. He does not know whether his angel beloved has turned 'fiend' (1.9), though he suspects he has in line 10. The speaker cannot know the truth because both the man and the woman are away from him and they are both friends with each other. This implies that both of the loves of the speaker have left him and instead became lovers to each other. So he will probably 'live in doubt' (1.13) until 'my bad angel fires my good one out' (1.14). The speaker would remain in 'limbo' until the relationship between the angel man and the devil woman is over.

Notes on Shakespeare's Sonnets

Lovely Boy (Fair Youth, Fair Lord)

The Lovely Boy—also called the Fair Youth or Fair Lord—is the ambiguous young man to whom the first 126 of Shakespeare's Sonnets are dedicated. The term derives from the first line of sonnet 126: 'O thou my lovely boy who in thy power....' Scholars continue to debate the identity of the young man, with the main two contenders being Henry Wriothesley, earl of Southampton and William Herbert, earl of Pembroke. Both were William Shakespeare's patrons at one time and Henry Wriothesley, in particular, was considered good-looking. However, a host of other candidates have been suggested, including William Herbert himself, or a false persona devised solely as a publicity trick.

Shakespeare's Fair Young Man or Lovely Boy becomes the subject of desire for the Dark Lady, too and the poet feels

increasingly alienated as the Dark Lady ‘steals’ the Fair Young Man from him. In Sonnet 154, the poet speculates about their disappearance. For the poet, the Dark Lady becomes the occasion for fiction-making; she becomes the emblem of unchecked desire, passion and frustration, but also a symbol of mystery.

Dark Lady

This title refers to the mistress in Shakespeare’s Sonnets. She becomes the particular focus of Sonnets 127–154. Scholars have dubbed the mistress the Dark Lady, though William Shakespeare only calls her ‘dark’ once, in Sonnet 147. The poems devoted to her feature highly sexualised language and are the most discordant passions of the Sonnets. Some scholars believe that the Dark Lady is married to a man whose name is Will, that she is pursued by Will the poet and that she is also sought after by a third Will, a friend of the poet. Other scholars have linked her to Mary Fitton, a noted beauty of the Tudor court.

Other Poems of Shakespeare

Rape of Lucrece (ca. 1593)

This is a long narrative poem composed of seven-line Stanzas in Rhyme Royal, with the Rhyme scheme of ababbcc. Although the poem comes complete with its plot summary (‘The Argument’), virtually every educated person of the sixteenth-century knew the story of the virtuous Roman wife Lucretia (Lucrece). In ‘Publishing Shame: The Rape of Lucrece,’ Coppelia Kahn even calls it ‘a founding myth of patriarchy,’ a social structure in which men had virtually total control over women. The Roman social structure was patriarchal and patriarchy existed, in a somewhat modified form, in early modern England.

The poem’s action centres on events that occurred around 509 BCE, when Rome was still only a City-State ruled by a tyrant named Tarquinius Superbus (Tarquin the Proud). His son, Tarquinius Sextus, raped Lucretia, the wife of Collatinus (Collatine in Shakespeare), who was his friend and kinsman.

The poem can be broken down into the following sections: (1) Tarquin’s journey to Rome, his reflection upon Lucrece’s beauty and chastity, the description of events after he arrives (II. 1–189); (2) Tarquin’s thoughts before the rape, his entering Lucrece’s bedchamber and his view of the beautiful, sleeping Lucrece (II. 190–448); (3) Lucrece’s discovery of Tarquin, her pleas to be spared, Tarquin’s theoretical justification of his actions, the rape and his departure (II. 449–749); (4) Lucrece’s lament, her blaming of Night, Time and Opportunity for the crime and her reflection on whether her honour has been compromised (II. 750–1211);

(5) Lucrece’s writing to Collatine to demand his immediate return (II. 1212–1365); (6) Lucrece’s reflection upon the painting of the fall of Troy (II. 1366–1582); (7) Collatine’s arrival, Lucrece telling her tale and committing suicide, her kinsmen avenging her death and the exile of the Tarquins (II. 1583–1855).

A Lover’s Complaint (1591)

The date of the actual composition of *A Lover’s Complaint* is debatable, with scholarly opinions ranging from 1591–1604. Complicating the matter is its the publication date of 1609 as an appendage to Shakespeare’s Sonnets and the persistent belief that the poem is only spuriously attributable to William Shakespeare. Consequently, the poem has long been marginalised both in the Shakespeare canon and in Shakespearean criticism.

A Lover’s Complaint comprises 329 lines of Iambic Pentameter verse composed in 47 Stanzas of Rhyme Royal. It is thought by some scholars to be stylistically and thematically reminiscent of Edmund Spenser’s *Prothalamion* (1596), which was written in honour of the approaching double marriage of the ladies Elizabeth and Katherine Somerset. However, *A Lover’s Complaint* is a much darker tale of a woe-ful young woman who has been seduced and abandoned by a charming and ruthless male suitor, rather than a celebratory commemoration of the marriage

The Phoenix and Turtle (before 1601)

The Phoenix and Turtle begins with a call to neighbouring birds to join a funeral procession honouring the death of the Phoenix and the Turtledove, then ‘commences an anthem’ for the passionate love between the title characters. The thematic persona Reason, however, cannot comprehend the bond that existed between the Phoenix (a symbol of uniqueness) and the Turtledove (a symbol of constancy), nor can Reason understand the narrator’s reassurance these two birds continue to love even in death. The poem concludes with Reason’s lament for the dead lovers and observation that with the death of the Phoenix and the Turtledove, ‘Truth and Beauty buried be’ (1.64).

The Phoenix and Turtle was originally appended to Robert Chester’s *Love’s Martyr* (1601), which included other commendatory poems by John Marston, George Chapman and Ben Jonson. It is written in Tetrametre and contains Quatrains that rhyme abba, cdcd, etc., but concludes with rhyming triplets that make up a Threnos, or funeral song—outdated by William Shakespeare’s day but still recognisable to an Elizabethan audience.

The Phoenix and Turtle do not fit any particular genre, though the narrator’s rhetoric on love alludes at times to a BEAST FABLE, wherein animal characters connect to

allegorical representations of people known to Shakespeare. Most critics acknowledge the poem's tribute to love and most agree that the Phoenix represents Queen Elizabeth I.

Philip Sidney

Astrophil and Stella

Philip Sidney's *Astrophil and Stella* is the first complete sonnet sequence in English. It is a monument of English Renaissance verse. The sonnet series contains 119 poems in total—108 sonnets and 11 songs.

The sonnets are written either in Iambic Pentameter or Iambic hexameter, all of which are variations on the English and Italian sonnet forms; and 11 'songs' of varying pros. Which is, the speaker of the poems is *Astrophil* the 'star-lover', who is in love with *Stella* the 'star'. Except for Eighth Song (written in the third person).

Astrophil and Stella had a significant influence on the development of English poetry and it is widely held responsible for sparking the sonnet craze of the 1590s. Sidney was strongly identified with Petrarchism, so much that he was called by a contemporary 'our English Petrarche'.

The poems in the sequence are spoken by *Astrophil* to his beloved *Stella*. As it is common in Petrarchan poetry, *Astrophil* loves *Stella* ardently and pursues her but she continuously resists his advances in an ungracious manner.

Language Sidney uses to describe them often makes use of Petrarchan tropes, including, among others, the oxymoron of the 'cruel fair', which identifies the lady as beautiful but cruelly dismissive of his love; frequent use of the *Blazon*, a part-by-part description of the beloved; and the highly Petrarchan notion that the lady's eyes can pierce the lover's heart.

The Poetry of Puritan and The Restoration Age

The Metaphysical Poets

The term 'Metaphysical' was used to describe their works by the Eighteenth-Century critic, Samuel Johnson. This was a derogatory term, as Johnson attacked the poets' lack of feeling, their learning and the surprising range of images and comparisons (conceit) they used. The term 'Metaphysics' was coined by William Drummond and was used by Dryden for the first time. After centuries of neglect and disdain, these poets have made a considerable impact on British history.

Walter Scott wrote that the Elizabethans played with words while the metaphysical with thoughts. Their conceits, metaphors and images, paradoxes and intellectual complexity make the poems a constant challenge to the reader.

For example, Abraham Cowley compares a lover's heart to a hand grenade. Hence, their poetry is unconventional as it does not imitate any style.

John Donne

To His Mistress Going to Bed

Like every Donne's poem, this Elegy presents unique paradoxes and conceit, where Donne compares a woman's body to a colony (America) that needs to be explored. For this reason, he is often critiqued for objectifying women. The speaker does not only wants to sleep with her but also wants to possess and dominate her.

'O my America! my new-found-land,
My kingdom, safest when with one man
mann'd,'

A Valediction: Forbidding Mourning

It is a poem about love and separation where the speaker convinces the beloved to part/separate without tears/protest as true love always remains immortal/pure. Donne uses unique imagery where he compares the lovers to a compass that always remains stiff/intact.

'As virtuous men pass mildly away,
And whisper to their souls to go'
'If they be two, they are two so
As stiff twin compasses are two'

The Flea

The poem uses persuasive conceit where the lover persuades the beloved to make love by proving that the flea's bite has united them (as the flea sucked the blood of both the lovers, hence united them). Also, this mingling of their blood does not involve any shame, sin, or guilt. Therefore, three lives rest in one flea, hence he refers to the flea's body as a 'marriage bed' and a 'marriage temple'. Donne blends reason and emotion, which gives rise to a unique idea or imagery.

'Mark but this flea, and mark in this,
How little that which thou deniest me is;
It sucked me first, and now sucks thee,
And in this flea our two bloods mingled be;'

The Sun Rising

The poem is an *Aubade*⁶ where Donne proves that love is not subject to season or time. Lying in bed with his lover, he chides the sun, calling it a 'busy old fool' asking why it bothered the lovers through windows and curtains.

6. *Aubade* is a poem or piece of music appropriate to the dawn/morning song.

Busy old fool, unruly sun,
 Why dost thou thus,
 Through windows, and curtains call on us?
 Must to thy motions lovers' seasons run?
 Saucy pedantic wretch, go chide
 Late school boys and sour prentices,
 Go tell court huntsmen that the king will ride,
 Call country ants to harvest offices,
 Love, all alike, no season knows nor clime,
 Nor hours, days, months, which are the
 rags of time.

The Canonization

Here Donne refers to a spiritual love which is immortal/pure as the two lovers have become Saints. He also attacks the societal norms which often interfere with true love, he also attacks Petrarchan sonnets where he proves that his love has not drowned any merchant's ship/does not bring any plague. The lovers become immortal like the phoenix which resurrects its ashes.

'Call her one, me another fly,
 We're tapers too, and at our own cost die,
 And we in us find the eagle and the dove.
 The phoenix riddle hath more wit
 By us; we two being one, are it.'

Death's Duell

This sermon was, by sacred authority styled the author's funeral sermon.

Andrew Marvell

To His Coy Mistress

The poem is based on *carpe diem* philosophy where the lover persuades the shy beloved to make love as soon death would part them.

'Had we but world enough and time,
 This coyness, lady were no crime.' (Stanza 1,
 Thesis)

'But at my back I always hear
 Time's winged chariot hurrying near;' (Stanza 2,
 Antithesis)

'Now, therefore, while the youthful hue
 Sits on thy skin like morning dew,
 And while thy willing soul transpires' (Stanza 3,
 Synthesis)

The Garden

It uses romantic elements (nature) to express the poet's personal and emotional feelings about life. It was published for Robert Boulter in 1681.

An Horatian Ode upon Cromwell's Return from Ireland

Written in 1650, the poem celebrates the triumph of the Commonwealth and is one of the few important political poems in English.

'And now the Irish are ashamed
 To see themselves in one year tamed:
 So much one Man can do,
 That does both act and know.'

On Mr. Milton's Paradise Lost

The ode praises John Milton's epic poem *Paradise Lost*.

George Herbert

His works, whether filled with doubt or praise, are a chronicle of feelings and thoughts mostly about God. Herbert's relationship with God is complex, he moves between doubt and faith, sometimes arguing with God as a child would. Famous for *The Temple*, it is a collection of 150 poems based on conversational style.

Easter Wings

Published under *The Temple* the poem is an example of emblem poetry⁷ and is a religious meditation that focuses on the atonement of Jesus Christ.

The Collar

The poem opens with an outages shout of defiance in which the poet refuses to submit to God's will, but ends with a humble acceptance.

'I struck the board, and cry'd, 'No more.
 I will abroad!
 What? Shall I ever sigh and pine?' (First Stanza)
 'But as I raved and grew more fierce and wild
 At every word
 Methought I heard one calling, Child!
 And I replied, My Lord.' (Last Stanza)

Henry Vaughan

'Being a romantic spirit, he presents a world of innocence, mysticism and visions of the countryside as against Herbert whose poetry depicts anguish, struggle and negotiation.'

7. Emblem poetry – When the structure of the poem creates some image (in the poem the structure creates the image of wings)

The Retreat

Forrest Reid used the title of this poem for his central novel of a trilogy on childhood and loss of innocence. The poem expresses the speaker's desire to retreat to his past when he was in his 'angel infancy', younger and happier.

Richard Crashaw as a Poet

His poetry is religious, is exaggerated in style and expression, dwelling on the themes of ecstasy and martyrdom. He was the son of a Puritan clergyman who converted to Catholicism at around the age of 33.

1. *Steps to the Temple* (Poetry collection)
2. *Carmen Deo Nostro* (Poetry collection)
3. *Wishes to his Supposed Mistress*

Caroline Age (1625–1649)/Cavalier Poets

Caroline is derived from 'Carolus', the Latin version of Charles. Charles, I reigned England from 1625–1649. The term 'Cavalier' (suggesting to the chivalry of the knights/army) demeans these poets as they were good with a pen, but not with swords.

The Cavalier poets are called the 'son of Ben Jonson'. A group of monarchists was collectively known as the Cavalier poets among whom Carew, Herrick, Lovelace and Suckling were the most prominent.

Robert Herrick

Hesperides (1648)

It is a book of a poetry collection that contains 1200 lyrical poems dwelling on the philosophy of 'Carpe diem'⁸.

To the Virgins, to Make Much of Time

It is a four-stanza poem, published under the volume titled *Hesperides*. It is one of the most famous poems based on the notion of Carpe diem.

'Gather ye rose-buds while ye may,
Old Time is still a-flying;
And this same flower that smiles today
Tomorrow will be dying.'

To Daffodils: Fair Daffodils We Weep to See

The poet refers to the short-lived nature of life, the fleeting passage of time like the daffodils, humans too would die one day. Here, he again refers to the philosophy of Carpe diem.

8. Carpe diem is a Latin aphorism, usually translated as 'seize the day'. The phrase was used by the Roman poet Horace to express the idea that one should enjoy life while one can.

Corinna's Going a Maying

It is a lyric poem with a pastoral setting, dwelling on the Carpe diem philosophy.

Richard Lovelace

He was a Cavalier poet who fought on behalf of the king during the Civil War.

To Lucasta, Going to the Wars

The poet defends his decision of fighting in the battle, arguing with his beloved that it is honour that calls him away from her.

'Yet this inconstancy is such
As you too shall adore;
I could not love thee (Dear) so much,
Lov'd I not Honour more.'

To Althea, from Prison

Lovelace wrote this poem from prison—when he was incarcerated in 1641 for presenting a pro-Royalist petition in the House of Commons. Althea was probably like 'Lucasta' from his other poems, a reference to the poet's lover Lucy Sackverell. Lovelace explored different forms of liberty people enjoy and the confinement they face.

'Stone Walls do not a Prison make,
Nor Iron bars a Cage;
Minds innocent and quiet take
That for an Hermitage.'

John Suckling as a Poet

He invented the card game 'Cribbage'.

A Ballad upon a Wedding

The poem is a mock epithalamion, celebrating the wedding of Suckling's friend John Lord Lovelace. The narrator of the poem is a simple farmer who comes to sell hay in London and is a witness of the grand aristocratic wedding.

Sir William Davenant

He is called the bastard of Shakespeare.

1. *Weep No More for What is Past.*
2. *Aubade*
3. *To a Mistress Dying*

Edmond Waller

He invented the closed couplet (of two lines which later was used by Pope).

Go, Lovely Rose!

It is a four-stanza lyric poem separated into sets of five lines (*Quintains*), known for its *Carpe diem* theme.

Thomas Carew***The True Beauty***

Carew wrote about the distinction between physical beauty as spiritual/inner beauty, denoting that the former is short-lived.

Poetry of Puritan Age (1649–1660)

Oliver Cromwell ruled England during this age, which is also called the Age of Milton (1649–1660). It was a puritan dominated age and they lived by strict moral and religious codes. They banned all the activities considered to be obscene/licentious.

Puritans were also called ‘Son of John Calvin’; they wanted complete purification of the Catholic Church of England. Because of the opposing views, the Civil war took place between 1642–1651. The supporters of Charles I was called the ‘Cavaliers’, while that of Oliver Cromwell were called the ‘Roundheads’. The Civil war ended in 1651, with the execution of Charles I and Oliver Cromwell coming into power. As a result of the clash between Church and court, theatres were shut, hence there was no production of Drama which was considered to be obscene.

John Milton

Milton wrote in favour of the Church as he thought that the court perpetuated promiscuity/licentiousness. Milton’s *Paradise Lost* was not read as a Renaissance text about free will and freedom but as a commentary on God’s supremacy, ‘to justify the ways of God to men. It was read to confirm an image of God as a period demanded God should be. It was a quasi-religious text as Milton took multiple references from the *Bible* and *Book of Common Prayer*.

‘John Aubrey called Milton ‘Lady of Christ’ (Pointing to his fair complexion confirms an image of God as a period demanded God should be.) The period between 1632–1688 is called the ‘Lost Years of Milton’ as he disappeared these years for studies.

On the Morning of Christ’s Nativity (1629)

It is a nativity ode that deals with the birth of Christ and the values of Christianity.

On His Being Arrived at the Age of 23 (Sonnet 7)

It is written in two parts—the first 8 lines (Octave) and the last 6 lines (Sestet). In the Octave, Milton confessed having wasted his 23 years of life as he could not do any service to God; whereas in the Sestet he justifies by claiming that God doesn’t need him. He believed that when God would inspire him, he would become capable of writing something worthy (Here, he might refer to *Paradise Lost*).

L’Allegro and Il Penseroso

They are companion pieces advocating contrasting styles of life, the carefree and the studious.

Lycidas (1637)

It is a Pastoral Elegy written on the death of Edward King. It is a reflection of the writer’s mortality and ambitions. Like all Milton’s works, *Lycidas* has been interpreted as specifically Christian.

When I Consider How My Light is Spent (On His Blindness), Sonnet 19 (1652)

The Sonnet was written at the age of 44 in Octave and Sestet style. It is a poem in which Milton reflects on his faith as he is turning blind, it uses figurative language to express Milton’s fear, frustration and acceptance.

Paradise Lost (1667)

- The aim of Milton was ‘to assert eternal providence and justify the ways of God to men’.
- Initially published in 10 books, the final publication had 12 books.
- Milton used multiple themes from English Literature, Scottish Literature, Oriental Romance, etc.
- For many critics, including the Poet’s Blake and Shelley, Satan, the figure of the devil, is the hero of the poem. Satan asserts his freedom in his reasoning between heaven, from which he is expelled and hell, where he will be free and reign supreme. However, the work is open to multiple interpretations where Satan is the hero for some, while, for some, he could not be the hero of the poem as he tried usurping the throne of God.
- God defeated Lucifer with a hidden weapon called Thunderbolt where he and his followers were thrown unconscious to a dark and dismal place called Hell.
- The poem raises serious concerns on the ideas of free will, freedom, individuality, etc.
- Eve emerges as a strong, independent woman, specifically when she decides to work alone in the garden without Adam’s guidance or advice.

John Wilmot (Earl of Rochester)

The range of Rochester's poetry is considerable. He is a clear link between the later Metaphysical poets, the Cavalier writers of love lyrics and the Augustans, with their taste for Satire. His satires are self-mocking and his observation of human folly is tinged both with the kind of world-weary tolerance and with vivid, shocking imagery.

The Maimed Debauchee

The speaker likens himself to a 'brave admiral' who has spent much of his life on the battlefield and imagines a time in which, due to age and injury, he will no longer be able to fight. Being a sexually explicit poet, Rochester adopts an ironical tone while he refers to love as the battlefield.

The poem utilizes the mock-heroic form not to satirize the libertine but rather to satirize the moralist. It portrays the continuous clash between temptation and sin.

A Satire against Reason and Mankind

Here, the poet's observation of human folly is satirical, where he laments the condition of man, to such an extent that he wishes he were another beast.

Restoration Age (1660–1688)

Charles II (Protestant) was restored on the throne in 1660; hence the term 'restoration'. The Restoration Age led to the opening of theatres which were closed during the Puritan Age. The Age replaced the power of monarchy with the power of a parliamentary system—which developed into two parties, **Whigs** (parliamentarians/liberals) and **Tories** (supported the King).

During the Age, coffee houses were opened and the 'coffee house' culture flourished. Many people started taking writing as a profession (to make money), hence there was a production of vulgar/bad Literature. (Dryden targets bad art in *Mac Flecknoe*).

The oldest scientific society in 1660 was formed for the development of natural sciences. It was termed as the '**Royal Society**'.

In 1662, the **Act of Uniformity** was passed which prescribed the form of public prayers and administration of sacraments according to the *Book of Common Prayer*.

In 1664, the **Conventicle Act** (Act of Parliament) was passed that forbade/banned Conventicles, defined as religious assemblies of more than five people outside the auspices of the Church of England.

From 1685–1688, Scottish James I (Roman Catholic) ruled England for three years. **Glorious/Bloodless Revolution (1688)**—Mary II, eldest daughter of James II and William of Orange (husband of Mary II) ruled England

from 1689 and they were called the 'Joint Monarchs'. In 1689 the Joint Monarchs passed the **Bill of Rights** according to which Freedom of Speech was given in the Parliament and general elections for the parliamentary posts were held. In 1707 **Act of Union** was passed according to which England, Wales, Scotland and Ireland were together called 'Great Britain'.

KEY POINTS

- Anthony Ashley Cooper, First Earl of Shaftesbury (Anti-Catholic) was behind the formation of Whigs.
- Charles II wife could not bear any male child, so the Parliamentarians wanted James Scott (illegitimate son of Charles II) to ascend the throne. They never wanted any Roman Catholic to rule England. This led to the **Monmouth Rebellion**, which took place between the Catholics and Protestants. As a result, '**Exclusion crisis**' developed, according to which no Roman Catholic could ascend the throne/sit in the parliament. Despite the rebellion, James II, a Roman Catholic ruled England for three years.

John Dryden

Samuel Johnson called Dryden the 'Father of Criticism' as he believed that Dryden taught us to determine upon principles the merit of composition. He was Poet Laureate from 1688 but lost this position in 1688 on the overthrow of James II (Being a Puritan, Dryden converted into Catholicism in 1685). When in May 1660 Charles II was restored to the throne, Dryden joined the poets of the day in welcoming him, publishing in June *Astraea Redux*, a poem of more than 300 lines in rhymed couplets. For the coronation in 1661, he wrote *To His Sacred Majesty*. These two poems were designed to dignify and strengthen the monarchy and to invest the young monarch with an aura of majesty, permanence and even divinity. Thereafter, Dryden's ambitions and fortunes as a writer were shaped by his relationship with the monarchy.

Mac Flecknoe (1682)

Through this work, Dryden targets the kind of Literature produced by the very minor/bad poets of his age, specifically his literary rival Thomas Shadwell. Therefore, it is a lampoon that attacks the personal traits of a person. The aging poet Flecknoe (a reference to Richard Flecknoe, a minor poet) decides who would best succeed him: he chooses Shadwell, a playwright who was no Dryden's favourite. The poem is written in **mock-epic/mock-heroic** style (thus, imitating the Classics).

‘Shadwell alone my perfect image bears,
Mature in dullness from his tender years.’

Dryden charged Shadwell with ‘tautology’ (unnecessary repetition of words), also claiming that Shadwell ‘never deviates into sense’.

List of writers mentioned by Dryden in his work:

- Heywood
- Shirley Fletcher
- Beaumont Ben
- Jonson
- Thomas Dekker
- Charles II
- Oliver Cromwell Virgil
- George Etherege
- Henry Herringman (publisher of Dryden and Shadwell)
- Maximin (a character from Dryden’s *Tyrannick Love*).

Heroic Stanzas on the Death of Oliver Cromwell (1659)

It was Dryden’s first major poem which is a Panegyric⁹ for Oliver Cromwell.

Annus Mirabilis (1667)

Published in 1667, it commemorated 1665–1666, the ‘year of miracles’ of London. Despite this title, the year had been one of great tragedy, including the great fire of London (1666) and the great plague (1665). Dryden wrote on the magnanimity of England as a Nation, which survived or emerged despite these tragedies.

The Hind And The Panther (1687)

It discusses the complex issues of religion and politics in an attempt to reconcile bitterly opposed factions. This contains a well known line which anticipates Wordsworth more than a century later: ‘By education, most have been misled..../And thus the child imposes on the man’. It is a poem in three parts which also reflects Dryden’s conversion to Catholicism. The poet refers to the Hind as a Catholic church and the Panther as an Anglican church, referring to the former as pure.

Astraea Redux

It translates to ‘star restored’; referring to the restoration of Charles II in 1660. It is a panegyric which celebrates the return of the king after 11 years of tyranny when England was ruled by Oliver Cromwell.

Absalom and Achitophel (1681)

It is generally recognized as the first political satire in the English language. Based on a mock-heroic style, it is an allegory regarding contemporary political events. Like

Mac Flecknoe, the work is seen as a major satire of the age. The work retells the story of the Monmouth rebellion and the ‘Exclusion crisis’ where Dryden defends Charles II, a Protestant.

It tells the tale of the rebellion between Absalom (James Scott, an illegitimate son of Charles II, a Protestant) against King David (Charles II). In the prologue, ‘To the Reader’, Dryden states that the true end of satire is the amendment of vices by correction’.

KEY POINTS

- Zimri is an important character [Biblical character who was the King of Israel for seven days, but was no real threat to King David/throne], who represent George Villiers, the Second Duke of Buckingham who disgraced himself in war and plotted against the King, which remained unsuccessful.
- Achitophel refers to Anthony Ashley Cooper, First Earl of Shaftesbury, who persuades Absalom to plot against his father. He was a false friend of King David.
- Part II of Absalom and Achitophel was written by Nahum Tate, where he added two characters- Og [referring to Shadwell] and Deog [referring to Elkanah Settle]. Dryden satirizes both these writers, his literary rivals.

Samuel Butler As Hudibras

It is an English mock-heroic satirical poem upon Roundheads, Puritans, Presbyterians and many other factions involved in the English Civil War. It was published in three parts—1633, 1664 and 1678, with the first edition encompassing all three parts in 1684. The Satire is not balanced as Butler was fiercely royalist and only the parliamentarians are ridiculed. The epic tells the story of Sir Hudibras, a knight errant who is arrogant, stupid, although he is praised for his knowledge and attacked for his religious fervour.

Augustan Age/Neo-classical Age (1702–1744)

The age, ruled by Queen Anne witnessed a kind of Literature that became Classical in style and form (like the works were written in a mock-heroic style, hence the term ‘neo-classical’), but the subject/content was trivial as against the Classics which dwelt on serious issues. For example, Pope’s *Rape of the Lock* was about a trivial argument between aristocratic families, an argument which was a result of a controversy created by Belinda’s lock of hair being cut by a man. Hence, the writer depicted the vanity of women and the snobbish society of the century. The age replaced the vulgar restoration comedies, as here the focus also became didactic/reformist. It was an age of pamphlet writing,

9. Panegyric is a piece of writing or speech praising somebody or something.

circulating libraries, etc, due to which many **GrubStreet Writers** emerged (who wrote for money). Dryden targets these writers in *Mac Flecknoe*.

Also, the age was named after **King Augustus** of Rome, which did not rule the age but was a Classicist imitated by writers like Dryden. Also, the age witnessed a significant change due to the Union of Crown (1707), according to which England, Wales, Ireland and Scotland were together called the 'Great Britain'.

Alexander Pope

He was like Dryden after 1685, a Catholic and therefore an outsider in the Protestant-dominated society of the early Eighteenth-Century. The two men were, however, of totally two different generations. Pope was 12 when Dryden died and was suffering from a spinal disease that left him deformed for the rest of his life. This deformity had an impact on the Pope's life as multiple times he was rejected by women. His famous work *Rape of the Lock*, also targets the vanity of women, as to how trivial things create a scandal in society. Because of this, the Pope is also charged with chauvinism by many Feminists.

The Pope, like Dryden, had considerable success in translating Greek and Latin classics—especially Homer—into English. But as a result of his poor health, he never engaged in serious political, philosophical, or religious debates like Dryden and turned into a recluse. But he was very involved in high society and took sides on most of the political issues of his day. His Satires are full of savage invective, (Invective is insulting, abusive, or highly critical language) against real or imagined enemies.

The Rape of the Lock (1712–14)

This was written when Pope was in his Mid-Twenties, the work is the essence of the mock-heroic. It makes a family quarrel, over a lock of hair into the subject of a poem full of paradoxes and witty observations on the self-regarding world it depicts, as the stolen lock is transported to heaven to become a new star. Belinda's hair becomes an attractive trap for all mankind—linking of the trivial with apparently serious.

The first version published in 1712 consisted of two cantos, in 1714 three more cantos were added and in 1717 the final addition appeared with five cantos. The work contains Rosicrucian mythology/machinery which is built on truths of the ancient past and is concealed from the average man and provides insight into the physical universe and spiritual realm. The poem depicts a world of spirits guarding Belinda, with Ariel as Belinda's guardian sylph.

The Baron, a pseudonym for Lord Petre offended Arabella Fermor (Belinda in the poem) by cutting off her lock of hair. Due to this, an argument arose between the two

families, Petre's and Fermor's. A character called Clarissa is a mouthpiece of Pope who provides a social commentary on the vanity of women, thus giving a didactic message. Also, she was the one who gave the pair of scissors to the Baron for the hair to be cut.

Theme: *The Rape of the Lock* is a humorous indictment of the vanities and idleness of eighteenth-century society the strategy of Pope's mock-epic is not to mock the form itself, but to mock the snobbery and double standards of society in its very failure to rise to epic standards, exposing its pettiness by casting it against the grandeur of the traditional epic subjects and the bravery and fortitude of epic heroes: Pope's mock-heroic treatment in *The Rape of the Lock* underscores the ridiculousness of a society in which values have lost all proportion and the trivial is handled with the gravity and solemnity that ought to be accorded to truly important issues. The society on display in this poem is one that fails to distinguish between things that matter and things that do not. The poem mocks the men it portrays by showing them as unworthy of a form that suited a more heroic culture. Thus, the mock-epic resembles the epic in that its central concerns are serious and often moral, but the fact that the approach must now be satirical rather than earnest is symptomatic of how far the culture has fallen.

KEY POINTS

- The narrative is based on real events where an argument took place between the families of Arabella Fermor (referred to as Belinda) and Lord Petre (referred to as the Baron) over a lock of hair. By this, Pope criticizes the snobbish Eighteenth-Century with its culture of coffee-houses, conversations over tea, etc. Caryll, a friend of Pope suggested him to write a poem which would offer as a reconciliation between the two families. As a result, Pope wrote this humorous poem.
- Belinda's eyes are compared to the sun as the poem begins. Her maid is referred to as 'Betty' and dog as 'Shock'.
- Umbriel, the chief gnome, undertakes a journey to the cave of spleen and returns with bundles of sighs and tears to aggravate Belinda's vexation.
- Thalestris was Belinda's friend and she demanded the lock of hair to be returned.

The Dunciad (1743)

Written largely in Iambic Pentametre, the poem is a masterpiece of mock-heroic verse. After Pope edited the works of William Shakespeare, the scholar Lewis Theobald attacked him in *Shakespeare Restored*. Pope responded to the insult

with the first version of his *Dunciad* (1726), in which Theobald is modelled as Tibbald, the favourite son of the Goddess of Dullness.

A year later, the pope published the *Dunciad Variorum*, in which he added false footnotes, appendices, etc., as if the *Dunciad* had fallen in the hands of an artless pedant. The first two versions were published anonymously until 1735 when Pope finally acknowledged its authorship. Then Pope published the *New Dunciad* (1742), which was the fourth book; replacing Theobald with Colley Cibber who also attacked the Pope. The 1743 version was the final Publication which drew together all four books.

Elegy to the Memory of an Unfortunate Lady

Being a haunch back, the pope was rejected throughout his life, specifically by Lady Mary Wortley Montagu, a woman whom he wanted to marry. As a result, to avenge the rejection/insult, Pope wrote this poem. In the narrative, the lady appears as the 'beck'ning ghost, but he refers to Mary Montagu in real.

Epistle to Dr Arbuthnot

It is a satire in verse/poetic form addressed to his friend John Arbuthnot, a Physician. It was first published in 1735 and composed in 1734 when Arbuthnot was dying. The pope described this as a memorial of their friendship.

An Essay on Man (1733–34)

It consists of moral essays written in the mock-heroic couplet, dedicated to Henry St. John, first Viscount Bolingbroke, hence the opening line: 'Awake, St. John....'. It is an effort to rationalize or rather 'vindicate the ways of God to man', a variation of Milton's claim in the opening lines of *Paradise Lost*—justify the ways of God to men. The work is in the form of 4 epistles.

An Essay on Criticism (1688–1744)

It is one of the first major poems by the pope and is written in heroic couplets (pairs of adjacent rhyming lines of Iambic Pentametre).

'To err is human, to forgive divine'
'A little learning is a dang'rous thing'

■ The Pre-romantic Age

Pre-romantics (1740–1797)

The pre-romantic age falls between the neo-classical age and the romantic age. It succeeded neoclassicism and preceded romanticism which officially began with the publication of the *Lyrical Ballads* by Wordsworth and Coleridge

in 1798. It was a cultural movement in Europe from about 1740 onward. As against the poetry of the Augustan age which portrayed the Snobbish society, vices, double standards, flirtatious women, etc; the pre-romantics returned to nature and depicted interest in the picturesque. The poems expressed nostalgia, childhood memories, spiritual world, a contrast between city and country life, etc.

The age witnessed a shift from the satirically self-referential poetry of the Augustans, here more low-key language and forms were used without the bite of satire. The poets did not follow a rigid structure or form like the Augustans who focused on the style (the Augustans used mock-heroic style with high-key language). This was the time of the Agrarian Revolution when many people were forced to move from the country to the most industrialized cities in search of work. Such resulting desolation has been the subject of famous poets including Gray and Goldsmith.

Graveyard School of Poetry/Graveyard Poets/Churchyard Poets

They were several Pre-romantic English poets characterized by their meditations on mortality, skulls, epitaphs, etc., elicited by the presence of graveyard. This form of poetry expressed a feeling for the sublime. The 'graveyard poets' are often recognized as precursors of the Gothic literary Genre.

List of Some Graveyard Poets

- Thomas Parnell
- Thomas Gray
- Oliver Goldsmith
- William Cowper
- Williams Collins
- James Thomson
- Edward Young
- Mark Akenside
- Thomas Percy
- John Keats
- Thomas Chatterton
- James Macpherson

James Thomson as a Poet

He was a Scottish poet and a playwright and his works are considered to be the beginning of the pre-romantic era.

The Seasons (1726–1730)

It was published in 1726 and the completed cycle appeared in 1730. The poem written in blank verse reflects the landscape of the countryside. And was translated into German by Barthold Heinrich Brockes in 1745. It was published one season at a time; hence it describes four seasons—the first season is **winter** (1726), the second is **summer** (1727), the third

is **spring** (1728) and the fourth **autumn** (1730). Thomson's vision of nature as harsh, especially in winters, but bountiful, stresses the 'pure pleasures of the rural life' with new denial of the pain these pleasures can involve. Celebration of nature is linked to desolation, hard work and harsh landscapes.

The Castle of Indolence

The poem is written in Spenserian stanzas at a time when they were considered outdated. Therefore, it revived interest in this stanza form which would later have a strong influence on Byron and Keats. Written in two cantos, the work describes the castle of the wizard indolence into which he troubles and entices weary pilgrims.

Rule Britannia

It is a patriotic poem which was set to music as a patriotic song by Thomas Arne in 1740.

Liberty, A Poem

It is also one of Thomson's patriotic poem.

Oliver Goldsmith

Goldsmith was an Irish poet and a successful comic dramatist. During his last decade, Goldsmith's conversations with Johnson and others have been preserved in Boswell's *Life of Samuel Johnson* (James Boswell was the biographer of Samuel Johnson). Johnson praised Goldsmith in an epitaph which is mentioned below:

'Here lies Nolly Goldsmith, for shortness called
Noll,
who wrote like an angel, and talked like poor
Poll.'

The Deserted Village (1770)

It dwells on the theme of the City versus the countryside, where many people moved from the country to the cities as a result of the Agrarian Revolution. He portrays the desolation caused due to this migration by contrasting an idyllic past with the harsh reality of the present. The poem has a tone of regret, of something lost. The village mentioned by the poet is Auburn.

'How often have I blest the coming day,
When toil remitting lent its turn to play,
And all the village train, from labour free,
Led up their sports beneath the spreading tree,
While many a pastime circled in the shade,
The young contending as the old surveyed;
And many a gambol frolicked o'er the ground,
And slights of art and feats of strength went
round;'

The Traveller/ A Prospect of Society

It was the first work that made Goldsmith popular. Written in the heroic verse it has themes similar to *The Deserted Village*, also discussing the causes of happiness and unhappiness in nations. Dedicated to his brother Henry, a country clergyman the poem begins by extolling his happiness of simple family life. Goldsmith turns to various countries, explaining the cause of their happiness/unhappiness. He mentions places including the Alps, Italy, Switzerland, France and Holland. For example, the Swiss had poverty but also equality.

The Hermit

It is a romantic ballad of precisely 160 lines. The poem appears under the title of 'A Ballad' sung by the character of Mr Burchell in Goldsmith's *The Vicar of Wakefield*. The hero is Edwin who is referred to as 'the Hermit'.

Elegy on The Death of Mad Dog

It is an ironic poem where a dog bites a faintly ridiculous man who appears to be pious. The irony lies in the fact that the biter, rather than the bitten dies: 'The dog it was that died'. It implies the inhuman, toxic nature of mankind who is surrounded by vices.

When Lovely Women Stoops To Folly

'When lovely woman stoops to folly,
And finds too late that men betray,
What charm can sooth her melancholy,...
The only art her guilt to cover,
To hide her shame from every eye,
To give repentance to her lover,
And wring her bosom—is to die.'

KEY POINTS

- These three lyrics have been mentioned in the novel *The Vicar of Wakefield*- *The Hermit*, *Elegy on the death of mad dog* and *When Lovely Woman Stoops to Folly*.

Thomas Gray

Thomas Gray, a friend of Horace Walpole was an influential poet of the age. Famous for his poem *Elegy* Written in a Country Churchyard (1751), Gray was an unassuming man who refused public acclaim and the Poet Laureateship. The true successors of Gray's poetry are Oliver Goldsmith's *The Deserted Village*, William Cowper's *The Task* and George Crabbe's poems of rural life such as *The Village* and *The Borough*.

Elegy Written in a Country Churchyard (1770)

Original Title: Stanzas Wrote in a Country Churchyard.

The Elegy which mourns the death of humanity was inspired by two people who made a great impact on Gray's life—his aunt and a fellow poet Richard West. The Elegy has often been associated with the rather earlier 'Graveyard School' of poetry such as Edward Young's *Night Thoughts* and Robert Blair's *The Grave*. Gray's poem is filled with humanist melancholy which affirms reconsideration of rural values, although the ending is often read as involving the poet's suicide. It involves the passing of the poet's own life and a consideration of 'loss' in the village's lack of ambition.

'Let not ambition mock their useful toil,
Their homely joys and destiny obscure;
Nor Grandeur hear with a disdainful smile,
The short and simple annals of the poor.'

The Quatrains in four-line verses give a realistic portrayal of the simple lives of the poor, human values in an unadorned/ decorated language. It focuses on finding meaning in the life lived rather than in the death feared with a great concern for agricultural life and labour.

'Full many a gem of purest ray serene
The dark unfathomed caves of ocean bear:
'Here rests his head upon the lap of Earth
A youth to fortune and fame unknown.
Fair Science frown'd not on his humble birth,
And Melancholy marked him for her own.'

Ode on the Death of a Favourite Cat

It is believed that the poem mourns the death of Horace Walpole's cat who was a dear friend of Gray. The female cat mentioned is referred to as Selima who 'reclined', 'gazed' on the lake of goldfishes and therefore, drowned and died in the lake. Gray's poem satirizes human nature by comparing a cat's plight to the tragic fall of some epic hero.

'What female heart can gold despise?
What cat's averse to fish?'
'Not all that tempts your wandering eyes
And heedless hearts, is lawful prize;
Nor all that glisters, gold.'

On the Death of Richard West

The Sonnet was compiled for Gray's fellow poet and a friend, Richard West and it was published posthumously by Gray's executor William Mason.

Ode on a Distant Prospect of Eton College

In this ode, Gray coined one of the most quoted lines in English Literature. 'Where ignorance is bliss,

'Tis folly to be wise.'

The Bard

It is a Pindaric Ode, set at the time of Edward I's conquest of Wales. It is seen as the first creative work of the Celtic revival/Irish literary revival by Gray.

Pindaric Ode consists of several units, each of which is composed of a Strophe and an Antistrophe of identical form followed by a contrasting Epode.

The Celtic revival was a movement in the Nineteenth and Twentieth-Century with a renewal of interest in a Celtic culture where writers drew on the traditions of Gaelic Literature, Welsh language literature, etc. The important members of the Revival include Yeats, lady Gregory, J. M. Synge, Edward Martyn and Edward Plunkett.

The Progress of Poesy: A Pindaric Ode

In this work, Gray describes different forms and the power of poetry. The work pays homage to the three greatest writers—Shakespeare, Milton and Dryden.

William Collins

The *Odes* of William Collins had a considerable impact on the poetry of the second half of the eighteenth-century. His poetry is visionary and lyrical. He produced very little poetry after the *Odes* of 1746 and died before he reached the age of 40.

Ode to Evening

It is one of the finest poems of Collins in his collection *Odes on several Descriptive and Allegorical Subject*. The poem personifies evening and calls her 'chaste Eve', 'nymph reserved' and 'meekest eve'. Written in 3 parts, Part I is a salute to the evening, Part II is a plea for guidance in receiving the piece and Part III offers a personal view about the evening.

In Yonder Grave a Druid Lies

Druid refers to the Priest and the poem is an Elegy on the death of James Thomson.

William Cowper

He wrote the most popular poems on the themes of nature and simple life. William Cowper is called the 'Mystic Poet of his age'.

The Negro's complaint (1788)

William Cowper is believed to be the first English writer who wrote about negroes (from the perspective of the negroes) and the poem is called the first anti-slavery poem. Written in 1788, it was intended to be sung to the tune of a popular ballad, Admiral Hosier's Ghost. It is not just an abolitionist poem but also gives a voice to the slaves as the narrative is told from their perspective.

Verses Supposed to Be Written by Alexander Selkirk

This work inspired Daniel Defoe's, *Robinson Crusoe*. Alexander Selkirk was a Scottish Royal Navy officer who spent four years and four months as a Castaway after being marooned on an uninhabited island in the south Pacific Ocean. The island mentioned in the poem is Juan Fernandez. Some of the famous lines from the poem are mentioned below:

'I am monarch of all I survey.' (opening lines)
 'I am lord of the fowl and the brute.'
 'O solitude! Where are the charms
 That sages have seen in thy face?
 Better dwell in the midst of alarms,
 Than reign in this horrible place.'

The Task: A Poem, in Six Books (1785)

It is a collection of six poems written in blank verse, published in 1785. Cowper is famous for this collection where the poems dwell on the theme of nature, simple life and affirms, celebrates and describes a closer relationship between man and nature. It's famous distinction 'God made the country and man made the town' underlines the search for tranquillity in a hectic world. Its six books are called—*The Sofa*, *The Timepiece*, *The Garden*, *The Winter Evening*, *The Winter Morning Walk* and *The Winter Walk at Noon*.

The Sofa:

The famous lines 'God made the country and man made the town' appears in this poem.

The Timepiece:

The famous lines from the poem are mentioned below:

'England, with all thy faults, I love thee still,
 My country! and, while yet a nook is left
 Where English minds and manners may be found,
 Shall be constrained to love thee.' (opening lines)
 'There is a pleasure in poetic pains
 Which only poets know;'

On the Receipt of My Mother's Picture

Also known as *On the Receipt of My Mother's Picture Out of Norfolk*. It is an Elegy written for his mother and Cowper who died when Cowper was six years old. The poem has a tone of nostalgia where Cowper remembers his mother, when in 1790, at the age of 58 he received a picture of his mother from his cousin Ann Bodham who inspired him to write the poem.

'Oh that those lips had language! Life has pass'd
 With me but roughly since I heard thee last.'
 (opening lines)

The Castaway

It is an Elegy/Ballad that gives the account of a crewman who was washed overboard during a storm. The poem is based on George Anson's *Voyage around the World*.

George Crabbe

Byron called him 'Nature's sternest painter, yet the best'. Walter Scott called him 'English Juvenal' (Juvenal is famous for satires).

The Village

Crabbe reacted to any such view of the lost—the 'Golden Age' (as Goldsmith did) and stressed the trials of rural life. It offers a contrast of the rural idyll depicted in Augustan poetry with the realities of village life.

The Borough

The poem was written as twenty-four letters and Crabbe wanted to show country life as 'Truth will paint it, and as Bards will not'. Crabbe reacts against the idealization of country life and continued with the bleak descriptions of the village life in his poetry. The poem offers a detailed view of Aldeburgh, in Suffolk—where he spent most of his life.

The Library

Crabbe offers his views on learning and scholarly life.

Mark Akenside

He was a poet and physician, best known for his poem *The Pleasures of Imagination* which dwells on the same subject chosen by Joseph Addison for *The Spectator*. Mark Akenside has been satirized in Tobias Smollett's *The Adventures of Peregrine Pickle*.

The Pleasures of Imagination (1744)

Written in three books, the idea of the poem has been largely borrowed from Joseph Addison's essays on the imagination in *The Spectator* and Lord Shaftesbury. The first book defines the power of imagination, pleasure derived from the perception of beauty; the second distinguishes work of imagination from philosophy; the third describes the pleasure to be found in the study of man, the influence of imagination on morals, etc.

Robert Burns

He is the most lyrical of the rural poets and perhaps the most universal. As he was a ploughman himself, he is referred to as the 'Ploughman Poet'. Burns was the National Poet of Scotland and is also called 'Robby Burns'. Much of Burns's work is in the dialect of his Ayrshire home but is also capable of using vivid imagery in English.

Tam O Shanter

It is a narrative poem about a drunk man pursued by witches and spirits while his wife sits at home, 'nursing her wrath to keep it warm'.

My Love is Like a Red, Red Rose/A Red, Red Rose

Burns used a tradition of Scottish song and Ballad as a basis of many of his lyrical poems including *My Love is Like a Red, Red Rose* for which he is famous.

'O my Luve is like a red, red rose
That's newly sprung in June;
O my Luve is like the melody
That's sweetly played in tune.
So fair art thou, my bonnie lass,
So deep in luve am I;
And I will love thee still, my dear,
Till a' the seas gang dry.'

Scots Wha Hae

It is a patriotic song of Scotland written using both words of Scott language and English, which served for centuries as an Unofficial National Anthem of the Country; hence was controversial.

Bishop Thomas Percy**Reliques of Ancient English Poetry**

It is a ballad collection consisting of completed and unauthorised works of the Anglo-Saxon Age. Some famous poems in the collection are—*The Ballad of Chevy Chase*, *The Nut-Brown Maid*, *Robin Hood* and *Wandering Jew*.

William Blake

Blake has been called the 'Seminal figure of the history of romantics' and left a major impact on the history of English Literature. Apart from being a poet, he was interested in painting and was guided by Michelangelo. Booksellers employed him to engrave illustrations for publications ranging from novels such as *Don Quixote* to serials such as *Ladies' Magazine*.

Blake was a lyrical visionary and most of his life was spent in rebellion against the rationalism of the Eighteenth-Century and he rejected the strict and formal writing style of the Augustans. His poems consist of the use of symbolism; he uses various images and symbols which are open to the interpretation of the readers. He worked to bring about a change in the social order as many of his poems portray the corruption of the Church leaders, the adverse effects of child labour, etc. It was a time when the seeds of the Industrial Revolution were already sowed and the landscape of the country also began to change due to many industries and chimneys. He was also referred to as a 'mystic poet' of his age.

Poetical Sketches (1783)

It was the first collection of poetry and prose by Blake, written between 1769–1777. Blake's friend John Flaxman helped him to print the first forty copies of the collection in 1783.

Songs of Innocence (1789) and Songs of Experience (1793)

It is the most famous poetry collection by Blake and both of them were published together in 1794. He is noted for the use of symbolism in this collection. Innocence could be symbolized by children, flowers, lambs, particular seasons, etc. Oppression and rationalism are symbolised by the urban, industrial landscapes, chimneys, machines, by those in authority including priests, social institutions including churches. He contrasts the two worlds of innocence and experience by employing these symbols which stand in pairs.

Blake's best-known symbol is that of the tiger in his poem *The Tyger*. It could symbolise the creative energy of human life, power, authority, etc., is a contrast to the meek lamb. Also, Blake dwells upon the power and creativity of the Almighty which made both the lamb and the tiger.

'Tyger! Tyger! Burning bright,
In the forests of the night;
What immortal hand or eye,
Could frame thy fearful symmetry?'
(*The Tyger*)

Childhood holds an important place in the works of many Romantic poets including Blake. The plight of children working at tender ages in dissatisfactory working chimneys like the suffocated chimneys as a result of the growing Industrial Revolution was a major concern for Blake. Act Prohibiting Child Labour was passed in the Victorian age, but when the Industrial Revolution began, the children were given tools instead of a pen. The child in Blake's poetry stands for the poet's dissatisfaction with society. With the images of childhood, Blake dramatizes the conflict between the natural innocence of these children/chimney sweepers and the pressures of social experience. Such a plight has been depicted in *The Chimney Sweeper*, with its sympathetic character of Tom Dacre who saw a dreadful dream of his head being shaved (children's heads were shaved as they had to work in the chimneys).

'When my mother died I was very young,
And my father sold me while yet my tongue
Could scarcely cry 'weep! 'weep! 'weep! 'weep!'
So your chimneys I sweep & in soot I sleep.

There's little Tom Dacre, who cried when his head
That curled like a lamb's back, was shaved,'
(*The Chimney Sweeper*)

Blake was also conscious of the effects on the individual as England was rapidly developing into an industrialised and commercial centre. Blake saw the dangers of modernisation on spiritual and moral values that were in a state of flux. In his poem *London*, he refers to these social systems or authority as ‘mind-forg’d manacles’. In *London*, even the River Thames has been ‘charter’d’ (a royal charter was used for commercial purposes during the age).

‘I wander thro’ each charter’d street,
Near where the charter’d Thames does flow.
And mark in every face I meet
Marks of weakness, marks of woe.

In every cry of every Man,
In every Infants cry of fear,
In every voice: in every ban,
The mind-forg’d manacles I hear’
(*London*)

Songs of Innocence has 19 poems, whereas *Songs of Experience* has 26 poems.

- Some important poems in both the collections are mentioned below:

Songs of Innocence:	Songs of Experience:
• The Lamb	• The Tyger The Sick
• The Chimney sweeper Nurse’s Song	• Rose Holy Thursday London
• The Little Black Boy Holy Thursday	• Earth’s Answer
• The Little Boy Lost	• Nurse’s Song

Visions of the Daughters of Albion

It is an example of his prophetic books and a sequel of sorts to *The Book of Thel*. It refers to Plato’s ‘Cave Theory’. The central narrative is a female named Oothoon, who has been called the ‘soft soul of America’.

Milton: A Poem in Two Books

It is a panegyric for John Milton where Blake dreams that the former is returning from heaven and both Blake and Milton are discussing the qualities of ancient and modern writers.

The Marriage of Heaven and Hell (1794)

The poem draws its themes from the bible, was inspired by Dante and expresses Blake’s own Romantic and revolutionary ideas. Blake expressed various philosophies, stressing the contraries. For example, he believed that good and bad are

equally important in the world and life would be dull without the contraries. It is a dream allegory where Blake visits hell and explains that hell might look like a place of torment and evils, but it’s a place where free thinkers can delight and revel.

Blake collected various proverbs of hell and rejected the traditional Christian doctrine that advised people to embrace poverty. Instead, he believes that ‘the road of success leads to the palace of wisdom’. The book ends with ‘song of liberty’, a prose poem where Blake uses apocalyptic imagery to incite his readers to embrace change. Some famous lines from the poem are mentioned below:

‘Milton was of the Devil’s party without
knowing it.’
‘Without contraries, there is no progression.’
‘The road of success leads to the palace of wisdom.’
‘The tigers of wrath are wiser than the horses of
instruction’.

Edward Young

Night Thoughts (On Life, Death, and Immortality)

The poem belongs to the ‘Graveyard school of poetry’ and Young wrote this work when his wife passed away. It dwells on the philosophy of the futility of human life.

‘Procrastination is the thief of time.’
‘All men think all men mortal, but themselves.’
‘Too low they build, who build beneath the stars.’
‘Our birth is nothing but our death begun, As
tapers waste the moment they take fire.’

Thomas Chatterton

He was the youngest of the pre-Romantics and committed suicide at the age of 17. He was often charged with plagiarism and was rejected by his seniors several times including Horace Walpole and Thomas Gray. Although fatherless and raised in poverty, he was a studious child, publishing mature work by the age of 11.

The Rowley Poems

Famous for this work, it is based on a fictitious character, Thomas Rowley who was a fifteenth-century monk of Bristol.

Bristowe Tragedy / The Death of Sir Charles Bawden

This work was harshly criticized for plagiarism by the Edinburgh review, four distinct intellectual and cultural magazines published during the Romantic age.

KEY POINTS

- William Wordsworth remembered Chatterton and paid him a tribute in *Resolution and Independence*, a lyric poem.
- Samuel Taylor Coleridge represented the struggles of Chatterton as a poet in his poem *Monody on the Death of Chatterton*.
- John Keats calls Chatterton 'Purest poet' in a sonnet *To Chatterton*.

Matthew Prior***The Hind and the Panther Transvers'd to the Story of the Country-mouse***

Matthew Prior wrote this poem in collaboration with Charles Montagu where he ridicules John Dryden's *Hind and the Panther*.

Thomas Parnell***A Night Piece on Death***

This is one of the famous poems from 'Graveyard School' which was published posthumously in poems on several occasions, collected and edited by Alexander Pope.

A Hymn to Contentment

The poem calls contentment as a prize reserved for those who curb their passions and lift their thoughts to God. It is one of the religious poems by Parnell.

Thomas Tickell

He is best remembered for the quarrel involving his translation of the first book of Homer's *Iliad* in 1715, which appeared contemporaneously with that of Alexander Pope.

To the Earl of Warwick, on the Death of Mr Addison

It is believed that Tickell drew his inspiration and poetic power from Addison and this poem is addressed to Edward Rich, *Earl of Warwick*, who was Addison's stepson.

Samuel Johnson

He was one of the distinguished poets of his age and was remembered for his dictionary titled *Dictionary of the English Language* (1755). It is more than just a set of definitions; and is a rich mine of quotations and references. Johnson was also called as the distinguished man of letters in the history of English and was referred to as 'Old Bear' by his contemporaries. His life was recorded by James Boswell in a famous biographical work *Life of Johnson* (1791). He was also famous for his novel *Rasselas* (1759) which was written quickly to pay off debts. It is rather a didactic romance, which has echoes in Johnson's best-known poem, *The Vanity of Human Wishes* (1749).

***The Vanity of Human Wishes* (1749)**

Written in closed heroic-Couplet, the poem is written in imitation of the Tenth Satire of Juvenal. It portrays the beauty of the country life in comparison to the corruption of the busy life of London. The poem focuses on human fatality and humanity's quest for greatness like Juvenal but believes that Christian values are central to living one's life. Initially, the poem was not a financial success, but later it was considered Johnson's greatest poem.

'Let observation with extensive view,
Survey mankind, from China to Peru;
Remark each anxious toil, each eager strife,
And watch the busy scenes of crowded life;
Then say how hope and fear, desire and hate,
O'erspread with snares the clouded maze of fate,
Where wav'ring man, betray'd by vent'rous pride
To tread the dreary paths without a guide,
As treach'rous phantoms in the mist delude,
Shuns fancied ills, or chases airy good.' (Opening lines)

***London: In Imitation of the Third Satire of Juvenal* (1738)**

This is the first major work published by Samuel Johnson and was composed shortly after he moved to London. *London* is an imitation of the Third Satire of Juvenal and the poem constitutes 263 lines, expressed by the character of Thales as he decides to leave London for Wales. Thales is modelled after Richard Savage, a close friend of Dr Johnson. The poem can also be mentioned as a political satire as it describes in detail the various problems of London including its emphasis on crime, corruption, poverty, etc. The opening lines of the poem are mentioned below:

'Tho' Grief and Fondness in my Breast rebel,
When injur'd Thales bids the town farewell,
Yet still my calmer thoughts his choice commend,
I praise the hermit, but regret the friend,
Who now resolves, from Vice and London far,
To breathe in distant Fields a purer Air,
And, fix'd on Cambria's solitary Shore,
Give to St. David one true Briton more.'

The Romantic Age**The Romantic Age (1789–1832)**

Romanticism was an artistic, literary, musical and intellectual movement that originated in Europe towards the end of the Eighteenth-Century and in most areas was at its peak in the approximate period from 1800–1890. Conventionally, the period begins in 1798, which saw the publication by

Wordsworth and Coleridge of their *Lyrical Ballads* and ends in 1832, the year which saw the death of Sir Walter Scott and the enactment by the Parliament of the First Reform Bill. The romantic age is also called the 'Age of Revolutions' as it witnessed many changes. England became an industrial hub as its economy changed from an agricultural to an industrialized one. A new Class gradually emerged as the old population of rural farm labourers became a new class of urban industrial labourers and this new class came to be known as the working class. The industrial revolution created social change, unrest and eventually turbulence. Deep-rooted traditions were rapidly overturned. Within a short period, the whole landscape of the country changed and this issue has been depicted by many poets including Samuel Johnson and William Blake.

The Romantic movement of Nineteenth-Century art and literature was influenced by revolutionary events such as the French and American revolutions. The Eighteenth-Century Romantic poets were influenced by many outside influences but chief among them was the revolution occurring in France. The three main goals of the **French Revolution** were Liberty, Equality and Fraternity. Liberty meant that everyone had all of their natural rights and freedoms. Equality meant that everyone would be equal in the eyes of the government. Fraternity meant that everyone would get along and respect each other's rights.

The language of poetry was kept simple. The ordinary, rustic language was employed particularly by Wordsworth, which is seen as a strict reaction against the formal and rigid writing style of the Augustans. Hence, Romanticism was not a sudden, radical transformation, but grew out of Augustanism. Apart from the role of nature as a guide/nurse, the Romantics wrote on the role of memory, childhood, humanity, etc., and these themes were also drawn from many political events of the time.

Characteristics of English Romantic Poetry

- The Sublime
- Reaction
- Against
- Neoclassicism
- Imagination
- Nature
- Poetry
- Melancholy
- Medievalism
- Hellenism
- Supernaturalism

Important Poets

William Wordsworth

Wordsworth is one of the most important poets of the Romantic Age and he emphasized the value of childhood experience and its celebration of nature. He describes the world of nature and of the characters who inhabit the natural landscape. Nature and memory play a very important role in Wordsworth's poetry and this has been portrayed in his famous poem *Tintern Abbey*. However, the search to record the insights of the imagination and the power of human memory could not always be sustained. Imagination fails, memories fade, shine brightly and then fade again. Such a concept has often been depicted in his poem *The Prelude* which discusses in detail his childhood along with his development as a mature poet. He celebrates the spirit of a man living in harmony with his natural environment and away from the corrupt city of London. However, the essence of his poetry lies not in the description of this world of nature but rather in the development of the inner mind which records it. Along with this, his writing style is completely distinct from the writers of the Augustan Age as it is direct, simple and close to the ordinary spoken language. Much of Wordsworth's poetry dwells on the theme of pantheism as he believes that God resides in many things including nature.

In the formative stages of his poetic career, Wordsworth collaborated with Samuel Taylor Coleridge. Both contributed to *Lyrical Ballads* but Wordsworth was responsible for the important Preface, which was to influence the whole of the romantic movement and much subsequent poetry in English. The preface was added by Wordsworth in the version of the *Lyrical Ballads* published in 1800.

The Prelude/ Growth of a Poet's Mind

Original Title: *A Poem on the Growth of an Individual Mind*

The Prelude or *Growth of a Poet's Mind* is an autobiographical poem in blank verse concerned with the psychology of the individual. The poet records a personal search for the moments of insight and understanding, which he believed only nature could give. Time, passing of time, memory, become recurring themes similar to another famous poem *Tintern Abbey*. Wordsworth began *The Prelude* in 1798, at the age of 28 and continued to work on it throughout his life. The opening lines of the poem are mentioned below:

'—Was it for this
That one, the fairest of all Rivers, lov'd
To blend his murmurs with my Nurse's song,
And from his alder shades and rocky falls,
And from his fords and shallows, sent a voice
That flow'd along my dreams? For this, didst

Thou,
 O Derwent! travelling over the green Plains
 Near my 'sweet Birthplace', didst thou, beauteous
 Stream
 Make ceaseless music through the night and day
 Which with its steady cadence, tempering
 Our human waywardness, compos'd my thoughts
 To more than infant softness, giving me,
 Among the fretful dwellings of mankind,
 A knowledge, a dim earnest, of the calm
 That Nature breathes among the hills and groves.'
 (Book 1, Childhood and School-time)

KEY POINTS

- There are **three** versions of the poem.
 The **1799** Prelude, called the Two-Part Prelude consisted the first two parts of the later poem.
 The **1805** Prelude consisted of 13 books.
 The **1850** Prelude, published shortly after Wordsworth's death consisted of **14** books.
- He never gave it a title, but called it '**Poem to Coleridge**'.
- Its present title *The Prelude* was given by Wordsworth's wife **Mary Hutchinson**.
- The final publication consisted of **14** books.

Sonnet Composed Upon Westminster Bridge, September 3, 1802 (1802)

Wordsworth's vision in the poem appears to be personal as he witnesses the 'majesty' of London, particularly in the early morning. Here, the city of London does not represent corruption/degradation of moral values, (as in the case of Blake or Johnson) but beauty—inner as well as outer. The poem follows the structure of the Petrarchan Sonnet and describes in detail the beautiful city of London—ships, towers, theatres, domes, etc., with majestic river Thames that 'glides' by 'his own sweet will.'

'A sight so touching in its majesty:
 This City now doth, like a garment, wear
 The beauty of the morning; silent, bare,
 Ships, towers, domes, theatres, and temples lie
 Open unto the fields, and to the sky;
 All bright and glittering in the smokeless air.
 Never did sun more beautifully steep
 In his first splendour, valley, rock, or hill;
 Ne'er saw I, never felt, a calm so deep!
 The river glideth at his own sweet will.'

'Lines Composed a Few Miles above Tintern Abbey'

The poem makes use of memory and nostalgia as a recurring theme as Wordsworth remembers his visit to this place which he made five years past. According to the poet, the memories which he made specifically with his sister Dorothy would serve as food for future years. As the poem draws its theme from memory and recollection, there is a lot which Wordsworth does not remember exactly as memory too is unreliable. The poem celebrates nature as it can calm any human soul; there is an inherent connection between nature and mankind according to the poet. The loss mentioned in the poem is of childhood, youth and innocence, precisely when he remembers his boyhood adventures, roaming like a free deer in the field and hills, among the lap of nature. The poem consists of five stanzas of varying lengths.

Important lines from the poem are mentioned below:

'Five years have past; five summers, with the length
 Of five long winters! and again I hear
 These waters, rolling from their mountain-springs
 With a soft inland murmur.—Once again
 Do I behold these steep and lofty cliffs, (Opening
 lines)

'These beauteous forms,
 Through a long absence, have not been to me
 As is a landscape to a blind man's eye.'

'But oft, in lonely rooms, and 'mid the din
 Of towns and cities, I have owed to them,
 In hours of weariness, sensations sweet,'

'If this
 Be but a vain belief, yet, oh! how oft—
 In darkness and amid the many shapes
 Of joyless daylight; when the fretful stir
 Unprofitable, and the fever of the world,
 Have hung upon the beatings of my heart—'

'How oft, in spirit, have I turned to thee,
 O sylvan Wye! thou wanderer thro' the woods,
 How often has my spirit turned to thee!
 'And now, with gleams of half-extinguished thought,
 With many recognitions dim and faint,
 And somewhat of a sad perplexity,
 The picture of the mind revives again:
 'And this green pastoral landscape, were to me
 More dear, both for themselves and thy sake!'
 (referring to Dorothy)

Ode: Intimations of Immortality

Wordsworth continued to regard the child as the single most important source of wisdom and truth. In this poem, the child is a symbol of all that is holy and good.

‘Thou best philosopher, who yet dost keep
Thy heritage, thou Eye among the blind,
That, deaf and silent, read’st the eternal deep,
Haunted for ever by the eternal mind,—’

The Solitary Reaper (1807)

The lyric poem was inspired by his and his sister Dorothy’s stay at the village of Strathyre in Scotland where the poet heard a reaper singing. Though the song is incomprehensible to the speaker, yet Wordsworth was drawn by the beauty and tranquillity that the music produced.

‘No Nightingale did ever chaunt
More welcome notes to weary bands
Of travellers in some shady haunt,
Among Arabian sands:’ (Stanza II)

Daffodils/ I Wandered Lonely as a Cloud (1807)

The poem drew its inspiration from an event on 15 April 1802 in which Wordsworth and Dorothy came across a belt of daffodils.

‘For oft, when on my couch I lie
In vacant or in pensive mood,
They flash upon that inward eye
Which is the bliss of solitude;
And then my heart with pleasure fills,
And dances with the daffodils.’ (Stanza IV)

London, 1802

The poem is an encomium and is dedicated to John Milton. An encomium is a speech or piece of writing that praises someone or something highly.

‘Milton! thou shouldst be living at this hour:
England hath need of thee: she is a fen
Of stagnant waters: altar, sword, and pen,
Fireside, the heroic wealth of hall and bower,
Have forfeited their ancient English dower
Of inward happiness.’

The World is Too Much with Us

In this poem, Wordsworth criticises England for being absorbed in materialism and distancing itself from nature as a consequence of the Industrial Revolution.

‘The world is too much with us; late and soon,
Getting and spending, we lay waste our powers; —
Little we see in Nature that is ours;
We have given our hearts away, a sordid boon!’

The poem is also known for its pagan philosophy as Wordsworth invokes Greek Gods—Proteus (Prophetic sea God) and Old Triton (lived at the bottom of sea who had a shell, which he would blow like a trumpet).

‘Have sight of Proteus rising from the sea;
Or hear old Triton blow his wreathed horn.’

Resolution and Independence/ The Leech Gatherer

The poem is based on Wordsworth’s actual encounter with a leech-gatherer near his home at Grasmere. It has a tone of despair but ends with hope as it talks about the resolution of an old man or the leech gatherer. Apart from this, Wordsworth pays tribute to Thomas Chatterton and calls him ‘marvellous boy’ and ‘sleepless soul’.

‘I thought of Chatterton, the marvellous Boy,
The sleepless Soul that perished in his pride;’

The Rainbow/ My Heart Leaps Up

The poem is important as it consists of one of the most famous lines by Wordsworth where he again ponders on the importance of childhood and calls the child as ‘father of the man’.

‘The Child is father of the Man;
And I could wish my days to be
Bound each to each by natural piety.’

The Thorn

The poem is told through the narrator who is a sea captain narrating the story of a woman named Martha Ray and her dead child who is buried beneath the thorn. How/When exactly this child passed away is brought into question throughout the poem. Several assumed stories attempt to get to the bottom of this tragedy. The thorn could have connotations with anything that causes pain, grief, trouble, etc. On one hand, Wordsworth focuses on the beauty of the Hill, while on the other hand, his Emphasis is also brought upon the dreary and sad thorn. The poem dwells on the beauty that surrounds the thorn. There are many assumptions made as to how Martha Ray lost her child or whether she lost it or perhaps she was responsible for killing the Infant herself. The grave of the child is the grave of Innocence among an otherwise dreadful and horrifying story.

The Idiot Boy

The poem is a ballad that narrates the story of Betty Foy’s disabled son who is naïve and loved by society.

Michael

It is a pastoral poem and describes the lonely life of a shepherd Michael, his wife, and his only child Luke.

Simon Lee: *The Old Huntsman*

The poem describes the past and present of Simon Lee, the hunter.

The Excursion: Being a Portion of the Recluse, A Poem

It was intended to be the second part of *The Recluse*, an unfinished larger work.

KEY POINTS

- *Lyrical Ballads* consists of 23 poems out of which four were composed by Coleridge and 19 by Wordsworth.
- The Preface was added by Wordsworth in the version published in 1800.
- The first poem in the collection is Coleridge's *The Rime of the Ancient Mariner* and the last is Wordsworth's *Tintern Abbey*.
- 4 poems contributed by Coleridge are—*The Rime of the Ancient Mariner*, *The Foster-Mother's Tale*, *The Nightingale: A Conversation Poem* and *The Dungeon*.

Samuel Taylor Coleridge

Wordsworth's poetry is concerned with the ordinary everyday world and with the impact of memory on the present; while Coleridge's poetry frequently communicates a sense of the mysterious, Supernatural and extraordinary world. He gave the Supernatural a feeling of everyday reality. Unlike Wordsworth who concentrates on the everyday world of the present, Coleridge turns to the romance and mystery of the past. Poems such as *Christabel* and *Kubla Khan* exhibit a world of romance and mystery. It is believed that Coleridge was a drug addict and his famous poem *Kubla Khan* was written in an opium-induced state. Both Coleridge and Wordsworth created a new kind of poetry, innovating in form, language and subject matter and creating a lasting influence on English poetry. Coleridge is also famous for his 'conversation poems' including *Frost at Midnight* in which the poet addresses his son Hartley. In 1817, he published *Biographia Literaria* which contains an important discussion on the workings of the poetic imagination and reveals the extent of his thinking about the nature of literature.

The Rime of the Ancient Mariner

In this poem, an old sailor or Mariner narrates the terrible sequence of events that followed when he shot an albatross and was cursed. His ship is becalmed, he is subjected

to nightmare visions, to a long period of suffering and his water supply runs out in punishment for his deed. When the Mariner blesses some sea creatures, his offence against the power of nature is forgiven and he can return home revitalized through his shared suffering. The whole poem is in 7 parts and is in the form recalling that of a medieval ballad.

'Day After day, day after day,
We stuck, nor breath nor motion;
As idle as a painted ship
Upon A painted ocean.'
'Water, water every where,
And all the boards did shrink;
Water, water every where,
Nor any drop to drink.'

The poem is allegorical and symbolical where the lack of water represents the dryness of spirit, the becalmed ship symbolizes the aimless soul of a man who has sinned and who awaits eventual Redemption. The explicit moral is essentially Christian.

'He prayeth well, who loveth well
Both man and bird and beast.'

'He prayeth best, who loveth best
All things both great and small;
For the dear God, who loveth us,
He made and loveth all.'

Kubla Khan, Or, A Vision in a Dream: A Fragment

Coleridge presents an exotic landscape that has often been interpreted as symbolising the movement of the creative imagination. The poem opens with a basic contrast between the river Alph, a potentially destructive force and the pleasure-dome, a source of deep perception and understanding. Coleridge was a drug addict and it is believed that *Kubla Khan* was written in an opium-induced state. The poem is just a fragment as Coleridge was reading Samuel Purchas's *Purchas his Pilgrimes* when he fell asleep, saw a dream, which later got converted into a poem.

While he was asleep, a messenger from Porlock wakes him up. Coleridge portrays an exotic landscape as the readers are told about 'measureless' caverns and the river which was 'twice five miles of the fertile ground'.

'In Xanadu did Kubla Khan
A stately pleasure-dome decree:
Where Alph, the sacred river, ran
Through caverns measureless to man
Down to a sunless sea.
So twice five miles of fertile ground'

Christabel

Christabel is written in a medieval ballad form and is an allegory in which sinister and grotesque images from a distant past have an everyday reality. It is also an unfinished poem like *Kubla Khan* which is also a fragment.

The story of *Christabel* is about a central female character of a young lady named *Christabel* (daughter of Sir Leoline) and her encounter with a stranger called *Geraldine*. One night while praying in the woods for her fiancé, she was startled by another lady who called herself *Geraldine*. In reality, however, she is a wicked paranormal woman disguised as *Geraldine*. *Christabel*, later on, finds about her deception but is forced into silence by that black magic.

Dejection: An Ode

The poem in its original form was written by Sara Hutchinson, a woman who was not his wife and discusses his feelings of love for her. The various versions of the poem describe Coleridge's inability to write poetry and living in a state of paralysis, but published editions remove his personal feelings and mention of Hutchinson. The poem begins with a claim that the narrator has lost his ability to write and continues by expressing a state of poetic paralysis:

‘My genial spirits fail;
And what can these avail
To lift the smothering weight from off my breast?’

The **Epigraph** of the poem has been taken from **The Ballad of Sir Patrick Spence** in which the titular character saw the new moon as a sign of some bad omen.

Frost at Midnight

The poem is a fine example of a conversation poem and ponders on the relationship between parents and children. The poet addresses his son *Hartley*:

‘My babe so beautiful! It thrills my heart
With tender gladness, thus to look at thee,’

This Lime-tree Bower my Prison

The poem discusses a time in which Coleridge was forced to stay beneath a lime tree while his friends were able to enjoy the countryside and are addressed to *Charles Lamb*, of the *India House*, London.

John Keats

Keats, like several other Romantic artists, died at a very young age before completing the poetic journey he had begun. He was a patient of tuberculosis which sucked the happiness out of his life; thus, death becomes a very important theme of his poetry. He experiences love and death with intensity, knowing

that they are closely connected. The main theme of Keats's poetry is the conflict between the everyday world and eternity; the everyday world of suffering, death and decay and the timeless beauty and lasting truth of poetry. Keats was also famous for his ‘**seduction poems**’ including *La Belle Dame Sans Merci* which translates to ‘a beautiful lady without mercy’.

Keats's Odes play an important role in the history of English and they portray a rich and sensuous variety of human experience against the transience of human life. Keats is regarded as the master of the ode form. The themes of Keats's works were love, beauty, joy, nature, music and the mortality of human life.

Keats wrote that ‘we hate poetry that has a too palpable design on us. By this, he means that we distrust poetry which tries to convert/persuade us to the poet's point of view. He believes that poetry should be more indirect and should communicate whatever it tries to through its power of images/symbols without the poet making his presence too obvious.

Odes

Ode on a Grecian Urn (1820)

Keats regarded art as something immortal and spiritual as its beauty never fades. An urn is not just a physical object, but a work of art which will always live because of its beauty. The urn's carvings represent the permanence of art and celebrate the power of the artist to immortalise human activity, to make it permanent. Keats's poetry also sets a contrast between the physical and the spiritual, mortal and the immortal. He personifies the urn and calls her:

‘Thou still unravish'd bride of quietness,
Thou foster-child of silence and slow time,
Sylvan historian, who canst thus express
A flowery tale more sweetly than our rhyme:’

Pointing towards the beauty of the carvings on the urn, he exemplifies that: ‘*Heard melodies are sweet, but those unheard are sweeter;*’

The urn itself suggests that:
‘Beauty is truth, truth beauty, —that is all
Ye know on earth, and all ye need to know.’

Ode to a Nightingale (1819)

Death, immortality, mortality and poetic imagination are some of the major themes of this ode. Keats says that death is an unavoidable phenomenon; hence he is ready to embrace death. Death is not seen as an enemy, but happily, Keats would embrace it as he has ‘*been half in love with easeful Death*’. The poet is in a state of drowsiness as he writes:

'My heart aches, and a drowsy numbness pains
My sense, as though of hemlock I had drunk,
Or emptied some dull opiate to the drains
One minute past, and Lethe-wards had sunk:'

Some lines in the poem are a very fine example of Synesthesia which includes the use of imagery and language choices that describe sensory impressions in terms of other senses. In the lines mentioned below, Keats appeals to sight, colour, movement, sound and heat simultaneously:

'O, for a draught of vintage! that hath been
Cool'd a long age in the deep-delved earth,
Tasting of Flora and the country green,
Dance, and Provençal song, and sunburnt mirth!'

Ode to Autumn (1820)

The work was composed on 19 September 1819 and published in 1820 in a volume of Keats's poetry that included *Lamia* and *The Eve of St. Agnes*. *To Autumn* is the final work in a group of poems known as Keats's '1819 odes'. Keats's portrayal of autumn is not about decay/old age/falling leaves but richness and freshness. It is a season when the fruits are ripe, filled with juices and when the sun shines brightly:

'Season of mists and mellow fruitfulness,
Close bosom-friend of the maturing sun;
'Where are the songs of spring? Ay, Where are they?

Think not of them, thou hast thy music too, —' (referring to the beauty of autumn which is often considered as a season of decay)

Ode to Melancholy

Keats gave a message that pain and happiness are intertwined. Essentially the poem is about how to deal—and how not to deal—with deep sadness. Contraries make life beautiful, similarly good and bad both are essential to one's life. The poem also refers to mythologies to rationalize its message. The sufferer should not 'go to Lethe,' or forget their sadness (Lethe is the river of forgetfulness in Greek mythology); should not commit suicide (nightshade, 'the ruby grape of Proserpine,' is a poison; Proserpine is the mythological queen of the underworld); and should not become obsessed with objects of death and misery.

Ode to Psyche

Keats pays tribute to Goddess Psyche. According to a myth, Aphrodite, who was the goddess of Beauty was jealous of the beauty of Psyche (Keats points at the beauty of Goddess Psyche). Consequently, Aphrodite sent Cupid (God of Love) to allure Psyche, but in turn, Cupid fell in love with her. Cupid requested Zeus to make Psyche superhuman so that

they can be united. The poem is a beautiful blend of mortal and immortal, imagination and reality.

'Their lips touch'd not, but had not bade adieu,
As if disjoined by soft-handed slumber,
And ready still past kisses to outnumber
At tender eye-dawn of aureorean love:
The winged boy I knew;
But who wast thou, O happy, happy dove?'

Ode on Indolence

The poem describes the state of indolence, a word that is synonymous with 'avoidance' or 'laziness'. Three figures are presented—Ambition, Love and Poesy—dressed in 'placid sandals' and 'white robes'. The poem concludes with the narrator giving up on having all three of the figures as part of his life.

Seduction Poems/Poems Based on Romantic Themes

These poems present the relationship between emotion and reality; the impermanence of human love and the search for an elusive beauty.

La Belle Dame Sans Merci (a Beautiful Lady Without Mercy)

The action at the beginning and the end of the poem seems to take place in autumn or early winter. The poem is an example of Keats' poetic preoccupation with love and death. The speaker of the poem comes across a 'knight at arms' alone and dying, in a field somewhere. He asks him what's going on and the knight's answer takes up the rest of the poem.

'O what can ail thee, knight-at-arms,
Alone and palely loitering?
The sedge has withered from the lake,
And no birds sing.'

Lamia

The poem is based on a Corinthian myth where Lamia is referred to as a snake woman. The narrative poem tells how God Hermes hears of a nymph who is more beautiful than all Hermes, searching for the nymph, instead comes across Lamia who is trapped in the form of a serpent. The Youth of Corinth, Lycius and Lamia fell in love with each other. However, Lycius dies of grief at the wedding feast when Apollonius reveals the true identity of Lamia.

The Eve of St. Agnes

The poem is a Romantic narrative, set in the middle ages and written in Spenserian stanzas. It is an example of a seduction poem by Keats which tells the story of a woman named Madeline and Porphyro.

Isabella, or the Pot of Basil

The narrative of the poem is adapted from a story in Boccaccio's *Decameron*. It tells the story of a young woman whose family wanted her to marry a nobleman but she fell for Lorenzo, an employee of her brother.

Other Poems

Endymion (1818)

Written in 4 books, its style and structure are derived from Greek legends and myths. The main theme is the search for ideal love and happiness beyond earthly possibility. The Book I of *Endymion* begins thus:

‘A thing of beauty is a joy for ever:
Its loveliness increases; it will never
Pass into nothingness;’

The poem is an epic and is written in heroic couplets (a pair of rhyming iambic pentameters, much used by Chaucer and the poets of the seventeenth and eighteenth centuries such as Alexander Pope).

Keats based the poem on the Greek myth of Endymion, the shepherd beloved of the moon goddess Selene.

The poem elaborates on the original story and renames Selene ‘Cynthia’.

The poem depicts various scenes—garden, shepherds, dancing youths, scenes from Elysium. Endymion is referred to as a ‘brain sick shepherd Prince’ and he encounters Venus and Adonis—an example of immortal and mortal love in Book II.

Hyperion

Written in blank verse, the poem begins *In Medias Res* (A narrative work beginning *In Medias Res* opens amid the plot). It is an abandoned English poem and consists of too many Miltonic inversions. Hyperion was the Sun God who fought with the Olympians (Apollo). Based on ‘Titanomachia’, it tells of the despair of the Titans after they fall to the Olympians. It narrates the downfall of the old gods and the rise of the new gods who are marked by their strength and beauty.

The Fall of Hyperion: A Dream/Vision

The poem is addressed to the Goddess of Memory called Moneta.

‘The poet and the dreamer are distinct,
Diverse, sheer opposite, antipodes.
The one pours out a balm upon the world,
The other vexes it.’

As *Hyperion* was unfinished, Keats added various lines in his next poem *The Fall of Hyperion*.

Sonnet

When I Have Fears That I May Cease to Be

It depicts a desolate shore which anticipates Matthew Arnold's *Dover Beach* in its emptiness.

Percy Bysshe Shelley

Shelley is considered the most political of all Romantic poets as he represents the more revolutionary element in English Romanticism and was critical of conventional authority. He was the individualist who rebelled against the institutions of family, church, marriage and all forms of tyranny. Shelley believed that poetry could reform the world. He is best known for his classic anthology verse works such as *Ode to the West Wind* and *The Masque of Anarchy*. He is also well known for his long-form poetry, including *Queen Mab* and *Alastor*. Published in *The Examiner* on 11 January 1818, *Ozymandias* is perhaps Percy Bysshe Shelley's most celebrated and best-known poem, concluding with the resounding lines: ‘My name is Ozymandias, king of kings: Look on my works, ye Mighty and despair!’

He wrote various pamphlets that perpetuated revolutionary ideas but were also critiqued for the same. Shelley's pamphlet *Address to the Irish People* insisted people take part in campaigns for Catholic emancipation and social justice for oppressed people. The *Necessity for Atheism* is another pamphlet in which Shelley challenged the existence of God for which he was also expelled from the university.

In his *A Defence of Poetry*, Shelley called the poet a missionary, a prophet and a leader of the new society as he has the power to reform the world.

Queen Mab (1813)

This is Shelley's first major poem that attacks institutional religion and strict morality. Shelley's ideas were anarchic as he believed that the idea of the original sin was a misconception. Along with this, he enumerated that humans could only attain perfection if they could free themselves from the chains of an oppressive and repressive society. The poem also drew its influence from William Godwin and Wordsworth.

The Mask of Anarchy (1832)

The poem is a direct response to the Peterloo Massacre of 1819. The massacre paved the way for parliamentary democracy and particularly the Great Reform Act of 1832 and created new parliamentary seats, particularly in the industrial towns of the north of England.

It closes with a vision of the future revolution of the working classes and begins with three powerful images—God, King and Law. Common people were revolting against

the massacre carried out by soldiers and Shelley advice these masses of people thus:

‘Rise like Lions after slumber
In unvanquishable number—
Shake your chains to earth like dew
Which in sleep had fallen on you—
Ye are many – they are few.’

KEY POINTS

- The Preface of *The Mask of Anarchy* was given by Leigh Hunt and the poem was published posthumously.
- Shelley’s poem has been praised in Aldous Huxley’s *An Encyclopaedia of Pacifism*.

Ozymandias (1818)

The poem explores the ravages of time: even the greatest men and the empires they forge are impermanent, their legacies fated to decay into oblivion. Shelley began writing his poem soon after the British Museum’s announcement that they had acquired a large fragment of a statue of Ramesses II—an Egyptian King. The statue was kept in the British Museum and was called the ‘Pride of Britain’.

Ozymandias is a Greek name for Egyptian traveller/Pharaoh-Ramesses II. Ozymandias calls himself ‘king of kings’—a phrase taken from Biblical language—which smacks somewhat of arrogant pride. It could imply that his subsequent obscurity was a punishment from God—a subject that Shelley considered in several of his other poems. He wanted to portray how the most powerful men were prone to the downfall as a consequence of pride.

‘My name is Ozymandias, King of Kings;
Look on my works, ye Mighty, and despair!’
‘The lone and level sands stretch far away.’

KEY POINTS

- Shelley had a competition with his friend Horace Smith—as to who would finish writing first—consequently, *Ozymandias* was written.
- Both wrote the poem with the same title, but Shelley finished writing first.
- Shelley’s poem was published on 11 January 1818 under the pen name Glirastes.
- Both the poems published by Smith and Shelley are in the form of sonnet.

Julian and Maddalo (1824)

The poem can be described as a ‘Conversation’ and has an intimate tone. The two characters, Julian and Count Maddalo

represent Shelley and Byron himself. The characters talk as they ride on sands or sail around Venice.

‘I rode one evening with Count Maddalo
Upon the bank of land which breaks the flow
Of Adria towards Venice:’

The city and its lunatic asylum take on a universal significance as the discussion ranges around progress, religion, free will, etc. The famous lines from the poem are mentioned below:

‘Most wretched Men are cradled Into Poetry by
wrong,
They learn in suffering what they Teach in song.’

Adonais (1821)

It is a Pastoral Elegy written on the death of John Keats and is written in 55 Spenserian Stanzas. Shelley created the name by combining the name for the Greek God of Fertility (and beauty), Adonis and the Hebrew word, Adonai, meaning ‘our Lord.’ The speaker then calls on the mourners to lament Adonais’ passing.

‘I weep for Adonais—he is dead!
Oh, weep for Adonais! though our tears
Thaw not the frost which binds so dear a head!’

Lyrics

Ode to the West Wind (1820)

It is one of the best lyrics by Shelley where the ‘West Wind’ is called both the ‘preserver’ and ‘destroyer’. The poet makes the wildness of the wind a controlled symbol of his deepest personal aspirations of human freedom. The wind could destroy things, but at the same time, it has the power to rejuvenate. Shelley makes a plea to the wind and demands liberty, freedom and a life free from the shackles/chains/authority.

‘Oh, lift me as a wave, a leaf, a cloud!
I fall upon the thorns of life! I bleed!
A heavy weight of hours has chain’d and bow’d
One too like thee: tameless, and swift, and proud.’

To a Skylark (1820)

It was inspired by an evening walk in the country near Livorno, Italy, with his wife Mary Shelley and describes the appearance and song of a skylark they come upon. Mary Shelley described the event that inspired Shelley to write the poem. The skylark’s song is compared to other natural phenomena by a series of similes. The song is compared to moonbeams which spread out from behind a cloud during the silence of the night. The song of the skylark is compared to raindrops from ‘rainbow clouds’, but these cannot match it.

A Widow Bird

The poem drew inspiration from nature where natural images express inner feelings and states of mind. A sense of loss and numbness is conveyed through the cold and the overall lack of movement.

'A widow bird sate mourning for her love
Upon a wintry bough;
The frozen wind crept on above,
The freezing stream below.
There was no leaf upon the forest bare,
No flower upon the ground,
And little motion in the air
Except the mill-wheel's sound.'

The Indian Serenade

The poem begins with his speaker, presumably an Indian man, awakening from dreams in which 'thee,' his lover, is the subject. The whole poem is spoken, or directed, towards this unnamed object of affection. It is possible and important to consider while reading, that Shelley's speaker is still within a dream as he speaks to his lover. If nothing else, he is maintaining a dream-like attitude towards events and actions he might take.

George Gordon Byron

Byron was heavily involved with contemporary social issues and became particularly well known for his verse Satires. The heroes of his long narrative poems were often imitated; in fact; Byronic Hero almost became a literary fashion. The hero is usually a melancholy and solitary figure who in his actions often defies social conventions and norms. Although Byron was heavily influenced by Alexander Pope, yet his Satires are not based on positive moral values. For example, the character of Don Juan is not a complete anti-heroic character but neither is his quest heroic.

Byron had been born with a deformed right foot; his mother once retaliated and, in a fit of temper, referred to him as 'a lame brat.'

He was a leading figure of the Romantic Movement. His specific ideas about life and nature benefitted the world of literature. Marked by Hudibrastic verse, blank verse, allusive imagery, heroic couplets and complex structures, his diverse literary pieces won global acclaim.

Childe Harold's Pilgrimage (1812)

This is the most famous poem by Lord Byron. The term 'childe' is a medieval word for a young nobleman waiting to become a knight. It was the work that made Byron's name. The concept of Byronic hero appears in the poem as Childe Harold, who is often identified with Byron himself as a restless wanderer, oscillating between despair and energy. This

poem made him famous overnight- Byron wrote that 'one day I woke up and found myself famous.'

It is a long narrative poem in four parts and describes the travels and reflections of a world-weary young man, who is disillusioned with a life of pleasure and revelry and looks for distraction in foreign lands.

'There is a pleasure in the pathless woods,'

'I live not in myself, but I become Portion of that
around me: and to me, High mountains are a
feeling, but the hum of human cities torture.'

Don Juan (1819)

The semi-autobiographical poem is an example of a more satiric side to his poetry. The tone of the poem is light-hearted and comic throughout, even if the subject matter is serious. It is also an adventure poem that narrates a series of love affairs of the Byronic hero-a young Spaniard's amorous adventures and a restless quest.

Byron himself stated that the work is a Satire on abuses of the present state of society. The character of Don Juan is not completely anti-heroic, but neither is his quest heroic. Byron reverses, portraying Juan not as a womanizer but as someone easily seduced by women. The poem has 16 cantos and an incomplete Seventeenth canto along with an argument in the beginning.

It begins with the narrator saying 'I need a hero'. The poem was judged as immoral by many contemporaries due to the various love affairs Byron presents. For example, the affair between Juan and Haidee is considered as 'unlawful' and 'dangerous' as they both are not married.

'Then if you'd have them wedded, please to shut
The book which treats of this erroneous pair,
Before the consequences grow too awful,'

'Tis dangerous to read of loves unlawful.'

Manfred (1817)

The dramatic poem also depicts the quest of the Byronic hero where Manfred is a particularly passionate outcast and rebel. He is neither good nor evil and it is difficult to define his moral codes.

The poem is a closet drama (which cannot be performed on stage) and is filled with supernatural and ghost stories.

The Vision of Judgement (1822)

It is a satirical poem in Ottava Rima which depicts a dispute in Heaven over the fate of George III's soul. It was written in response to the Poet Laureate Robert Southey's *A Vision of Judgement* (1821), which had imagined the soul of king George triumphantly entering Heaven to receive his

due. Southey attacked Byron in the Preface to *A Vision of Judgement*.

Lyrics

She Walks in Beauty

The poem was inspired by his cousin's wife Anne Wilmot whom Byron met at a party. Byron faced many rejections by women, owing to his physical deformity. While he describes her lovely face and compares it to the polarities in nature, it is mostly her goodness and personality that makes her so beautiful.

'She walks in beauty, like the night
Of cloudless climes and starry skies;
And all that's best of dark and bright
Meet in her aspect and her eyes;
Thus mellowed to that tender light
Which heaven to gaudy day denies.'

So, We'll Go No More A-Roving

This poem was included in an 1817 letter to his friend, Thomas Moore. Byron addresses aging and the inevitable realization that he's not going to live forever. Even though the poem's subject is morbid, Byron still manages to soften the poem by romanticizing his feelings.

Love and Death

Byron died of a fever and the poem describes his preoccupation with death and suffering.

Stanzas for Music

The poem was inspired by Claire Clairmont, Mary Shelley's stepsister. According to Byron, Claire had a beautiful singing voice and this poem is a homage to her.

To Thyrza

The work mourns the passing of Byron's friend-John Edleston. The poem might have roots in homosexuality as Byron named his friend 'Thyrza' (a woman's name).

The Victorian Age

The Victorian age starts in 1837 when Queen Victoria ascended the throne of England. It was a period of economic expansion and rapid change and the population of London had increased to 6.5 million. Great Britain became one of the largest industrial centres as trade emerged along with new technology and industrial inventions. Industries, machinery, railways, Communications developed and life became easier. Because of the much scientific development and rationalism that became synonymous with the age, religion and

moral values were kept aside. There was social unrest and Victorian values became an essential part of the paradox of the age. Life became mechanized and the essential moral and religious values were compromised. Along with this, child labour reached its peak which has been the subject of many writers including Charles Dickens. He highlighted the problems of poor city children, who were exploited in the industries and workhouses. The high point of Victorian success and self-esteem was probably the great Exhibition of 1851. The Exhibition was held in the Crystal Palace in London built to display Britain's achievements and the height of its wealth and power.

Science dominated the lives of the individuals and people lost faith in spirituality and religion, particularly after the publication of Charles Darwin's *On the Origin of Species* (1859). He gave the theory of 'natural selection' and 'survival of the fittest' and undermined the values of religion and morality. People were left in an utter state of confusion, often oscillating between science and religion. Thomas Carlyle became an important figure of the age with his publication of *Past and Present* which expresses Carlyle's anger at the increasing unheroic nature of the age.

The gap between the capitalist class and the working class widened which led to more serious concerns. Karl Marx known for his materialist and socialist philosophy published *Das Kapital* (1867) which was a negative critique of the capitalist system which concentrates wealth in the hands of fewer and fewer people at the expense of labour class.

Victorian poetry also consisted of the issues discussed above and most popular and the representative poet of his age was Lord Alfred Tennyson. The poet dealt with the issues of fading morality, religious values as a consequence of the ever-increasing demand for science and technology. There was a constant clash between reason and faith which has often been depicted in the poetry of Matthew Arnold and Tennyson.

Important Poets of the Age

Matthew Arnold

Arnold was a school inspector for some thirty years and became an ardent campaigner of educational reform. He was the eldest son of the renowned Thomas Arnold, who was appointed headmaster of Rugby School. His poetry often deals with the disillusionment of the Nineteenth-Century. He could observe the threats modern life has caused to humans and how people in thirst for a bright future, have lost compassion and humanity. His poetry often makes a plea to humans to be more compassionate towards one another. He won the Newdigate Prize with his poem *Cromwell* (1843). Famous for his work *Culture and Anarchy*, he divides society into three

forms—the Barbarians (Aristocrats), the Philistines (Middle Class) and Populace (Working Class).

Dover Beach (1867)

The poet laments the loss of faith in the world with resultant cruelty, uncertainty and violence, as a result of the excessive rationalism and scientific vigour that dominated the lives of the Victorian people. The poet stood in front of a desolate beach, which describes love, faith and desolation. The poet wrote that the note of sadness has been heard by many including Sophocles too, long ago. Arnold begins with a world of endless sadness:

‘Listen! you hear the grating roar
Of pebbles which the waves draw back, and fling,
At their return, up the high strand,
Begin, and cease, and then again begin,
With tremulous cadence slow, and bring
The eternal note of sadness in.’

Arnold comments on the fading nature of spirituality and faith due to reason and science, by using the metaphor of sea and waves:

‘The Sea of Faith
Was once, too, at the full, and round earth’s shore
Lay like the folds of a bright girdle furled.
But now I only hear
Its melancholy, long, withdrawing roar,’

The poem ends with a vision of bleak nothingness in which meaningless wars are fought for meaningless causes:

‘And we are here as on a darkling plain
Swept with confused alarms of struggle and flight,
Where ignorant armies clash by night.’

The Scholar Gypsy (1853)

Arnold was aware of the disease modern life caused to the Victorian audience as a result of the clash between science and spirituality. Darwin’s theories shook the foundations of religion and people lost faith in religion. The Victorian people thought of progress and industries but at the same time, the dwindling faith sucked the happiness out of the lives of many. *The Scholar Gypsy* is a critique of the busy Victorian life as it discusses the strange disease the modern life has caused.

The poem is based on a Seventeenth-Century Oxford story found in Joseph Glanvill’s *The Vanity of Dogmatizing*. It narrates the story of an Impoverished Oxford student who left the university and joined a band of gypsies. The poem is written in a pastoral form, invoking a shepherd and describing the beauties of rural scenes. The gypsies represent traditional ways of life as they are away from the disease of mortality as against the Victorian people who were overpowered by such a life.

Empedocles on Etna (1852)

The poem is based on legends concerning the death of a Greek philosopher Empedocles who is portrayed as a man surrounded with solitude and doubt, who considers himself useless and consequently plans to commit suicide by leaping into the crater of Mount Etna. Despite repeated advice from his friends that life is worth living, nothing could restore meaning to Empedocles’s life.

Sohrab and Rostum: An Episode (1853)

It is a narrative poem with strong tragic themes first published in 1853 by Matthew Arnold. The poem retells a famous episode from Ferdowsi’s Persian epic *Shahnameh* relating how the great warrior Rostum unknowingly slays his long-lost son Sohrab in single combat. The poem gave the title and place names to a notable work of children’s literature, *The far-distant Oxus*, written by Katharine Hull (1921–1977) and Pamela Whitlock (1920–1982) while they were still children themselves.

Memorial Verses to Wordsworth: 1850

The poem is an Elegy and pays a tribute to William Wordsworth but also talks about Byron and Goethe who were the contemporaries of Wordsworth.

‘Goethe in Weimar sleeps, and Greece,
Long since, saw Byron’s struggle cease.
But one such death remain’d to come;
The last poetic voice is dumb—
We stand to-day by Wordsworth’s tomb.’

Thyrsis: A Monody, to Commemorate the Author’s Friend, Arthur Hugh Clough

The poem, written in the form of an Elegy commemorates Arnold’s friend Arthur Hugh Clough. Thyrsis was a shepherd in Virgil’s Seventh Eclogue, who lost a singing match against Corydon.

Rugby Chapel

Arnold was the eldest son of the renowned Thomas Arnold, who was appointed headmaster of Rugby School and the poem pays a tribute to his father.

Stanzas from the Grande Chartreuse

The poem written in the form of a song was jointly written by Matthew Arnold and Gideon Wagner.

Balder Dead

The long poem is a major poetic epic of the Victorian age and is based on the Norse myth of the death of a God. It is an epic of things ending of, doubt and celebrates the ritual of passing on. Balder becomes a more Human God and his death a reflection of the condition of mankind.

Lord Alfred Tennyson

Tennyson was the most representative poet of the Victorian age like Charles Dickens. He was the Poet Laureate of Great Britain of Ireland during much of Queen Victoria's reign and was awarded Chancellor's Gold Medal for one of his first pieces *Timbuktu*. His poems portray a deep sense of pessimism as against the optimism of his contemporary, Robert Browning. He presents a world of social unrest, disturbance, doubt and despair which were synonymous with the Victorian age as a result of the clash between reason and faith. He makes use of myth in his poetry, for example, the myth of King Arthur to restore the lost organic unity of the Victorian age. Tennyson's melancholy is the first sign of a darkening vision in poetry after the Romantics. The death of his very dear friend Arthur Henry Hallam left a deep impact on the life of Tennyson.

Ulysses (1842)

The poem, written in blank verse, in the form of a dramatic monologue portrays the discontentment and restlessness which was typical of the Victorian age. It depicts the thirst for travel, a never-ending hope for power. The poem has often been accused of its colonial undertones where Ulysses, the old aged king is the ruler of the kingdom Ithaca.

'I am a part of all that I have met;
Yet all experience is an arch wherethro'

Despite his reunion with his wife Penelope and son Telemachus, Ulysses is discontented and thereby wishes to return to his kingdom and yearns to spend the rest of his life in travels. The poem ends with an affirmation of never submitting—'To strive, to seek, to find, and not to yield.'

'I cannot rest from travel: I will drink
Life to the lees: All times I have enjoy'd.'

The Lady of Shallot (1833)

The poem is a lyric and is written with the background of a medieval story, in which a dream-like atmosphere of brooding tragedy is created. Pre-Raphaelite fascination with Arthurian legend is traceable to Tennyson's work. It constitutes the myth of King Arthur and his Knights. Based on the medieval *La Damigella di Scalot*, it tells the story of Elaine of Astolat, a young noblewoman imprisoned in a tower on an island near Camelot. She is cursed for never looking at the original world with a naked eye, but only weaves images on her loom. However, on seeing Sir Lancelot, the charming Knight in her mirror, the lady could not resist and saw the outer world and therefore she leaves her tower, finds a boat upon which she writes her name and floats down the river to Camelot. She dies before arriving at the palace.

In Memoriam A. H. H (1850)

It is an Elegy/Requiem for Tennyson's dear friend Arthur Henry Hallam who died at the early age of 22. The need to persevere and continue is the central theme of the poem. It contains all of the elements of a traditional pastoral **elegy** such as Milton's *Lycidas*. The poem is divided into 133 Cantos including Prologue and Epilogue.

The Lotos-Eaters (1832)

The poem, written in the form of a dramatic monologue was inspired by Tennyson's trip to Spain with his close friend Arthur Hallam, where they visited the Pyrenees mountains. The poem has been influenced by Homer's *The Odyssey*. The themes in Tennyson's poem deal more with death and time. It focuses more on the men who ingested the Lotus flower and how it affects them. The lotus causes them to become very depressed, mainly about how they will never see their families again even though they want to.

'Death is the end of life:
Why should life all labor be?'

The Charge of the Light Brigade

The Crimean war (fought at the Battle of Balaclava) introduced a note of futility and the poem commemorates one of the most futile moments of heroism in the war. The lines from the poem are frequently referenced in *To the Lighthouse* by Virginia Woolf.

Locksley Hall

The poem presents a vision of social unrest and disturbance. Tennyson's emotion is recollected in regret and his sense of loss, doubt and anxiety give his poem a tone of melancholy. The poem narrates the emotions of a rejected suitor upon coming to his fictional childhood home named *Locksley Hall*. According to Tennyson, the poem represents 'young life, its goof side, its deficiencies, and its yearnings.' It is a dramatic monologue and the poem opens with the unnamed protagonist asking his friends to leave him alone to muse about the past and future.

'Knowledge comes, but wisdom lingers'

The Brook

The poem written in the form of a ballad gives a first-person voice to a stream, in a vision of eternity. The speaker of the poem is the Brook itself.

'For men may come and men may go
But I go on for ever'

Mariana

Published by Tennyson in 1830, the poem contains a note of despair, as the abandoned heroine (inspired by Shakespeare's

Measure for Measure) waits for her lost lover. The poem follows a common theme in much of Tennyson's work—that of isolation. The woman continuously laments her lack of connection with society particularly with her lover but as it ends the lover returns.

Tithonus

The poem written in the form of a dramatic monologue was originally written as *Tithon* in 1833 and completed in 1859. It has themes similar to Tennyson's famous poem *Ulysses*. In Greek mythology Eos, the Greek Goddess of Dawn asked for Tithonus to be made immortal but forgot to ask for eternal youth. In the poem, faced with old age, Tithonus yearns for death as he is weary of his immortality.

Morte d' Arthur

It is a cycle of 12 narrative poems of King Arthur, his knights, his love for Guinevere, through romance and chivalry, to adultery and the end of the kingdom. Tennyson wrote numerous poems based on Arthurian legend, culminating in his vast blank verse epic *Idylls of the King*.

Break, Break, Break

The short poem expresses personal grief and attitude towards death and mourning. It could also be seen as a result of the death of Tennyson's dear friend Arthur Henry Hallam.

Crossing the Bar

The narrator of the poem uses an extended metaphor where he compares death with crossing the 'sandbar' between the river of life, with its outgoing 'flood' and the ocean that lies beyond, the 'boundless deep', to which we return.

Maud

The poem was composed in 1854 and published in *Maud* and *Other Poems* in 1855. The poem's morbid narrator tells of his father's suicide following financial ruin. Lonely and miserable, he falls in love with Maud, the daughter of the wealthy neighbour who led his father into bankruptcy. The narrator flees the country after he kills Maud's brother in a duel.

Tears, Idle Tears

It is a lyric poem and was published as one of the 'songs' in his *The Princess*, it is regarded for the quality of its lyrics.

'Tears, idle tears, I know not what they mean,
Tears from the depth of some divine despair
Rise in the heart, and gather to the eyes,
In looking on the happy Autumn-fields,
And thinking of the days that are no more.'

Robert Browning

Robert Browning develops the dramatic monologue to its greatest height after Tennyson.

Browning's dramatic monologues enable him to explore extreme and usually extremely morbid states of mind. There can be many contrasts that can be drawn between the monologues of Robert Browning and Tennyson. Tennyson's poetry is in a tradition that includes Spenser, Milton, etc. While on the other hand, Browning draws on a different tradition which includes the soliloquies of Shakespeare, the poetry of John Donne, etc. Browning examines between the lines a wide range of problems/ attitudes and characters. He spent much of his time in Italy and therefore the influence of the Italian Renaissance could be easily traced in his poetry. For example, in *Fra Lippo Lippi* and *Andrea del Sarto*, readers can see the influence of Italian music that originated during the Renaissance. He met Elizabeth Barret Browning in 1845 and eloped with her to Italy. She became more famous than her husband and is now best remembered for her 'novel in verse,' *Aurora Leigh*, which anticipates Virginia Woolf's *A Room of One's Own*. Her *Sonnets from the Portuguese* records the stages of her love for Robert Browning.

My Last Duchess (1842)

It is Browning's most famous dramatic monologue which narrates a tale of love and violence. The poem is preceded by 'Ferrara:', indicating that the speaker is most likely Alfonso II d'Este, the fifth Duke of Ferrara, who married a woman named Lucrezia and had her murdered previously. The painter mentioned in the poem is Fra Pandolf who was invited by the duke to get a painting made of his murdered wife. The speaker's attitude in the poem is cold and arrogant:

'I gave commands:
Then all smiles stopped altogether'

Andrea del Sarto (1855)

The poem reveals the impact of the Italian Renaissance on Browning's poetic career. It was published along with *Fra Lippo Lippi* in a collection of *Men and Women* and is about a famous Italian painter Andrea del Sarto.

Fra Lippo Lippi (1855)

Throughout this poem, Browning depicts a Fifteenth-Century real-life painter, Fra (Brother) Lippo Lippi who was an actual Florentine monk who lived in the fifteenth century. The poem asks the question of whether art should be true to life or an idealized image of life. The poem is written in blank verse, non-rhyming iambic pentameter and presents a debate on soul versus flesh as the church asked the painter to paint the soul.

Childe Roland to the Dark Tower Came (In Men and Women, 1855)

It is the most mysterious of Browning's poems and uses a line from one of the darkest moments in Shakespeare's *King Lear* (Act III, Scene IV). Childe Roland is a figure associated with Arthurian Legend. He narrated his journey across a wasted landscape to a mysterious dark tower.

Rabbi Ben Ezra

The poem is about a Twelfth-Century scholar and a Jew who describes Browning's religious philosophy. He describes life as a pot that is fashioned by God's hand and argues that the value of a person should be judged by the character that has been moulded and not by the work done. Old age is seen as the 'best of life' and is considered synonymous with wisdom and insight. Hence the poem adapts an optimistic attitude towards death and old age:

'Grow old Along with me!
The Best is yet to be,'

Pauline: A Fragment of Confession

Written in 1832, it was the first published poem (anonymously) in 1833. It is the confession of an unnamed poet to his lover, Pauline on whom the title is based.

Paracelsus

The poem depicts how the quest for knowledge can be destructive as it can distract an individual from more meaningful endeavours. *Paracelsus* is a man who claims that his education is intended to help mankind and therefore he isolates himself from others.

The Ring and the Book

The longest narrative poem by Browning tells the story of the Seventeenth-Century Italian murder, anticipating that of a 'novel in verse'. Based on the story of a murder trial in Rome in 1698, it is about an impoverished nobleman who is found guilty of murdering his young wife and her parents. The man suspects his wife's affair with a young cleric.

Sordello

Browning worked for 7 years on this poem which has an unfamiliar setting. The poem was considered notorious, obscure and a critical failure. It is based on a Thirteenth-Century poet and studies the psychology of genius and devotion of the soul. The Thirteenth-Century poet is depicted as divided between the practical and sublime, poetic imagination and politics.

Gerard Manley Hopkins

Hopkins was a highly original poet, bringing new energy into his wrestling with doubt, sensuality and the glories of nature.

He negotiates with the God who must exist, but can only truly be seen in nature. He rejects ultimate despair because he continues to believe in the existence of God. Hopkins questions the world in which right and wrong appear to be reversed and his poetry is written in the tradition of the metaphysical poetry of Donne and Herbert as it is sensual and spiritual.

KEY POINTS

- Hopkins breaks with conventional poetic rhythm and introduced a sonnet form called '*Curtal Sonnet*'.
- It refers specifically to a Sonnet of 11 lines rhyming abcabc dcbdc or abcabc dcbdc with the last line a tail, or half a line. The term was used by Gerard Manley Hopkins to describe the form that he used in such poems as '*Pied Beauty*' and '*Peace*'.
- He broke linguistic rules in order to express a deeper view of his Grammatical Inventiveness, individual use of rhythm etc were to be very influential on the generations of many poets.

The Windhover (1918)

The language of the poem captures both the excited feelings of the poet and the movement of the bird in the air.

'I caught this morning morning's minion, king-
dom of daylight's dauphin, dapple-dawn-drawn
Falcon, in his riding'

The Wreck of the Deutschland

This is his major single poem, inspired by the deaths, amongst many, of five nuns.

It is an ode with Christian themes, composed in 1875–1876, though not published until 1918. The poem depicts the shipwreck of the SS *Deutschland*. Among those killed in the shipwreck were five Franciscan nuns forced to leave Germany by the Falk Laws; the poem is dedicated to their memory.

'Five! the finding and sake
And cipher of suffering Christ.
Mark, the mark is of man's make
And the word of it Sacrificed.
But he scores it in scarlet himself on his own bespoken,
Before-time-taken, dearest prized and priced—
Stigma, signal, cinquefoil token
For lettering of the lamb's fleece, ruddying of the
rose-flake.'

Pied Beauty

In the poem, the narrator praises God for the variety of 'dappled things' in nature, such as piebald cattle, trout and

finches. He also describes how falling chestnuts resemble coals bursting in a fire, because of how the chestnuts' reddish-brown meat is exposed when the shells break against the ground.

No Worst, There is None

The poem depicts the bounds of human suffering and anticipates Shakespeare's words 'Nothing will come of nothing' in *King Lear*.

'No worst, there is none. Pitched past pitch of grief,
More pangs will, schooled at forepangs, wilder wring.
Comforter, where, where is your comforting?'

Carrion Comfort

The poem presents a vision of hope as Hopkins rejects the negative emotion of despair:

'Not, I'll not, carrion comfort, Despair, not feast on thee;
Not untwist — slack they may be — these last strands of man
In me ór, most weary, cry *I can no more*.'

Thou Art Indeed Just, Lord

Hopkins continues to believe in the existence of God and this poem, he asks questions directly to God.

'Thou art indeed just, Lord, if I contend
With thee; but, sir, so what I plead is just.
Why do sinners' ways prosper? and why must
Disappointment all I endeavour end?'

Modernism

Modernism was a broadly defined multinational cultural movement (or series of movements) that took hold in the late nineteenth-century and reached its most radical peak on the eve of World War I. It grew out of the philosophical, scientific, political and ideological shifts that followed the Industrial Revolution, up to World War I and its aftermath.

For artists and writers, the Modernist project was a re-evaluation of the assumptions and aesthetic values of their predecessors. Everything was doubted due to the devastation and unprecedented change in society. It evolved from the Romantic rejection of enlightenment positivism and rejected faith in reason. Modernist writers couldn't agree with Romantic pieties and clichés and became self-consciously sceptical of language and its claims on coherence. Therefore, in the early twentieth-century, novelists such as Henry James, Virginia Woolf and Joseph Conrad experimented with the styles of writing by employing shifts in time and narrative points of view. While living in Paris before

the war, Gertrude Stein explored the possibilities of creating literary works that broke with conventional syntactical and referential practices. Ezra Pound decried to 'make it new' and 'break the pentameter', while T. S. Eliot wrote, 'The Wasteland' under the shadow of World War I. Shortly after *The Waste Land* was published in 1922, it became the typical Modernist text, which was laden with linguistic fragments and mixed registers and languages. Other poets most often associated with Modernism include H. D. William Butler Yeats, W. H. Auden, T. S. Eliot and others. Modernism also generated many smaller sub-movements such as Dadaism, Imagism, Futurism, Objectivism, Surrealism, etc.

Important Modernist Poets

Edward Thomas

Philip Edward Thomas (1878–1917) was described by British Poet Laureate Ted Hughes as 'the father of us all'. Thomas is among 16 Great War poets commemorated on a slate stone unveiled in Westminster Abbey's Poet's Corner. He was a British poet, essayist and novelist and is commonly considered a war poet. Though few of his poems deal directly with his war experiences and his career in poetry only flourished after he had already established himself as a successful writer and literary critic. In 1915, he enlisted in the British Army to fight in the First World War and was killed in action during the Battle of Arras in 1917, soon after he arrived in France.

Thomas's poems are noted for their attention to the English countryside and his certain colloquial style. His short poem *In Memoriam* is an example of how his poetry blends the themes of war and the countryside. Thomas is also best known for his careful depictions of rural England and his prescient understanding of modernity's tendency toward disconnection, alienation and unsettledness. His poems display a profound love of natural beauty and, at times, an archaic use of diction.

Thomas wrote his first poems in the year 1914 at the urging of the American poet Robert Frost, with whom he made a friendship during the time Frost lived in England. Two years later Frost's urging took the shape of Thomas's first book of verse, *Six Poems*.

These six were the only poems that Thomas could see in print in his lifetime because in 1915 he enlisted in the infantry and was eventually killed two years later in the Battle of Arras, while the first edition of his *Poems* (1917) was being prepared for the press and remained unpublished at the time of his death.

Thomas calls his poems 'quintessences of the best parts of my prose books' as his poetry is born out of the prose he wrote. Thomas's creative release was also a kind of psychological

release. However bleak the psychic landscape of his poems may often be, his act and ability to write them was itself therapeutic for himself. His poetry takes shape as a twisting journey into the ‘unknown’ of the self, Nature and the universe. Thomas wrote over 140 poems in the time that remained before he was killed by shell-blast at Arras in April 1917.

As we noticed that Robert Frost had influenced the poet, therefore, his earliest poems bear the influence of Frost specifically in their treatment of nature and in their simple style. The acquaintance of both poets is interesting. Frost was also just at the start of his career, the two men developed a strong friendship when taking long walks in the countryside together. They often attended the gatherings with a lively community of local writers in their evenings. Later, Frost fondly wrote of their time together: ‘I never had, I never shall have another such year of friendship’. It was during this time, as World War I began, that Frost persuaded Thomas to begin writing poetry. So, Thomas wrote his first real poem in 1914, the blank-verse dialogue ‘Up in the Wind’, which was published, along with much of his later work, under the pseudonym *Edward Eastaway*. Thomas also made effort in building up Frost’s reputation by writing a positive review of *North of Boston* in 1914.

The two principal themes in Thomas’s poetry remains one, the presence of war and its effect on the individual; the other, the poet’s profound sense of solitude. Though he wrote only one war poem i.e., ‘*This Is No Case of Petty Right or Wrong*’ nevertheless Thomas subtly portrays the influence of war on the natural order throughout his poetry. Thomas’s sense of solitude has led the critic Ward to consider him an early existentialist.

Yet the most profound catalyst or Muse may have been the Great War. The war is a context or subtext for all his poetry, which can be called a poetry of the ‘Home Front’, which goes in line with the poetry of Owen and Sassoon. Thomas’s poetry obliquely connects the Great War with broader questions of human existence, survival, memory and ‘home’—which accounts for its continuing influence today. The poetry’s positive images are countered by images of deserted houses, darkness and encroaching forest. Thomas’s best-known poem ‘Old Man’, in which the speaker fails to pin down an elusive memory, ends: ‘Only an avenue, dark, nameless, without end’. But ‘As the team’s head brass’, a dialogue between a soldier and a ploughman, leaves the future open.

T. S. Eliot

Love Song of J. Prufrock

For I have known them all already, known them all:
Have known the evenings, mornings, afternoons,
I have measured out my life with coffee spoons;

In the *Love song*, T. S. Eliot questions modern society’s superficial and insubstantial rituals and norms. He lives in a society that is hollow, where the love remains unrequited and a conscious man possesses a greater longing for something bigger than ‘tea and cakes’. There is also a question of the linguistic clichés, which may not mean much but has crept into the discourse of modern man.

The speaker of the poem, Prufrock, seems to seek the meaning out of the meaningless simple actions and the world around him. He is caught between self-introspection and the longing for a companion.

Prufrock is seemingly an upper class educated man, having deep knowledge, quiet and accepting in nature. The poet has indicated this, by the use of many allusions in the poem within the speech of Prufrock. He makes the quote in Latin by Dante write at the start of the poem, make references to biblical stories like John the Baptist’s death, passages in Ecclesiastes (one of 24 books of the Hebrew Bible) and Shakespeare’s *Hamlet* which states that he is happy when he should be more courageous just like ‘an attendant lord... deferential, glad to be of use’.

Prufrock is possessed with self-doubt and social awkwardness. He smells the ridicule of people on his physical appearance (thin hair, arms, legs; unflattering choice of clothes, etc). He wants to be seen beyond this. Prufrock never reaches the goal of asking the woman, whom he cares for. And he cannot resolve his inner conflicts. He reminisces about the lost youth, making him lose faith in himself and the wider society.

Preludes

‘Wipe your hand across your mouth, and laugh;
The worlds revolve like ancient women
Gathering fuel in vacant lots.’

Preludes are organized into four separate poems which are labelled as I, II, III and IV. It appeared in Eliot’s debut poetry collection *Prufrock and Other Observations* (1917). The setting of the poems is an unnamed city where people live a monotonous life, restricting themselves to the daily routine, making the place bleak, void and meaningless.

The Hollow Men

‘Those who have crossed
With direct eyes, to death’s other Kingdom
Remember us—if at all—not as lost
Violent souls, but only
As the hollow men,
The stuffed men.’

The Hollow Men is the reflection of post-war Europe, in which people were so deep in despair and devastated that

they became living 'dead'. The poet describes the world that is desolate, an empty void, which is inhabited by defeated people.

The speaker finds himself to be part of a group of empty people. These people are like scarecrows, their voice is dried out, whatever they say is meaningless. These men are just like shadows. Then the speaker sees a dream, with eyes that he cannot look back at. The speakers describe the place where he lives like a dead country filled with cactus, where the statues are erected and the 'dead' bow in front of them. The speaker describes the Hollow Man to work blindly silently together towards the final meeting place (shore of a river). The Hollow Men's eyesight miraculously Returns, they find a rose around them. But they dance around the cactus at 5:00 a.m.

The poem contains the themes of Emptiness and cultural decay, faith and faithlessness.

The poem alludes to Joseph Conrad's *The Heart of Darkness* right in the start with an epigraph:

'Mistah Kurtz –he dead.
A penny for the Old Guy.'

This allusion served the purpose—to represent the hollow men being similar to Mr Kurtz in *The Heart of Darkness* -an African slave trader, a soulless man, who was devoid of all the life while he was living.

The poem ends on a bleak note:

'This is the way the world ends
This is the way the world ends
This is the way the world ends

Not with a bang but a whimper.'

The Wasteland

'What are the roots that clutch, what branches grow
Out of this stony rubbish? Son of man,
You cannot say, or guess, for you know only
A heap of broken images, where the sun beats,
And the dead tree gives no shelter, the cricket no
relief,
And the dry stone no sound of water.'

First published in the year 1922, *The Wasteland* is regarded as the central work of modernist poetry and the magnum opus of T. S. Eliot. The poem first appeared in the journal *The Criterion* and then in *The Dial*. In his Notes to the poem, Eliot has cited J.G.Frazer's *The Golden Bough* and Jessie Weston's *From Ritual to Romance* as the main sources of this work.

The poem is divided into five sections—(i) The Burial of the Dead, (ii) A Game of Chess, (iii) The Fire Sermon, (iv) Death by Water, (v) What the Thunder Said.

The poem is rich with numerous allusions and references, which includes the legend of the Holy Grail and the fisher king; cultural allusions from western canon—Dante, Chaucer, Shakespeare, Webster, Conrad, Blake, Marvell, Ovid, Milton, Spenser, Baudelaire; eastern religions like Buddhism and Hindu Upanishads; musical references—nursery rhyme, musician Wagner and the sounds of horns, motor cars, pub chatters, rattling bones, etc.

The first section of the burial of the Dead, describes different seasons, like spring which brings the memory and Desire. With the word memory, the speaker goes back to his childhood where he is surrounded by land that is desolate and full of 'stony rubbish'. Here a fortune teller Madame Sosostriis tells him that he should 'fear death by water'.

In section two, *A Game of Chess*, the reader is transported from London streets to a drawing-room, where are rich lady sits. After the description of the rich society, the poem moves to London's low-life.

In the third section *The Fire Sermon*, the speakers at the bank of the river and reflects on the devastating state of the world. He assumes the role of Tiresias here and has lustful reveries. Then he comes back again to himself, sitting across the river listening to maidens, who sing the song of lament and crying for the lost innocence.

The Death by Water, describes a dead Phoenician. He might be the same man, the sailor who was described by Madame Sosostriis—prophesizing his death by water.

Now the final section 'What the Thunder Said', is set near the rocks and mountains. The rain comes accompanied by the thunder after the narrator cries for it. The thunder, announces it's coming by the dictum- 'Datta, Dayadhvam, Damyata'- taken from Brihadaranyaka Upanishad, which means- to give, to sympathize, to control. The thunder wants to imply that despite all the collapse and destruction, the origination of the civilization is possible with those three commandments.

'These fragments I have shored against my ruins
Why then Ile fit you. Hieronymo's mad againe.
Datta. Dayadhvam. Damyata.
Shantih shantih shantih'

Journey of the Magi

'A cold coming we had of it,
Just the worst time of the year
For a journey, and such a long journey:
The ways deep and the weather sharp,
The very dead of winter.'

The journey of the Magi, first published in 1927 is classified under the Ariel Poems by Eliot. The poem is a dramatic monologue. It is written from the perspective of one of the magi

(the three wise men who visit the infant Jesus). It presents Eliot's personal view that the spiritual transformation is not a one day journey or a fixed destination, rather it is an ongoing process, it is a difficult journey which seems to have no end.

Four Quartets

This is a collection of four Poems by Eliot. It contains *Burnt Norton*, *East Coker*, *The Dry Salvages* and *Little Gidding*—the latter three written during World War II. These poems have the common theme of man's relation with time, the universe and the divine world. These contain references from western and eastern cultures. The poetry collection blends the religious, cultural, mystical and philosophical elements.

Poetic Works of T.S. Eliot

- *Prufrock and Other Observations* (1917)
- *The Love Song of J. Alfred Prufrock*
- *Portrait of a Lady* (Poem)
- *Aunt Helen*
- *Gerontion*
- *Sweeney Among the Nightingales*
- *The Hippopotamus*
- *Whispers of Immortality*
- *Mr. Eliot's Sunday Morning Service*
- *A Cooking Egg*
- *The Waste Land* (1922)
- *The Hollow Men* (1925)
- *The Journey of the Magi* (1927)
- *Ash Wednesday* (1930)
- *Coriolan* (1931)
- *Old Possum's Book of Practical Cats* (1939)
- *The Marching Song of the Pollicle Dogs and Billy M'Caw: The Remarkable Parrot* (1939)
- *Four Quartets* (1945)

W. B. Yeats

The poetic career of W. B. Yeats is considered to be a bridge between romantic and modern poetry. Yeats grew up in a poverty-ridden home due to his father's mismanagement. He was perpetually influenced by many personalities like George Russell who kindled his interest in mysticism, John O'Leary and William Morris—which made him interested in cultural nationalism. Yeats was also interested in painting, magic, mysticism, occult and had a great involvement in the Irish Nationalist movement. Yeats was deeply influenced by the French symbolist movement, which believed in the musical quality of versus so that the senses get desensitized and the images get intermingled together, thus representing a higher reality.

The poetic career of Yeats can be divided into three parts—(i) In this phase spanning from the year 1886–1899,

the poems were characterized by romantic elements and deeply suffused with Aestheticism, Symbolism and Celticism. (ii) The second phase spans between 1900–1918. This was a transitional period in which Yeats ingrained the poems with early modernistic complexities and the important personality of style was followed. (iii) In the final phase, modernism blooms in full. It contained a highly complex and self-defining system of mythological thought. This mythical system was built on obscure symbolism.

The Second Coming

‘Turning and turning in the widening gyre
The falcon cannot hear the falconer;
Things fall apart; the centre cannot hold;
Mere anarchy is loosed upon the world,’

William Butler Yeats wrote this visionary poem when he was already well-established as a poet and an esoteric philosopher. This is a great visionary and prophetic poem, which successfully predicted the rise of the Beast (Nazism and Fascism) who led the world into chaos with World War II.

Yeats believed that world affairs must go into transformation, which indicates that spiritual transformation happens from time to time. When the world is led to chaos and destruction, an awakening also happens in the aftermath. So when humankind experiences the darkness, it is bound to follow the light after it and vice versa. The movement is just like a gyre's movement.

The poem contains 22 lines, written in free-verse. The Beast in the vision is like the sphinx which is currently in motion. It moves towards Bethlehem. This Beast who is about to be born can take the form of a tyrant, government, or an impressive regime. This beast would remain in tension with the effects of the religion. A new civilisation will be born after the appearance of the Beast.

Sailing to Byzantium

‘That is no country for old men. The young
In one another's arms, birds in the trees,
—Those dying generations—at their song,
The salmon-falls, the mackerel-crowded seas,
Fish, flesh, or fowl, commend all summer long
Whatever is begotten, born, and dies.’

Written in 1927 when Yeats was in his early sixties, the poem describes the perception of feeling out of place when a person attains old age. It is a poem which may highlight the different world of youth and the old, where old and elderly people are neglected and sidelined from society.

The province of youth which contains birds, songs and joys is not the province of old. The speaker feels as useless

as the coat hung up on a stick. But the old can live happily in there lasting years my learning the glories of Civilization, which the soul of man has built. It indicates the historical monuments and legacy left by artists and the past generation. This is why he travelled to Byzantium. The speaker asks the old men in his vision, the tricks to cheer up his old soul. He wants it hard to be 'consumed away', as it possess the longing and passions of a youthful soul. When this is done the speaker would turn into a Golden Bird-like it was made by goldsmiths of Greece. And when this word is put on 'golden bough', it would sing songs to the people of Byzantium. Yeats has used the symbol of Byzantium because Byzantium has been the centre of European civilization and a primary source of the civilization's Spiritual philosophy. So the journey to Byzantium indicates spiritual rejuvenation.

The poem tackles the question of old age and mortality. It also has the power of art which can transform a state of despair into deep satisfaction.

The Lake Isle of Innisfree

'I will arise and go now, for always night and day
I hear lake water lapping with low sounds by the shore;
While I stand on the roadway, or the pavements grey,
I hear it in the deep heart's core.'

This is a pastoral poem written in 1888. The poem reflects the aspirations of the speaker who wants peace and wants to rebuild a simple life in Innisfree. The speaker wants to have deep communion with nature.

The place in the title of the poem, Innisfree, was a small uninhabited island near Yeats's home. The poem reflects the questions of spirituality and Irish identity. It follows the rhyme scheme of abab.

The speaker wishes to go to an island nearby called Innisfree, where you would build a small cabin. He will plant few beans which will attract honeybees. The place would be full of peace and a spiritual aura because of the hazy mist of the morning, the flickering of light at night and the Purple during Midday. Speaker comes back to the reality standing on the roads or pavement, dreaming about his heavenly dwelling place.

W. H. Auden

Auden was a key figure in the modernist movement. He was nominated for the Noble peace prize in Literature in the year 1963 and previously, he received the Pulitzer Prize for *The Age of Anxiety* in 1948. Auden was also a member of a group of writers called the 'Oxford Group' or the 'Auden Generation'. Along with the poets Stephen Spender, Louise MacNeice and Cicel Day-Lewis- he formed a group called

'Pink Poets' and the 'Poet of 1930s'. These four poets are also called MacSpaunday.

The early poetry of Auden is inspired by the influences of Thomas Hardy, Laura Riding and Wilfred Owen. Auden's poetry contains a fragmentary and compact verse that relies on concrete images and colloquial language. The short poems of Auden musings of the improvement of personal love. He also wrote elegies for poets like William Butler Yeats, A. E. Houseman and Matthew Arnold. The later poetry of Auden close reflective of the use of language in poetry and it was concerned with his aging process.

Auden has been known as the spiritual physician of his generation. He wrote in a time of great confusion and disorder. With his stylistic and Technical prowess, he produced poetry which was deeply reassuring when it took political and moral issues, in a different variety of content and forms. The central concerns of Auden's poetry were- love, religion, morals, politics, nature and interpersonal human relationships.

The Shield of Achilles

'Lay in the hands of others; they were small
And could not hope for help and no help came:
What their foes like to do was done,'

The shield of Achilles appeared in the year 1955. This poem was inspired by the Greek epic *The Iliad*. It is a retelling of one particular incident in the poem. Auden colours the event of Antiquity with a contemporary touch. It retells the making of Armour of Achilles. Achilles a great Warrior needed to go on war, therefore he required trustworthy armour. So her mother goddess Thetis ordered Hephaestus (God of blacksmiths and metalworking) to make armour for her son. She anticipates that the Great blacksmith would engrave the shields with beautiful ornamentation which will glorify war. But instead, in Auden's poem, the engravings are the images that suggest desolation and horror. The poem gives reference to world war II. It is a great illusion to the status quo. It deromanticizes the war and the people who promote it. Auden creates a Battlefield that is barren and empty, without any grass or any sign of community. There was no food no place to rest and the soldiers, not very distinguishable all the same, expressionless and Emotionless. A voice orders him to go off to the battlefield. Though the soldiers paid heed to the voice and follow their orders, they kicked up the dust in despair. Again Thetis appeared and she sees that the officers were making jokes while the Guards were sweating in the heat. Three people appear, they are killed in front of the town's people who cannot do anything. Thetis keeps watching. She sees competing athletes and the girls dancing along with the music, but they are not dancing on the floor, the floor seems to Thetis, barren land where a boy strolls around. The

boy tries to strike a bird with a rock, but the word remains unharmed. The boy is unaware of a place where people do not harm each other, they keep their promises and they are sensitive to the suffering of others. Now the shield of Achilles is complete, Hephaestus leave without saying a word. When Thetis sees it she let out a distressed cry, as she knows that her son Achilles would die soon.

The Sea and the Mirror

‘O what authority gives Existence its surprise?
Science is happy to answer That the ghosts who
haunt our lives Are handy with mirrors and wire’

The sea and the mirror is an interpretation of Shakespeare’s final play *The Tempest* in the words of Auden. Auden told his friends that the play was about the ‘Christian conception of art’. He describes the poem as ‘my *Ars Poetica*, in the same way, I believe *The Tempest* to be Shakespeare’s’. The poem was written during the Second World War.

The poem starts with the scene when the performance of the *Tempest* gets over. Prospero makes a speech in which he bids farewell to Ariel and the uncivilised Caliban makes a speech in the form of prose on the nature of art.

The poem is divided into three parts. The first part of the poem tackles the nature of dramatic arts. The second part reflects the journey of life of the characters of Shakespeare. They meditate on freedom. Personal freedom or artistic freedom can become disastrous if any of them is fully attained.

The third part of the poem reflects on the paradox of art and life. Both art and life are incompatible with each other in a way, that if somebody comes closer to the art, that individual goes farther away from life.

Musée des Beaux Arts

‘In Breughel’s *Icarus*, for instance: how everything
turns away
Quite leisurely from the disaster; the ploughman may
Have heard the splash, the forsaken cry,
But for him it was not an important failure;’

Musée des Beaux-Arts focuses on human suffering, pain and tragedy. It contrasts the lives of those people who experience the pain and the others who do not. It was written in 1938 when he was in a spiritual mode. It must be noted that Auden had a great interest in painting, so this poetry is partly inspired by Brueghel’s (1525–69) painting which illustrated the Fall of Icarus, the son of Daedalus, who fell from the sky after his wax wings got melted when event closer to the sun.

It is disheartening for the speaker to see, that while one person undergoes intolerable suffering, the people nearby

and around remain undisturbed. They carry on business as usual, remaining unaffected by the suffering of their neighbour. They do not know what is going on behind the closed doors, they do not notice anything unusual and go on in their life undisturbed. The speaker then analyses the paintings of the same artist Brueghel’s other paintings- *Numbering at Bethlehem*, *Winter Landscape with Skaters* and *a Bird Trap and Massacre of the Innocents*. These paintings describe the terrible suffering of one person, while another carries on their mundane work.

The studying of the poem by the speaker is strange the equivalent to the watching of TV news, or social media news feed by us. How many countless people we see every day who are suffering and undergoing through an intolerable pain and yet here we go on unaffected, continuing with our mundane activities.

Rupert Brooke

*‘If I should die, think only this of me:
That there’s some corner of a foreign field
That is for ever England.’*

Rupert Brooke was an English poet known for his idealistic war sonnets which he wrote during the First World War. His sonnet *The Soldier* is most famous. He also wrote notable poems before the outbreak of the War and was associated with the ‘Georgian’ poets who named themselves, out of patriotism, after King George V who assumed the British throne in 1910. ‘*The Old Vicarage, Grantchester*’ was Brooke’s contribution to *Georgian Poetry*, and it remains one of his most popular poems.

Brooke’s poetry consists of unabashed patriotism and graceful lyricism. It was revered and praised in a country, ironically, that was yet to feel the devastating effects of two world wars. In the decades after World War I, however, critics reacted against the Brooke legend by calling his verse foolishly naive and sentimental.

The Old Vicarage, Grantchester

Brooke wrote ‘*The Old Vicarage, Grantchester*’, for which a critic Eder pointed out that ‘Georgian verse now seems faded and pseudo-pastoral, the poetry of suburbia written by city dwellers celebrating cosy weekends in flower-wreathed country cottages. Though the poem presents a nostalgia for an England that is now far away—‘And laughs the immortal river still/Under the mill, under the mill/...Stands the Church clock at ten to three/And is there honey still for tea?’. These lines as quoted by critic Delany in *The Neo-Pagans* reflect ‘patriotism and homesickness at their most endearing’.

After Brooke’s death, Henry James wrote that the poem was ‘booked for immortality’.

Nineteen Fourteen

During the time Brooke was participating in the war, there was some pause in fighting. This pause turned into a fruitful period for Brooke, for it was then that he produced his best-known poetry, the group of five war sonnets titled '*Nineteen Fourteen*'.

Written during late 1914, these sonnets express the hopeful idealism and enthusiasm with which Britain entered the war. In the first sonnet, 'Peace', Brooke rejoices in the feeling that the war is a welcome relief to a generation for whom life had been empty and void of meaning.

In the second sonnet, 'Safety', Brooke continues to revel in the coming of war by comparing death to a shelter that protects its refugees from the horrors of life. The third and fourth sonnets are both titled 'The Dead', but it is the second of the two that has enjoyed more popularity and more critical acclaim. In this fourth sonnet, Brooke again paints death as a positive, pristine state. For Brooke, death is like an infinite frost that 'leaves a white/Unbroken glory, a gathered radiance, /A width, a shining peace, under the night,' as quoted by Eder. Finally, Brooke ends the sonnet sequence with 'The Soldier', his most famous and most openly patriotic poem. He imagines his death, but rather than conveying sadness or fear at such an event, he accepts it as an opportunity to make a noble sacrifice by dying for his country.

More realistic poetry grew out of the war's latter stages and supplanted Brooke's verse as the most important literary expression of the war. Poets such as Wilfred Owen, Siegfried Sassoon and Robert Graves captured the terror and tragedy of modern warfare; next to their poetry, Brooke's war sonnets seem 'sentimental and unrealistic,' according to critic Lehmann.

The Soldier

Written in November and December 1914, only a few months after the outbreak of World War I. *The Soldier* reflects the proud English spirit that led to many men enlisting in the early stages of the conflict. It is in the form of a sonnet.

The patriotic message of the poem is evident in its repeated mention of 'England' and 'English'—six times in all. But a closer analysis of the poem reveals that it also offers subtler hints of its proud patriotism. For example, 'foreign', in the 'foreign field' of the second line, finds itself echoed and elongated into '*for ever England*' in the next line, neatly bringing home the fact that, although English soldiers may die quickly and horrifically on the fields of France, the English values that led to them giving their lives for a cause—courage, pride, pluck—will last forever.

The Soldier, was read aloud during the Easter Sunday service at St. Paul's in London in 1915. By this time, thousands

of men had already been killed in action and Brooke's poem struck the perfect patriotic chord for the time.

Brooke was described by W. B. Yeats as 'the handsomest young man in England'. Brooke's good looks were often remarked upon and while he was at Cambridge he was well-liked as a charming and handsome man, as well as a promising young poet.

F. Scott Fitzgerald's debut novel, *This Side of Paradise* (1920), opens with the quotation taken from Rupert Brooke, 'Well this side of Paradise!... There's little comfort in the wise'.

Brooke studied at Cambridge and during those three years, he became a visible figure in English intellectual circles, counting among his acquaintances Virginia Woolf, writer Lytton Strachey, economist John Maynard Keynes and his brother Geoffrey (who later became Brooke's bibliographer) and also the poet William Butler Yeats.

Siegfried Loraine Sassoon

'Soldiers are dreamers; when the guns begin
They think of firelit homes, clean beds and wives.'
'Good-morning; good-morning!' the General said
When we met him last week on our way to the line.
Now the soldiers he smiled at are most of 'em dead,'

Siegfried Sassoon is best remembered for his angry and compassionate poems about World War I, which brought him public and critical acclaim. Avoiding the sentimentality and jingoism of many war poets, Sassoon wrote of the horror and brutality of trench warfare and contemptuously satirized generals, politicians and churchmen for their incompetence and blind support of the war.

Sassoon was a decorated soldier whose bravery on the Western Front received praise. He is one of the leading poets of World War I. His poetry both described the horrors of the trenches. Sassoon satirised those who were responsible for fuelling the war. He subtly mocked their patriotic pretensions.

Counter-Attack and Other Poems collects some of Sassoon's best war poems, all of which are tough satires and kind of lament.

The later collection *The War Poems of Siegfried Sassoon* included 64 poems of the war, most written while Sassoon was in the hospital recovering from his injuries. Public reaction to Sassoon's poetry was fierce. Some readers complained that the poet displayed little patriotism, while others found his shockingly realistic depiction of war to be too extreme. Even pacifist friends complained about the violence and graphic detail in his work. But the British public bought the books because, in his best poems, Sassoon

captured the feeling of trench warfare and the weariness of British soldiers for a war that seemed never to end.

His first collection of war poems, *The Old Huntsman*, was published in May 1917 in which his tone had become predominantly angry, his style was largely satiric, establishing him in poems like *Blighters*, *The One-Legged Man* and *They* as one of the most influential and historically important poets of the World War I.

Personally, Sassoon was devastated when his brother Hamo was killed at Gallipoli in 1915 during the war.

It might be argued that the War both made and unmade Sassoon. As a young man determined to be a poet but with no clear sense of direction, it had given him a subject as well as the experience and passion to turn that subject into a memorable verse. And as a mature writer who appeared again to have lost a sense of direction, the War provided the way forward in his fictional and autobiographical prose trilogies. When that material was finally exhausted, however, so too was Sassoon's creative impulse.

Poetry collections

- *The Daffodil Murderer* (1913)
- *The Old Huntsman* (1917)
- *The General* (1917)
- *Does it Matter?* (1917)
- *Counter-Attack and Other Poems* (1918)
- *The Hero* (1918)
- *Picture-Show* (1919)
- *War Poems* (1919)
- *Aftermath* (1920)
- *Recreations* (1923)
- *Satirical Poems* (Heinemann: 1926)
- *The Heart's Journey* (1928)
- *The Road to Ruin* (Faber and Faber: 1933)
- *Vigils* (1935)
- *Rhymed Ruminations* (1940)
- *Poems Newly Selected* (1940)
- *Common Chords* (1950/1951)
- *Emblems of Experience* (1951)
- *The Tasking* (1954)
- *Sequences* (1956)
- *Lenten Illuminations* (1959)
- *The Path to Peace* (1960)

Edwin Muir

Edward Muir (1887–1959) was a Scottish poet, novelist and translator who is remembered for his deeply felt and vivid poetry, written in plain language and few stylistic pretensions.

Today, he is identified as one of the central figures of the modern Scottish literary Renaissance, both for his poetry

and his book *Scott and Scotland* (1936) advanced the claim that Scotland can create national literature only by writing in the English language, an opinion which placed him in direct opposition to the 'Lallans movement' of Hugh MacDiarmid. He had a little sympathy for Scottish nationalism.

A prominent Scottish poet and critic of the Mid-Twentieth-Century, Edwin Muir is also remembered as the translator who first brought the works of Franz Kafka to an English-speaking audience.

After beginning his career as a critic and journalist, Muir started producing poetry in his mid-thirties and over the next three decades developed an individual, visionary style outside the main current of the Modernist poetry then prevalent.

He was a non-conformist. In his works, he often drew on his early experiences on the Orkney Islands off the northern coast of Scotland and on the disparity between his recollections of this pastoral idyll and the gritty, urban life he later experienced in Glasgow.

Edwin Muir spent his early life happily on the Orcadian family farm. He truly and heartily loved this place. All of this came to a sad end though in the first few years of the Twentieth-Century. In 1901 the farm where he lived was lost and his father moved them all to Glasgow. This was, without a doubt, a traumatic experience for the whole family and, tragically they died one by one in rapid succession. First his father, brothers then his mother passed away leaving the young man, Muir, seriously depressed. As if the loss of family wasn't enough for him, the hostile, alien environment such as Glasgow was at that time, became almost too much for him to bear.

He began writing poetry in 1913 and quickly found publication in the *New Age*. However, he ceased writing poetry within a couple of years, turning instead to journalism. Muir was hired as an assistant editor for the *New Age*, and he later contributed reviews to the *Athenaeum*, the *Scotsman*, and the *Freeman*.

The 1940s encompassed a period of heightened poetic output for Muir, with such works as *The Narrow Place*, *The Voyage*, and *Other Poems*, and *The Labyrinth*. He spent a year teaching at Harvard University in the mid-1950s and then returned to England where he continued to write, completing his final poetry collection, *One Foot in Eden*, in 1956.

Muir's most important works may be divided into several genres, including poetry, criticism, translation and autobiography. He began writing poetry at a relatively late age and over several decades worked out an individual, philosophical style for which he gained recognition late in his life. Such early works as *First Poems* and *Chorus of the Newly Dead* contain Muir's initial attempts to treat the central subjects and themes of his writing, including his idyllic

childhood in Orkney and the loss of innocence brought on by his move to Glasgow.

Muir's later collections, including *Variations on a Time Theme*, *The Narrow Place*, *The Voyage*, and *Other Poems*, *The Labyrinth*, and *One Foot in Eden*, further explore the theme of the journey, incorporate Muir's characteristic use of mythical and biblical allusions, folklore, visions and dreams and reveal his abiding concern with time and timelessness.

Stephen Spender quotes, 'his poetry is not poetry for poetry's sake, it develops an argument about time, which, it strikes one, might have been developed in a prose thesis or imaginative fiction. Yet in his poetry, Edwin Muir has discovered a language which expresses this argument most vividly and directly possible through imagery so precise that the prose meaning would seem a circuitous way of describing what can be held instantaneously by a single poetic image'.

Muir's poetry displays a Modernist fascination with dreams, myths and fables. In his later poems, generally regarded as his finest, he confronts World War II, totalitarianism and the threat of nuclear holocaust.

Postmodernism

Postmodernism, according to Linda Hutcheon in *A Poetics of Postmodernism: History, Theory, Fiction* (1988), is a 'contradictory enterprise: its art forms...use and abuse, install and then destabilise convention...[in] their critical or ironic re-reading of the art of the past'. Hutcheon argues further that postmodernist writing is best represented by those works of 'historiographic metafiction' which self-consciously distort history.

When we say that we are in the postmodern era, what we mean is that the wave called Modernism is no longer discernible anywhere in the present modern world in the simple shape as before. Modernism is no longer Modernism as it was in its original form, hence we call that phenomenon postmodernism. Postmodern poetry attempts to satisfy the temperament and thoughts of the moderns. It approves the idea of poetic sensibility and poetic freedom, which would put it in the line of the style and the elements of the former period, yet fails so. Postmodern poetry, therefore, in essence, fictitious, because it is just another version of the modern reality.

In his article 'Postmodernism' in *The Encyclopaedia of Literature and Criticism* Robert Ray, says that, 'the single most important thing about postmodernism: unlike impressionism, cubism, expressionism and even modernism; it cannot best be understood as simply another movement in the arts. Thus, the standard typological moves of literary criticism do not work very well to distinguish postmodernism from its predecessors'.

Thus, critics do not agree on one single definition or origin of postmodernism. The term postmodernism has different implications for sociologists, anthropologists, art critics, architects, film-makers, philosophers and linguists. This makes it difficult to define postmodernism.

Yet the broad overview of postmodernism can be given as follows: 'The term is used in many areas—history, art, architecture, literature, literary criticism, philosophy, science and technology. It can mean quite different things in these different fields although it usually has some aspects in common. At first, it seems to have been a term used by some historians to describe the Twentieth-Century or some part of it. In the arts and literature, postmodernism is a style that appropriates and also parodies all that has gone before. It has been adopted as a philosophical term and used as a... tool to examine science and culture. Here it is a movement that rejects the notion of ultimate, objective truth'.

Important Postmodernism Poets

Ted Hughes

Ted Hughes is labelled prominently as an 'animal poet' or a 'nature poet'. Hughes's father served in World War I therefore this war has got a vivid portrayal in the poetry of Hughes. He has paid homage to his father in one of the poems titled out. He married the famous poetess Sylvia Plath.

Ted Hughes had read the previous modernist poets value studied English literature at Cambridge University. During his graduation, he read T. S. Eliot, Dylan Thomas, Auden, etc. The poets who had the most influence on his works W. B. Yeats, Gerard Manley Hopkins, John Crowe Ransom, Robert Graves and William Blake.

In his later part of life, when his wife Sylvia Plath committed suicide, Hughes formed a writers Association called 'the Avron Foundation', to support the emerging poets, novelists and playwrights. He also wrote children's prose, stage short stories and composed program scripts for radio.

Hughes has depicted violence in his poetry, not just on the part of animals, but illustrating it as an essential (or existing) part of human nature.

Hughes has devoted a considerable bulk of his poetry to protect the animal world. He wrote these animal poems in such a way that The Reader would feel as if, s/he is experiencing the animal in front of his/her eyes. The Reader can see the leap made by Fox, can feel the fangs of the jaws of a fish. Any animal which Hughes depicts in his poetry comes alive. Hughes was especially interested in the aspect of animals where they struggled for their survival. Animals described being violent and ferocious, often killed and preyed on other animals in violent ways. Hughes portrayed the weak and dying, to sympathize with their plight.

Hawk Roosting

'The sun is behind me.
Nothing has changed since I began.
My eye has permitted no change.
I am going to keep things like this.'

This poem was inducted into the book of poetry called *Lucepral*, published in 1960. It is a dramatic monologue which is written from the perspective of Hawk. The poem contains six stanzas each of 4 lines.

The hawk thinks of himself as something supreme and overpowering. He identifies everything in nature that is available at his disposal. He can dual in the tall trees, can sleep a lookout for prey upon those. He fears nothing and has a claim on everything. He's almost a God-like entity. He believes that whatever exists around him is only for himself. The Hawk seems to be very confident in his claims. Throughout the poem he uses, 'I' frequently which reveals his self-obsession.

The Thought Fox

'I imagine this midnight moment's forest:
Something else is alive
Beside the clock's loneliness
And this blank page where my fingers move.'

The Thought Fox is one of the early and most favourite poems of Ted Hughes (published in 1957). This poem is symbolic of the process of poetic inspiration. The symbolism of poetic inspiration is concealed behind the animal imagery. The fox in this poem represents the poet's imaginative powers. The poet goes true special kind of loneliness, this loneliness is not the absence of people around him, but the absence of Creative powers. His fingers move, but the pages are remaining blank. The poetic inspiration in the poem which is represented by Fox appears in the poem part by part. It does not appear in full. Sometimes its nose images, Eyes, it's prints, or the Shadows. This is a perfect illustration of our poetic inspiration comes i.e., any literary composition is produced in parts, it is seldom written in one sitting or in one go.

The Hawk in the Rain

'Effortlessly at height hangs his still eye. His wings
hold all creation in a weightless quiet, Steady as a
hallucination in the streaming air. While banging
wind kills these stubborn hedges,'

This poem was included in the very first volume of poems published by Ted Hughes. This volume was named on the poem itself. The poem compares the state of two creatures in one single situation i.e., it contrasts the stability and strength of hawk with the sense of danger and unsteadiness which

a human feel during the heavy rain with a strong and cold wind. The poem shows that the Hawk remains unperturbed throughout the violent rain, but in the same scenario man feels terrified and he struggles in the mud ground as if his end is near. The poet tries to show the superiority of the hawk and the vulnerability of the human. The former has more power of endurance than the latter.

The poem contains vivid imagery—of a struggling man in mud, a hawk at a great height. And in the final list inside shows, the Hawk was killed by a violent storm as he came from the opposite direction of the Wind. Metaphors are also used, like—'steady as a hallucination; 'morsel in the earth's mouth'; 'the ponderous shires crash on him'; and 'the horizon traps him'.

One important takeaway from the poem is that Ted Hughes has tried to show that animals are just animals. They are naturally endowed with strength, this is strength is the result of their adaptability to their environment. What we see as humans, like violence, is a natural skill. This natural skill is lacked by humans, so when they try to be god-like, they are doomed.

Allen Ginsberg

He is one of the major Beat writers and celebrated poets. Ginsberg's early life was traumatic due to his mother's psychological disorders and often nervous breakdowns. During his studies at Columbia University, he befriended Jack Kerouac and William Burroughs. Later the trio became key figures of the Beat Movement.

The writers of Beat Generation are often criticized for lewd behaviour, drug consumption and unconventional views. Ginsberg's first publication was *Howl and Other Poems*. In the 'Howl', Ginsberg has raged and despaired against a seemingly destructive and abusive society. It is considered an angry and sexually explicit poem. The poem's language is straightforward, marked with honesty and rawness.

The poem is actually against everything which kills the spirit of man. Critics have called the *Howl* one of the mile-stones of the generation. Paul Zweig said that the poem almost single-handedly dislocated the traditional poetry of the 1950s. However the *Howl* has stunned the critics and the public owing to its graphic language, they arrested the publisher—poet Lawrence Ferlinghetti. *Howl* became the manifesto of the Beat literary movement. How they came to write the poems in the language of the street and on the topic and the subjects that were previously considered Taboo and unliterary.

Kaddish and Other Poems. In 'Kaddish', Ginsberg tells the life story of his mother Naomi, who suffered from mental illness. It is considered his finest and best poem due to its purity.

Ginsberg was greatly influenced by the New Jersey poet William Carlos Williams, in making his poetry like speak-talk-thinking, which means the poetry felt like the speaker of the poem is alive and speaking in front of the reader.

He was also influenced by Kerouac who emphasized that poetry should contain the writer's emotion and natural mode of expression should be preferred over the traditional literary style.

Ginsberg's poetry is specially charged with the speculations over contemporary politics. He wrote 'Wichita Vortex Sutra,' and to end the Vietnam War. In 'Plutonian Ode' he tries to end the dangers of nuclear power. A closely associated himself with counterculture and anti-war movements. 'Flower power' strategy in which place demonstrators use flowers Smiles bells, was promoted by Ginsberg.

Ginsberg associated himself with spiritual matters. He used to have visions of poets like Blake. These visions rekindled his interest in mysticism, which ultimately led him to the consumption of drugs. He was interested in eastern religions like Hinduism and Buddhism. He often incorporated mantras in his poetry.

Ginsberg is known as the Pantheon of American literature, has been one of the most influential poets of his generation and a powerful figure in American art and culture.

Seamus Heaney

Noble Laureate (1995), a native of Ireland, Heaney is one of the major poets of the Twentieth-Century. He has authored around 20 Volumes of poetry and criticism. Heaney is 'that rare thing, a poet rated highly by critics and academics yet popular with 'the common reader', as noted by a poet Blake Morrison.

The popularity of Heaney owes to the subject matter of his poetry—Northern Ireland's farm and cities which are troubled by the civil conflicts, it's a natural culture and the native language which is overridden by the colonial English rule. He is a poet who has finely presented the past and the present vision of Ireland. He is distinctively classified as a traditionalist and a regional poet.

The poetry of Heaney is inspired and detailed with the surroundings and the place where his upbringing took place. Coming out of Hicksville, the countryside, Heaney successfully secured his position as a teacher of poetry at Harvard University and the Oxford Professor of Poetry. He described himself as someone who 'emerged from a hidden, a buried life and entered the realm of education'. He is especially inspired by Ted Hughes, Robert Frost and Patrick Kavanagh who involved the local and native backgrounds in their poetry.

Heaney's earliest poetry collections—*Death of a Naturalist* (1966) and *Door into the Dark* (1969)—evoke 'a hard, mainly rural life with rare exactness'. These poems are grounded in the exact, local details

When Heaney was in his adulthood, Northern Ireland, his native place was troubled with violent political struggles. Being a poet, he naturally weaved those conflicts in the broader framework of History—reflecting as a general human condition. *Wintering Out* (1973) and *North* (1975) are important works in this regard. The poetry of Heaney amid social struggles often became a symbol of hope to the public.

Death of a Naturalist

'All year the flax-dam festered in the heart
Of the townland; green and heavy headed
Flax had rotted there, weighted down by huge sods.
Daily it sweltered in the punishing sun.'

Death of a Naturalist sounds like a coming of age poem, in which an aging child matures into losing his innocence. The poem is deeply impactful and powerful as it evokes the images of the countryside in such a way that even an unwitnessed observer or a dweller of a city can see the beauty of the countryside. The action of the poem takes place on a flax dam. We see nature through the eyes of a child, who is excited and intrigued by the tadpoles turning into frogs. And yet he feels threatened when he witnesses the other side of nature.

The flax dam is associated with the manufacturing of linen. The linen industry thrived in Northern Ireland when Heaney was a child. The protagonist child's of the poem feels the excitement around nature, but he is warned about its darker side. The child discovers the facts of life eventually, which leads to the loss of his innocence.

Requiem for the Croppies

'Terraced thousands died, shaking scythes at cannon.
The hillside blushed, soaked in our broken wave.
They buried us without shroud or coffin
And in August... the barley grew up out of our grave.'

Requiem for the Croppies was written in the year 1962. The poem describes the Uprising that was led by The United Irishmen against the British rule in Ireland in the year 1798. In this rebellion, the Irish people were brutally crushed by the British, resulting in thousands of casualties.

The 'Croppies' in the title refers to the Rebels who kept very short hair. And 'Requiem' implies remembrance. The poem is the remembrance of those Irish Rebel who were martyred in their cause.

This poem is a sonnet, which contains the aspects of both the Petrarchan and the Shakespearean sonnet. It has an Octave and a Sestet. Though this is a Petrarchan division of stanzas, the rhyme scheme which the Octave follows is not a Petrarchan scheme, rather it is similar to the Shakespearean rhyming scheme of *ababcdcd*. The sestet follows the rhyme scheme of *efefef*.

The speaker of the poem is a soldier who describes how he had his companions have coats full of barley. They are running, have no time to cook or to settle in a camp, as they are being attacked. The soldiers try hardest to fight against the British, though disorganised. These men eventually get slaughtered at Vinegar Hill.

Philip Larkin

Philip Larkin was one of the most important writers from 'the Movement group' of the 1950s. He depicted the provincial lower middle-class England in his writings. This class was portrayed to be awkwardly self-conscious. There is a representation of the upward mobility of grammar school educated intelligentsia in his poetry as well.

'The Movement' group was formed against the elitism of The Bloomsbury and Bohemia groups. These poets wrote ironical verses that celebrated the idea of English identity and were often immersed with nostalgia. The group included the novelist Kingsley Amis, the poet-novelist John Wain, poet-critic Donald Davie, poets Elizabeth Jennings, Thom Gunn, John Wain, D. J. Enright and Robert Conquest. The title 'the Movement' was coined by J. D. Scott, literary editor of *The Spectator*. This group shared antipathy towards the cultural pretensions of the Bohemian and the Bloomsbury group and in general, they had the disapproval of the elitism of the modernist writings. The writers of this group were identified by their class Origins, beer-drinking and pipe smoking habits.

Philip Larkin published around 6 volumes of verse in his lifetime. His first collection, *The North Ship*, appeared in 1945, followed by *XX Poems* in 1951, a slim pamphlet in 1954 which contained five poems and his 1955 volume *The Less Deceived*, which established himself as a great poet.

Larkin had various influences over him. In his earliest published poem, 'Winter Nocturne', he seems influenced by Yeats, which a critic said was 'as pervasive as garlic'. But during the mid-1940s he got influenced by Hardy. Imitating the latter, he framed the title of the collection *The Less Deceived*.

Larkin was in favour of traditional metrical forms and a diction which was plain and precise. He deliberately ignored the Modernist experiments with language, which often employed high flowing language.

His later collections, *The Whitsun Weddings* (1964) and *High Windows* (1974) are provocatively frank. Larkin's

verse doesn't contain much excitement as he sees little occasions under Human history and the overall human experience which can be celebrated. Therefore, there's a feeling of alienation from the past and present as well. The present for Larkin is Godless. In the same vein, 'To the Sea', his later poem looks back gaily to the time of his and his parents' courtship, though there's still no reconciliation with the past.

In 'The Whitsun Weddings' and 'Afternoons', Larkin presents a picture of England that exhibits false cheer, cheap fashions, drab cremation grounds and joyless weddings. The poem 'MCMXIV' is a tribute to Wilfred Owen. In this poem, he describes a group of young soldiers who are about to die in the Great War. In 'Church Going' his most recognized poem, Larkin presents an awkward narrator who had a strange reverence for the Church. This narrator is bored and uninformed and he's greatly touched by the thought that in the future the religion will shrink and it will be adhered to only due to the fear of death. This is Larkin's most delicate and lyrical poem.

John Betjeman (1906–84)

John Betjeman's poetry dealt with English tradition, English religion and English melancholy in a very different way. Even Philip Larkin professed to admire his poetry and he was considered unique amongst his contemporaries.

By the period of 1960s Betjeman's work was selling phenomenally well (his *Collected Poems*, first published in 1958, sold 90,000 copies within two years). John's verse is easily comprehensible, generously rhymed and meticulously scanned.

Part of his success was based on a calculated projection of himself as a celebrity. He made an enthusiastic, persona for himself in front of the television. Parallel to this, he consistently proved himself to be an intelligent and inventive performer and an adept critic of architecture and a sensitive apologist for poetry.

His poetry collection *Old Lights for New Chancels* (1940) initiates with eighteen specifically topographical poems and at the end, it contains a 'Miscellaneous' section which includes his study of an upper-class woman who's observing prayer in wartime. In his later volumes, *A Few Late Chrysanthemums* (1954), *High and Low* (1966) and *A Nip in the Air* (1972), it is evident that he's trying to refine the techniques and forms he had evolved in the 1940s, though still incapable of surprising his readers. But then it is understood that most of Betjeman's readers, Larkin included, did not read him for surprises.

Stevie (Florence Margaret) Smith

Stevie Smith got recognition lately in her life, specifically in 1957, with her new collection *Not Waving But Drowning*. She established her reputation with a series of public readings, with her collection *Selected Poems* (1962) and with a new

volume, *The Frog Prince* (1966). Another of her collection, *Collected Poems* appeared posthumously in 1975.

Smith favoured the composition of simple poetry, out of the kind of subjects and expressions which other poets might have rejected as unconsidered trifles. During her life, she remained sentimentally attached to the Church of England, paradoxically denouncing its doctrines and its priests.

Smith didn't fear death. She immersed herself in the idea of mortality, where she greeted Death as a 'gentle friend'.

Smith wrote two poems with the Elizabethan title 'Come Death'. But both of these poems avoid echoes of Elizabethan melancholy and the mortal ambiguities of John Donne. The first poem was published in 1938 and it expresses a longing for extinction. There's a mixture of archaism and a modern tone of frankness in it. The second poem was written in the poet's final illness and it constitutes a far more lyrical form and more simplicity.

Tony Harrison (b. 1937)

Tony Harrison emerged as an urban poet during the postmodern period. He's recognised more particularly, as the poet of the industrial north of England who stuck in the dichotomy between his adulthood and boyhood. As an adult, he was an educated, eloquent individual, in contrast with his boyhood during which he was a representative of the typical working class. Thus, there's a cultural rift in his poetry.

He introduces this dichotomy in *The School of Eloquence* (1978). In this poem, he takes the two quotations, the first quotation from E. P. Thompson's *The Making of the English Working Class* (1963) and the other from Milton's Latin poem *ad Patrem* ('To his Father').

'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.

The poetry of Toni Harrison is unsettling, uncomfortable and always challenging. His poetry is dramatic. His urban poems tend to look at cities of England from sceptical angles. His Durham is culturally trisected as 'University, Cathedral, Gaol', his York is represented as foul-smelling telephone kiosk, his portrayal of Leeds is untidy, sooty and war-scarred, his Newcastle, so exotically celebrated in his 'Newcastle is Peru' (1970), is the city of the 'sluggish Tyne meandering through the staithes and shipyards of Peru' where 'commerce and contraceptives glide and circle on the turning tide'.

Harrison's long quatrain poem *V* (1985) contains many of the recurrent themes that occur in his verse. As its abbreviated title (*V* for *versus*) suggests, it is a poem of great disagreement. It initiates from the Leeds graveyard where his

parents are buried, containing an imagined dialogue with the inarticulate skinheads who have defaced the headstones of the graves with obscene graffiti. Then the poem moves to a brief pondering of local demographic changes and, finally, to 'Home, home to my woman, where the fire's lit'. The poem *V* (1985) uses colloquial forms, natural speech and local dialect in perfectly scanning rhymes to explore matters like education and class, violence and language, questions of social conflict. The letter *V* stands for 'versus', punning on 'verses' and the traditional *V* for Victory. The poem was written during the miners' strike. It caused a when it was broadcasted on the television.

The coal, coal dust and coal fires represent the tangible fibres of working-class England, its securities and its distinctive values. Harrison constantly developed his creativity and cultivated his creative energies. *The Gaze of the Gorgon* (1992), a long poem written for television in the wake of the Gulf War, shown that this energy and creativity were constantly developing, making Harrison one of the most accessible and exciting poets of the era.

Thom Gunn

Gunn's works appeared in the 1950s in *The New Line* magazine.

He's prominently known for his depiction of the new young culture of leather-clad motorbikers, their attitudes and their passions. His later poems, included in the collections *My Sad Captains*, *The Passages of Joy*, and *The Man with Night Sweats* show an evolving technical mastery. These poems reveal and contain an open expression of homosexual themes.

His first collection of poetry, *Fighting Terms* (1954) was published the year after he graduated. Gunn's early poetry—with its unembarrassed presentations of love as interpersonal combat and its focus on the upheavals of war and the freedom of life on the road. He also served in the war for two years.

Gunn's early collections of poetry include *The Sense of Movement* (1957) and *My Sad Captains* (1961), a book divided into halves.

His collection *Boss Cupid* (2000) is about survival and triumph, lingered with sadness and memory. It is inspired by the mythical Cupid who's quoted as 'the devious master of our bodies'. Gunn portrayed the themes of AIDS and in this collection, Gunn has gone beyond the AIDS tragedy and on to the everlasting affirmation of human passions and desires.

Minor Poets

In the 1960s, a wave of pop poetry reached a wide audience, and writers such as Roger McGough, Brian Patten and Adrian

Henri, all from Liverpool continued to produce a great deal of lighter verse. These writers were not taken seriously by the critics, hence considered unworthy of serious comment by some of the critics. Nevertheless, they used language, imagery and contemporary reference in ways which many British readers find accessible, enjoyable and significant.

Consider the lined below by Roger McGough:

He wakes when the sun rises
 Gets up Exercises
 Breakfasts with one whom he despises
 Chooses one of his disguises
 and his gun fires his
 first bullet It paralyses
 Drives into town Terrorizes
 Armed police in vizors
 materialize His demise is
 swift No surprises.

(Roger McGough, *No Surprises* from *Defying Gravity*)

Roger McGough (b. 1937) continues to be one of the country's most popular poets. He wrote and performed for adults and children. *Defying Gravity* (1992) is one of his most significant volumes, *Bad Cats* (1997) one of his funniest. *The Way Things Are* (1999) is his most recent collection.

Peter Reading (1946–2011) is one of the more original and most politically concerned poets which are currently writing. He frequently publishes a new kind of poetry called 'found' poetry, in which he uses the texts he has found as graffiti, slogans, conversations overheard, etc. But he also does immensely serious writings: the volume *C* (1984) takes cancer as its subject-matter. His other volumes include *For the Municipality's Elderly* (1974), *Fiction* (1979), *Ukulele Music* (1985), *Stet* (1986), *Final Demands* (1988), *Perduta Gente* (1989) and *Work in Regress* (1997). This collection *Work in Regress* can be cited as one of the examples of the 'found' poetry as he takes as the title and inspiration for one poem the Prime Minister Tony Blair's statement as reported in the headline 'Clear Beggars from Streets, says Blair'.

The postmodern poets Charles Tomlinson and Geoffrey Hill share a concern with time, history, tradition and place. Tomlinson's *The Way of the World* (1967) and *The Shaft* (1978) are direct examinations of continuity and change.

The poetry of these poets goes against the notion that most contemporary poetry is about chaos and disorder. Some poets do indeed concentrate on the breakdown, Sylvia Plath in particular, though not everyone. So, Tomlinson, Hill and others take the constants of their landscape as the basis of their work. For Hill, this means the landscape of Mercia, as in *Mercian Hymns* (1975) which celebrate, in a kind of prose poetry, Offa, 'the presiding genius of the West Midlands' in early English history.

In an essay entitled *Englands of the Mind*, Seamus Heaney discusses the poetry of Ted Hughes, Philip Larkin and Geoffrey Hill. He contrasts Hill's primitive landscapes and Larkin's city-scapes. Hill is a poet of another England; he searches for the roots of English identity, in historical, linguistic and cultural terms, in the region of Mercia—the West Midlands. Hill's search is not far removed from Heaney's digging into the depths of his Irishness. Both loved their traditions and roots. In this extract from *Mercian Hymns*, Geoffrey Hill celebrates the work of English needleworkers,

'They trudged out of the dark, scraping their
 boots free from lime-splodges and phlegm.
 They munched cold bacon. The lamps grew
 plump with oily reliable light.'

Women poets, after the emotionally charged verses of Sylvia Plath, have tended to mix emotion with humour, passion with acute observation. Jenny Joseph, Anne Stevenson, U. A. Fanthorpe and Scottish-born Carol Ann Duffy are particularly noteworthy.

Ursula Fanthorpe's volumes include *Safe as Houses* (1995) and *Consequences* (2000) Carol Ann Duffy's collection of poems representing female voices through the ages, *The World's Wife* (1999), was a critical and popular success.



READ AND RECALL

- In the famous epic poem *Beowulf* the protagonist Beowulf belonged to which tribe?
 - Geats
 - Angles
 - Saxons
 - Jute
- The Christian poem, *The Dream of the Rood* is inscribed on which famous stone?
 - Ruthwell Cross
 - Jarrow Abbey
 - Wareham Dorset
 - St. Laurence Church
- Old English Poem *Bede's Death Song* comprises of
 - 10 lines
 - 25 lines
 - 5 lines
 - 43 lines
- The encounter between Beowulf and Unferth in the epic poem *Beowulf* is compared to which famous dual indicating Homeric Influence in the poem by James A. Work?
 - Odysseus and Euryalus
 - Dymon and Pythias
 - Eros and Anteros
 - Orestes and Pylades
- The Romance Circle of Rome* gives details about
 - Heroism of Chanson de Roland
 - Deeds of Alexander and Fall of Troy
 - Arthur Legendary
 - Knights of Round Table
- Battle of Maldon* poem deals with the battle of Anglo-Saxon with
 - Picts
 - Scotti
 - Vikings
 - Jute
- Deor's Lament* is a 42 line poem that ends with a refrain
 - 'that trouble passed, so can this'
 - 'trouble passed'
 - 'that passed so can this'
 - 'so it passed'
- Which was the first-ever riddle book?
 - The Wanderer
 - The Exter book
 - Widsith
 - Pearl
- The Seafarer* translated by Ezra Pound and published the first time in his work in
 - Quarterly Journal of Speech
 - The New Age
 - Ripostes
 - Poetic Magazine
- Beowulf* was translated by
 - Samuel Butler
 - T. S. Eliot
 - Ezra Pound
 - Seamus Heaney
- Name the earliest example of debate poetry in middle English Ages?
 - Cursor Mundi
 - Roman de Troie
 - The Owl and the Nightingale
 - The Legend of St. Malchus
- Which period is known as Age of Transition?
 - Age of Revival
 - Modern Age
 - Chaucer's Age
 - Elizabethan Age
- Which of the following features of French Literature did the Normans import to England?
 - Varied Verification
 - Gloom and other worldly attitude
 - Varied moods and themes
 - Variety of language
- Who wrote the *Romance of the Rose*?
 - John Gower and John Barbour
 - William Langland and John Gaunt
 - Boccaccio and Dante
 - Guillaume de Lorris and Jean de Meung
- What was the other name of the Peasant's Uprising of 1381?
 - Wat Tyler's Rebellion
 - Set Rebellion
 - Sumerian Revolt
 - The Tuchin Revolt
- The Legend of Good Women* is similar to which tale from *The Canterbury Tales*?
 - Reeve's Tale
 - Monk's Tale
 - Pardoner's Tale
 - Cook's Tale
- What is the first Canterbury tale?
 - The Reeve's Tale
 - The Miller's Tale
 - The Cook's Tale
 - The Knight's Tale
- Which tale in the first fragment seems to be unfinished?
 - The Cook's Tale
 - The Miller's Tale
 - The Reeve's Tale
 - The Knight's Tale
- Which tale tells the story of Symkyn the Miller?
 - The Reeve's Tale
 - The Shipmen's Tale
 - The Cook's Tale
 - The Wife of Bath's Tale

20. Which characters are in love with Alison in Miller's Tale?
 (a) Absalon and Nicholas
 (b) Absolon and Gervase
 (c) John, Absolon, Nicholas
 (d) Absolon and Gervase
21. What is the name of Carpenter in Miller's Tale?
 (a) Fred (b) John
 (c) Nicholas (d) Absolon
22. *Wife of Bath* claims to hate
 (a) Clerks and Glossing
 (b) Men
 (c) Cattle
 (d) Eating
23. Which two characters are sometimes read as a homosexual couple?
 (a) Chaucer and the Reeve
 (b) The Summoner and The Pardoner
 (c) The Friars and the Summoner
 (d) The Miller and the Reeve
24. The Cook's Real name
 (a) Roger of Ware (b) Harry Bailey
 (c) Roger Warren (d) Geoffrey Chaucer
25. What does *Man of Law* refuse to tell the tale about?
 (a) Murder (b) Incest
 (c) Christians (d) Blackmail
26. John Gower was influenced by
 (a) Geoffrey Chaucer (b) Caedmon
 (c) William Langland (d) Thomas Occlleave
27. Vox Clamantis gives an account of
 (a) Peasants' Rebellion
 (b) Set Rebellion
 (c) Sumerian Rebellion
 (d) The Tuchin Revolt
28. The myth generated by the poem 'Parliament of Fowles'
 (a) People assemble and call the vampire by their own will
 (b) Woman gather before the Goddess nature to show their mates
 (c) Monkeys assemble before the Goddess to show their power
 (d) Birds gather before the Goddess nature to show their mates
29. What is done by Pandarus in *Troilus and Criseyde*?
 (a) Learn the secrets and bring the young people together
 (b) Allow the marriage of *Troilus and Criseyde*
 (c) Fight the war till the last breath
 (d) United the two nations and brought peace and harmony.
30. Cressida promised to herself that
 (a) she will happily live with her father
 (b) she will be true to Troilus
 (c) she will be true to Diomedes
 (d) she will be true to the country
31. Which of the following tales is in prose?
 (a) The Parliament of Fowles
 (b) The Legend of the Good Women
 (c) The House of Fame
 (d) The Book of Duchess
32. The poem by Chaucer known as first to be written in English using heroic couplet
 (a) The Complaint unto Pity
 (b) The Romance of the Rose
 (c) The Legend of Good Women
 (d) Troilus and Criseyde
33. How many visions does the 'Piers Plowman' have?
 (a) 4 (b) 10
 (c) 8 (d) 9
34. In which Middle English dialect 'Piers Plowman' composed?
 (a) Midland dialect
 (b) East Midland dialect
 (c) North-west midland dialect
 (d) Kentish dialect
35. Thomas Hoccleve famous work 'The Regiment of Princes' was written for
 (a) King James I (b) Henry V
 (c) Edward III (d) Henry IV
36. Thomas Occlleave is also called 'stupid scholar of excellent master' who is the master here?
 (a) Geoffrey Chaucer (b) King James I
 (c) William Langland (d) John Lydgate
37. Kings James I wrote which semi-autobiographical?
 (a) The Kingis Quair
 (b) The Thrissil and the Rois
 (c) The Goldyn Targe
 (d) The Palace of Honor
38. Who wrote Lament for the Makaris?
 (a) William Dunbar (b) Thomas Occlleave
 (c) John Wycliffe (d) John Lydgate
39. Who popularised Italian Sonnet?
 (a) Chaucer (b) Petrarch
 (c) Thomas Moore (d) Thomas Wyatt

40. Who wrote the *Ane Satyre of the Thrie Estaitis*?
 (a) Sir David Lyndsay (b) Thomas Wyatt
 (c) Thomas Moore (d) Earl of Surrey
41. A persistent follower of Chaucer is
 (a) James I of Scotland
 (b) Thomas Hoccleve
 (c) John Lydgate
 (d) None of these
42. Who is known for his pungent satire in the 15th Century?
 (a) Langland (b) John Skelton
 (c) Alexander Barclay (d) Gower
43. William Dunbar's 'Lament for the makers' is about
 (a) Kings (b) Priests
 (c) Poets (d) Peasants
44. The Paston Letters is an important work of the 15th-century include
 (a) of its literary merit
 (b) of its valuable and reliable social chronicles
 (c) of its innovative style and form
 (d) of poverty of the age in prose writing
45. Legend of Holy Women was written by
 (a) Thomas Norton (b) George Ripley
 (c) Osbern Bokenham (d) Henry Bradshaw
46. Alexander Barclay's 'Eclogues' is composed by
 (a) tragedies (b) love stories
 (c) moral Satire (d) melancholy stories
47. 'Ship of Fools' is composed by
 (a) Hoccleve (b) Alexander Barclay
 (c) Skelton (d) Lydgate
48. Which of the following works is not by Henryson?
 (a) Testament of Cresseid
 (b) Orpheus and Eurydice
 (c) Peblis, to the Play
 (d) Robene and Makyne
49. 'Garmond of Good Ladies' is written by
 (a) Lyndsay (b) Lydgate
 (c) Henryson (d) Thomas Moore
50. The character Philip Sparrow is created by
 (a) Skelton (b) Lydgate
 (c) Hoccleve (d) Caxton
51. Abolition of Pope's Authority took place in
 (a) 1530 (b) 1532
 (c) 1534 (d) 1536
52. During the Age of Revival what purported the satire of courts and urban life?
 (a) Pastoral (b) Allegory
 (c) Ballads (d) Sonnets
53. How sonnets were divided by the earl of surrey?
 (a) Three quatrains and a couplet
 (b) an octave and a sestet
 (c) three quatrains and a sestet
 (d) An octave and two couplets
54. Norton is best known for
 (a) The compound of Alchemy
 (b) An Other balade to Saynt Werburge
 (c) Ordinal of Alchemy
 (d) Dictes and sayings of Various Philosophers
55. Who wrote the poem *O Happy Dames*?
 (a) Earl of Surrey (b) John Lydgate
 (c) Thomas Moore (d) Skelton
56. What is the context of Dunbar's *Lament for the Makers*?
 (a) Kings (b) Poets
 (c) Priests (d) Peasants
57. Whom John Skelton attacked in, 'Why come ye not to court'?
 (a) Richard III (b) Henry VI
 (c) Richard III (d) Wolsey
58. Who invented the satirical character Collyn Cloute?
 (a) Moore (b) Lydgate
 (c) Skelton (d) Henryson
59. 'Love that doth reign and live within my thought
 And built his seat within my captive breast'
 The above-cited line is from 'Love that doth reign'
 which is a
 (a) sonnet by surrey
 (b) ballad by surrey
 (c) dream allegory by surrey
 (d) pastoral by surrey
60. Who wrote *Whoso List to Hunt*?
 (a) Benedict Burgh (b) George Ripley
 (c) Osbern Bokenham (d) Thomas Wyatt
61. Who wrote the work *The Mistery of Alchemists*?
 (a) George Ripley (b) Lydgate
 (c) Skelton (d) Benedict Burgh
62. *Ordinal of Alchemy* is about
 (a) it satires priest
 (b) it satires clergy
 (c) it is a meditation on moral issues
 (d) it describes Alchemy as an unholy art
63. *The Thrissil and the Rois* is a work by
 (a) Bokenham
 (b) William Dunbar
 (c) Alexander Barclay
 (d) John Skelton

64. Who wrote *The troy Book*?
 (a) John Lydgate (b) William Dunbar
 (c) John Skelton (d) Stephen Hawes
65. Who wrote *Letter of Cupid*?
 (a) John Skelton (b) Norton
 (c) Lydgate (d) Thomas Hoccleve
66. Which of the following is referred to as Scottish Chaucerian?
 (a) John Lydgate (b) Thomas Hoccleve
 (c) Robert Henryson (d) John Skelton
67. When was the *Tottel's Miscellany* published?
 (a) 1554 (b) 1556
 (c) 1557 (d) 1570
68. The credit for introducing *Poulter's Measure* in English Poetry
 (a) Wyatt (b) Surrey
 (c) Moore (d) Lydgate
69. Who wrote the work *Myrroure of Magistrates* in 1563?
 (a) David Lyndsay (b) Thomas Sackville
 (c) Robert Henryson (d) Thomas Shadwell
70. What is the other name of Richard's 'Tottle's Miscellany'?
 (a) Sonnets
 (b) Collection of poems
 (c) Collection of songs
 (d) Songes and Sonettes
71. 'Tottel's Miscellany' maximum covered the popular work of famous poets during the reign of
 (a) Edward III (b) Henry VIII
 (c) James I (d) Edward IV
72. How many poems does Thomas Wyatt contribute to Tottle's Miscellany?
 (a) 100 (b) 99
 (c) 50 (d) 96
73. Who authored the work *A dialogue of Comfort against Tribulation* (1553)?
 (a) Thomas More (b) Thomas Wyatt
 (c) Lydgate (d) William Baldwin
74. Who wrote *Pastime of Pleasure* (1555)?
 (a) John Lydgate (b) John Skelton
 (c) William Baldwin (d) Stephen Hawes
75. Who translated the second and fourth book of Virgil's *Aenied*?
 (a) Thomas Wyatt (b) Skelton
 (c) Henry Howard (d) Lydgate
76. During the reign of which ruler did 'High' renaissance poetry flourish?
 (a) Henry VII (b) Henry VIII
 (c) Mary I (d) Elizabeth I
77. What is the title of first work published in 'Spenserian Stanza'?
 (a) The Faerie Countess
 (b) The Faerie Godmother
 (c) The Faerie Princesse
 (d) The Faerie Queene
78. In which book of *The Faerie Queen* represents the virtue of Courtesy emulating to Sir Calidore?
 (a) Book VI (b) Book IV
 (c) Book II (d) Book V
79. In which book of *The Faerie Queen*, Colin Clout appears?
 (a) Book III (b) Book V
 (c) Book VI (d) Book I
80. In which castle did Spenser live and finished the first three books of *The Faerie Queen*?
 (a) Leicester House (b) Kilcolman
 (c) Lord Grey's Castle (d) Harvey House
81. What is the rhyme scheme of a Spenserian sonnet?
 (a) Abab cdcd efef gg
 (b) Abab bcbc cdcd ee
 (c) Abab bcbc cdcd aa
 (d) Abba cddc effe ff
82. Which below cited work has an impact on Edmund Spenser's work?
 (a) Ovid's *Metamorphoses*
 (b) Ariosto's *Orlando Furioso*
 (c) Heroic Epic *Tales of Charlemagne*
 (d) All of the above
83. Which is the first sonnet sequence in the English language?
 (a) Spenser's *Amoretti*
 (b) Sidney's *Astrophel and Stella*
 (c) Samuel Daniel's *Delia*
 (d) Michael Drayton's *Idea's Mirror*
84. Which figure of speech is applied in 'Even in cannon's mouth'?
 (a) Metaphor (b) Oxymoron
 (c) Personification (d) Alliteration
85. Who is the prodigy known in Elizabethan age for Arcadian or Pastoral poetry?
 (a) Spenser (b) Thomas Nashe
 (c) Thomas Kyd (d) John Foxe
86. In 1559, who published 'The Passionate Pilgrim' by W. Shakespeare?
 (a) William Haggard (b) Walter Raleigh
 (c) Philip Sidney (d) George Chapman

87. What is the point of view of 'A Lover's Complaint'?
- (a) Male point of view
(b) Woman's point of view
(c) Dark lady
(d) Chivalry
88. Who inspired 'Stella' of Sidney's *Astrophel and Stella* sonnet sequence?
- (a) Queen Elizabeth (b) Mary I
(c) Penelope Rich (d) Nora Barnacle
89. How many sonnets Shakespeare write in total?
- (a) 150 (b) 154
(c) 120 (d) 130
90. What is inspiration of Shakespearean sonnets?
- (a) Petrarch (b) Quarto
(c) Chaucer's poems (d) Philip Sidney's work
91. What is the fourth part of Shakespearean sonnet known as?
- (a) Couplet (b) Sestet
(c) Quatrain (d) Octane
92. Who coined the term Metaphysical Poets?
- (a) George Herbert (b) Samuel Johnson
(c) John Donne (d) Robert Browning
93. 'To Daffodils' is a poem written by
- (a) Robert Herrick
(b) John Keats
(c) William Wordsworth
(d) P. B. Shelley
94. Conceits rendered in the poetry of George Herbert and John Donne deal with the relationship of
- (a) Man and God (b) Man and Society
(c) Laws and society (d) Woman rights
95. Which poem by John Donne contextualises death of John Donne's Wife?
- (a) XVII Holy Sonnet
(b) The Flea
(c) A valediction: Forbidding Mourning
(d) The Funeral
96. In which poem by Richard Lovelace do we have an 'Italian Glimpse'?
- (a) To Althea from Prison
(b) To Lucasta
(c) Going beyond the seas
(d) Going to the war
97. In *Paradise Lost* which character narrates the story of making of Eve from a rib in Adam's side?
- (a) Adam (b) Raphael
(c) God (d) Eve
98. Which metaphysical poet in *The Flea* speaks 'do not kill the flea, their bloods have been united together'?
- (a) George Herbert (b) John Keats
(c) John Donne (d) Andrew Marvell
99. Who wrote *The Collar*?
- (a) Richard Crashaw (b) John Donne
(c) George Herbert (d) Richard Lovelace
100. What is considered as a delicate balancing act of Andrew Marwell's 'Horatian Ode'?
- (a) Celebrating Cromwell's victories while inviting sympathy for the executed king.
(b) Praising feminine virtues while mocking the fixation of chastity.
(c) Celebrating the Restoration while regretting the frivolity of the new regime.
(d) Praising Roman virtues while endorsing Christian beliefs.

ANSWER KEYS

1. (a) 2. (a) 3. (c) 4. (a) 5. (b) 6. (c) 7. (a) 8. (b) 9. (b) 10. (d)
 11. (c) 12. (c) 13. (c) 14. (d) 15. (a) 16. (b) 17. (d) 18. (a) 19. (a) 20. (c)
 21. (b) 22. (a) 23. (b) 24. (a) 25. (b) 26. (a) 27. (a) 28. (d) 29. (a) 30. (c)
 31. (b) 32. (c) 33. (c) 34. (c) 35. (b) 36. (a) 37. (a) 38. (a) 39. (b) 40. (a)
 41. (d) 42. (b) 43. (c) 44. (b) 45. (c) 46. (c) 47. (b) 48. (c) 49. (c) 50. (a)
 51. (c) 52. (a) 53. (a) 54. (c) 55. (a) 56. (c) 57. (d) 58. (c) 59. (d) 60. (d)
 61. (a) 62. (d) 63. (b) 64. (a) 65. (d) 66. (c) 67. (c) 68. (d) 69. (b) 70. (d)
 71. (b) 72. (d) 73. (a) 74. (d) 75. (c) 76. (d) 77. (d) 78. (a) 79. (c) 80. (d)
 81. (b) 82. (d) 83. (a) 84. (c) 85. (a) 86. (a) 87. (b) 88. (c) 89. (b) 90. (b)
 91. (a) 92. (b) 93. (a) 94. (a) 95. (a) 96. (b) 97. (a) 98. (c) 99. (c) 100. (a)

British Drama

IN THIS CHAPTER

- Ancient Drama
- Transition and Medieval Theatre
- Drama Before Shakespeare
- Elizabethan Age
- William Shakespeare
- Contemporaries and Successors of Shakespeare
- Other Early 17th Century Dramatists
- Restoration Age
- Augustan Age and the Age of Johnson
- Victorian Age
- Modern Age
- Contemporary Drama

“

All the world's a stage,
And all the men and women merely players
— William Shakespeare, *As You Like It*

”

American anthropologist Milton Singer in the mid-twentieth century introduced the term ‘cultural performance’ to designate ‘particular instances of cultural organisation’ i.e., any activity with a culture renders the image of itself. It includes wedding, musical concerts, festivals and most importantly, theatre and drama. While theatre belongs to performative arts, drama deals with the linguistic-artistic aspect of the creativity.

Drama is a significant genre of literature and the history of drama is the history of human identity. It can be traditionally divided into two categories, namely comedy and tragedy. Aristotle in his magnum opus *Poetics* defines

- tragedy as the imitation of serious events in order to achieve *catharsis* (purification) through actions causing pity and fear. The protagonist, here, is met with disaster through *hamartia* (error) that turns into *hubris* (pride).

- comedy as the imitation of common human failings that generally achieves a happy ending.

However, over a period of thousand years, this clear demarcation between tragedy and comedy has faded. Thus making a way for a number of mixed genres that possess the imprints of the age in which these dramas flourished. These include comedy of humours, comedy of manners, miracle and mystery plays, problem plays, theatre of the absurd and theatre of cruelty to name a few.

■ Ancient Drama

Greek Drama

The roots of modern western theatre lie in Greek drama that developed around 6th century BCE. Different dramatists from all over Greece participated in a festival held in the city of Dionysia and showcased their plays, the best of which was awarded by the state. However, these early plays evolved out of the chorus.

The elements of Greek drama are listed below:

- Chorus would perform choreographed dance around the altar of Dionysus and sang in dithyrambs full of the rush of emotions called *catharsis*
- During the singing and the dancing, the chorus would provide a critique of the then society.

- Later, the leader of the group was separated from the chorus making it into a play that was different from chorus. The basic idea was to celebrate the festival to exhibit democratic ideology and to teach the people.
- Greek theatre was referred to as a spectacle or a sight to behold, that led to the sensory effect. Apart from tragedy and comedy, satire plays were also a popular form of Greek drama. They were short plays based on Greek mythology, in which chorus was formed by devotees of Dionysus who would exhibit a *mélange* of sensual playfulness and violent singing and dancing.

Greek Tragedy

Greek tragedies would generally run on certain rules that include the following:

- A high-born protagonist who not due to villainy, but a fatal flaw (*hamartia*) of his own, would meet a tragic end. There is nothing he can do to avoid his fate.
- A chorus that reflects the fear, anger, hopes and judgments of the audience.
- ‘*Deus ex machina*’—a conventional appearance of Gods to resolve the plot. In most of the plays by Euripides, the Gods intervene to solve the crisis and bring order to the bulging chaos.

The three most significant tragic playwrights include **Aeschylus, Sophocles and Euripides.**

Aeschylus

He is considered as the ‘father of tragedy’. He has written the trilogy under the rubric, *The Oresteia* that includes *Agamemnon*, *The Libation Bearers* and *The Eumenides*. Let’s discuss two of his most famous and significant plays.

- **Agamemnon:** The most famous of his plays was *Agamemnon*. The story begins from the perspective of Clytemnestra, the wife of Agamemnon, who has just returned from the Trojan war as victorious. However, she is upset partly due to the sacrifice of her daughter, Iphigenia, to Gods to cause winds to sail the fleet to Troy and partly because Agamemnon has kept Cassandra as his concubine. The play ends with the murder of Agamemnon at the hands of his wife along with the prophecy of the return of Orestes, son of Agamemnon, to avenge his father’s death. The next two parts of the trilogy follow the fulfilment of the prophecy.
- **The Persians:** His earliest play, *The Persians*, is significant and unique due to the use of the then contemporary historical battle as the matter for his play. It shows that how the hubris of the king led to the loss of Persia. Another play, *Seven Against the Thebes*, can be viewed as a continuation of Oedipus trilogy as it narrates the tragic

battle between Eteocles and Polynices, the sons of the mortified king of Thebes, Oedipus.

He has also written *The Suppliants and Prometheus Bound*, the latter of which is based on the Greek myth of Zeus punishing the Titan Prometheus by tying him to a huge boulder as he provided fire to humans against the will of the God.

Sophocles

He had written around 120 plays out of which only seven survived. The most significant of these is *Theban trilogy* that deals with the destiny of the kingdom of Thebes, during and after the rule of Oedipus.

- **Oedipus Rex:** The play follows the tragic life of Oedipus from the point of the prophecy after his birth about him killing his father and marrying his own mother to the fulfilment of the prophecy by the end of the play. Due to the prediction, his parents, king and queen of Thebes, Laius and Jocasta decide to commit infanticide and entrust the murder to a servant, who passes the infant to a childless couple without knowing their identity. Years later, Oedipus, as a young man, learns about the prophecy around him and in order to escape his destiny, he leaves his foster parents. But on his way to the crossroads, he is held into fight with a man and kills him. That man is Laius, his biological father. Thus, partly fulfilling the prophecy. After solving the riddle of Sphinx, he becomes the ruler of Thebes and marries Jocasta, Laius’s widow and his real mother; thus fully realising his destiny. However, when the truth comes out, Jocasta, mortified by the truth, commits suicide and Oedipus, with the pins holding her dress, blinds himself. He leaves Thebes in deep shame asking Creon, Jocasta’s brother, to take care of his children who will have to bear the humiliation of their father’s deeds.
- **Oedipus at Colonus:** The major event in this play is the conflict between Oedipus and Creon as Oedipus’ sons are held in strife over the throne of Thebes and Creon has been told by the Oracle that Oedipus’s return can bring an end to it. However, Oedipus does not wish to return as he is indignant at being exiled by the people of Thebes.
- **Antigone:** In the third part of the trilogy *Antigone*, the eponymous heroine is the daughter of Oedipus who is grieving over the death of her brother. She wants to give her brother, Polyneices, proper burial but this would lead to breaking of a law and her execution as Creon has declared Polyneices a traitor. However, she buries her brother and commits suicide just before Creon decides to take his decision back. Creon’s son, who was to marry Antigone, also commits suicide leading to suicide of Creon’s wife out of grief.

Sophocles' other plays include *Ajax*, *Women of Trachis*, *Electra* and *Philoctetes*. In the play *Electra*, the heroine and her brother Orestes take the revenge of their father Agamemnon's murder from Clytemnestra.

Euripides

Euripides is known for creating characters that are more human-like in their flaws and vulnerability, unlike the larger-than-life characters created by his contemporaries. He renders a deep insight into the characters who meet a tragic end not because of playing of fate but because of faults, irrationalities and ill judgements of their own. The most identifiable aspect of his writing style is his use of prologues, the technique of *deus ex machina* and his gradual minimisation of the use of chorus, detaching it from dramatic action. His most famous plays are listed below:

- **Medea:** Medea concerns itself with the theme of the consequences of a woman's mistreatment. Medea, who herself is a princess, is abandoned by her husband Jason for marriage with princess of Corinth. Broken-hearted, she determines to avenge her abuse thereby murdering the princess of Corinth and her own sons leaving Jason in deep despair. She further elopes to start a new life at a new place.
- **Hippolytus:** The play revolves around the revenge of the goddess of love, Aphrodite, against Hippolytus who is a devotee of Artemis. She takes her revenge by making his stepmother, Phaedra, fall in love with him and thereby acting rashly when Hippolytus doesn't return her love. Phaedra falsely accuses him of rape and commits suicide herself. The accusation provokes Theseus, who kills Hippolytus in a blood feud. However, Hippolytus's innocence is revealed by Artemis by the end of the play before the death of Hippolytus.
- **The Trojan Women:** It deals with the theme of violence and barbarity that is inflicted upon the women and children of the defeated state. The play powerfully captures the cruelties of wars that brings nothing but chaos and death and disharmony to the innocent people.
- **The Bacchae:** This play is regarded as Euripides's masterpiece. It features the God Dionysus who comes to Asia disguised as a young Asian holy man along with his women adherents who form the part of the chorus. However, his divinity is rejected and the king of Thebes, Pentheus, tries to get him arrested. The god, in order to avenge his mortification, drives Pentheus' own mother, Agave and the women of Thebes crazy, who dismember the king. Agave returns triumphantly with her son's head. The play reflects the ecstatic and liberating aspect of Dionysian worship on one side and its irrationality and loss of self-consciousness on the other.

Another important aspect of Euripides's writings is his extraordinary treatment of female characters showing their envy, madness and treachery which are sometimes rendered as misogynistic. He overshadowed the fame of his contemporaries by making 'tragedy more democratic' (as remarked by Aristophanes in his comedy play *Frogs*).

Greek Comedy

Comedy was considered as an influential form of drama in the ancient Greece. The most important playwrights of the times are Aristophanes and Meander. In their writing, they provided a critique of society by mimicking the most influential politicians, philosophers and fellow artists of their age. The characters would wear masks that helped them to convert them into a slave or a god.

Aristophanes

His style of writings generally falls into the category of old comedy that is marked by fantastical elements, exaggerated costumes, puns, satire, parody and crude jokes, mimes and burlesque. In this kind of comedy, the playwright would go on to ridicule myths and religion. His most famous plays include *Clouds* and *Frogs*.

- **Clouds:** It is a direct attack on the philosophical thinker Socrates and is considered as the first comedy of ideas. This merciless invective is directed against Socrates rendering him the features of Sophists. Plato, in his famous work *Apology*, mentions the fact that this notorious caricature of Socrates led to his trial and execution at the court.
- **Frogs:** It lampoons the degraded standard of tragedy after the demise of Euripides. In this play, Dionysus, disguised as Heracles, takes a journey to underworld to bring back Euripides from Hades. However, as he reaches there, he encounters Aeschylus and Euripides having a verbal disagreement over who is a better playwright. Dionysus ends up choosing Aeschylus over Euripides as he can help solve problems in Greece meanwhile directing Sophocles to take his place in his absence.

Only hundred years later, the old comedy was replaced by **New Comedy** that seemed to be more plot centred with proper five-act structure simultaneously employing stock characters thus reducing the role of chorus. It is more refined form of comedy unlike its crude predecessor. The playwright Meander is generally associated with New Comedy; however, out of his numerous works, only **The Dyskolos** survives. His writing is marked by highly creative plots, fast-paced dialogues and attention to private domestic life.

Roman Drama

There are only a few Roman tragedies and comedies that survive and most of them are based on Greek works.

Fabula Palliata is the name given to the comedies based on Greek comedies. Plautus and Terence are the two known playwrights who wrote comedies based directly on the writings of Meander and others. Even the tragedies of time were directly adapted from its Greek counterparts. The greatest Roman Tragedian Seneca also derived his matter from the plays of the Greek trio. His works are marked by intense emotions, grim tone, gory scenes and uncontrolled passions. Later, Shakespeare would take inspiration from Senecan tragedies and produce the greatest tragedies of all times.

The only surviving play based on Roman subject is a tragedy entitled *Octavia*.

Transition and Medieval Theatre

After the decline of Western Roman Empire, the power shifted to Constantinople and they played a significant role in compiling the Greek drama in an encyclopedia called **Suda**. Later around 6th century CE, all the theatres were shut down and with rise of Christianity, all the forms of entertainment, including drama, began to be looked down upon as satanic. The works of greatest playwrights succumbed to fire as they were based on Greek myths, which the clergy considered as a threat to Christianity. All kind of stage activity was rendered as a Devil's plot to corrupt men.

Around 10th century in the post-classical era, a German nun named Hrosvitha produced plays in Latin based on Terence's comedies by using religious subject. She, in her works, imitated the laudable deeds of women and eliminated the shameless one. These plays that involved musical elements were performed within or near the church relating stories of Bible and hence called Liturgical plays. They particularly flourished in 12th and 13th century and the earliest liturgical drama is *Whom do you Seek?* They helped the churches in spreading religious awareness among the illiterate and ignorant folk.

Mystery and Miracle Plays

Gradually, the liturgical plays transformed into Mystery and Miracle plays as they moved out of the boundaries of the church on a two-tiered horse-drawn wagon with a stage called pageant to the towns and market plays where more and more people could witness them.

- They were mostly performed in vernacular language.
- The Mystery plays were based on Biblical stories.
- The Miracle plays depicted the lives of saint.

With passing time, the ingression of the comic and indecent elements into miracle plays led to a ban on their performance

by clergy. Now their performance became the responsibility of the trade associations called, *craft guilds*. The earliest miracle play performed in England is *Ludus de Sancta Katerina* at Dunstable in 1100 AD.

There are four major cycles of miracle plays—Chester, Coventry, Wakefield and York.

1. Chester cycle – 25 plays
2. York cycle – 48 plays
3. Coventry cycle – 42 plays
4. Wakefield – 30 plays

The Wakefield cycle is also called Towneley cycle and its most famous play is *The Second Shepherds' Play*. It is a mystery play that deals with the birth of Christ and two shepherds Coll and Gib and a man named Mak who tries to steal their sheep.

Morality Plays

While miracle and mystery plays dealt with biblical subject and characters, morality plays personify abstract ideas such as truth, folly, lust, etc., as real characters struggling for man's soul. The peculiar aspect of these plays is the theme of *Psychomachia* that is the battle for the soul and *Dance of Death*, a common motif that treats Death as a God's messenger that comes to summon all.

- **The Castle of Perseverance**: Produced in 1425, it is considered as the earliest morality play. The play presents the actions from the birth of man (Humanum Genus) till the date of Judgement while the mankind's good angel and bad angel and his supporters (seven deadly sins) play their part in influencing his mind, giving him comforts earned from sins and salvation through his good deeds. There are total 34 characters containing names such as Mankind, Wisdom, Sin and Penitence. Man is rescued by Shrift and Penitence and is lodged into the castle of perseverance. However, he again falls into the trap of sin and repentance twice over. The play ends with God's reminder that all from kings to a pauper and from pope to pagan must answer on the day of judgement.
- **Everyman**: It is the most popular morality play. The first character to speak in the play is God while the other characters are caricatures of abstractions. Everyman who is summoned by Death, looks for companion but is denied by Fellowship, Goods and Kindred. Good Deeds though willing to go, is weak. He recommends Knowledge, who ushers him to Confession, that makes Good Deeds strong enough to accompany him to the grave. Angel announces the entry of Everyman in heaven and in the end, Doctor concludes by evincing the moral.
- **Magnificence**: It is the only medieval drama whose authorship is known to us. It was written around 1520

by court poet John Skeleto. Then eponymous hero is both persuaded by political vices and stopped by political virtues similar to *Castle of Perseverance*.

Interludes

It is defined as 'a short play, of a kind believed to have been performed by companies of professional actors in the intervals of banquets before the emergence of proper theatres in London'. They stand in the transitional phase between morality plays and Elizabethan comedy.

- **Fulgens and Luces:** The earliest known Interlude is Henry Medwall's *Fulgens and Luces*. It is about a young woman named Lucretia who is wooed by a worldly aristocrat and a poor virtuous man. She ends up choosing the virtuous man over the rich.
- **Four P's:** Interlude by John Heywood. The four 'Ps' stand for Palmer, Pardonner, Apothecary (a quack doctor) and Peddler. They are held in a lying competition whose judge is the Peddler. Apothecary tells a tale of a marvelous cure; Pardonner tells about his visit to hell to find a neighbour; and Palmer simply refers the fact that he has neither seen nor non a woman out of patience. This thundering lie by the Palmer wins the competition.
- **The Play of the Weather:** Written by John Heywood. Its protagonist is the god Jupiter who comes to earth to understand the ideal state of weather according to Englishmen and women that leads to humorous instances. In the climax, a boy says that there are only two things that he likes to do—to catch birds and to make snowball. Realizing that he can do nothing to please humans, Jupiter decides to control weather in his own way.

Drama Before Shakespeare

The growing popularity of plays in England led to the rise of well-educated professional play writers who understood the public taste and catered drama accordingly. They studied the classical models, derived material from the Latin comedies of Plautus and Terence and tragedies from Seneca. Professional troupes were formed in schools and colleges to fulfil the public demand of more secular plays. The interludes with their humour, poetry, dance contributed to the development of comedies.

- *Ralph Roister Doister* (1553) by Eton headmaster Nicholas Udall is considered as the first comedy. It is an adaptation of *Miles Gloriosus* by Plautus.
- *Grammar Gurton's Needle* by William Stevenson acted at Christ college is the second comedy. It is a coarse play

set in a domestic scenario in which Grammar Gurton's needle is lost. The needle is to be found only in the end of the play sticking to her farm servant Hodge's breeches.

- All these comedies were in poetic style and the first play in prose was *Supposes* by George Gascoigne. It is one of the earliest Italianate comedies in English.

While there is an element of Englishness in early comedies, the early tragedies were bereft of any such influence due to the lack of tragedies in morality plays. They purely utilise the classical model; not of the Greek tragedians, but of the gory and violent tragedies of Seneca. Senecan tragedies were first translated in English in mid-16th century by Jasper Heywood.

- *Gorboduc or Ferrex and Porrex* (1562) by Thomas Norton and Thomas Sackville is the first English tragedy. It is also first play to be written in blank verse. Based on Senecan model, the play relates the divide between Gorboduc's sons Ferrex and Porrex over the succession of throne. Out of lust for power and throne, Porrex, the younger son, kills Ferrex. This infuriates the queen who avenges the death of her more favourite son by murdering Porrex. By the end of the play, the king and the queen are murdered by their panicked former subjects. Philip Sidney in his *Defense of Poesie* praised the play as the ultimate example of a good tragedy because it was based on classical Senecan model.

Formation of Theatres

Earlier, the plays were performed almost anywhere in the city on a moving wagon, but with their growing popularity during the Elizabethan age, fixed theatres began to be established in London.

In 1576, James Burbage established the first permanent theatre on the outskirts of London. It was called **The Theatre** and came directly under the control of Mayor. Later, different companies of players built several theatres—**Curtain, Rose, Swan and Globe** (1598).

They were open and the performance used to take place in the daylight with a few props and actors dressed in elaborate costumes. The female roles were also taken up by boys as women were not allowed to perform on stage. The most famous actors of the time were Richard Burbage and Will Kempe.

In addition to the public theatres, there were also a few private theatres. They were closed theatres with roof, more costly than public theatres and were originally meant for the use of child actors. **The first private theatre was Blackfriars**, established in 1576 for the child actors of Chapel Royal.

At that time, different group of players started to form companies of professional players under the protection of wealthy noblemen.

University Wits

With the establishment of permanent theatres, there rose the need of professional playwrights who would provide good plays to attract audience. This led to the rise of University Wits who graduated either from Oxford or Cambridge with no desire to enter church, thus exploring the available opportunity. The title University wits had been first used by George Saintsbury to refer to the band that included Thomas Kyd, Thomas Lodge, Thomas Nashe, Robert Greene, George Peele, John Lyly and Christopher Marlowe.

John Lyly

He wrote for the companies of child actors and drew his matter from Greek myths and from the current happenings at the court. In his play *Endymion*, Lyly presents an extended compliment to Queen Elizabeth who emerges in the play as virgin huntress. In *The Woman in the Moon*, he presents a hidden satire on women and particularly on Elizabeth. In his prose works *Eupheus or Anatomy of Wit* and its sequel *Eupheus and His England*, Lyly relates prose romance in extremely elaborate and ornamental style that led to the birth of a peculiar manner of style called *euphuism*.

George Peele

His well-known plays are *The Arraignment of Paris*, *The Battle of Alcazar*, *The Famous Chronicle of Edward King I*, *The Love of King David and Fair Bathsheba* and *The Old Wives Tales*.

Robert Greene

He is known for inaugurating the genre of 'romantic comedy'. His noted plays are *The Honorable History of Friar Bacon and Friar Bungay* (a comedy) and *James IV*. His pastoral romance *Pandosto or The Triumph of Time* is inspired by Ariosto's *Orlando Furioso* that in turn inspired Shakespeare's plot of *The Winter's Tale*. In his autobiographical prose *A Groatsworth of Wit*, he criticised Shakespeare calling him an 'upstart crow.'

Thomas Nashe

He was a humanist and critical of the follies of the age. He was a biting satirist and is known for the development of satire and humorous comedies.

Thomas Lodge

His fame rests on two main pastoral romances *Rosalynde: Eupheus'Golden Legacy* and *A Margarite of America*. He has written a moral play *A Looking Glass for London and England* and a tragedy titled *The Wounds of Civil War*.

Thomas Kyd

He is one of the significant dramatists among the University wits and is best known as the founder of the genre of romantic tragedy.

- ***The Spanish Tragedy***: Based on the Senecan model of the 'tragedy of blood', it is a Revenge tragedy in which in which the ghost of Spanish officer Don Andrea who has been killed by Portugal Viceroy's son Balthazar makes an appearance accompanied by ghost of Revenge. The Spanish king on seeing his nephew Lorenzo and Andrea's friend Horatio fighting for claim over hostage Balthazar, renders the charge to Lorenzo and asks the two to divide the spoils of war between them. Horatio consoles Bel-imperia, sister of Lorenzo, over the death of Andrea as he was her lover. She shifts her affections to Horatio partly for love and partly to avenge the death of Andrea. Meanwhile, Balthazar falls in love with Bel-imperia and the King orders to marry the two to restore peace. Lorenzo, suspicious of Bel-imperia, bribes a servant only to find that the lover is none other than Horatio. He persuades Balthazar to murder Horatio with him and later, Horatio's father Hieronimo and his wife Isabella find their son's body hanged and stabbed multiple times. Lorenzo locks Bel-imperia, but she is successful in sending a letter to Hieronimo revealing the names of Horatio's murderers. But Lorenzo dissuades Hieronimo from seeking justice by making the King believe that Horatio is alive. With the suicide of his wife Isabella, Hieronimo is driven crazy and decides to avenge, himself. He, along with Isabella, reconcile with their enemies and asks them to join for a play titled *Soliman and Perseda*. Hieronimo replaces props with real daggers and stabs Lorenzo and Balthazar in front of the king. But the replacement of real daggers also leads to Bel-imperia's suicide. Hieronimo relates the reason behind murders and then bites off his tongue and kills himself thus giving the two ghosts satisfaction of revenge.
- ***Arden of Feversham*** by Thomas Kyd is another example of his dramatic brilliance. It is the first example of Elizabethan 'domestic tragedy'. The plot revolves around the wife of Arden of Feversham who is infatuated by a low-born man named Mosbie. Out of passions for Mosbie, she is driven to murder her husband. The two of them successfully murder him, but leave an evidence that proves them guilty.

Christopher Marlow

The last of the University Wits, but certainly the best one, Christopher Marlow with his unique writing skills took Elizabethan drama to new heights. He was born in 1584 to

a poor shoemaker, but made his way to Cambridge. Before attempting writing, he worked as an actor like most of the other University Wits. He impressively utilised his rich classical background to produce dramas affluent in characterisation, storyline and poetic effectiveness. He is best known for the portrayal of larger-than-life characters, exorbitant both in their qualities and their faults. Let's discuss some of his most significant plays.

- ***Tamburlaine, the Great*** is a tragedy in two parts about a highly ambitious emperor who desires to conquer the world. Written around 1587 and 1588, it relates the conquests of a Scythian Shepherd Tamburlaine who, driven by lust of power, used his militant brilliance to get more and more states under his rule. In the first part, Tamburlaine turns out to be successful in every conquest, winning the entire African continent. The first part ends with Tamburlaine marrying Zenocrate, the Egyptian princess. Here is an example of Marlow's exaggerated depiction of Tamburlaine's power
- ***Tamburlaine II***: In the second part, Tamburlaine teaches his sons to be like him. Two of his sons agree with him, but the third one, Calyphas, retorts to the idea of endangering one's life. Meanwhile, Zenocrate falls ill and dies, which leads him to burn the city. Somewhere else, all his enemies combine forces to wage a war against him. However, he manages to turn them down, but when he learns of his son Calyphas' cowardice, he kills him in rage. In another war, he fights more furiously, but falls ill and dies. It is a play about a man swelling with extreme hubris to stand in opposition to God. He even burns Quran and refers to himself as 'the scourge of god', which finally brings his downfall.
- ***The Tragical History of Doctor Faustus***: Written around 1588–1589, this is considered as Marlow's best work. Its protagonist is the first in the history of drama to be subjected to 'intellectual torment'. The play begins with Faustus' introduction by chorus who relates him as a boy born to poor parents in Rhodes, Germany who eventually goes to Wittenberg to study religion, but his heart lies in Necromancy—a dark magic to raise the dead.

Act I

Faustus is perplexed due to his divided attention between studying religion or magic, so he asks his servant Wagner to summon his friends Valdes and Cornelius. As Wagner leaves, A good and a bad angel arrive, both trying to advise him according to them and leave. Soon Valdes and Cornelius arrive and they advise that he must study magic instead of other arts. At night, Faustus summons a demon and hideous Mephistopheles appears and he asks the reason for his

summon. Faustus disgusted by the sight of him asks him to come as Franciscan friar and the devil follows. Faustus questions him about heaven, hell and god, which infuriates him and the demon denies to answer any of his questions. Faustus commands him to be his servant to which Mephistopheles denies saying that he only obeys Lucifer. So, in order to have the devil serve him, Faustus proposed to trade his soul for 24 years of his life with Mephistopheles, which the devil finds interesting and returns to hell for Lucifer's order on this. Wagner is trying to convince Clown to be his servant to which the latter denies. So, Wagner summons two devils Baliol and Belcher to scare him and the plan works as Clown agrees to be his servant.

Act II

During midnight, Faustus is afraid of the consequences of the pact with devil but realizes that it's too late to back off. Finally, Mephistopheles arrives and they finalise the pact with blood of Faustus that quickly congeals with a message *Homofuge*, which means 'fly o man'. With his newly found power over women, weather, riches, kingdoms and a whole host of other pleasures, Faustus asks the devil to fetch him books that will give him power over other demons and the devil follows. Further, Faustus incessantly asks devil about heaven, only realizing his decision of selling his soul poor one, but nothing can be done now. Tired of his questions about heaven, the devil fetches Lucifer and Beelzebub who tell him questions about god and heaven are outside of contract. Lucifer also summons seven sins to make Faustus happy, but he is only disgusted by them. Faustus then demands to see hell and Lucifer promises him to give him a tour at midnight and he does.

Act III

Mephistopheles and Faustus are in private chambers of Pope and Faustus asks him to make him invisible. The two cause much nuisance and when the friars return singing dirge; they beat them and run. Innkeeper Robin and his friend Rafe enter with a silver goblet that they stole from Vintner. They perform magic from Faustus' book that casts the spell to dissuade him from finding the goblet. Robin finally summons Mephistopheles who tells them that he will convert them into an ape and a dog.

Act IV

Faustus is with king Carolus V at dinner and the king asks him to summon Alexander the Great and he asks the devil to fetch Alexander's spirit and the devil follows his command. A knight in the court is cynical of Faustus' abilities and Faustus grows horns on his head, but on the request of the king, removes them. Afterwards, on their way to Wittenberg,

a horse-courser offers to purchase Faustus's horse and Faustus sells him with the warning to not take the horse near water, which the horse-courser ignores. Later, he returns all soaked up in water without horse and wakes up Faustus despite the warnings of Mephistopheles. Faustus, on waking up, asks the devil to scare him leading the horse-courser to beg for his life. Faustus offers to pay more to the devil so that it leaves him.

In Vanholt, while having dinner with Duke and Duchess, Faustus asks Mephistopheles to bring the world's best grapes to please the pregnant Duchess. On seeing grapes in winter, the couple is awestruck and Faustus explains them that it is summer at other places in the world.

Act V

The 24-year pact is about to come to an end, so Faustus gives all his possessions to Wagner and starts drinking heavily instead of repenting. Eventually, Faustus enters with three other scholars discussing women. One of them asks Faustus to summon the most beautiful woman on earth: Helen and Mephistopheles do what he is told. Admiring the beauty of Helen, the Scholars leave and an Old Man enters who advises Faustus to ask for God's forgiveness. As Faustus starts speaking to God, Mephistopheles threatens to tear him apart. So, Faustus makes the last wish to make love to Helen and the devil grants the wish. On looking at Helen, he says:

'Was this the face that launch'd a thousand ships,
And burnt the topless towers of Ilium —
Sweet Helen, make me immortal with a kiss. —
[Kisses her.]

Her lips suck forth my soul: see, where it flies! —
Come, Helen, come, give me my soul again.
Here will I dwell, for heaven is in these lips,
And all is dross that is not Helena.
I will be Paris, and for love of thee,
Instead of Troy, shall Wertenberg be sack'd;
And I will combat with weak Menelaus,
And wear thy colours on my plumed crest;
Yea, I will wound Achilles in the heel,
And then return to Helen for a kiss.
O, thou art fairer than the evening air
Clad in the beauty of a thousand stars;
Brighter art thou than flaming Jupiter
When he appear'd to hapless Semele;
More lovely than the monarch of the sky
In wanton Arethus's azur'd arms;
And none but thou shalt be my paramour!

The Old Man appears again, saying that Faustus' soul is damned, but on seeing Helen desires her, but when she leaves, the devil comes to him to offer him a deal to whom

he sends away with his power of faith, cursing himself for his vanity. Later, the Scholars also try to convince him to repent for his sins, but he tells them it's too late and also informs them about his pact with devil. Scholars, worried, decide to stay with Faustus, but he asks them to pray for him in another room. Alone in his study room, Faustus regrets his decision of selling his soul and realises that there is no hope left for him. At midnight, Mephistopheles comes to take him to hell. It is one of the best tragedies because of a true tragic situation—the corruption of the best becomes the worst.

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'What will be, shall be! Divinity, adieu! These metaphysics of magicians, and necromantic books are heavenly!'

'Hell hath no limits, nor is circumscribed.'

'Was this the face that launched a thousand ships, and burnt the topless towers of Ilium? Sweet Helen, make me immortal with a kiss.'

'He that loves pleasure must for pleasure fall.'

'Why, this is hell, nor am I out of it'

— Doctor Faustus

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- **Jew of Malta:** Written around 1590, it portrays the caricature of a Machiavellian man who is extremely greedy and cunning and will do anything to achieve his ends. It opens with the Senecan ghost Machiavelli introducing the 'tragedy of a Jew'. Stripped of all wealth due to the Governor's decision to seize Jew's wealth to pay off the warring Turks, Barabas, along with his servant Ithamore, make the Governor's son and his friend fight for the affections of his daughter Abigail, which leads to the death of the two. His daughter, horrified of her father's actions, converts into a Christian nun. He poisons his daughter along with all other nuns and strangles a friar. He also poisons Ithamore, his lover and her criminal friend, who conspired against Barabas. Nominated as the new governor, he conspires to boil the Turkish prince and his men alive in a hidden cauldron. Just then, the former governor arrives, making Barabas to fall in his own trap, cursing Christians and Turks as he burns. He dies with the regret that he has not been able to carry-out more evil deeds in life.
- **Edward II:** It opens with the banished nobleman, Piers Gaveston, receiving a letter from recently made king Edward II. Gaveston was banished by Edward's father because the two of them were romantically involved

and with the death of the king, Gaveston is restored to kingdom. It is a historical play that explores the weakness and misery of a king who brings downfall to his own kingdom. It is also perhaps the only play to address the homoerotic relationship as a major theme in such a bold manner. The condition of queen Isabella is also worthy of study because out of all, she suffers the most. With no fault of her own, she feels alienated in her relationship with Edward, who bestows all attention only on Gaveston. Her relationship with Mortimer is disapproved by her son Edward III, who orders his execution, leaving Isabella in sheer disappointment. It depicts the pressures of a conventional orthodox society in which one is forbidden from free expression of love causing disappointments and doom.

Christopher Marlow is the only Renaissance dramatist who can be compared to Shakespeare in terms of dramatic brilliance. In comparison to Shakespeare, he wrote very less plays, but even in those few plays, he demonstrated his extraordinary imagination, rare poetic beauty, brilliant dramatic instinct and an in-depth knowledge of human existence.

Elizabethan Age

Context

The Elizabethan Age is marked by ascendance of Queen Elizabeth to the throne of Britain in 1558 and her death in 1603. This is often considered as a period of great social and economic development and geographical expansion. Renaissance, which refers to 'rebirth of learning and culture', is a movement that began in Italy around early 16th century attained its peak in Britain in this age. In the hindsight, it has been classified as the great age of English literature by a number of scholars. The Elizabethan World Picture (1943) by E. M. W. Tillyard presents a brief and significant account of the ideas of the age and its greatest poets and dramatists. Milton, in his defence of freedom of press in Parliament, described Elizabethan age as: '... a noble and puissant nation rousing herself like a strong man after sleep and shaking her invincible locks.'

Characteristics of the Age

- It was an age of comparative religious tolerance.
- It was an age of comparative social contentment and economic development.
- It was an age of boundless exploration, adventure and an advent into finding new lands.
- It was an age of growth in both intellectual and imaginative domains.

Major Historical Events

- **1558:** Elizabeth I ascended the British throne.
- **1578:** Opening of London's first theatre 'The Theatre' by Charles Burbage.
- **1577–80:** Sir Francis Drake's first voyage around the world.
- **1584:** Sir Walter Raleigh set up Virginia, the first American colony.
- **1588:** The Spanish naval fleet (the famous invincible Armada) backed off and couldn't conquer Britain
- **1592–94:** Theatres in London closed due to outbreak of plague
- **1600:** Foundation of East India Company
- **1603:** Queen Elizabeth I died. **James I** ascended the throne of England
- **1605:** The Gunpowder plot led by Guy Fawkes in which he attempted to blow off the parliament
- **1611:** King James Bible, or the first authorized version of Bible, was published

William Shakespeare

William Shakespeare, considered as the greatest dramatist of all times, was baptized on 26 April 1564, Stratford-upon-Avon, Warwickshire in England. He is also famously known as Bard-of-Avon and Swan-of-Avon. Since the ancient times, there have been so many writers like Homer, Dante, Dickens, Tolstoy and others who have international appeal, but no writer has been able to achieve reputation comparable to Shakespeare. Contemporary dramatist Ben Johnson has rightly captured the essence of his eminence by stating that Shakespeare '**was not of an age, but for all time**'. He was not only the master of theatre but an expert of human nature and passions, who along with his poetic genius exploited the stagecraft, the acting and the public taste of the day brilliantly. He was a brilliant dramatist and an excellent poet.

His major political works include:

- A Lover's Complaint (1591)
- Venus and Adonis (1593)
- The Rape of Lucrece (1594)
- The Phoenix and the Turtle (1601)
- 154 Sonnets dedicated to some Mr. W. H. and dark lady

Shakespeare's plays in chronological order: *Early plays from 1589–1593*

- King Henry VI, Part 1
- King Henry VI, Part 2
- King Henry VI, Part 3
- Titus Andronicus
- The Comedy of Errors
- The Two Gentlemen of Verona

- The Taming of The Shrew
- King Richard III

Plays between 1593–1598

- King John
- Love’s Labor’s Lost
- Romeo and Juliet
- A Midsummer Night’s Dream
- The Merchant of Venice
- King Richard II
- King Henry IV, Part 1
- King Henry IV, Part 2
- The Merry Wives of Windsor

Plays from 1598

- Much Ado About Nothing (1598)
- King Henry V (1599)
- Julius Caesar (1599)
- As You Like It (1600)
- Hamlet (1600)
- Twelfth Night (1601)
- Troilus and Cressida (1602)
- All’s Well That End’s Well (1603)
- Measure for Measure (1604)
- Othello (1604)
- King Lear (1605)
- Macbeth (1606)
- Antony and Cleopatra (1607)
- Timon of Athens (1607)
- Coriolanus (1608)

Late Plays

- Pericles (ascribed to Shakespeare and George Wilkins)
- Cymbeline
- The Winter’s Tale
- The Tempest
- King Henry VIII
- The History of Cardenio
- The Two Noble Kinsmen

Four Great Comedies in Detail

Latin Grammarian Donatus distinguished comedy from tragedy by stating that ‘it begins in trouble and ends in peace’. This is true in case of Shakespeare’s greatest tragedies—*The Taming of the Shrew*, *A Midsummer Night’s Dream*, *Twelfth Night* and *The Tempest*.

The Taming of the Shrew

Plot

The drama, set in Italy, opens with frame story revolving around a nobleman making a drunken tinker named Christopher Sly believe that he is a nobleman and then let a play staged to divert Sly. The main plot centres the courtship

between Petruchio and a headstrong and shrewd woman named Katerina. Petruchio, who only agrees to marry her because of large dowry, attempts to ‘tame’ Katerina by tormenting and depriving her of sleep, food and water to the point she turns into a desirable wife. The subplot sheds light on Bianca, Katerina’s younger sister, who is all beautiful and docile and has many suitors fighting for her. Finally, Bianca elopes with her suitor Lucentio. The play focuses upon relationship between men and women who are rude to each other and the problematic treatment of a woman by her husband to make her conform to the wifely duties.

Main Characters

Katerina, Bianca, Petruchio, Lucentio

“

‘Your father hath consented that you shall be my wife, your dowry ‘greed on, And will you, nill you, I will marry you.’

‘My tongue will tell the anger of my heart, or else my heart concealing it will break.’

‘Sit by my side, and let the world slip: we shall ne’er be younger’

‘If I be waspish, best beware my sting’

‘Thy husband is thy lord, thy life, thy keeper’

— *The Taming of the Shrew*

”

A Midsummer Night’s Dream

Plot

A play with numerous subplots, it opens with soon to happen wedding of Hippolyta and Theseus. One subplot involves Egeus forcing his daughter Hermia to marry Demetrius instead of Lysander and the couple eloping only informing Helena about the plan. Demetrius follows the couple in the woods, who himself has been followed by Helena. Meanwhile, a play ‘Pyramus and Thisbe’ is prepared to be performed on the wedding in which Bottom is playing the lead role. In the woods, fairy king and queen get into an argument over an Indian boy, so the king orders Puck to squeeze love juice on Titania. Also, juice is squeezed into the eyes of the wandering couples, which leads to confusion and misunderstandings. Titania falls in love with Donkey-faced Bottom and gives up the Indian boy. Finally, Oberon creates fog and dismisses all confusion and lovers enter the wedding scene and the play is performed.

Main Characters

Hermia, Demetrius, Helena, Lysander, Oberon, Titania, Nick Bottom, Puck.

“

‘The course of true love never did run smooth’
 ‘Lord, what fools these mortals be!’
 ‘And yet, to say the truth, reason and love keep little
 company together nowadays’
 ‘Love looks not with the eyes, but with the mind,
 And therefore is winged Cupid painted blind’
 ‘The lunatic, the lover and the poet are of
 imagination all compact: One sees more devils than
 vast hell can hold’

— *A Midsummer Night’s Dream*

”

Twelfth Night, or What You Will

Plot

In the opening, we learn that the twins, Viola and Sebastian, are separated in a shipwreck and both of them believes the other to be drowned. A Romantic comedy, the play focuses upon the Viola, disguised as Cesario, trying to woo Olivia for Duke Orsino in whose court she is a servant. Olivia, who is mourning the death of her brother, rejects his advances and instead falls in love with Viola (Cesario), who herself is in love with Orsino. Olivia’s butler Malvolio is also in love with her and is therefore tricked by other characters into believing that Olivia loves him back. His behaviour makes Olivia get him locked. In the climax, Sebastian’s return heightens the confusion and Viola’s secret is revealed. This leads to resolution of the love triangle and reunion of the separated twins.

Main Characters

Viola (Cesario), Orsino, Olivia, Sebastian, Malvolio, Sir Toby Belch.

“

‘If music be the food of love, play on’
 ‘Some are born great, some achieve greatness, and
 others have greatness thrust upon them’
 ‘Better a witty fool, than a foolish wit’
 ‘Dost thou think, because thou art virtuous, there
 shall be no more cakes and ale?’
 ‘Journeys end in lovers meeting.’

— *Twelfth Night*

”

The Tempest

Plot

A tragi-comedy about betrayal, love, revenge and magic, *The Tempest* begins as Prospero living with his daughter Miranda on a remote island, conjures a tempest and wrecks a ship that is boarded by King of Naples, king’s son Ferdinand and Antonio, who is Prospero’s treacherous brother. On Prospero’s command, Ariel fetches Ferdinand who falls in love with Miranda. Meanwhile, Antonio devises a plan to murder the king. Prospero’s slave Caliban, who is fed alcohol, also plots to kill Prospero to set himself free but his plans are thwarted by Ariel who overhears everything. The play reaches climax when Prospero confronts his brother Antonio and reveals how Antonio plotted against him and usurped his kingdom and banished him. However, in the end he forgives Antonio, accepts his dukedom and frees Ariel. Also, he asks his audience to dispense him of the play.

Main Characters

Prospero, Antonio, Ferdinand, Caliban, Miranda, Ariel, King of Naples

“

‘We are such stuff as dreams are made on, and our
 little life is rounded with a sleep.’

‘What’s past is prologue’

‘How beauteous mankind is! O brave new world,
 That has such people in’t!’

‘Full fathom five thy father lies; Of his bones are
 coral made; Those are pearls that were his eyes’

‘You taught me language, and my profit on’t; Is
 I know how to curse. The red plague rid you; For
 learning me your language!’

‘I am your wife, if you will marry me. If not, I’ll die
 your maid’

— *The Tempest*

”

Four Great Tragedies in Detail

A tragedy in the Elizabethan world refers to a play that begins ‘prosperously and endeth unfortunately’. Its hero is not a common man but a king or a nobleman embroiled in the state of despair. Shakespeare wrote several tragedies but the most memorable four are discussed below.

Hamlet

Hamlet, grieving his father’s death one night, meets his ghost who tells him that his uncle Claudius murdered him

and married his mother Gertrude. The ghost asks him to take revenge on his uncle. Unsure, Hamlet schemes to confront his uncle by performing a play ‘The Mousetrap’ whose plot resembles the ghost’s story and this unnerves Claudius. Seeing the sign of guilt, Hamlet confronts his mother and tries to kill Claudius but is indecisive to do so. Claudius sends Hamlet with Rosencrantz and Guildenstern to England with secret orders to execute him. But instead the duo gets killed. On his return, he learns of his beloved Ophelia’s death. Claudius arranges a duel between Hamlet and Ophelia’s brother Laertes. By the end, everyone dies including Laertes, Gertrude, Claudius and Hamlet. Only Horatio is left to recount the event as Norwegian prince arrives with his army.

Main Characters

Hamlet, Claudius, Gertrude, Horatio, the ghost, Rosencrantz, Guildenstern.

“

‘What a piece of work is man, how noble in reason; how infinite in faculties, in form and moving; how express and admirable in action; how like an angel in apprehension; how like a god: the beauty of the world, the paragon of animals. And yet to me, what is this quintessence of dust?’

‘To be, or not to be, that is the question’

‘There are more things in Heaven and Earth, Horatio, than are dreamt of in your philosophy’

‘Though this be madness, yet there is method in’t’

‘Brevity is the soul of wit’

‘One may smile, and smile, and be a villain’

— Hamlet

”

Othello, Moor of Venice

Plot

Derived from the plot of Giambattista Giraldi’s *De gli Hecatommiti*, the play begins in the middle of an argument between Desdemona’s father and Iago. Othello, an African general, marries Desdemona against her father’s wishes and is promoted as lieutenant instead of Iago. This infuriates Iago who begins plotting against Othello by making him believe of Desdemona’s adultery with Othello’s friend Cassio. Iago presents him the ‘evidence of the affair’ and enraged Othello accuses Desdemona of being a whore and kills her at night despite of her several pleadings. On learning the truth about

Desdemona’s chastity, Othello driven by guilt kills himself. The play ends with Lodovico’s speech and orders of execution of Iago.

Main Characters

Othello, Desdemona, Cassio, Iago, Emilia, Bianca, Lodovico, Roderigo.

“

‘O, beware, my lord, of jealousy; It is the green-ey’d monster, which doth mock the meat it feeds on.’

‘But I will wear my heart upon my sleeve; For daws to peck at: I am not what I am’

‘Keep up your bright swords, for the dew will rust them’

‘t is silliness to live when to live is torment, and then have we a prescription to die when death is our physician’

‘If after every tempest come such calms, May the winds blow till they have waken’d death!’

— Othello

”

King Lear

Plot

Classified by Swinburne as the ‘most elemental and primeval’ of Shakespeare’s plays, it begins as Lear is about to divide his empire between his three daughters- Goneril, Regan and Cordelia. But he decides to give the most who loves him the best. The two elder daughters flatter him unabashedly and receive the entire state leaving nothing to Cordelia. However, she is married to the prince of France. Lear, on the other hand is rejected by his two daughters who insults him and his Fool. In the subplot, Gloucester’s illegitimate son Edmund plots against his step brother Edgar and then blinds and abandons Gloucester. Driven mad, Lear meets Edgar (disguised as beggar) and then Gloucester on Dover beach where Gloucester dies and Lear is reunited with Cordelia. Edmund’s forces defeat French forces leading Lear and Cordelia to be captured and hanged. Edgar overcomes Edmund in a duel and Edmund confesses his misdeeds ordering Cordelia’s release, though too late. Lear bears Cordelia’s dead body in his arms and dies.

Main Characters

Lear, Cordelia, Goneril, Regan, Kent, Fool, Gloucester, Edmund, Edgar.

“

‘When we are born, we cry that we are come to this great stage of fools’

‘Nothing will come of nothing: speak again’

‘As flies to wanton boys are we to the gods. They kill us for their sport’

‘Many a true word hath been spoken in jest’

‘I am a man more sinned against than sinning’

— *King Lear*

”

Macbeth

Plot

Shakespeare’s shortest tragedy, *Macbeth* focuses on tragic events that follows as a result of political ambitions and power lust. Macbeth and Banquo, Scottish king Duncan’s Generals, on a moorland meets a trio of witches who prophesize that Macbeth will become the king and Banquo’s successors will be kings. Lady Macbeth on learning about the prophecy encourages him to kill Duncan. Both of them conspire and stab Duncan and frame Duncan’s sons, who elope out of fear. He sends assassins to kill Banquo and his son, but Banquo is killed and his son Fleance escapes. Macbeth is tormented by the fear of losing throne to Banquo’s successors and is haunted by the ghost of Banquo. Malcolm (Duncan’s son) motivated by Macduff leads an army against Macbeth and Macduff kills Macbeth. Lady Macbeth also commits suicide as the battle commences.

Main Characters

Macbeth, Lady Macbeth, Duncan, Banquo, Malcolm, Macduff, Fleance.

“

‘To-morrow, and to-morrow, and to-morrow’

‘Life ... is a tale told by an idiot, full of sound and fury, signifying nothing’

‘Double, double, toil and trouble; fire burn, and cauldron bubble’

‘Come, you spirits

That tend on mortal thoughts! Unsex me here’

‘I dare do all that may become a man; who dares do more, is none’

— *Macbeth*

”

Some Important Plays

- ***The Comedy of Errors***: Shakespeare’s shortest play, it focuses on confusion followed by the mistaken identities and encompasses humour arising out of slapstick and farce, puns and wordplay. It tells the story of confusion generating due to separation of two sets of twins separated at birth. Along with ‘*The Tempest*,’ *The Comedy of Errors* is the only Shakespearean play to observe all three Aristotelian unities.
- ***Romeo and Juliet***: Based on English translations ‘*Tragic History of Romeo and Juliet*’ and ‘*Palace of Pleasures*’ in verse and prose, respectively, of an Italian tale, the play tells the story of two star-crossed lovers in adolescence who in the end take their lives when unable to be united due to family feud.
- ***The Merchant of Venice***: Often classified as romantic comedy, the play deals with Antonio, a merchant who takes loan from Jew Shylock, who in turn drags him to court when he is unable to pay back his debt. Portia, wife of Antonio’s friend, saves the day by defending Antonio in court by crossdressing as a lawyer. It is most famous for the humanity speech ‘*Hath not a Jew eyes?*’ by Shylock.
- ***Julius Caesar***: Roman general Caesar is stabbed by his friend Brutus and other conspirators who are jealous of his popularity and power. Mark Antony battles them and drives them out of Rome becoming the new ruler.
- ***Henry IV Part 1 and 2***: Part one depicts the battle between Henry IV and his enemy Hotspur and Henry’s son Hal’s indulgence into alcohol into his redemption and his finally winning over Hotspur. In the second part, Henry IV is sick and Hal prepares to be king. But Falstaff spreads ill words about Hal. Hal becomes the king as Henry V and banishes Falstaff.

Miscellaneous Information on Shakespeare

- Shakespeare invented many new words that include- Bandit, Critic, Dauntless, Dwindle, Elbow, Green-eyed, Lacklustre, Lonely, Skim-milk, Swagger.
- Robert Greene criticized him as ‘an upstart crow’.
- Bardolatry, coined by G. B. Shaw in the preface of his collection, *Three Plays for Puritans*, referring to excessive idolization of Shakespeare. Critic Harold Bloom revived bardolatry in his book *Shakespeare: The Invention of the Human*.
- He was associated with Globe theatre that was built in 1599 by Lord Chamberlain’s Men. The Globe was burnt down in 1613.
- ‘...curst be he that moves my bones.’ these phrases appears on Shakespeare’s gravestone.

Contemporaries and Successors of Shakespeare

It was the richness and extraordinary brilliance of Shakespeare that overshadowed the works of his contemporaries only with the exception of Ben Johnson. While Shakespeare catered his audience, a story that would give them the essence of life through a tussle of good and evil in which good always triumphs over evil. But his successors never reached the heights of his genius, his moral insight and his ability to conceive and construct characters that appealed to the audience of his times. His descendants completely ignoring the whole idea of poetic justice offered extremely violent, sensational and bloody tragedies with evil, immoral and licentious characters and situations for the sole sake of amusement.

Ben Johnson

Ben Johnson (1573–1637) is the most charging figure among the Elizabethans, which gained him the position of poet laureate. He restored the classical form of drama amidst rising sensationalism. In his works, he tried to follow the unities of time, place and action and kept comedy and tragedy apart as different genre unlike the popular tragicomedies of the age. He worked as an actor, literary director and writer.

There are few incidents of his life worth mentioning, including his mother trying to poison him, his bitter feud with the greatest architect and stage designer of Elizabethan age, Inigo Jones; and his fierce literary quarrel with his fellow dramatists, Marston and Dekker. Once he killed a fellow actor in a duel. He is also a well-known ode writer. His famous odes are listed below.

- **On My First Sonne:** To honour the death of his seven-year-old son
- **To Celia:** ‘Drink to me with thine eyes’. The poem also appears in his famous play *Volpone*
- **To the Memory of My beloved Author, Mr. William Shakespeare and What He Hath Left Us:** Verse that opens Shakespeare’s First Folio.
- **Ode to Himself**
- **To Penhurst:** A country house poem complimenting Penhurst Palace owned by Earl of Leicester.

He has also written a famous lyric *The Triumph of Charis* and an Epitaph on Salmon Pavy, a boy player abducted from his parents who worked in Johnson’s plays and a famous poem titled *My Picture Left in England*, portraying a sense of loss in love.

- **Every Man in His Humour** (1598) Based on the model of Roman comedy, is a satire of Elizabethan society ridiculing human foibles. Humours are the four bodily fluids that according to the medieval science influenced various types of human temperament. In a comedy of humours, characters are ridiculed based on their idiosyncrasies or their obsessions as the humours are the major force that drive emotions. Its plot revolves around a city gentleman Knowell, who, out of his concern for his son Edward, hires his servant Brainworm to spy on him. It’s a typical classical comedy plot involving a senex, a son and a slave.
- **Every Man Out of His Humour**, focusing on the obsessions of an ostentatious society, turned out to be less popular. In this play, Johnson introduced himself in the character of **Asper**, who is in conversation with his friend.
- **Cynthia Revels**, first staged in 1600, presents a brilliant satire using the mythological figures.

Miscellaneous Information—War of Theatres

Johnson got involved in a war with Marston and Dekker; this literary war between poets is referred as *Poetomachia*, which was started with caricature of Ben Johnson in Marston’s play *Histriomastix*. After this, Johnson lampooned him in both *Cynthia Revels* as well as *Poetaster* (1601). In *Poetaster*, Johnson characterizes himself as Horace and Marston as Crispinus (an inferior poet and a plagiarist). On their encounter, Johnson gives him an emetic that makes him vomit long Latinate words. However, the dramatist patched up in 1604 with the dedication of Marston’s play *The Malcontent to Johnson*.

- **Volpone, or the Fox** (1605) set in Venice is about a rich man named Volpone without children who, with the help from his confederate Mosca (fly), pretends to be dying in order to draw favours from his supposed heirs. These are the opening lines of the play

“

Good morning to the day; and next, my gold:
Open the shrine, that I may see my Saint.

”

There are three ‘suitors’ namely Voltore (the Vulture), Corbaccio (the Ram) and Corvino (the Crow) out of which Corbaccio disinherits his son Bonario and Corvino sends his wife Celia to Volpone for the sake of money, but the treachery of Mosca reveals everything and all of

them are publicly shamed. The play shows how avarice leads a man to such notorious depths.

- *The Alchemist* (1610) is an inquiry into quackery on one hand and credulousness on the other hand based on the medieval fable of philosopher's stone to get easy gold. It involves the scheming of Face, who, in the absence of his master Lovewit, brings Subtle, a quack alchemist to squeeze money out of greedy and the gullible which includes Drugger, Dapper and sensual Sir Epicure Mammon. But Lovewit's unforeseen return puts an end to their plans. While Subtle and another crime partner Doll Common receive punishment, Lovewit pardons Face and keeps all the wealth with himself. The most significant point about this play is that it lacks poetic justice as the schemers don't get punished and Lovewit gets all the wealth.
- *Epicoene, or the Silent Woman* (1609) – Its principal character is Morose, a rich old codger, whose humour is that he cannot stand noise to such an extent that he cannot bear anyone talking to him. He disinherits his poor nephew Eugene and decides to get married. Eugene, taking the advantage of situation with the help of Cutbeard (barber of Morose), cajoles Morose into marrying Epicoene, a rare, silent woman. Epicoene finds her voice soon after wedding and starts talking loudly, which forces Morose to get a divorce but the loud voices of lawyer and a divine (Eugene and Cutbeard) drive him mad. Finally, Eugene offers him to help, only if he promises him five hundred pounds a year, to which he says yes. In the end, Eugene removes the wig from Epicoene revealing her to be a boy.
- *Bartholomew Fair* (1614) is an example of metadrama that emphasizes its constructedness reminding the viewers that it is an artefact and not reality. The plot is highly elaborate and the climax of the play takes place at a puppet show in a fair that provides the panoramic view of London society.

Apart from comedies, Ben Johnson has also produced two tragedies titled *Sejanus* and *Catiline* and a number of masques. A masque is a spectacular kind of indoor performance combining poetic drama, music, dance, song, lavish costume and costly stage effects, which was favoured by European royalty in the 16th century, especially to celebrate birthdays, royal weddings and other occasions. Members of court disguised as mythological figures, enact a simple plot, concluding with the removal of masks'. Shakespeare also included a short masque scene in *The Tempest*. His famous masques include— *The Masque of Blackness*, *The Satyr*,

Masque of Beauty, *The Masque of Queens* and *Oberon, the Faery Prince*. Johnson also composed anti-masque, which is 'a comic or grotesque dance presented before or between the acts of a masque, a type of dramatic composition'.

Other Early 17th Century Dramatists

The tragedies of the Jacobean age opened a world of perversion, sensuality, corruption and violence. The themes of tragedy became more private with the appearance of popular domestic tragedy on the scenario, dealing with the more personal aspects of human weakness. On the other hand, the comedy of the age became more localised, resting on the social life of London and their irresistible impulses towards money and sex. These comedies are referred as *city comedies*.

George Chapman

George Chapman is best known as the translator of Homer's works. He was made famous when Romantic poet John Keats wrote a famous sonnet *On Looking into Chapman's Homer*. He produced sombre tragedies influenced by the Roman Stoic philosophy.

- *Bussy d'Ambois* (1604), considered his best work as a tragedy of an old soldier who becomes a victim of courtly intrigues similar to Othello. Chapman also wrote a sequel to it called, *The Revenge of Bussy d'Ambois*. His other tragedies include *The Conspiracy and Tragedy of Charles, Duke of Byron*; *Chabot, Admiral of France* and *Caesar and Pompey*. His comedy, *All Fools*, is based on the humours of Ben Johnson and on the comedies of Terence.

John Marston

John Marston is best known for his coarse and violent satires.

- *The Malcontent* (1603), his finest play, is dedicated to Ben Johnson. It is about a superseded Duke who returns (disguised) to assist his supplanter.
- *Eastward Hoe* (1605) is a play written jointly by Johnson, Marston and Dekker. It is an example of typical bourgeois morality in which two apprentices of a goldsmith, one virtuous and other vicious, finds their fate. The virtuous one ends up marrying the younger daughter of the goldsmith while the vicious one is jailed, but saved due to his timely repentance.
- *The Dutch Courtesan*

Thomas Dekker

Thomas Dekker was lampooned in *Poetaster* by Johnson as Demetrius and in turn he ridiculed Johnson in his play *Satiromastix, or the Untrussing of the Humorous Poet*.

- *Old Fortunatus* (1599) focuses on the eponymous protagonist who is given a gift by Fortune, but instead of making a wise choice, he chooses an unbounded purse that brings his own death and death of his two sons.
- *The Shoemaker's Holiday* (1599) is the romantic rise of a London shoemaker to the position of Mayor and that of the patron of apprentices.
- *The Honest Whore* divided in two parts is the best of his all plays. It is the story of prostitute, Bellafort, whose redemption leads her into a happy marriage with her original seducer. But in second part, this happiness does not last and as her husband forces her back into prostitution. But she stands strong against the odds unknowingly supported by her father who is the *deus ex machina* in the play.

Cyril Tourneur's

Cyril Tourneur's plays *The Atheist's Tragedy* and *The Revenger's Tragedy* explore the power of revenge that pushes the revenger to go to any heights to avenge its wrongs.

- *The Revenger's Tragedy* (1606) in its opening scene reverberates from Hamlet as the protagonist Vendice meditates over his dead beloved Gloriana's skull while the lewd Duke (who killed Gloriana as she didn't give in to his lust), Duchess and their son walk by the stage. In his revenge, Vendice is supported by his brother Hippolito. The Duke dies by kissing the poisoned skull of Gloriana thinking it to be a young woman. This murderous event pleases Vendice; pleasure in violence and cruelty was a new emergence in the Jacobean tragedy. The two brothers take the full responsibility of the deaths in front of Antonio in fanatic pleasure.
- *The Atheist Tragedy* or *The Honest Man Tragedy*, (1611) is about a Machiavellian atheist, D'Amville, who marries his son to Castabella by falsely reporting the death of his nephew and Castabella's lover Charlemont. On his return, he is stopped by the ghost of his father from seeking revenge. But one thing leads to another and D'Amville's sons die and then he himself dies while planning to kill Charlemont, leading to the union of Castabella and Charlemont. Due to the ghost's role in dissuading a revenge, this play falls under the category of **anti-revenge tragedy**.

John Webster

John Webster is well known for his tragedies involving blood-and-thunder themes and his art of poetic expression in his plays ranks him with Shakespeare. His two most famous plays are *The White Devil* and *The Duchess of Malfi*; both of them based on Italian ruling class and nobility and the theme of Machiavellian cruelties.

- *The White Devil* (1612) surrounds the love affair between the play's heroine Vittoria Corombona and the Duke of Brachiano who would go to any length in order to endure in an extremely corrupt society. The play is best known for the characterization of good and evil characters with one bloody act leading to another. Flamineo, Vittoria's brother, who has been villainous throughout the play, dies dignified and Vittoria dies crying after a verbal duel with Flamineo. Her last words are

“
O, happy they that never saw the court,
Nor ever knew great men but by report.”

- *The Duchess of Malfi* (1613) can be precisely summarized as: the widowed duchess of Malfi is dissuaded by her brothers Ferdinand and Cardinal to remarry and for this they hire a man named Bosola to spy on her. She secretly remarries but her pregnancy arouses suspicion and her brothers get her killed after severely torturing her. Even during tremendous torture, she is able to maintain her dignity by stating '*I'm Duchess of Malfi Still!*'. In the end, she says

“
I know death hath ten thousand several doors
For men to take their exits; and 'tis found.....”

Thomas Middleton

Thomas Middleton has produced city comedies like *A Trick to Catch the Old One*, *A Chaste Maid in Cheapside*.

- *A Game at Chess* (1624): A political comedy, based on a conflict between England and Spain in which the characters are named as Black King, White Knight and so on.

- Middleton, in collaboration with William Rowley, has produced plays like, *Women, Beware Women; The Spanish Gypsy and The Changeling*.
- *The Changeling* (1622): The title refers to Antonio who disguises himself as half-wit (changeling) in order to sleep with the wife of keeper of a mental asylum.

Francis Beaumont and John Fletcher

Francis Beaumont and John Fletcher are together known for producing several tragi-comedies. Their most famous collaborations are listed below:

- *Maid's Tragedy* (1619), which is about a woman who betrays her husband by turning into a mistress to king. On her brother's intervention, her conscience is awakened, but she eventually stabs herself when her husband denies to accept her.
- *Philaster*
- *A King and No King*
- *The Knight of the Burning Pestle* (1607), a meta-drama in which a grocer and his family go to watch a play. There is constant intervention of the grocer who forces the players to alter the performance according to him. He recruits his own apprentice Rafe to take the role of knight and perform deeds of bravery.

Fletcher and Philip Massinger

Fletcher and Philip Massinger produced famous social comedies with stock characters like:

- *A New Way to Pay Old Debts*
- *The City Madam*
- *A Trick to Catch the Old One*
- *The Maid of Honour* solely written by Philip Massinger is a romantic study of female virtue. T.S Eliot has classified Massinger's tragedies as *dreary*.

John Ford

John Ford is the most significant dramatist of the Caroline period. He has produced tragedies like:

- *The Broken Heart*
- *It is a Pity She's a Whore*, which deals with the incestuous love affair between a brother and sister and horrific events that follow the affair.

James Shirley

- *The Cardinal* is Shirley's best tragedy whose storyline reminds of *The Duchess of Malfi*.
- His other plays include a comedy called, *A Lady of Pleasure* and *Hyde Park*, a play based of fashionable gossips.

Restoration Age

“
Thy wars brought nothing new;
Thy lovers were all untrue.
'Tis well an old age is out,
And time to begin a new
— John Dryden, *The Secular Masque*

”

The Puritan movement marked by intellectual awakening and reformation came to an end in 1660 with the restoration of King Charles II. The king and his courtiers had spent their exile in France during the Puritan Regime and had picked attributes of French wit and gallantry. They encouraged a liberal atmosphere marked by hedonistic and frivolous behaviour, thus setting a tone for dramatic comedy. French influence can be witnessed in areas of fashion, manners, arts and literature.

The power of monarchy shifted to that of a parliamentary form of government that led to the establishment of two major parties – Whigs and Tories. The whole temperament of the majorly Protestant society was determined by speculation and reason. This led to the advancement in the fields of science and commerce. So much emphasis was laid on research and scientific investigation that the intellectuals of the period formed the *Royal Society* in 1662.

This also turned out to be a period of commercial affluence with English traders filling the English treasures. This general opulence in society led to devotion for pleasure, self-indulgence, fashion and hedonism. This sensuality towards pleasure created a morally petite generation.

Restoration Drama

The restoration of Charles II brought with it the restoration of theatres but in altogether different way. The new theatres were listed below:

- Mostly indoors
- Small in size as compared to Grand Elizabethan open theatres
- Without any platform, but a picture frame stage with various sceneries
- In Horse-shoe shape, to allow more and more audience to enjoy dramas
- Enlightened with artificial light
- First to register women as actresses (**Mrs. Coleman was the first female actress to perform on stage in the play *The Seige of Rhodes* by Sir William D'Avenant**)

- First to register celebrity actors and actresses (Elizabeth Barry and Thomas Betterton)

The two major theatres of the age were listed below:

1. Theatre Royal Drurylane
2. Duke's House at Lincoln's Inn

Tragedy

Based on French Neoclassical tragedies, the restoration tragedies were popularly referred as **Heroic plays**. They became prevalent in 1660s and 1670s. These plays, written in classical rhyming pentameter couplets (famously known as heroic couplets), garnered very little popularity due to their unnatural and artificial nature. These tragedies didn't even fill the half the prerequisites of a real tragedy and were a culmination of epic and romance. Some features of heroic tragedies are given below:

- They are devoid of any real tragic and cathartic end.
- The dominated themes are idealistic notions of love, honour and valour.
- The protagonists are presented in elaborate appearances and fashionable dresses and with grandeur.
- The dialogues are heavily emotional, long and bombastic that accounts for their superficiality.
- The villain turns out to become an important character and the focus of the late heroic plays shifted from men to women.
- These tragedies strictly observe the three major dramatic unities of time, place and action.

John Dryden

He was the most significant practitioner of Heroic tragedies. He wrote a number of them. The most important influence were the tragedies of French dramatist Pierre Corneille. His earliest Heroic tragedies include the following:

- *The Indian Queen* (1664) and *The Indian Emperor* (1665), both set in Mexico.
- *Tyrannick Love, or The Royal Martyr*, first acted in 1669 retells the story of Saint Catherine's refusal to submit to the violent sexual passion of Roman King, Maximinus, the tyrant in the rubric.
- Other plays include *The Conquest of Granada*, *Aureng-Zebe*, *All For Love* and *Troilus and Cressida*, the last two of which are the most famous.
- **All for Love, or, the World Well Lost** produced in 1677 is an imitation of Shakespeare's play *Antony and Cleopatra*. Written in *blank verse*, it focuses on the last episode of its hero and heroine. It begins with a foretelling of Egypt's imminent doom by the priest Serapion as Antony lives with his mistress Cleopatra in Egypt abandoning his wife and children. His wife is sister of Roman

King Octavius and this leads to a battle between Rome and Egypt. The ill-fated couple struggle against war, jealousy and deceit and after a lot of misunderstanding finally reconcile just before their inevitable death.

Nahum Tate

Nahum Tate, who is famously known for writing the Christmas carol *The First Nowell* altered the ending of the famous Shakespearean tragedy *King Lear* and forced upon it a happy ending. He removed many tragic scenes, thus meeting the demands of the age.

This period is also known for producing famous **She-tragedies** also known as pathetic tragedies that focused upon **'the sufferings of a woman, sometimes innocent and virtuous, but often a woman who had committed some sort of sexual sin.'** These included:

- *The Orphan or The Unhappy Marriage* by Thomas Otway
- *The Fair Penitent* and *Lady Jane Gray* by Nicholas Rowe.
- **Nicholas Rowe** became the Poet Laureate in 1715 and is also known for writing **the Biography of Shakespeare** and is also referred as the **first modern editor of Shakespeare**.

Venice Preserve'd by Thomas Otway garnered popularity for over a century. It revolves around suicide, failure and remorse as the hero Jaffier—'foe to Venice'—murders his best friend and then commits suicide to prevent any change in *status quo*.

William Congreve

The greatest playwright of the period, William Congreve, also tried his hands at tragedy.

- *The Mourning Bride*: He wrote only one tragedy in his entire career that set his reputation as a great playwright. The play produced in 1697 at Lincoln's Inn centers around the queen Zara, confined by King of Granada, who tries to force himself upon her. In the end, the king is murdered and Zara commits suicide. The play is known for its famous lines—
Opening lines, Act I

Music has charms to soothe a savage breast,

Often repeated quotation by Zara in Act III, Scene II:

*Heav'n has no rage, like love to hatred turn'd,
Nor hell a fury, like a woman scorn'd.*

This briefly famous genre of Heroic Tragedy flourished for two decades and 'exhausted by its own excess' attained an end on its own. George Villiers even criticized the genre in

his play *The Rehearsal* by especially targeting the tragedies of Dryden.

Comedy

Restoration period is significantly marked by comedy, famously known as **Comedy of Manners**, because –

- ‘they mirrored directly the manners, modes and morals of upper-class society’ that also constituted the majority of audience.
- they reflected the inane and callous concerns of the courtiers and nobles who had returned from France after a period of exile.
- Inspired by French dramatists Moliere and Racine, these comedies concentrate on frivolousness and amorality and are devoid of any real-life concerns.

They are characterized by:

- Themes of sexual conquest, intrigue and attraction.
- Witty pair of lovers
- The amorous widow
- The would-be-wit
- The squire from country ridiculed for lack of manners and fashion sense
- Double entendre
- Repartee (witty remarks) and war of sexes

George Etherege

He is one of the earliest playwrights of Restoration comedy. His one of the first plays *The Comical Revenge, or, Love in a Tub* (1664) became the prototype of Comedy of Manners. His other plays include *She Would if She Could* (1668) and *The Man of Mode* (1676); the latter of which is the most famous.

- *The Man of Mode* is Etherege’s most the subtle comedy as it ridicules the foppery (excessive concern with clothes and fashion) of Sir Fopling Flutter along with the criticism of the values of its other characters.

William Wycherley

He is well known as the writer of *The Country Wife*, the obscenest and sexually intriguing play of the age.

- *The Country Wife*: The comedy is rampant with seduction, hypocrisy and double entendre. Its hero Horner is a womanizer who disguises as impotent to seduce the ladies of the town. It has a famous ‘china scene’ which is considered as the best example of double entendre.

William Congreve

His plays are best known for their richly drawn characters who acted out of social and emotional pressures. He subtly represented the hypocrisy of the society and

scrutinized the ways of the world. His major comedies are *The Old Bachelour* (1693), *The Double-Dealer* (1693), *Love for Love* (1695) and *The Way of the World* (1700).

- *The Old Bachelour*: Congreve’s first play tells the story of its protagonist Heartwell, an old bachelor, who pretends to be a woman-hater. He ends up falling in love trap of a woman named Silvia who is already a mistress of Vainlove.
- *Love for Love*: It is also a meta-theatre, ‘a theatre that is a comment on theatre’ as well as a comment upon a popular previous play ‘*Love for Money*’. It follows its extravagant hero Valentine’s reluctance to sign a bond offered by his father Sir Sampson Legend that would transfer his inheritance to his younger brother in return of enough money to pay off Valentine’s Debts. This causes distress to Valentine, only to be adjoined by the setting of his arranged marriage with a country girl. Also, the girl whom Valentine wishes to marry induces his father to propose her, reveling to do so only to get the bond in the end. The play was a huge success, outreaching the success of his best-known play, *The Way of the World*.
- *The Way of the World* premiered at the Lincoln’s Street Field theatre in 1700. Till date, it is considered as the finest example of Restoration comedy but wasn’t received well by the audience on its opening. The plot revolves around two lovers Mirabell and Millament who cleverly deceive Millament’s aunt Lady Wishfort into marrying her to Mirabell. It opens in the chocolate house as Mirabell and Fainall play cards. Mirabell with the help of his servant Waitworth tries to get the approval of Lady Wishfort to marry her niece. Lady Wishfort falls into the trap but Fainall with the help of his mistress reveals the truth and also blackmails Lady Wishfort. Mirabell saves the day by bringing out a contract that states that Mrs. Fainall’s property goes to Mirabell. This neutralizes the situation and Mirabell marries Millament and gets her dowry.

“

Why do we daily commit disagreeable and dangerous actions? To save that idol, reputation

One’s cruelty is one’s power; and then one parts with one’s cruelty, one parts with one’s power; and when one has parted with that, I fancy one’s old and ugly

How hard a thing ‘twould be to please you all. There are some critics so with spleen diseased, they scarcely come inclining to be pleased.

”

Aphra Behn

She is known as the first English woman to carve for herself a niche in the male-dominated area of writing and earn her living through that. Appointed as a spy in Antwerp by Charles II, she became a full-fledged writer after her return to London. She is acknowledged for her courage to write by Virginia Woolf in her essay *A Room of One's Own*.

- *The Rover* (1677): *The Rover* part 2 (1681) - Based on Thomas Killgrew's play *Thomaso or The Wanderer*, the plays with several plotlines deal with 'the amorous adventures of a group of Englishmen and women in Naples at Carnival time.'
- *The Dutch Lover* (1673)
- *The Emperor of the Moon* (1687)

John Vanbrugh

He is best known as a dramatist and an architect who designed Blenheim Palace and Castle Howard. His best-known Restoration comedies are listed below:

- *The Relapse or Virtue in danger* (1696) is a sequel of Colley Cibber's play *Love's Last Shift* that focuses upon the theme of a rake's succumbing to temptations and his wife's attempts to resist seduction. The play has many moral undertones and has a famous burlesque character *Sir Fopplington*.
- *The Provoked Wife* (1697) is a famous Restoration problem play that shows a virtuous wife's move towards infidelity, provoked by her husband's sour nature.

KEY POINTS

- Because of the profanity of these plays, the clergyman **Jeremy Collier** published the pamphlet entitled as '*Short View of Immortality and Profaneness of English Stage*' in 1698. In this, he criticized the plays for mocking religion and clergy and for their use of bad language and sexual subjects. As a result of the Pamphlet, many writers faced prosecution and any content mocking the religion was banned.
- However, this set back to the theatres was recovered by the masterpieces produced by later playwrights William Congreve, Sir John Vanbrugh, and George Farquhar.

Augustan Age and the Age of Johnson

Neo-Classicism can be defined 'as a philosophy of art and life that emphasizes order, balance and structure.' It is broadly divided into three major periods beginning from Restoration, spanning through Augustan age and ending with the Age

of Johnson. Augustan Age refers to the early eighteenth century, deriving its name from the King George I who referred to himself as Roman King 'Augustus'. The writers of the age tried to imitate the style of Roman and Greek writers. This age is marked as the beginning of the gentle middle class and reflects the middle-class concerns of morality and gentry. This period roughly begins with the reign of Queen Anne (1702–1714) and ends with the death of Jonathan Swift in 1745.

Characteristics of the Drama of This Age

- Due to the prevalence of satirist and essayists, Drama took backseat and prose and satire became major literary forms.
- Comedy of Manners came to decline and the focus shifted to 'highly genteel, didactic and vapid kind of play, which is known as sentimental comedy'.
- In these sentimental plays, tears took place of laughter.
- The setting became more and more melodramatic and distressing instead of intriguing.
- Most characters portrayed in these plays involved serious lovers, pathetic heroines, honest servants, rogues, gallants and witty damsels.
- The quality of the content of the plays in this age dropped down and the audience became less interested.

Major Writers of the Age

Oliver Goldsmith

Goldsmith was an Irish novelist, playwright and a prolific poet. His most important plays are listed below:

- *The Good-Natured Man* (1768)
- *She Stoops to Conquer* (1773): Subtitled as *Mistakes of a Night*, the plot surrounds the misunderstandings that occur on the night that leads to hilarious situations. Mr. Hardcastle decides to marry his daughter Kate to his friend's son Marlow and Mrs. Hardcastle desires to marry her son Tony Lumpkin to her ward Constance Neville who, in turn, is in love with Marlow's friend Hastings. Misunderstandings begin when Tony convinces Marlow and Hastings into believing Hardcastle's home into an Inn. Marlow cannot speak to women of high stature, therefore Kate stoops to the position of servant to make Marlow fall in love with her. Tony also connives plans to unite Hastings and Constance. Both the couples are united and all the misunderstandings are resolved.

Richard Sheridan

An Irish playwright and satirist, Sheridan, through his plays, tried to revive the declining comedy of manners. For a long time, he was the owner of London Theatre Royal at Drury

Lane. In 1787, in a speech delivered in House of Commons, he demanded the impeachment of Warren Hastings, the first Governor General of India.

- ***The Rivals* (1775)**: Premiered at Covent Garden, this first play by Sheridan failed to impress audience and actors were hit with things in the middle of the play. Set in Bath, the fashionable town of England, the play presents Lydia who reads the popular novels of the day and is thrilled by the idea of eloping with a poor soldier. The funniest character in the play is Mrs. Malaprop who misuses same sounding words. (Term *malapropism* was coined in reference to her character).
- ***The School for Scandals* (1777)**: Performed at Drury Lane Theatre, it presents Charles Surface a spendthrift but good person. His brother Joseph connives to inherit all the property of their uncle and has an affair with the young wife of a nobleman. The uncle, Sir Oliver Surface, comes to inspect the situation in disguise and tests both of them. The hypocrisy of Joseph is revealed and Charles inherits entire wealth and marries Maria, the ward of Lady Sneerwell, whose sole job is to spread scandalous rumours about other people.

Richard Steele

He is a well-known Irish politician and writer. He is best known as the co-founder of the magazine *The Spectator* along with Joseph Addison. He also served as the Governor of Drury Lane Theatre.

- ***The Conscious Lovers* (1723)**: His most popular plays, 'it departs from popular comedies of the day and impresses upon the audience the primacy of morality and manners over lewd jokes and licentious behaviour'.

Victorian Age

Beginning from 1837 with the crowning of Victoria as the Queen of England till the end of her rule in 1901, this age is marked by the last stages of monarchical rule. It is considered as the age of democracy; many reform bills were passed during this period (abolition of slavery, tolerance for Catholics) bringing many reforms in education and society. It is also considered as the age of industrial development and mechanical advancement that pushed people from all parts of country into cities in search of work and opportunities. Inventions of steam engine, boats, electricity, spinning looms altered the way of life.

Major Events of the Age

- **1832**: Reform Bill
- **1837**: Victoria became Queen

- **1854**: Crimean War (First war to be documented in daily newspaper by the *Times* journalist William Russell)
- **1857**: Indian Mutiny
- **1870**: Education Act made Education compulsory
- **1887**: Queen Victoria's Silver Jubilee
- **1901**: Edward VII Became King

Literary Characteristics of the Age

- All kinds of literature flourished in this age but it is still considered as the age of prose.
- Novels became the source of entertainment and drama took a backseat.
- The literature reflects a departure from romantic influence and artistic ideal (art for art sake) towards a tradition of moral purpose.
- The works, highly focused on realism, thrives to show the real picture of society with all its layers and problems
- Art and sciences made rapid advancements in the age and the writings of this era whereas prose or poetry reflected a sense of pessimism and gloominess.
- It is also the age of greatest essayists like Macaulay, Carlyle, Ruskin who defined the temperament of the age.

Major Dramatists

Oscar Wilde

He produced many famous Comedy of Manners.

- ***Lady Windermere's Fan (In 4 Acts)***: Lady Windermere, a young married woman, is informed that her husband is passing on large amounts of sum to a woman named Mrs. Erlynne, with whom he is alleged to have an affair. She goes to Lord Darlington for support and he proposes her and asks her to elope with him. It is revealed to the audience that Mrs. Erlynne is Lady Windermere's mother. Mrs. Erlynne, on finding the note of her elopement, hides it and convinces her to not commit the same mistake that she had done in the past. She saves Lady Windermere from disgrace, but doesn't reveal her identity and marries Lord Augustus.
- ***Salome***: In one act, it tells the Biblical story in which Salome, the stepdaughter of tetrarch Herod, asks for the head of John the Baptist on a silver platter in return of pleasing Herod with her dance, also known as the *dance of seven veils*. Despite being written in French, the play was banned by Lord Chamberlain.
- ***A Woman of No Importance* (1893)**: A satire on upper class English society, this play is presents the double standards of Victorian society in which women were treated more harshly for indiscretions than men.
- ***An Ideal Husband* (1895)**: Considered as one of Wilde's masterpieces, this play portrays the subject of political

corruption and the hypocrisy of conducting differently in public and private spheres.

- ***The Importance of Being Earnest, A Trivial Comedy for Serious People (1895)***: A criticism of English upper class and their trivial concerns. It raises questions about marriage as an institution and the qualifications that are needed for someone to choose a life partner. After this play, Wilde was caught up in a feud in which he was dragged to court for his homosexuality.

J. M. Synge

His plays are based in the Aran Islands of Ireland, giving the plays a local texture.

- ***Riders to the Sea***: Performed in 1904, this one-act tragedy showcases the fragility of human beings in front of fate and nature. Sea in this play has relentless powers against which people struggle hopelessly.
- ***The Playboy of the Western World (1907)***: A three-act play premiered in Abbey theatre, this play presents Christy Mahon who is lauded for the story about murdering his father rather than being criticized for the heinous deed he has committed.

Modern Age

Drama in the previous centuries has been on the stage of decline till the Modern age. With the onset of Modern age, various writers started experimenting with the themes and techniques in drama and public accepted it with open arms. The theme that is prominent in Modern Drama is the sense of Alienation. A kind of disconnection captured people's life as the world progressed towards materialism.

Dramas in Modern Age

Realism

Popularized by Norwegian playwright Henrik Ibsen, realism in drama helped uncover the intricate realities of social life. Many 20th century dramatists like G. B. Shaw and Galsworthy mastered the technique, presenting the everyday realities that lies beneath the happy surface. The struggles in marriage, relationships, politics, administration, class difference and war. Ibsen's *A Doll's House* and G. B. Shaw's *Arms and the Men* are finest examples of realistic dramas. Ibsen's English version of play *Ghosts* performed in 1891 was described as 'an open sewer' because of the subject of Syphilis.

Poetic Drama

Over the last few decades, there was a huge decline in poetic dramas. Drama in prose replaced poetic dramas after 17th century. The movements like Naturalism and Realism set poetic dramas totally in back seat as prose became the perfect

style to portray the reality of life and society. Realizing the need to turn the focus from reality to imagination and remote themes marked a return of poetic drama. Writers began portraying stories that were imaginative and set in distinct place and time. Poetic became popular with the works of T. S. Eliot and Christopher Fry. Later, two collaborations between W. H. Auden and Christopher Isherwood like *The Dong Beneath the Skin* and *The Ascent of F6: A Tragedy in Two Acts*.

Irish Drama

The 20th century is considered as the period of Renaissance on the Irish literary scene. Writers like W. B. Yeats, J. M. Synge, Lady Gregory tried to portray the Irish scene in their works. The **Abbey Theatre**, also known as the **National Theatre of Ireland**, in Dublin, Ireland was closely associated with the writers of the Irish Literary Revival. It served as home to leading Irish playwrights, including William Butler Yeats, Lady Gregory, Seán O'Casey, and John Millington Synge.

Kitchen-Sink Drama

The term 'Kitchen Sink' is derived from an expressionist painting by John Bratby presenting an image of a kitchen sink. It refers to the drama that presented characters who are angry, poor and disillusioned with reality. The play often takes place within the domestic setting. Though the style of drama was popularized in 1960s by writers like Arnold Wesker and Shelagh Delaney, the subject was taken up by writers very early in the age of realistic modern drama.

Major Dramatists

Henrik Ibsen

Ibsen was a Norwegian playwright who changed the course of drama in the History of Drama. He revolutionized theatrical experience and is therefore considered as the Father of Modern Drama. At the point when drama was receiving serious setback, he brought vigour to it by introducing subjects that deserve serious attention in society. He wrote under the pseudonym 'Brynjolf Bjarme'. He produced a number of dramas, which he identified as 'drama of ideas'.

His Major Plays

- ***A Doll's House (1879)***: A play about women when they had little agency in society and were totally dependent on man for existence. The marital roles assigned to women in patriarchal society makes the heroine Nora ponder over her relationship with her husband and the kind of oppression she faces in it.
- ***Ghosts (1881)***: This play takes up the much-avoided subjects of incest, venereal disease and religion and treats them scathingly. Despite Helen Alving's careful raising of

her son Oswald, he inherits Syphilis from his father and falls in love with his half-sister. In order to avoid the painful stages of syphilis, he asks her to give him the overdose of morphine. The mother faces the existential question whether to fulfill his son's wish or not.

- ***An Enemy of People* (1882)**: Amidst corruption and debauchery, Dr Thomas Stockmann, the medical officer in Southern Norway, decides to speak the truth about the contamination of spa water. His voice gets suppressed beneath the political power and he is faced with severe consequences for speaking the truth.
- ***The Wild Duck* (1884)**: A masterpiece in the genre of tragicomedy, this play tells the story of Gregers Werle who, after his return from exile, is reunited with his friend Hjalmar Ekdal and learns harsh realities about Ekdal's apparently happy home. It is considered as Ibsen's most critically acclaimed play.
- ***Hedda Gabler* (1890)**: A play that focuses on psychological conflicts, Hedda Gabler presents the difficult situation of its eponymous heroine. She is a daughter of a general and suffers in an unhappy and unbearable marriage that she despises. She ends up shooting herself in the head. Gabler is her maiden name and Ibsen admitted giving her a personality that makes her a father's daughter and not a husband's wife.

George Bernard Shaw

Shaw was a celebrated Irish dramatist and literary critic. He is the only writer in history who is both accorded with titles of Oscar and Nobel prize. He was an ample supporter of Henry Ibsen's dramatic style of realism. His plays have been divided into two categories- *pleasant and unpleasant* – depending on the range of topics he picked.

His Major Plays

- ***Mrs. Warren's Profession* (1893)**: This is a problem play that provides a social commentary on the immoral profession of prostitution. It revolves around Mrs. Warren, a brothel proprietor, who was previously a prostitute herself and her coming to terms with her disapproving daughter.
- ***Arm's and the Man* (1894)**: The title of the play is taken from the opening lines of Virgil's Aeneid. It deals with the futility of war and the hypocritical notions of honor in a comic manner. Its hero is famous as a chocolate-cream hero who keep chocolates in his ammunition pouch due to practical reasons.
- ***Candida* (1898)**: Clergyman James Morell's wife Candida is wooed by poet Eugene Marchbanks who believe that such a charming woman like Candida deserves a much better than the dull life in the household.

She ends up choosing her husband who according to her is 'weaker of the two'.

- ***Major Barbara* (1905)**: Daughter of a rich ammunition maker, Barbara, helps the poor as a major in the Salvation army in London. She refuses to take any financial help from her father because she believes his money is tainted. The father argues that his money can solve the problems of poverty and hunger.
- ***The Doctor's Dilemma* (1906)**: This is a problem play that showcases the conflict aroused due to limited medical resources in the time of crisis and who deserves to be treated on priority.
- ***Pygmalion* (1912–13)**: Henry Higgins, a phonetics professor, decides to completely alter the lifestyle of flower girl Eliza Doolittle and make her enter the high-class society as a duchess. He becomes successful in altering Eliza's manners and turns her into a genteel woman. But this affects Eliza's conscious and now she can neither return back to her previous life selling flowers on streets nor does she have enough support to continue living as an upper-class woman. This conflict angers her and she blames Higgins for her situation. This play has an unconventional ending.
- ***Heartbreak House – A Fantasia in the Russian Manner on English Themes***: Based on Anton Chekov's Cherry Orchard, this play offers social commentary on typical Shavian themes of social theory and sexual conflict with the background of World War I.

John Galsworthy

Best known for his work of fiction; the saga of an upper-class family series known as the Forsyte novels. They include—*The Man of Property, Indian Summer of a Forsyte, In Chancery, Awakening, To Let*. He was also a successful dramatist who portrayed difficult real-life issues related to class differentiation, prison life, labor rights, etc. His most famous plays are listed below:

- ***The Silver Box* (1906)**: First play by Galsworthy, The Silver Box is a comedy in which the disappearance of a silver box of cigarettes leads to a comparison between a politician's son and the son of an unemployed man. It leads to uncovering of several class and social issues.
- ***Strife* (1909)**: A three-act drama, Strife portrays the situation where labor of a factory goes on an unofficial strike to get a matter resolved that is causing problems among the families of the workers.
- ***Justice* (1910)**: William Falder, a young clerk, is planning to elope with his sweetheart Ruth who is in an abusive relationship. But he alters a cheque of 9 pound to 90 and is caught and sent behind the bars for 3 years.

On his return, he finds that Ruth has been able to survive by selling her body and police comes to arrest him because he failed to report to the authorities as a ticket-of-leave man. Unable to deal with situation, he commits suicide by jumping out of the window. This play raises serious question on the nature of justice. Winston Churchill attended one of its performances.

- *Loyalties* (1922)

Harley Granville Baker

A well-known theatre director, Baker is best known for his prefaces written to twelve of Shakespeare's plays. His plays present political content.

- *The Madras House* (1910)
- *The Voyage of Inheritance* (1905)
- *Waste* (1907): This play got banned

Sean O'Casey

Major 20th century Irish playwright, Casey is best known for the three major plays known as Dublin trilogy. They premiered at Abbey Theatre.

- ***The Shadow of Gunman* (1923):** A tragicomedy premiered at Abbey theatre, this play deals with the confusion caused by mistaken identity of a tenant who is thought to be an IRA assassin. In the background, there is Irish war of Independence going on.
- ***Juno and the Paycock* (1924):** Set in the tenements of Dublin during the Irish war of Independence, this play narrates the struggle of Boyle family. Among the four members, only the mother (Mary) earns bread and butter who is the Juno in the play. The play deals with the impact of Irish civil war on the lives of lower-class people in Dublin.

“

I ofen looked up at the sky an' assed meself the question – what is the moon, what is the stars?'
– Captain Boyle, Act I

'Th' whole worl's in a terrible state o' chassis'
– Captain Boyle, Act III, The Final line of the play.

'it's nearly time we had a little less respect for the dead, an' a little more regard for the living.'
– Juno Boyle, Act II

'It doesn't matter what you say, ma – a principle's a principle.'
– Mary Boyle speaking about the strike.

”

- *The Plough and the Stars* (1926): A tragicomedy in 4 acts, this play aroused riots in Ireland as it was accused to defame the Irish patriots.

D. H. Lawrence

Lawrence is best known for his poetry and novels but also produced a number of plays that reinforced the realistic setting and identities. They are the early examples of 'kitchen-sink' dramas when the genre wasn't developed enough. They are all based in Nottinghamshire.

- ***A Collier's Friday Night* (1909):** Set in the mining town, this play presents Mrs. Lamberts struggles with her drunkard husband who works at mining field and her relation with her son Ernest, who shares moments of quiet intimacy with each other between all the tussle in the family.
- ***The Daughter-in-law* (1912)**
- ***The Widowing of Mrs Holroyd* (1914):** A dramatization of Lawrence's short story *Odour of Chrysanthemums*, it tells the story of Mrs Holroyd who despises her drunkard husband who regularly beats her. She wishes him dead and he dies. Later, she ponders over their relationship but it's too late.
- ***David* (1926):** It is powerful drama based on the biblical story of David.

W. Somerset Maugham

His plays presented middle-class attitude towards the love and money; the two aspects that matter the most.

- ***The Circle* (1921):** It is about a woman who thinks about leaving her husband for another man and therefore goes to an elderly person to seek advice.
- ***The Constant Wife* (1926):** It provides a commentary on marriage and infidelity. A woman on the public acknowledgement of her husband's affair takes it as an opportunity to start her new life.

Noel Coward

He revived the comedy of manners and produced the musical dramas, composing hundreds of songs. His major works are listed below.

- ***Hay Fever*:** It is a farce that deals with four eccentric characters of a family who invite guests to spend the weekend.
- ***Private Lives* (1930):** It is about a divorced couple who goes on honeymoon with their respective new spouses, but realize that they still have feelings for each other.
- ***Design for Living* (1933)**
- ***Blithe Spirit* (1941)**

J.B. Priestley

Priestley was an English novelist, playwright, screenwriter, broadcaster and a social critic. His novel, *The Good Companions*, is his best work of fiction and was awarded James Tail Memorial Award. Underlying three of the four plays deals with the theme of time.

- *Dangerous Corner* (1932)
- *Time and the Conways* (1937)
- *I Have Been Here Before* (1937)
- *An Inspector Calls* (1946)

Christopher Fry

Born as Arthur Hammond Harris, Christopher Fry produced his major plays in the 40s and the 50s. He helped in reviving the poetic drama.

- *A Phoenix too Frequent* (1946)
- *The Lady's Not for Burning* (1949): Set in the middle ages, this play deals with a weary soldier who is hopeless of life and desires to die and an accused witch who desires to live.
- *Venus Observed* (1950)
- *A Sleep of Prisoners* (1951)

T. S. Eliot

A brilliant modern poet who changed the course of English poetry by portraying the themes of barrenness and alienation in the modern materialistic world. He is also known for his works of literary criticism and the poetic plays he produced. He hailed the 17th century poetic dramas in his critical essays that had a huge impact on literature. He received Nobel prize in the year 1948 for the great works he produced. His major plays that were written in poetic style are-

- *Sweeney Agonistes* (1926): It was T. S. Eliot's first attempt at writing a poetic drama.
- *Murder in Cathedral* (1935): Divided into 2 parts, this play presents the last days of Archbishop Thomas Becket and his slow drift toward martyrdom. Beginning with Chorus and the return of Becket, the play reflects the psychological conflict whose choice to become a martyr is also an act of selfishness. The king sends tempters four times who offers him physical safety, riches, power, fame and finally the glory of martyrdom. According to him, the last temptation is the toughest to resist. The Interlude is the sermon delivered by him. The knights arrive and kill him.
- *The Family Reunion* (1939): Written in blank verse, this is a tragedy of revenge.
- *The Cocktail Party* (1949): It focuses on the troubled married life of a couple who are able to resolve it because

of the intervention of a stranger and go on to live a settled life.

- *The Confidential Clerk* (1953)
- *The Elder Statesman* (1958)

Contemporary Drama

After the domination of well-made plays until the 1950s that made a point by touching on different problems of society despite of censorship. With the end of World War II in 1945, Europe completely transformed. A sense of alienation and hopelessness set among people. Lack of employment, destruction of families and frustration with the system wholly changed people's perspective towards life. Modernist movements like *Cubism*, *Surrealism*, *Futurism* and *Dadaism* inspired drama writers to be more spontaneous in presenting the in-depth realities of human existence that realist forms failed to portray. This gave birth to different new forms of theatres.

Epic Theatre

Bertolt Brecht began writing plays in 1920s, but they didn't get recognised in the West until the mid-20th century when people began rejecting the Stanislavsky-oriented realism and the presentation of Well-made plays on stage. Epic theatre is based on the theories and practices of developed by Brecht in the twenties. 'Epic theatre, German *episches Theater*, was a form of didactic drama presenting a series of loosely connected scenes that avoid illusion and often interrupt the storyline to address the audience directly with analysis, argument, or documentation.'

It follows the episodic structure and didactic style of Expressionist drama directed by Erwin Piscator. In these plays, Brecht makes use of 'alienation effect' to dissuade audience from empathizing with characters and focus objectively on the action and argument and draw conclusion. This theatre also registers Chinese theatre influence as the character kept a distance between themselves and the characters they impersonated on stage.

Characteristics

- Characters must play the role to make a mark that they are just playing roles and not representing reality.
- Regular interruptions and announcements in the play to summarize the action.
- Use of comedy to distance audience from emotional aspects
- Use of music and songs in the play
- In the background, use of non-realistic and simple set designs.

Theatre of Cruelty

Antonin Artaud was associated with Surrealism and avant-garde theatre. His eventual depart from Surrealism made him develop the Theatre of Cruelty and published its theories in the work called *Theatre and its Double*. He removed the barrier between the performers and the audience. He made use of over-the-size props, lightening effect, groans, screams and verbal incantations to strike the audience's emotions and senses with an array of technical effects in order to make them face the unreal, ugly and grotesque pain. The whole idea of the theatre of cruelty was to leave a lasting impact on the psychology of audience.

Angry Young Man

Angry Young Man is a term used to classify a group of playwrights and novelists who achieved prominence in the 1950s. This is the generation of writers who, as per the British media of the times, were characterized by a disillusionment with traditional British society. The term was coined by Royal Theatre of Britain in order to promote John Osborne's play *Look Back in Anger*. The major novelists who were associated with the Movement are Kingsley Amis and John Osborne among others.

Major Writers of the Age

Bertolt Brecht (1898-1956)

Born in 1898, Brecht inspired by Marxist ideals developed the anti-Aristotelian form of theatre that helped in revolutionizing the 20th century theatre. He stood in opposition to the Nazi ideology. His first play was *Baal* produced in 1922. His major plays are listed below.

- ***The Threepenny Opera***: This is a musical play based on John Gay's English Ballad opera titled as *The Beggar's Opera*. It was first performed in Germany in 1928 and in England in 1956.
- ***Life of Galileo***: In 17th century, Galileo, an eminent scientist due to shortage of money, makes a replica of telescope and observes planets and moon, confirming the theory of Copernicus. Due to his unorthodox studies, his daughter's engagement breaks off; he is interrogated in Vatican and he surrenders under the pressure. He ends up under house arrest and his pupil Andrea smuggles his teachings out of Italy.
- ***Mother Courage and Her Children***: The play is set in 17th century Europe with Thirty years of war in background. Anna Fierling, who is nicknamed as 'Mother Courage', sells provisions on her cart to the soldiers. During the course of the play, she loses all her three

children—Eiliff, Swiss Cheese and Kattrin—in the war, but continues to sell things despite of the grief.

- ***The Good Person of Szechwan***: The play is about a Chinese prostitute ShenTeh who due to the cruelty of her neighbors is forced to impersonate her non-existent brother Shui Ta. Her goodness is tested by Gods. The play makes use of the technique of 'deus ex machina'.
- ***The Caucasian Chalk Circle***: This is an example of Epic Theatre and tells a story about a girl who saves a baby and raises him better than his real parents. This play uses the technique of play-within-play and is set during the World War II in Soviet Russia.
- ***The Resistible Rise of Arturo Ui***: This play makes use of a fictional Chicago mobster in the 1930s to satirize the rule of Adolf Hitler in Nazi Germany.

John Arden

Most significant playwright of the 50s and 60s England. He was a Marxist playwright and inspired by Bertolt Brecht's theatre style. His major plays are listed below.

- *Live Like Pigs*
- *The Happy Haven*
- *Serjeant Musgrave's Dance*

Arnold Wesker

He is considered as a prominent playwright who wrote notable dramas during the World War II. He has shown the working class and their day-to-day struggles. He looks for the return of 19th century Socialism. The below mentioned three plays are famously termed as 'The Wesker Trilogy'. The trilogy describes the experiences of East Ends Jewish people and their disillusionment with their identities.

- Chicken Soup with Barley
- Roots
- I'm Talking About Jerusalem

His other plays are given below.

1. ***Chips with Everything***: This is a culmination of satire, comedy and allegory.
2. ***Shylock***: This play tells about the friendship between Antonio and Shylock bound by the love for books.

John Clifford Mortimer (1923–2009)

A barrister and a dramatist, Mortimer is best known as the playwright of *Rumpole of the Bailey* plays. He wrote full-length comedies in which he focused on the depth of the character and the subtle difference they faced. In the first two plays listed below, he takes a sympathetic presentation of the neglected and powerless people of society. His major works are listed below.

- *In the Wrong Side of the Park*
- *Two Stars for Comfort*
- *Collaboration*
- *The Bells of the Hell*

Edward Bond (1935)

Edward Bond is a magnificent playwright and screenwriter. He is best known for the portrayal of violence and reality in its crudest form. His play *Saved* became an important reason in the abolition of censorship of Lord Chamberlain in 1968. His play *The Morning Walk* became the last play to be banned by Lord Chamberlain.

- ***Saved* (1961):** This is the first play by Bond and is set in 1960's London. The play is an exploration of the dehumanization effect of industrial revolution on the working class people of Southern London. The play had some really shocking violent scenes, including the murder of a bastard baby in a pram. It was classified by critics as a filthy and unfunny drama.
- ***Lear* (1971):** This play is both an adaption of Shakespeare's play *King Lear* and a commentary on the original play. It is considered as one of the most violent dramas ever staged.
- ***Bingo* (1973):** This play centers Shakespeare in his old age who protects his own landholdings by signing a contract and agreeing to not speak a word against enclosure of lands that adversely affected local peasants.
- ***Narrow Road to the Deep North* (1968):** A satire on British empire, this play is a 'political parable set in Japan in the Edo period'.

John Osborne (1929–1994)

Born in 1956, Osborne was associated with Angry Young Man movement. He presented the disillusionment of young middle-class people of England with the whole political environment and lack of opportunities.

- ***Look Back in Anger:*** A realistic drama set in English midlands in a one room apartment, this play takes the important themes of 'class system, misogyny and marriage'. Jimmy Porter, a working-class man, is married to an upper-middle-class woman named Alison. Though he has received education, but this has not opened the portals of opportunities for him and he is stuck in his frustrating state threatened by traditional powers.
- ***The Entertainer:*** This play is about an angry middle-aged man, Archie, who represented the mood of entire nation.

Shelagh Delaney (1939–2011)

Shelagh Delaney began writing *A Taste of Honey* as a work of fiction but that changed it into a play with the view of

revolutionizing British theatre. This is her first drama that she wrote at the age of 19 in the year 1958.

- ***A Taste of Honey* (1958):** This is a kitchen-sink drama because it addresses the domestic issues that have not been confronted by previous writers. It tells story of Helen and her daughter Jo. Helen is a crude woman and has an affair with a man younger than herself. Jo is in relationship with a black sailor named Jimmy who leaves her after impregnating her. Geoffrey, a homosexual, takes the role of surrogate father and lets Jo a home. But Helen's return jeopardizes Jo's future perspectives. This play raises severe questions on the issues of class, race, gender and homosexuality.

Robert Bolt

A prolific playwright and two times winner of Oscar for screenplay of *Lawrence of Arabia* and *Doctor Zhivago*.

- ***A Man for All seasons* (1960):** This play is based on the conflict between Sir Thomas More, who was an ample politician in the court of Henry VII and Henry VIII over the break from Roman Church.

Joe Orton

Joe Orton was a prolific post-modern playwright who had a very short but significant writing career. He produced few scandalous black comedies that entertained and shocked his audiences. He was murdered at the age of 34 in 1967.

- ***Loot* (1965):** This play, divided into two acts, follows the fate and fortunes of two thieves, Hal and Dennis. Through the play, Orton satirizes Roman Catholic Church social take towards death and the police as an integrated institution.
- ***Entertaining Mr. Sloane* (1963):** This is a farcical play that is set in on the edge of a dump of trash. Mr. Sloane, who is looking for a place to board, is a psychopath who is indulged in into sexual liaisons by the land lady and her brother.
- *What the Butler Saw*

Branden Behan

Behan was an Irish republican, poet, novelist and a playwright who produced works both in English and Irish. He wrote an autobiographical novel called *Brostal Boy*.

- ***The Quare Fellow* (1954):** This is Branden Behan's first play and the 'Quare' word in the title is 'queer'. The plays titular hero is actually an anti-hero who is never seen in the entire course of play, but is left to die for an unknown crime. The play is set in Mountjoy Prison in Dublin.

- *The Hostage* (1958): This play is loosely based on Behan's Irish play *An Giall* and follows the events till the execution of an 18-year-old IRA member in a prison.

Alan Ayckbourn (1939)

Alan Ayckbourn, born in 1939, is one of most important writers in the contemporary times. He has written many critically acclaimed full-length plays. His best plays focus on 'marriage in the British Middle class'.

- *The Norman Conquests Trilogy* (1973): This play surrounds six characters over a weekend in different parts of the household. This play has a very small premise and the same event takes place over the course of the trilogy. It presents several questions on marriage and relationships.
- *Season's Greetings* (1980): It is a black farcical comedy that presents all nine adult characters on a Christmas eve in an average English suburban. It presents characters of a dysfunctional family.
- *Absurd Person Singular* (1972): Divided into three acts, this play presents three couples, respectively, on the Christmas eve.

David Hare (1947)

David Hare is a prolific screen writer, playwright and director. He wrote screenplay for Michael Cunningham's novel *The Hours* and received Academy award for that.

- *Skylight* (1997)
- *Racing Demon* (1990): This play is part of trio of play and sheds light upon the Church of England and issues of gay ordination and role of religion in determining the lives of people.

- *Amy's View* (1997): This play takes place in a span of 16 years between 1979 to 1995 and takes into consideration the argument about traditional theatre and other media arts.

Caryl Churchill

Caryl Churchill is known as one of the most prolific playwrights of the contemporary times. She is best known for her portrayal of exploitation of power, for her use of non-naturalistic techniques and for her study of sexual politics and feminist themes through her characters.

- *Cloud 9* (1979): A play in 2 Acts, *Cloud 9*'s first part is set during Victorian era in the British colony of Africa. There are a number of characters who show the power structures that governs lives of men and women and people of different races. The second act opens after a span of 25 years and most of the characters reappear. The play is well-known for its obscene language and bold representation of issues.
- *Top Girls* (1982): This play surrounds a highly career-driven woman named Marlene and the choices she made in life to fulfill her ambitions. The play sheds light over the conflicts that women face pertaining to her roles in modern society. Torn between family and career, she is visited by historical characters whose stories parallels conflicts of contemporary women.
- *Serious Money* (1987): Considered as Churchill's finest plays along with *Cloud 9* and *Top Girls*, this play satirizes the subject of stock market and was largely written in rhyming couplets.



READ AND RECALL

- Who said that Shakespeare in his comedies has only heroines and no heroes?
 - Ben Jonson
 - John Ruskin
 - Thomas Carlyle
 - Coleridge
- Hamlet and his Problems* is an essay written by _____.
 - Harold Bloom
 - Yvor Winters
 - T. S. Eliot
 - Greenblatt
- Which character from Shakespeare is the embodiment of 'motiveless malignity' according to Coleridge?
 - Edmund
 - Iago
 - Falstaff
 - Macbeth
- First Folio, a collection of Shakespeare's 36 plays, was put together in 1623 by
 - Ben Johnson and King James I
 - Henry Condell and John Heminge
 - John Donne
 - Francis Bacon
- Which character of Shakespeare was Queen Elizabeth I's favourite one?
 - Touchstone
 - Hamlet
 - Portia
 - Falstaff
- On Queen Elizabeth's wish Shakespeare wrote a play. It was
 - The Merry Wives of Windsor*
 - The Merchant of Venice*
 - Twelfth Night*
 - As You Like It*
- Which of the following is not a problem play?
 - All's Well That End's Well*
 - Measure for Measure*
 - Timon of Athens*
 - Troilus and Cressida*
- Who says these lines 'When we are born, we cry that we are come to this great stage of fools'?
 - King Lear
 - Hamlet
 - Touchstone
 - Shylock
- Which dramatist added stage directions and indications of scene locations to Shakespeare's plays?
 - John Dryden
 - Nicholas Rowe
 - Ben Johnson
 - William Congreve
- Which play has been classified Shakespeare's 'farewell to mirth'?
 - As You Like It*
 - Much Ado About Nothing*
 - Twelfth Night*
 - Hamlet*
- In a verse eulogy prefixed to the First Folio, a writer famously wrote that William Shakespeare had '**small Latin and less Greek.**' Name the writer.
 - John Dryden
 - Ben Johnson
 - Francis Bacon
 - George Chapman
- Which play by Shakespeare is referred as 'Scottish play'?
 - Hamlet*
 - King Lear*
 - Macbeth*
 - Measure for Measure*
- Shakespeare derives his plays' plot from various sources. Select the incorrect one.
 - Holinshed's *Chronicles*
 - Giovanni Boccaccio's *Decameron*
 - Plutarch's *Lives*
 - Dante's *Divine Comedy*
- The Family Shakespeare*, a censored version of his collection of plays devoid of indelicate expressions, was authored by
 - E. T. A. Hoffmann
 - P. B. Shelly
 - John Clare
 - Thomas Bowdler
- Who wrote *The History of King Lear*, an adaption of King Lear, and gave it a happy ending?
 - Nicholas Rowe
 - Nahum Tate
 - Aphra Behn
 - John Dryden
- 'Shakespeare was the Homer, or father of our dramatic poets; Johnson was the Virgil, the pattern of elaborate writing; I admire him, but I love Shakespeare.' Who said that?
 - Coleridge in *Biographia Literaria*
 - T. S. Eliot in *Hamlet and His Problems*
 - John Dryden in *Essay of Dramatic Poesy*
 - E. M. W. Tillyard in *The Elizabethan World Picture*
- Shakespeare played the role of _____ in Johnson's play *Everyman in His Humour*
 - Knowell
 - Volpone
 - Edward
 - Brainworm

18. Which has been considered as the model for a perfect play by John Dryden in his work *Essay of Dramatic Poesy*?
- Volpone
 - The Alchemist
 - The Duchess of Malfi
 - Epicoene or The Silent Woman
19. T. S. Eliot directly took the title of a 17th century play in his poem *The Wasteland*
- Women Beware Women*
 - A Game of Chess*
 - The White Devil*
 - A King and No King*
20. To whom does Celia in the play *Volpone* toss her handkerchief?
- Scoto Mantua disguised as Volpone
 - Mosca disguised as Scoto Mantua
 - Volpone disguised as Mosca
 - Mosca disguised as Scoto Mantua
21. At the end of the play *Volpone*, which character is punished to be rowed around the Grand Canal with donkey's ears on his head, then have his eyes beaten out with stinking fish, bruised fruit, and rotten eggs?
- Mosca
 - Corvino
 - Sir Politic Would-be
 - Volpone
22. In the beginning of *The Knight of the Burning Pestle*, a play is being performed. Which play is it?
- The Shoemaker's Holiday*
 - The Baron of Ibelin*
 - Lady of Lancaster*
 - The London Merchant*
23. What causes the duchess in *The Duchess of Malfi* to go into labor?
- Apricots
 - Poison
 - Stress
 - A Witch's spell
24. Who tells the duchess that 'Wisdom begins at the end: remember it'?
- The Executioner
 - Bosola
 - Cardinal
 - Ferdinand
25. In which masque by Ben Johnson did King James play the title role?
- Masque of Beauty
 - The Masque of Queens
 - Oberon, the Faery Prince
 - The Satyr
26. The Royal Society of London for the Promotion of Natural Knowledge was formed in
- 14 December 1668
 - 28 November 1660
 - 17 May 1670
 - 10 March 1670
27. What is the significance of the day on which the play *All for Love* takes place?
- Cleopatra's birthday
 - Caesar's birthday
 - Antony's Wedding Anniversary
 - Antony's birthday
28. The prologue in the play *The Country Wife* is spoken by which character?
- Horner
 - Jack Pinchwife
 - Sir Jasper Fidget
 - Mr. Harcourt
29. Who delivers the prologue in the play *The Way of the World*?
- Mirabell
 - The actor playing Mrs. Millament
 - The actor playing Mirabell
 - Ms. Millament
30. The play *The Way of the World* is dedicated to
- Charles II
 - Ralph, Earl of Montague
 - Shakespeare
 - Romeo, Earl of Montague
31. The Commendatory verses in the play *The Way of the World* were written by
- Ricky Iron
 - Rich Cooper
 - Dick Bismuth
 - Richard Steele
32. The epilogue in the play *The Way of the World* is spoken by
- Actress playing Millament
 - Actress playing Lady Wishfort
 - Mrs. Fainall
 - Mirabell
33. The famous Restoration actress who 'forc'd Tears from the Eyes of her Auditory' with her performance was
- Nell Gwynn
 - Anne Bracegirdle
 - Elizabeth Barry
 - Susanna Verbruggen
34. Select the writer who was **not** part of the famous KIT-CAT club.
- William Congreve
 - Joseph Addison
 - John Vanbrugh
 - Nahum Tate
35. Who coined the term She-Tragedies?
- Nahum Tate
 - Thomas Otway
 - John Dryden
 - Nicholas Rowe

36. What does Sheridan say in the first prologue in *The Rivals*?
- He apologizes for his inexperience
 - He tells his audience that the play is the best play ever written
 - He gives credit to his wife for writing most of it
 - He says the play is a political allegory.
37. What is Bath known for?
- Its medicinal springs
 - Its beer
 - Its bawdy brothels
 - Its theatre
38. What disease does Anthony suffer from in *The Rivals*?
- Rheumatism
 - Gout
 - Shingles
 - Narcolepsy
39. Who recites the play's prologue?
- Tony Lumpkin
 - Marlow
 - Kate Hardcastle
 - Mr. Woodward
40. Where does Tony drink with friends?
- In his bedroom
 - The marked laugh
 - The three pigeons
 - In the garden
41. What warning does Hardcastle give his servants?
- Not to act too formally
 - Not to laugh at his stories
 - Not to feed the guests duck
 - Not to appear too regularly
42. In which year was Lord Chamberlain appointed as an official licenser of plays and regulated restrictions on drama?
- 1737
 - 1760
 - 1750
 - 1757
43. Which of the following reforms were NOT achieved during the Victorian Era?
- Public Education
 - Women's right to vote
 - Better working conditions
 - Less child labor
44. Oscar Wilde is certainly famous for his epigrams, such as 'We are all in the gutter, but some of us are looking at the stars' and 'I can resist everything except temptation'. In which of Wilde's plays would you find these two quotations?
- Mrs. Warren's Profession
 - An Ideal Husband
 - Lady Windermere's Fan
 - A Woman of No Importance
45. Victoria acquired what title in 1876?
- Empress of India
 - Queen of Ireland
 - Empress of Africa
 - Mrs. Brown
46. Where was the Great Exhibition of 1851 housed?
- Buckingham Palace
 - Osborne House
 - Windsor Castle
 - Crystal Palace
47. The Second and Third Reform Bills were concerned primarily with what issue?
- Extension of voting rights
 - Limiting the power of the monarchy
 - Simplifying the Church of England's liturgical rites
 - Abolishing the patronage system in the Army
48. Where did old Mr. Thomas Cardew find Jack as a baby?
- In a cloakroom at a railway station
 - Shropshire
 - A foundling hospital
 - The British Museum
49. What does Jack call Lady Bracknell behind her back?
- A Gorgon
 - An organ
 - A Liberal Unionist
 - A Bunburyist
50. What do Pegeen and her father do for a living in *The Playboy of the Western World*?
- Run a Grocery
 - Run an Alehouse
 - Tailor Suits
 - Clean Houses
51. In the *Playboy of the Western World*, what did Christy strike his father with?
- a pickaxe
 - a scythe
 - a desktop computer
 - a loy
52. The priest in the play *Riders to the Sea* is always described as
- brilliant
 - young
 - kind
 - quiet
53. In Brecht's *The Resistible Rise of Arturo Ui* – an anti-fascist parable starring Chicago gangsters – a trust named after which vegetable plays a prominent role?
- Broccoli
 - Cauliflower
 - Broad bean
 - Artichoke
54. Brecht's *Der gute Mensch von Sezuan* (often translated as 'The Good Person of Szechwan') originally went under which title?
- Die Ware Liebe (Product Love)
 - Die Ware Leben (Product Life)
 - Der gute Mensch von Birmingham (The Good Person of Birmingham)
 - Der gute Mensch von Berlin (The Good Person of Berlin)

55. Verfremdungseffekt is an integral aspect of Brechtian theatre. How would you translate this German term?
 (a) Alienation-effect (b) Audience-effect
 (c) Special-effect (d) Equality-effect
56. Who wrote in The Observer in 1965 that 'Saved is not for children but it is for grownups and the grownups of this country should have the courage to look at it'?
 (a) Kenneth Tynan
 (b) Laurence Olivier
 (c) The Lord Chamberlain
 (d) Harold Pinter
57. With which famous woman does Queen Victoria have a lesbian affair in Bond's surreal 1967 play *Early Morning*?
 (a) Florence Nightingale (b) George Eliot
 (c) Emmeline Pankhurst (d) Maria Edgeworth
58. What are the names of Cordelia's two elder sisters in Bond's adaptation of Shakespeare, *Lear*?
 (a) Goneril and Regan
 (b) Bodice and Fontanelle
 (c) Rosencrantz and Guildenstern
 (d) Kate and Anna
59. Which of these figures from the *Canterbury Tales* is a guest at Marlene's party in *Top Girls*?
 (a) The Wife of Bath (b) Patient Griselda
 (c) The Prioress (d) Both (b) and (c)
60. What is the name of Churchill's 1987 play about the stock market?
 (a) Serious Money (b) Money money money
 (c) Dough boys (d) None of the above
61. Churchill translated a play by which Swedish writer?
 (a) Astrid Lindgren
 (b) August Strindberg
 (c) Verner von Heidenstam
 (d) All of the Above
62. In *Loot*, Hal and Dennis, looted money is coveted by which character?
 (a) Inspector Truscott (b) Fay, the nurse
 (c) Hal (d) Dennis
63. In one of this Ibsen's plays, a young girl commits suicide in an attic where the title creature lives
 (a) *The Wild Duck* (b) *Rosmersholm*
 (c) *Ghosts* (d) *Hedda Gabler*
64. Torvald in *A Doll's House* refers to Nora as
 (a) Little Squirrel (b) Little Rabbit
 (c) Nightingale (d) Rose
65. Ibsen's which play ends with an avalanche carrying Arnold and his former model Irena to their deaths?
 (a) *Hedda Gabler*
 (b) *When We Dead Awaken*
 (c) *Brand*
 (d) *An Enemy of people*
66. What does Juno bring home in Act II in the play *Juno and the Paycock*?
 (a) A gramophone
 (b) An attached case
 (c) A peacock
 (d) A vase of artificial flowers
67. Which religious building is central to Eliot's play *Murder in the Cathedral*?
 (a) Durham cathedral
 (b) Salisbury cathedral
 (c) Westminster cathedral
 (d) Canterbury cathedral
68. Miracle plays were the representations of
 (a) Lives of saints (b) Lives of Angels
 (c) Lives of devils (d) All of these
69. Who wrote the play *The Prince*?
 (a) Erasmus (b) John Bale
 (c) Henry Medwell (d) Machiavelli
70. One of the Machiavelli's sayings, 'If an injury has to be done to a man it should be so severe that his vengeance need not be feared', he was often called the father of modern
 (a) Mathematics (b) Political Science
 (c) Economics (d) Renaissance movement
71. Which play is considered to be the first extant political mortality play?
 (a) *Magnificence*
 (b) *The castle of Perseverance*
 (c) *Everyman*
 (d) *Mary Magdalene*
72. Which of the following is not a miracle play?
 1. *The conversion of St. Paul*
 2. *The play of Sacrament*
 3. *Mary Magdalene*
 4. *Everyman*
 (a) Both 1 and 2 (b) Only 2
 (c) Both 3 and 4 (d) Only 4
73. Christopher Marlowe's plays are
 (a) *The comical history of Alphonsus King of Aragon*, *The history of Orlando, Furioso* and *The Scottish History of James, The fourth*.
 (b) *The Spanish tragedy* and *Gorboduc*.
 (c) *The Jew of Malta*, *Tamburlaine*, *The Great*, and *Doctor Faustus*.

- (d) *The Unfortunate Traveller* and *The Life of Jack Wilton*.
74. Who was the childhood friend of Helena in 'A *Midsummer Night's Dream*'?
 (a) Thesus (b) Hernia
 (c) Lysander (d) Demetrius
75. Which play is called as the dramatic romances/tragic comedies/reconciliation plays?
 (a) *The Merchant of Venice*
 (b) *Hamlet*
 (c) *Pericles*
 (d) *The Taming of the Shrew*
76. Which is Shakespeare's masterpiece of pictorial art?
 (a) *The Passionate Pilgrim and the Phoenix and the Turtle*
 (b) *A Lover's Complaint*
 (c) *The Rape of Lucrece*
 (d) *Venus and Adonis*
77. Name the picaresque 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 Deloney
 (d) *Jack Wilton or The Unfortunate Traveller* by Nashe
78. 'Ripeness is all' is a line from
 (a) *Hamlet* (b) *King Lear*
 (c) *Othello* (d) *Macbeth*
79. Hamlet, lying wounded, says to his friend, 'Horatio, I am dead.' This is an example of
 (a) Protasis (b) Anacrusis
 (c) Prolepsis (d) Pun
80. One of the most popular and vulgar examples of Restoration comedy is William Wycherley's play
 (a) *The Country Wife*
 (b) *Romeo and Juliet*
 (c) *To his mistress Going to Bed*
 (d) *The Rover*
81. What, in Horner's opinion, is a 'lasting, rational, and manly pleasure' in the play 'The Country Wife'?
 (a) Shooting parties
 (b) The theater
 (c) Same-sex friendship
 (d) Boating
82. Heroic couplet is written by
 (a) Dryden (b) Shakespeare
 (c) Bunyan (d) Milton
83. Which of the following uses blank verse?
 (a) Donne's *The Flea*
 (b) Dryden's *All for Love*
 (c) Shelley's *A Defence of Poetry*
 (d) Congreve's *The Way of the World*
84. Which is the most significant objection to Mark Antony and Cleopatra's love in the play 'All for Love'?
 (a) Their love makes the Roman Empire and Egypt socio-politically vulnerable
 (b) They have not produced an heir
 (c) They are fickle
 (d) Their love is adulterous
85. What is decorum in terms of drama?
 (a) Decorum is the moral standard of seventeenth century England
 (b) Decorum is a term indicating noble character
 (c) Decorum is a seventeenth century standard for dramatic characters, who are expected to behave as befits their role, rank age, personal character, and gender
 (d) Decorum is a form of theatre popular in France and England
86. What is Mrs Hardcastle's great vice in the play 'She Stoops to Conquer'?
 (a) Lust (b) Vanity
 (c) Thievery (d) Depression
87. Which of the following are incorrect?
 (a) Heroic drama was a popular literary trend during the restoration period.
 (b) Comedy of manners was the second most popular genre during restoration period.
 (c) Blamires' *A History of English Literature* applauded heroic drama of restoration period.
 (d) Dryden was the main exponent of heroic drama
88. How does Oswald first appear in the play 'Ghosts'?
 (a) Smoking a pipe
 (b) Smoking a cigar
 (c) Drinking chilled punch
 (d) Drinking champagne
89. Shaw does not believe one of the following is a great writer:
 (a) Keats (b) Shakespeare
 (c) Byron (d) Joyce
90. Who finds their fortune through the war in the play 'Mother Courage and Her Children'?
 (a) Yvette (b) Eilif
 (c) The Cook (d) Swiss Cheese

ANSWER KEYS

- | | | | | | | | | | |
|---------|---------|---------|---------|---------|---------|---------|---------|---------|---------|
| 1. (b) | 2. (c) | 3. (b) | 4. (b) | 5. (d) | 6. (a) | 7. (c) | 8. (a) | 9. (b) | 10. (c) |
| 11. (b) | 12. (c) | 13. (d) | 14. (d) | 15. (b) | 16. (c) | 17. (a) | 18. (d) | 19. (b) | 20. (d) |
| 21. (b) | 22. (d) | 23. (a) | 24. (c) | 25. (c) | 26. (b) | 27. (d) | 28. (a) | 29. (c) | 30. (b) |
| 31. (d) | 32. (a) | 33. (c) | 34. (d) | 35. (d) | 36. (a) | 37. (a) | 38. (b) | 39. (d) | 40. (c) |
| 41. (b) | 42. (a) | 43. (b) | 44. (d) | 45. (d) | 46. (d) | 47. (b) | 48. (d) | 49. (d) | 50. (b) |
| 51. (d) | 52. (b) | 53. (a) | 54. (a) | 55. (b) | 56. (a) | 57. (d) | 58. (a) | 59. (b) | 60. (a) |
| 61. (a) | 62. (b) | 63. (a) | 64. (b) | 65. (b) | 66. (a) | 67. (b) | 68. (a) | 69. (d) | 70. (b) |
| 71. (a) | 72. (d) | 73. (c) | 74. (b) | 75. (c) | 76. (d) | 77. (d) | 78. (b) | 79. (c) | 80. (a) |
| 81. (c) | 82. (a) | 83. (b) | 84. (a) | 85. (c) | 86. (b) | 87. (c) | 88. (a) | 89. (c) | 90. (a) |

Fiction and Short Stories

IN THIS CHAPTER

- ◆ What is Fiction?
- ◆ Fiction in Medieval Period (1066–1500)
- ◆ The Age of Revival (1400–1550)
- ◆ Elizabethan Age (1550–1625)
- ◆ Puritan Age
- ◆ Restoration Age
- ◆ Augustan Age (1700–1800)
- ◆ Romantic Age (1798–1837)
- ◆ Victorian Age (1837–1901)
- ◆ Modern Age (1900–1945)
- ◆ Contemporary Period (Post 1945)
- ◆ American Literature in Brief
- ◆ Non British or New Literature in English

What is Fiction?

This chapter presents the origin, formation and development of fiction in the English language over a period of thousand years. It gives a comprehensive account of major writers and literary characteristics of each age. Beginning from the Anglo-Norman Age, this chapter shows the impact of different social and political upheavals on the themes taken up in fiction.

Fiction derived from the Latin word *fictio*, which describes the art of making. In the modern sense, it means any narrative account of an imaginary event and people in fictitious setting in prose form. It opens up new horizons and doors to the world of imagination that one may never experience in reality. Aside from being a simple story, a work of fiction aims large issues and provides commentary on social and political matters. It makes the reader see the world from a fresh pair of lenses. Fiction is both ‘artifice and verisimilitude’, that is along with imagination and creativity it requires a perfect balance of reality.

Elements of Fiction

- **Plot:** The most elemental aspect of any fiction writing is the plot. A traditional plot describes the events of the story with a beginning, a middle and an end. The events

take place in such a particular order so as to resolve a particular conflict by the end. Modern novels often defy the traditional plot structure and end without resolution.

- **Character:** Human, animal or any imaginary creature in fiction is referred to as a character. There are major and minor characters in fiction depending upon the role they have been accorded in the work. There are also static and dynamic characters. While dynamic characters often exhibit change and progress, static characters show no progression of any kind in their core behaviour. The unchanging characters are also referred to as flat characters due to their lack of many personality traits and lack of alliance with reality. The round characters, on the other hand, are true to life and undergo change.
- **Setting:** It refers to the social and physical background in which the story takes place.
- **Point of View:** Any fiction is told from a particular narrative perspective that acquaints the reader with the characters and setting and sets the tone and mood of the work. The major types of point of views are as follows: First Person; Second Person; Third Person; Omniscient.
- **Theme:** It is the main idea in the fiction around which the story, characters and setting revolve.

Types of Fiction

- **Short Story:** A brief work of fiction that can be read in one go and contains words between 1000 and 20000. It often has few characters and single storyline to focus upon with unchanging background setting. However, in the postmodern age, the length of the short story is highly debatable as we often encounter short stories of a few words. The history of the short story in written form can be traced back from the 19th century and writers recognising the taste of the masses began publishing short stories. Along with Edgar Allan Poe, who is known as the *father of short stories*, Anton Chekov, O' Henry and Herman Melville revolutionised the genre.
- **Novella:** Novella falls somewhere between a short story and a novel because of its medium size length. It is longer than a short story and takes a wider angle than it, but in comparison with a novel, it has fewer subplots and limited characters and setting. It is often satiric or realistic in nature. Although it originated in Italy in middle ages, it is only in the 19th and 20th century that the genre got recognised with the advent of writers like Tolstoy (*The Death of Ivan Ilyich*), Dostoevsky (*Notes from the Underground*), Henry James (*In the Cage; The Turn of the Screw*) and George Orwell (*Animal Farm*).
- **Novel:** Novel refers to the longer work of fiction that embodies more than one storyline and many characters that show development over the course of the novel. Although novel in the modern sense developed in the 18th century, there are many masterpieces around the world that have been considered as the first novels of the world—Murasaki Shikibu's *Tale of Genji*, classical Chinese novels by the Ming dynasty and *Don Quixote* by Miguel de Cervantes. In English literature, Samuel Richardson's *Pamela* (1741), written in the form of fictional letters, is considered as the first real novel.
- **Genre Fiction:** In fiction, there are several sub-categories that are classified as genres. Each genre specifically takes up a tone and style and set of narrative techniques. For example, Historical Fiction (*Waverly*), Science Fiction (*Frankenstein*), Fantasy (*Alice's in the Wonderland*), etc.
- **Realism:** Realistic fiction involves a storyline and setting that belongs to the real world. It originated in the Victorian era with the advent of novels by Dickens that represented the hardships and everyday struggles of the middle-class English men and women.
- **Metafiction:** It is a form of fiction that exhibits its own constructedness through various ways to the readers. This type of fiction emphasises that what the reader is reading is unreal and a work of fiction. The term 'metafiction' was coined in 1970 by William H. Gass in his book *Fiction and the Figures of Life*. Mostly employed by

postmodern writers, the technique has been taken into account in several great works like *Canterbury Tales*, *Don Quixote* and *The Life and Opinions of Tristram Shandy, Gentleman*. It is mostly used as a form of parody and to invert the literary traditions.

Fiction in Medieval Period (1066–1500)

Anglo-Norman Age

The period that falls between the Norman conquest and the arrival of Chaucer on the English literary scene is marked as Anglo-Norman Age. It did not witness the arrival of a novel but the development of Chronicles and Historical nonfiction that revolved around the valour, courtly romance and chivalry of knights and kings. They became quite popular among the aristocratic circles of Europe and were popularly referred to as Medieval Romances. They were classified into three major categories which are listed below:

1. The Matter of France (about war and heroism)
2. The Matter of Britain (based on the life of King Arthur and his Knights of Round Table). For Example, Thomas Malory's *Le Morte d'Arthur*
3. The Matter of Rome (based on classical Roman and Greek stories)

Age of Chaucer

It began in 1340 and ended in 1400 and witnessed many social and political upheavals include the following:

- 100 years of war with France (1348–1448),
- Black Death (1348–49),
- Lollard's Movement led by Wycliff (1377)
- Peasant Rebellion led by Wat Tyler (1381).

The whole vigour of the age was poetical but a few works were written in prose. Chaucer's literary career is classified into three major categories—French, Latin and English. His diplomatic travels to Italy exposed him to the works of Dante, Boccaccio and Froissart. His most significant work *The Canterbury Tales* has been written in verse in English. However, two of the tales, namely *Tale of Melibee* and *Parson's Tale*, narrated in the work were written in prose form.

- **Troilus and Criseyde (1378–85):** His longer poem that has many plots and subplots and penetrative characters qualifies for the work of fiction and is often considered as a **novel in verse**.
- **The Legend of Good Women (1380's):** This work based on the lives of most loving and faithful women in history and mythology—Cleopatra, Thisbe, Dido, Medea, Hypsipyle and Lucretia. There is a prologue and total

of nine tales written in prose form. Chaucer wrote this work to celebrate women, who had defamed in his previous work *Troilus and Criseyde*. It is the perfect example of palinode, as Chaucer in this work retreats from his previous statements about women as unfaithful beings.

■ The Age of Revival (1400–1550)

Major Events

1. Cade's Rebellion (1450)
2. Wars of Roses (1455–85)

In the literary history of Europe, Renaissance began in this period leading to the expansion of art and literature throughout the continent. This age saw the invention of the first printing press in Europe by Johannes Gutenberg in Germany. In 1455, he completed his 42-line Bible called Gutenberg's Bible and published 180 copies.

Major Writers of the Age

Sir Thomas Malory (1415–1471)

Malory was a celebrated knight and a member of Parliament. His most significant work is a collection of tales of adventure and romance about King Arthur and Knights of Round Table written by him in Newgate Prison. First published by William Caxton in 1485, the work was retitled by Caxton as *Le Morte d'Arthur*, which means Death of the Arthur. It is divided into 20 books and has inspired Alfred Lord Tennyson's *Idylls of the King*, Mark Twain's *A Connecticut Yankee in King Arthur's Court*, John Steinbeck's *The Acts of King Arthur and His Noble Knights* and T. H. White's fantasy novel *The Once and Future King*.

Plot: King Uther Pendragon of England with the help of wizard Merlin rapes Igraine, wife of one of his vassals and Igraine conceives Arthur who is kept hidden until one New Year's Eve after Uther's demise. He pulls a sword from the stone and becomes the king and hence begins the journey of Arthur establishing himself as a powerful king. He marries Gwenyvere to solidify his empire. The tale shifts to his knights and back to Arthur where he rides off in search of Holy Grail. On the other hand, illicit love between Sir Lancelot and Gwenyvere is exposed leading to besiege of Lancelot's castle in France. Finally, Sir Mordred who was left in charge of England and Arthur kills each other in the battle of Salisbury Plain.

William Caxton (1422–91)

Caxton was a magnificent translator and publisher and is known to have introduced the printing press to England. He

made several translations of books into English and introduced more than 1500 words into Lexicon.

His first translation is of the French book *The Recuyell of the Historyes of Troye* in 1469, which is also the first book printed in Bruges (Belgium). The second book he published at Bruges was the translation of *The Game and Playe of Chesse*.

In 1476, Caxton set up a printing press in London and Lord River's Translation of *The Dictes and Sayings of the Philosophers* became the first book to published in England in the year 1477.

Thomas Moore

Thomas Moore was an English scholar, writer and an ample politician in the reign of Henry VII. In Oxford, he studied Greek and Latin literature and translated works. He was charged for treason and was beheaded on a scaffold where his final words were—"The King's good servant, but God's first". His major work is *Utopia*, a fictional work in 2 parts written in Latin in 1516. The word utopia means 'nowhere', an ideal place that does not exist.

Plot: It is a political satire on the English society and the story is presented in frame narrative (story within a story). In the first part, Moore sent his copy of *Utopia* to Antwerp to his publisher friend Peter Giles to get it published. The book contains a conversation between Moore, Giles and Raphael Hythloday, the Portuguese man who sailed to Utopia along with Italian explorer Amerigo Vespucci. Hythloday tells them that the Utopian society is an ideal society because of superior customs and rules. The main features of Utopian society are elimination of private spaces, currency and wealth, equal distribution of goods and labour, pleasure in a moderate state, absence of religious and educational institutions and family working like state.

■ Elizabethan Age (1550–1625)

Prose developed during this age as many writers began translating works of foreign languages into English, paving a way for English prose fiction. The prose is mostly poetical in nature and follows rhythm and spirit. Some major writers of the age who wrote prose fiction and their works are as follows:

Thomas Delorey (1543–1600)

Delorey was an Elizabethan ballad writer, but he also wrote two works of fiction. He was a silk weaver and therefore he dedicated his work to the mill workers of England.

- *The Pleasant History of John Winchcomb in his Younger Days called Jack of Newbery and Thomas of Reading*
- *The Gentle Craft*—This is a collection of tales.

John Lyly (1554–1606)

He was one of the University Wits who studied at Oxford and is considered as one of the earliest prose writers who left an everlasting impact in literature. He published the following two romances:

- *Euphues, The Anatomy of Wit (1578)*—The name Eupheus was taken by Lyly from Roger Ascham's *The Schoolmaster*, which means 'graceful and witty'. The style of the work is peculiarly ornamental with excessive use of alliteration, antithesis and rhetorical questions. Lyly's ornamental prose gave rise to a style known as 'Euphuism.'
- *Euphues and His England (1580)*

Thomas Lodge

Thomas Lodge is best known for his prose romance *Rosalinde*, which later became the source for Shakespeare's one of the finest plays 'As You Like It'.

Thomas Nashe (1567–1601)

Born to a clergyman, Nashe satirized the clergy and Church of England. His most significant work is a picaresque fiction. Nashe adopted the pseudonym 'Martin Marprelate'.

- *The Unfortunate Traveller*: Also known as *The Life of Jack Wilton*, this fictional prose is a pioneer of picaresque novels that 'deals with the adventures of a rough and dishonest but appealing hero.'

Robert Greene (1560–92)

Greene is best known as the notorious critic of Shakespeare who criticised him by calling him 'an upstart crow.' His works are listed below:

- *Pandosto (1588)*: This novel inspired Shakespeare's play *The Winter's Tale*.
- *Menopon*
- *Mamilla*
- *The Card of Fancy*
- *The Mirror of Modesty*

Sir Philip Sidney (1554–86)

Sidney was a poet, scholar, courtier and a brave soldier who dies at the battle of Zutphen. His greatest prose work is *The Countess of Pembroke's Arcadia*.

- *The Countess of Pembroke's Arcadia (Old Arcadia)*: A peaceful state Arcadia in Greece is ruled by King Basilius, who along with his wife and two daughters—Pamela and Philoclea—settles in a village. Two princes arrive at the village, one disguised as a shepherd and other as Amazon. The queen falls in love with 'Amazon'

on discovering his true identity and King also falls in love with a prince in the disguise of Amazon. The duo declares their love for 'Amazon' and Pamela, who has fallen in love with the prince, disguised as a shepherd, feels confused by all the passions.

- *New Arcadia*: Sidney revised *Arcadia* later but wasn't able to complete it. This version embodies many intertwined stories as it adopts the Hellenistic model of Heliodorus.

Francis Bacon (1561–1626)

Best known as the 'Father of Empiricism', Bacon's philosophy finds representation in his essays and prose works. He was an ample supporter of science and believed that in order to transition in a progressive society, humans must clear their minds of ingrained barriers. He wrote a Utopian Science fiction titled *New Atlantis*. The story is based in an imaginary and mythical place called Bensalem where people with qualities like 'generosity and enlightenment, dignity and splendour, piety and public spirit' exists. It presents his plan of an institution like Salomon's House in the story where both pure and applied sciences are studied. The word Bensalem is a Hebrew word which means 'The son of Wholeness'.

Puritan Age

After the golden period of Elizabethan rule in which literature flourished, the arrival of Puritan age brought with it a sense of confusion and pensiveness both in the political and literary zones. The Puritans, who demanded the purification of Church of England through revolution, forced King Charles I and his ministers into exile until the restoration in 1660. The Puritans had a strict take on life and conduct; therefore, only a particular type of literature that could fit into the category flourished.

Writers of the Age

- John Milton, Samuel Daniel
- **Metaphysical Poets**: John Donne, George Herbert, Henry Vaughan, Andrew Marvell and Richard Crashaw
- **Cavalier Poets**: Robert Herrick, Richard Lovelace, Thomas Carew and Sir John Suckling.
- **Other Writers**: John Bunyan, Izaak Walton and Jeremy Taylor.

Prose Style

- The writing of this period is characterized by religious fervour
- Lack of free-spirited fiction

- Sense of scepticism, self-consciousness and self-criticism
- Most of the writers are either poets or essayists who reflected their opinions either metaphorically or by the means of pamphlets
- Domination of Christianity in prose and fictional works

Character Writers of the Age

This age gave some of the well-known character writers that helped develop fully developed characters in works of fiction. Some of the character writers and their works are listed below:

- **John Earle's** *Microcosmography* contains a collection of total 55 characters.
- **Sir Thomas Overbury's** *Characters*
- **George Herbert** in *The Country Parson* portrays a single character for about 37 essays.
- **Thomas Fuller** presents the finest sketches of both virtuous and vicious characters in an amusing way in his works *The Holy State* and *The Profane State*.
- **Richard Baxter**

Restoration Age

The restoration of King Charles II to the throne of England gave the era its name. He along with his group of ministers in exile brought to England the literary trends of France and especially affected the style of drama.

Major Fiction Writers

John Bunyan

A writer and a Puritan preacher, John Bunyan joined the Parliamentary army in the civil war between Puritans and Cavaliers. He was highly moved by the religious writings and sentiments and wrote books to spread the word of God. His major works are listed below:

- ***The Pilgrim's Progress from This World, to That Which Is to Come (1678)***: Bunyan was arrested due to his Puritan beliefs after the restoration of Charles II and was put into prison. Here he wrote *The Pilgrim's Progress*, a culmination of mythology and fiction. A Christian allegory presenting the journey of Christian, who on his way to pilgrimage finds various obstruction in the form of 'Slough of Despond, Vanity Fair and Delectable Mountains' that try to sabotage his meeting with God. But 'Faithful and Hopeful' fights the enemies and helps him complete his mission to the celestial city. The **second part** presents the journey of Christian's wife Christiana and her two sons and maid Mercy to the celestial city. They visit Gaius' Inn along with all other places.

In this story, Greatheart is a servant of the Interpreter who guides them.

- ***The Life and Death of Mr. Badman (1680)***: In this work, there is a dialogue conducted between two characters—Mr Wiseman and Mr Attentive on the topic of sin and redemption.
- ***Grace Abounding (1666)***: Written during Bunyan's imprisonment, this work is a Puritan spiritual autobiography.

Aphra Behn (1640–1689)

Aphra Behn is considered as the earliest English woman to become a successful dramatist and fiction writer. She was appointed as spy by King Charles II. Her major works of fiction are listed below:

- ***Oroonoko or The Royal Slave***: It is a frame story (story within a story) that shifts in point of view from III person to I person account. The grandson of an African King Oroonoko falls in love with Imoinda, who is sold as a slave. A captain of an English ship tricks him to come with him and later sells him off as a slave in Guiana. Here, Oroonoko is reunited with Imoinda under the slave names of Caesar and Clemene. Oroonoko in his attempt to attain freedom is caught and punished. Hopeless of ever getting freedom, Oroonoko kills Imoinda and his unborn child. On his attempt to commit suicide, he is captured and executed.
- ***Love Letters Between Nobleman and His Sister***: An epistolary novel in three volumes, it is based on the scandalous affair between Lord Grey and his wife's sister.
- ***The History of Nun***: It is a short story a woman named Isabella who is motivated to murder because of her religious devotions.
- ***The Dumb Virgin or The Force of Imagination***: The plot revolves around a pair of siblings who suffer defects of body and mind because of a defect in their mother's maternal behaviour.

William Congreve

Known as the best restoration writer, Congreve also wrote a work of fiction called *Incognito*. The plot can be viewed as a mix of Shakespeare's *Love Labour Lost* and *Romeo and Juliet*. *Incognito* has mistaken identities at the centre of the story with a grand marriage with a Masquerade.

Augustan Age (1700–1800)

This age is marked as the forebearer of political freedom and the beginning of a new era that is focused upon improving governance, living standards and living together despite different opinions. A lot of reforms were introduced and voting became necessary. Leaders from this age had to bring

in innovative ideas, arguments and facts to approach people of England who were getting an education with rapid speed. Need for information led to the birth of Newspaper, which became an important literary tool and an instrument in the nation's progress. The first daily newspaper, *The Daily Courant*, appeared in London in 1702. Thousands of Chocolate houses and Coffee Houses opened in this age where men gathered and indulged themselves into discussions.

Literary Characteristics of the Age

- **Essays and Journalism:** Due to the rise in literacy and literary circles, essays, satire and philosophical discussions thrived in this age. As a result of the establishment of the printing press all around Britain, periodical literature began flourishing. People in support of different philosophical, religious and political groups launched different periodicals and produced pamphlets to support their ideologies. The most important periodicals of the age are 'The Spectator' and 'The Tatler' by Richard Steele and Joseph Addison. Political factions and party politics led to the publications of major satirical essays. Famous authors of the age assumed pseudonyms like Mr. Spectator, Roger de Coverley and Isaac Bickerstaff to satirize the contemporary social and political conditions. Nearly every writer busied himself with Party politics and religious debates. Modern newspapers like *Chronicle*, *Post* and *Times* got introduced at this age.
- **Dictionary:** This age is significant in producing a well-defined and structured dictionary of English. Samuel Johnson completed the first edition of *A Dictionary of the English Language* in 1755. It had meanings of words in great details and famous quotes in the form of illustrations.
- **Rise of Novel:** The production of prose has been on the rise since the Elizabethan age and the prose, satire and essay writing of the Augustan Age only set the stage for it. Long satirical tales like Jonathan Swift's *Gulliver's Travels* and Spanish picaresque story of *Don Quixote* by Cervantes were widely read in the age. Journalist Daniel Defoe's *Robinson Crusoe*, considered as the first novel, is based on the real-life adventures of seaman Alexander Selkirk.

Major Historical Events

- **1695:** Press made Free
- **1704:** Battle of Blenheim
- **1707:** Union of England and Scotland
- **1738:** Rise of Methodism
- **1757:** Conquest of India
- **1776:** Declaration of American Independence
- **1789–99:** French Revolution

Major Writers of the Age

Jonathan Swift

Born in Dublin in 1667, Swift grew up to become an author, satirist and clergyman. He became assistant of the diplomat Sir William Temple. There he met Esther Johnson, with whom he fell in love and who became his life-long inspiration. She appears as 'Stella' in his poetic works. He formed **Scriblerus Club** along with Alexander Pope, John Gay, John Arbuthnot, Henry St. John, and Thomas Parnell. They created the writing persona **Martinus Scriblerus**, under whose name they satirized other people. Swift published most of his works under pseudonyms—such as Lemuel Gulliver, Isaac Bickerstaff, M. B. Drapier and mastered both Juvenile and Horatian kinds of satire.

The ironic style with dark satire that he uses in his work *The Modest Proposal* is famously termed as *Swiftian* style.

Major Works

1. ***A Tale of Tub (1704):*** This is a prose parody 'written for the universal improvement of mankind'. It is an allegorical tale of three brothers- Peter, Martin and Jack, each symbolizing Roman Catholic Church, Anglican Church and Dissenters, respectively. On his deathbed, their father gave each one a new coat asking them to keep it as it is, but all of them defy the father adding buttons and laces. Finally, Martin and Jack fight with arrogant Peter (Reformation) and then they split from each other. Here the father is Jesus Christ and the coats represent the Bible. This parodies the splits in religion and the people who fight with each other on the basis of these differences. The most important is Chapter 10, which is 'Digression on Madness.'
2. ***The Battle of Books (1704):*** This is mock-heroic work that depicts the battle between the ancient and modern learning in King James' Library. Swift wrote to defend Sir William Temple's defense of classical writers against Charles Boyle. In between, there is allegorical representation of Honey bee and spider as pioneers of ancient and modern writing, respectively. The Spider represents the modern writers who produces works out of left entrails, but the Bee (classical writers), on the other hand, looks for inspiration in nature and produces sweet honey.
3. ***Gulliver's Travels (1726):*** It's a social and political satire on the Augustan society. Lemuel Gulliver, a surgeon, takes various journeys to various unknown lands where he meets a different kind of people. His first journey from Bristol takes him to a place called **Lilliput**, where people are not more than six inches. He defends Lilliput against Blefuscu, an enemy state that has been a rival

over the petty issue of which side of egg should be broken. He flees Blefuscu after extinguishing fire by urinating on a boat to England.

His next journey takes him to Brobdingnag, where people are extremely larger than him in size. He tells the king about the achievements of European civilization and the King reacts with contempt. He is picked up by an eagle and rescued by people of his own size.

His next journey is to the flying island of Laputa, home to the king of Balnibarbi, the continent below it. In this place, people are obsessed with futile scientific experiments. From here, he sails to Japan and then to England.

Next, he visits the land of Houyhnhnm, a highly successful society (similar to utopia). Here humans are referred to as Yahoos who are greedy and uncivilized beings. They are kept by horses. He is rescued by a Portuguese Don Pedro, but his return makes him a very bitter man who despises English civilisation and cannot stop pondering about Houyhnhnm.

4. **A Modest Proposal (1729):** This is the darkest satire ever written by Swift. In this prose piece, he suggests different ideas to solve the biggest problems of Ireland—Poverty and Hunger. He takes an ironical take in providing a solution to the problems and mocks the prejudicial treatment of Protestants towards Catholic

The complete title of the work is ‘A Modest Proposal for Preventing the Children of Poor People in Ireland from Being a Burden on their Parents or Country and For Making them Beneficial to the Public’.

He suggests that Irish infants could be sold as food at an early age to the English landlords. This will provide a new food on English tables and will generate revenue for the Irishmen. This will also reduce the Catholic Population.

Daniel Defoe

Daniel Defoe was a journalist, a writer and a spy. He is known as the pioneer of ‘business journalism’ and also the ‘father of English Novels’. He also started a periodical titled **The Review** to support his patron Earl of Oxford. His early works include the following:

1. **Essay on Projects (1697):** This work presents different ways to improve English tongue and lifestyle. Defoe comes out as the Champion of women’s education in this work.
2. **The True Born Englishman (1701):** A verse satire
3. **The Shortest Way with Dissenters: Proposals for Establishment of Church (1702)**
4. **Journal of the Plague Year (1722)**
5. **A True Relation of the Apparition of One Mrs. Veal (1706)**

His Novels

1. **Robinson Crusoe (1719):** It is a first-person account of Crusoe, the youngest son of a German merchant who makes a kingdom of an island upon which he is shipwrecked. On his second sea voyage, his ship is attacked by pirates leading to his enslavement. But later, a Portuguese captain rescues him and takes him to Brazil. There he becomes a wealthy plantation worker and during his voyage in search for slave workers, he ends up shipwrecked on the coast of Trinidad. At first, he is alone and remorseful, but he begins to feel more optimistic. He also trains a pet parrot and builds an underground cellar. He rescues a victim from cannibals and takes him as his servant and names him Friday. He teaches him English and Christian concepts and teaches him to call Crusoe as Master. Crusoe stays on the island for twenty-eight years becoming master of everything he sets his eyes on without caring much about Friday.

This master-slave dynamic is explored by modern writers such as J. M. Coetzee in *Foe* and Michael Tournier in *Friday* from the perspective of the native. This novel is based on the true account of a seaman named Alexander Selkirk.

2. **Captain Singleton (1720):** Captain Singleton narrates the life of Bob Singleton, stolen as a child and raised by Gypsies, eventually making his way up the sea.
3. **Moll Flanders (1722):** Moll Flanders is a social commentary on the conditions of poor and gaols. Its eponymous heroine, who is born in Newgate prison, recounts the major events of her life as a thief, prostitute and an incestuous wife. However, due to her improved morality, she ends up being accepted by society. This was written by Defoe during his own imprisonment.
4. **Roxana: The Fortunate Mistress (1724):** The heroine of Roxana, subtitled ‘The Fortunate Mistress’ is opposite to Moll Flanders. She goes through a series of events and becomes rich, but after her deceit is discovered, she is left penniless.

Samuel Richardson (1689–1761)

Born in a poor household, Richardson was a man of letters. He set up his own printing press and started publishing and selling books. During this time, he read widely and finally became a novelist at the age of 51. His major works are listed below:

1. **Pamela or Virtues Rewarded (1740):** This is an epistolary novel written in the form of letters by Pamela to her parents and was published in two volumes. Pamela is a beautiful and virtuous maid servant in the house-

hold of a wealthy landowner, Mr B. Mr B after the death of his mother approaches Pamela inappropriately and make undue advances. He tries to sexually assault her and abducts and imprisons her in one of his estates. But Pamela remains unmoved despite Mr B's offer to become his mistress.

Finally, Mr B gives up and takes the path of reformation. He tries to woo her with love and proposes to marry her, to which she agrees and both of them lives a happy married life. This novel addresses the issues of class difference, power of money, male dominance and virtues of woman that Pamela sticks to till the end.

The idea of the novel occurred to him while writing a series of letters entitled 'A Father to a Daughter, on Hearing her Master's Attempting her Virtue'.

2. ***Clarissa or The History of a Young Lady (1748)***: In this epistolary novel, the letters are addressed from Clarissa to her confidante Anne Howe. Eighteen years old Clarissa is forced by her family to marry Mr Solmes to which she disagrees. Clarissa is further seduced by Robert Lovelace, who tricks her into elopement. She elopes with him and he keeps her in Mrs Sinclair's House, which is actually a brothel. He drugs and rapes her. Despite her rape, she remains unmoved from her moral standards. She starves herself to death. Her last words are—'let this expiate.' Dr Johnson said of Clarissa that 'if you read this for story, your patience would be so fretted you would hang yourself.'
3. ***The History of Sir Charles Grandison (1753)***: Also epistolary in form, this novel follows the story of Harriet Byron who is kidnapped by one of her suitors. Sir Charles Grandison rescues her and the story shifts to him.

Henry Fielding (1707–1754)

An Augustan humorist and satirist, Henry Fielding is best known as the novelist of the comic novel *Tom Jones*. He is known as one of the major founders of the English novel. As a magistrate, he is also known for his impact in law enforcement and the founder of the first full-time police force.

1. ***An Apology for the Life of Mrs. Shamela Andrews (1741)***: A parody of Richardson's *Pamela*, this is also written in epistolary form by Fielding under the pen name Mr Conney Keybar.
2. ***Joseph Andrews or The History of Adventures of Joseph Andrews and of his friend Mr. Abraham Adams***: Described by Fielding as 'a comic poem in prose', this is a picaresque novel written in the manner of Cervantes' *Don Quixote*. Joseph Andrews is introduced as the brother of Pamela and works as the footman of widow Mrs Booby. The amorous lady Mrs Booby makes advances toward

him to which he remains unaffected and she dismisses him. He sets out to be reunited with his childhood love Fanny goodwill who is a simple illiterate girl.

He meets in an Inn, Parson Adams who is an old friend and finally meets Fanny. The two decide to marry but Mrs Booby connives a plan to abort the marriage, but fails. Joseph Andrews also gets to know that he was lost as an infant and is the son of Mr Wilson. They happily marry and Fanny receives two thousand pounds from Mr Booby.

3. ***The History of Tom Jones, A Foundling (1749)***: Divided into 18 volumes, this work has been described by Fielding as 'heroical, historical prosaic poem'. This has some autobiographical elements including his love episode with his first wife.

The narrative follows the life of Tom Jones since his infancy when he was found in the church by Mr Allworthy, a rich and generous countryman who adopted and raised him. He also raises his sister's son Blifil. Tom, who has been in love with the neighbour's daughter Sophia Western, is dissuaded to marry her by Sophia's father because being an orphan he is not going to inherit any property.

Blifil, jealous of Allworthy's affections towards Tom, poisons his mind against him and as a result, he banishes Tom. Tom goes on various adventures and in the end, it is revealed that Tom is the son of Allworthy's sister and the original heir of Mr Allworthy's property. Therefore, Sophia's father approves of their match and Tom marries Sophia.

Its plot has been described by Coleridge as one of the 'three most perfect plots ever written.'

4. ***History of the Life of Jonathan Wild, the Great (1743)***: This is a satire on social conditions in London, presenting Jonathan Wild as underworld boss.
5. ***Amelia (1751)***: This is Fielding's last novel recounting the patient sufferings of a virtuous wife.

Eliza Haywood (1693–1756)

Writer, actress and novelist, Eliza Haywood is often described as 'prolific even by the standards of a prolific age'. She produced a number of fictions, dramas, translations, poetry and periodicals. Her major work is given below:

1. ***The Anti-Pamela or Feigned Innocence Detected (1741)***: This novel is a satire of Richardson's *Pamela*. In this novel, Haywood satirizes the exaggerated innocence and virtuous nature of Pamela.

Sarah Fielding (1710–1768)

Author, novelist and sister of Henry Fielding, Sarah Fielding is best known for her full-length Children's story. She wrote

the biographies of Octavia and Cleopatra. She also wrote *Remarks on Clarissa* in which she critically analyzed Samuel Richardson's best-known work *Clarissa*.

1. ***The Adventure of David Simple***: Written in the manner of *Don Quixote*, this novel is an examination of the moral and social values of English society and its people. Its satire on London social life and Fielding 'draws upon her own experiences as an impoverished, unmarried gentlewoman.'
2. ***The Governess of Little Female Academy (1749)***: This is the first full-length novel written for children and a significant work of children's literature in the 18th century.

Charlotte Lennox

Lennox was a Scottish playwright, novelist and writer of *The Female Quixote*. In this work, she inverted the Quixote story, replacing the male hero with a female heroine named Arabella who after reading tons of romance novels mistakes herself for the maiden love of a romance. Lennox was badly criticized as 'housekeeper' by Bluestocking Group (Hester Thrale, Elizabeth Carter and Lady Mary Wortley Montagu).

1. Shakespeare Illustrated
2. The Female Quixote or The Adventures of Arabella

Lawrence Sterne

He was an Anglo-Irish novelist born in Clonmel. Studied at Jesus College, Cambridge, he became Vicar at Sutton-in-the-Forest, near York.

- Sermons
 - (a) The Case of Elijah
 - (b) The Abuses of Conscience
- The Life and Opinions of Tristram Shandy, Gentleman (1759–1767)

Divided into 9 volumes and published over a span of 8 years between 1759 to 1767, this novel is highly inspired by *Gargantua and Pantagruel* by Rabelais. This is an exceptionally unconventional novel written so back in time. It has many digressions, blank pages and a marbled page. This is an first-person narrative (i.e., 'I') of Tristram Shandy as he recounts his life. However, Shandy is born only at the end of IIIrd volume.

There are eccentric characters like the Narrator's father, Walter Shandy, who is obsessed with the theory of names and Tristram's Uncle Toby whose obsession is to recreate war scenes. Their obsessions are referred to as 'hobby horse.'

Three incidents that affected Tristram Shandy's life are given below:

1. While Tristram was procreated, his mother asked his father if he had wound the clock. This distraction dissuaded the conceiving of a well-favoured child.
2. During Tristram's birth, his nose was crushed by the forceps of Dr Slop.
3. There was a confusion in hearing his name, therefore he has a funny name like Tristram.
4. Once he was urinating out of the window and the maid Susannah let the window sash fall which led to his circumcision.

Modern Narrative Devices employed in novel:

1. Non-chronological order of Narration
2. Digressions
3. Double-entendre

Tobias Smollett (1721–1771)

Tobias Smollett was a Scottish writer who is best known for writing of Picaresque novels. It depicts the adventures of a roguish, but 'appealing hero'.

1. ***The Adventures of Rodrick Random (1748)***: This is partially based on the autobiographical experiences of Smollett as a mate of the naval surgeon.
2. ***The Adventures of Peregrine Pickle (1751)***: This is a novel about an egotistical person who experiences both rise and fall in fortune in the 18th century.
3. ***The Expedition of Humphry Clinker***: This is considered as Smollett's finest and funniest novel. It is written in epistolary format. The letters are written by six main characters of the novel. There are different references to this work in George Eliot's *Middlemarch*, Charles Dickens's *David Copperfield* and Thackeray's *Vanity Fair*.
4. ***The Adventures of Ferdinand Count Fathom (1753)***

Oliver Goldsmith

Oliver Goldsmith was a prolific poet, novelist and an essayist. His entry into the world of literature began with the publication of *Enquiry into the present State of Polite Learning in Europe*. He became the founding member of **THE CLUB** along with Samuel Johnson.

The Vicar of Wakefield

This is considered as Goldsmith's masterpiece for its presentation of memorable characters. Dr Primrose is a Vicar at Wakefield and he is an extremely generous man. He and his wife Deborah, who is a worldly woman, have six children. Dr Primrose spent all his income on poor and needy, but he loses all his fortunes due to bankruptcy of his investor. Therefore, they shift into a small home and his son George goes to London to earn money. Meanwhile, his eldest daughter

Olivia is seduced by Squire Thornhill and his youngest daughter Sophia falls in love with poor but goodhearted Burchell. In the end, Burchell's true identity is revealed as he is the uncle of Squire Thornhill. The novel ends with the marriage between George and Arabella and Sophia and Sie Thornhill.

This incorporates three short poems which are listed below:

1. *Elegy on the Death of a Mad Dog*
2. *The Hermit*
3. *When Lovely Woman Stoops to Folly*

This novel was adapted for the stage as 'Olivia' in 1878.

Dr Samuel Johnson

Samuel Johnson was a poet, critic, lexicographer and a biographer. He was plagued by physical as well as financial difficulties because of which he had to leave his studies in between. He was the self-proclaimed critic of his age. His most significant work is *A Dictionary of the English Language* that began in 1746 and published in 1755.

- **Rasselas/The History of Rasselas: Prince of Abissinia:** The book's original title was 'The Choices of Life' and Samuel Johnson wrote it to pay off his mother's funeral. The title page of the novel carries a quotation by La Rochefoucauld: **The Labour or Exercise of Body, freeth Man from pains of Mind and this constitutes the happiness of the Poor.**

Rasselas, who is shut in the Happy Valley with the help of Artist (engineer), escapes through an aircraft with his sister Nekayah, his attendant Pekuah and his poet friend Imlac. All of them sojourn to Egypt but on their way perceive the futility of their search and return back to Abyssinia. This is written in the manner of *Candide* by Voltaire. In chapter 10, Imlac undertakes a discussion on poetry.

Quotes

1. Marriage has many pains, but celibacy has no pleasures.
2. Human life is everywhere a state in which much is to be endured and little to be enjoyed.
3. Distance has the same effect on the mind as on the eye.
4. I have already enjoyed too much; give me something to desire.

Romantic Age (1798–1837)

Beginning with the publication of *Lyrical Ballads* by Romantic poets Coleridge and Wordsworth, the literature of this age is focused upon 'the essential nobleness of common men and the value of the individual.' Due to several political and social upheavals, this age is known as the age of revolution.

The ideals of the French Revolution—Liberty, Equality and Fraternity—were absorbed into English society giving birth to a large number of patriotic clubs. Through the inventions of steel and machinery, England became the 'workshop of the world'. As a result, the economy thrived relentlessly. But the disparity between the rich and the poor that had engulfed due to the mechanization became the prominent theme of English novels. Writers highlighted the pathetic conditions in which industrial labours lived. The pastures and natural landscapes inspired writers in writing about the sense of solitariness. This age is marked as a break away from restrained ways of writing and the author's persuasion of imagination and style.

Literary Characteristics of the Age

- Imagination, fancy and passion took over the place of Reason in literary writings
- Heavy importance on emotions and instincts
- Focuses on aspects of mystery and fantasy
- Importance of personal experience over rules and artistic traditions
- Celebration of Individualism and Humanitarian spirit
- Writer as an 'inspired creator' rather than a 'technical master'
- Focus on Idealism, that is significance of mind over matter
- Wilderness and nature became source of inspiration

Literary Trends

Gothic Novels

Developed single-handedly by Horace Walpole in his novel *The Castle of Otranto*, this novel possesses every single feature of a Gothic novel. The major characteristics of the Gothic novel are listed below:

- The Gothic novel is set in an isolated or abandoned old castle which has dark, secret, convoluted and often haunted passages.
- The story of the novel is set around an unknown mystery or suspense, which opens itself over the course of novel. This mystery let the fear and threat of unknown thrive among the characters and the readers.
- The castle or its inhabitants are connected with an old prophecy that keeps on confusing the characters.
- Characters often come across with omens, portends and dream vision that makes them realize of some supernatural occurrences and disturbs them.
- Manifestation of supernatural in the form of a walking ghost or spirit and inanimate objects coming to life. In some stories, natural explanation is given for that.

- ‘Damsel in Distress’, who easily becomes prey to violence and possession and needs to be rescued.
- It often has a ‘passion-driven willful villain’ or a powerful, impulsive and tyrannical anti-hero.
- Narration of these stories is highly sentimental and overwrought with emotions. Characters suffer from excessive fear, terror, anger, sorrow and surprise. Breathlessness and panic are common.

Jacobean Novels

Written between 1780 and 1805 by the British radicals who stood in support of the French revolution. The term was coined by literary scholar Gary Kelly in *The English Jacobin Novel*. The major Jacobean novelists were- William Godwin, Robert Bage, Elizabeth Inchbald and Charlotte Turner Smith. While literacy was rising among lower British class, these radical novelists saw an opportunity and utilized the form of novel and storytelling to infuse the minds of lower classes with the ideals of revolution. The Jacobin novelists used this literacy to swell their radical beliefs throughout the lower classes. The characters in Jacobean novels come in close contact with the governmental systems, reflecting the unjust process and the power structure.

Novel of Manners

Originated around the 19th century, the novel of manners tries to re-create the fictional social world presenting every minute and complex details of the English social life. The characters of different social classes come together in a single frame and their interaction is presented with great detail. Notable writers of the novel of manners from the end of the 19th century into the 20th include Henry James, Evelyn Waugh, Jane Austen, Fanny Burney, Edith Wharton and John Marquand. The growing importance of social behaviour and codes of conduct in the continuously transforming English society led to the development of the Novel of Manners.

Historical Fiction

A literary genre originated around the 19th century, its storyline is set in the past. Scottish novelist Sir Walter Scott is credited with the origination of this popular genre. It presents characters that existed in real life and the real situations that existed in that time in the past. ‘This tension between historical authenticity, or historicity and fiction frequently becomes a point of comment for readers and popular critics, while scholarly criticism frequently goes beyond this commentary, investigating the genre for its other thematic and critical interests.’ Other famous writers of the genre are Frenchman Honoré de Balzac, the American James Fenimore Cooper and later the Russian Leo Tolstoy.

Major Novelists

Horace Walpole (1717–1797)

Walpole was an English novelist, art historian, man of letters, Whig politician and the youngest son of the first British Prime Minister, Sir Robert Walpole. He is best known as the pioneer of Gothic fiction which he based on his Strawberry Hill House built in Twickenham. He anonymously published *The Castle of Otranto*, which he claimed to be a translation ‘from the Original Italian of Onuphrio Muralto’. In the second edition, he subtitled it as ‘A Gothic Story’. The setting of the novel in Gothic architecture, the murky past of its residents, deep seated secrets and supernatural elements served as a model for successive Gothic plots.

The Castle of Otranto (1764): This novel is a pioneer in terms of culminating Medievalism and terror that paved for a new kind of style that has endured till date. The novel begins on the wedding day of Lord of the Castle Manfred’s son Conrad and Isabella. Just before the marriage, a gigantic helmet falls on Conrad and he dies immediately. Manfred is scared of losing his lordship due to the prophecy ‘that the castle and lordship of Otranto should pass from the present family, whenever the real owner should be grown too large to inhabit it’. He tries to forcefully marry Isabella but she escapes to church with the help of a peasant Theodore, who eventually turns out to be the rightful heir of the castle. After a series of terrifying adventures, Manfred kills his own daughter Matilda thinking of her as Isabella. He repents his mistake and devotes himself to religion while Theodore marries Isabella.

Ann Radcliffe

Known as the earliest Gothic fiction writer, Ann Radcliffe garnered Gothic genre respectability and entry in mainstream literature with her ability to provide explanations to the supernatural elements in her novels in the 1790s. She was one of the most popular writers of her times and was admired by contemporary critics as ‘the mighty enchantress’ and the ‘Shakespeare of romance-writers’. She is known chiefly for her ‘use of the supernatural and for her emphasis upon landscape.’

1. ***The Romance of the Forest (1791)***: This novel established Radcliffe’s reputation as the writer of romance. It tells the story of Pierre de la Motte and his wife Constance who are fleeing their creditors and takes an ancient house as their new home. It is divided into three volumes following the psychological state of the couple as they hide from their persecutors.

2. ***The Mysteries of Udolpho* (1794):** Set in an eponymous gothic castle, the novel follows Emily St. Aubert and her experiences in the castle which include the death of both her parents, supernatural threats and hauntings and machinations of an Italian brigand. Orphaned after the death of her father, Emily is imprisoned by an Italian Brigand who also dissuades her romance with dashing Valancourt. This was parodied by Jane Austen in *Northanger Abbey*.
3. ***The Italian, or the Confessional of the Black Penitents* (1797):** The last book published by Radcliffe, *The Italian* takes up the issues of the aristocracy, religion and nationality. The novel is well-known for its antagonist-Father Schedoni, who inspired the extremely dangerous but handsome Byronic character.

Mathew Gregory Lewis

He was a novelist and dramatist, best known for his Gothic novel *The Monk*. This novel was inspired by Radcliffe's works. The horror element in this novel was inspired by German works.

1. ***The Monk: A Romance* (1796):** Most of the Gothic novels present damsels in distress but this work is the prime example of male Gothic. It has an extremely convoluted and scandalous structure and content. There are two plotlines: one surrounding the corruption and downfall of Monk Ambrosio, who with the help of disguised demon Matilda, tries to rape virtuous maiden Antonio. The subplot presents romance between Raymond and Nun Agnes. Finally, when Ambrosio is able to rape Antonio, Lucifer comes to claim his soul as per the pact. The novel highlights eroticism, obsessions and the corrupting effects of power. The novel was highly sensational in its presentation of scenes of rape and sex.

Clara Reeve

1. ***The Old English Baron* (1777):** This novel is referred to as the literary offspring of *The Castle of Otranto*. It was first published anonymously under the title *The Champion of Virtue*.

William Beckford

1. ***Vathek, An Arabian Tale* (1786):** This is a Gothic novel set in the Oriental.

Charles Robert Maturin

1. ***Melmoth, the Wanderer* (1820):** This novel follows the story of its titular character who has sold his soul to the devil. Its story and style remind of the parable of The Wandering Jew.

Mary Shelly

Mary Shelley born in 1797 was the daughter of famous political writer William Godwin and feminist writer Mary Wollstonecraft. Later, she married Romantic poet, philosopher and literary critic Percy Bysshe Shelley. She is best known as the writer of the Gothic novel.

- ***Frankenstein or The Modern Prometheus* (1818):** Published by Mary Shelley at the age of 19, *Frankenstein* originated out of a competition proposed by Byron about who will write the best horror story. In this competition, John Polidori wrote the first vampire novel *The Vampyre*.

Robert Walton, a ship captain at North pole, writes a letter to his sister about a man named Victor Frankenstein whom he rescued and his life story. Victor tells him that he is a scientist in Natural philosophy and one day he discovered the secret of giving life. So, he gave life to a creature, but he was so horrified in appearance that Victor abandoned him.

The monster, abandoned and aloof, kills Victor's brother. The monster demands for a companion, but Victor, imagining the destructiveness of such venture, rejects the plan. The monster kills his wife on the wedding night and Victor's father dies of grief. Now left all alone, Victor's aim is to seek revenge from the monster. Soon after the rescue, Victor dies and the monster whose revenge has been fulfilled disappears in darkness.

Other Works by Mary Shelly

- ***The Last Man* (1826)**
- ***Lodore* (1835)**
- ***Falkner* (1837)**

The Last Man is an apocalyptic work that is set in the 21st century when the world is inflicted by a pandemic.

Elizabeth Inchbald (1753–1821)

Elizabeth Inchbald was an English novelist, actress and dramatist. She was a political activist and radical who expressed her views in her plays and novels.

1. ***A Simple Story* (1791):** The novel touches upon the issues of Women's education, gender roles, Catholicism and sensibility. This is an early example of 'Novel of Passion.'
2. ***Nature and Art* (1796):** Considered as an example of a Jacobean novel, it explores the theme of 'connections between the character's personal experiences and larger structures of institutional oppression.' This is a satirical fable of two successive generations exploring the women's position in society and social structure.

William Godwin (1756–1836)

Journalist and political philosopher, William Godwin, apart from his novel *Caleb Williams* is best known for the essay, *An Enquiry Concerning Political Justice and Its Influence on General Virtue and Happiness* in which he attacks the political institutions. He also produced an extremely candid biography of his wife after her death titled *Memoirs*.

1. ***Caleb Williams or Things as They Are* (1794)**: This is a mystery novel that attacks aristocratic privileges. It presents the story of a servant named Caleb Williams who is forced to flee after finding out a dark secret about his aristocratic master Falkland. This showcases the power of legal institutions and their ability to destroy innocent lives. The powerful always find ways to escape punishment while the poor get framed despite their innocence.

Mary Wollstonecraft (1759–1797)

An English writer, philosopher and a pro-feminist, she raised women's issues that were not even thought of at that time. After two failed affairs, she finally married William Godwin with whom she had a daughter who turned out to one of the most famous woman novelists of her time. She is best known for her treatise *A Vindication of the Rights of Woman* (1792), which presents the argument that it's the lack of education that makes women inferior to men and that they are not born inferior. She also wrote *Thoughts on the Education of Daughters*, campaigning woman's education.

1. ***Mary, A Fiction***: Characterised as a 'bold and dangerous novel' that presents an unconventional heroine and her romantic friendships with a man and a woman. This novel is an exploration of sexual and gender roles in a new way.
2. ***Maria or the Wrongs of a Woman***: This novel is considered as a sequel of her political treatise *Vindication of the Rights of Woman* (1792). This novel criticizes marriage as a patriarchal institution and the general wrongs that society commit against women.

Fanny Burney (1752–1840)

Fanny Burney was an English satirist, diarist and novelist who is famous for her *Novel of Manners*. She was appointed as 'Keeper of the Robes' of the queen of George III. After a long writing career, she married a French exile and finally settled in Bath. Her experiences in the upper class helped her note down its minute details and satirize it.

1. ***Evelina or The History of a Young Lady's Entrance into the World* (1778)**: Published anonymously in three volumes, this novel follows its eponymous heroine Evelina who has been an unacknowledged but legitimate

daughter of an English aristocrat. Therefore, she lives a secluded life in rural England until she turns 17. Her fate takes her to resort town of Hotwells, near Bristol where a number of humorous events take place.

2. ***Cecilia or Memoir of an Heiress* (1782)**: This novel is about a young upper-class woman who falls in love with a man of superior class. This novel belongs to the genre of Novel of Manners.
3. ***Camilla, or a Picture of Youth* (1796)**: This novel deals with the marriage prospects of its heroine Camilla and her sisters and Camilla's love affair with nobleman Edgar. It explores the social, emotional and mental dilemmas of its characters.
4. ***The Wanderer or Female Difficulties* (1814)**: This is a love story set during the French revolution and 'it criticizes the English treatment of foreigners in the war years'.

Maria Edgeworth (1768–1849)

Maria Edgeworth is the Anglo-Irish writer who is best known as the first realist writer of children's literature. She is also a novelist who is known to have corresponded with one of the leading literary figures of the time: Sir Walter Scott. Whatever she has written bears a strong influence of her father. She is best known for her collection of short stories for children titled *The Parent's Assistant*. The most celebrated story in the collection is *The Purple Jar*, a story about a girl getting her first period. She held her views on the political and social upheavals of her times especially the issues between England and Ireland.

1. ***Castle Rackrent* (1800)**: This is a short novella that mocks Anglo Irish landlords and is set prior to the Constitution of 1782. It tells the story of four generations of Rackrent heirs; each described as a spendthrift, litigious, cruel and gambling with the exception of the last heir who is generous but improvident. This is a historical fiction that details the sequential mismanagement of the Rackrent estate.
2. ***Belinda* (1801)**: This is Edgeworth's first full-length novel which gave rise to controversy because of the presentation of interracial marriage between an African servant and an English farm girl. The novel explores the themes of marriage, race, love and courtship and highlights the conflicts between reason and feelings.

Walter Scott (1771–1832)

Known as the pioneer of Historical Fiction, Walter Scott was a Scottish novelist, playwright, historian and a significant critic. An advocate by profession, Scott began his writing career as the producer of five long narrative poems including *The Lay of the Last Minstrel* (1805), (medieval romance), *The*

Lady of the Lake and *Marmion*, presenting the tale of corrupt passions leading up to the disastrous climax of the Battle of Flodden in 1513. He was offered the position of poet laureate which he declined. With his critical writings, he influenced the literary writings of his contemporary writers. Due to the heavy success of his novel *Waverly*, he published most of his novels under the pretext 'By the Writer of *Waverly*'.

1. ***Waverly* (1814):** A culmination of history and fiction, *Waverly* was the first novel published by Walter Scott. It is based on the Jacobite uprising of 1745 that aimed to restore Stuart monarchy. This novel became so popular among masses that Scott published the rest of his historical fiction under the title 'by the author of *Waverly*'.
2. ***Guy Mannering or The Astrologer* (1815):** The second novel in the *Waverly* edition, this novel is set in the 1760s and 80s mostly in Scotland with few episodes in Holland, Cumberland and India.
3. ***The Bride of Lemmormore* (1819):** This novel presents the tragic love story between Lucy Ashton and her family enemy Edgar, Master of Ravenswood.
4. ***Ivanhoe* (1819):** This is among the earliest novels to be set in the chivalric romance of the middle ages. *Ivanhoe* presents the Anglo-Saxon wars with the Normans. The Saxon protagonist Sir William of *Ivanhoe* is disinherited by his father for his alliance with the Norman king Richard, the Lionheart. Set after the Third Crusade when most crusaders were returning home because of their believed captivity of King Richard by Leopold of Austria, Richard begins his journey back to England under the disguise of Black Knight to win his throne back.
5. ***The Heart of Midlothian* (1818):** This was first published in four volumes under the title of *Tales of My Landlord* with the authorship of Jedediah Cleishbotham. The story is set during the Proteus riots in Edinburgh between 1736 and May 1737. The novel follows a working-class woman in her journey from Edinburgh to London to obtain a royal pardon for her sister who has been wrongly charged with the murder of her newborn baby. *Midlothian* in the title refers to the Old Tolbooth prison in Edinburgh.
6. ***Kenilworth* (1821):** This is a historical romance set during the Elizabethan age and presents the arrival of Queen Elizabeth at the Castle of Kenilworth who has been received in an elaborate fashion by Earl of Leicester. The Earl driven by the ambition of rising in power keeps his marriage to Amy secret.

Jane Austen

Most widely read author of the world, Jane Austen, through her novels, presented a true and simplified reflection of the

English life. She received home education and spent her entire life cheerfully and quietly in small country parishes, finding time to write during her domestic work. Walter Scott praised her novel *Emma* in an article published in *Quarterly Review* anonymously. 'Her characters are absolutely true to life and all her work has the perfection of a miniature painting.' Her novels are microcosmos of life.

1. ***Sense and Sensibility* (1811):** The novel follows the journey of three Dashwood sisters as they have to move to a smaller house with their recently widowed mother. At that time, women had no right to property; therefore, the fortunes of Mr Dashwood are passed on to his son from first marriage. While they rent a modest cottage of a distant relative, the two elder sisters, Elinor and Marianne, experience love, romance and heartbreak. Austen previously named it *Elinor and Marianne* but changed it to *Sense and Sensibility*—the characteristics of the two girls, respectively.
2. ***Pride and Prejudice* (1813):** Previously titled *First Impressions*, this novel follows Mr and Mrs Bennet of Longbourn and their five daughters for whom they have been looking for suitors so that they wouldn't end up homeless and destitute. Mr Bingley and Mr Darcy's arrival at Netherfield open new prospects for the girls and the focus shifts to the love-hate relationship that blossoms between Darcy and Elizabeth which end up with their marriage. The novel focuses upon the choosing a person to marry on the basis of love, money, or social status.
3. ***Mansfield Park* (1814):** Often looked for the study of postcolonial elements, this novel focuses upon Fanny Price who is sent to live with her affluent uncle and aunt Sir Thomas and Lady Bertram at Mansfield Park where she befriends their son and her cousin Edward. She eventually falls in love with him; her lower status dissuades her from seeing any future prospect with him. This novel explores the issues of the slave trade and the oppression of blacks in the British colonies.
4. ***Emma* (1816):** 'Rich, clever and handsome', this novel's eponymous heroine is an heiress and lives with her widowed father. Her deep interest in matchmaking entangles her own life and lives of other characters, but this makes her realize whom she truly loves.
5. ***Northanger Abbey* (1818):** This novel is written as a parody of Gothic romances that were quite popular among young women of the day, especially Ann Radcliff's *The Mystery of Udolpho*. A naïve and young country girl, Catherine, is taken on a visit to Bath by her neighbours. But her comparison of the real world with that of romances she reads utterly confuses her. During

this journey, she finds the man she loves and comes to realize that the fictional world is very different from the real world.

6. ***Persuasion* (1818)**: Austen's last completed novel revolves around Anne Elliot who is persuaded to break off her engagement to a poor naval officer Captain Wentworth by her mother's friend Lady Russell. But after a span of few years, the tables have turned as Wentworth acquires wealth. By the end of the novel, the two get married.

Thomas Love Peacock (1785–1866)

A friend of Percy Bysshe Shelley and an official at the East India Company, Thomas Love Peacock is well-known for his satirical novels and his satirical depictions of Wordsworth in his critical essay *The Four Ages of Poetry*. These novels have the same setting of philosophical discussion around the table about the topics of the day.

1. ***Melincourt* (1817)**: This novel presents an Orangutan, who is called Sir Oran Haut-Ton. His name is given as a candidate in the Parliament elections. This novel showcases the 'idea of an orangu-tang mimicking humanity'.
2. ***Nightmare Abbey* (1818)**: Written by Peacock with the aim to criticize the morbidities that have entered into literature. Most of the characters in this Gothic satire are based on the literary and historical figures that Peacock wanted to mock.
3. ***Gryll Grange* (1861)**: Serialized in *Frazer's Magazine*, this is the last novel of Peacock. The novel focuses upon the philosophical beliefs of its eponymous hero Gryll Grange.

Victorian Age (1837–1901)

This is the period of great affluence and expansion in the history of England. It began with the coronation of Queen Victoria on the throne of England and ended in 1901. This period is considered as the most prosperous period in English history due to industrial revolution, scientific developments, inventions of steam engines and electricity and growth of education in English society. Democracy became the order of the day and the rise of writers and philosophers led to many reforms in the Victorian society including the Slave abolition and child labour abolition.

It was a high point in the history of English literature when novels as a genre expanded. The numerous transformations in the English society due to the Industrial revolution were captured brilliantly by the authors of the age. The

novel became the most popular medium of expression both among the novelists and the readers. Rising literacy in this age and the number of literary and philosophical circles led people's interest in the realistic stories that represented the problems around them. Novelists tried best to represent what the middle-class readers were interested to read.

Types of Novels

Sensational Novels

A literary genre that achieved its peak in England in 1860s and 70s. Drawn upon the Gothic genre, these types of novels were set around melodrama and Newgate prison, presenting the lives of criminals. This genre became widely popular due to the expansion of the book market, growth in reading population and the Industrial revolution. These stories are allegorical and abstract in nature in which anxiety regarding the identity is explored. They are a perfect blend of romance and realism. The prominent examples of Sensational novels are Wilkie Collins's *The Woman in White* (1859–60); Ellen (Mrs. Henry) Wood's *East Lynne* (1861) and Mary Elizabeth Braddon's *Lady Audley's Secret* (1862). They have been often defined as 'novel-with-a-secret'.

Condition of the England Question Novel

The 'Condition of England Question' is a term coined by Thomas Carlyle in his work *Chartism* in 1839. It refers to a body of narrative fiction, also known as industrial novels, social novels, or social problem novels, published in Victorian England during and after the period of the Hungry Forties. They particularly explored the contemporary social issues representing major class, gender and labour relations, as well as social unrest and the growing disparity and animosity between the rich and the poor in England. The canonical Condition-of-England novels include

- Benjamin Disraeli's *Coningsby* and *Sybil*
- Elizabeth Gaskell's *Mary Barton* and *North and South*
- Charles Dickens's *Dombey and Son* and *Hard Times*
- Charlotte Brontë's *Shirley*
- Charles Kingsley's *Alton Locke* and *Yeast*

Realism

Writers of 19th century of agreed in their rejection of the artificiality of both the Classicism and Romanticism of the academies and on the necessity for contemporaneity in an effective work of art. They tried to portray the lives, appearances, problems, customs and the problems of the middle and lower classes, of the unexceptional, the ordinary, the

humble and the unadorned. They conscientiously set themselves to reproduce all the hitherto-ignored aspects of contemporary life and society—its mental attitudes, physical settings and material conditions. Despite rising prosperity, there was a huge gap developing between the rich and the poor. Novelist of this age tried to capture this disparity that lay hidden beneath the outward affluence.

Major Novelists of the Age

Charles Dickens (1812–1870)

Born in Portsmouth in Hampshire to a clerk, Dickens is considered as the greatest novelist of the Victorian age. During his childhood, his father was sent to Marshalsea prison for his debt along with the entire family except for Dickens. He worked at the warehouse and later entered the journalism as the writer of London life in *The Morning Chronicle* called *Sketches by Boz*. He adopted the pseudonym Boz in his earlier writing career. He also travelled to America where he was a popular novelist. *The Mystery of Edwin Drood* was his last work before he died. It was left incomplete. Themes, such as arranged marriages, child cruelty, betrayal, deceit and relations between people from different classes have been fully explored in his most famous works.

Major Novels

1. **Pickwick Papers (1837):** A series of ‘cockney sporting plates’ by illustrator Robert Seymour became the source of this novel. This novel detail the adventures of Samuel Pickwick who is the founder of the Pickwick Club. The character of Sam Weller who works in an Inn is an extremely witty and humorous character that became the prominent reason for Dickens’ early success. His way of speaking in proverbs became a style known as Wellerism.
2. **The Adventures of Oliver Twist (1838):** Subtitled as *Parish Boy’s Progress*, this novel presents the journey of an orphaned boy who was born in a workhouse where he was sold to as an apprentice. He escapes and travels to London where he is manipulated into theft by the gang member named Artful Dodger on the orders of criminal named Fagin. The novel highlights the pathetic conditions of the London workhouses. This is referred to as ‘Newgate novel’ and was written to criticize the 1834 Poor Law.
3. **The Old Curiosity Shop (1841):** This novel along with Dickens’ *Barnaby Rudge* was serialized in *Master Humphrey’s Clock*. It tells the story of Little Nell her grandfather who resides in Little Curiosity Shop in London. Queen Victoria read the novel and found it quite interesting.
4. **Barnaby Rudge (1841):** Subtitled as *A Tale of the Riots of Eighty*, this novel is Dickens’ first historical novel. It presents Barnaby Rudge, a simpleton who keeps on travelling in the story along with his loquacious raven named as Grip. Grip inspired Edgar Allan Poe to write his most popular poem *The Raven*.
5. **Dombey and Son (1848):** This novel presents the life of a shipping firm owner who is frustrated due to the lack of a male heir who could fill his shoes. Frustrated, he rejects his daughter’s affection but is reconciled with her before his death. It was serialized with illustrations by Hablot Knight Browne (‘Phiz’).
6. **David Copperfield (1850):** The novel’s full title is *The Personal History, Adventures, Experience and Observation of David Copperfield the Younger of Blunderstone Rookery*. There are autobiographical elements in the novel that present’s parallels between Dickens’ and David’s life, written in the fashion of Bildungsroman. The major characters include—Mr Micawber, Steerforth, little Emily, Uriah Heep, Betsey Trotwood and members of the Peggotty family.
7. **Bleak House (1853):** This novel is partly told by an omniscient narrator and partly by its heroine Esther Summerson. The novel revolves around the long running legal case, *Jarndyce and Jarndyce* at the court of Chancery and the recognition of Esther with her true identity is the main plot of the novel. There is a suggestion of railways being constructed in one of its chapter. Fog makes everything mysterious and impossible to view anything in this novel.
8. **Hard Times: For These Times (1854):** The only novel not to be set in London, it is set in fictitious Coketown, an industrial hub similar to Manchester. Serialized in Dickens’ periodical *Household Words*, it is divided into three books namely, Sowing, Reaping and Garnering. This presents the dehumanization of the hard working labor class who have been referred to as ‘Hands.’ He criticizes the meaningless and churning utilitarian philosophies that sucked life out of people. The opening lines are uttered by Thomas Gradgrind- ‘*Now what I want is fact, fact and facts.*’
9. **A Tale of Two Cities (1859):** Set during the French Revolution and Reign of Terror, this historical fiction presents the story of French Doctor Manette, who had been released from his captivity in Bastille after 18 years for a heinous crime that he never committed. He is reconciled with his daughter Lucie, with whom he had never met before. This novel has themes of resurrection, sacrifice, love, revolution and social injustice. It has one of the most memorable opening lines in literature—‘*It*

was *the best of times, it was the worst of times...*' The book is divided into three parts entitled—Recalled to Life, The Golden Thread, and The Track of a Storm.

10. **Great Expectations (1861):** Serialized in Dickens' weekly periodical *All the Year Round*, this book is a bildungsroman or a coming-of-age story, that follows its hero Pip from his impoverished childhood, to his visits to eccentric Miss Havisham, his love for her adopted daughter reclusive Estella and him getting a benefactor who funds his education in London. This a tale of love, poverty and rejection. Set in Kent, the novel has one of the most famous opening scenes in a graveyard where Pip encounters an escaped convict Able Magwitch, who later turns out to be Pip's benefactor. Thomas Carlyle referred to it as that 'Pip nonsense', but later George Bernard Shaw praised it as 'All of one piece and consistently truthful.' It was adapted in Bollywood as *Fitoor*. The mist appears in almost every scene in the novel.

Major Short Stories

1. *Master Humphrey's Clock*
2. *A Holiday Romance*
3. *A Message from the Sea*
4. *Mugby Junction*
5. *Doctor Mari Gold*
6. *Sketches of Young Couple*
7. *Mudfog and Other Sketches*

Christmas Books

1. *A Christmas Carol (1843)*
2. *The Chimes (1844)*
3. *The Cricket and the Hearth (1845)*
4. *The Battle of Life (1846)*
5. *The Haunted Man and the Ghost's Bargain (1848)*

George Eliot (1819–1880)

Most important female novelist of the Victorian era, George Eliot's real name was Mary Ann Evans. She adopted a male pseudonym to find acceptance as a writer in the patriarchal Victorian society. Not only was she an unconventional writer, but an iconoclast of her age. She was in a long-term live-in relationship with George Henry Lewes who died of a long illness. Later, she married her business manager John Cross, who was twenty years younger than her. She amply portrayed realism in her novels and as well as the psychological insight in her depiction of rural English life.

1. **Adam Bede (1859):** This novel is set in Rural England in the close-knit fictional Hayslope community and presents a love triangle between beautiful but care-free Hetty Sorrel, simpleton and unacknowledged Adam Bede and

Captain Donnithorne, the young squire who seduces her and then abandons her. Adam and the Methodist preacher Dinah realize of their mutual love. It presents minute details about common folk who resemble nature in a purest form.

2. **The Mill on the Floss (1680):** The most popular of George Eliot's novels, it has several autobiographical elements as the relationship between Maggie Tulliver and her brother Tom parallels Eliot's relationship with her reserved but loving brother. Set near the fictional town of St. Oggs, at Dorlcote Mill on the River Floss, the novel presents a special but complex bond between the brother-sister duo and the clash of their distinct ideologies.
3. **Silas Marner: The Weaver of Raveloe (1861):** Silas, a weaver, is falsely accused of stealing funds from the congregation and his fiancé breaks off the engagement, shattering his life. He finds the illegitimate child of Godfrey Cass and he names her as Eppie and raises her. She clutches to Silas even after finding of her real father. The novel raises certain important issues of religion, industrialization, love and community.
4. **Romola (1863):** This is a historical fiction set in Florence Italy and covers the events of Italian Renaissance and presents various notable historical figures. It begins in 1492, with the discovery of New World by Christopher Columbus and death of Italian leader, Lorenzo de Medici. It revolves around Romola, daughter of a classical scholar who marries for love but ends up regretting it. It is 'a deep study of life in the city of Florence from an intellectual, artistic, religious and social point of view'.
5. **Felix Holt, the Radical (1866):** Set in the fictitious community of Treby, this novel at its heart has the Reform Act of 1832. There is an election contest between a wealthy landowner and opportunist Harold Transome and sincere and Radical Felix Holt. There are political disputes and a fight for winning affections of Esther, the step daughter of Rev. Lyon.
6. **Middlemarch, A Study of Provincial Life (1871–72):** There are three major plots in the novel. First revolves around Dorothea, who in the idealistic fashion marries elderly Casaubon to help him in research but ends up falling in love with reformer Ladislaw and marrying him despite consequences. The second story presents Lydgate, a young naïve doctor who sacrifices his ideals at the cost of pleasing his materialistic wife. The third plot has Fred Vincy who is forced to advance socially by entering Clergy but he renounces that for love. The novel highlights the discussion on social class, the 'Women question' and marriage as a social institution.

7. **Daniel Deronda (1876):** The novel beginning with the meeting between Jew Daniel and Gwendolen Harleth in the fictitious setting Leubronn, Germany. This book is Eliot's most controversial work because of its presentation of the Jews in a non-prejudicial manner.

Elizabeth Gaskell (1810–1865)

Daughter of Scottish Unitarian Minister, Elizabeth Gaskell published novels anonymously and achieved the greatest success with her debut novel *Mary Barton*. Her life in Manchester made her closely observe the lives of the working class in England and the disparity between the industrialists and the workers. She was in close friendship with Charlotte Bronte and Bronte's father asked her to write the biography of Charlotte Bronte which she did. She was a part of the literary circle which included Charles Dickens, Charlotte Bronte and John Ruskin.

Major Novels

1. **Mary Barton (1848):** Subtitled as *A Tale of Manchester Life*, this presents the story of two working-class families, Bartons and Wilsons. The protagonist's father, John Barton, the man responsible for the interrogation related to the division of wealth between rich and poor, his wife dies and he is left alone to raise his daughter, the beautiful Mary Barton. The early chapters in the novel draw a comparison between the rich and the poor. The middle chapters present the murder mystery and the entangled lives of Mary, Jem Wilson and Mary's aunt Esther who is trying to save her. Set in Manchester, it presents a picture of relations between the employers and works from the perspective of working-class.
2. **Cranford (1851–53):** Published in *Household Words* (magazine edited by Dickens), this novel has no main plot but a number of stories that presents a number of changes occurring in the customs of mid-Victorian England.
3. **Ruth (1853):** The eponymous heroine Ruth takes a new identity of a widow Mrs. Denbigh after she is pregnant with a rake named Bellingham who refuses to acknowledge her. But after a few years, Bellingham's reappearance distraughts her life completely as she is sunken due to shame.
4. **North and South (1854–55):** Set in the fictional town of Milton (based on Manchester), this novel explores the journey of Margaret Hale through the tumultuous industrial revolution, after she was forced to leave her rural life in Southern England. Her sympathetic attitude to works makes her clash with nouveau rich and contemptuous cotton-mill owner John Thornton for the rights

of the poor. The title of the novel presents the contrast between rural South and industrious North.

5. **Sylvia's Lovers (1863):** It is considered by Gaskell as the 'saddest story' she has ever written. It presents the obsessive infatuation of Sylvia with Kinraid, a specksioneer or harpooner on a whaling ship. This obsession ends when Kinraid marries someone else. John McVeagh has described it as a 'sudden lapse into melodrama'.
6. **Wives and Daughters: An Everyday Story (1865):** Serialized in *Cornhill Magazine*, this novel presents story of the only daughter of a widowed doctor, Molly Gibson living in the provincial town in 1830s.

Novellas

1. *The Moorland Cottage*
2. *Mr. Harrison's Confessions*
3. *The Old Nurse's Story*
4. *Lizzie Leigh*
5. *My Lady Ludlow*
6. *Round the Sofa*
7. *Lois the Watch*
8. *A Dark Night's Work*
9. *Cousin Phillis*

Charlotte Bronte (1816–1855)

Often called as the 'first historian of the private consciousness', Charlotte Bronte wrote under the pseudonym of Currer Bell. She was the third daughter of a Reverend. Her first and best novel *Jane Eyre* has strong autobiographical elements. Charlotte Bronte herself wrote about *Jane Eyre* that 'I will show you a heroine as plain and as small as myself.' She married her father's curate despite his opposition and died early of pneumonia.

1. **Jane Eyre (1847):** This novel is a *Bildungsroman*, that follows the life and struggles of its eponymous heroine from her childhood at Gateshead Hall to her ultimate reunion with and marriage to her love, Mr. Rochester. Jane orphaned at an early age lives with his maternal uncle Reeds until his death when she is sent to Lowood school by her aunt. Despite pathetic conditions at school, she finds solace in the friendship of Helen Burns another student and caring Miss Temple. The two help Jane develop in a positive manner.

After school, she is appointed as the governess to the ward of Mr. Rochester at Thornfield Hall with whom she falls in love. Rochester and Jane are about to marry when Mr. Mason declares that Rochester cannot marry because he is already married to Bertha who has descended into madness. Despite her temptations to stay

with Rochester, she leaves Thornfield because of her principles.

Exhausted and starved, Jane is taken into home by St. John Rivers and his sisters. She starts teaching in school and learns about the fortune of 20000 pounds left by Her uncle John for her and Rivers are her cousins. She shares her fortune with them. She is proposed by John Rivers to marry him and come with him to India for religious causes to which she refuses.

She begins worrying about Rochester and goes to Thornfield only to find that Bertha set the building to fire that blinded Rochester and killed Bertha. She marries Rochester with whom she bears a child.

This novel is a study of social criticism and unaffected Christian morality. It shows Jane's strong individualistic character whose moral and spiritual development is presented through 'intimate first person' narrative. The outside events of her life are infused with the psychological intensity and inner conflicts that are rendered voice.

2. ***Shirley* (1849)**: It's Bronte's second novel that is set in the Napoleonic wars and the war of 1812, during the industrial depression. It presents Luddite attack in the backdrop.
3. ***Villette* (1853)**: Lucy Snowe, after a family crisis travels to the French-speaking country of Villette, where she begins teaching. She later experiences both adventure and romance in her journey.
4. ***The Professor* (1857)**: The first completed novel By Charlotte Bronte, it was rejected several times before publication. It presents the journey of a young man named William Crimsworth, who attains maturity with experience. He is a teacher in Brussels and his personal relationships and outward experiences are colored by first-person narrative.

Emily Bronte (1818–1848)

Sister of Charlotte and Anne Bronte, Emily wrote under the pseudonym of Ellis Bell. She received home education and produced the greatest and spiritually convoluted novel of Victorian times of a passionate Byronic hero Heathcliff.

1. ***Wuthering Heights* (1847)**: Emily Bronte's only finished novel, *Wuthering heights* is a frame narrative that begins in 1801 when Lockwood, a new tenant at Thrushcross Grange, visits its owner, a mysterious man named Heathcliff, who resides at *Wuthering Heights*. Lockwood's help Nelly narrates him the story of Heathcliff who was brought to *Wuthering Heights* by its owner who is fond of him more than his own son Hindley. Heathcliff and Catherine are fond of each other and after his father's

death, Hindley treats Heathcliff like a servant. Catherine after an accident falls in love with Edgar Hinton who lives at Thrushcross Grange along with his sister Isabella.

Meanwhile, Heathcliff degraded by Hinton flees *Wuthering Heights* only to return later as rich after Edgar and Catherine's wedding. Heathcliff elopes with Edgar's sister Isabella and treats her terribly after marriage. Catherine dies after giving birth to her daughter Cathy. Isabella escapes *Wuthering Heights* and gives birth to her son Linton. Heathcliff treats Hareton, Hindley's son, after death of his father like a servant.

After a span of 12 years, Heathcliff forces Cathy to marry Linton. Soon, Edgar dies and is buried next to Catherine. After death of sickly Linton, Cathy begins to fall in love with Hareton despite his lack of education and nobility. This is when story comes to present where Cathy and Hareton plan to get married and shift to Thrushcross Grange.

This novel is a romance between crude and ferocious Heathcliff and passionate Catherine whose bond despite Catherine's death carries on in the memories of Heathcliff and only ends with his death.

Anne Bronte (1820–1849)

Often shaded by the fame of her two novelist sisters, Anne Bronte assumed the identity of Acton Bell to write her novels. She made a mark with her novel *The Tenant of Windfell*, a work of fiction that tells loads about the pathetic condition of woman and the kind of violence she bears in the patriarchal English society.

1. ***Agnes Grey* (1847)**: Story of the life of a governess. This work has many autobiographical elements.
2. ***The Tenant of Windfell* (1848)**: This is an epistolary novel in which Gilbert Markham writes letters about a mysterious widow named Helen Graham, who arrives at Windfell Hall with her young son and servant. She is a painter by profession and her reclusive life gave rise to a lot of rumors in society. Gilbert then befriends her and knows about her husband, an aristocrat, whose physical and moral abusive nature led to the demolition and destruction of him and his family. Helen previously believed that to reform her husband is her moral duty, but the destruction of her son made her evade the marriage. May Sinclair, in 1913, said that 'the slamming of (Helen's) bedroom door against her husband reverberated throughout Victorian England'. It explores the themes of domestic violence, alcoholism, marriage, motherhood and gender relations.

William Makepeace Thackeray (1811–1863)

Born in Calcutta, India, Thackeray was the son of an Indian civil servant. He came in contact with a German writer Goethe in Germany and wrote his introduction. After trying hands at various professions, Thackeray entered journalism and produced his first work *The Paris Sketch Book*. He achieved tremendous fame with his novel *Vanity Fair*.

1. ***Vanity Fair, A Novel Without a Hero (1848)***: Considered as the principal founder of Victorian domestic novel, this novel has two heroines—Amelia and Becky Sharp. Amelia is rich, innocent and naïve and her friend Becky, an intelligent woman, who is the daughter of a French Opera performer. Her foreign appearance makes her look amoral and a perfect example of ‘anti-heroine.’ Becky’s only resources in life are her wit, ambitions, sex and cunning, through which she could rise in social status. The narrator of the novel gives a painstaking description of Becky’s amorality, her sinful nature and even murder but one cannot stop admiring her intelligence, brilliance and audacity.
2. ***The History of Pendennis (1848–50)***: This novel presents English Gentleman, Arthur Pendennis, who sets out for London to find his place in London society.
3. ***The History of Henry Esmond (1855)***: This is a historical fiction presenting Colonel Henry Esmond in the service of Queen Anne. He retells his own life. There is the appearance of many Restoration writers including Richard Steele, Joseph Addison and Jonathan Swift.
4. ***The Newcomes: Memoirs of a Most Respectable Family (1855)***: This novel presents the travels of virtuous and upstanding character Colonel Newcome and his son Clive. In this novel, the word Capitalism was the first time in reference to Economy.
5. ***The Virginians (1857–59)***: Presenting a story about Henry Esmond’s two grandsons, this novel is set in Virginia during the American war of Independence. It is considered as the loose sequel of Henry Esmond.

Anthony Trollope (1815–1882)

Born as the son of female novelist Francis Trollope, Anthony Trollope was poor at studies and took the clerical position in post office. He is best known for his *Barsetshire Chronicles* that include the following:

1. *The Warden (1855)*
2. *Barchester Towers (1857)*
3. *Doctor Thorne (1858)*
4. *Framley Parsonage (1861)*
5. *The Small House at Allington (1864)*
6. *The Last Chronicle of Barset (1867)*

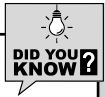
The *Barsetshire* novels depict the simple lives and interaction of people living the *Barsetshire*. Trollope produced more than forty-five novels and several short stories. In his later novels, he focused upon the political aspects of urban English life.

George Meredith (1828–1909)

English poet and novelist, George Meredith was the son of a shop owner who got bankrupt when Meredith was eleven. He was apprenticed as a lawyer. His best works are as follows:

1. ***The Shaving of Shagpat: An Arabian Entertainment (1855)***
2. ***The Ordeal of Richard Feverel: A History of Father and Son (1859)***
3. ***The Egoist (1879)***

Meredith’s best-known work, *The Egoist* presents the life of a narcissist who is set to find a wife for himself.



Benjamin Disraeli (1804–1881)

Benjamin Disraeli was a British Parliamentarian and Prime Minister who is best known for his trilogy expounding his political views. This trilogy is marked by Disraeli’s departure from *silver-fork novels*, that surrounds the lives of people of upper class and aristocracy. This trilogy is often referred to as *Young England* trilogy.

1. ***Coningsby, or the New Generation (1844)***: This is a political novel based on the political issues that raised after the enactment of Reform Act of the 1830s. In *Coningsby*, Disraeli presents a ‘Tory interpretation’ of history to combat the ‘accepted [Whig] orthodoxy of the day’.
2. ***Sybil, or The Two Nations (1845)***: The second novel in the trilogy, *Sybil* articulates the pathetic condition of the working class of England. Published in the same year as Friedrich Engels’s *The Condition of the Working Class in England*, it raises ‘Condition of England Question’, a term coined by Thomas Carlyle to describe the plight of working-class.
3. ***Tancred, or the New Crusade (1847)***: Despite being the third part in the trilogy, *Tancred* deals less with political and working-class issues but with the themes of religion and mysticism.

Charles Kingsley (1819–1875)

A priest, university professor, historian and a novelist Charles Kingsley is best known for his progressive ideology and his support of Charles Darwin’s *Theory of Evolution*. He himself disliked priests and monks and persisted anti-Catholic ideology in his novels.

1. ***Hypatia, or New Foes with an Old Face (1853)***: His most famous and well-read novel, *Hypatia* deals with the life of philosopher Hypatia. 'Intended as Christian apologia, it reflects typical 19th-century religious sentiments of the day.'
2. ***Westward Ho (1855)***: This is a historical fiction dealing with the explorations of an Elizabethan Privateer who sails with Walter Raleigh and Francis Drake to the New World and El Dorado expedition.
3. ***Hereward the Wake: Last of the English (1866)***: An historical fiction that tells the story about an Anglo-Saxon figure named Hereward who started an uprising against the Normans.

Wilkie Collins (1824–1889)

Son of a popular English landscape painter William Collins, he is best known as the expounder of sensational fiction. Wilkie Collins was in close alliance with Charles Dickens. He collaborated with Dickens in writing short story collection *The Perils of Certain English Prisoners*. His novel *Moonstone* is considered the first detective novel. Collins first play *The Lighthouse* was performed several times at Dickens' home.

1. ***The Woman in White (1860)***: A detective fiction, this novel explores the theme of unjust and unequal laws for married woman. It has multiple narrators from whose perspective the story is told. The protagonist, Walter Hartright, is 'a young teacher of drawing, something of an everyman character and distinguished by a strong sense of justice'. He presents many exclusive private detective's techniques to solve the case. The character of Anne Catherick is referred to as the woman in white in the title because of her obsession with white clothes. This novel was an immediate success in the masses. This novel was published in Dickens journal *All the Year Round*.
2. ***The Moonstone (1868)***: Serialized in Dickens' *All the Year Round*, this is another successful example of a mystery novel and detective fiction. This is about the titular diamond that has great religious significance and was guarded by priests before its theft from the temple. The novel's heroine Rachel inherits the diamond from her uncle, a corrupt police officer in India. She wears it on her 18th birthday, but later that night, the diamond goes missing. This leads to a lot of entanglements, misunderstandings and a period of crisis. Told from the perspectives of the different character, this novel presents the theft of the diamond, the investigation and its recovery. There are 'three Indian Jugglers', who are disguised Brahmins 'determined to recover the diamond.'

Samuel Butler (1835–1902)

Son of a Reverend, Samuel Butler previously sought a career in religion and Church. Disillusioned with religious ideologies, he pursued a degree in Mathematics and Classics. He made prose translations of the *Iliad* and *Odyssey* that are still studied today. He sailed to New Zealand and worked in sheep farming. His experiences in the Beauteous landscapes of New Zealand made him write the utopian work *Erewhon*. He also spent some time in London Poor areas.

1. ***Erewhon or, Over the Range (1872)***: *Erewhon* is an anagram of 'nowhere' with letters 'h' and 'w', transposed. This novel is set in the fictional land where everything is perfect and in order. Influenced by Darwin's '*On the Origin of Species*' this novel explores the idea of artificial intelligence. It is somewhat similar to William Morris's utopian novel '*News from Nowhere*'. This novel written in the fashion of Thomas Moore's *Utopia* satirizes the Victorian society for its stupid aspects like 'criminal punishment, religion and anthropocentrism'. This novel has a complete chapter called 'The Book of the Machines'.
2. ***The Way of the Flesh (1903)***: Also called as '*Ernest Pontifex*', this is a semi-autobiographical novel known for its anti-Victorian sentiments. Narrated by Overtone, the godfather of Ernest, this novel presents an honest account of father-son relations. Born to 'hypocritical and domineering parents', Ernest sets out on the path of religion but end up a destitute in prison. He makes a fresh start as a tailor and marries a former maid who turns out to be alcoholic. At this point, Overtone intervenes and solves his financial and marital problems.

Robert Louis Stevenson (1850–1894)

Scottish novelist, poet and travel writer, R. L. Stevenson is best known for his novels as well as a collection of poetry for children called *A Child's Garden of Verses*. He wrote travelogues such as *An Inland Voyage*, *Travels with a Donkey in the Cevennes* and *In the South Seas*. He is also a well-known essayist and short story writer.

1. ***An Inland Voyage (1878)***: This is travelogue describing the journey to Belgium and France. This is a pioneer in 'Outdoor literature', a kind of literature set in outdoors it has many sub-genres including the mountain literature, adventure literature and nature writing.
2. ***Treasure Island (1882)***: A tale of pirates and buried gold this novel presents several elements that started the popular perceptions of pirates among people including 'treasure maps marked with an 'X', schooners, the Black Spot, tropical islands and one-legged seamen bearing parrots on their shoulders'. This novel was originally titled as *The Sea Cook: Story for Boys*.

3. ***Kidnapped* (1886)**: Surrounded on the events of ‘Appin Murder’ that took place in the aftermath of Jacobite uprising in 1745, this is a historical romance that presents the themes of justice, the loopholes in the judicial system and the individual perception of justice.
4. ***Dr Jekyll and Mr. Hyde* (1887)**: The Gothic novella tells the chilling story of the investigation of conducted by Gabriel John Utterson, a legal lawyer in London regarding the strange occurrences surrounding his friend Dr Henry Jekyll and mysterious and crude Mr Hyde. Often considered as a sensational novel, detective fiction, doppelganger literature, it explores the theme of duality expressed in the shape of inner conflict between the good and the evil.

George Gissing (1857–1903)

Son of a pharmaceutical chemist and a bright scholar, George Gissing’s education came to halt when he was caught stealing of cloakroom. Apart from writing novel, he also wrote an important critical study on Charles Dickens.

***New Grub Street* (1891)**: The title refers to a London street that became synonymous for ‘hack literature’ in the 18th century. This novel presents two writers, one ‘alarmingly modern’ driven by financial ambitions and the other being cerebral and talented with less financial means.

Some of the other known works of George Gissing are:

1. *Thyrza* (1887)
2. *The Nether World* (1889)
3. *Born in Exile* (1892)
4. *The Whirlpool* (1897)
5. *By the Ionian Sea* (1901)

Lewis Carroll (1832–1898)

Lewis Carroll is the pseudonym of mathematician Charles Lutwidge Dodgson. He was a great novelist, mathematician lecturer, photographer and poet.

1. ***Alice’s Adventures in Wonderland* (1865)**: Considered as the finest example of ‘literary nonsense’ genre, this novel presents the story and adventures she comes across in an ulterior universe where she meets anthropomorphic characters. She gets there after falling into a rabbit’s hole. ‘The tale plays with logic, giving the story lasting popularity with adults as well as with children’.
2. ***Through the Looking Glass* (1871)**: This is a sequel of *Alice’s Adventures in Wonderland* in which Alice once again enters into an alternate world through a looking glass that shows a different world. Just like the mirror’s reflection, everything in this parallel world is

reversed. It includes verses such as ‘Jabberwocky’ and ‘The Walrus and the Carpenter’ and the episode involving Tweedledum and Tweedledee.

Thomas Hardy (1840–1928)

Hardy is the greatest novelist of English history who studied Latin, Greek, French and Classical Literature. He based his novels in the fictional country of Wessex. He was also a poet and a prolific short story writer.

1. ***Far from the Madding Crowd* (1874)**: One of the first novel to set in Hardy’s Wessex, it presents the story of a shepherd Gabriel Oak who falls in love with beautiful and proud Bathsheba Everdene and the play of fate that makes the reunite with each other despite many hurdles. The title has been taken from Graveyard poet Thomas Gray’s poem ‘Elegy Written in a Country Churchyard’ (1751). Wessex has been described as ‘partly real, partly dream-country.’
2. ***The Return of the Native* (1878)**: First published in the sensational magazine, *Belgravia*, the novel set in the wilderness of Edgon Heath, begins on the Guy Fawkes Night. It presents the entangled lives of Clym Yeobright, his cousin Thomasin Yeobright, Eustacia Vye and womanizer Damon Wildeve. The native whose return is referred to in the novel is Clym Yeobright who after giving up his business career in Paris return to his native Edgon Heath to become a schoolmaster in a school for poor and ignorant.
3. ***The Mayor of Casterbridge* (1886)**: Subtitled as the *Life and Death of a Man of Character*, this novel is set in the fictional town of Casterbridge. It presents the life and journey of Michael Henchard who attains a respectable position as the mayor of Casterbridge after selling his wife and daughter in a drunken state. His reconciliation with his family brings him joy but only for a small time as it is revealed that the Elizabeth-Jane, whom he is thinking of as his daughter is not his. He starts despising her, but in the end, after losing his fame and money comes for the reconciliation but is denied and dies alone.
4. ***Tess of the d’Urbervilles* (1891)**: Set in Hardy’s Wessex, the novel presents the struggles of innocent Tess after she has been seduced by rich and morally corrupt Alec, with whom she bears a child who dies shortly. She makes a fresh start in life and falls in love with Angel, son of a Reverend. But after knowing about her past on the wedding night, he abandons her, only to return very late when she has murdered Alec. This novel is an exploration of the Victorian ideals of a woman’s purity and morality.

5. ***Jude the Obscure* (1895)**: Hardy's last complete novel, it presents the life and inner conflicts of its protagonist Jude, a working-class young man who set out to become a scholar at 'Christminster', a city modelled on Oxford. But his love interest in Sue Bridehead is devastated by the return of his wife Arabella. The couple is ostracized for living together and the novel ends with their separation after their socially troubled son 'Little Father Time', commits suicide after killing his half-siblings. Hardy was criticised for its violent depiction of a child's suicide and therefore he gave up writing novels and solely focused on poetry.

Short Story Collection

1. *Wessex Tales* (1888)
2. *A Group of Nobel Dames* (1891)
3. *Life's Little Ironies* (1894)
4. *A Changed Man and other Tales* (1913)

Modern Age (1900–1945)

Modern Age begins in the 20th century and ends around 1945 and is marked by break away from traditional ideologies and literary forms. Writers around Europe and North America shifted their approach and began experimenting with form, structure, style and content. Innovations in anthropology, psychology, philosophy, political theory, physics, and psychoanalysis determined the temperament of the age and completely shook their faith. Ideas about reality and life developed by Modernist influencers—Charles Darwin, Ernst Mach, Freud, Albert Einstein, Nietzsche and Bergson made writers produce writing that were unstructured, fragmented and focused upon the interior reality. Writers like Joyce and Virginia Woolf experimented in their writings and developed innovative literary techniques such as stream-of-consciousness, interior monologue, as well as multiple points-of-view. The presentation of the inner life helped in expanding the scope of reality and dissuading it to be confined to the outer shell of a life.

Impact of the World Wars on Literature

Modernism, based on the vision of a peaceful, stable and progressive world completely shattered with cataclysmic World Wars I and II. Writers captured the lingering effects of the war that echoed throughout the continent. Novels such as *Mrs. Dalloway* by Virginia Woolf, *A Farewell to Arms* by Hemingway presented the horrors of war at forefront as well as characters dealing with shellshock or post-traumatic stress disorder. The war contributed to disillusionment, alienation and a sense of isolation which ushered modernism. Once

celebrated ideologies of enlightenment, scientific progress and reason came under serious interrogation after the devastation caused by wars.

Literary Trends

1. **Imagism**: The 20th-century poetic movement that focused on the precision of imagery and clear, sharp language. It originated around 1912 and called for a reverse to classical methods such as directness, the precision of word choice, experiment with non-traditional forms. Major poets who focused upon Imagism are HD (Hilda Doolittle), Ezra Pound, Amy Lowell and William Carlos William.
2. **Surrealism**: First coined in March 1917 by Guillaume Apollinaire, Surrealism is a cultural movement developed through Dadaism. 'Works of surrealism feature the element of surprise, unexpected juxtapositions and *non sequitur*.' Surrealist writers presented automated works and dream sequences. They reflected an aversion in rendering meanings to every object and event. Examples of Surrealist literature are Artaud's *Le Pèse-Nerfs* (1926), Aragon's *Irene's Cunt* (1927), Péret's *Death to the Pigs* (1929), Crevel's *Mr. Knife Miss Fork* (1931), Sadegh Hedayat's *the Blind Owl* (1937) and Breton's *Sur la route de San Romano* (1948).
3. **Impressionism**: Often subsumed into Symbolism, this movement was first developed in the art in the 19th century and was appropriated by Modernist writers like Virginia Woolf and Joseph Conrad, who focused their stories on character's mental life 'such as the character's impressions, feelings, sensations and emotions', instead of their interpretations.
4. **Dadaism**: Emerged around 1916 out of the horrific and cataclysmic nature of World War I. It is an Avant-garde art movement that expressed discontentment with the war and its violence through their works. The artworks represented nonsense and the idea of protest. The whole philosophy behind the movement was to prove that 'anything could be art if the artist declared it to be'. In literature, it included sound poetry and cut-up writing. First developed in Switzerland, it was introduced in Paris literary circle by Tristan Tzara.
5. **Stream of Consciousness**: This refers to the chain of thoughts of a character narrated in the modern novels. Psychologist William James in his research, *The Principles of Psychology* writes:

'... it is nothing joined; it flows. A 'river' or a 'stream' is the metaphors by which it is most naturally described. In talking of it hereafter, let's call it the stream of thought, consciousness, or subjective life.'

In narration, it is marked by a continuous flow of words without punctuation. It renders freedom to the characters as they travel back and forth in time. There is the insertion of reporting clauses such as 'he thought,' and 'he wondered'. This technique lays bare the inner conflicts and thoughts of characters and their real motivations.

Major Historical Events

- **1911:** Height of Suffragette Movement in Britain (for right to vote for women)
- **1914:** Opening of Panama Canal
- **1914:** Beginning of World War I
- **1916:** Easter Rising on Ireland
- **1917:** Russian Revolution led by Bolsheviks; Lenin became head of Soviet Union
- **1918:** End of World War I
- **1929:** The Great Depression
- **1933:** Rise of Adolf Hitler in Germany
- **1936–39:** Spanish Civil War
- **1939:** World War II began
- **1940:** Winston Churchill became Prime Minister of Britain
- **1945:** World War II ended; US dropped atomic bombs on Hiroshima and Nagasaki

Major Novelists of the Modern Age

Joseph Conrad (1857–1924)

Son of a prominent Polish nationalist, Conrad learned English in his early twenties and produced some of the greatest modernist novels. He was a part of the British navy as a sailor and started his writing journey in 1889 with his first novel *Almayer's Folly*. He presents different characters who embark on various journeys in sea and experiences during that. Most novels are set in different countries and present a culmination of romance and realism. He was the most significant precursor of Impressionism, a literary movement that helped in establishing parallels between inner conflicts of character and larger social and political issues that pertains in the world. He collaborated with author Ford Maddox Ford to write three novels.

1. ***The Nigger of Narcissus* (1897):** Subtitled as *A Tale of Forecastle* or *A Tale of Sea*, this novel presents a black sailor James Wait who is dying on of Tuberculosis on the titular ship named Narcissus. Its preface is regarded as the manifesto of *Impressionism*.
2. ***Heart of Darkness* (1899):** This is a frame story in which Charles Marlow, the narrator on a ship named Nellie, anchored in Thames river tells about his journey

to the inner city of Congo as an ivory transporter. He gets to know about Kurtz, a first-class ivory trading agent and develops an interest in investigating about him. On his visit to the inner station, he discovers the power of Kurtz over the natives and their pathetic condition. Central to the novel is the sharp contrast between 'Civilized' Europeans and 'savage' natives. The novel was criticized by Chinua Achebe in his essay '*An Image of Africa*' for 'dehumanizing Africans.'

3. ***Lord Jim* (1900):** The eponymous hero, Jim, a seaman on a steamer carrying pilgrims abandons it to save his own life because it was believed to be sinking. After the ship reaches safely to its destination, Jim is censured publicly and is tried in the court for his crime. Marlow, the narrator in *Heart of Darkness* appears in the novel to help Jim.
4. ***Nostromo* (1904):** Subtitled as *A Tale of Seaboard*, this novel is set in the fictitious South American country of Costaguana, it presents the story of the titular hero whose real name is Giovanni. He is a charismatic Italian expatriate who rises in power and position through his brave advents and daring exploits.
5. ***The Secret Agent* (1907):** Inspired by French anarchist Martial Bourdin's death, this is a political novel about a spy named Adolf Verloc in an unnamed country.
6. ***Under Western Eyes* (1911):** Set in Russia, this novel presents the assassination of a brutal Russian government minister. The narrator is an English teacher who narrates the personal record of a student named Razumov at St. Petersburg University.
7. ***The Inheritors, Romance and The Nature of Crime:*** Joseph Conrad's and Ford Maddox Ford's collaborations.

H. G. Wells (1866–1946)

Often called the 'father of science fiction', along with Jules Verne and the publisher Hugo Gernsback, H. G. Wells was an English journalist, novelist, sociologist and historian who is known for his science fictions as well as social novels that presents a real portrayal of the social English life.

Science Fictions

1. ***The Time Machine* (1895):** This science fiction novel is responsible for popularizing the concept of time travel through a travelling machine by setting a particular moment in time.
2. ***The Island of Doctor Moreau* (1896):** Narrated by Edward Prendick, this novel presents his journey after he has been shipwrecked on an island inhabited by an eccentric doctor named Moreau who creates human hybrids from animals through V-section.

3. ***The Invisible Man* (1897)**: Narrated in third-person objective view, this novel presents the story of a scientist named Griffin researching in optics. He becomes successful in making himself invisible but fails to reverse back the process.

Social Novels

1. ***Kipps* (1905)**: Subtitled as *The Story of a Simple Soul*, Kipps presents the story of its eponymous orphaned hero who is raised by his uncle and falls in love with a with his neighbor's sister Ann, but forgets her after a lapse of time. This social novel traces the rags-to-riches journey of its hero and explores the impact of social station on his life.
2. ***The History of Mr. Polly* (1910)**: Beginning in 'in medias res', this presents Mr. Polly as anti-hero living in the imaginary town of Fishbourne. He is into drapery business but hates everything in his life including the place he was born, his business and his wife.
3. ***Tono-Bungay* (1909)**: A realist, semi-autobiographical novel, Tono-Bungay is a patent medicine created by protagonist George Ponderevo's uncle Edward. George keeps close association with Edward to make a business out of medicine. But after the death of his uncle, George advents into a new business of 'designing destroyers for the highest bidder'.

Arnold Bennet (1867–1931)

Arnold Bennet was a British novelist, critic and essayist who infused realism in his novels. He was one of the three writers criticized by Virginia Woolf for his traditional writings in the Modernist era. He showcased the outer realities when English stated considering the portrayal of inner conflicts in their novels.

1. ***Anna of Five Towns* (1902)**: This novel presents the story of Anna, the daughter of a rich but controlling, miserly and tyrannical father. It presents her struggle to find freedom amidst patriarchal and religious control. The novel is set in the Potteries area of Staffordshire.
2. ***The Old Wives' Tale* (1908)**: The novel is narrated by Mrs. Baines, wife of a sickly and bedridden draper. She tells about her two adolescent daughters named Sophia and Constance who run the shop and their respective fates.
3. ***Clayhanger* (1910)**: This is a coming-of-age novel about an adolescent boy named Edwin Clayhanger who leaves his school in middle to join the family business.
4. ***Riceyman Steps* (1923)**: Winner of James Tait Memorial Prize for best novel, *Riceyman Steps* follows

the life of a second-hand book store owner named Henry Earlforward. He is a miser whose shop is set in the Clerkenwell area of London.

Dorothy Richardson (1873–1957)

The first writer to use the modernist technique of 'stream of consciousness', Dorothy Richardson with this modernist technique highlighted the inner workings and perceptions of her heroine Miriam in the novel series *Pilgrimage*. She also wrote short stories and a few poems.

1. ***Pilgrimage* (1915–1967)**: This comprises of a sequence of 13 novels, presenting the protagonist, Miriam Henderson, whose life is based on Richardson's life. Written in characteristic 'free-indirect speech', this novel renders voice to the inner conflicts and thoughts of its heroine. The title of the novel refers to the journey an artist goes through to find creative forms and expressions. 'May Sinclair first applied the term 'stream of consciousness' in her discussion of Richardson's stylistic innovations'. It is considered as a major modern documentary novel.

G. K. Chesterton (1874–1936)

Gilbert Keith Chesterton was an English critic, verse writer, novel and short-story writer. He is best known for his Father Brown stories of surrounding a priest who employs psychological insights to solve criminal cases.

1. ***The Napoleon of Notting Hill* (1904)**: His first novel and a utopian romance.
2. ***The Man Who was Thursday***: A Nightmare (1908): His best novel, also considered as a metaphysical thriller. It presents the discussion of poetry and difference of opinion between and undercover anti-anarchist cop Gabriel Syme and anarchist poet Lucian Gregory.
3. ***Father Brown Stories***: Fictional Roman Catholic priest and amateur detective, Father Brown appears in total 53 stories and tries to solve crimes and cases through his intuitive methods, unlike famous Sherlock Homes' deductive techniques. This is Chesterton's best creations.

William Somerset Maugham (1874–1965)

A prolific English playwright, novelist and short-story writer, Maugham's produced short stories and novels based upon his experiences. His first novel *Liza of Lambeth* drew upon his experience as a medical student. His works focus upon the themes of rising materialism, the futility of human existence and the complications of love. He achieved a peak in his literary career in the 1930s.

1. ***Of Human Bondage* (1915):** Maugham's best novel, it presents the life and inner explorations of orphaned Philip Carey who has a club foot. Rejecting scholarship at Oxford, he travels to different European countries to pursue right career. He finally chooses to become a medical doctor and marries Sally instead of travelling the world. He concludes that 'the simplest pattern – that in which a man was born, worked, married, had children and died – was likewise the most perfect'. The title of the novel has been taken from Dutch philosopher Spinoza's *Ethics*.
2. ***The Moon and Sixpence* (1919):** Based on the life of Painter Paul Gauguin, it presents the life of its protagonist Charles Strickland who abruptly disowns his wife and children and all of his responsibility towards them in order to pursue his dreams of becoming a painter. It is presented in episodic form and narrator in first-person.
3. ***Cakes and Ale, or, the Skeleton in the Cupboard* (1930):** The title of the novel is derived from Shakespeare's play Twelfth Night. It presents the hypocrisy of a Victorian society that judges its frank, honest and sexually free heroine Rosie Driffield. The book's narrator Ashenden presents her character in a positive light as she served as a muse to many artists.
4. ***The Razor's Edge* (1944):** Maugham's last remarkable novel, it presents the disillusionment that covers its protagonist Larry Darrell, who served in World War I and was traumatized during his period of service. He begins his journey of inner explorations to overcome the trauma.

E. M. Forster (1879–1970)

English writer, essayist and librettist, Forster is well-known as the writer of iconoclastic novels that challenged the norms and codes of Victorian society. He represented the transforming social aspect of English society and the interaction between people from different aspects of life.

1. ***Where Angels Fear to Tread* (1905) and *A Room with a View* (1908):** Both of them considered as Forster's Italian novels, *Where Angels Fear to Tread* is set in Tuscany and its title is derived from Alexander Pope's famous poem 'An Essay on Criticism.' *A Room with a View* presents the story of a young woman named Lucy Honeychurch whose prejudicial treatment shed light on the conservative nature of Edwardian society.
2. ***Howard's End* (1910):** This novel deal with the interaction between families belonging to different levels within the middle class: Schlegels (Bohemian Intellectuals), Wilcoxes (thoughtless plutocrats) and Basts (the

struggling lower-middle class climbers). Through their dealings, this masterpiece presents a social commentary of the codes and conduct of the early Edwardian society. Its epigraph—'Only Connect', represents the significance of personal connection between humans who are divided by deepening class differences. This is a powerful 'Condition of England' novel.

3. ***A Passage to India* (1924):** Set against the backdrop of British Raj around 1920s, this novel presents the interactions between East and West. Set in the fictional city of Chandarpore, this novel presents its protagonist Dr Aziz, a widowed physician, who develops friendships with many British characters including City magistrate's fiancé, Adele, his mother Mrs Moore and professor Cyril Fielding. But his sincere attempts result in disaster after the group's journey to fictional Marabar caves as on their return Adele overwhelmed and confused accuses Aziz of rape. However, the novel ends with Adele's brave act of retraction of her case; this event embitters Aziz and he begins presuming the difficulty of Indian-British friendship, that could not be realized before India's freedom. It is divided into three parts namely- Mosque, Caves and Temple.

It is an exploration of racial and political issues that overpower the bond of humanity that we share with each other. This is a seminal work in post-colonial studies along with Heart of Darkness and Kiplings' Kim.

4. ***Maurice* (written in 1914 and published in 1971):** This novel explores the homosexual relationship between working-class George Merrill and poet, philosopher and Gay activist Edward Carpenter. Represented in the characters of Maurice and Alec Scudder, this novel did not publish in Forster's lifetime because of its gay theme, which was considered as a taboo at that time.

James Joyce (1882–1942)

An Irish novelist and the pioneer of Modernism in English literature, Joyce recreated the Dublin life in his modernist novels. Despite his self-exile from Ireland, he could never depart his heart from Ireland. He understood the Dublin life from its root and based his characters on his family and friends. He made use of Stream of Consciousness to present the inner thoughts of characters he created in his novels.

1. ***Dubliners* (1914):** This is a collection of short stories that presents an original depiction of middle-class Irish people during the peak of the Irish revolution. It chronologically presents the stories of youth progressing into middle age and finally death. The stories revolve around Joyce's idea of 'Epiphany', which means the moment of sudden realization.

2. ***A Portrait of the Artist as a Young Man (1916)***: This is *Kunstler roman*, a novel which presents the life journey of an artist. It presents Stephan Dedalus, son of an impoverished man, who believes in Irish Nationalism and is highly sentimental about past. He goes through a life-changing conflicts between religiousness and hedonism. Finally, he chooses aestheticism and leaves Ireland to become a patron of art and beauty. His surname alludes to the Greek mythological figure Daedalus.
3. ***Ulysses (1922)***: First serialized in the American magazine *The Little Review*, this novel written in an unstructured and episodic manner in three parts titled as Telemachia, Odyssey and Nostos. The novel employs the modernist technique of stream-of-consciousness, allusions, puns and parodies. It also contextualizes the 20th century Irish relations with Britain. There are parallels between Leopold Bloom, Molly Bloom and Stephen Dedalus and the Greek mythological figures Odysseus, Penelope and Telemachus.
4. ***Finnegans Wake (1939)***: Joyce's final work, it is a work of fiction and fables written in an unstructured manner. It is experimental in style and shows similarity in its cyclical structure with Giambattista Vico's *The New Science*, the text on which *Finnegans Wake* is based. It was published in installments in *The Transatlantic Review*, under the title 'fragments from Work in Progress'.

Virginia Woolf (1882–1941)

Most important Modernist writer of the 20th century, Virginia Woolf was the daughter of Leslie Stephen. She was home-schooled along with her sister Vanessa Bell. She came in close contact with the feminist reformers of the age and developed feminist ideologies. She wrote in her essay *A Room of One's Own* about the plight of female professionals and writers who, despite talent, receive less support from society, unlike their male counterparts.

She, along with her husband Leonard Woolf, founded the Hogarth Press in 1917 and published most of her works through it. She was a part of Bloomsbury Group along with Vanessa Bell, Clive Bell, Leonard Woolf, Adrian and Karin Stephen, Lytton Strachey, Maynard Keynes, Duncan Grant, E. M. Forster, Roger Fry and others. She suffered mental breakdown several times and finally committed suicide in 1941 by drowning in a river.

Major Novels

1. ***The Voyage Out (1915)***: The first novel by Woolf, it presents the journey of six major characters who embark on a journey to South America on a ship. This proves to be a mythical modern journey to self-discovery. In this novel, one of the characters is Clarissa Dalloway, who became the heroine of Woolf's major novel *Mrs Dalloway*. The characters of St. John Hirst and Helen Ambrose are based on Lytton Strachey and Woolf's sister Vanessa Bell, respectively.
2. ***Mrs. Dalloway (1925)***: This stream of consciousness classic presents a single day in the life of its eponymous heroine Clarissa Dalloway, a woman of high social status during the aftermath of World War I. Clarissa, who is hosting a party, encounters her former lover Peter Walsh and ponders over her choice of husband. Another subplot concerns Septimus Warren Smith, a war veteran traumatized by his experiences at the battlefield. Disillusioned with reality, he commits suicide by jumping out of the window and Clarissa hears about his news in her party.
3. ***To the Lighthouse (1927)***: The novel is set in Ramsay family's summer home in Hebrides Island, on the Isle of Skye in Scotland. It is divided into three parts namely- The Window, Time Passes and The Lighthouse. Told from the shifting perspective of each character, the first part presents the complexity of Mr and Mrs Ramsay's relationship and Mr Ramsay's reliability on his wife. The family is joined by other guests including Lily Briscoe, who is attempting to make a painting of Mrs Ramsay; Charles Tansley, an admirer of academic treatises of Mr Ramsay; Augustus Carmichael, a visiting poet; Paul Rayley and Minta Doyle, a couple who have been set together by Mrs Ramsay. This part that began with attempting a journey to Lighthouse ends without completing it due to bad weather.

The second part presents ten years lapse of time in which Mrs Ramsay dies. Her son Andrew dies in World War I and her daughter Prue dies in childbirth. This section is told by an omniscient narrator.

In the third part, Mr Ramsay completes his journey to the lighthouse along with his children and comes in term with them. Meanwhile, Lily Briscoe completes her painting and finds satisfaction in the execution of her attempt.
4. ***Orlando (1928)***: Subtitled as a biography, this satirical novel presents the journey of a male poet and Nobleman during Elizabethan Age who undergoes a mysterious sex change and lives on for 300 years till the modern age. During his journey, he meets many historical figures as he comes in term with his changed gender identity. This novel is based on the troubled life of her friend and Aristocratic poet Vita-Sackville West.

Other novels

Night and Day (1919), *Jacob's Room* (1922), *The Waves* (1931), *The Years* (1937), *Between the Acts* (1941)

Biographies

Flush: A Biography (1933) (biography of Elizabeth Barret Browning's dog), *Roger Fry: A Biography*

Short Fiction

Kew Gardens, *Monday or Tuesday*, *A Haunted House and Other Stories*, *The Mark on the Wall*

DH Lawrence (1885–1930)

The son of a coal miner and former pupil-teacher, D. H. Lawrence was born in the coal mining town of Eastwood, Nottinghamshire. The tussle and tension between his parents due to their class difference had a huge impact on his life. In his works, he represented the complicated relationship between his parents as well as his relationship with his mother. 'Lawrence's writing explores issues such as sexuality, emotional health, vitality, spontaneity and instinct'.

Major Novels

1. ***The White Peacock* (1911)**: Inspired by Maurice Greiffenhagen's 1891 painting 'An Idyll', this novel is narrated by Cyril Beardsall who recounts the involvement of his sister Laetitia with two men named George and Leslie Temple romantically. Although drawn towards George, she marries Leslie and her marriage ends in disaster.
2. ***Sons and Lovers* (1913)**: This autobiographical novel presents the life of budding artist Paul Morel, whose mother is invested in him to such an extent that he is unable to form a deep relationship with any other woman in life. Son of a crude collier and a 'clever, ironical, delicately moulded' mother, he reflects the overpowering love of his mother that affects clutches his soul, making it impossible to share it with any other woman. This novel is based on the psychological concept of 'Oedipus complex' coined by Sigmund Freud.
3. ***The Rainbow* (1915)**: The novel begins with the dynastic description of Brangwen family that spans over 65 years. It begins with the interracial marriage between English Tom Brangwen and Polish refugee Lydia. The last part of the novel deals with Lydia's granddaughter Ursula, a passionate, sensual and spiritual woman who gets involved in a lesbian relationship with her teacher and in a doomed affair with a Polish soldier. In the end, she has a vision of a rainbow towering the earth that she believes to be the promise of a new beginning.

4. ***Women in Love* (1920)**: The emotional journey that Ursula has embarked on continues in this sequel to *The Rainbow*. Ursula and her sister Gudrun are in relationships with intellectual Rupert Birkin and Industrialist Gerald Crich, respectively. The two couples go on a holiday in Tyrolean Alps, but tension ensues between them by the physical attraction between Gerald and Rupert. Ursula's character is based on Lawrence's wife Frieda and Gudrun's on Katherine Mansfield, while Rupert Birkin's has elements of Lawrence himself and Gerald is partly drawn on Mansfield's husband, John Middleton Murry. The previous titles of the novel were *The Sisters* and *The Wedding Rings*. It is best known for its frank treatment of same-sex relationships.
5. ***Lady Chatterley's Lover* (1928)**: First published in Italy and France due to obscenity issues, it was published in the UK in 1960 when Penguin Publishing house won the case against obscenity trial of the novel. Constance Reid (Lady Chatterley) is an upper-class woman whose husband is paralyzed from the waist down. Therefore, she begins a physical and sensual relationship with a lower-class gamekeeper Oliver Mellors.
6. ***The Lost Girl* (1920)**: Winner of the James Tait Memorial Prize, it presents the story of the only daughter of an affluent widower.

Short Stories

1. *The Prussian Officer and Other Stories* (1914)
2. *England, My England and Other Stories* (1922)
3. *The Fox, The Captain's Doll, The Lady Bird* (1923)
4. *The Virgin and the Gipsy and Other Stories* (1930)

Leadership Novels

1. *Kangaroo* (set in Australia)
2. *Aarons Rod* (set in Italy)
3. *The Plumed Serpent* (set in Mexico)

Aldous Leonard Huxley (1894–1963)

Aldous Huxley's birth in a distinguished scientific family provided background for his science fiction. He was the grandson of Henry Huxley, the advocate of Darwin's theory of Evolution. His blindness for a couple of months curtailed his plans to become a scientist and therefore he entered the writing career and produced the greatest scientific fictions in the history of literature.

1. ***Chrome Yellow* (1921)**: Written in the fashion of Thomas Love Peacock's country-house novels, it provides a satire of the fads and fashion of English people of that time. It is told from the perspective of a young poet Denis Stone who is invited to a house party in Chrome.

2. ***Antic Hay* (1923)**: Classified as a comic novel and novel of ideas because of its stress on the philosophical question rather than people, the title of the novel is derived from Christopher Marlow's play *Edward II*. It follows the lives of characters who are part of bohemian, intellectual and artistic circles. This novel was briefly mentioned in Evelyn Waugh's *Brideshead Revisited*.
3. ***Those Barren Leaves* (1925)**: It presents the story of Mrs Adwinkle who makes an attempt to relive the lost Renaissance glory and legacy by arriving at an Italian Palace. The title of the novel has been taken from William Wordsworth's poem 'The Tables Turned'.
4. ***Point Counter Point* (1928)**: Instead of a single plot-line, this novel concerns many intermingled stories presenting different sides of an argument as suggested in the title. This novel is Roman a Clef, a kind of fiction in which characters are based on people from real life. D. H. Lawrence, Katherine Mansfield, Sir Oswald Mosley, Nancy Cunard and John Middleton Murry find representation in the novel. Huxley appears in the character of novel's novelist, Philip Quarles.
5. ***Brave New World* (1932)**: A dystopian science fiction, this novel is set in futuristic world state city of London in which entire human condition is well engineered. There are extreme developments in the reproduction process, sleep learning and psychological manipulation. There are hierarchies developed with technology among people so as to divide the intellectual and laborious work. In contrast to the New World, there is Savage Reserve where people who are born with natural process and who dies naturally lives. The otherwise structured and composed society goes through tumultuous changes as it is challenged by a character named John born in the Savage Reserve. The title of the novel is taken from Shakespeare's play *The Tempest*.
6. ***Island* (1962)**: Huxley's final novel and the counterpart to his previous dystopian novel *Brave New World*, it presents the account of a cynical journalist who lands up on an island after a shipwreck.

George Orwell (1903–1950)

Born as Eric Arthur Blair in the Motihari district of Bihar, India, Orwell received his entire education in England. His experience in the English colony of Burma made him produce his first novel *Burmese Days*, presenting the dark side of British Raj. His indulgence in the Spanish Civil war made him look into the horrors of the totalitarian regime and its repercussions. He died at the age of 46 from Tuberculosis.

1. ***Animal Farm* (1945)**: An allegorical novella depicting the Russian revolution of 1917, *Animal Farm* is a

criticism of Joseph Stalin's brutal dictatorship. Set in the pathetic condition of Manor Farm, this allegorical tale narrates the rebellion started by the farm animals against the owner for treating them poorly. However, their victory over the owner divides the animals into two leaders- Napoleon (Stalin) and Snowbell (Leon Trotsky). Further, Napoleon mesmerizes all animals with his magnificent speech into believing that Snowbell is a traitor and draws him out. He sets out ambitious but impractical projects, which eventually fail. In the end, he forms a new alliance with humans and turns the Animal Farm back into Manor Farm. When other animals looked inside, they could not distinguish between pigs and men. The short novel highlights the themes of totalitarian propaganda, deceiving politics, lust for power and hideous ambitions.

2. **1984: *A Novel* (1948)**: A dystopian futuristic novel set in the year 1984 in which 'the world has fallen victim to perpetual war, omnipresent government surveillance, historical negationism and propaganda'. Oceania is ruled by a party who has employed Thought Police to monitor mental crimes. There are four ministries in total—Ministry of Truth (to manipulate historical records), Ministry of Peace (manages war), Ministry of Love (beat and torture people) and Ministry of Plenty (controls food). It presents the story of Winston Smith, a party member who secretly commits many 'crimes' and dreams to set the land free. He is trapped and tortured by the part member and forcefully made to love Big Brother. The opening line of the novel is-

'It was a bright cold day in April, and the clocks were striking thirteen.'

Graham Greene (1904–1991)

Graham Greene was an English writer, novelist, playwright, journalist and a film-reviewer. William Golding praised Greene as 'the ultimate chronicler of twentieth-century man's consciousness and anxiety'. He is best known as the writer of Catholic Novels based on the theme of religion and inner conflict. He referred these novels as 'entertainments'.

1. ***Brighton Rock* (1938)**: A murder thriller set in Brighton in 1930s, it presents the life of the novel's anti-hero Pinkie, a psychopath and gangster who had betrayed his former gang leader who murders Charles Hale and now tries to hide the notorious crime he has committed. The rock in the novel's title is a confectionary item sold at Brighton's beach and alludes to Pinkie's personality traits.
2. ***The Power and the Glory* (1940)**: Set in Mexico at the time when Catholicism was suppressed, this novel

follows the life of an unnamed 'whiskey priest' in the 1930s. Although a sinner and alcoholic in the past, he is finally able to achieve real holiness by performing priestly duties even in difficult times. He is finally captured and put to death for attending the spiritual needs of a dying man. The title of the novel refers to the doxology at the end of *Lord's Prayer*.

3. ***The Heart of the Matter (1948)***: Winner of James Tait Memorial prize, this novel is set during the World War II and presents the story of a Catholic devout and British police officer in West Africa and the moral dilemma he faces during his duty in that particular period. The novel is inspired by Greene's personal experiences as a police officer.
4. ***The End of the Affair (1951)***: Set in London during WW II, this novel is a perfect example of psychological realism. It presents a tumultuous and passionate affair between Maurice Beatrix, a budding writer and Sarah Miles, wife of an impotent civil servant. Maurice gets badly injured in a bomb attack and Sarah breaks off the affair making a promise to God to not see Maurice again if Maurice's life is saved. Greene describes Sarah's dilemma between her faith and her love.

Katherine Mansfield (1888–1923)

Master of Short-stories, Katherine Mansfield was born in New Zealand. In her stories, she provided the psychological insight into her characters and an objective presentation of events.

Major Short Stories

1. *The Prelude*
2. *To the Bay*
3. *The Garden Party and Other Stories*
4. *The Fly*

Contemporary Period (Post 1945)

The age of contemporary period starts with the end of World War II in 1945. This period is also known as Post-Modernism, which is used as a reaction or response to Modernism in the late twentieth century. Instead of the modernist quest for a particular meaning in this chaotic world, the post modernists evade from the quest for an individual/particular meaning. They reject the meta-narratives to explain reality as for these thinkers, the depiction of truth is subjective and relative depending on the nature and variety of culture along with the social influences in one's life and there is no such thing as objective reality. There is no 'one correct' concept of ultimate reality and interpretation of text, rather they replace a

discourse(the map) with a collage, which means that unlike the fixed, objective nature of map, a collage is always changing with many possible unfixed meanings derived by each viewer or reader differently. There exists no center nor one objective reality, but as many realities as there are people, as each person's interpretation of reality will be different. No individual or group can claim it alone as absolute truth. Therefore, tolerance of each other's points of view becomes the postmodern maxim and no single voice can represent it or serve as an archetypal spokesperson for it.

Characteristics of Post-modern English Literature

1. Post-modernism asserts that truth is not mirrored in human understanding and is constructed as the mind tries to understand its own personal reality and so the facts and falsehood are interchangeable. For example, in post-modern work, '*Waiting for Godot*' (by Samuel Beckett) there is no such thing as absolute truth, all things are relative here.
2. Post-modernism rejects the western values, beliefs, culture and norms as a small part of the human experience as it sees the human experience as unstable, contradictory, ambiguous, fragmented, indeterminate with not a specific possible reality.
3. It dwells on the exterior image and avoid concluding meanings associated with the interior of objects and events.
4. The postmodern authors create an open work in which the reader can apply his own thinking, work out alternative meanings and interpret the work independently.

Features of Post-modern Writing

There's a use of Irony, Playfulness and Black Humour in Post-Modern writing and these became the hallmarks of its style. It is common for post-modernists to treat serious subjects in a playful and humorous way. For example, *The Slaughter House-Five* by Kurt Vonnegut, *Catch-22* by Joseph Heller and *The Pleasure of the Text* by Roland Barthes.

1. **Pastiche**: It means to combine multiple cultural elements including subjects, genres and styles of literature to create a new narrative voice or collage of literature. For example, William S. Burroughs uses science fiction and detective fiction in combination, Margaret Atwood uses science fiction and fairy tales, Thomas Pynchon uses elements from detective fiction, science fiction and war fiction, Robert Coover's '*The Public Burning*'(1977) depicts Richard Nixon interaction with historical fig-

ures and fictional characters such as Uncle Sam and Betty Crocker. More examples are ‘Wasteland’ by T. S. ELIOT(1922), ‘The Unfortunates’ by B.S. Johnson (1969). Pastiche also refers to compositional technique, example of which is mentioned in above line, that is ‘the unfortunates’, which was released in a box with no binding done so that readers could assemble it in whichever way they want.

2. **Intertextuality:** The term has been coined by poststructuralist Bulgarian- French philosopher Julia Kristeva in 1966 who says that text should be read by referring to other texts. The intertextuality of certain works of post-modern fiction means the relationship between one text and the another/one text within the interwoven fabric of literary history. For example, John Barthe’s ‘*The Sot-Weed Factor*’ (1960) deals with *Ebenezer Cooke’s* poem (1708) of the same name, ‘*Don Quixote*’ (1605) originally a novel by Miguel De Cervantes, is a common reference with post-modernists used as the title of works by different authors—*Jorge Luis Borges’s* ‘*Pierre Menard, Author Of The Quixote*’ (1939), *Kathy Acker’s* ‘*Don Quixote: Which Was A Dream*’ (1986), *Salman Rushdie’s* ‘*Quichotte*’ (2019).
- 3 **Metafiction:** It means fiction within fiction, writing about writing, making the artificiality of art or the fictionality of fiction apparent to the reader. Although primarily it is associated with modernist and post-modernist literature, but it is found earlier during Homer’s *Odyssey* and Chaucer’s 14th-century *canterbury tales*. For example, *Salman Rushdie’s* ‘*Quichotte*’, *James Joyce’s* ‘*A Portrait of the Artist as a Young Man*’, *Ian McEwan’s* ‘*Atonement*’.

Major Contemporary Writers and Their Literary Works

Henry Graham Greene (1904–1991)

He’s an English writer of catholic novels and thrillers. In his writing career of 67 years, he covered moral and political issues of the modern world through his works. He helped R. K. Narayan who is his dear friend in publishing *Swami and Friends*. *William Golding* called him as the ultimate chronicler of twentieth-century men’s consciousness and anxiety. His first published work is ‘*The Man Within*’ in (1929), his other major works include: ‘*Brighton Rock*’ (1938), *The Power And The Glory* (1940), *The Heart Of The Matter* (1948), *The End Of The Affair* (1951), *The Quiet American* (1955).

Ford Madox Ford (1873–1939)

He’s an English novelist, poet, critic whose journals ‘*The English Review*’ and ‘*The Transatlantic Review*’ plays a very

important role in the early development of 20th century English and American Literature. His major works include the following:

1. *The Good Soldier: A Tale Of Passion* (1915), *Parade’s End* is a tetralogy of novels which includes:
 - (a) some do not; 1924
 - (b) no more parades; 1925
 - (c) a man could stand up; 1926
 - (d) last post; 1928 (the purpose of writing this tetralogy is to obviate all future wars according to ford),
2. ‘*The Fifth Queen*’ is a trilogy of connected historical novels:
 - (a) the fifth queen: and how she came to court (1906)
 - (b) privy seal (1907)
 - (c) the fifth queen crowned (1908), ‘*Antwerp*’ (1914), ‘*The Inheriters*’ (1901); ‘*Romance*’ (1903) and ‘*The Nature Of A Crime*’ (1909) were written in collaboration with *Joseph Conrad*.

Dylan Thomas (1914–1953)

He’s a welsh poet having a reputation of roistering, drunken and doomed poet. *Philip Larkin* in a letter to *Kingsley Amis* in 1948 wrote that ‘no one can stick words into us like pins’ like *Thomas* can. He belonged to a group of writers of *Kardomah Gang*. *Dylan Thomas Prize* has been given to the best English writers under the age of forty and this prize has been revived in a different form in 2004. His major works include: *Do Not Go Gentle Into That Good Night* (1951), *And Death Shall Have No Dominion* (1933), *Under Milk Wood* (1954), *A Child’s Christmas In Wales* (1952), *Portrait Of The Artist As A Young Dog* (1940), *Light Breaks Where No Sun Shines* (1934).

Alfred Noyes (1880–1958)

He was an English poet, short story writer and playwright who’s works were influenced by the civil wars, World War I and World War II in America. His major works include: *The Highway Man* (1906), *The Barrel-Organ* (1906), *Drake* (published in two volumes in 1906 and 1908), *The Wine Press: A Tale of War* (1913), *The Lusitania Waits* (1915), *If Judgement Comes* (1941), *The Victory Ball/A Victory Dance* (1920), *The Torch Bearer* (a verse trilogy dealing with the history of science)

- (a) *watchers of the sky*(1922)
- (b) *the book of earth* (1925)
- (c) *the last voyage* (1930)

The Last Man, The Accusing Ghost/Justice For Casement

Agatha Christie (1890–1976)

She was known for her sixty-six detective novels particularly those revolving around fictional detective ‘*Hercule Poirot*’ and ‘*Miss Marple*’. Her major works include: *The Mysterious Affair at Styles* (1920), *Curtain: Poirot’s Last Case* (1975), *And Then*

There Were None (1939), *The Mouse Trap* (1952), *The Murder of Roger Ackroyd* (1926), *Murder on the Orient Express* (1934), *Death on the Nile* (1937), *The Murder at the Vicarage* (1930), *The ABC Murders* (1936)

J.R.R. Tolkien (1892–1973)

He's best known for high fantasy works famous for high fantasy world. Major works include: *The Hobbit/There And Back Again* (1937), *The Lord of the Rings* (1954–1995), *The Silmarillion* (published posthumously in 1977).

Christopher Isherwood (1904–1986)

He's an Anglo-American novelist, diarist, autobiographer and playwright. He was interested in Vedanta philosophy and had published magazine with his friend *Aldas Huxley* named 'Vedanta and the west'. He has also come in contact with a Hindu swami 'Prabhavananda' and collaborated with him to translate '*Bhagvad Gita*'. His major works include: *The Berlin Stories* (1945), *A Single Man* (1964), *People One Ought to Know* (1926), *The World in the Evening* (1954). Following works were in collaboration with *W. H. Auden*:

- (a) *The Dog Beneath the Skin/Where is Francis: A Play in 3 Acts* (1935).
- (b) *The Ascent of F6: A Tragedy in 2 Acts* (1936)
- (c) *On the Frontier* (1938)

William Gerald Golding (1911–1993)

His work is realistic in times when symbolism plays an important role in literary works. He won the Nobel Prize in 1983. His major works include: *Lord of the Flies* (1954), *The Inheritors* (1955), *Pincher Martin* (1956), *Free Fall* (1959), *The Spire* (1964), *The Scorpion God* (1971), *Darkness Visible* (1979), *The Paper Men* (1984), *To the Ends of the Earth* {a trilogy of three novels written in 1980 (*Rites of Passage*), 1987 (*Close Quarters*), 1989 (*Fire Down Below*)}

Ian Mcewan (born 1948)

He's an English novelist and screenwriter who was considered amongst the 50 greatest British writers since 1945. His major works include: *The Cement Garden* (1978), *The Comfort of Strangers* (1981), *Enduring Love* (1997), *Amsterdam* (1998; awarded Booker Prize for it), *Atonement* (2001).

Lawrance George Durrell

He was an expatriate British Novelist, poet, travel writer, born in Jalandhar, Punjab (British India). His Major works include: *The Alexandria Quartet* (a tetralogy of novels published between 1957 and 1960), *The Avignon Quintet* (a five volume series published between 1974–1985), *Pied Piper of*

Lovers (1935), *White Eagles Over Serbia* (1957), *The Revolt of Aphrodite* (1974).

C. P. Snow (1905–1980)

He's an English novelist and physical chemist. His major works include-*Strangers And Brothers* (1940), *Time of Hope* (1949), *The Masters* (1951), *The Conscience of Rich* (1958), *The Two Cultures And The Scientific Revolution* (book published from 1959 Rede lecture).

Evelyn Waugh (1903–1966)

He was an English novelist, biographer, a prolific journalist and book reviewer. He was one of the great prose stylists of the English language in the 20th century. His major works include- *Decline And Fall* (1928), *A Handful of Dust* (1934), *Brides Head Revisited* (1945), *Sword of Honour* (1961).

Percy Wyndham Lewis (1882–1957)

He was an English writer, painter and critic. He dropped his first name 'Percy'. He's a co-founder of Vorticist Movement in art and edited 'Blast' which is the literary magazine of the Vorticists. His major works include: *Tarr* (1981), *The Human Age* (a trilogy published between 1928 and 1955), *Blasting And Bombardiering* (1937; an autobiography of himself).

William Cooper (1910–2002)

His pen name is 'Harry Summerfield Hoff'. His major works are: *Scenes From Provincial Life* (1950; partly autobiographical work), *Scenes From Metropolitan Life* (1982), *Scenes From Married Life* (1961), *Scenes From Later Life* (1983), *Scenes From Death and Life* (1999) and *Immortality at a Price* (1991).

Iris Murdoch (1919–1999)

She's an Irish and British novelist best known for her novels about good and evil, sexual relationships and morality. Her major works include: *Under the Net* (1954), *Sartre: Romantic Rationalist* (1953), *The Sea the Sea* (1978; won Booker Prize for it), *Flight From the Enchanter* (1956), *Bruno's Dreams* (1969), *The Sand Castle* (1957), *The Fire and the Sun* (1977).

Muriel Spark (1918–2006)

She was a British novelist, poet, short story writer and essayist. Her major works include: *The Comfortors* (1957), *The Prime of Miss Jean Brodie* (1961), *The Mandelbaum Gate* (1965), *The Driver's Seat* (1970), *Memento Mori* (1959).

John Fowles (1926–2005)

He was an English novelist positioned between modernism and post-modernism. His major works include: *The Collector* (1963), *The Magus* (1965), *The French Lieutenants Women* (1969), *Shipwreck* (1974), *A Maggot* (1985).

Malcolm Bradbury (1932–2000)

He was an academic writer and teacher, an expert of modern novel. He has published books on Evelyn Waugh, E. M. Forster, Saul Bellow and also the edition of the classic novel 'The Great Gatsby'. His major works include: *Why Come To Slaka?* (1986), *The History Man* (1975), *Cuts* (1987), *To The Hermitage* (2000).

Angela Carter (1940–1992)

She was an English novelist, short story writer, a poet known for her feminist, magic realism and picaresque works. She is best known for her book: *The Bloody Chamber* (1979; a collection of 10 stories), *Nights at the Circus* (1984), *Black Venus* (1985), *Burning Your Boats* (1995).

Anthony Powell (1905–2000)

He was an English novelist best known for his works: *Dance To The Music of Time* (1951–1975; a collection of series of 12 novels), other works are: *From a View to a Death* (1933), *Agents and Patients* (1936), *A Question of Upbringing* (1951), *A Buyer's Market* (1952), *The Acceptance World* (1955), *The Valley of Bones* (1964), *Temporary Kings* (1973), *The Soldier's Art* (1966), *Hearing Secret Harmonies* (1975).

Angus Wilson (1913–1991)

He was an English novelist and short story writer who has received a knighthood for his works in literature. His writing is satirical expressing a liberal humanistic outlook. His literary works include: *The Wrong Set* (1949; short story), *Such Darling Dodos* (1950; short story), *Hemlock And After* (1952), *Anglo-Saxon Attitudes* (1956), *The Mulberry Bush* (1956; a play), *The Middleage of Mrs. Eliot* (1958), *The Old Man at the Zoo* (1961), *Late Call* (1964), *Death and Dance* (1969; short story collection), *As if My Magic* (1973), *Setting the World on Fire* (1980).

Anthony Burgess (1917–1993)

He's an English writer, predominantly a comic writer and a composer also. He has composed over 250 musical works. Some of his works under pseudonym Anthony Burgess are *The Wanting Seed* (1962), *Honey For The Bears* (1963). Some other major works are: *A Clockwork Orange* (1962), *Earthly Powers* (1980), *Nothing Like the Sun* (1964), *Any Old Iron* (1989), *A Dead Man in Deptford* (1993), *The Long Day Wanes* (a Malayan trilogy published between 1956 and 1959).

Peter Ackroyd (born 1949)

He's famous as a biographer of T. S. Eliot, Charlie Chaplen, Sir Thomas Moore, William Blake, Charles Dickens. His major works include: *London Lickpenny* (1973), *The Great Fire of London* (1982), *The Last Testament of Oscar Wilde*

(1983), *Hawksmoor* (1985), *Milton in America* (1986), *Plato Papers* (1999), *Canterbury Tales: Retelling of Canterbury Tales* (2009), *The Death of King Arthur: Retelling of Immortal Legend* (2010), *Queer City: Gay London from Romans to the Present Day* (2017).

Arthur Conan Doyle (1859–1930)

He was a British writer and medical doctor along with that. He has created the famous detective character of 'Sherlock Holmes' in his major work: *A Study in Scarlet* (1887). His stories based on the Holmes character are generally considered milestones of crime fiction as he has written 56 short stories and four novels based on this character in his literary career. Other works are: *The Sign of the Four* (1890; a sequel to 'A Study in Scarlet'), *The Adventure of the Empty House* (1903; a 'Sherlock Holmes' short story).

Hilary Mantel (born 1952)

She's an English historical fictional writer whose works also include personal memoirs and short stories. She has been the awarded Booker Prize twice in her literary career in 2009 for 'Wolf Hall' and in 2012 for 'Bring Up The Bodies (a sequel to 'wolf hall)'. Other major works are: *Everyday is a Mother's Day* (1985), *Vacant Possession* (1986), *Eight Months On Ghazzah Street* (1988), *A Place of Greater Safety* (1992), *A Change of Climate* (1994), *An Experiment in Love* (1996), *The Giant O' Brien* (1998), *Giving Up the Ghost* (2003, a memoir), *Beyond Black*(2005), *The Mirror and the Light*(2020).

Christopher Fry (1907–2005)

He was an English poet and playwright born as Arthur Hammond Harris and later took his mother's maiden name. His Major works are: *A Phoenix Too Frequent* (1946), *The Lady is Not for Burning: Play* (1948), *The Dark is Light Enough* (1954).

Samuel Beckett (1906–1989)

He was an Irish novelist, playwright, poet and literary translator. He wrote in both French and English. He received Nobel Prize in literature in 1969. His major works include: *Murphy*(1938), *Malone Dies* (1951), *Molloy* (1951), *Watt* (1953), *The Unnamable* (1953), *Waiting for Godot* (1948–1949), *Play* (1962), *End Game* (1957), *Krapp's Last Tape* (1958), *How it is* (1961), *Happy Days* (a play began in 1960 and completed in English in 1961), *Human Wishes* (1984), *Breath* (1969).

Tom Stoppard (born 1937)

He's a Czech born British playwright and screenwriter who has prolifically written for television, radio, film and stage. His major works include: *Arcadia* (1993), *The Coast of Utopia: Voyage, Shipwreck, Salvage* (2002), *Travesties* (1974),

The Invention of Love (1997), *Every Good Boy Deserves Favour* (1977), *The Real Thing* (1982), *Rosencrantz and Guildenstern are Dead* (1966).

Caryl Churchill (born 1938)

She's a British playwright known for her works exploring sexual politics and feminist themes. Major works: *A Mouthful of Birds* (1986), *Owners* (1972), *Light Shining in Buckinghamshire* (1976), *Cloud 9* (1979), *Top Girls* (1982), *Serious Money* (1987), *The Skriker* (1994), *Blue Heart* (1997), *Far Away* (2000), *A Number* (20002).

Henrik Ibsen (1828–1906)

He was a Norwegian playwright and theatre director and was known as the father of modernism in theatre and also father of realism. His Major works include: *Brand*, *Peer Gynt* (1867), *An Enemy of the People* (1882), *Emperor and Galilean* (1873), *A Dolls House* (1879), *Pillars of Society* (1877), *Ghost* (1881), *When We Dead Awaken* (1899), *Rosmersholm* (1886), *The Master Builder* (1892), *The Wild Duck* (1884), *Hedda Gabler* (1890).

Julian Barnes (born 1946)

His full name is *Julian Patrick Barnes* and is an English writer. He has won the Man Booker Prize for his Major work 'Sense of an Ending' (2011). Other works are *Metroland* (1980), *Before She Met Me* (1982), *Flaubert's Parrot* (1984), *Staring at the Sun* (1986), *A History of the World in 10½ Chapters* (1989), *Talking It Over* (1991), *The Porcupine* (1992), *England England* (1998), *Arthur and George* (2005) and *The Sense of an Ending* (2011).

Martin Amis (born 1949)

He's a British novelist, essayist best known for his novels: *Money: A Suicide Note* (1984), *London Fields* (1989). His other works are: *The Rachel Papers* (1973), *Times Arrow: The Nature of The offense* (1991), *Yellow Dog* (2003), *House of Meetings* (2006), *The Pregnant Widow* (2010), *The Zone of Interest* (2014).

Seamus Heaney (1939–2013)

He was an Irish poet, playwright and translator who got Nobel Prize in literature in 1995. He's called poet of poets by Malcolm Bradbury. His notable works include: *Death of A Naturalist* (1966; it's a Collection of 34 POEMS), *North* (1975), *Field Work* (1979), *The Spirit Level* (1996), *Beowulf: A New Verse Translation* (1999), *District and Circle* (2006), *Human Chain* (2010).

Jeanette Winterson (born 1959)

She's an English writer and became famous with her first book: 'Oranges Are Not the Only Fruit' (1985; a

semi-autobiographical work). Other works are: *The Passion* (1987), *Sexing the Cherry* (1989), *Gut Symmetries* (1997), *The World and Other Places* (1998), *Light housekeeping* (2004), *The Stone Gods* (2007), *Ingenious* (2009)

Ted Hughes (1930–1998)

He was an English poet, translator and children's book writer. He became the poet laureate in 1984. He got married to Sylvia Plath who says that his poetry is most rich and powerful since that of W. B. Yeats and Dylan Thomas. His Major works are- *The Hawk in the Rain* (1957), *Crow: From the Life and the Songs of the Crow* (1970), *Birth Day Letters* (1998).

Philip Larkin (1922–1985)

He's a prolific writer since his childhood and used the pseudonym 'Brunette Coleman' for writing a short piece of autobiography, few novels and poems. Major works: *Jill* (1946), *A Girl in Winter* (1947), *The Less Deceived* (1955), *Trouble at Willow Gables* (1943–1953)

The Angry Young Men Group of Poets

The "angry Young Men" were a group of working and middle class British playwright and novelists became prominent in 1950s. *John Osborne* and *Kingsley Amis* were the leading figures of the group. Below are the names of members of the group along with the works of some of them:-

- 1. Kingsley Amis (1922–1995):** Major works include: *Lucky Jim* (1954), *The Uncertain Feeling* (1955), *I Like it Here* (1958), *Take a Girl Like You* (1960), *The Anti Death League* (1966), *The Green Man* (1969), *Girl 20* (1971), *Colonel Sun* (1968), *The Old Devils* (1986).
- 2. John Arden (1930–2012):** His major works are: *Sergeant Musgraves Dance* (1960), *Pearl* (1979), *Live Like Pigs* (1961).
- 3. Stan Barston (1928–2011)**
- 4. Edward Bond (born 1934)**
- 5. John Braine (1922–1986)**
- 6. Michael Hastings (1938–2011)**
- 7. Thomas Hiende (1926–2014)**
- 8. Stuart Holroyd (born 1933)**
- 9. Bill Hopkins (1928–2011)**
- 10. Barnard Kops (born 1926)**
- 11. John Osborne (1929–1994):** he's a representative of angry young men group. His major works include: *Look Back In Anger* (1956), *Dejavu* (1992; a sequel to 'look back in anger'), *The Entertainer* (1957), *Inadmissible Evidence* (1964), *The Devil Inside Him* (1950).
- 12. Harold Pinter (1930–2008):** He has won Nobel Prize in literature in 2005. His major works include: *The Birthday Party* (1957), *Home Coming* (1964), *Betrayal* (1978), *The French Lieutenant's Woman* (1981), *Caretaker*

- (1960), *The Room* (1957), *No Man's Land* (1975), *Sleuth* (2007)
13. **Allan Sillitoe (1928–2010)**: Major works are: *Saturday Night And Sunday Morning* (1958), *The Loneliness of the Long-Distance Runner* (1959).
 14. **David Storey (1933–2017)**: Major works are: *Saville* (1976; had won Booker Prize for it), *This Sporting Life* (1960).
 15. **Kenneth Tynan (1927–1980)**
 16. **John Waine (1925–1994)**: He's a member of the literary group named: 'The Movement', other members include- Philip Larkin, Kingsley Amis, Donald Davis, D. J. Enright, Elizabeth Jennings, Thomas Gunn and Robert conquest.
 17. **Arnold Wesker (1932–2016)**: Major works include- *The Kitchen* (1957; it is based on his own experience of working in Bell Hotel in Norway), *Chips with Everything* (1962), trilogy (1956)
 - (i) chicken soup with barley
 - (ii) roots
 - (iii) I am talking about Jerusalem
 18. **Colin Wilson (1931–2013)**
 19. **Keith Waterhouse (1929–2009)**
- Some Other Novelists of Contemporary Period**
1. **David Mitchell (born 1969)**: His major works are
 - (i) *Ghost Written* (1999)
 - (ii) *Number 9 Dream* (2001)
 - (iii) *Cloud Atlas* (2004)
 - (iv) *Black Swan Green* (2006)
 - (v) *The Thousand Autumns of Jacob de Zoet* (2010)
 - (vi) *Bone Clocks* (2014)
 - (vii) *Slade House* (2015)
 2. **Dame Margaret Drabble (born 1939)**: Her major works are:
 - (i) *A Summer Bird Cage* (1963)
 - (ii) *The Garrick Year* (1964)
 - (iii) *The Needle's Eye* (1972)
 - (iv) *The Ice Age* (1977)
 - (v) *Millstone* (1965)
 3. **Edna O'brien (born 1930)**: Her major works are:
 - (i) *The Country Girls* (1960)
 - (ii) *August Is A Wicked Month* (1965)
 - (iii) *Casualties of Peace* (1966)
 - (iv) *Night* (1972)
 - (v) *The High Road* (1988)
 - (vi) *House of Splendid Isolation* (1994)
 - (vii) *In The Forest* (2002)
 - (viii) *The Little Red Chairs* (2015)
 4. **Brigid Antonia Brophy (1929–1995)**: Her major works are:
 - (i) *Hacken Feller's Ape* (1953)
 - (ii) *The King of A Rainy Country* (1956)
 - (iii) *The Snow Ball* (1964)
 - (iv) *The Adventures of God in His Search for the Black Girl* (1973)
 - (v) *Pussyowl* (1976)
 - (vi) *In Transit* (1969)
 5. **Arthur Koestler (1905–1983)**: His major works are:
 - (i) *Darkness at the Noon* (1940)
 - (ii) *Scum of the Earth* (1941)
 - (iii) *Thieves in the Night* (1946)
 - (iv) *The Age of Longing* (1951)
 - (v) *The Call Girls* (1972)
 6. **Alan Sillitoe (1928–2010)**: His major works are-
 - (i) *The Lonliness of the Long Distance Runner* (1959)
 - (ii) *Saturday Night and Sunday Morning* (1958)
 - (iii) *The Death of William Posters* (1966)
 - (iv) *The Flame of Life* (1974)
 - (v) *The Story Teller* (1979)
 - (vi) *Her Victory* (1982)
 - (vii) *The Lost Flying Boat* (1983)
 - (viii) *Down From The Hill* (1984)
 7. **John Barrington Wain (1925–1944)**: His major works are:
 - (i) *Hurry On Down* (1953)
 - (ii) *Strike the Father Dead* (1962)
 - (iii) *Young Shoulders* (1982)
 8. **John Braine (1922–1986)**: His major works are:
 - (i) *Room at the Top* (1957)
 - (ii) *Life at the Top*; 1962 (sequel to 'room at the top')
 - (iii) *The Crying Game* (1968)
 - (iv) *Waiting For Sheila* (1976)
 9. **Keith Waterhouse (1929–2009)**: His major works are:
 - (i) *There is a Happy Land* (1957)
 - (ii) *Billy Liar* (1959)
 - (iii) *Jubb* (1963)
 - (iv) *The Bucket Shop* (1969)
 10. **Colin Wilson (1931–2013)**: His major works are:
 - (i) *The Outsider* (1956)
 - (ii) *Ritual in the Dark* (1960)

- (iii) *Adrift in Soho* (1961)
- (iv) *The World of Violence* (1963)
- (v) *Man Without a Shadow* (1963)

11. **Herbert Ernest Bates (1905–1974):** His major works are:

- (i) *The Poacher* (1935)
- (ii) *The Greatest People In The World* (1941)
- (iii) *Fair Stood The Wind For France* (1944)
- (iv) *The Jacaranda Tree* (1949)
- (v) *The Scarlet Sword* (1950)
- (vi) *The Darling Buds of May* (1958)
- (vii) *The Wedding Party* (1965)
- (viii) *The Four Beauties* (1968)

12. **Lionel Poles Hartley (1895–1972):** His major works are:

- (i) *Eustace And Hilda* (a trilogy written between 1944- and 1947)
- (ii) *The Go-Between* (1953)
- (iii) *The Hireling* (1957)
- (iv) *The Betrayed* (1966)
- (v) *The Harness Room* (1971)
- (vi) *Facial Justice* (1960)

13. **Patrick Kavanagh (1904–1967):** He's an Irish poet and novelist. His major works are-

- (i) *Tarry Flynn* (1948)
- (ii) *The Great Hunger* (1942)
- (iii) *On Raglan Road* (1946)

14. **Joyce Cary (1888–1957):** He was an Anglo-Irish novelist. His major works are:

- (i) *Aissa Saved* (1932)
- (ii) *An American Visitor* (1933)
- (iii) *The African Witch* (1936)
- (iv) *Mister Johnson* (1939)
- (v) *Castle Corner* (1938)
- (vi) *A House of Children* (1941)
- (vii) *Charley Is My Darling* (1940)
- (viii) *Memoir of The Bobotes* (1964)
- (ix) *Mister Johnson* (1939)

(x) trilogy-

- (a) *herself surprised* (1941)
- (b) *to be a pilgrim* (1942)
- (c) *the horse's mouth* (1944)

(xi) *The Captive And The Free* (1959)

15. **Malcolm Lowry (1909–1957):** He was an English poet and novelist who was best known for his major work- *Under the Volcano* (1947), *Ultramarine* (1993), *October Ferry to Gabriola* (1970).

American Literature in Brief

It is a literature written in the English language in the United States of America and its colonies set up by Britishers. Let's throw some light upon the context of the Puritan migration from the Old World to the New World and the emergence of a 'new' American culture and literature. The puritans migrated from Europe to America and in this process, they created the context for the emergence of a 'new' American culture and literature. The Puritans were certainly not the first inhabitants and settlers from Europe in the American continent as many voyages of exploration and discovery starting with that of the Italian sailor Christopher Columbus in 1491 found its way by accident or intention, to the shores of what was later to be called America. These voyages were extended for over a century and it was as late as 1584 that Sir Walter Raleigh despatched an English ship to investigate if it was possible to colonise other lands and another attempt took off in 1606 in which the intruders decided to establish a settlement in Jamestown, Virginia, named after their Virgin Queen.

One of the many fascinating imports flowing into America from Europe after 1700 was a new way of thinking about God, nature and humanity: the Enlightenment. Founded in the scientific revolution of the seventeenth century and especially in the work of towering English thinkers, like the physicist Isaac Newton (1642–1727), Enlightenment thought was consciously scientific and rational. An archetypal product of the American Enlightenment was the figure of Benjamin Franklin (1706–1790). Franklin represented the essence of the Enlightenment--in his celebration of rationality, practical conduct and materialism.

Another notable figure of the American Enlightenment was St Jean de Crevecoeur (1735–1813). A friend of Benjamin Franklin and a truly Franklinian character, this French-born emigre used his classic *Letters From An American Farmer* (1782) to celebrate the 'enlightened' practice of democracy in America.

Major American Novelists

Here we discuss about some of the major American literary writers post-1700 like James Fenimore Cooper and Washington Irving who helped in formulating American literature to some extent. The period post-1800 till its end is known as the romantic period of American literature and Nathaniel Hawthorn, Ralph Emerson, Walt Whitman, Herman Melville were some of the prominent writers of this period. The Post Civil war period, which is after 1865, features writings of Mark Twain and Henry James. The modern period of American literature reflects upon the changing society and culture of American people as a nation. Some of

the prominent writers of this period are Ernest Hemingway, William Faulkner, Arthur Miller and so on.

Washington Irving (1783–1859)

He's one of the first writers in American to win critical acclaim who calls New York City as Gotham (goat's town). His major literary works include:

- *Salmagundi* (1807; Literary magazine)
- *The History of New York from the Beginnings of the World to the End of the Dutch Dynasty* (1809). It was by Diedrich Knickerbocker, an identity he created.
- *The Sketch Book of Geoffrey Crayon Gent* (1819).
- Two famous stories: *Rip Van Winkle* (1819), Story of a Dutch Villager who goes one day on the Catskill mountains and meets some dwarf-like creatures, gets drunk with them and comes back to realize 20 years have passed. The second story is *The Legend of Sleepy Hollow* (1820).
- *Bracebridge Hall* or *The Humorists*, a Medley written in (1821). It is loosely based on Aston Hall.
- *Tales of a Traveller* (1824).
- Short story: 'The devil and Tom Walker' (1824).

James Fenimore Cooper (1789–1851)

He's an American writer of the first half of 19th century. His famous works include:

- *The Spy: A Tale of The Neutral Ground* (1821)
- *The Leatherstocking Tales* (1740–1745): is a set of 5 historical novels about the character Natty Bumppo who is a European-American settler and famously called by Americans as—Leatherstocking/the pathfinder/the trapper and by native Americans as Hawkeye and Deerslayer.

Other Works include

- *The Pioneers/The sources of Susquehanna—a Descriptive Tale* (1823)
- *The Last of the Mohicans: A Narrative of 1757* (1826)
- *The Prairie: A Tale* (1827)
- *The Pathfinder/The Inland Sea* (1840)
- *The Deerslayer/The First War Path* (it's the last novel of 'Leatherstocking Tales')

Ralph Waldo Emerson (1803–1882)

He's an American essayist, Champion of individualism and Leader of the transcendentalists. His major works include:

- *Nature* (1836; an essay on philosophy of transcendentalism)
- Essays: *First Series-1841* and *Second Series-1844* (includes *Self-Reliance*, *The Over-Soul*, *Circles*, *The Poet*, *Experience* to name a few important ones).

- *The American Scholar* (1837): It is a speech given in front of the Phi Beta Kappa Society of Harvard college.

Nathaniel Hawthorne (1804–1864)

He's an American writer who lived in New England. As a college student, Hawthorne had started writing stories, but it was only on his return to Salem that he published his first work of fiction.

- *Fanshaw* (1828)
- *The Scarlet Letter* (1850) is a work in which the writer has described vividly the life of the early settlers in a period known as colonial America. Allegory and Christian symbolism were pronounced in it.
- His first collection of stories- *Twice-Told Tales* (1837)
- *The Scarlett Letter* (1850)
- *The House of the Seven Gables* (1851)
- *The Blithedale Romance* (1852)- it's based on his stay on the Brook Farm

Edgar Allan Poe (1809–1849)

He was an American writer, literary critic and best known for his poetry and short stories. He was regarded as a central figure of Romanticism in American literature. His major works include:

- *Tamerlane and Other poems* (1827)
- *Al Aaraaf* (1829)
- *The Narrative of Arthur Gordon Pym of Nantucket* (1838) (It's his only complete novel)
- *Tales of the Grotesque and Arabesque* (1839)
- *The Black Cat* (1843)

His other works as short stories include:

- *The Tell-Tale Heart* (1843)
- *The Cask of Amontillado* (1846)
- *The Fall of the House of Usher* (1839)
- *The Murders in the Rue Morgue* (1841)
- *The Purloined Letter* (1845)
- *The Pit and the Pendulum* (1842)

His Famous poems were: 'The Raven', 'Annabel Lee', 'A Dream Within a Dream', 'To Helen', 'Lenore'.

- **The Philosophy of Composition (1846; essay):** In it, he argued for the unity of effect in the poem, according to him 'the death of a beautiful woman is unquestionably the most beautiful thing in the world'. He uses his poem, Raven, as an example of the correct way to compose a poem Length—not too long and says that short stories are better than novels
- **The Poetic Principle (1848; essay):** In it, he considers poem to be written for a poem's sake. The method

should be purely aesthetic and the aim should be to give the readers pleasure. He says that any work with the moral purpose commits the act of heresy.

Walt Whitman (1819–1892)

He's a humanist and was a part of the transition between transcendentalism and realism. His works include:

- **Leaves of Grass (1819–1892):** It's a collection of poems celebrating the philosophy of life and humanity.

His most famous poems about the death of U.S. President Abraham Lincoln are: 'O CAPTAIN! My CAPTAIN!', 'When Lilacs Last in the Dooryard Bloom'd', 'Hush'd Be the Camps To-Day, This Dust Was Once The Man' (1865)

Herman Melville (1819–1891)

He's a novelist, poet, short story writer of the American Renaissance period. His literary works include-

- **Typee:** *A Peep at Polynesian Life* (1846): This novel made him famous as the 'man who moved among the cannibals as he criticizes the attempts of missionaries to civilize the savages'.
- **Omoo:** *A narrative of Adventures in the south seas* (1847)
- **Moby Dick or The Whale** (1851): It is dedicated to Nathaniel Hawthorne and his contact with Queequeg. The main protagonist in it was sailor Ishmael who gives the narrative of the obsessive quest of Ahab captain of the ship named- Pequod for revenge on Moby Dick.

Mark Twain (1835–1910)

In the best tradition of Americans, Mark Twain was many things--a printer, riverboat pilot, journalist, humorist, lecturer, publisher, businessman, soldier, besides being a writer. 'Mark Twain' is the pen name and the original one was 'Samuel Langhorne Clemens' which is a nautical expression used by leadsmen on steamboats for a depth of water. Mark Twain was no less a cultural phenomenon than a writer. He first attracted notice as a humorist and his comic stage performances were an integral part of his persona as much as what he wrote. Then he gradually changed into a distinguished writer and finally became a social philosopher. In other words, the Mark Twain persona continued to grow and change. His major works include:

- **The Gilded Age (1873):** It is written in collaboration with C. D. Warner, the novel was a satire on the corruption and the obsessive greed of nineteenth century America.
- **The Adventures of Tom Sawyer (1876):** It is Twain's first solo venture into the territory of fiction, it is rooted in the memories of his childhood in Hannibal. His next

book 'Huckleberry Finn (1885)' takes off from where he had left off in this book.

- **The Adventures of Huckleberry Fin (1885):** It depicts a period before the American North clashed with the South in the Civil War of 1861–65, fought principally over the issue of slavery and state rights.

His other works include: *The Prince and the Pauper*, *Life on the Mississippi*, *A Connecticut Yankee in King Arthur's Court*, *The Tragedy of Pudd'nhead Wilson* (novel).

Henry James (1843–1916)

He was raised in New York City and Cambridge, Massachusetts. He sought to establish himself, as did most American writers, with the travel piece, writing of America but also of England, France and Italy. In 1875, he collected his travel pieces as *Transatlantic Sketches* and his tales under the apt title

- *'The Passionate Pilgrim and Other Tales'*, tales that lay down many of the essential themes of his later works. His first novel published as a book,
- *'Roderick Hudson'* (1876), is the story of an American sculptor's need to temper his innocence with the experience of Europe.

For Henry James, the essential principle of fiction was contrast but at the heart of James fiction was a probing into what lay beyond this contrast, a quest for a self and this quest is represented in

- *'The Portrait of a Lady'* (1881): it's the story of Isabel Archer of Albany, New York, the free young girl, determined 'to see, to try, to know?' Set in motion through three European countries-England, France and Italy. His other works are:
 - *The Golden Bowl* (1904),
 - *The American Scene* (1907).

William Faulkner (1897–1962)

William C. Faulkner was born on September 25th in New Albany, Mississippi. After an indifferent secondary education, he began a friendship with Phil Stone (Four years older), reading widely in classics and contemporary literature. His first novel

- *'Soldiers Pay'* was published in February (1926). His second novel named
- *'mosquitoes'* set in New Orleans was published in April (1927). The third novel
- *'Flags in the Dust'* published in (1928) and after that he wrote
- *'The Sound And The FURY'*(1929)

- *A Rose For Emily* (1930). His Other works are: *As I Lay Dying* (1930), *Light in August* (1932), *Absalom! Absalom!* (1936) and *Go Down Moses* (1942), the common take of critics on his other works mentioned was that 'he is basically confused in thought and unclear in style, curiously dull, furiously commonplace and often meaningless, suggesting some ambiguous irresponsibility and exasperated sullenness of mind'.

Although Faulkner is largely considered a modernist writer, but one of his themes paradoxically seems to be anti-modernism. In his books, he turns his back on the contemporary enterprise of mechanization and industrialization, because he feels it dehumanizes people and turns them into 'a kind of human cash register', bereft of belongingness to any community and rootedness in any society. Instead, he celebrates 'the glory of the past' because it preserves essential human virtues such as 'courage, honour, hope, pride, compassion, pity and sacrifice'.

Ernest Hemingway (1899–1961)

He was an American journalist, novelist and a short story writer, he won the *Nobel Prize* in literature in 1954. His themes of writing were mainly focussed on the

- (i) shocks of experience
- (ii) violence of war
- (iii) man-woman relationships
- (iv) quintessential nothingness
- (v) celebrations of values.

His three major novels include:

- *For Whom The Bell Tolls* (1940),
- *The Sun Also Rises* (1926),
- *The Old Man And The Sea* (1952; it was awarded the Pulitzer Prize For Fiction in 1953).

His first work as a short story was:

- *In Our Time* (1925).

His other works include:

- *A Farewell To Arms* (1929),
- *To Have And Have Not* (1937),
- *Across The River And Into The Trees* (1950),
- *Island In The Stream* (1970; posthumously published).
- Other short stories include: *Men Without Women* (1927), *Winner Taking Nothing* (1933), *The Snows of Kilimanjaro* (1936).

in these regions that already had an established tradition of orature/literature in languages other than English. Thus, the English language literature produced was a 'new' addition to the body of literature already existing in various languages in countries like India, Kenya, Africa, Nigeria, Australia, New Zealand and Canada. New English literature may express a culture which has grown up with the settler communities, it may be a continuation of indigenous cultural traditions, or it may be some mixture of the effects of colonization, including the bringing together of various races into one nation. From the European perspective, the new literatures in English deal with 'new' countries where new immigrant populations have settled and new national identities have come into existence. Thus, our major concern is to outline how cultural production has been directly affected by the choice of a particular language as a means of education and how writers have responded to this choice as in the socially committed literature emerging from these nations the freedom of the writer has often sought to be curtailed.

Canadian Literature and Writers

Canada belongs to the literary commonwealth of English speaking and writing nations. Canadian literary traditions have had their roots in England, France and the United States. It is a young nation as far as its written history goes. Skirmishes between English and French settlements in North America continued intermittently till 1759 when Britain gained control of all of Canada. The ensuing American Revolution revealed Canada's anomalous position. It was characterized by a sense of loyalty to Britain, the mother country, on one side and the desire to establish selfhood, like the United States, on the other. By the early nineteenth century; however, Canadian writing has endeavoured to evolve it's a voice which bore the hallmarks of assertion and strength. In the twentieth century, especially in the second half, creative resilience and variety can be perceived in its literary enterprise. Towards the close of the century, Canadian writing can be seen to have metamorphosed into stances characterized by growth, coherence and selfhood, as the nation marches ahead in its quest for modernity.

Canada's existence as a nation in the face of the rejection of the American Revolution by the Canadian Loyalists and reverses suffered by America in the War of 1812 are two historical realities that gave a sense of national identity and pride within the Canadian psyche. Canadian writing initially emerged from a colonial derivative culture and then attempted to deviate and evolve into a mature national identity in which maturity is not just a national but a particular geographical, political and cultural version of a universal idea. The first two decades of the twentieth century had seen a revolutionary turn of events. These events had inspired

Non British or New Literature in English

Commonwealth literary studies took as their object of studying literature of the newly independent nations. Colonization in one form or the other was responsible for the use of English

writers into repudiating the old ideas and set them off on a new path of creative energy and experimentation. The 1930s and 1940s witnessed the militant writing that was aggressive and in revolt against society. The 1950s saw the emergence of another trend that was aggressively realistic writing of early modernism, the writer critics laid the foundation of the emergence of Canadian schools of criticism. The 1970s were a period that was dominated by a poetics that took into account not only theory but also the idea of nationhood. The two subsequent decades witnessed more changes. Canadian writing was seen to incline towards metafiction or the process of creating order through myth and art. It was involved in investigating the relationship between art, language and reality, on the one hand and between the discourses of art and the structures of social and cultural power, on the other. The new postmodern theoretical framework of reference brings together separate disciplines like philosophy, linguistics, history, sociology, literary criticism and psychoanalysis.

This literature has come of age despite treading an off-beaten track. Its evolving strength has been its ability to coexist with American cultural dominance and also by producing works that have acquired repute for quality beyond national boundaries. Michael Ondaatje's Prix Medici award for *Anil's Ghost* (2000) and Margaret Atwood's Booker for *The Blind Assassin* (2000) are testimony to this. In carving out its place in the world literature, Canadian writing has transcended the Canadian Literature native/cosmopolitan divide by proving that literature has little or nothing to do with a writer's home address.

Major Canadian Writers with Major Works:

1. **Northrope Fry (1912–1991):** *Fearful Symmetry* (1947), *Anatomy of Criticism* (1957), *Fables of Identity* (1963), *The Well Tempered Critic* (1963), T.S. Eliot (1963).
2. **Margaret Lawrence (1926–1987):** *This Side Jordan* (1960), *The Stone Angel* (1964), *Jest of God* (1966), *The Diviners* (1974).
3. **Rohinton Mystry (born 1952):** *Such A Long Journey* (1991), *Fine Balance* (1995), *Family Matters* (2002), *Tales From Ferozshah Baag* (1987) and in (1989) published with a new name titled '*Swimming Lessons And Other Stories*'.
4. **Margaret Atwood (born 1939):** *The Edible Women* (1969), *Surfacing* (1972), *Lady Oracle* (1976), *The Handmaid's Tale* (1985), *The Testaments* (won a booker prize in 2019), *Cat's Eye* (1988), *Alias GRACE* (1996), *The Blind Assassin* (2000), *Life Before Man* (1979), *Oryx and Crake* (2003), *Hag's Seed* (2016).
5. **Robertson Davies (1913–1995):** *The Deptford Trilogy* (1970–1975), *The Cornish Trilogy* (1981–1988), *The Salterton Trilogy* (1951–1954).
6. **Sussanah Moody (1803–1885):** *Roughing in the Bush* (1852)
7. **John Richardson (1796–1852):** *WACOSTA/The Prophecy* (1832; first Canadian novel).
8. **Lucy Maud Montgomery (1874–1942):** *Ann Series* (1908–1939), *Emile Trilogy* (1923–1927).

African Literature

Kenya

British control over Kenya was established by the Berlin Conference in 1885; European settlers poured in from 1895 onwards. Kenya became a British colony in 1920. The war of independence known as the Mau Mau war lasted from 1952 to 1960 leading to negotiations, which resulted in independence in 1963. Immediately after independence, English was the official language in Kenya. In 1974, Swahili replaced English as the official language. The most significant body of Kenyan prose writing in English has come from writers whose native language is Kikuyu. Some of these are Ngugi's *Weep not Child* (1964), *A Grain of Wheat* (1967), *Charity Waciama's -Daughter of Mumbi* (1969), *John Karoki's -The Land is Ours* (1970), *Godwin Wachira's -Ordeal in the Forest* (1968) and *Meja Mwangi's- Carcase for Hounds* (1974) and *Taste of Death* (1975).

Nigeria

Parts of the country that form Nigeria today were Protectorates under the British towards the end of the 19th century. Nigeria gained independence in 1960 and became a federal republic in 1963. Post-independence, Nigeria has had a succession of military governments. Between 1967 and 1970, the eastern regions seceded from the republic in what came to be called the Nigerian Civil War. There are almost 400 indigenous languages in Nigeria. English and the main language of each state are the official languages.

It has always been seen amongst the colonized nations that once the nationalist struggles in these countries achieved their political objective, which is independence, one of the most important post-nationalist concerns to emerge was the question of which language to adopt. Here this concern was taken up by writers like 'Ngugi Wa Thiongo' and 'Wole Soyinka' who conceptualize the role of the writer in post-colonial Kenya and Nigeria.

Soyinka's 'The Writer in a Modern African State' (an address delivered at the Afro-Scandinavian Writers' Conference, Stockholm, in 1960, shortly before the Nigerian Civil War) and Ngugi's 'The Writer and His Past' and 'The Writer in a Changing Society' visualizes the role of the writer in historical terms. Thus, there are diverse cultures and many languages reflective and constitutive of those cultures

in Africa. These have received considerable attention in the recent past in no small measure, owing to their cause being championed by Soyinka and Ngugi. Both are a part of the tradition of socially committed writing, which, despite attempts to curb it, has exerted a profound influence in the nationalist and post-nationalist phases of various African countries.

Major African Writers and their Major Works

- 1. Chinua Achebe (1930–2013):** *Things Fall Apart* (1958), *No Longer At Ease* (1960), *Arrow of God* (1964), *A Man of The People* (1966), *Anthills of Savannah* (1987).
- 2. Doris Lessing (1919–2013):** She received Nobel prize in 2007 and somerset award in 1954. Major works include: *Grass Is Singing* (1950), *Under My Skin* (1994; *An Autobiographical WORK*), *Children of Violence* (1952–1969; it's a series of 5 autobiographical novels:
 - (a) *Martha Quest* (1952)
 - (b) *A Proper Marriage* (1954)
 - (c) *A Ripple From The Storm* (1958)
 - (d) *Land Locked* (1965)
 - (e) *The 4 Gated City* (1969)*The Golden Notebook* (1962), *The Good Terrorist* (1985), *Canopus In Argos: Archives* (1979–1983), *Briefing For A Descent Into Hell* (1971), *Memoires of A Survivor* (1975)
- 3. Wole Soyinka (born 1934):** He is from Yoruba tribe, had won Nobel prize in 1986. Major works- *The Lion And The Jewel* (1959), *Kongi's Harvest* (1964), *Dance of The Forests* (1960), *Telephonic Conversation* (1963), *The Swamp Dwellers* (1958), *Death And The Kings Horseman* (1975).
- 4. Ngugi Wa Thiongo (born 1938):** *Black Hermit* (1963), *Weep Not Child* (1964), *The River Between* (1965), *Petals of Blood* (1977), *A Grain of Wheat* (1967), *Decolonising The Mind* (1986), *I Will Marry When I WANT* (1977; written in Kenyan language).
- 5. Ben Okri (born 1959):** *Famished Road* (1991)
- 6. Buchi Amezata (1944–2017):** *Bride Price* (1976), *Joys of Motherhood* (1979).
- 7. Nadine Gordimer (1923–2014):** *Conservationist* (1974; won Booker PRIZE), *Burger's Daughter* (1979), *July's People* (1981), *My Son's Story* (1990).

- 8. Chimamanda Ngozi Adichie (born 1977):** *Purple Hibiscus* (2003), *Half of A Yellow Son* (2006), *Americana* (2013), *We Should All Be Feminist* (2014).
- 9. J. M. Coetzee (born 1940):** *Disgrace* (1999), *Life And Times of Michael K* (1983), *Waiting For Barbarians* (1980), *Foe* (1986).
- 10. Lewis Nkosi (1936–2010):** *Mandela's Ego* (2006).

Other Literature/New Literary Writers

Japanese Literature

- 1. Haruki Murakami (born 1949):** *A Wild Sheep Chase* (1982), *Norwegian Wood* (1987), *The Wind-Up Bird Chronicle* (1994–95; It is in three parts (Book of the Thieving Magpie, Book of the Prophesying Bird and Book of the Bird-Catcher Man), *Kafka On The Shore* (2002), 1Q84 (2009–10)
- 2. Kazua Ishiguro (born 1954):** Born in Nagasaki, won Nobel prize in 2017, booker prize in 1989 for '*The Remains of The Day*'. Other works are: *An Artist of the Floating World* (1986), *When We Were Orphans* (2000), *Never Let Me Go* (2005), *A Pale View of Hills* (1982), *The Unconsoled* (1995), *The Buried Giant* (2015).

Australian Literature

Major Australian writers were: Miles Franklin, Anna Maria Bun, Marques Clarks, Morris West, David Maluf, Thomas Keneally, Richard Miller Flanagan, Judith Wright, Patrick White, A. D. Hope, Peter Cary.

German Literature

Major writers were: Wolfgang Von Goethe, Bertolt Brecht, Thomas Mann, Herman Hesse, Gunter Grass, Peter Handke, Franz Kafka.

Afro-American Literature

- **Beat Generation Authors:** Allen Ginsberg, Jack Kerouac, William S. Burroughs.
- **Black Art Movement Authors:** Amiri Baraka, Maya Angelou, Ralf Ellison, James Baldwin, Audray Lord



READ AND RECALL

- 'The Matter of Rome' talks about
 - Heroism of Chanson de Roland
 - Deeds of Alexander and Fall of Troy
 - Arthur Legends
 - Knights of Round Table
- The romance stories during Anglo Norman period were influenced by
 - English and French sources
 - English and Norman sources
 - Latin and English sources
 - Latin and French sources
- Which of the following is a prose story by Chaucer?
 - Tale of Melibens
 - The person's tale
 - Tale of Knight
 - Both (a) and (b)
- The first man to set an independent printing press in England was
 - Thomas Malory
 - Wycliffe
 - William Caxton
 - Geoffrey Chaucer
- What is the other name which can be given to 'Utopia'?
 - The Kingdom of Fools
 - The World of Imagination
 - A Strange Island
 - An Unknown Island
- Thomas Deloney dedicated his Novels to
 - Queen Elizabeth
 - to his family
 - the famous weavers in England
 - to religious authorities
- The Black Death resulted into
 - Loss of life and increased wages
 - betterment of the poor
 - betterment of the rich
 - betterment of the government
- Robert Greene has been called a patent imitator of which of these authors?
 - Thomas Moore
 - Philip Sydney
 - John Lyly
 - Both (b) and (c)
- The work *Troilus and Criseyde* is based on _____ work.
 - Boccaccio's
 - Dante's
 - Petrarch's
 - Barboun's
- During the 15th century, Renaissance ideas spread from
 - Italy to China
 - India to Italy
 - Italy to Europe
 - Italy to France
- Which is the correct sequence of Walter Raleigh's works?
 - The Discovery of Guiana, Cities, The Sceptic
 - A Discourse Touching a War with Spain, The History of the World, The Last Fight of the Revenge
 - A Discourse Touching a War with Spain, The History of the World, The Prerogative of Parliaments
 - Cities, The Sceptic, Causes of the Magnificency and Opulence of Cities.
- Who said this: 'Imagination was given to man to compensate him for what he is not, a sense of humour to console him for what he is'.
 - Chaucer
 - Thomas Moore
 - Walter Raleigh
 - Francis Bacon
- Whom would you assign these words: 'God sends meat and Devil sends cooks'.
 - John Lyly
 - Francis Bacon
 - Thomas Deloney
 - Walter Raleigh
- The idiom 'in their own alley' implies
 - in their own surroundings
 - ideally suited to one's own interests
 - to one's own wisdom or taste
 - one's own province
- Which period in English literature works the beginning of modern prose?
 - The Renaissance
 - The Restoration Age
 - The Puritan
 - The Elizabethan Age
- The narrator of *The Pilgrim's Progress* learns about Christian from
 - a book
 - a wise man
 - a dream
 - an ancient poem
- In *The Pilgrim's Progress*, which character is executed in the town of Vanity?
 - Faithful
 - Goodwill
 - Apollyon
 - Talkative
- Gulliver's Travels* is a satire on
 - The Scientist and Philosophers
 - Human Being
 - Wars and Conquests
 - All of the above
- J. M. Cotzee's *Foe* is postmodern retelling of
 - Ivanhoe
 - Evelina
 - Robinson Crusoe
 - The Moonstone

20. The epithet 'a comic epic in prose' is best applied to
 (a) Richardson's *Pamela*
 (b) Sterne's *A Sentimental Journey*
 (c) Fielding's *Joseph Andrews*
 (d) Defoe's *Robinson Crusoe*
21. Which of the following is the last book by Tobias Smollett?
 (a) *The Adventure of Ferdinand Count*
 (b) *The Expedition of Humphry Clinker*
 (c) *Peregrine Pickle*
 (d) *Travels Through France and Italy*
22. The earliest woman novelist of significance in the 18th century is
 (a) Maria Edgeworth (b) Aphra Behn
 (c) Mary Russell (d) Mrs Gaskell
23. The work which brought fame to Oliver Goldsmith was
 (a) *The Traveller*
 (b) *The Deserted Village*
 (c) *The Vicar of Wakefield*
 (d) *She Stoops to Conquer*
24. Oroonoko is a tale of an African Prince who falls in love with a lady called
 (a) Amanda (b) Sophie
 (c) Imoinda (d) Mary
25. Which of the following statements is true?
 (a) In the 17th century, the puritan age started
 (b) A puritan age worked up a rebirth of moral nature of man
 (c) Both (a) and (b)
 (d) None of the above
26. Which of the following statements is true about the *Pilgrim's Progress*?
 (a) Next to the Bible, it is the most widely read book
 (b) Bible's popularity remains unsurpassed
 (c) The *Pilgrim's Progress* was a short story
 (d) The *Pilgrim's Progress* was a start of proper form of autobiography
27. Which Augustan writer's epitaph reads: one who strove with all his might to champion Liberty?
 (a) Alexander Pope (b) Jonathan Swift
 (c) Daniel Defoe (d) Henry Fielding
28. Which character in *Oroonoko* utters these words 'It is not titles make man brave or good or birth that bestows courage'?
 (a) Prince Oroonoko (b) Imoinda
 (c) The Narrator (d) King of Coramantien
29. Prominent feature of Gothic novels includes
 (a) Romance and feelings
 (b) Mystery and element of supernatural
 (c) Natural surroundings and beauty
 (d) Poems and love songs
30. Who wrote the first gothic novel?
 (a) Anne Radcliff (b) Mary Shelley
 (c) Horace Walpole (d) None of these
31. Mary Shelley's *Frankenstein* was written as a result of a ghost story competition between friends held on the Bank of Lake Geneva in the summer of 1816. Which of her fellow writers was not with her?
 (a) P. B. Shelley
 (b) Lord Byron
 (c) Sir Walter Scott
 (d) John William Polidori
32. Who wrote preface to Mary Shelley's *Frankenstein*?
 (a) Wordsworth (b) Goldwin
 (c) P. B. Shelley (d) Edgeworth
33. Who coined the term Jacobean novel?
 (a) Mary Edgeworth
 (b) Wollstonecraft
 (c) Mary Hays
 (d) Gary Kelly
34. Maria Edgeworth is considered to be the founder of regional novel in English literature because
 (a) She portrays national life
 (b) She portrays life in a particular locality
 (c) Of her lively nature
 (d) Of the confessions of an English opium eater
35. Identify Fanny Burney's first novel
 (a) *Camilla* (b) *Evelina*
 (c) *Cecilia* (d) *Belinda*
36. Who assists Richard in releasing prisoners in *Ivanhoe*?
 (a) Issac (b) Bois Full Bert
 (c) Robinhood (d) D' Bracy
37. Which popular work of Scott showed what a mine of neglected wealth lay just beneath the surface of English history?
 (a) *Ivanhoe* (b) *Kenilworth*
 (c) *Count Robert* (d) *The Talisman*
38. Which novel by Jane Austen features the character of Sir Walter Elliott?
 (a) *Mansfield park* (b) *Northanger Abbey*
 (c) *Persuasion* (d) *Sense and Sensibility*
39. Who are Dashwood sisters in *Sense and Sensibility*?
 (a) Elinor and Marianne
 (b) Cassandra and Joan
 (c) Marry and Lydia
 (d) Amy and Zara
40. What was Elizabeth's first impression of Mr Darcy in the novel *Pride and Prejudice*?
 (a) He was arrogant
 (b) He was handsome but proud
 (c) He was lazy and unpleasant
 (d) He was an introvert

41. The name of estate inherited by Horace Walpole is
 (a) Apple Hill (b) Strawberry Hill
 (c) Opera House (d) Mansfield
42. The name of the monk in Matthew Lewis novel *The Monk* is
 (a) Richard (b) Ambrosio
 (c) Matilda (d) Agnes
43. Jacobean novels refer to a group of novels that espoused
 (a) Political ideology
 (b) Spiritual discourse
 (c) Romantic narratives
 (d) Radical ideas
44. Which of the following statements about *Evelina* is correct?
 (a) It is not Alternatively titled
 (b) It is Alternatively titled *The History of a Young Lady's Entrance into the World*
 (c) *Goodnight* the alternate title is *The History of a Young Man's Entrance into the World*
 (d) It has a subtitle
45. What did Mrs Frankenstein die from?
 (a) She died of a broken heart
 (b) She was strangled
 (c) The news of Elizabeth's death killed her
 (d) She contacted scarlet fever
46. Why does the creature decide to be evil?
 (a) He doesn't decide but he is naturally evil
 (b) He decides the best way to get revenge on Victor is to be evil
 (c) He decides that since people immediately thought he was evil then he would be evil
 (d) He has a natural liking for the dark side
47. Main purpose of reform bills of 1867 and 1884 was
 (a) To better the condition of women
 (b) To increase the vote bank
 (c) Democratization of British politics
 (d) Spring moral prudence
48. When was Darwin's *Origin of Species* published?
 (a) 1859 (b) 1869
 (c) 1879 (d) 1889
49. In the novel *Shirley*, what is the title character's surname?
 (a) Keeldar (b) Keelman
 (c) Keelrow (d) Kilroy
50. In which novel Benjamin Disraeli lampooned publisher John Murray?
 (a) *Henrietta temple* (b) *Coningsby*
 (c) *Vivian Grey* (d) *Lothair*
51. The first novel of *Graham Greene* with its correct publishing year is
 (a) *The Man Within*; 1929
 (b) *The Man Within*; 1930
 (c) *The Heart of the Matter*; 1948
 (d) *The Heart of the Matter*; 1949
52. Which of the following writers did not receive the Nobel Prize for literature?
 (a) Wole Soyinka (b) Doris Lessing
 (c) Kazuo Ishiguro (d) Chinua Achebe
53. Wole Soyinka received the Nobel Prize in which year?
 (a) 1987 (b) 1986
 (c) 1989 (d) 1985
54. Who amongst the following is not an Australian writer?
 (a) David Malouf
 (b) Thomas Keneally
 (c) Richard Miller Flanagan
 (d) Thomas Mann
55. Which of the following African writers won the Nobel prize for literature?
 (a) Lewis Nkosi
 (b) Chinua Achebe
 (c) Nadine Gordimer
 (d) Ben Okri
56. Which characteristic of post-modern English literature is correct?
 (a) The post-modern authors creates an open work in which reader can apply his own thinking independently.
 (b) It conclude meanings associated with the exterior objects.
 (c) It dwells on interior images and events.
 (d) It accepts western values and beliefs and sees human experience as stable.
57. The contemporary period starts with
 (a) End of world war II in 1945
 (b) Beginning of the world war II in 1939
 (c) Before the world war II
 (d) During the world war II
58. What is the hallmark of postmodern writing?
 (a) White humour (b) Satire
 (c) Playfulness, irony (d) Slapstick comedy
59. *Wasteland* by T. S. Eliot is an example of
 (a) Intertextuality
 (b) Metafiction
 (c) Pastiche
 (d) Historical Fiction

60. *Don Quixote* was originally written by whom?
(a) Jorge Luis Borges (b) Salman Rushdie
(c) Kathy Acker (d) Miguel De Cervantes
61. What is Metafiction?
(a) Emotional elements throughout the fiction
(b) Fiction read by referring to other texts
(c) Combining of multiple cultural elements
(d) Fiction within fiction
62. Who amongst them belonged to a group of writers of Kardomah Gang?
(a) Dylan Thomas (b) Alfred Noyes
(c) Graham Greene (d) Ford Madox Ford
63. Fictional detective character *Hercule Poirot* is invented by which novelist?
(a) Agatha Christie (b) Christopher Isherwood
(c) William Golding (d) Dylan Thomas
64. The term *High Fantasy* was coined by whom?
(a) J. R. R. Tolkien (b) Lloyd Alexander
(c) William Golding (d) John Fowls
65. Which of the following writers is a Canadian Writer?
(a) Margaret Atwood (b) Derek Walcott
(c) Henry James (d) Ben Okri
66. Who are 'DIDI' and 'GOGO'?
(a) Characters in *Breath*
(b) Characters in *Endgame*
(c) Characters in *Waiting for Godot*
(d) Nick names for lucky and pozzo
67. Select the right chronology of works by *William Golding*:
(a) *Pincher Martin*, *Free Fall*, *Lord of The Flies*, *The Inheriters*
(b) *Free Fall*, *The Inheriters*, *Lord of The Flies*, *Pincher Martin*
(c) *Lord of the Flies*, *The Inheriters*, *Pincher Martin*, *Free Fall*
(d) *The Inheriters*, *Lord of the Flies*, *Free Fall*, *Pincher Martin*
68. Who published '*The Two Cultures and The Scientific Revolution*'?
(a) Lawrence Durrell (b) C. P. Snow
(c) Evelyn Waugh (d) William Cooper
69. Who has created the famous detective character of *Sherlock Holmes*?
(a) Hilary Mantel (b) Peter Ackroyd
(c) Arthur Conan Doyle (d) Anthony Burgess
70. Who has been the awarded the Booker Prize twice in the literary career?
(a) Christopher Fry (b) Samuel Beckett
(c) Tom Stoppard (d) Hilary Mantel
71. Who was known as the father of modernism in theatre?
(a) Henrik Ibsen (b) Julian Barnes
(c) Kingslay Amis (d) Martin Amis
72. Which writer used the pseudonym *Brunette Coleman*?
(a) Philip Larkin (b) Ted Hughes
(c) Seamus Heaney (d) Jean Paul Sartre
73. Who amongst them are 'The Angry Young Men Group of Poets'?
(a) John Arden, John Braine
(b) Arthur Koestler, Patrick Kavanagh
(c) Joyce Cary, Henry James
(d) Washington Irving, Edgar Allan Poe
74. Who has written poems about the death of US President Abraham Lincoln?
(a) William Faulkner (b) Herman Melville
(c) Walt Whitman (d) Mark Twain
75. Mark Twain's original name was?
(a) Tom Sawyer
(b) Roderick Hudson
(c) Phil Stone
(d) Samuel Langhorne Clemens
76. Which novelist turns his back on the contemporary enterprise of mechanization and industrialization as it dehumanizes people and turns them into a kind of human cash register
(a) Ernest Hemingway
(b) William Faulkner
(c) Edgar Allan Poe
(d) Nathaniel Hawthorne
77. What was the theme of the contemporary literature?
(a) Real Life (b) Fascination
(c) Imagination (d) Industrialization
78. Which of the following work of Evelyn takes its title from one of the poem by T. S. Eliot?
(a) *Brideshead Revisited*
(b) *A Handful of Dust*
(c) *Sword Of Honour*
(d) *Decline And Fall*
79. Which of the following was the first novel by JOYCE CARY?
(a) *Trilogy on Art* (b) *The Horse's Mouth*
(c) *Mister Johnson* (d) *Aissa Saved*
80. Which of the following is the best known author of high fantasy works- *The Hobbit*, *the Lord of Rings*, *The Silmlarillion*?
(a) Mark Twain (b) Allan Poe
(c) Herman Melville (d) J. R. R. Tolkien

ANSWER KEYS

- | | | | | | | | | | |
|---------|---------|---------|---------|---------|---------|---------|---------|---------|---------|
| 1. (b) | 2. (d) | 3. (d) | 4. (c) | 5. (d) | 6. (c) | 7. (a) | 8. (d) | 9. (a) | 10. (d) |
| 11. (c) | 12. (d) | 13. (c) | 14. (b) | 15. (b) | 16. (c) | 17. (a) | 18. (d) | 19. (c) | 20. (c) |
| 21. (b) | 22. (b) | 23. (c) | 24. (c) | 25. (c) | 26. (a) | 27. (b) | 28. (a) | 29. (b) | 30. (c) |
| 31. (a) | 32. (c) | 33. (d) | 34. (b) | 35. (b) | 36. (c) | 37. (a) | 38. (c) | 39. (a) | 40. (b) |
| 41. (b) | 42. (b) | 43. (d) | 44. (b) | 45. (d) | 46. (c) | 47. (c) | 48. (a) | 49. (a) | 50. (c) |
| 51. (a) | 52. (d) | 53. (b) | 54. (d) | 55. (c) | 56. (a) | 57. (a) | 58. (c) | 59. (c) | 60. (d) |
| 61. (d) | 62. (a) | 63. (a) | 64. (b) | 65. (a) | 66. (c) | 67. (c) | 68. (b) | 69. (c) | 70. (d) |
| 71. (a) | 72. (a) | 73. (a) | 74. (c) | 75. (d) | 76. (b) | 77. (a) | 78. (b) | 79. (d) | 80. (d) |

Nonfictional Prose

IN THIS CHAPTER

- ◆ An Introduction to Nonfiction Writing
- ◆ Features of Nonfiction Writings
- ◆ Types of Nonfiction
- ◆ Nonfiction Before During Anglo-norman and Chaucerian Period
- ◆ Nonfiction Writings in the Age of Revival
- ◆ Nonfiction in the Elizabethan Era
- ◆ Nonfiction Writing in Puritan Age
- ◆ Nonfiction in the Restoration Period
- ◆ Nonfiction in Romantic Period
- ◆ Nonfiction in Victorian Period
- ◆ The Contemporary Nonfiction

This unit contains the basic introduction of nonfiction writing and a general view of its types and styles. This unit tries to explain nonfiction writings in the simplest manner for two reasons—the reader must get a general idea about nonfiction writings and should not end up reading stuff which is not required for the targeted exam. This unit explains biography, autobiography and memoir, diaries, letters, testimonies, pamphlets, travelogues with their character and significance. This unit also provides examples of some major biographies, autobiographies, memoirs and diaries which are frequently asked in the exam. For the simplicity sake, this unit has elaborated the growth and emergence of the nonfiction writings according to the historical time period.

An Introduction to Nonfiction Writing

Before we begin to form our view about nonfiction, it is equally essential to understand what fiction is, where the clear line between fiction and nonfiction arises and what are the major elements of fiction and nonfiction. Fiction in its simplest term is a formation of any kind of story, narrative and writing which is completely imaginary, which has unreal characters, incidents and sometimes location. But we must understand that fiction is not always untrue. To understand this argument better we can take a look at novels like *Beloved* by Toni Morrison, *The Color Purple* by Alice Walker, *Midnight's Children* by Salman Rushdie, *The Shadow Lines*

and *Sea of Poppies* by Amitav Ghosh, *Brick Lane* by Monica Ali, etc. The works mentioned above are not nonfiction, however, these fiction writers and their works take up the unreal characters, sometimes locations to elaborate upon the 'real issues' like racial discrimination in America and Europe, the subjugation of women, partition of India, identity crisis, etc.

However, nonfiction literature, on the other hand, contains a wide variety of writings which can be understood as a form of writing based on true and real-life experiences. There are enough types and styles of nonfiction writings. One way to understand the various types is to split nonfiction into two subcategories namely informational nonfiction and literary nonfiction. Informational nonfiction includes any writing that aims to inform or give facts. Literary nonfiction reads like fiction, which means it has elements of a story and includes characters, setting and plot. In nonfiction, these elements must not be read as imaginary while it may use imaginations to construct an interesting and captivating narrative style. The focal purpose of such stories is to amuse the reader and at the same time, convey the truth to its readers. There are three major types of literary nonfiction which contain a large bulk of literature and can be safely categorized into biography, autobiography and memoir. Writings like diaries, letters, articles, essays and travelogues are also nonfiction writing. Some kinds of nonfiction may use characters, actions settings and problems, but they will use them for a different purpose than those of fiction.

However, the reader must understand that if fiction is a story which may contain reality, truth and real people and construct stories around them, nonfiction is essentially about the real people, histories, lives and incidents which are about real people.

One unarguable characteristic of nonfiction is the authorial voice and style. Even if the writer does not make a personal appearance, we can tell that a distinct individual has made this statement. Nonfiction novel is a literary genre which depicts real historical figures, events incidents which are conveyed through the fictitious narrative techniques. Charles Dickens has merged history with fiction and added autobiographical details in his novels—*Tale of Two Cities* and *David Copperfield*. There are many other writers who imply the same style in their writing.

Nonfiction writing is broadly categorized into informal and literary nonfiction.

Informal Nonfiction: The central aim of informal nonfiction is to provide their readers glimpse of society, politics, religion, law and order which also includes writings like chronicles, religious writings, articles, reports and essays.

Literary Nonfiction: In contrary to informal nonfiction, literary nonfiction often referred to creative nonfiction is a type of prose that uses the literary techniques mixed with fiction or poetry to discuss real people, place, events and the world. The literary nonfiction includes travelogues, biographies, autobiographies, memoirs and interviews, etc. Sometimes literary nonfiction appear in books and magazines like *The New Yorker*, *The Atlantic*, *Hippocampus Magazine*, *Kenyon Review*, etc.

Characteristics of Nonfiction

- Nonfiction writings involve real people, places and events.
- The stories it tries to convey are true and real.
- The information it conveys must prove itself true and factual.

Features of Nonfiction Writings

Reality and Imagination

The nonfiction writing is assumed to be true and real since it converses information about true people, history and event; but its association with imagination can be questioned.

Since nonfiction prose doesn't stress on the inventiveness of its plot, themes and characters, it was not liked by modernists because where literature tends to be imaginative and figurative, nonfiction, on the contrary, requires simplicity, clarity and directness. In fiction, the writer believes that the reader will make an effort to follow and interpret the theme

and intention of the author, whereas nonfiction has more to do with the direct provision of information. Understanding for the potential readers' use for the work and their existing knowledge of a subject are fundamental elements for effective nonfiction. Despite the claim to truth of nonfiction, it is often necessary to persuade the reader to agree with the ideas and so a balanced, coherent and informed argument is essential. However, the line between fiction and nonfiction continually blurred and questioned especially in the field of biography, as Virginia Woolf said: 'If we think of truth as something of granite-like solidarity and of personality as something of rainbow-like intangibility and reflects that the aim of biography is to weld these two into one seamless whole, we shall admit that the problem is a stiff one and that we need not wonder if biographer, for the most part failed to solve it' (*Orlando*: 134).

The imagination has gone not only into criticism but also into writing history, essays and biographies.

Modes of Writing Nonfiction

The Descriptive Mode

Descriptive nonfiction tends to set reader free to imagine and visualize the author's intention since the language it uses is a figurative and metaphorical. The descriptive style of writing is usually followed by fiction authors, but it can make an appearance in nonfiction as well. When a writer writes in a descriptive style, he builds an image of a person, a place, or a situation through words for his readers.

Narrative Mode

This type of nonfiction is intended to tell a true story about true people, event and history. It is often written in the first person, in fact, the narrative style of writing is used in almost every longer piece of writings whether fiction or nonfiction including science, history or sociology. When an author writes in a narrative style, he is not just trying to impart information, in fact, he is trying to construct a story—complete with characters, conflict and settings.

Examples: novels, biographies, autobiographies, memoir, novellas, etc.

Types of Nonfiction

Biography

Biography refers to an objective account of the life of someone. The main difference between the autobiography and biography is that the author of a biography is on the subject. The biography provides a detailed account like birthplace, education, achievements, failure, suffering in the life of the subject. The information is collected through the letters, diaries, photographs, interviews, etc.

Significant Biographers

Samuel Johnson (1709–1784)

A British Critic, poet, playwright, essayist, editor and biographer, famous for his *Dictionary of the English Language* and *Lives of Most Prominent English Poets* and works like *The Vanity of Human Wishes*.

- *Lives of Most Prominent English Poets* (1778), is the most famous work of Samuel Johnson. His *Lives of the Most Prominent English Poets* comprises short biographies of fifty-two English poets, who are arranged by the date of their Death.
- *An Account of the Life of Mr Richard Savage, Son of the Earl Rivers* simply known as *Life of Mr Richard Savage* (1744) was the first major biography published by Samuel Johnson. It is a detailed account of the eighteenth-century British poet Richard Savage.

Virginia Woolf

She was an English writer and one of the important modernist of twentieth-century authors. *Roger Fry: A Biography* was written by Woolf, which is a biography of her friend Roger Eliot Fry who brought postimpressionist movement from France to England and America and was also a member of the famous Bloomsbury Group. Roger Fry was a scholar, critic and artist.

James Boswell (1740–1795)

A Scottish, biographer and diarist, Boswell is known for writing *The Life of Samuel Johnson* biography of his friend and contemporary English writer Samuel Johnson which is believed to be one of the greatest biographies written in the English language.

Autobiography

An autobiography also provides a detailed description of someone's life, but unlike a biography, the author of the autobiography is the subject of the autobiography. It is written in the first person because the purpose of the autobiography is to portray the life experiences and achievements, failure, education, relationship sufferings of the author himself. The beginning point of the autobiography is often the childhood and the narration runs chronologically.

Famous Autobiographies

- *Confessions of an English Opium-Eater* is an autobiography of Thomas de Quincey which was anonymously published in 1821 in London Magazine.
- Graham Greene had left the account of his life in the form of his autobiography in two volumes *A Sort of Life*

(1971) which gives a glimpse of his childhood and his growth from a young boy to a struggling novelist and the second volume *Way to Escape* (1980), is an account of his work as a successful novelist of his time.

- Mohandas K. Gandhi has recorded his experience in his famous autobiography *The Story of My Experiment with Truth* which is originally written in Gujarati language and translated into English.

Memoir

Memoir comes from the French term *mémoire* which means 'memory or reminiscence', similar to autobiography memoir is the story of the person's life written by that person. In other words, the author is the subject of the memoir. Memoir represents the emotional connection and facts around their lives. The topic is generally focused on a particular event or section of life. *Twelve Years a slave* by Solomon Northup is a memoir which represents the life event and story of Northup, a black man who was born free but get kidnapped and sold into slavery. *Her Privates We* by Frederic Manning and Primo Levi's *If This is a Man* are some noteworthy examples of memoir.

Famous Memoirs

- *A Movable Feast* (1964) is a memoir by American fiction writer Ernest Hemingway about his time of struggle as a journalist and writer in Paris during 1922. The memoir was published posthumously and gives a vivid description of his first marriage with Hadley Richardson and his association with lost Generation.
- George Orwell's autobiography *Down and Out in Paris and London* (1933) was his memoir which is divided into two parts and describes the poverty in two major cities of in Europe. The memoir maintains a non-academic tone and targeted to the middle-class audience.
- *I am Malala: The Girl Who Stood Up for Education and Was Shot by the Taliban* is a Memoir by Pakistani Activist Malala Yousafzai.
- *Black Boy* is a memoir by an African American writer Richard Wright.
- *Dreams from My Father: A Story of Race and Inheritance* is a memoir by the former American president Barak Obama.

Diary

Diary writing serves as one of the major examples of literature which had occupied space in the field of literature for centuries and it is prevalent even today. Diary is a form of autobiographical writing it serves as the regular record of the some private—emotional and psychological moments in the life of its author. Unlike autobiography and biography

diary is written primarily for its writer's personal use hence, it maintains a frank and informal tone and not written for the publication. The diary started coming into notice in the late renaissance time when the importance of the individual was stressed. Diaries were read for its historical, political and social importance of the time these were written. The best example of how diaries are used to get the historical and political impulse of the time is the diary by Samuel Pepys which serves as one of the earliest example of diary writing which provides a vivid description of the events like seventh century 'Great Plague' and 'Great Fire of London.' Dorothy Wordsworth, Fanny Burney, Henry Crabb Robinson are some published diarists of the Romantic period. One of the most famous diaries of the Modern period is *The Diary of a Young Girl* by Anne Frank who recorded the horrific condition of the Jews of Europe at the time of German occupation. A *Writer's Diary* by Virginia Woolf contains extracts from her diaries she kept from 1918–41 published by her husband in 1953 is another example of diary writing where we find a frank and direct attitude of its author which clearly show that diaries are written for personal and psychological reasons.

Examples: *Diary of Samuel Pepys* by Samuel Pepys, *A Journal of the Plague Year* by Daniel Defoe, *The Diary of A Young Lady* by Anne Frank and *Conversation with Myself* by Nelson Mandela.

Letters

Letters are often used as a source of communication generally between two people. But eighteenth century saw an emergence of letter writing as a source of literary genre to produce fiction which was commonly known as epistolary novels. However, letters and epistolary novel are completely two different things. Letters were usually kept and read and sometimes publish like diaries to know the history, society, psychology and relationship of its writer. We have published a letter by many great politicians, writers, thinkers and philosophers like Virginia Woolf, T. S. Eliot, Rabindranath Tagore, Mahatma Gandhi and Pt. Nehru which helped us to understand the stressful situation at the time when these letters had been exchanged. The seventh-century satirist Alexander Pope's letters to his father Alexander Senior was used to draft his translation of *The Iliad* on the scraps of the letters. The poem on one side and the letters on the other side give us a glimpse of the Pope's personal life, thoughts and views as a writer and as an individual.

Testimonies

Testimonies are considered as the autobiographical written or oral accounts, particularly when they present evidence of war, violence, social abuse and trauma, etc. Testimonial writings are generally called 'testimonial literature' which

can be categorised as another example of nonfiction writings especially, the autobiographical genre. We have testimonies about partition, wars, prisoners and women.

Pamphlets

Pamphlets are among the earliest and oldest form of printed material and widely used in France, England and Germany. The fashion of pamphlet writing was popularised in Elizabethan age. Some of the greatest pamphleteers are Thomas Dekker, Thomas Nash and Robert Greene. At the time of restoration in England in 1660 pamphlet writing increased and used as a political tool against the power. Pamphleteers such as Joseph Addison, Richard Steel and Jonathon Swift, John Milton are among some of the greatest pamphleteers of all time.

Examples: Milton's *Divorce Tracts* is the collection of his four major pamphlets which Milton wrote on the social issues like marriage and divorce, religious freedom and these four pamphlets are *Doctrine and Discipline of Divorce*, *Judgement of Martin Bruce*, *Tetrachordon* and *Colasterion*.

Nonfiction During Anglo-norman and Chaucerian Period

Nonfiction writing has not been invented recently but had its existence since the time in memorial. It was written as early as the Anglo-Norman period which is called as pre-Chaucerian Period. The most popular forms of nonfiction writing at that time were chronicles and Bruts and later during the time of Chaucer, the mode of nonfiction moved from chronicles and Bruts to travelogues and religious translations.

Anglo-norman Chroniclers and Historians

Simon of Durham (1090–1129)

He was an English chronicler of the medieval period. He entered the Benedictine convent at Jarrow, in the region of Durham. His work of *The Historia Regum* (History of the Kings) is a historical compilation. It survives only in one manuscript compiled in Yorkshire and it is often used as a source for medieval history. *Libellus de Exordio* is again a historical work which compiled a history of bishopric and Church of Durham and its predecessors.

Important Works

- *The Historia Regum*
- *Libellus de Exordio*

William of Malmesbury (1095–1143)

William of Malmesbury, a twelfth-century English historian was born in England in 1090 or 1095. At an early age, he became

a monk and, later a custodian of the religious community in England. His most significant work was *Gesta Regum Anglorum* (Deeds of the Kings of England) a compilation of English history in five books, published in 1125. In the composition of *Gesta Regum Anglorum*, William followed the pattern of Bede which reflected his immense fascination for Bede. *Gesta Regum* is the most authentic work of twelfth-century England, in spite of the fact that it is less a result of unique examination than a mix of sources highlighting his brilliance.

Important Works

- *Gesta Regum Anglorum*
- *Gesta Pontificum Anglorum*

Matthew Paris (1200–1259)

He was an English Chronicler, an artist in illuminated manuscripts and a cartographer. He was famous for his *Chronica Majora* (Major Chronicles) Survived in three volumes which became one of the most cited works of history even by the contemporary historians. *The Vitae Duorum Offarum* is literary history written by Matthew.

Important Works

- *Chronica Majora*
- *The Vitae Duorum*

Nonfiction Writer of Chaucerian Period

John Wycliffe (1330–1384)

John Wycliffe, a scholastic philosopher, a priest, a translator and a professor at the University of Oxford was famous for questioning to the privileged position of the clergy class which they occupied in Churches for centuries. He has supported the idea of translation of the Bible into vernacular and in 1382 he came up with a translation directly from Vulgate to Medieval English and this Bible was known as The Wycliffe's Bible.

Important Works

- *The Last Age of the Church*
- *De Logica*
- *De Universalibus*
- *De Apostasia*
- *Wycliffe's Bible*

Nonfiction Writings in the Age of Revival

Reginald Peacock (1390–1460)

Reginald Peacock was an English writer who was named as the only great English theologian of the fifteenth century. His books were both pedagogical and polemical in nature.

His pedagogical books include *The Donet*, *The Followers to the Donet* and *The Rule of Christian Religion*.

Important Works

- *Repressor of Over-much Blaming of the Clergy*
- *Repressor*
- *The Book of Faith*

John Fisher (1569–1535)

An English Catholic bishop and a theologian, John Fisher worked as a chancellor at the University of Cambridge. Henry VIII ordered the execution of Fisher for his refusal to accept Henry VIII as the Supreme Head of the Church of England and for upholding the doctrine of papal supremacy. A list of Fisher works was found in Joseph Gillow's *Bibliographical Dictionary of the English Catholics*.

Important Works

- *A Treatise Concerning the Fruitful Sayings of David, the King and Prophet, in the Seven Penitential Psalms*(1508)
- *Sermon...agayn ye pernicious doctrine of Martin Luther* (5121)
- *Defensio Hernrici VIII* (1525)
- *De Veritate Corporis et Sanguinis Christi in Eucharistia, Adversus Johanuem Oecolampadium* (1527)
- *The Ballad of Barry Buttock, Cautionary Tale* (1529)
- *De Causa Matrimonii...Henrici VIII cum Catharina Aragonebsi* (1530)
- *The Wayes to Perfect Religion* (1535)
- *A Spiritual Consolation Written...to hys sister Elizabeth* (1735)

William Tyndale (1494–1536)

William Tyndale, an English scholar was famous for his translation of The Bible into English. Tyndale received his education from the University of Oxford and Cambridge. He was highly influenced by Erasmus.

Important Works

- *A Pathway into the Holy Scripture*
- *The Parable of the Wicked Mammon* (1527)
- *The Obedience of a Christian Man* (1528)
- *A Brief Declaration of the Sacraments*
- *Practice of Prelates*
- *Answer to the Dialogue*
- *Prologue to Jonah*
- *Epistle of St John*

Thomas Elyot (1490–1546)

An English scholar and diplomate Elyot published his most remarkable work *The Boke Called the Governor* which was dedicated to Henry VIII and the book evaluates the value of

the ruling class. The book also upholds the view that good education is necessary for the youth so that they can prepare themselves to serve the ruler. He was appointed as an ambassador to Charles V. He has also written the first *English Dictionary of Classical Latin*.

Important Works

- *The Knowledge, Which Maketh a Wise Man and Pasquyll the Playne* (1533)
- *The Boke Called the Governor* (1531)
- *The Bankette of Sapience* (1534)
- *The Castel of Health* (1536)
- *Latin Dictionary* (1538)
- *The Defense of Good Women* (1540)
- *Preservative Agaynste Deth* (1545)

Nonfiction in the Elizabethan Era

Raphael Holinshed (1529–1580)

Raphael Holinshed has published a historical work *Chronicles of England, Scotlande and Irelande* which was dedicated to Sir William Cecil the book depicts the ancient history of England until the reign of Elizabeth. This book became the base for many Shakespearean plays like *Macbeth*, *King Lear* and *Cymbeline*.

William Camden (1551–1623)

William Camden received his education from the University of Oxford and taught at Westminster School. He published the first edition *Britannia* in 1586 which was a survey of England and Ireland and dedicated to William Cecil Lord Burleigh. His other significant work was *Annales rerum Anglicarum et Hibernicarum Regnante Elizabeth* published in 1615.

Important Works

- *Annales rerum Anglicarum et Hibernicarum Regnante Elizabeth* (1615)
- *Britannia* (1586)

Richard Hakluyt (1552–1616)

Richard Hakluyt received his education from Oxford and later became the Chaplain and secretary to Sir Edward Stafford is famous for producing works like *Notably Divers Voyages Touching the Discoverie of America*, *The Principall Navigations, Voiaiges, Traffiques and Discoveries of the English Nation*.

Important Works

- *Divers Voyages Touching the Discoverie of America* (1582)
- *The Principal Navigations, Voyages, Traffiques and Discoveries of the English Nation*

Samuel Purchas (1577–1626)

Samuel Purchas was an English compiler of travel and discovery writings and he continued the encyclopaedic writings by Richard Hakluyt. In 1614 Purchas became a chaplain to Archbishop George Abbot and in the same year he published his most famous writing *Purchas His Pilgrimage: Or Relations of the World and the Religions Observed in All Ages and Places Discovered from the Creating Unto this Present*. In this work Purchas represents several other short stories. In 1625 he published *Hakluytus Posthumus*, which is a large collection of multiple travel stories in four volumes.

Important Works

- *Purchas, His Pilgrimage or Relations of the World and the Religions Observed in All Ages and Places Discovered from the Creation Unto This Present* (1614)
- *Purchas his Pilgrim Microcosmus: Or the Historie of Man Relating the Wonders of his Generation, Vanities in his Degeneration, Necessity of his Regeneration* (1619)

Apart from these historical collections and travel writings, the Elizabethan age saw a great emergence of criticism and these critical works. The production of the works like *The Art of English Poesie* by George Puttenham, *An Apology for poetry* by Philip Sidney, Samuel Daniel's *Defence of Rhyme* are some major works of the Elizabethan period which were written in prose.

Nonfiction Writing in Puritan Age

The Puritan age had seen various political and religious diversities and differences. Their themes were religious because of their fascination for the Bible. Puritans were highly influenced by the Biblical characters, stories and ideas. The influences of the Bible and the political ups and downs were evident in the literature the puritans produced. *The Religio Medici* by Thomas Browne and Walton's *Complete Anger* were among the most famous works of the puritan age. Among the well-known prose writers of the puritan age were the Translators like Jeremy Taylor, Thomas Hobbes and Richard Baxter who were involved in the *King James Version of the Bible*. Authors like Thomas Browne, Izaak Walton were the most widely read authors of the age.

The first person narratives and the religious and political subject matters were the common themes among the puritans. Their writings explored the concepts like predestination and the inevitable nature of the sins and a strong sense of guilt and shame were promoted by them. Poets like John Milton produce a large body of pamphlets to speak on social issues like divorce, marriage and freedom of the press.

Important Puritan Writers

Thomas Browne (1605–1682)

Thomas Browne was a polymath who had a vast knowledge of many diverse fields like Medicine, science and religion. Browne received his education from Oxford University and was famous for writing *Religio Medici* meaning (The Religion of a Physician). In 1642 Browne published his encyclopaedia *Pseudodoxia Epidemica or Vulgar Error* and *Hydriotaphia or Urn-Burial*.

Important Works

- *Religio Medici* (1643)
- *Pseudodoxia Epidemica* (1646–72)
- *Hydriotaphia, Urn-Burial* (1658)
- *A Garden of Cyrus* (1658)
- *A Letter to a Friend*

Robert Burton (1557–1640)

An Oxford scholar, Robert Burton is famous for his book *Anatomy of Melancholy* which was published in 1621.

Important Works

- *Philosophaster* (Written in Latin)
- *The Anatomy of Melancholy* (1621)

Nonfiction in the Restoration Period

Samuel Pepys (1633–1703)

Samuel Pepys served as a member of parliament in England and he is famous for his diary which he maintained during his young age and recorded every incident he witnessed at that time. His diary that he kept from 1660 to 1669 got published in the nineteenth century served as an essential source for the English history at the time of restoration. The diary has accounts of major events like the ‘Great Plague of London’, the ‘Great Fire of London’ and the ‘Second Dutch War’.

John Evelyn (1620–1706)

John Evelyn was a diarist and the contemporary of the famous diarist Samuel Pepys. Evelyn studied at Oxford and joined the Royalist Army. In 1661 Evelyn wrote a book on pollution *The Inconvenience of the Air and Smoke of London Dissipated* and the same work was later followed by *A Disclosure of Forest Tree*. He started his diary at the age of eleven which published in 1818 as *Memoirs Illustrative of the Life and Writing of John Evelyn* which covers the history of time between 1641 and 1697.

Important Works

- *Of Liberty and Servitude* (1649), a translation from the French of François de la Mothe le Vayer
- *The States of France, as it stood in the IXth Year of...Louis XIII.* (1652)
- *An Essay on the First Book of T. Lucretius Carus de Rerum Natura* (1656)
- *A Character of England* (1658)

John Dryden (1631–1700)

John Dryden, an English poet, playwright, critic and translator, was famous for producing works like *Mack Flecknoe*, *All for Love* and *Annus Mirabilis*. In his works, Dryden had explored the idea of religion, politics and satire. His critical work *Essay on Dramatic Poesie* was published in 1688 when all the theatres in England were closed down due to the deadly plague. The essay is written in the dialogue form which essentially took place among four speakers: Eugenius (meaning a Genius), Crites (Critic in the Greek language), Lisideius (name based on the Royal emblem of France) and Neander (the new man) who were originally William Davenant, Robert Howard, Roger Boyle and Dryden himself.

Important Works

- *Annus and Mirabilis* (1667) poem
- *Religio Laici* (1682)
- *Works of Virgil* (1697 translation)
- *Alexander's Feast* (1697)
- *Essay on Dramatic Poesie*

John Locke (1633–1704)

An English philosopher and physician and commonly known as ‘father of liberalism.’ Locke’s theory is often cited as the modern conception of identity and the self. Locke became the first thinker to define the idea of self in the continuity of consciousness. He proposed the idea that the mind at the time of the birth is like a blank slate or tabula rasa. For Locke a human is born with absolutely no pre-existing knowledge, on the contrary, we achieve knowledge only through senses and experiences.

Important Works

- *A Letter Concerning Toleration* (1689)
- *Second Letter Concerning Toleration* (1690)
- *A Third Letter for Toleration* (1692)
- *Two Treatises of Government* (1690)
- *An Essay Concerning Human Understanding* (1690)
- *Some Considerations on the Consequences of the Lowering of Interest and the Raising the Value of Money* (1691)

- *Some Thoughts Concerning Education* (1693)
- *The Reasonableness of Christianity, as Delivered in the Scriptures* (1695)
- *A Vindication of Reasonableness of Christianity* (1695)
- *Of the Conduct of the Understanding* (1706)

Nonfiction in Romantic Period

Charles Lamb (1775–1834)

Charles Lamb was a great English philosopher and theorist who was a lifelong friend of Samuel Taylor Coleridge. In 1792, Lamb got a position in the East India Company as a bookkeeper, yet he continued to compose epigrams, plays, verse and essays, which were later published in *The Albion*, *The Morning Chronicle* and *The Morning Post*. Lamb had suffered mental strokes at the age of twenty and later his sister, Mary Ann Lamb, developed the same mental illness and killed her mother under the influence of her madness. Mary lived in a mental asylum for the rest of her life under the care of her brother Charles Lamb. Lamb committed his life to his sister, Mary, who even collaborated with him on some of his works. They jointly published *Tales from Shakespeare* in 1807. Lamb also wrote series of essays *The Essays of Elia* (1823) and the short story *A Tale of Rosamund Poor Blind Margaret* (1798), a play *John Wodvil* (1802), *Satan in Search of a Wife* and *Last Essays of Elia*.

Major Writings

- *A Blank Verse*
- *A Tale of Rosamund Gray and Old Blind Margaret* (1798)
- *John Woodvil-poetic Drama* (1802)
- *Tales from Shakespeare* (1807)
- *The Adventures of Ulysses* (1808)
- *Specimens of English Dramatic poets who lived about the time of Shakespeare* (1808)
- *Essays of Elia* (1823)
- *The Last Essays of Elia* (1833)

William Hazlitt (1778–1830)

English essayist, critic and a painter, William Hazlitt occupies a space among the most eminent academic circle of his time and was known for his excellent grip on criticism. Hazlitt shares the literary periods with the authors like Charles Lamb, S. T. Coleridge, Wordsworth and Keats. His famous works are *The Round Table: A Collection of Essays on Literature, Man and Manners* and *An Essay on the Principles of Human Action* were published in 1805.

Important Works

- *An Essay on the Principles of Human Action* (1805)
- *Free Thoughts on Public Affairs* (1806)

- *The Round Table: A Collection of Essays on Literature, Men and Manners* (1817)
- *Characters of Shakespeare's Plays* (1817)
- *Lectures on the English Poets* (1818)
- *A View of the English Stage* ('1818)
- *Political Essays: With Sketches of Public Characters* (1819)
- *Table-Talk* (1820)
- *Spirit of the Age* (1825)

Thomas de Quincey (1785–1859)

Thomas de Quincey was an English critic and essayist and well known for his writings like *On Knocking at the Gate of Macbeth* and his famous autobiography *Confessions of an English Opium-Eater* which appeared in 'London Magazine'. Thomas also worked as an editor for a local Tory newspaper called 'The Westmoreland Gazette'.

Important Works

- *Confessions of an English Opium-Eater* (1822)
- *On the Knocking at the Gate in Macbeth* (1823)
- *On Murder Considered as one of the Fine Arts* (1827)
- *Klosterheim; or, The Masque* (1832)
- *Lake Reminiscences or Recollections of the Lake Poets* (1834–40)
- *Revolt of the Tartars* (1837)
- *The Logic of the Political Economy* (1844)
- *Suspiria de Profundis* (1845)
- *The English Mail-Coach* (1849)
- *Self-portraying Sketches* (1853)
- *California and the Gold Mania* (1854)

Thomas Love Peacock (1785–1866)

A close friend of the eminent romantic poet P. B. Shelley, Thomas Love Peacock was an English poet, novelist and essayist. Peacock worked as an official for the East India Company. Although he wrote novels like *Headlong Hall* and *Misfortunes of Elphin*, he was famous for writing the most quoted essay of the romantic period '*Four Ages of Poetry*'.

Important Works

- *Four Ages of Poetry* (1820)
- *Recollections of Childhood: The Abbey House* (1837)
- *Memoirs of Shelley* (1858–62)
- *The Last Day of Windsor Forest* (1887)
- *Prospectus: Classical Education*

Nonfiction in Victorian Period

Thomas Carlyle (1795–1881)

The British essayist, historian, translator and satirist of the Victorian period, Thomas Carlyle is known for his most

famous works *French Revolution: A History* and *On Heroes, Hero-Worship, and The Heroic in History*. His work *Life of Schiller* first appeared in *London Magazine*; later Carlyle also published works like *Sartor Resartus*.

Important Works

- *Signs of the Times* (1829)
- *Sartor Resartus* (1831–34)
- *The French Revolution* (1837)
- *Chartism* (1840)
- *Past and Present* (1843)
- *The Life of John Sterling* (1851)

Thomas Macaulay (1800–1859)

Thomas Babington Macaulay was among the most famous English thinker and politician and played a significant role in introducing English and western education in India and he justified his action in his ‘Macaulay’s Minute’ in 1835. He supported the use of English as a medium of instruction in Schools academic institutions.

Important Works

- *Lays of Ancient Rome* (1842)
- *Critical and Historical Essays* (1843)
- *The History of England from the Accession of James II* (1848–1861)

John Stuart Mill (1806–1873)

John Stuart Mill is the most widely quoted English economist and thinker who had followed the idea of utilitarianism which was earlier developed by his professor Jeremy Bentham. His political and economic works include *A System of Logic*, *Principle of Political Economy*, *On Liberty* and *Utilitarianism*.

Important Works

- *A system of Logic* (1842)
- *Essays on Some Unsettled Questions of Political Economy* (1844)
- *Principles of Political Economy* (1843)
- *On Liberty* (1859)
- *A Few Words on Non-intervention* (1859)
- *Considerations on Representative Government* (1861)
- *Utilitarianism* (1861)
- *The Subjection of Women* (1869)
- *Autobiography of John Stuart mill* (1871)

John Ruskin (1819–1900)

John Ruskin was the most prominent social thinker of the Victorian era. Ruskin had a stronghold on diverse subjects like geology, architecture, botany, literature, education and political science. His first work was *Modern Painters*, later he published works like *Old Master*, *The Stones of Venice* and his

widely quoted work *The Seven Lamps of Architecture* and *Unto This Last*.

Important Works

- *Seven Lamps of Architecture* (1849)
- *Unto the Last: The Four Essays on the First Principles of Political Economy* (1860)
- *The Flamboyant Architecture of the Valley of the Somme* (1869)
- *Architecture and Painting* (1854)
- *Verona and its Rivers* (1870)

The Contemporary Nonfiction

Graham Greene (1904–1991)

One of the leading novelists of the twentieth century, Graham Greene was known for his psychological and religious themes. His famous works are *Brighton Rock*, *The Power and Glory*, *The Heart of the Matter* and *The End of the Affair*.

Important Works

- *Power and Glory* (1940) fiction
- *The Brighton Rock* (1938) Fiction
- *The End of Affair* (1951) Fiction
- *A Sort of Life* (1971) Autobiography
- *Ways of Escape* (1980) Autobiography
- *John Aubrey and His Friends* (1948)
- *Two Plays: The Garden God, The Rest I’ll Whistle*

Maya Angelou (1928–2014)

Angelou is famous for her widely read the poem ‘*Still I Rise*’ which became the most quoted poem in the classrooms of English literature. She was also famous for writing seven autobiographies, essays and many poems. *I Know Why the Caged Bird Sings* is one of her well-known autobiographies. *I Know Why the Caged Bird Sings* (1969), the autobiography of Maya Angelou where she describes her early years in America. The book opens with three years old Angelou. She uses her autobiography to explore the serious issues like rape, racism and illiteracy. Other autobiographies by Maya Angelou are *Gather Together in My Name*, *Singin’ and Swingin’ and Gettin’ Merry Like Christmas*, *The Heart of a Woman*, *All God’s Children Need Travelling Shoes*, *A Song Flung Up to Heaven* and *Mom & Me & Mom*.

Important Works

- *All God’s Children Need Travelling Shoes* (1986)
- *I Know Why the Caged Bird Sings* (1969),
- *Wouldn’t Take Nothing for My Journey Now* (1994) Collected essays
- *A Song Flung Up to Heaven* (2002)

- *Letters to my Daughter* (2008)
- *A Cook Book named The Welcome Table: A Lifetime of Memories with Recipes* (2005)
- *Mom & Me & Mom* (2013)

Umberto Eco (1932–2016)

Umberto Eco was an Italian critic, philosopher semiotician and a novelist. He also worked as a children writers and a translator. His most popular works are *The Name of the Rose*.

- *The Aesthetics of Thomas Aquinas* (1988)
- *Art and Beauty in the Middle Age* (1985)
- *The Open Work* (1989)
- *Misreadings* (1993)
- *A Theory of Semiotics* (1976)

- *Six Walks in Fictional Woods* (1994)
- *Encounter* (1996)

Rebecca Traister (born 1975)

Rebecca is a contemporary American author and columnist. She especially writes for New York Magazine and she is currently an editor of the *Elle Magazine*. Her *Big Girls Don't Cry* became her one of the famous work.

Important Works

- *Big Girls Don't Cry* (2010)
- *All The Single Ladies* (2016)
- *Good And Mad: The Revolutionary Power of Women's Anger* (2018)



READ AND RECALL

- What are the significant elements of the nonfiction writings?
 - Nonfiction writing is full of fantasy
 - Its characters are unread
 - There is an extensive use of supernatural elements
 - The characters of non-fiction writing are true and real
- What is a biography?
 - A biography is written about someone by someone else
 - Biography is a life record by its author about him or herself
 - Biography covers only a specific memory in the life of someone
 - In biography, the author is the subject
- Essay on Dramatic Poesie* is written in
 - Dialogue form
 - Poetic style
 - Sarcastic tone
 - Story Telling style
- Notably, *Divers Voyages Touching the Discoverie of America* is an influential work by
 - Samuel Purchas
 - Richard Hakluyt
 - William Camden
 - Raphael Holinshed
- Eugenius, Crites, Lisideius and Neander are the four speakers in which of the following works?
 - Sartor Resartus
 - Essay on Dramatic Poesie
 - Alexander's Feast
 - Religio Medici
- Religio Medici is translated as
 - Religion and Medicine
 - Medicine a Relic
 - Religion of Queen
 - Religion of Physician
- Which was the most prevalent theme in the writings of the Puritans?
 - Knighthood and War
 - War and politics
 - Religion and politics
 - Love and Romance
- In Whose writing we find the oldest records of Travel writing?
 - Samuel Pepys
 - Samuel Purchas
 - Samuel Johnson
 - Samuel Butler
- John Wycliffe translated the Bible from ___ to ___.
 - From Latin to French
 - From Hebrew to Latin
 - Vulgate to Medieval English
- Who is known as the Father of *Liberalism*?
 - John Locke
 - Francis Bacon
 - Charles Lamb
 - Thomas Carlyle
- The Last Age of the Church is a work by
 - John Wycliffe
 - Thomas Elyot
 - Raphael Holinshed
 - William Camden
- Who is the author of *Four Ages of Poetry*?
 - P. B. Shelley
 - William Hazlitt
 - Thomas Love Peacock
 - Charles Lamb
- Who worked for The East India Company?
 - Thomas Carlyle
 - Thomas de Quincey
 - Thomas Love Peacock
 - William Hazlitt
- Table-Talk* belongs to whose critic?
 - Thomas de Quincey
 - William Hazlitt
 - Thomas Elyot
 - Thomas Carlyle
- How would you define Testimonies?
 - Personal accounts of people about their traumatic incidents—violence, rape etc.
 - Testimonies are autobiographical in nature
 - Testimonies are essentially romantic in nature
 - Testimonies are only cyber content
- John Milton has written poetry like *Paradise Lost* but what is the title of his nonfiction work?
 - Revolt of the Tartars
 - Lycidas
 - On His Blindness
 - Tetrachordon
- Simon of Durham was a
 - Pamphleteer
 - Chronicler
 - Poet
 - Biographer
- What are the major works by Simon of Durham?
 - The Historia Regum
 - Gesta Regum Anglorum
 - Gesta Pontificum Anglorum
 - Chronica Majora
- Name the two major Chronicler of the Medieval period
 - Simon of Durham
 - Purchas
 - John Wycliffe
 - Thomas Browne

20. The name of *Hydriotaphia* is
 (a) Unto-to the Last (b) Urn Burial
 (c) Religion of a Doctor (d) Vulgar Error
21. *Gesta Regum Anglorum* is a work by
 (a) Matthew Paris (b) Simon of Durham
 (c) William of Malmesbury (d) Robert Burton
22. William Tyndale was famous for
 (a) The Bible Translation (b) Travel Writing
 (c) Poetry (d) Religious philosophy
23. *Prologue to Jonah* is written by
 (a) William Tyndale
 (b) Robert Burton
 (c) William of Malmesbury
 (d) Matthew Paris
24. *Macbeth*, *King Lear* and *Cymbeline* used which among the following work for their historical background?
 (a) *Chronicles of England, Scotlande and Irelande* by Raphael Holinshed
 (b) *Annales rerum Anglicarum et Hibernicarum Regnante Elizabeth* by William Camden
 (c) *Purchas His Pilgrimage*
 (d) *Vulgar Error*
25. Samuel Pepys diary has a record of which two great events of the Restoration period?
 (a) 'The Great Fire of London' and 'Great Plague of London'
 (b) Lock down of the theatres
 (c) Death of Oliver Cromwell
 (d) Restoration of Charles
26. Who was the contemporary of Samuel Pepys?
 (a) Robert Burton (b) John Evelyn
 (c) John Locke (d) Matthew Paris
27. When 'An Essay Concerning Human Understanding' was published on?
 (a) 1689 (b) 1660
 (c) 1690 (d) 1697
28. Who among the following suffered mental illness?
 (a) John Locke (b) Charles Lamb
 (c) Thomas Carlyle (d) Samuel Johnson
29. *Essays on Elia* was written by
 (a) Charles Lamb (b) Thomas Carlyle
 (c) John Locke (d) John Evelyn
30. *The Round Table: A Collection of Essays on Literature, Men and Manners* belongs to
 (a) Thomas de Quincey
 (b) William Hazlitt
 (c) Charles Lamb
 (d) John Locke
31. *On the Knocking at the Gate in Macbeth* is written by
 (a) William Hazlitt
 (b) Thomas Carlyle
 (c) Thomas de Quincey
 (d) Charles Lamb
32. John Stuart Mill has borrowed the concept of *Utilitarianism* from
 (a) Charles Lamb (b) John Locke
 (c) Jeremy Bentham (d) Hazlitt
33. *Unto the Last* has a subtitle called
 (a) Flamboyant Architecture of Somme
 (b) The Four Essays on the Political Economy
 (c) Architecture and Painting
 (d) Seven Lamps of Architecture
34. Which one of the following is the autobiography of Graham Greene?
 (a) *Ways of Escape*
 (b) *John Aubrey and his Friends*
 (c) *The End of Affair*
 (d) *The Brighton Rock*
35. *Seven Lamps of Architecture* was published in
 (a) 1860 (b) 1962
 (c) 1849 (d) 1850
36. *Dreams from My Father: A Story of Race and Inheritance* is a memoir by
 (a) Toni Morison (b) Alice Walker
 (c) Barak Obama (d) Maya Angelou
 (e) Richard Wright
37. What are the two major modes of writing nonfiction?
 (a) Informal Nonfiction and literary Nonfiction
 (b) Fantasy figurative mode
 (c) Romantic and Fantasy
 (d) Formal and liner mode
38. What are the major characteristics of nonfiction writings?
 (a) Nonfiction writings involve real people, places and events
 (b) Nonfiction writings involves gothic elements
 (c) Nonfiction writings involves figurative language
 (d) Nonfiction writings involves romance and love
39. *Lives of Most Prominent English Poets* by Samuel Johnson is an/a
 (a) Biographical work
 (b) Autobiographical work
 (c) Description of Samuel Johnson's Growth as a Poet
 (d) It is a collection of poems by the seventh-century poets

40. Who among them is a biographer?
 (a) Samuel Pepys (b) Thomas Carlyle
 (c) Samuel Johnson (d) John Locke
41. *An Account of the Life of Mr Richard Savage, Son of the Earl Rivers* simply known as *Life of Mr Richard Savage* written by
 (a) Samuel Johnson (b) Thomas Carlyle
 (c) William Hazlitt (d) Robert Burton
42. Who has written the biography of Samuel Johnson?
 (a) Samuel Johnson (b) Thomas Carlyle
 (c) William Hazlitt (d) James Boswell
43. *Conversation with Myself* is a diary by
 (a) Nelson Mandela (b) Toni Morison
 (c) Alice Walker (d) Malala Yousufzai
44. Fisher works were found in
 (a) Joseph Gillow's *Bibliographical Dictionary of the English Catholics*
 (b) *A Pathway into the Holy Scripture*
 (c) *The Wayes to Perfect Religion*
 (d) *Practyse of Prelates*
45. Who has also written the first *English Dictionary of Classical Latin*?
 (a) Thomas Elyot (b) William Tyndale
 (c) Thomas Carlyle (d) William Hazlitt
46. Thomas Browne has written
 (a) *A Garden of Cyrus*
 (b) *A Pathway into the Holy Scripture*
 (c) *Philosophaster*
 (d) *Britannia*
47. Burton's *Anatomy of Melancholy* was published in
 (a) 1621 (b) 1623
 (c) 1624 (d) 1627
48. '*Characters of Shakespeare's Plays*' was written by
 (a) William Hazlitt (b) Thomas de Quincey
 (c) John Locke (d) Burton
49. *Memoirs of Shelley* is written by
 (a) Thomas Love Peacock
 (b) P. B. Shelley
 (c) Marry Shelley
 (d) John Keats
50. *The Subjection of Women* is a work by
 (a) John Stuart Mill
 (b) John Locke
 (c) Thomas Love Peacock
 (d) William Hazlitt
51. *Encounter* is a work by
 (a) Umberto Eco (b) William Hazlitt
 (c) John Locke (d) John Stuart Mill
52. *Sartor Resartus* is a work by
 (a) Thomas Carlyle (b) Charles Lamb
 (c) Burton (d) Stuart Mill
53. Who has introduced English Education in India?
 (a) Thomas Babington Macaulay
 (b) Charles Lamb
 (c) John Stuart Mill
 (d) John Locke
54. Who among the following was involved in the formation of *King James Version of the Bible*?
 (a) Richard Baxter (b) Thomas Browne
 (c) Robert Burton (d) William Tyndale
55. *The Book of Faith* is a work by
 (a) Reginald Peacock (b) Burton
 (c) Charles Lamb (d) John Locke
56. *Big Girls Don't Cry* is a work by
 (a) Rebecca Traister (b) Toni Morison
 (c) Alice Walker (d) Umberto Eco
57. *A Theory of Semiotics* is a work by
 (a) Charles Lamb (b) Umberto Eco
 (c) Burton (d) Locke
58. *Mom & Me & Mom* is an autobiography by
 (a) Rebecca Traister (b) Toni Morrison
 (c) Maya Angelou (d) Alice Walker
59. *I Know Why the Caged Bird Sings* is a collection of
 (a) Collection of Short stories
 (b) Collection of poems
 (c) Collection of African women Testimonies
 (d) An Autobiography by Maya Angelou
60. *All God's Children Need Travelling Shoes* is a work by
 (a) Maya Angelou (b) Alice Walker
 (c) Toni Morison (d) Rebecca Traister

ANSWER KEYS

1. (d) 2. (a) 3. (a) 4. (b) 5. (b) 6. (a) 7. (c) 8. (b) 9. (c) 10. (a)
 11. (a) 12. (c) 13. (c) 14. (b) 15. (a) 16. (d) 17. (b) 18. (a) 19. a) 20. (b)
 21. (c) 22. (c) 23. (a) 24. (a) 25. (a) 26. (b) 27. (c) 28. (b) 29. (a) 30. (b)
 31. (c) 32. (c) 33. (b) 34. (a) 35. (c) 36. (c) 37. (a) 38. (a) 39. (a) 40. (c)
 41. (a) 42. (a) 43. (a) 44. (a) 45. (a) 46. (a) 47. (a) 48. (a) 49. (a) 50. (a)
 51. (a) 52. (a) 53. (a) 54. (a) 55. (a) 56. (a) 57. (b) 58. (c) 59. (d) 60. (a)

Language: Basic Concepts, Theories and Pedagogy, English in Use

CHAPTER

5

IN THIS CHAPTER

- ▶ What is Language?
- ▶ Basic Language Skills
- ▶ Theories of Language Acquisition
- ▶ First Language Theory
- ▶ Methods of Second Language Acquisition (Say, English)
- ▶ Natural Approach to Language Learning and Acquisition
- ▶ Other Methods and Approaches
- ▶ Some Important Terms
- ▶ English in Use

What is Language?

Concept

Language refers to the system of communication in speech and writing used by people of a particular region. It is the system of sounds and writing by which human beings express their thoughts, ideas and feelings.

Language is arbitrary as there is no essential connection between the spoken word and its meaning/form. For example, 'tree' in the English language is called 'arbre' in French. However, the image of the tree is the same in both the languages.

It is a system of signs that we use in communication. Communication is possible due to linguistic symbols that function according to rules/conventions. Every language has a system of a pre-defined set of rules. For example, English as a language has many grammatical rules by which it functions. It is these rules that give us the underlying conventions on how to form 'phonemes' into 'morphemes'.

Language is what enables us to utter distinct sounds, join them into words to make meaningful sentences.

KEY POINTS

- A morpheme is the smallest meaningful unit in a language. The main difference between morpheme and a word is that the former sometimes does not stand alone, but a word, always stands alone. Example, the word 'casual' contains one morpheme but 'ca-sua-ly' contains three out of which only one carries a stand alone meaning while the other two --'un' and 'ly' --does not.
- Phonemes are smallest units of a sound in a language that distinguishes one word from another. For example, the word 'sat' has three phonemes, 'S', 'A' and 'T'.
- 'Lexeme' is the basic unit of a language consisting of one or several words, the elements of which separately do not convey the meaning of the whole. The lexeme 'PLAY' can take up many forms like play, plays, playing and played.

Characteristics of Language

- Language is arbitrary. According to a Swiss linguist and structuralist thinker, Ferdinand de Saussure, every word/sign is made up of a 'Signifier' and 'Signified' and the relation between them is arbitrary. A good example can be of the word 'cool'. If the word 'cool' is taken to be the spoken word (signifier), on one hand, 'cool' can mean a cool temperature but on the other hand, it can mean good/stylish/feasible. Therefore, Ferdinand de Saussure says that language is arbitrary as well as constructed.

SIGN= SIGNIFIER+SIGNIFIED
{----ARBITRARY-----}

- Language carries culture and culture carries language. For example, the regional languages Bengali, Gujarati, etc., have distinct words that carry the culture of these states. The meanings of a particular language represent the culture of a particular social group. Culture is formed out of various ideologies, ideas, practices of a society which in turn shapes language and is shaped by language too. They both share an intertwining relationship.

- Ngugi wa Thiong'o, a Kenyan writer and post-colonial thinker in his work *Decolonising the Mind* writes that culture carries language and vice-versa.
 - He writes primarily in Gikuyu, a language spoken by the Bantu family or the Kikuyu people of Kenya. Writing in regional language depicts Ngugi's resistance towards the colonizer's language, i.e., English.



- **Language is Living:** Culture and languages live as humans use and shape them continuously. The world is formed out of languages and hence they live as humans speak them each time.
- **It is a Human Entity:** Language, both oral and written, is used by humans and is the main means of communication between them. No communication is possible without the use of Language.
- **It is Conventional as Governed by a Set of Rules:** Language has its own rules and conventions. For example, English as a language has its own grammatical set of rules which govern the Language.
- **It is a Social Phenomenon:** Language shapes our ideas, lives and thoughts. It develops culture and society thereby establishing human relations.

- **It is a System of Communication:** Throughout the world, people use language to communicate—be it oral or written.
- **The Duality of Language:** The word POTS is formed by combining four speech sounds—the consonant 'p', the vowel 'o' and consonants 't' and 's'. From the same sound units, we are able to form meaningful words like 'spot', 'tops', etc.

Some Important Definitions of Language

“

Language is a set (finite/infinite) of sentences, each finite in length and constructed out of a finite set of elements.

—Noam Chomsky

Language is the expression of ideas by means of speech-sounds combined into words. Words are combined into sentences, this combination answering to that of ideas into thoughts.

—Henry Sweet

A language is a system of arbitrary vocal symbols by means of which the members of a society interact in terms of their total culture.

—Otto Jespersen

Language is a purely human and non-instinctive method of communicating ideas, emotions and desires by means of voluntarily produced symbols.

—Edward Sapir

Language is a set of arbitrary vocal symbols by means of which a social group communicates.

—Block and Trager

”

The Functions of Language

- **Transmission of Culture:** It is through language that norms, values and ethics are passed on from one generation to another.
- **Means of Communication:** Humans convey their thoughts and emotions through language.
- **Diffusion of Knowledge:** In formal (schools) and informal (homes) institutions, knowledge is passed through language.

- **Means of Socialisation:** Through language, we socialise with people when we communicate with them, share our interests, thoughts and emotions.
- **It Unites People:** We naturally associate with people who share a common language with us.
- **Means of Cultural Identity:** Human cultural affiliations and identity have always been inseparable from the use of shared language.
- **Therapeutic Use of Language:** It is used to ease worry, fear, pain, etc.

KEY POINTS

- Avram Noam Chomsky is an American linguist, philosopher, cognitive scientist, historian, social critic and political activist. Sometimes called 'the father of modern linguistics', Chomsky is also a major figure in analytic philosophy and is one of the founders of the field of cognitive science.
- In the 1960s, Chomsky proposed a revolutionary idea: We are all born with an innate knowledge of grammar that serves as the basis for all language acquisition. In other words, for humans, language is a basic instinct. This is called Universal Grammar.

Basic Language Skills

There are four basic language skills which are listed below:

- Listening
- Speaking
- Reading
- Writing

People generally learn these four skills in the following order:

1. **Listening:** When people are learning a new language, they first hear it spoken.
2. **Speaking:** Eventually, they try to repeat what they hear.
3. **Reading:** Later, they see the spoken language depicted symbolically in print
4. **Writing:** Finally, they reproduce these symbols on paper.

Types of Listening Skills

- **Conversational:** This takes place usually in conversations and debates and simply involves participation in a conversation.
- **Exploratory:** It tends to explore/listen to new information. It deals with exposing yourself to unfamiliar stories, etc.
- **Empathizing:** When you draw the information from the speaker in order to support/help, it is called

empathizing. To empathize is to imagine yourself in someone else's position. You try to relate to a person's emotional experiences.

- **Recreational:** This is simply listening for pleasure/recreational purposes.
- **Critical:** Critical thinking is when you interpret a situation by examining it. It involves examining things and then interpreting it.
- **Synthesising:** It involves leading a conversation to a definite objective (to synthesize different things together).
- **Analysing:** This is when you listen to seek out concrete information and try to disentangle facts from the information. You rely on analytical questions to understand the ideas behind the speaker's presentation.

Reading Skills

“
Reading is both a perceptual and cognitive process that involves interaction between the reader and the author.

—Oyetunde

SQRRR Method by Robinson

It is a reading comprehension method named for its five steps: **survey, question, read, recite and review**. The method was introduced by Francis P. Robinson.

- **Survey:** You read the title, introductory statement and main headings. Then you read the summary. The aim is to get a basic idea of the chapter.
- **Question:** Then you formulate questions based on the survey
- **Read:** Read to find out answers to your questions
- **Recite:** Recite answers to the questions you raised earlier
- **Review:** This involves reviewing the entire process.

REAP Method by Eanet and Manzo

This is a strategy to help readers to read and understand a text. Every step in the REAP process helps understand things in a better way. This helps the readers as they re-visit the text during each stage. The students understand and represent author's message in their own words.

- **Read:** Read the work.
- **Encode:** Involves translating the read material into student's language for better understanding.

- **Annotate:** The student writes his/her interpretation of the work he has read.
- **Ponder:** Think over the message of the author.

SCQP Method by Oyetunde

- **Summarise:** Summarise what has been read
- **Clarify:** Clarify things which are not clear
- **Question:** Predict the questions the teacher might ask
- **Predict:** Try to predict what will occur next in the text

The EVOKER Method by Pauk

This applies mostly to the reading of literature, particularly in reading a novel or some imaginative work of prose.

- **Explore:** Read quickly through the entire selection without stopping and re-read a portion that you perhaps did not fully understand. By pressing on, you will frequently clarify some obscure points.
- **Vocabulary:** Take note of unfamiliar words etc. Underline unfamiliar words and later look for them in the dictionary.
- **Oral Reading:** Read the passage aloud which not only aids comprehension but also communicates to you the stress, rhythm and power of words.
- **Key Ideas:** After reading the text with concentration, look for key or main ideas and underline them. This will help the students look out for themes.
- **Evaluation:** Look as to how the main ideas and key words contribute to the themes in the text.
- **Recapitulate:** Re-read the work with insight and understanding.

Types of Writing Skills

- Oral Language Background and Experience
- The Concept of Print: Understand the graphic symbols needed to communicate
- Concept of Letters
- Concept of Sentence
- Concept of Left to Right
- Paragraphing

Theories of Language Acquisition

Behaviourism by B. F. Skinner

According to this theory, a child learns language through the environment around as it is not inherent at the time of birth. Children learn language based on behaviourist reinforcement principles by associating words with meanings.


Example 1: When a child says 'milk' and the mother smiles and gives it to the baby, the child will find this outcome rewarding, enhancing the child's language development.

Example 2: If a student moves to a new school that has a different cultural majority from the one she's familiar with, it will have a great impact on the learner as the environment would now change for the child.

Universal Grammar by Noam Chomsky

Contradicting with Skinner's theory, Chomsky believed that an idea of innate, biological grammatical categories such as a noun category and a verb category facilitates the entire language development. He said that these things are inherently present in a child and as a consequence, he will learn new things.

Example: Children, by instinct know how to combine a noun (example a boy) and a verb (to walk) into a meaningful and correct phrase (a boy walks).

- 
 - Some famous books by Chomsky include the following:
 - *Who Rules the World?*
 - *Hegemony or Survival*
 - *Manufacturing Consent: The Political Economy of Mass Media*

Locke's 'Tabula Rasa' or 'Blank State'

This is based on the idea that all knowledge comes from outside ourselves through sensory experience rather than through innate knowledge that we have at birth.

Stephen Krashen's Monitor Model

This is the most cited theory in second language acquisition. Krashen believed that language acquisition is subconscious and results from informal, natural communication whereas language learning is conscious and driven by error correction.

A monitor is anything that corrects your language performance and pressurises one to communicate correctly and not just convey meaning.

Krashen proposed the following five hypotheses in the monitor model:

- Acquisition-learning hypothesis: Only acquiring that language leads to fluency
- Monitor hypothesis
- Input hypothesis
- Natural order hypothesis
- Affective-filter hypothesis

The theory of Input Hypothesis means that language acquisition is an interplay between L1 and L2. Here, L1 is our primary/first language and L2 is the second language.

KEY POINTS

- Stephen Krashen developed the theory of **Input Hypothesis** which means that language acquisition is an interplay between L1 and L2. (L1 is our primary language; Hindi for Indians and L2 is the second language, like English).
- Krashen proposed these hypotheses in monitor model:
 - **Acquisition learning hypothesis:** Only acquiring that language leads to fluency.
 - **Monitor hypothesis:** This explains the acquisition and defines the influence learning has on acquisition.
 - **Natural order hypothesis:** It is the idea that the grammatical structures/rules of the first language are pre-determined (naturally).
 - **Affective-filter hypothesis:** This embodies the fact that many variables facilitate the learning and acquisition of second language in a learner. Examples of such variables are motivation, self-confidence, etc.

Schumann's Acculturation Model

It describes the process by which immigrants pick up a new language while being completely immersed in that language. This theory focuses on the social and psychological aspects that influence our success. This has a sociological aspect as an immigrant will learn from the culture/society around.

First Language Theory

Bow-wow Theory

Bow-wow theories suggest that the first human languages developed as onomatopoeia, imitations of natural sounds. It means that our first sounds were imitated by animals (such as those of birds, dogs, or thunder).

Yo-he-ho Theory

A speculative theory that human language emerged from instinctive noises made by humans during physical exertion and especially while involved in collective rhythmic labour.

Ding-dong Theory

A theory that language originated out of a natural correspondence between objects of sense perception and the vocal noises which were part of early humans' reaction to them.

La-la Theory

The la-la theory put forth that language was borne of the human need to express music, poetry and love. Both Darwin and a Danish linguist named Otto Jespersen thought that

emotion inspired music, which they believed could have been the predecessor to language.

Tata Theory

A speculative theory that human language originated from using tongue movements to mimic manual gestures.

Pooh Pooh Theory

A speculative theory that human language originated from emotional exclamations of pain, pleasure, surprise, etc.

Methods of Second Language Acquisition (Say, English)

Grammar-translation Method

This was used when Latin was studied as a foreign language but later the focus shifted to English. In this method, sentences were provided to learn and translate.

Principles

- Emphasis on reading and writing consequently
- L1 (mother tongue) is used while teaching L2.
- Learners learn grammar rules deductively.
- Rote learning is encouraged.

Direct Method

It challenged the above method as it emphasizes that the grammar rules should not be explained at first and a natural way of teaching L2 should be adopted. It follows the inductive approach to teach grammar (in the inductive approach we move from particular to general).

Principles

- Teaching is done in the target language (L2).
- Grammar is taught inductively.
- Pictures/demonstrations are used to teach.
- Teacher and student communicate in question and answer form.

Communicative-language Teaching (CLT)

It enables the learner to communicate in the target (L2) language itself. This approach does not use a textbook to teach English but develops oral skills before moving to reading and writing. Activities are planned by teachers which help develop learner's communicative abilities and fluency in the target language.

Principles

- Fluency and accuracy are essential.
- L1 is used judiciously.

- Class is made interactive.
- Learners should be able to communicate in L2.

Dogme Language Teaching (DLT) by Scott Thornbury

It is a communicative approach to language teaching that encourages teaching without using textbooks and focuses on conversational communication among learners and teachers. Basically, it is a teaching approach based on conversation.



KEY POINTS

- The target language is taught in the target language [L1 is used judiciously].
- This method is followed mostly in C.B.S.E schools.
- During the 1960s, Noam Chomsky focused on 'Competence and Performance' in language learning which gave birth to CLT.
- **COMPETENCE AND PERFORMANCE:** Competence involves knowing the language and performance involves doing something with that language.

Natural Approach to Language Learning and Acquisition

Stephen Krashen developed this approach and it focuses on promoting language acquisition in a classroom environment in a natural way. The aim is to create an environment that motivate learners, focuses on their vocabulary and reduces anxiety that's caused due to grammar-learning and error correction.

The approach uses the following activities:

- **Personalized Language Activities:** These activities help learners to use English while playing games.
- **Content Activities:** These activities help learners to learn a culture or a new subject reading in English.
- **Problem-solving Activities:** These activities help learners to communicate with each other while finding the solution to a problem.

Principles of Natural Approach

- The focus of teaching is on communication.
- Speech develops slowly and it is never forced.
- The early speech follows natural steps (yes/no responses, one-word answers, short phrases, complete sentences).

Task-based Language Learning (TBLL) by N.S. Prabhu

It focuses on the use of authentic language and on asking students to do meaningful tasks using the target language. Such tasks can include visiting a doctor, conducting interviews, or calling customer service for help, giving some projects, etc. It is a practical approach to learning a target language or L2.

Blended Learning/ Computer-assisted Language Learning (CALL)

It uses a style VLE (virtual learning environment). In India, K.V. schools started CALL by using ECTLT (Electronic Comprehensive Teaching Learning Tool).



Audio-lingual Method

This method stressed the need for oral drilling, pronunciation and mastery of the formal properties of language.

Principles

- Language is for communication.
- Language is learnt using the natural order: listening, speaking, reading and writing.
- Repetition and drilling are common as language learning is a part of the habit.

Structural Approach

This method encourages the learner to master the structures of the English language. A structure is an arrangement of phrases in a sentence.

These structures include the following:

- **Phonetic Grouping:** based on sound, for example, cat, rat, mat, etc.
- **Lexical Grouping:** based on words used in the same context.
- **Grammatical Grouping:** based on similar sentence patterns.
- **Semantic Grouping:** based on words having a similar meaning.
- **Structure Grouping:** based on structures that fit each other.

Situational Approach

It ensures that the language taught is practical. The vocabulary and sentences are used in real-life situations so that the meaning of words is associated with the situation.

For example, learners know the meaning of pencil not because they have looked for it in the dictionary but because they hear sentences like—write with a pencil, etc.

The objective of teaching is to make learners use the language in their daily life.

Principles

- Examples are better than analysis for language learning.
- Language materials are used to create appropriate situations.
- The teacher raises questions related to created situations.

Dr West's New Method

It is a response to the Direct method. This method focuses on the English language need of the Indians. Learners in India need to read English, write it, speak it and comprehend it while speaking.

Teachers lay more emphasis on the habit of silent reading to improve reading comprehension skills. In order to develop silent reading, Dr West proposed the idea of reading a book.

Principles

- Memorization and mimicking are common in language learning.
- Grammar is taught inductively.
- Conversation practice is given in a controlled environment.

Bilingual Method

It is used for teaching a foreign language and it is complementary to the audio-visual method. From the beginning, the sandwich technique is used to convey the meaning bilingually. The mother tongue is used for the bilingual pattern of drills.

The bilingual method follows three stages: Presentation, practice and production while teaching English.

Principles

- The meaning of new words, phrases, idioms, sentences and grammatical rules is conveyed through L1 in the initial stage of the lesson.
- Pattern practice is given only in English.
- L1 is used only by the teacher to explain vocabulary and phrases.

Total Physical Response

This technique is based on experiences. The method is based on the coordination of language and physical movement.

Learners act according to the commands given by the teacher. The learners learn 12 to 36 words in an hour of teaching. Teachers are advised to treat learner's mistakes emphatically like a parent.

Three hypotheses based on this observation are as follows:

1. Language learning should be free from stress.
2. Language learning engages the right hemisphere of the brain.
3. Basically, language is learned by listening.

Principles

- Listening is stressed, speaking is not important in the early stages of learning.
- In the initial stages, learners can respond to the teacher in L1.
- The objective of the method is to develop fluency.
- Listening comprehension skills are the most effective strategy to develop speaking skills.
- Teachers are solely responsible for deciding the listening input and they have the freedom to use other techniques along with TPR.

Whole Language

The whole language has its origin in holism. Holism is a response against behaviourism which emphasizes that learning takes place with stimuli and responses. Holists regarded it as a reductionist perspective that does not recognize that the whole is greater than the sum of its parts. Further, holists argue that the analysis of individual behaviour cannot help us determine how the human mind works and learning is impossible by analysing chunks of the learning system.

The activities used for the whole language are dialogue journals, portfolio-writing, learner made books, story writing, writing conferences, etc.

Principles

- Stress is laid on comprehension in reading and express meaning in writing.
- Learners interpret the text and freely express their ideas in writing.
- The importance is given to high-quality, culturally diverse literature.
- Supporting cooperative learning among learners
- Reading and writing for real purposes.
- Frequent reading in the form of guided reading, reading aloud and independent reading.

Other Methods and Approaches

Deductive Method

It is one of the methods to teach grammar. It is used with learners who have acquired some English language skills. In this method, we move from general to particular. The teacher explains the rules first and then gives examples. Later, the teacher helps learners to apply the rules by showing pictures, asking them to do some tasks, etc.

Inductive Method

It is also one of the methods to teach grammar. In this method, we move from particular to the general. The teacher provides examples first and then explain the formulated rules based on the examples given. Teaching and learning are made interesting using contextualised situations. Plenty of practice is given. Teachers must be accurate in English and competent in teaching.

Multilingual Pedagogical Approach

It is a set of principles used to different degrees in various approaches or methods depending on learners, curriculum and teaching context. In this approach, firstly teachers help learners utilise their present knowledge. Secondly, learners use previous language learning experiences while learning a new one. Finally, learners evaluate and transfer previously employed learning strategies to the extent useful, to a new language learning context.

Principles

- This approach needs competent teachers to understand learners' cognitive and affective differences.

- Team up with other language teachers to improve learners' multilingualism.
- Know how to advance learners' multilingualism.

Constructive Approach

This approach represents moving from education based on behaviourism to education based on cognitive theory. It enables active learning and learners make their own meaning and construct their own knowledge regarding a concept in a lesson. Learners' are taught how to take initiative for their own learning experiences.

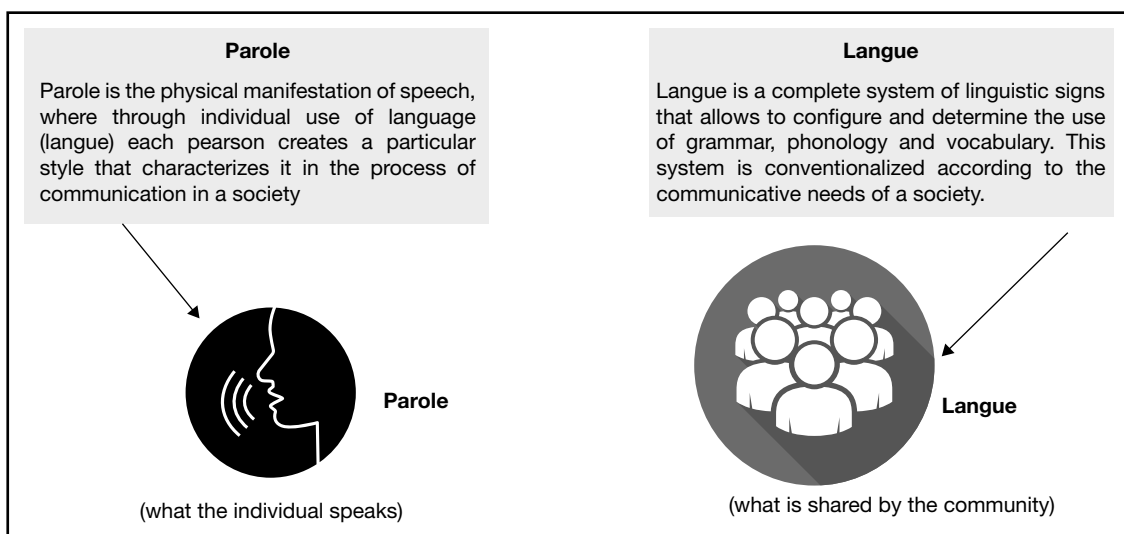
It is learner-centric and supports the individualization of learning and autonomy. It is encouraged through collaboration, creative projects and self-learning.

Thematic Learning

It is a method that lays emphasis on selecting a precise theme for teaching one or more concepts. This method enables learners to recognise how language is used across various subjects in terms of vocabulary, tense, structure, etc. It is experiential learning.

KEY POINTS

- Sandwich Theory: Teach L2 through L1, and this will lead to the learning of L2.
- The L1 speakers (like Hindi=L1) to be taught L2 (English=L2) should be taught L2 in L1.
- L2-----L1-----L2



Some Important Terms

Langue

The term was given by Ferdinand de Saussure, who is a Swiss Linguist. It refers to the structures/grammatical rules of a language. Langue is the abstract system of principles out of which acts of speech (**parole**) occur.

Parole

It refers to the utterance in that language of which rules are known. Parole refers to the individual language acts which occur when anyone audibly voices letters, words, sentences, etc. Parole is the physical manifestation of speech.

Competence

It refers to what the person already knows (like structure, grammar, etc.). A person has the ability to distinguish between grammatical and ungrammatical expressions.

Performance

It refers to what the person can actually produce (like speech). Competence can be a mental/psychological activity, whereas performance is actual. Both the terms 'competence' and 'performance' were given by Noam Chomsky.

Pidgin

A pidgin, or pidgin language, is a grammatically simplified means of communication that develops between two or more groups that do not have a language in common. Typically, its vocabulary and grammar are limited and often drawn from several languages.

It is widely spoken in Nigeria, Ghana, Equatorial Guinea and Cameroon. There are differences because English is mixed with different languages in each country but they are usually mutually intelligible.

Spanglish isn't really a language or a dialect. Some people think of it as mere slang. Some linguists refer to it as a pidgin—a language with simplified grammar and syntax that people without a common language can use.

Creole

Pidgin is a linguistic communication comprised of components of two or more other languages and is used for communication among people. It is not the first language. Whereas, creole is a language that was at first a pidgin but has 'transformed' and become the first language. Example: Creole languages include varieties that are based on French,

such as Haitian Creole, Louisiana Creole and Mauritian Creole.

Idiolect

It refers to the speech habits of a particular person and the individualized style of speaking. It can refer to the way you speak, your gestures, or your unique way while you speak.

Idioglossia

It refers to the language of small group/community/friends. Along with speech, it can use gestures/expressions too.

Sociolect

It refers to the language which has structural/social meaning in society. A thing in a city might have a different meaning in the village depending upon the language used.

Historiolect

It refers to the historical meanings/references of a language.

English in Use

ELT

ELT is the teaching of English to people whose first language is not English. ELT is an abbreviation for '**English Language Teaching**'. It refers to the activity and industry of teaching **English** to non-native speakers. An English language teacher is responsible for ensuring that students learn proper grammar, writing and reading comprehension. They are responsible for creating lesson plans that will teach students the skills they need.

ELT is concerned with the teaching and learning of the English language by those for whom English is a foreign/second/additional language.

Pedagogy of English

The three major views related to language are as follows:

- **Structural View:** Language comprises structures that carry meaning (e.g., grammar).
- **Functional View:** Language is a medium to communicate a certain function (e.g., requesting, enquiring, etc.).
- **Interactive View:** Language is important for conversational exchanges.

TOEFL (Test of English as a Foreign Language)

It is a standardized test to measure the English language ability of non-native speakers wishing to enrol in English-

speaking universities. The test is accepted by many English-speaking academic and professional institutions.

It is the world's premier English-language test for university study, work and immigration.

IELTS (The International English Language Testing System)

The International English Language Testing System, or IELTS, is an international standardized test of English language proficiency for non-native English language speakers. It is jointly managed by the British Council, International Education Specialists (IDP Education), IELTS Australia and Cambridge Assessment English, established in 1989.

There are no minimum eligibility criteria for IELTS set by the conducting bodies of IELTS. Anyone who wishes to pursue higher studies abroad or want to work abroad can attempt the IELTS exam.

ESP (English for Specific Purposes)

English for specific purposes is a subset of English as a second or foreign language. It usually refers to teaching the English language to university students or people already in employment, with reference to the particular vocabulary and skills they need.

ELL (English Language Learner)

An English language learner (often capitalized as English Language Learner or abbreviated as ELL) is a term used in some English-speaking countries such as the US and Canada to describe a person who is learning the English language in

addition to their native language or any other languages they may speak.

Kinds of English Used

Basic English

Basic English is an English-based controlled language created by linguist and philosopher Charles Kay Ogden as an international auxiliary language and as an aid for teaching English as a second language.

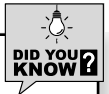
Special English

It has 1500 words and is used in the USA for news.

Globish English (Global+English)

Globish is a name for a subset of the English language formalized in 2004 by Jean-Paul Nerrière. It uses a subset of standard English grammar and a list of 1500 English words.

English as a lingua franca is the use of the English language as a global means of inter-community communication.



Nuclear English

It has 1000 words and is used by English language learners working in nuclear industries.

Sea Speak

It is a language used by sailors/mariners on the ship.



READ AND RECALL

1. The study of language is referred to as
 - (a) Syntax
 - (b) Semantics
 - (c) Morphology
 - (d) Linguistics
2. Which is a direct means of communication?
 - (a) Gesture
 - (b) Sneeze
 - (c) Blinking
 - (d) Hearing
3. Who among the following gave the concepts of 'Langue' and 'Parole'?
 - (a) Chomsky
 - (b) Salman Rushdie
 - (c) Stephen Greenblatt
 - (d) Saussure
4. What do you mean by 'Phoneme'?
 - (a) It is the biggest unit of sound
 - (b) It is the smallest unit of sound
 - (c) It is the loudest level of sound
 - (d) All of the above
5. In which of the following methods we move from specific situations/rules to general situations?
 - (a) Inductive method
 - (b) Deductive method
 - (c) Drill method
 - (d) Discussion method
6. In which of the following methods does a teacher makes the student repeat the things so they can learn it?
 - (a) Discussion method
 - (b) Drill method
 - (c) Inductive method
 - (d) Deductive method
7. Language acquisition occurs only when
 - (a) The child is given a reward
 - (b) The child has exposure to the language
 - (c) The child absorbs the language without conscious attention
 - (d) The child is taught the rules of grammar
8. The written and spoken language as experienced in everyday life/utterance in a particular language is referred to as
 - (a) Pidgin
 - (b) Creole
 - (c) Langue
 - (d) Parole
9. Synchrony is the study of the language
 - (a) In a given time
 - (b) Through time
 - (c) Related to past
 - (d) Related to future
10. Which of the following refers to the concept of Diachrony according to Saussure?
 - (a) Considers the development and evolution of a language through history
 - (b) Studies language in a given time
 - (c) Aims at describing a language at a specific point in time
 - (d) Studies language related to past
11. Which of the following is similar to Chomsky's concept of competence and performance?
 - (a) Dialect and Idiolect
 - (b) Langue and Parole
 - (c) Synchrony and Diachrony
 - (d) Pidgin and Creole
12. The full form of IELTS is
 - (a) International English Language Testing System
 - (b) Indian English Language Testing System
 - (c) International English Learning Testing System
 - (d) International English Language Testing Scheme
13. Interactive listening refers to
 - (a) Listening for fun
 - (b) Listening for curiosity
 - (c) Listening and responding
 - (d) Listening to learn moral lessons
14. The full form for CALL is
 - (a) Computer and language learning
 - (b) Computer-assisted language learning
 - (c) Camera assisted language learning
 - (d) Computer-assisted literature learning
15. What do you mean by Morphemes?
 - (a) Unit of sound that distinguishes one word from another in a particular language
 - (b) The patterns of sounds in a language
 - (c) Smallest units of meaning in a language
 - (d) Structure of sentences
16. A grammatically simplified form of a language, typically English, Dutch or Portuguese, some elements of which are taken from local languages, used for communication between people not sharing a common language refers to:
 - (a) Creole
 - (b) Idiolect
 - (c) Pidgin
 - (d) Parole
17. The speech habits peculiar to a particular person is called
 - (a) Creole
 - (b) Heteroglossia
 - (c) Competence
 - (d) Idiolect

18. The field of study concerned with the construction of thought processes, including remembering, decision making, problem solving is called
- Pedagogy
 - Education
 - Epistemology
 - Cognitive Development
19. Which of the following deals with the production of sounds by the organs of speech?
- Phonology
 - Articulatory phonetics
 - Auditory phonetics
 - Acoustic phonetics
20. Morphology is the grammar of
- Words
 - Phrases
 - Clauses
 - Sentences
21. Allophones are positional variants of
- Phonemes
 - Morphemes
 - Syllable
 - Consonant cluster
22. According to Saussure, langue is the abstract system of language and parole is its
- Substitute
 - Manifestation
 - Opposite
 - Another branch
23. This method does not use any written material like textbooks, etc. It's a teaching based on conversations. Name the method.
- Communicative Language Teaching
 - Dogme Language Teaching
 - Drill method
 - Computer-assisted language learning
24. A teacher prepares the students with answers to various questions like what's your name/ what's your father's name, etc. In this method, the students are habitual of such questions. Name the method.
- Expansion drill
 - Transformational drill
 - Mechanical drill
 - Chain drill
25. The full form of TESOL is
- Teaching of English to Speakers of Other Language
 - Teaching of English to Speakers of One Language
 - Teaching of English to Speakers of Ordinary Language
 - Teaching of English to Speakers of Language
26. Who among the following developed the theory of language learning and acquisition?
- Noam Chomsky
 - Stephen Krashen
 - N. S. Prabhu
 - Saussure
27. A teacher teaches the student how to pronounce words. Name the drill method used by the teacher.
- Call and Response drill
 - Repetition drill
 - Chain drill
 - Communicative drill
28. This is a theory in the field of translation studies. It employs the prime principle of a purposeful action that determines a translation strategy. Name the theory.
- Tata theory
 - Skopos theory
 - Translation theory
 - Language learning and Acquisition Theory
29. It is one of the methods to teach grammar. It is used with learners who have acquired some English. In this method, we move from particular to the general. The teacher explains the rule first and then gives examples. Later, the teacher helps learners to apply the rules by showing pictures, asking them to do some tasks, etc. Name the method.
- Inductive method
 - Natural method
 - Deductive method
 - Dogme Language Teaching method
30. What does 'Idioglossia' mean?
- It refers to the speech habits of a particular person and the individualized style of speaking. It can refer to the way you speak, your gestures, or your unique way while you speak.
 - It refers to the language of small group/community/friends. Along with speech, it can use gestures/expressions too.
 - It refers to the language which has structural/social meaning in society.
 - It refers to the language spoken by mariners.
31. The concept of TBLL (TASK-BASED LANGUAGE LEARNING) was introduced by
- N. S. Prabhu
 - Saussure
 - Salman Rushdie
 - Aijaz Ahmad
32. It is a response to the Direct method. This method focuses on the English language need of the Indians. Learners in India need to read English, write it, speak it, and comprehend it. Teachers lay more emphasis on the habit of silent reading to improve reading comprehension skills. This method was proposed by
- Stephen Krashen
 - Dr West
 - Noam Chomsky
 - Saussure

33. Epistemology is the study of
- Study of reality
 - Study of knowledge
 - Study of things exist in the social world and assumptions about the form and nature of that social reality
 - Study of inference
34. Which of the following statements is not true?
- Growth is a biological process
 - Development is a quantitative process
 - Education is a goal-oriented process
 - Learning is a process of behavioural process
35. The best method to study the growth and development of a child is
- Psychoanalytic method
 - Comparative method
 - Developmental method
 - Statistical method
36. Which is not a type of teleconferencing?
- Audio teleconferencing
 - Video teleconferencing
 - TV teleconferencing
 - Computer teleconferencing
37. Arrange the four basic language skills in the correct order.
- Listening, Speaking, Reading Writing
 - Speaking, Listening, Reading writing
 - Reading, Speaking, Listening, Writing
 - Listening, Writing, Reading, Speaking
38. What does 'Code Switching' in language means?
- When the speaker alternates between four languages
 - When the speaker speaks Hindi and English both
 - When a speaker alternates between two or more languages, or language varieties, in the context of a single conversation
 - When the speaker alternates between two or more languages only for official purposes
39. Who gave the concept of 'Tabula Rasa'?
- David Hume
 - Thomas Hobbes
 - John Locke
 - J. E. Moore
40. Which theory puts forth that language was borne of the human need to express music, poetry and love?
- Pooh-Pooh theory
 - Tata Theory
 - La-La theory
 - Yo-He-Ho theory
41. Which among the following refers to the concept of 'Signifier' as given by Saussure?
- Concept/meaning of a thing
 - The sound associated with or image of something
 - Symbols
 - Interpretation of things
42. According to this theory, a child learns language through the environment around. It is not innate/inherent at the time of birth. Name it.
- Language Acquisition Theory
 - Behaviourism Theory
 - Input Hypothesis
 - Tata Theory
43. Which of the following involves leading a conversation towards a definite objective?
- Analyzing
 - Synthesizing
 - Interpreting
 - Critiquing
44. _____ is a branch of linguistics that focuses on the production and classification of the speech sounds.
- Phonemics
 - Phonetics
 - Semantic
 - Sociolinguistics
45. SQRRR which is a reading comprehension method by Robinson means
- Survey, question, read, recite, and review
 - Survey, question, review, read, recite
 - Survey, question, recite, read, review
 - Survey, question, read, recite, read
46. Language change takes place _____
- With the lapse of time
 - According to the needs of society
 - Due to expansion of business
 - Due to personal issues
47. Chomsky proposed a revolutionary idea: We are all born with an innate knowledge of grammar that serves as the basis for all language acquisition. In other words, for humans, language is a basic instinct. This is known as
- Universal approach
 - Universal ideas
 - Universal Language
 - Universal Grammar
48. Who gave the concept of the 'three circles of English' known as 'Outer circle', 'Inner circle' and 'Expanding circle'?
- Braj Kachru
 - N. S. Prabhu
 - Aijaz Ahmad
 - Gayatri Spivak

49. Which is not true about projects?
- (a) It is a purposeful activity
 - (b) It proceeds the social environment
 - (c) It is a learner-centred activity
 - (d) It is a teacher-centred activity
50. Which of the following languages have evolved from Latin?
- (a) Greek and Hebrew
 - (b) French and Italian
 - (c) English and Greek
 - (d) Italian and Greek

ANSWER KEYS

1. (a) 2. (d) 3. (d) 4. (b) 5. (a) 6. (b) 7. (b) 8. (d) 9. (a) 10. (a)
11. (b) 12. (a) 13. (c) 14. (b) 15. (c) 16. (c) 17. (d) 18. (d) 19. (b) 20. (a)
21. (a) 22. (b) 23. (b) 24. (c) 25. (a) 26. (b) 27. (b) 28. (b) 29. (c) 30. (b)
31. (a) 32. (b) 33. (b) 34. (B) 35. (c) 36. (c) 37. (a) 38. (c) 39. (c) 40. (c)
41. (b) 42. (b) 43. (b) 44. (b) 45. (a) 46. (b) 47. (d) 48. (a) 49. (d) 50. (b)

English in India: History, Evolution and Future

IN THIS CHAPTER

- ▶ History of English Language in India
- ▶ English in the Indian Subcontinent
- ▶ The Origin of English in India
- ▶ Three Language Formula
- ▶ Future of English in India

History of English Language in India

English as a language was introduced in India by the British during the colonial rule. It played a crucial role in the areas of education and administration. Babu English is a dialect of English that was first used amongst the Clerks in offices in Bengal in the era before partition. Only those who knew English would get white-collar jobs in offices and it was considered a superior language in contrast to all the regional languages of India. The advent of missionary schools in India introduced education where the medium of instruction became English. English was a pre-requisite to getting ahead in the field of education, administration and technology.

Nissim Ezekiel, an Indian Jewish poet, actor and playwright was one of the foundational figures in post-colonial India's literary history. Ezekiel experimented with the use of typical Indian English. The poems reveal the common Indian mistakes of using present continuous tense in place of the simple present. For example, *Goodbye Party for Miss Pushpa T.S.* and *Soap* are satirical poems by Nissim Ezekiel. Through his poem, he satirizes the way in which Indians speak in English.

The Indian constitution and Indian legal code were both written in English and the famous speech delivered by Nehru after India gained Independence was also in English.

In India, Thomas Babington Macaulay is fully credited with the official introduction of English education through

the necessary order on the subject was issued by Bentinck, the Governor-General of India. The growth of education in British period was not uniform at all levels as they had never emphasized primary education. More attention was given to the expansion of high schools and colleges. Primary schools particularly suffered because of the lack of funds; therefore, vast masses of the country remained illiterate. The British introduced modern education in India to serve their own interests. They wanted to get a new education so they can help the British boost their economy. The British wanted them to learn the official language English to make local administration easy for them.

English is a widely spoken language today. It has often been referred to as the 'Global Language'. It is the 'Lingua Franca' of the modern era and currently the most widely taught as a second language around the world. English in India is not only used for communicating with the outside world but also for inter-state and intra-state communication. Because of multicultural diversity in our Country, English is used as a 'mediator' Language, also known as the 'link' language. With the coming up of Information Technology and many advancements, English has occupied a very important role in India, particularly in schools and offices.

English is said to be the world's most important language having both communicative and educative value.



- Bentinck Macaulay introduced English education in India.
- The modern school system was brought to India, including the English language, originally by Lord Thomas Babington Macaulay in the 1830s. The curriculum was confined to modern subjects such as science and mathematics, and subjects like metaphysics and philosophy were considered unnecessary.

KEY POINTS

- **Macaulay's minute:** On 2 February 1835, Thomas Babington Macaulay presented his Minute on Indian Education' that aimed to impart English education to Indian natives. This, in turn, would serve the British in carrying out various jobs in Offices. This minute is a very important document for UPSC history.
- **Babu English:** Babu is a Bengali word for a 'Gentleman' and was used in Bengal for the clerical class in offices in the time before partition of India. This gave rise to the 'Babu Class' in British ruled India. And the English they spoke came to be known as Babu English.
- **Butler English:** Butler English, also known as Bearer English or Kitchen English, is an English dialect that developed in India during the Madras Presidency. An example of Butler English could be 'I done sleep' instead of the correct sentence 'I have slept'.

English in the Indian Subcontinent

The English language arrived in South Asia as a result of colonization and it has always co-existed in the Indian subcontinent alongside thousands of local languages. Officially, English has a status of assistant language but in fact, it is the most important language in India after Hindi. It is probably the most read and written language. Since the colonial times, English has been considered as a superior language. In Indian minds, it symbolizes better education, better future prospects and higher intellect. An appropriate depiction of this tendency of Indians is highlighted in Nissim Ezekiel's *Goodbye Party* for Miss Pushpa T.S. where Miss Pushpa is leaving for abroad to improve her prospects. The poem also discusses the tendency of Indians to use present continuous often in sentences. It is also usual among Indians to abruptly speak fluent English in the middle of their conversations. English also serves as a medium of conversation among Indians who speak different languages. It is also very important in some systems—legal, financial, educational, business, etc.

When the British rule began in India, the Britishers searched for Indian mediators who could help them to administer India. The British turned to high cast Indians to work for them, precisely Brahmins. Hence, they also discriminated Indians on the basis of caste; thereby widening the gulf that already existed among Indians. The British policy was to create an Indian class who should think like the British or as it was said then in Britain 'Indians in blood and color but English in taste, in opinions, in morals and in intellect'. The British also established in Indian universities based on British models with emphasis on English.

Initially, when the missionaries came to India, they built schools at the primary level for Indians in which the language of instruction was the local language. Later, the missionaries built high schools with English as a medium of instruction.

English as a language had a psychological impact on Indian minds. They oscillated between the regional languages and English, which was considered superior. Ngugi wa Thiong'o in his essay on 'The Language of African Literature' also writes that psychological domination is the worst of all.

The Britishers began building universities in India in 1857. Many leaders of India also supported the English language and claimed it to be the main key to success. Even after India's independence, English remained the main language of India. Officially, it was given the status of an assistant language and was supposed to terminate officially after 15 years of India's independence, but it still occupies an important position in India.

“A single shelf of a good European library was worth the whole native literature of India and Arabia.

—Lord Macaulay

KEY POINTS

- Macaulay envisaged creating 'a class of persons, Indian in blood and colour, but English in taste, in opinions, in morals, and in intellect'.
- **Braj Kachru** has observed a tendency among Indian-English speakers and writers to use hybridized lexical items.
- At a basic level, hybridity refers to any mixing of eastern and western culture. Homi K. Bhabha refers to it as the creation of transcultural forms that are a result of combining Eastern and Western culture. For example, Indo-Western clothes in India is an appropriate example of cultural hybridity as these include both Indian and western styles.

The Origin of English in India

The British established East India Company in India in 1600 which provided for trade done by the British. It traded in spice, cotton, indigo, etc. By 1765, the company's influence had grown to such an extent that the British were effectively controlling most parts of the country. This date is often taken as the start of what is referred to as the 'Raj' (to rule), a period of British rule in India that lasted until independence in 1947.

By the 1700s, English had formally established itself as the language of administration and many educated Indians demanded for the introduction of English as a medium of instruction, to improve job prospects and social advancements. By 1857, universities were opened in Bombay, Calcutta and Madras. English was increasingly accepted as a language of the government, social elite and national press.

Gradually, Indians were also realizing the importance of English. As A.P.R Howatt notes,

'By the 1830s the Indian middle classes were becoming very demanding. They realized that English was the language required for a secure future in a government job, so why was English not taught in secondary school? Private schools offering this service were already doing good business, particularly in Calcutta. The state was set for the first big 'moment' in the imperial history of English language teaching.'

Contribution of Raja Ram Mohan Roy

Meanwhile, some movements were started by Raja Ram Mohan Roy to introduce western scientific education in India. He wanted to replace traditional Sanskrit and Persian teaching with English. He was the first Indian man to ask for English education in India. Raja Ram Mohan Roy is considered to be the **Father of Indian Renaissance**. His influence was apparent in the fields of politics, public administration, education and religion. He was known for his efforts to abolish the practices of *sati* and child marriage. He is considered to be the **Father of the Bengal Renaissance** by many historians.

He was a great scholar of English, Hebrew, Greek, comparative religion, Sanskrit, Arabic Persian, etc. He felt that Indians needed exposure to modern thoughts/ideologies. He was in favour of modern education and not Western education. By modern education, he meant education which imparts the knowledge of science and mathematics. Raja Ram Mohan Roy is often referred to as the 'Earlier version of Macaulay'.

Arthur Mayhew in his book *The Education of India* calls Raja Ram Mohan Roy 'earlier version of Macaulay'.

Lord Macaulay, His Role and Contribution

Macaulay came to India in June 1834 and was appointed as the President of the General Committee of Public Instruction. Lord William Bentinck (former Governor-General of India), Macaulay and Charles Grant were in favor of English education in India. Macaulay's objectives were as follows:

- To create the dominance of British culture over the Indians and to have control over the minds of the Indian people through English.
- To train Indians and make them fit for employment. The British government gave preference in jobs to the Indians who had knowledge of English.
- 'Manifesto of English education in India'/Macaulay's 'Minute' given in 1835.

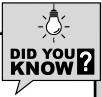
Objectives

A class of persons Indian in blood and colour, but English in taste, in opinions, in morals and intellect.

To redefine the vernaculars in the country and enrich vernacular dialects in terms of science borrowed from Western Nomenclature.

Filtration Theory

- Macaulay developed downward **filtration theory**. Downward filtration theory means education was provided to a small portion of the people, and through them, education was conveyed to the masses.
- The aim of the theory was to educate the classes and asking them to educate the masses.
- When the upper-class people would receive education, their culture would be improved and the general public would accept them as their models. As a result, the lower-class people would also be educated after being influenced by the higher-class people.



Warren Hastings

Hastings was appointed as the governor of Fort William in Calcutta in April 1772. Lord Macaulay praised Hastings by saying, 'The only quarter in which the British lost nothing was the quarter in which her interests had been committed to the case of Hastings.'

Hastings was in favor of promoting Indian Literature/native learning. He founded Calcutta Madrasa in 1781 and Banaras Sanskrit College in 1791 promoting Oriental learning.

Hastings had a genuine admiration for Indian culture, Indian philosophy and literature. He also translated Bhagwad Geeta and Mahabharata.

Charles Grant

He was the first man to talk about English education in India and is known as the 'Father of Modern Education in India'.

Charles Grant Commission

- Introduction of English as a medium of instruction in a western system of education that needed literature, natural sciences, etc., to remove superstitious beliefs prevalent among the heathens of India (non-Christian).
- Adoption of English as the official language of the company and the government.

William Wilberforce's Resolution (1793)

- According to this resolution, it was the peculiar and bounded duty of the British legislature to promote by all means the interest and happiness of the inhabitants of India.
- Measures to be adopted which may gradually lead to the advancement of knowledge and their religious and moral improvement.

Charter Act of 1813

- The act promoted scientific education in India.
- It granted one lakh rupees every year in the field of education to promote Indian education.
- The official documentation of the Charter Act 1813 mentions: 'It shall be lawful for the Governor-General in Council to direct that out of any surplus, which may remain of the rents, revenues and profits arising from the said territorial acquisitions...a sum of not less than one lakh of rupees in each year shall be set apart and applied to the revival and improvement of literature and encouragement of the learned natives of India and for the introduction and promotion of knowledge of the sciences among the inhabitants of the British territories in India.'
- The revival and improvement of literature.
- It allowed the missionaries to enter India in large numbers and establish modern English schools and thereby they laid the foundation of a well-organized modern education system.

Wood's Despatch (1854)

- It is also known as the 'Magna Carta of English Education in India'.
- This was the first act that focused on women's education in India.

Recommendations

- **English and the Vernaculars:** The English language would be taught where there was a demand for it and it would also be combined with careful attention to the study of the vernacular languages on the district. English was not to replace the native languages.
- **Training of Teachers:** The despatch recommended the need for establishing different types of training institutions.
- **Education of Women:** The despatch recommended that the education ladder would be incomplete without women's education.
- **Muslim Education:** Muslims in the country were educationally backward hence they should be encouraged to acquire education.
- **Vocational Education:** It was considered as a necessity in order to prepare children for future life.
- **Introduction of Grants-in-aid:** This was done through the Department of Education so that local bodies would be encouraged to take control of education.
- **Extending European Knowledge:** To all classes of people in India as against the Filtration Theory which was a downward model.
- **Establishment of Graded Schools:** Universities, colleges, high schools, middle schools and primary schools.
- After this despatch, three universities were established in Bombay, Calcutta and Madras.

The Indian Education Commission/The Hunter Commission, 1882

Lord Ripon appointed this commission under the chairmanship of William Hunter.

Recommendations

- The responsibility of imparting primary education was delegated to local bodies. The commission looked after the curriculum and methods of teaching. It also included areas such as teachers' training, finance, administration, etc.
- The mother tongue should be the medium of instruction at the primary level.
- It recommended the establishment of a model government high school in each district.
- At the secondary stage, two types of courses were recommended. 'A' type courses were to be pursued up to the university level and 'B' type for providing vocational education. Thus, the Commission laid special emphasis on the diversification of courses.

- For primary teachers' training, the number of schools should be increased.
- Emphasis was laid on the Indianization of education.
- In the field of women's education, the emphasis was laid on the differentiation of curriculum, an award of scholarships and facilities in appointments.
- Education for Muslims was given encouragement and attention was paid towards granting proper facilities to them.
- Recommended the proper arrangements of education of backward classes.

The Indian Universities Commission, 1902

This was formulated to discuss the problems ranging from primary to university education.

Recommendations

- Re-organization of the administration.
- Systematic supervision of the affiliated colleges.
- Imposition for more well-defined conditions of affiliation.
- Substantial changes in curriculum and the methods of examination.

The Indian Universities Act, 1904

- English should not be taught as a language until the learner has received a thorough grounding in his/her language.
- English should not be introduced as the medium of instruction pre-maturely. It could be introduced as a medium of instruction only when the learner was able to understand what is being taught in English.
- English should not be introduced as the medium of instruction before the age of 13. Even then the study of the vernacular should continue till the end of the school course.

The Government of India Resolution of 1913/The Gokhale's Bill

Arguments

- Suitable textbooks were not available in the Indian languages; there was no technical vocabulary in subjects like science, mathematics, etc., in the vernaculars.
- There were no suitable teachers for teaching technical subjects and vernacular languages.
- There was no demand for vernacular education.
- There was not enough money; it would be expensive to introduce Indian languages as the medium of instruction.
- Exposure to English would be reduced.
- The resolution wanted to promote English education.

Calcutta Commission/Sadler Commission (1917–1919)

The Government of India appointed a commission to study and report on the problems of Calcutta University. Dr M.E. Sadler was appointed its chairman.

Recommendations

- Separation of high school education and university education.
- Selection of university teachers.
- The vernacular should be used in general throughout the high school except for the teaching of English and mathematics, which during the 4 years of course should be conducted in English.
- At the high school examination, candidates should be permitted to answer either in the vernacular or in the English language except for the subjects of English and mathematics.
- The medium of instruction in the intermediate colleges and in the university shall be English (except when dealing with the vernacular and classical language).
- Phonetic methods should be employed in the teaching of spoken English and there should be a viva-voce test in English both at the intermediate colleges and at the university examination in that subject.
- In the university, a distinction should be made between the teaching of English for practice and literary purposes; teaching of both kinds should be available for both the students; but a uniform course in English Literature should not be a compulsory subject for all the students in the Faculty of Arts.
- The scientific study of the vernacular should be encouraged in the University.
- Tutorials and superior kinds of research work should be organized.
- Setting up of Central Advisory Board of Education.

Hartog Committee (1928–1929)

This was formulated to survey the growth of education in India. It devoted more attention to mass education than secondary and university education. This was made for inspection of the existing acts and recommendations.

Recommendations for Higher Education

- Establishment of some affiliating universities to meet the great demand for higher education.
- Appointment of teachers for affiliated colleges.
- Promotion of technical and commercial education by universities to counter the problem of unemployment.

Recommendations for Primary Education

- The policy of consolidation of multiple schools.
- Improvement in quality, pay and service conditions of teachers.
- Improvement in syllabus and teaching methods.

Recommendations for Secondary Education

- The committee recommended the introduction of diversified courses in middle school to meet the requirements of the majority of students.
- Improvements in university education, education of women, minority education and education of backward classes.

Abbott-wood Committee (1936–1937)

- The mother tongue should, as far as possible, be the medium of instruction throughout the high school stage, but English should be a compulsory language for all the pupils at this stage with language teaching made more relatable and realistic.
- Vocational education should be organized according to the needs of various vocational areas.
- Vocational education should be considered at par with literary and science education and its standard should be raised.
- For general and vocational education there should be separate schools as the purpose of the two is different.
- There should be two types of schools for vocational education. The first should be the junior vocational school and the second senior vocational school.
- The government should open vocational institutions in big cities and big vocational centres.

Zakir Hussain Committee on Basic Education or Wardha Scheme of Education

This was formulated under the chairmanship of Dr Zakir Hussain. The Wardha scheme of education, also known as 'Basic education', occupies a place in the field of elementary education in India.

The scheme is based on the Gandhian philosophy of education as it was the first attempt to develop an indigenous scheme of education.

Recommendations

- Free universal and compulsory education should be provided for all girls and boys between the ages of 7–14
- The medium of instruction should be the mother tongue of the child.
- The scheme focused on the overall development of the child. The committee suggested spinning and weaving,

cardboard and woodwork, leatherwork, kitchen gardening, etc. It was also a craft-centred education.

- Education throughout 7 years should centre around some form of manual and productive work.

The Sargent Report (1944)

The Sargent Report was introduced in 1944 and it was the first attempt to develop a national system of education in India. It covered education from pre-primary to university level. The report pointed out each and every problem in the education system and had provided counter-measures.

Sargent Plan for Pre-primary Education

- It proposed the promotion of pre-primary education in the form of nursery schools.
- The main aim of nursery schools is to promote social experience and education for improving the general behaviour of the students.
- The pre-primary education was to be provided for free.

Sargent Plan for Primary Education

- Senior basic schools were to target the age group 11–14
- These schools had the provision of one teacher for every 25 students.
- The education was to be given in the mother tongue.

Sargent Plan for High School Education

- The high school education was not free but 50% of the students were to be provided with free studentship.
- The high schools were intended to be of two types—academic and technical. The academic schools were intended to impart education in arts, pure science, etc.

Sargent Plan for University Education

- The degree course of university education was to be made for three years.
- Appointment of competent and well-trained teachers.
- Promote cooperation among the universities.

University Education Commission (1948) or Radhakrishnan Commission

- The federal language should be developed through the assimilation of words from various sources and the retention of words which have already entered Indian languages from different sources.
- Technical and scientific terminology should be adopted and the borrowed words should be properly assimilated.
- English should be replaced as early as possible by an Indian language as the medium of instruction for higher education.

- This language cannot be Sanskrit on account of vital difficulties.
- Pupils at higher secondary and university stages should be made conversant with 3 languages—regional language, federal and English.
- One script—Devanagari—should be employed and for the federal language some of its flaws should be removed.
- English should be studied in high schools and universities in order to keep touch with the living stream of ever-growing knowledge.

Secondary Education Commission (1952–53)

Recommendations

- The mother tongue or the regional language should generally be the medium of instruction throughout the secondary school stage, subject to the provisions that special facilities should be made available for linguistic minorities on the lines suggested by the Central Advisory Board of Education.
- During the middle school stage, every child should be taught at least two languages. English and Hindi should be introduced at the end of the junior basic stage, subject to the principle that no two languages should be introduced in the same year. At the high and higher secondary stage, at least two languages should be studied—one of them being the mother tongue/regional language.
- At the end of the middle school stage, pupils should be allowed to choose to continue the study of Hindi/English at the high/ higher secondary level depending on the nature of the course they wish to pursue.

Official Languages Commission

Recommendations

- Hindi would be admitted as an alternative language to the UPSC recruitment.
- The language of the Supreme Court would be Hindi and it would be the language of all the high courts in the state. As a result, there were protests in the states of Assam, Tamil Nadu, Bengal, etc.
- After protests, changes were made by Jawaharlal Nehru and he recommended the following measures:
 1. Every state would have complete freedom to transact its own business in the language of its own choice which could be regional language/English.
 2. Communication from one state to another would be either in English/would be accompanied by an authentic transaction.

3. The non-Hindi states would be free to correspond with the Central Government in English.
4. English would continue to be used in the transaction of business at the central level.
5. The All India Civil Service Examination would continue to be conducted in English.

Three Language Formula

- Regional Language
- Hindi Language
- English

The 'three-language formula' was officially endorsed at the National Integration Conference in 1961. Then, the Official Languages Act was passed in 1967, which stated that English would continue as an associate official language for an indefinite period.

The Education Commission (1964–66)/Kothari Commission

Recommendations

- **Free and Compulsory Education:** Up to the age of 14. Suitable programs should be developed to reduce the prevailing wastage of resources and stagnation in schools and ensure that every child who is enrolled in school successfully completes the prescribed course.
- 10+2+3 Pattern of Education.
- **Development of Languages:** Regional languages were used in the primary and secondary stage. Necessary steps should be taken to adopt them as media of education at the university stage.
- **Three Language Formula:** Every government should adopt this formula. Every effort should be made for the development of Hindi as a link language. The establishment of colleges and other institutions of higher education in non-Hindi states which use Hindi as the medium of instruction should be encouraged.
- **Facility for Teaching Sanskrit:** at the school and university level.
- Emphasis on the study of English and other international languages.
- **Equalization of Educational Opportunity:** Regional equitable imbalances in the provision of educational facilities should be provided in rural and other backward areas.
- **Science Education and Research:** Science and mathematics schools be an integral part of general education till the end of the school stage.
- Emphasis on education for agriculture and industry.

- Need to give increased support to research in universities.
- Establishment of new universities.
- Part-time education and correspondence courses should be developed on a large scale.
- Dissemination of literary and adult education.
- Education for minorities.

National Policy on Education (1986)

- Universal access and enrollment.
- Universal retention of children up to 14 years of age.
- Improvement in the quality of education to enable all children to achieve essential levels of learning.
- Improvement in the quality of secondary education.
- Higher education should provide people with an opportunity to reflect on critical, social and economic issues.
- The government should take steps to provide education for all, the priority areas being free and compulsory education, also covering children with special needs.
- Vocationalization of education, adult education, education for the mentally and specially-abled people.
- Improvement of the primary schools.
- Modern technological tools such as solar packs for the provision of power in non-formal education centres, audiovisual aids, etc., should be used to improve the learning environment of non-formal environment centres.
- This policy had laid importance on higher education, particularly on graduate, postgraduate and research work.
- Development of autonomous colleges, departments and training of teachers.
- Open university and distance education to promote the accessibility of education at the higher stage as well as making higher education as flexible as needed by the learner.
- Development of rural institutes and universities.
- For the promotion of women's education and empowerment of women.
- Education of scheduled caste, scheduled tribes and backward sections.
- Anganwadis, non-formal and adult education centres should be opened on priority bases in areas predominantly inhabited by the scheduled tribes.
- Education for minorities and adequate arrangements to be made to give vocational training to the specially-abled.
- Integration of sports and physical education in the learning process.
- Language development (three-language formula) and development of Hindi as a link language.

Acharya Ramamurti Commission (1990)

Recommendations

- Development of a common school system: A vital component for securing equity and social justice in education is the functioning of a common school system. In order to achieve this objective, the existing government schools and schools aided by the local bodies have to be transformed through quality improvement into genuine neighbourhood schools.
- Removing disparities in education: The rural areas and the tribal areas have suffered in terms of education, resources and infrastructure facilities. Therefore, the need of the hour is planning for and implementation of educational development programs in terms of disintegrated targets, area, community and gender specific activities.
- Promotion of women's education: In order to promote the participation of women in education at all levels, there is need for an integrated approach in designing and implementing the schemes that would address all the factors that inhibit their education.
- Value education: Value education should ensure that education does not alienate the students from the family, community and life.
- Right to education: It should be examined for inclusion among the fundamental rights.
- Early childhood care and education.
- Work experience/SUPW: Socially useful productive work should be integrally linked with various subjects.

National Educational Policy 2020

The National Education Policy 2020 (NEP 2020) provides the vision of India's new education system. The new policy replaces the previous National Policy on Education, 1986 and revised the old policy. The policy provides an important framework for elementary education to higher education as well as vocational training in both rural and urban India. This policy aims to transform India's education system by 2040.

After the release of the policy, the government clarified that the students will not be forced to study any particular language and that the medium of instruction will not be shifted from English to any regional language. Education in India falls the Concurrent List subject.

In a significant shift from the 1986 policy that pushed for a 10+2 structure of school education, the new NEP pitches for a '5+3+3+4' design corresponding to the age groups of 3–8 years (foundational stage), 8–11 (preparatory), 11–14 (middle) and 14–18 (secondary). The NEP 2020 enacts

numerous changes in India's education policy. It aims to increase state expenditure on education from around 4% to 6% of the GDP as soon as possible.

Recommendations

1. New Curricular and Pedagogical Structure (5+3+3+4).
2. No hard separations between arts and sciences, between curricular and extra-curricular activities, between vocational and academic streams.
3. It provided for the promotion of multilingualism and Indian languages; The medium of instruction until at least Grade 5, but preferably till Grade 8 and beyond, will be the /mother tongue/local language/regional language.
4. Setting up of a new National Assessment Centre, PARAKH (Performance Assessment, Review and Analysis of Knowledge for Holistic Development);
5. Special emphasis should be given on Socially and Economically Disadvantaged Groups (SEDGs).
6. Provision of funds for disadvantaged regions and groups.
7. Transparency in the recruitment of teachers and merit-based performance.

Objectives

Languages

This policy gives importance to mother tongue and regional languages of India. The medium of instruction at least till class 5 should be in either mother tongue or the regional language of the child. Apart from these languages, Sanskrit and other foreign Languages will also be given importance.

School Education

- The '10+2' structure will be replaced with '5+3+3+4' model. This will be implemented as follows:
 - **Foundational Stage:** This includes pre-school education for kids, followed by classes 1–2. This will cover children of ages 3–8 years and students should be taught through activity-based learning.
 - **Preparatory Stage:** This includes classes 3 to 5, which will cover the ages of 8–11 years. Apart from activity-based learning, it will also provide for reading, writing and will introduce subjects like physical education, art, science and mathematics.
 - **Middle Stage:** This includes classes 6 to 8, covering children between ages 11 and 14. It will introduce students to the more abstract concepts in subjects of mathematics, sciences, social sciences, arts and humanities.

- **Secondary Stage:** This includes classes 9 to 12, covering the ages of 14–19 years. These 4 years of study are intended to inculcate multidisciplinary study, that will provide depth and critical thinking. Multiple options of subjects will be provided- like to chose between Science stream and Commerce stream in class 11th which will continue until 12th.
- Board exams will be continued to be held for classes 10 and 12 but will be re-designed. Standards for this will be established by an assessment body called PARAKH.
- It proposes a 4-year multi-disciplinary bachelor's degree in an undergraduate programme with multiple exit options. These will include professional and vocational areas and will be implemented as follows:
 - A certificate after completing 1 year of study.
 - A diploma after completing 2 years of study.
 - A Bachelor's degree after completion of a 3-year programme.
 - A 4-year multidisciplinary Bachelor's degree (the preferred option).

Teacher Education

The NEP 2020 puts forward many policy changes when it comes to teachers and teacher education. To become a teacher, a 4-year Bachelor of Education will be the minimum requirement needed by 2030. The teacher recruitment process will also be strengthened and made transparent. The National Council for Teacher Education will frame a National Curriculum Framework for Teacher Education by 2021 and a National Professional Standards for Teachers by 2022. The policy aims to ensure that all students at all levels of school education are taught by passionate, motivated, highly qualified, professionally trained and well- equipped teachers.

Other Changes

Under NEP 2020, numerous new educational institutes, bodies and concepts have been given legislative permission to be formed. These include the following:

- National Education Commission, headed by the Prime Minister of India.
- Academic Bank of Credit, a digital storage of credits earned to help resume education by utilizing credits for further education.
- National Research Foundation, to improve research and innovation.
- Special Education Zones to focus on the education of underrepresented group in disadvantaged regions.

- Gender Inclusion Fund for assisting the nation in the education of female and transgender children.
- National Educational Technology Forum, a platform to facilitate the exchange of ideas on the use of technology to improve learning.
- The policy proposes new language institutions such as the Indian Institute of Translation and Interpretation and the National Institute/Institutes for Pali, Persian and Prakrit.

Future of English in India

India is the world's second largest English-speaking country. A secondary official language, English is taught in schools and widely spoken giving India an edge to an increasingly English-speaking globalized world. The English speaking in India tends to be more British style than American style.

English is the most important language for national, political, commercial and communication purposes. It provided a common tongue for administration and education. It is very important in the outsourcing and technology world.

English has become the 'Lingua Franca' (Link language) of the world and it holds a significant place in the globalized world. There are varieties of English being spoken in India as per the culture of the people.

Salman Rushdie's use of the expression '**chutnification**' epitomizes his use of language in the novel *Midnight's Children*. 'Chutney' is an Indian dip. It is mostly tangy and adds flavour to the main course of any meal. Chutney is a noun form and is understood as such in English. By adding 'fication', Rushdie changes an Indian word into an English one to stand for transformation. By this, he points to the tendency of Indians to combine English and Hindi phrases, particularly while communicating.



English in Schools

The teaching of Hindi and English is mandatory in most states and Union Territories in India. English continues to serve as the medium of instruction in many schools. But in the most government school, the medium of instructions is still Hindi. Though most of the state education boards do give English as an option, but it is seldom opted for. It is being used only for showcase institutions and private schools affiliated to the state board. The language scenario in public education institutions is largely disappointing and causes widening of the gap between the public and private educated groups.

Hindi Versus English: The Right Lingua Franca for India

The central issue in the link language controversy has been and remains whether Hindi should replace English. Proponents of Hindi as the link language assert that English is a foreign language leftover from the British raj. Hindi is the lingua franca of northern India (which contains the Hindi Belt), as well as an official language of the Government of India, along with English. In Northeast India, a pidgin known as Haflong Hindi has developed as a lingua franca for the people living in Haflong, Assam who speak other languages natively. At the time of India's independence in 1947, English was the only functional lingua franca in the country. After Indian Independence in 1947, Hindi was declared the first official language and attempts were made to declare Hindi as the sole national language of India but English still occupies a significant place in India. English has become the world's lingua franca is due to the fact that is the common language or mode of communication that enables people to understand one another regardless of their cultural and ethnical backgrounds.

'English is a widely spoken language in the current scenario. It is dubbed the 'common language', the modern era's. It is the language that is most often taught throughout the world as a second language. English is used in the contact system with the outside world in India. This is also used for interaction between states and intrastate. India has great ethnic and linguistic diversity, so we can see English as an important 'bridge' language. With the rapid advancement of IT, Research, Biology, Irrigation, Education, Mass Communication, Computer and Operating Systems, a new tool for written and oral media in the field. English is used all over the world not out of any compulsion but because of the realization that it has certain advantages. Communication is a skill which involves systematic and continuous process of speaking, listening and understanding. Most people are born with the physical ability to talk, but we must learn to speak well and communicate effectively. Speaking, listening and our ability to understand verbal and nonverbal cues are the skills by observing other people and modeling our behavior on what we see and perceived. We are also taught some communication skills directly through education. By bringing those skills into practice and getting them evaluated.' (Kumar, 2019)*

* Kumar, Manish (2019). 'Role of English Language in Present Scenario in India', Journal of Advances and Scholarly Researches in Allied Education, Vol-16, Issue-4, March 2019, ISSN 2230-7540. retrieved from: <http://ignited.in/1/a/200949>

Braj Kachru and Varieties of English

Braj Kachru was an Indian linguist and his most influential model of the spread of English is Braj Kachru's model of World 'Englishes'. He explains this model with three concentric circles of English—the Inner Circle, the Outer Circle and the Expanding Circle with which he discusses the use of English across various countries.

The Circles of English

To better understand the use of English in different countries, Kachru conceived the idea of three concentric circles of the language.

- In the **inner circle**, English is spoken as the primary Language such as USA, Britain, New Zealand, etc., here, English is L1 or the native Language. English speakers in the inner circle are as high as 380 million, of whom some 120 million are outside the United States.
- In the **outer circle**, English is not a native Language but plays a very important role due to some historical reason etc. This includes countries like India, Africa, Pakistan etc. Example. In India, English is not a native language but is used widely in offices, schools, etc., moreover, it was introduced in India by the Colonizers. The total number of English speakers in the outer circle is estimated to range from 150 million to 300 million.
- Finally, the expanding circle consists of those countries where English plays no historical or governmental role, but where it is nevertheless widely used as a foreign language or lingua franca. This includes much of the rest

KEY POINTS

- **Hinglish:** a portmanteau of Hindi and English,^[1] is the macaronic hybrid use of English and South Asian languages from across the Indian subcontinent, involving code-switching or translanguaging between these languages whereby they are freely interchanged within a sentence or between sentences.
- The language Hinglish involves a hybrid mixing of Hindi and English within conversations, individual sentences and even words. For example, She was bhunno-ing the masala-s jub phone kighunteebugee. Translation: She was frying the spices when the phone rang.
- In linguistics, code-switching or language alternation occurs when a speaker alternates between two or more languages, or language varieties, in the context of a single conversation. Multilingual, speakers of more than one language, sometimes use elements of multiple languages while conversing with each other.
- The term describes the process in which a communicatively competent multilingual speaker alternates or switches usually between two languages or language varieties or codes during the same conversation. For example, the speaker switches between two codes [Malay and English] within a single sentence.

of the world's population: China, Russia, Japan, Korea, Egypt, Indonesia, etc. The estimates of these users range from 100 million to one billion.



READ AND RECALL

- Which British administrator passed a resolution for the promotion of science and literature among the natives of India?
 - Lord Hastings
 - Lord Cornwallis
 - Lord Bentinck
 - Lord Hardinge
- What was the recommendation of Macaulay's 'Minutes'?
 - Sought to establish the need to impart English education to Indian women only.
 - Sought to establish the need to impart English education to Indian natives.
 - Sought to establish the need to impart English education and vernacular education to Indian natives.
 - Sought to establish the need to impart English education and vernacular education to Indian women only.
- Who among the following gave the concept of 'Filtration Theory'?
 - Macaulay
 - Lord Hastings
 - Lord Bentinck
 - Lord Cornwallis
- What was the concept of 'Babu English'?
 - A dialect of English that first developed as an occupational dialect among clerks in the Gujarati-speaking areas of pre-partition India.
 - A dialect of English that first developed as an occupational dialect among clerks in the Gujarati-speaking areas of post-partition India.
 - A dialect of English that first developed as an occupational dialect among clerks in the Bengali-speaking areas of pre-partition India.
 - A dialect of English that first developed as an occupational dialect among clerks in the Bengali-speaking areas of post-partition India.
- In which book did Salman Rushdie give the concept of 'Chutnification of English'?
 - Quichotte
 - Midnight's Children
 - The Moor's Last Sigh
 - East, West
- Which was not a recommendation of the National Education Policy (NEP) 2020?
 - It aims to increase state expenditure on education from around 4% to 6% of the GDP as soon as possible
 - Ensuring universal access at all levels of schooling from pre-primary school to Grade 12
 - Ensuring quality early childhood care and education for all children between 3–18 years
 - New curricular and pedagogical structure 5+3+3+4
- Which of the following was called the 'Magna Carta of English Education in India'?
 - Sadler Commission
 - Wood's Despatch
 - Gokhale's Bill
 - Kothari Commission
- What was the idea behind Macaulay's Filtration Theory?
 - Education was provided to a small portion of the people and through them, education was conveyed to the masses.
 - Education was provided to the masses to teach the classes.
 - Education was only provided to the middle class in India.
 - Education was provided to the Backward low classes in India.
- 'Butler English' / Kitchen English is also called
 - Bearer English
 - Babu English
 - Queen's English
 - Low-key English
- Which among the following denotes 'Butler English'?
 - A dialect of English that first developed as an occupational dialect in the years of the Madras Presidency in India, but that has developed over time and is now associated mainly with social class rather than occupation.
 - A dialect of English that first developed as an occupational dialect in the years of the Madras Presidency in India, but that has developed over time and is now associated mainly with high and middle class rather than occupation.
 - A dialect of English that first developed as an occupational dialect among clerks in the Bengali-speaking areas of pre-partition India.
 - A dialect of English that first developed as an occupational dialect among clerks in the Gujarati-speaking areas of pre-partition India.

11. Who among the following Indian theorists gave the concept of 'hybridity' in language?
(a) Gayatri Spivak (b) Homi Bhabha
(c) Aijaz Ahmad (d) Salman Rushdie
12. Who among the following has observed a tendency among Indian-English speakers and writers to use hybridized lexical items?
(a) N. S. Prabhu (b) Braj Kachru
(c) Arundhati Roy (d) Salman Rushdie
13. Which of the following works is not by Braj Kachru?
(a) The Alchemy of English
(b) The Other Tongue
(c) The Indianization Of English
(d) Decolonizing the Mind
14. Who among the following is called the 'Father of Indian Renaissance' in terms of education?
(a) Mahatma Gandhi
(b) Raja Ram Mohan Roy
(c) Sir Syed Ahmad Khan
(d) B. R. Ambedkar
15. Braj Kachru gave the concept of 'Three Circles of Language'. Which among the following is an exclusion?
(a) The inner circle
(b) The concentric circle
(c) The expanding circle
(d) The outer circle
16. Which among the following was not the recommendation of Wood's Despatch?
(a) The teaching of English and the vernaculars
(b) Training of teachers in B.Ed. colleges
(c) Education of women
(d) Muslim education
17. Calcutta Universities Commission is also called
(a) Sadler Commission
(b) Kothari Commission
(c) Indian University of Calcutta Commission
(d) Gokhale's Bill
18. Who is called the 'Father of modern education in India'?
(a) Warren Hastings
(b) Macaulay
(c) Charles Grant
(d) Lord Cornwallis
19. The latest Education Policy in India (NEP) was introduced in the year
(a) 2018 (b) 2020
(c) 2017 (d) 2016
20. Who gave the 'Manifesto of English education in India' in the year 1835?
(a) Charles Grant
(b) Raja Ram Mohan Roy
(c) Macaulay
(d) Warren Hastings
21. What is 'hybridity' according to Bhabha?
(a) Cross-cultural exchange
(b) Code-switching
(c) Combining Hindi with any other language
(d) A mix of four languages
22. Salman Rushdie got the 'Best of the Booker' for?
(a) Satanic Verses
(b) Midnight's children
(c) The Moor's Last Sigh
(d) Quichotte
23. Braj Kachru has observed a tendency among Indian-English speakers to use hybridized lexical terms. One example of this is
(a) Jugarh (b) Ping-pong
(c) Chaywallah (d) Lathi-charge
24. Which of the following is the most accurate definition of Butler English?
(a) A dialect of English spoken by the descendants of Anglo-Indians.
(b) A pidgin, also called 'Kitchen English' spoken by South Asians in Europe.
(c) A minimal pidgin that emerged during colonial times in the Madras Presidency.
(d) Any non-grammatical variety of English used by Menials in India.
25. Identify from the following the work Nirad C. Chaudhuri called 'the finest novel in the English language with an Indian theme'.
(a) Kim
(b) A Passage to India
(c) Train to Pakistan
(d) Private life of an Indian Prince
26. When was Macaulay's 'Minute' released?
(a) 1836 (b) 1935
(c) 1835 (d) 1834
27. The Indian Education Commission of 1882 was also known as the
(a) Kothari Commission
(b) Sadler Commission
(c) Hunter Commission
(d) Radhakrishna Commission

28. Why is English known as the 'Lingua Franca' of the world?
- (a) Because it is an easy language
 - (b) Because it has limited grammar rules and is easy to learn
 - (c) Because it is a superior language
 - (d) Because it is a common language between speakers whose native languages are different
29. Which among the following was not the recommendation of the Sadler Commission?
- (a) Separation of high school education and university education.
 - (b) Free and compulsory education till class 5.
 - (c) The vernacular should be used in general throughout the high school except for the teaching of English and mathematics, which during the 4 years of course should be conducted in English.
 - (d) At the high school examination, candidates should be permitted to answer either in the vernacular or in the English language except in the subjects of English and mathematics.
30. What was the aim of the 'Filtration theory' given by Macaulay?
- (a) To teach English to the clerks so that they can communicate easily.
 - (b) To educate the classes, in turn, they will educate the masses.
 - (c) To educate women and children in particular.
 - (d) To teach both English and vernacular languages to the masses.
31. Who among the following wanted to create 'a class of persons Indian in blood and color, but English in taste, in opinions, in morals and in intellect'?
- (a) Hastings
 - (b) Cornwallis
 - (c) Macaulay
 - (d) Charles Grant
32. What is the full form for PARAKH?
- (a) Performance Assessment, Review and Analysis of Knowledge for Holistic Development.
 - (b) Performance Assessing, Review and Analysis of Knowledge for Holistic Development.
 - (c) Performance Assessment, Read and Analysis of Knowledge for Holistic Development.
 - (d) Performance Assessing, Review and Analysis of Knowledge for Health Development.
33. Braj Kachru's work *The Indianization of English* was published in
- (a) 1983
 - (b) 1984
 - (c) 1985
 - (d) 1986
34. Which is not associated with Braj Kachru?
- (a) The three circles of English
 - (b) The other tongue
 - (c) The outer circle
 - (d) Other Asias
35. Secondary education commission was introduced in the year
- (a) 1952
 - (b) 1956
 - (c) 1959
 - (d) 1960
36. University Education Commission 1948 is also called
- (a) Calcutta University Education Commission
 - (b) Sadler Commission
 - (c) Radhakrishna Commission
 - (d) Kothari Commission
37. Which is not a work by Amitav Ghosh?
- (a) The Glass Palace
 - (b) The Sea of Poppies
 - (c) Quichotte
 - (d) The Calcutta Chromosome
38. The concept of 'outer circle' by Kachru means which of the following?
- (a) Represents the traditional bases of English: The United Kingdom, the United States, Australia, New Zealand, Ireland, Anglophone Canada and some of the Caribbean territories.
 - (b) Includes countries where English is not the native tongue but is important for historical reasons and plays a part in the nation's institutions, either as an official language or otherwise. This circle includes India, Nigeria, the Philippines, Bangladesh, Pakistan, Malaysia, Tanzania, Kenya, non-Anglophone South Africa and Canada, etc.
 - (c) Encompasses those countries where English plays no historical or governmental role, but where it is nevertheless widely used as a foreign language.
 - (d) Encompasses those countries where English plays a historical or governmental role, but where it is nevertheless widely used as a foreign language.
39. *The Indianization of English* is a book by
- (a) Amitav Ghosh
 - (b) Namwar Singh
 - (c) Braj Kachru
 - (d) N.S. Prabhu
40. Macaulay's Filtration theory was given to educate the masses by teaching classes. Which of the following relates to this theory?
- (a) It was upwards in the direction
 - (b) It had no specific direction
 - (c) It was downwards in the direction
 - (d) Horizontal

41. When was the Kothari Commission founded?
 (a) 1964 (b) 1969
 (c) 1956 (d) 1973
42. Which is not a book by Salman Rushdie?
 (a) Shame
 (b) The Golden House
 (c) Shalimar the Clown
 (d) The Circle of Reason
43. What is most important recommendation of NEP 2020?
 (a) It aims to increase the Gross Enrolment Ratio in higher education including vocational education from 26.3% (2018) to 50% by 2035.
 (b) It aims to make education free till class 8
 (c) It aims to educate girls in particular
 (d) Opening more universities
44. Who was the Chairman of the Calcutta Universities commission?
 (a) D.S. Kothari (b) M.E Sadler
 (c) B.M. Sadler (d) Dr. Radhakrishna
45. Who among the following introduced a concept which aimed to educate the masses by firstly educating the classes?
 (a) Warren Hastings (b) Lord Dalhousie
 (c) Lord Cornwallis (d) Macaulay
46. Which commission was introduced in the year 1882?
 (a) Sadler (b) Hunter
 (c) Radhakrishna (d) Calcutta Universities
47. 'A single shelf of a good European library was worth the whole native literature of India and Arabia'. Who said the above statement?
 (a) Zachary Macaulay
 (b) Babington Macaulay
 (c) Charles Grant
 (d) Warren Hastings
48. What was the idea behind Macaulay's Filtration theory?
 (a) Education was provided to a small portion of the people and through them, education was conveyed to the masses
 (b) Education was provided to the masses to teach the classes
 (c) Education was only provided to the middle class in India
 (d) Education was provided to the backward, low classes in India
49. When and by whom was the 'Filtration Theory' introduced?
 (a) 1813, Babington Macaulay
 (b) 1823, Zachary Macaulay
 (c) 1813, Zachary Macaulay
 (d) 1823, Babington Macaulay
50. According to Wood's Despatch, at which level English should be the medium of education?
 (a) Primary School (b) High School
 (c) College level (d) All of the above

ANSWER KEYS

1. (c) 2. (b) 3. (a) 4. (c) 5. (b) 6. (c) 7. (b) 8. (a) 9. (a) 10. (a)
 11. (a) 12. (b) 13. (d) 14. (b) 15. (b) 16. (b) 17. (a) 18. (c) 19. (b) 20. (c)
 21. (a) 22. (b) 23. (d) 24. (c) 25. (a) 26. (c) 27. (c) 28. (d) 29. (b) 30. (b)
 31. (c) 32. (a) 33. (a) 34. (d) 35. (a) 36. (c) 37. (c) 38. (b) 39. (c) 40. (c)
 41. (a) 42. (d) 43. (a) 44. (b) 45. (d) 46. (b) 47. (b) 48. (a) 49. (a) 50. (c)

Cultural Studies

IN THIS CHAPTER

- ▶ Cultural Studies: An Overview
- ▶ Frankfurt School of Thought
- ▶ Feminism
- ▶ Postcolonialism

This unit contains a brief introduction of cultural studies, postcolonialism and feminism. The section of cultural studies attempts to provide students with a general idea of cultural studies and its major thinkers like Raymond Williams, Stuart Hall and Antonio Gramsci. It also tries to highlight the important schools of thought like Frankfurt school and its major thinkers like Walter Benjamin. Concepts of ideology, power and hegemony are also explained to understand Marxism. This unit also simplifies Postcolonial theory which is the most important concept of literature. However, the section on postcolonial theory covers the general introduction of Postcolonialism and its socio-political background and major thinkers like Frantz Fanon, Edward Said, Gayatri Chakravorty Spivak, Homi Bhabha. Next in line is a section on Feminism which begins with a brief introduction of Mary Wollstonecraft and ends with Julia Kristeva where we have tried to explain all the major works, concepts and ideas of some of the most significant feminists.

Cultural Studies: An Overview

In simple words, cultural studies can be defined as an attempt to examine the impact of art and culture on the lives and minds of individuals. Cultural studies emerged as an academic discipline that lays emphasis on the critical analysis of how literature and art are produced and serve a particular interest of the capitalist class. It influences our ways of look-

ing and perceiving the world around us. Every art, advertisement, literature, newspaper, music and magazine is loaded with some or other sort of economic and political ideology. Cultural studies seek to understand the social construct around art, literature and entertainment that are not innocent. In other words, entertainment and art are highly politically charged and function as an agency of state apparatus. Entertainment/television constantly serves what the capitalist class wants us to consume and we perceive society within the provided ideological framework. Television, advertisements and popular magazines are the objectives of analysis in the new field of cultural criticism. It is only through art and culture that a certain kind of ideology is propagated and imposed on people. Films and television serve the readymade images of a man, a woman, a hero, a villain and attributes such as beauty, ugliness even good and evil and construct the discourse that defines the roles and images of people.

Films and advertisements also played a significant role in strengthening and promoting patriarchy which eventually resulted in stereotyping and essentializing the role of women in their social and political spaces. Thinkers like Richard Hoggart, Raymond Williams, E. P. Thompson, Walter Benjamin, Antonio Gramsci and John Fisk are the major critics and theorists who scrutinized culture through the Marxist socialist point of view. In his book *Television Culture*, John Fisk developed a semiotic model for analysing television programs.

Frankfurt School of Thought

Frankfurt School of Thought was established in 1923. It evolved in Germany where many influential philosophers, sociologists, intellectuals, politicians and Marxist thinkers were dissatisfied with the contemporary economic and social system. They were extremely critical of the capitalist and Marxist-Leninist philosophies and system of social organization. Frankfurt school applied Marxism to a radical interdisciplinary social theory by clubbing culture with Marxism. The group had many contributors including Erich Fromm, Max Horkheimer, Walter Benjamin and Herbert Marcuse. They argued that technology naturalizes the cultural content which serves the capitalist class, hence it is not innocent in nature, it is highly economically and ideologically motivated and ultimately performs a significant role in altering human understanding and also constructs the stereotypical, image of women, men, good, bad, black and white, etc. People passively perceive the cultural content that gave birth to political passivity and intellectual inactivity. For the Frankfurt group, Marx's conceptualization and theorization of capitalism overlooked this process and for them, this is the focal reason for why revolution never came. Precisely, the Frankfurt School was a group of scholars known for developing critical theories and popularizing the dialectical method of learning by interrogating the contradictions prevalent in our society.

Some important theorists of popular Cultural Studies.

Raymond Williams (1921–1988)

Although Raymond Williams was a leading Marxist thinker and critic who made a remarkable contribution to Marxist literary theory, he never called himself a 'Marxist' but preferred to be called a 'Socialist' or 'Communist'. His work can be conveniently placed under Marxist tradition. Williams is responsible for proposing the idea of 'cultural materialism'. Cultural materialism is basically a Marxist approach to look at the culture and its impact on social relations and ideological motifs. For Williams, culture is nothing but a means of production thus cultural materialism is an extension of the class-based analysis of traditional Marxism.

Culture and Society, *The Long Revolution*, *Communication, Television: Technology and Cultural Form*, *Towards 2000* and *Marxism and Literature* are some key texts of Raymond Williams where he has explored the relationship between culture and class.

Important Works

- *Reading and Criticism* (1950)
- *Drama in Performance* (1954)
- *Culture and Society* (1958)

- *Broder Country* (1960)
- *The Long Revolution* (1961)
- *Modern Tragedy* (1966)
- *Communications* (1966)
- *Drama from Ibsen to Brecht* (1968)
- *The English Novel from Dickens to Lawrence* (1970)
- *George Orwell* (1971)
- *The Country and the City* (1973)
- *Marxism and Literature* (1977)
- *Culture and Materialism* (1980)
- *Problems in Materialism and Culture* (1980)
- *Language and Literature* (1981)
- *The Sociology of Culture* (1982)
- *Writing in Society* (1983)
- *Towards 2000* (1983)
- *The Year 2000* (1983)
- *Loyalties* (1985)
- *People of the Black Mountains* (1989)
- *Marx on Culture* (2005)

Stuart Hall

A British-Jamaican Marxist sociologist, professor and theorist, Stuart Hall launched 'New Left Review' in 1960, which was a British academic journal and discussed economy, politics and culture. He was also involved in 'The Black Art Movement'. At the beginning of his career, Hall worked on *The Popular Arts*, *Situating Marx: Evaluations and Departures*, *Encoding and Decoding in Television Discourse*, *Policing the Crisis and Resistance Through Rituals*. In his works, Hall propounded these theories of art and culture.

Articles by Stuart Hall

- *Situating Marx: Evaluations and Departures* (1972)
- *Encoding and Decoding in the Television Discourse* (1973)
- *Resistance through Rituals* (1975)
- *Policing the Crisis* (1978)
- *The Hard Road to Renewal* (1988)
- *Formation of Modernity* (1992)
- *Question of Cultural Identity* (1996)
- *Cultural Representation and Signifying Practices* (1997)
- *Familiar Stranger: A Life between the Two Islands* (2017)
(A Memoir, Posthumously published)

Walter Benjamin (1892–1940)

Walter Benjamin was a cultural critic and a remarkable essayist from Germany. He was a member of Frankfurt School. Benjamin is best known for his famous essay 'The Work of Art in the Age of Mechanical Reproduction' that examines, among the other ideas, the 'political' uses of mass production of art.

Important Works

- *The Task of the Translator* (1923)
- *The Work of Art in the Age of Mechanical Reproduction* (1935)
- *Theses on the Philosophy of History* (1940)
- *Author as Producer*

Antonio Gramsci (1891–1937)

Gramsci was an Italian Marxist thinker and writer and the general secretary of the Italian Communist Party. His 'Prison Notebooks', composed during his days in prison, represent his Socialist-Marxist bend of mind. The concept of Hegemony is considered to be the unifying thread of his prison notes and appears to be the logical conclusion to his entire political career. The basic premise of the theory of hegemony is that man is not ruled by force alone but by ideas.

For Gramsci, all men are intellectuals but not all men have in society the role of intellectuals. Gramsci divides intellectuals into two main categories: the traditional intellectual and the organic intellectual.

Key concepts: Hegemony, power and ideology, organic and traditional intellectuals.

Ideology

Ideology is a belief system, set of ideas, values and thought processes that form an individual's consciousness and sense of perception. For Karl Marx, ideology itself is 'the production of ideas' of conception, of consciousness, all that 'men say, imagine and conceive'. It includes things such as 'politics, laws, morality, religion and metaphysics'. According to Marx, ideology functions as the superstructure of civilization as it shapes an individual's notions of right and wrong, truth and untruth, reality and falsehood. Ideology has become one of the core concepts of criticism of literature, art and culture.

Power

The history of human existence is the history of power struggle. Power is something that always rests in the hands of the capitalist or the upper class. These powerful groups exercise power by means of knowledge and forces like religion, language, patriarchy, educational institutions and repressive forces like prisons, military and police. Every set of knowledge is formed and controlled by the dominant forces. The dominant groups have the power to control the socio-economic and socio-political order. We can simply conclude that the hegemony and ideology are the tools of the state to keep the 'power structure' maintained and intact; it is through ideology and hegemony and sometimes violence, through which the upper-class exercises power and maintains control over the working class. It is not only the parliament that

symbolizes power but also the church, which exercises power over individuals by instructing them to do certain things and avoid others. The French thinker Michel Foucault argues that the whole archive of knowledge is designed by the powerful forces and dominant classes.

Hegemony

According to the Oxford dictionary, the literal meaning of hegemony is 'the control by one country, organization, etc., over the other countries, etc., within a particular group'. The Marxist analysis of how the capitalist class establishes its control was originally developed by Antonio Gramsci. But, later the concept was extensively used by other Marxist thinkers like Louis Althusser even by many postcolonial thinkers like Said and Spivak. The cultural hegemony is simply a form of domination of the masses by the ruling class through direct manipulation and control of their culture.

Feminism

“
A woman must have money and a room of her own,
if she is to write fiction.

—Virginia Woolf, *A Room of One's Own*

”

Feminism is commonly believed as a struggle for equality against the biased and unequal social order which marginalizes and dominates women because of their physical differences with the man. The phallus has always been seen as a symbol of power while women are projected as an object—weak, passive and filled with 'lack'. Feminism as a movement can be more clearly connected to the movement of voting and legal rights in the late 19th and early 20th century. It can be broadly divided into two groups of feminist thinkers—the French feminists and Anglo-American feminists.

In simple words, feminism is resistance against gender disharmony and inequality and gender-based hierarchy where women were considered inferior to men. The publication of Mary Wollstonecraft's *A Vindication of the Rights of Women* marks the beginning of the feminist theory which serves as one of the most remarkable texts in the history of feminist writings. Later, Virginia Woolf highlighted the discrimination of women which prevents them from achieving their independence and privacy and deprives them of libraries. Woolf asks a pertinent question—'Why should men drink wine and women water?' This question is self-explanatory as it highlights the discrimination that women were facing since

time immemorial. Many women writers adopted male names or wrote under pseudonyms for two reasons: first, they wanted their work to get published and second their work should not be judged on the basis of their gender.

The second wave of Feminism discussed the ‘representation’ of women in literature and art, while Marxist-feminism questions the socio-economic condition of the women and scrutinizes women’s oppression and suppression from the Marxist’s point of view. The feminist approach to culture essentially examines the negative ‘representation of women’ through television, art, literature and advertisement and also the economic and physical exploitation of women. They constantly question the economic position of women in their household and professional space and they believe that one of the major reasons for women’s oppression is the exploitation of women labour, which most of the time go unrecognized and un-paid, this labour is often not counted as labour but categorized as her duty towards the family.

Mary Wollstonecraft (1759–1797)

Wollstonecraft was a prolific feminist critic and philosopher who gained her popularity with the publication of *A Vindication of the Rights of Women* in 1792. Mary Shelley was the daughter of Mary Wollstonecraft and William Godwin. When Wollstonecraft died in childbirth, Godwin wrote a memoir which discusses her love affairs with Henry Fuseli and Gilbert Imlay that made Wollstonecraft’s private life public and brought disgrace to her.

Wollstonecraft’s work critiques the position of women in a patriarchal set-up, which is highly misogynistic in nature. Her writings serve as an example of a proto-feminist approach which tends to discuss how women accept their subjugation and accept slavery as a duty. Wollstonecraft laid stress on the importance of education for women. In a *Vindication of the rights of Women* Wollstonecraft rejects the conventional approach which categorised women as naturally weak and inferior to men. She sees education as the only means that can enable women to participate in society and believes that it is the lack of education that keeps women in a secondary position. Her idea, that women play a crucial role in shaping a society by her participation in bringing up children, was downrightly rejected by the Marxist-feminist thinkers.

Important Works

- *Thoughts on the Education of Daughters: With Reflections on Female Conduct, in the More Important Duties of Life* (1787)
- *Original Stories from Ream Life: With Conversations Calculated to Regulate the Affections and From the Mind to Truth and Goodness* (1788)

- *A Female Reader* (1789)
- *A Vindication of the Rights of Men, in a Letter to the Right Honourable Edmund Burke* (1790)
- *A Vindication of the Rights of Woman With Strictures on Moral and Political Structure* (1792)
- *A Historical and Moral View of the Origin and Progress of the French Revolution and the Effect it has Produced in Europe* (1794)
- *Letter Written During a Short Residence in Sweden, Norway and Denmark* (1796)
- *Mary: A Fiction* (1788) (the only published novel by her)
- *The Love Letters of Mary Wollstonecraft to Gilbert Imlay* (1879)
- *Ahead of her Time: A Sampler of Life and Thought of Mary Wollstonecraft*
- *Moral Conversation and Stories*
- *The Feminist Papers*
- *Women and Education*

Simone de Beauvoir (1908–1986)

“
One is not born, but rather becomes, a woman.
— Simone de Beauvoir, *The Second Sex*

The well-acclaimed feminist of France, Simone De Beauvoir continues to remain the most quoted feminist of all time. De Beauvoir also launched a newspaper called *Nouvelles Féministes* and a journal of feminist theory *Questions Féministes*. Her writings mark the shift from first-wave feminism to second-wave feminism. *The Second Sex*, published in 1949, became the most influential work of the 20th century when women were struggling for their legal and political rights and urging for equality in France. *The Second Sex* represents the position of women in a patriarchal society where women are always discriminated against on the ground of their gender and occupy the ‘second position’ in the male-dominated society. Beauvoir argues that men are successfully capable of mystifying women and this mystification and stereotyping of women boosts patriarchy and assures their suppression and domination; on the contrary, women also accept this stereotype and become an instrument of their own oppression. This text establishes, with great clarity, the fundamental questions of modern feminism where a woman tries to define herself by saying ‘I am a woman: no man would do so.’

Important Works

- *The Second Sex* (1949)
- *The Woman Destroyed* (1967)
- *The Mandarins* (1954)
- *Memoirs of a Dutiful Daughter* (1958)
- *She Came to Stay* (1943)
- *The Ethics of Ambiguity* (1947)
- *All Men are Mortal* (1946)
- *Letters to Sartre* (1990)
- *Adieux: A Farewell to Sartre* (1981)
- *The Coming of Age* (1970)
- *The Blood of the Others* (1945)
- *All Said and Done* (1972)
- *Les Belles Images* (1966)
- *America Day by Day* (1948)
- *The Independent Woman*
- *Diary of a Philosophy Student*
- *The Long March* (1957)
- *Must We Burn Sade* (1953)
- *Pyrrhus and Cineas* (1944)
- *When Things of the Spirit Come First* (1979)
- *The Prime of Life* (1961)
- *After the War: Force of Circumstance, Vol. 1* (1944–52)

Helen Cixous

Helen Cixous is another most important modern French feminist whose work is radical in nature and rooted in the political and social upheavals of the 1960s. She promoted the idea of *écriture féminine* or 'feminine writing' which is profoundly proposed and expressed in her groundbreaking manifesto *The Laugh of the Medusa* written in 1975 and translated into English in 1976.

Important Works

- *The Newly Born Woman* (1975)
- *Stigmata* (1988)
- *The Book of Promethea* (1983)
- *Three Steps on the Ladder of Writing* (1993)
- *Hélène Cixous, Rootprints: Memory and Life Writing* (1994)
- *Coming of Writing and Other Essays*
- *Writing Notebooks of Helen Cixous* (2004)
- *Reading With Clarice Lispector* (1989)
- *The Terrible But Unfinished Story of Norodom Sihanouk, King of Cambodia* (1985)
- *Hyperdream* (2006)
- *Manhattan* (2002)
- *First Day of the Year* (1990)
- *White Ink: Interviews on Sex, Text and Politics* (2008)
- *Readings: A Novel* (1991)

- *Dream I Tell You* (2003)
- *Insister of Jacques Derrida* (2001)
- *The Laugh of the Medusa* (2010)
- *Portrait of Jacques Derrida* (2001)
- *Veils* (2001)
- *Philippine* (2011)
- *Death Shall Be Dethroned* (2016)
- *Love Itself: In the Letter Box* (2008)
- *Zero's Neighbour: Sam Beckett* (2007)
- *Angst* (1977)
- *The Day I Wasn't There* (2004)
- *Inside* (1986)
- *Abstracts and Brief Chronicles of the Time* (2016)
- *Eve Escapes* (2012)
- *Tomb(e)* (2014)
- *So Close* (2007)
- *Poetry in Painting: Writings on Contemporary Arts and Aesthetics* (2012)
- *Politics, Ethics and Performance* (2016)
- *Volley of Humanity: Essays* (1972–2009, 2011)
- *Twists and Turns in the Heart's Antarctic* (2013)

Elaine Showalter

Elaine Showalter, an American literary critic and feminist writer, is profoundly known for developing the concept of 'gynocriticism' which simply means 'women writers'. Showalter also handled the position of president-ship at the Modern Literature Association (MLA). The primary focus of her criticism is Victorian literature where she examines how and why women are projected as mad and hysteric, especially in women's writing. Showalter is best known for her remarkable works *Towards a Feminist Poetics*, *The Female Malady: Madness, and English Culture* and *A Literature of Their Own*. In her works, Showalter conceptualizes her idea on (re) presentation of women by women writers.

Important Works

- *A Literature of Their Own* (1977)
- *Towards the Feminist Poetics* (1978)
- *The Female Malady* (1985)
- *A Jury of Her Peers: American Women Writers From Anne Bradstreet to Annie Proulx* (2009)
- *Hystories: Hysterical Epidemics and Modern Culture* (1997)
- *Sexual Anarchy* (1990)
- *Inventing Herself* (2001)
- *The Vintage Book of American Women Writers* (2001)
- *Faculty Towards* (2005)
- *The Civil War of Julia Ward Howe: A Biography* (2016)
- *Sister's Choice* (1991)

- *Women's Liberation and Literature* (1971)
- *Speaking of Gender* (1989)
- *Daughters of Decadence* (1993)
- *Teaching Literature* (2002)

Judith Butler

Judith Butler holds a peculiar position in contemporary western culture. She is an American feminist widely known for her contribution to gender theory which is largely elaborated and theorized in her groundbreaking text 'Gender Trouble'. Her work essentially emphasizes the 'performative' nature of gender. Butler has written extensively on culture, women, gender, politics, psyche and even on the question of Jewish ethics and Palestine.

Important Works

- *Gender Trouble* (1990)
- *Precious Life* (2004)
- *Undoing Gender* (2004)
- *Frames of War: When Is Life Grievable?* (2009)
- *Bodies that Matter* (1993)
- *The Psychic Life of Power* (1997)
- *Excitable Speech: A Politics of Performative* (1997)
- *Notes Towards a Performative Theory of Assembly* (2015)
- *Contingency, Hegemony, Universality* (2000)
- *Giving an Account of Oneself* (2003)
- *Sense of the Subject* (2015)
- *Antigone's Claim: Kinship between Life and Death* (2000)
- *Parting Ways* (2012)
- *Subjects of Desire* (1987)
- *The Power of Religion in the Public Sphere* (2011)
- *Who Signs the Nation-State* (2007)
- *Dispossession: The Performative in the Political* (2013)
- *In Critique Secular* (2009)
- *Prejudicial Appearances: The Logic of American Antidiscrimination Law* (2000)
- *Women and Social Transformation* (2003)
- *What Is a People?*
- *Against Sadomasochism* (1982)
- *Radical Thinkers* (2016)
- *The Queer Intersectional in Contemporary Germany*

Luce Irigaray

A French feminist, psychoanalyst, psycholinguist and culture theorist, Luce Irigaray is best known for her analysis of 'sexual difference'. Irigaray argues that Western culture has no authentic heterosexuality because the western culture promotes only a male subject, not a female, particularly in the domains of law, religion, art, philosophy and culture where a woman is often perceived as an object. In her famous

text *This Sex Which is Not One*, Irigaray argues that the phallic economy places women alongside signs and currency since all forms of exchange are conducted exclusively between men. In her works, Irigaray constantly highlights how language has misrepresented and mistreated women for so long and how women are often treated as goods to be handed over from one man to the other.

Important Works

- *This Sex Which Is Not One* (1977)
- *Speculum of the Other Woman* (1974)
- *Ethics of Sexual Differences* (1982)
- *I Love to you* (1990)
- *Marine Lover of Friedrich Nietzsche* (1991)
- *Elemental Passions: Translated from the French* (1992)
- *To Be Two* (1994)
- *Democracy Begins Between Two* (1994)
- *Thinking the Difference for a Peaceful Revolution* (1994)
- *Entre Orient et Occident* (1999)
- *Forgetting of Air* (1999)
- *The Irigaray Reader* (1991)
- *The Way of Love* (2002)
- *Everyday Prayers* (2004)
- *Conventions* (2008)
- *In the Beginning She Was* (2012)

Julia Kristeva

A French Philosopher, semiotician, psychoanalyst, feminist, critic and professor, Kristeva is the most influential post-structuralist feminist thinker. She became famous in the academic circle after the publication of her influential work *Semiotike* which appeared in 1969. She has been awarded Commander of the Legion of Honor, Commander of the Order of Merit, the Holberg International Memorial Prize. She served as a professor at Columbia University and later got married to a novelist, Philippe Sollers Joyaux. Her views on feminism have been best expressed in her well-known essay "Women's Time" in *New Maladies of the Soul*. Her works are highly influenced by Russian theorist Michael Bakhtin and French psychoanalyst Jacques Lacan. The central focus of Kristeva's works includes the following: intertextuality, linguistics, semiotics, politics, culture, art and history and feminism.

Important Works

- *Semiotike* (1969)
- *Desire in Language* (1969)
- *Revolution in Poetic Language* (1974)
- *About Chinese Women* (1974)
- *The System and the Speaking Subject* (1975)
- *Powers of Horror* (1980)

- *Language the Unknown* (1981)
- *The Samurai* (1983)
- *The Kristeva Reader* (1986)
- *In the Beginning Was Love* (1987)
- *The Old Man and the Wolves* (1991)
- *Nations without Nationalism* (1993)
- *Proust and the Sense of Time* (1993)
- *New Maladies of the Soul* (1993)
- *Possession* (1996)
- *Time and Sense* (1996)
- *The Portable Kristeva* (1997)
- *Hannah Arendt* (1999)
- *Colette* (1999)
- *Crisis of Education* (2000)
- *Intimate Revolt* (2001)
- *Murder in Byzantium* (2004)
- *Haters and Forgiveness* (2005)
- *This Incredible Need to Believe* (2007)
- *Teresa my Love: An Imagined Life of the Saint of Avila* (2008)
- *Marriage as Fine Art* (2015)
- *The Enchanted Clock* (2015)
- *Passions of Our Time* (2019)

Postcolonialism

The history of colonization is rooted in the history of capitalism and industrialization which assured its economic gain by controlling the poorer nations and established its power not only through repression but also through culture. It is needless to say that the main purpose of colonization was to achieve maximum economic profit and expansion of power. But, it was also important to have control over natives both economically and culturally. Postcolonial theory and literature are interested in examining and analyzing the effects of the 'game of power' where colonizers occupy the position of the centre while the natives are always on the periphery.

Postcolonial writings tend to examine how colonization has influenced the identity, culture, economy and behaviour of the natives. Colonizers introduced English as a compulsory language in all the colonies and it was projected as a language of a sophisticated and civilized race. If we look at the imposition of the English language in colonized nations from the native's point of view, natives used English to resist the colonial forces and they also used it to produce more literature. English made the natives capable of co-administering the empire and occupied a central place in literature departments in every colony. Consequently, a large body of literature emerged as a response to the cultural misconstruction of the locals by Western literary canon. Each colonized nation

produced its own literature that dealt with the empirical experiences or attempts to define a post-imperial sense of nation and identity.

Secondly, the literature colonized nations produced also examines how the imposition of European supremacy suppressed the culture and civilization of the host land and projected their European culture to civilize the natives; these writings also highlight the constant gap between the colonizers and the colonized, master and the slave, East and the West. Postcolonial writings emerged as a form of resistance against binary opposition of the orient and occident, West and East, Superior and inferior. Joseph Conrad's *Heart of Darkness* quite aptly highlights the greed of imperialism in Africa where colonizers' sole interest rested in 'ivory'. *A Passage to India* by E. M. Foster represents the gap between the colonizers and the colonized. Forster saw India through an extremely narrow and orient point of view.

Colonization started as an economically motivated phenomenon and it managed to sustain not only through repression but also by controlling the religion, language, culture and identity of the natives. Postcolonial writings emerged as resistance against the Eurocentric view which 'represents' and projects the natives as inferior and sub-human while they project the West as a centre of knowledge, civilization and enlightenment. Precisely, postcolonial writings emerged as a voice of natives who remained silent against the Eurocentric literary canon for centuries.

The postcolonial criticism gained currency mainly after the emergence of the following books:

- *In Other Words* by Gayatri Spivak, *The Empire Writes Back* by Bill Ashcroft, and *Nation and Narration* by Homi K. Bhabha.



The process of colonization has been thoroughly examined by theorists like Edward W. Said in his groundbreaking text *Orientalism* (1978), which highlights the formation of the East by the West. The text focuses on how and why the West painted and projected the East as a space of darkness, exoticism and snake charmers and how the civilized 'white' race takes charge to civilize the East. Frantz Fanon, Gayatri Chakravorty Spivak, Homi K. Bhabha, Edward Said and Ngugi are some important postcolonial thinkers who extensively theorized and conceptualized the idea of Postcolonialism. However, postcolonial theories take on the politics of the study of English literature and culture from the perspective of those countries who suffered the horror of colonization. The central concern of postcolonial studies is to examine the relationship between the colonizer and the colonized. Colonialism can be seen as a response of the colo-

nizer towards the colonial oppression and dominance which constantly looked at them as 'Others'. Originally, the theory was formulated to deal with the readings and writings by the former or current colonized countries. Whether it is written from the perspective of the colonizer or the colonized, post-colonial writings explore the experiences of the natives and their sense of being alienated and powerless.

Joseph Conrad in his *Heart of Darkness* represents the Africans as 'shadows of disease and starvation'. Similarly, for Forster India is a land of 'Heat and dust', full of mysteries and doubts.

The key features of the postcolonial literature include the following: memory, nostalgia, nation, nationalism, violence, gender hybridity, cultural identity and ethnicity.

Edward Said (1935–2003)

Edward W. Said is one of the most widely read theorists of post-colonial studies. He was born in Palestine in 1935 and served at Columbia University for several years. Said's *Orientalism* became an internationally acclaimed critical work that conceptualizes the Oriental and occidental discourse and examines the Eurocentric perception of the West towards East. Apart from *Orientalism*, Said has also written many other remarkable texts such as *Question of Palestine*, *Covering Islam*, *Power Politics and Culture*, and *Cultural Imperialism*.

Notable Works

- *Joseph Conrad and the Fiction of Autobiography* (1966)
- *Beginnings: Intention and Method* (1975)
- *Orientalism* (1978)
- *The Question of Palestine* (1979)
- *Covering Islam* (1981)
- *The World the Text and the Critic* (1983)
- *Yeats and Decolonization* (1988)
- *Culture and Imperialism* (1993)
- *Cultural Imperialism* (1993)
- *The Pen and the Sword* (1994)
- *Out of Place: A Memoir* (1999)
- *Reflections on Exile and Other Essays* (2000)
- *Edward Said Reader* (2000)
- *The End of the Peace Process* (2000)
- *Power Politics and Culture* (2001)
- *Parallels and Paradoxes* (2002)
- *Culture and Resistance* (2003)
- *The Politics of Anti-Semitism* (2003)
- *Freud and the Non-European* (2003)
- *Crimes of Terror: The Legal and Political Implications of Federal Terrorism Prosecutions* (2015) *Posthumously published*

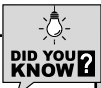
Orientalism

There are three specific spaces that Said covers and there are three space overlaps: firstly, it covers and exposes a long history of the cultural relations between Europe and Asia. Secondly, it highlights the invention of the scientific discipline which has specialists in oriental languages and culture and thirdly, it talks about the stereotype and general ideology about the Orient as the 'Other' constructed by the generation of Western scholars. Said, in his *Orientalism*, examines the culturally constructed distinction between 'the Orient and the Occident' and the Western projection of the East as primitive, irrational, savage and exotic space, therefore, these savage and poor countries need to be 'governed' and 'developed,' and on the contrary, the West is represented as a symbol of fairness and superiority, rationality, reason and civilization, therefore, Europeans must govern the uncivilized East in order to make them civilized. It is noteworthy that the European construction of the East did not only influence the Western perception towards the East but also influenced the East's perception of the self. The constant attempt of the native to 'mimic' the White is the result of this image which projected the West as a symbol of superiority and civilization.

The oriental discourse moves from the illusory representation of the East to actual administrative manifestation: it moves from discourse to event. Europe saw the Orient as the 'other' and simply categorized it as 'negative.'

Orientalism also examines how the European identity in the 19th and 18th centuries shaped through the discursive representation of the East and the West in literature. In *Orientalism*, Said used Jane Austen's *Mansfield Park* to juxtapose the East-West encounter.

Important notes about *Orientalism*



- *Mansfield Park* and *The Heart of Darkness* are the two major works which are discussed and mentioned in *Orientalism* by Said as an example of the Western representation of the East.
- The central concern of the book *Orientalism* is to study the Orient and occidental discourse.
- Said was highly influenced by Antonio Gramsci, Michel Foucault, and Jacques Derrida.

Gayatri Chakravorty Spivak

A well-acclaimed literary theorist, translator, professor and postcolonial thinker, Spivak is the founding member of the Institute for Comparative Literature and Society. Spivak

often addresses herself as a ‘practical Marxist Feminist-deconstructionist’. She is well-known for her translation of Jacques Derrida’s *De la Grammatologie* into English *Of Grammatology*. Spivak also translated many works by Mahasweta Devi such as *Imaginary Maps* and *Breast Stories* into English. Spivak gained more popularity for her enormously successful essay ‘Can the Subaltern Speak?’, where she rhetorically questions the position of the marginalized people of the society—whether the subaltern can even speak? She was awarded Kyoto Prize in Arts and Philosophy for being ‘a critical theorist and educator speaking for humanities against intellectual colonialism in relation to the globalized world’. She is also a member of the Subaltern Studies Collective, an area of studies in the academic circle. In 1974, she established the MFA in Translation in the Department of Comparative Literature. Spivak is also credited for launching the concept of ‘sanctioned ignorance’ in her *A Critique of Postcolonial Reason*, which appeared in 1999. The term ‘strategic essentialism’ is also coined by Spivak.

Strategic Essentialism is simply a politically loaded idea where minorities, nationalities, gender, ethnic groups and political identities, despite their evident differences, mobilize and represent themselves on the basis of their shared culture and political belief and identities.

Important Works

- *Myself Must I Remark: The Life and Poetry of W. B. Yeats* (1974)
- *The Post-colonial Critic* (1990)
- *Thinking Academic Freedom in Gendered Post-Coloniality* (1992)
- *Outside the Teaching Machine* (1993)
- *The Spivak Reader* (1995)
- *A Critique of Post-Colonial Reason* (1999)
- *Death of a Discipline* (2003)
- *Other Asias* (2003)
- *Conversation With Gayatri Chakravorty Spivak* (2006)
- *Who Signs the Nation-State Language, Politics, Belonging* (co-edited with Judith Butler) 2007
- *Conversation With Spivak* (2008)
- *Can the Subaltern Speak* 2008)
- *Nationalism and the Imagination* (2010)
- *An Aesthetic is the Era of Globalization* (2012)
- *Harlem* (2012)
- *Readings* (2014)
- *Ethics and Politics in Tagore, Coetzee and Certain Scenes of Teaching* (2018)
- *Through the Roadblock: Reality in Raw Motion*

Homi K. Bhabha

Homi K. Bhabha is an Indian critic and theorist, currently a professor at Harvard University. Bhabha has also served as an editor of *Public Culture*, an academic journal by Duke University Press. He occupies a significant space in postcolonial criticism that has profoundly influenced the approach to understand migration, culture, nationality and postcolonial identity. Bhabha is essentially influenced by Michel Foucault, Edward Said, Jacques Derrida and Jacques Lacan. Bhabha has developed key concepts such as hybridity, mimicry, difference, third space and ambivalence, etc. In *The Location of Culture*, Bhabha uses concepts like mimicry and hybridity. He argues how the mixing up of communities forms a hybrid culture and identity. Through the process of colonialism, Bhabha tends to develop an understanding of cross-cultural relations.

Key concept by Bhabha

Mimicry

The literal meaning of the term ‘mimicry’ will make it a little clear as to why and how Bhabha has used it. The literal meaning of the term mimicry is to ‘imitate’ someone or something. In Bhabha’s view, mimicry is when colonized societies and their people imitate and mimic the culture, lifestyle, language of the colonizers. When the natives of the colonized nations ‘want’ to act, behave, speak and even think like the colonizers, it reflects the ‘desire’ of the native to be like the ‘colonizer’.

Hybridity

Bhabha borrowed the term from Edward W. Said’s work. Here Bhabha explains the emergence of ‘new cultural forms’ as a consequence of the mixing up of various cultures, identities, ethnicities, rituals, religious practices and even fool habits. Instead of seeing colonialism as something locked in the past, Bhabha shows how its histories and culture are constantly imposed on the present.

Third Space

It is an ambiguous space where two or more cultures, civilizations, individuals, languages meet and mingle. It ‘challenges our sense of historical identity of culture as a homogenizing, unifying force, authenticated by the originary past kept alive in the national tradition of the people’. Benedict Anderson, *Imagined Communities: Reflections on the Origin and Spread of Nationalism*, Verso, London 1983, chap. 2.

Important Works

- *Identity: The Real Me* (1987)

- *Nation and Narration* (1990)
- *The Location of Culture* (1993)
- *Raqib Shaw: Absence of God* (2009)
- *Our Neighbour, Ourselves: Contemporary Reflection on Survival* (2011)
- *Midnight to the Boom: Painting in India after Independence* (2013)

Frantz Fanon (1925–1961)

Frantz Fanon was a French West Indian psychiatrist from Martinique. Frantz Fanon is one of the most influential figures in postcolonial theories. He supported Algeria's War of Independence and was a member of the Algerian National Liberation Front. His works are written in the context of Algeria and its French colonial occupation. His ideas, essentially, focus on the psychological effects of colonization. The projection of the natives as non-human or subhuman has killed the very sense of being in the natives and this representation smashed the identity of the natives. His *The Wretched*

of the Earth and *Black Skin, White Masks* are the most widely quoted works in the history of postcolonial studies which contains and the introduction written by the most famous philosopher of the 20th century Jean-Paul Sartre. *The Black Skin, White Masks* highlights the constant struggle of the natives to 'become' White, mimicking their (White's) culture, religion, language and discarding their (natives') culture, practices and language (Nayar, 157)*.

Important Works

- *Black Skin, White Masks* (1952)
- *A Dying Colonialism* (1959)
- *The Wretched of the Earth* (1961)
- *Towards the African Revolution* (1964)
- *Alienation and Freedom* (2018)

* Nayar, Pramod K. (2009). *Contemporary Literary and Cultural Theory: From Structuralism to Eroticism*. Pearson.



READ AND RECALL

- Frantz Fanon in his works examined
 - The cultural influence of colonization in Africa
 - The imposition of English in the colonized countries
 - The psychological influence of colonization in Algeria
 - All of the above
- The introduction of Frantz Fanon's *The Wretched of the Earth* was written by
 - Jean-Paul Sartre
 - Ngũgĩ wa Thiong'o
 - Frantz Fanon
 - Gayatri Chakravorty Spivak
- The Wretched of the Earth* was originally written in
 - English
 - Spanish
 - German
 - French
- When was Frantz Fanon's *Black Skin, White Masks* published?
 - 1948
 - 1968
 - 1952
 - 1975
- In Edward Said's most celebrated text *Orientalism*, Said has mentioned a Victorian text. Name the text.
 - Kim* by Rudyard Kipling
 - A Bend in the River* by V. S. Naipaul
 - Jane Eyre* by Charlotte Bronte
 - Mansfield Park* by Jane Austen
- What is the central argument in Said's *Orientalism*?
 - Orient is the West invention
 - The West represented the East as an exotic, savage and uncivilized space
 - The term orient is used in the context of Africa
 - It represents the feminist discourse in America
- Joseph Conrad and the Fiction of Autobiography* was written by
 - Joseph Conrad
 - Chinua Achebe
 - Edward Said
 - E. M. Foster
- The concept of 'Strategic Essentialism' is associated with
 - Michel Foucault
 - Luis Althusser
 - Edward Said
 - Gayatri Chakravarty Spivak
- Who is the author of *Death of a Discipline*?
 - Gayatri Chakravorty Spivak
 - Michel Foucault
 - Frantz Fanon
 - Ngũgĩ wa Thiong'o
- Gayatri Chakravorty Spivak is famous for her translation of
 - Of Grammatology* into English from French
 - Black Skin, White Masks* into English from French
 - What is an Author* into English from French
 - None of the above
- Which one is not Homi K. Bhabha's work?
 - Identity: The Real Me*
 - Our Neighbour, Ourselves: Contemporary Reflection on Survival*
 - Alienation and Freedom*
 - The Location of Culture*
- Which one is Homi K. Bhabha's concept?
 - Mimicry
 - Strategic Essentialism
 - Hegemony
 - Heteroglossia
- Frankfurt School of Thought flourished in
 - 20th century France
 - 20th century Germany
 - 20th century England
 - 20th century Africa
- Which one of the following does not belong to Homi K. Bhabha?
 - Strategic Essentialism*
 - Mimicry*
 - Third Space*
 - Location*
- Semiotike* is related to which feminist thinker?
 - Luce Irigaray
 - Judith Butler
 - Helen Cixous
 - Julia Kristeva
- This Sex Which is Not One* was written by
 - Helen Cixous
 - Elaine Showalter
 - Luce Irigaray
 - Judith Butler
- A Literature of their Own* was written by
 - Elaine Showalter
 - Virginia Woolf
 - Julia Kristeva
 - Judith Butler
- Cultural Studies is a study of
 - It a study of the social relation of the individuals
 - It emphasizes the idea of the role of women in the labour class in society
 - It examines how entertainment influences and forms an individual's ideology
 - It highlights the class struggle between the capitalist class and the working class

19. Cultural studies are interested in
- Poetry and novel
 - Women fashion
 - Labour alienation
 - Entertainment as a form of ideology and representation
20. What is true about the Frankfurt School of Thought?
- Marxist in nature
 - Raises the issue of women exploitation in domesticity
 - A movement against racial discrimination in Europe
 - Promotes the concept of 'sisterhood' among women
21. There is a list of works mentioned below, mark the option which does NOT belong to Walter Benjamin.
- The Task of the Translator*
 - The Work of Art in the Age of Mechanical Reproduction*
 - Formation of Modernity*
 - Death of the author*
 - Theses on the Philosophy of History*
 - Policing the Crisis*
- A, D, C
 - B, E, F
 - F, B, D
 - D, F, C
22. 'New Left Review' is
- A literary circle promoted by Marxist thinkers in America
 - A group of scholars who disagreed with the Frankfurt School
 - An academic journal by Stuart Hall
 - An essay by Raymond Williams
23. 'Question of Cultural Identity' was written by
- Raymond Williams
 - Walter Benjamin
 - Stuart Hall
 - Julia Kristeva
24. Who among the following was a Queer Theorist?
- Luce Irigaray
 - Simone de Beauvoir
 - Helen Cixous
 - Judith Butler
25. In *Literature of Their Own*, which period of literature did Showalter choose to write about to make her point?
- Elizabethan period
 - Romantic Period
 - Augustan period
 - Victorian period
26. What do you understand by the concept 'Hegemony'?
- It is a form of cultural imposition of one group over the other group
 - It is a form of domination especially exercised over women
 - It is a form of domination of the masses by the ruling class through direct manipulation and control of their culture
 - It is a form of territorial control
27. In *A Vindication of the Rights of Women*, which social role of women did Mary Wollstonecraft discuss?
- Role in shaping society by her participation in bringing up children
 - Role in shaping the civilization
 - Role of an administrator
 - Role in producing great fiction
28. 'One is not born, but rather becomes a woman.' Who wrote this quote and where did it appear?
- A Room of One's Own* by Virginia Woolf
 - The Laugh of the Medusa* by Helen Cixous
 - A Literature of their Own* by Elaine Showalter
 - The Second Sex* by Simone de Beauvoir
29. 'Questions-Feministes' is a journal by
- Elaine Showalter
 - Helen Cixous
 - Simone de Beauvoir
 - Judith Butler
30. 'The Ethics of Ambiguity' was written by
- Simone de Beauvoir
 - Mary Wollstonecraft
 - Elaine Showalter
 - Cixous
31. Who is the author of *Hystories: Hysterical Epidemics and Modern Culture*?
- Elaine Showalter
 - Helen Cixous
 - Simone de Beauvoir
 - Judith Butler
32. Who promoted the idea of *L'écriture féminine* and what does it mean?
- Helen Cixous/women's writing
 - Judith Butler/female sexuality
 - Simone de Beauvoir/women's writing
 - Luce Irigaray/women's rights
33. *The Newly Born Woman* was written by
- Helen Cixous
 - Simone de Beauvoir
 - Elaine Showalter
 - Judith Butler
34. Who said that gender is 'performative' in nature?
- Judith Butler
 - Stuart Hall
 - Showalter
 - Helen Cixous
35. Who is associated with Modern Literary Association (MLA)?
- Raymond Williams
 - Walter Benjamin
 - Stuart Hall
 - Elaine Showalter

36. What type of 'intellectuals' does Antonio Gramsci promote?
 (a) The social intellectuals and political intellectuals
 (b) Public intellectuals and Oriental intellectuals
 (c) Organic intellectuals and proletarian intellectuals
 (d) Simple intellectual and complex intellectuals
37. The concept of 'cultural materialism' is associated with
 (a) Stuart Hall
 (b) Antonio Gramsci
 (c) Raymond Williams
 (d) Walter Benjamin
38. Who introduced the concept of gynocriticism and what it means?
 (a) Helen Cixous coined this terms which means 'women must write their own stories'
 (b) The concept was developed by Elaine Showalter which refers to the kind of criticism with women as writers
 (c) It came from Luce Irigaray which simply means that women are biologically connected to each other
 (d) It came from Judith Butler which means that women are biologically similar but socially and sexually different
39. *Policing the Crisis* is a text by
 (a) Stuart Hall (b) Walter Benjamin
 (c) Antonio Gramsci (d) Edward Said
40. '*Author as Producer*' is an essay by
 (a) Walter Benjamin (b) Stuart Hall
 (c) Raymond Williams (d) Roland Barthes
41. Which one of the following was written by Raymond Williams?
 (a) *Policing the Crisis*
 (b) *Formation of Modernity*
 (c) *Theses on the Philosophy of History*
 (d) *Cultural Representation and Signifying Practices*
42. '*The Task of the Translator*' was written by
 (a) Walter Benjamin
 (b) Roland Barthes
 (c) Raymond Williams
 (d) Stuart Hall
43. *To Be Two* is a?
 (a) Feminist text
 (b) A phrase used to understand Linguistic duality
 (c) A public journal of England
 (d) An essay by Antonio Gramsci
44. Which one of the following is NOT a postcolonial text?
 (a) *The Empire Writes Back*
 (b) *Orientalism*
 (c) *Nation Narration*
 (d) *A Literature of Their Own*
45. Which one of these texts was published in 1952?
 (a) *The End of the Peace Process*
 (b) *A Critique of Post-Colonial Reason*
 (c) *Nation Narration*
 (d) *Black Skin, White Masks*
46. '*Outside the Teaching Machine*' is a text by
 (a) Gayatri Spivak (b) Edward Said
 (c) Homi K. Bhabha (d) Frantz Fanon
47. *Death of a Discipline* was written by
 (a) Michel Foucault (b) Gayatri Spivak
 (c) Frantz Fanon (d) Raymond Williams
48. Who is the author of '*Culture and Imperialism*'?
 (a) Raymond Williams
 (b) Stuart Hall
 (c) Edward Said
 (d) Frantz Fanon
49. *Reading and Criticism* was written by
 (a) Raymond Williams
 (b) Stuart Hall
 (c) Edward Said
 (d) Gayatri Spivak
50. In the text *Orientalism*, if Orient stands for the East, what stands for the West?
 (a) Occident (b) Hegemony
 (c) Intellectuals (d) Natives

ANSWER KEYS

1. (c) 2. (a) 3. (d) 4. (c) 5. (d) 6. (b) 7. (c) 8. (d) 9. (a) 10. (a)
 11. (c) 12. (a) 13. (b) 14. (a) 15. (d) 16. (c) 17. (a) 18. (c) 19. (d) 20. (a)
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Literary Criticism

IN THIS CHAPTER

- ▶ Nature and Functions of Criticism
- ▶ Forms of Literary Criticism
- ▶ Important Critics and Their Works
- ▶ Other Important Writers in Literary Criticism

Criticism is the interpretation and philosophical discussion on any work of art. It is an evaluation of a piece of work of art or literature with respect to society or culture and value system. The following chapter deals with Literary criticism as developed by writers of different genres.

Nature and Functions of Criticism

The term criticism is derived from the word *kritikos* which means 'to judge and interpret'. The person who interprets/critiques a work of art is called a critic. Later in the 2nd century AD, the root word was changed again to 'criticus'.

The objective of criticism shifted from judging literature to interpreting literary works by various Greek and Latin writers. The critical post-analysis of these works kindled our curiosity. Literary theory and literary criticism have expanded the boundaries of Literature, as one can interpret the works by using various lenses of Theory. They continue to play a vital role they have been assigned in order to redefine the meaning of a particular text.

Literary criticism is the practice of interpreting and writing about literature whereas, literary theory is a composite study of principles through which critics stand to reason works of literature. In other words, it is basically a consolidation of the former. Annexing to this further, Terry Eagleton declares, 'some texts are born literary, some achieve literariness and some have literariness thrust upon them'.

T. G. William, a Literary critic states, 'The function of a literary critic is the evaluation of what has been written

in terms of aesthetic principles appropriate to literature.' He also describes the quality of a critic that he/she should be sensible and should use his/her imagination and knowledge to interpret and make a judgement.

David Hume, a Scottish Philosopher believed that the issue of agreement among the ideal critics was 'true standard of taste and beauty' and, most significantly, an ideal critic should be unprejudiced.

Mathew Arnold, famous English poet and Critic belongs to a category where criticism becomes comparative and, according to him, only comparable qualities ought to be compared as he says, 'Criticism is a disinterested endeavour, unbiased by critics own process of learning and influence distinctively the best thought and said in the world.'

Helen Gardener believes that the charge of a critic is to help readers scrutinize the text for themselves despite being a rendition of the text for the reader.

According to Dryden, it is the capacity of the work of art that transcends the people of its age and makes the work great and it is not the obligation of critic to observe trivial culpabilities but to discover the great exquisiteness that makes it immortal.

While considering the above statements, it can be said that literary critics often conduct a close reading of the work or literary piece, critique them on the basis of the ideology of literary theory or dispute the soundness of other critic's version. The aim of the critic is to evaluate text that emulates with skills that are required to critique films, construe laws or assess artistic trends.

Forms of Literary Criticism

The genre of literary criticism is more specialized than any other genre of English literature and over the years literary critics have contended over the best ways to interpret literature. For that reason, many theories have emerged to envisage the sophisticated minds behind these theories, or we can call them sophisticated specialists, thus some of these theoretical approaches are quite complex and abstract.

Legislative Criticism

Legislative criticism is the earliest form of criticism and it primarily aims at teaching how to write better. It is based on established criteria and apprehends the nature and quality of the artwork. It is applied particularly on the works written in Greek and Latin. This type of criticism claims to teach the poet how to write or how to write better. The Augustans propounded that the vital function of the criticism was to frame certain rules to supervise the writers. Legislative criticism originated at the time of the Elizabethan period. Nearly all Elizabethan critics adopted legislative criticism, thus directing their criticism to the poet rather than readers of poetry. It basically teaches the writer how to write/write better, by laying down rules for the art of writing. Examples are criticism of Philip Sidney in the Renaissance age and John Dryden in the 17th century.

Aesthetic Criticism

The main purpose of aesthetic criticism is to celebrate the beauty of artistic work. The fetters of rules prescribed in accord with legislative criticism constraint literature with perceptions of the ancients as they restrict the imaginative power of the poet or writer and cast an incompatible influence on the developments of a writer's talent.

Aesthetic criticism, on the other hand, felicitates literature as an art, an independent activity and it is concerned with the principles or main beliefs in the work of art, thereby the absolute nature of creativity, having an end of its own. It has no relation with logic or science; it probes the nature of the literary art and formulates theories accordingly. The first authentic example of theoretical or aesthetic criticism in English literature is Philip Sidney's *Apology for poetry* (1595), which appeared nine years after his death.

Impressionistic Criticism

Impressionistic criticism records the personal experiences of the writer. An impressionistic critic is not concerned either with the acumen or aesthetic approach of art but with the biographical exploration of a piece of art. Here, the critic

aims to present work of literature unconditioned by explanation and often takes the impact of the piece of the work as a whole. The main idea is to explicate 'reaction-response' which is considered idiosyncratic, relative and fruitful. Oscar Wilde, George Moore, Arthur Symons and Virginia Woolf are famous critics who have attempted impressionistic criticism. It is individualistic and tends to be errant and inconsistent. Owing to Impressionistic Criticism, T. S. Eliot and other modern critics stress the need for Tradition and knowledge of writers of the past to be used in their own work.

Judicial Criticism

Judicial criticism judges a work of art based on a set of rules and conventions that are written by ancient Greek and Latin writers, like Aristotle, Horace and Quintilian. All through the classical era, judicial criticism held influence and Dr Johnson may be regarded as the most powerful proponent of this type of criticism. Dr Johnson's point of view implies an excessive denial of the individual's right to his own impressions and feelings, which tend to become obsolete with time. Dr Johnson implies, 'it is well to awaken our senses our impressions but awaken our senses that we may judge better.'

Descriptive Criticism

Descriptive criticism is the youngest form of criticism and it consists of a study of individual works of their aims, methods and effects. Legislative criticism addresses the writer, whereas descriptive criticism is directed towards the readers. It is believed to be the art of analyzing any work of literature that is written. It is established on the behalf of discussions, analysis, appreciation and interpretation of individual literary works. Writers such as Ben Jonson who have analyzed their own works with a view to explain their aims and methods have been the most powerful exponents of descriptive criticism. Descriptive criticism always focuses on a particular text whether of critic's own or of another and the critic, instead of setting a standard of rules or theorizing the in general terms, analyzes the work in hand and traces the influences that have given rise to it and then does the criticism thoroughly of each part.

The earliest example of descriptive criticism in English is Ben Jonson's *Conversations with Drummond*, (conversation held in 1619 between William Drummond and Ben Jonson). Dryden's *Essay on Dramatic Poetry* (1688) is the first landmark in descriptive criticism.

Evaluative Criticism

The primary objective of evaluative criticism is to evaluate properly the works of great critics so that a common reader

can grasp the real worth of an artist. Evaluative criticism classifies what is good or what is valuable and bases these findings on consolidated facts and advises that define where to focus the analysis. In other words, evaluative criticism seeks to weigh the merit of a work of art and literature, which may be aesthetic, moral or purely personal. Assessing literature takes into account all the elements that comprise literature. This includes questioning the rhythm and movement, thought and emotion, imagery and suggestion, word and meaning.

Psychological Criticism

Psychological criticism is a method to understand characters and not diagnose them. A critic uses psychological theory in order to understand how and why the characters in any work of Literature behave as they do. In psychological criticism, a critic applies a theory that has been developed by a psychologist/psychiatrist or psychoanalyst outside of the realm of literature to understand and evaluate a literary work. Psychological criticism has been prevalent in the modern age.

A. A. Brill's translations of Freud's (1910) and *Interpretations of Dreams* (1912) greatly influenced both literature and literary criticism. Freud construed man and human nature in the light of his libidinous compulsions and the repressions society forced upon him. To him, man is sick rather than villainous. The unconsciousness is in itself in varied manifestations. This idea of psychological exploration in criticisms captivated the Romanticists. Under the influence of Freudian psychology, both the romantic and realist writers began to delve deeper in the exploration of the unconsciousness and regressions manifested in mankind. The influence of psychology upon the artistic literature was consolidated by Adler's concept of Inferiority complex and of Jung's theory of the collective unconscious. Virginia Woolf, Katherine Mansfield, Graham Greene, Dylan Thomas and James Joyce write about the psychology of various characters in their works.

Psychological criticism has its own limitation as not all literature is an expression of repression, libidinous, compulsion, inferiority complex or unconscious. It is often connected to criticisms of the psychologist and psychological theory applied rather than the critical framework as a whole.

Comparative Criticism

Comparative criticism seeks to evaluate a work by comparing it with other works of analogous nature either in one's own language or another language. It was disseminated by Mathew Arnold and the only primary condition of such criticism is that only comparable should be compared. For

instance, Homer's *Iliad* may be compared with *Mahabharata* on various grounds as they both are Epics. Mathew Arnold asserted that it is the duty of a critic to know the best that has been thought and said both in ancient and modern literature. The critic must know classic comparisons with similar works kept under consideration in order to know its real and fundamental worth. The comparison must be done implicitly within a genre and the same type. Arnold calls it the 'touchstone method', which is both illuminating and interesting.

Archetypal Criticism

Archetypal criticism, which is also known as a representative, mythological or ritualistic, has drawn considerable attention recently. It is based on infinitesimal textual details because the critic has to demonstrate some basic cultural array of great meaning and appeal to humanity in a work of literature. This approach reflects a strong interest in myth and the influence of Frazer and Jung. Frazer's *The Golden Bough* which appeared in twelve volumes from 1890 to 1915 is a monumental study of magic and religion tracing numerous myths and stereotypes to their prehistoric origins. Carl Gustav Jung formed a theory of collective consciousness which means, 'civilized man preserves, though unconsciously, those prehistoric areas of knowledge which he articulated obliquely in primitive myths'.

The phenomenon of Archetypal criticism is explained by M. H. Abram in terms of its employed use in literary criticism ever since the appearance of Maud Bodkin's *Archetypal Patterns In Poetry* (1934). The use of 'archetype' in criticism is done in narrative designs, character types or images which are said to be identifiable in a wide variety of works of literature as well in myths, dreams and even ritualized modes of social behaviour. The analogy with these diverse phenomena is held to reflect a set of universal primitive and elemental patterns whose effective embodiment in a literary work evokes a profound response from the reader'. The voyage in the famous work of S. T. Coleridge *The Rime of the Ancient Mariner* is an archetype of a spiritual journey which all men experience.

Inductive Criticism

Inductive criticism rejects a set of rules and principles in judging works of literature. Inductive criticism applies certain methodologies in the literature that direct towards the spirit of pure investigation. According to Richard Moulten, inductive criticism reviews the phenomena of literature as they actually stand, inquiring into and endeavouring to systematize the laws and principles by which they are customized and produce an effect and recognize no court of appeal to the literary works themselves. Thus, inductive criticism

instructs that laws of art are found in the practice of artist and not in the set of rules.

Sociological Criticism

Sociological criticism enjoyed much popularity in the 20th century. It regards a literary work as a product of social factors and ideologies prevailing in a specific time. Hippolyte Adolphe Taine, a French thinker, pronounced that literature is extremely influenced by the moment, the race and the milieu. It inspects literary work in the context of the social and historical conditions of its author. It means that all Literary works are products of the times in which they are written. For example, Ernest Hemingway's *The Sun also Rises* portrays the effect of war on the war veterans through various characters such as Jake Barnes.

A work of art is examined in its social context and it also studies its social effects. Henry Levin rightly mentions, 'the relation between literature and society are reciprocal. Literature is not only the effect of social causes; it is also the cause of social effect'.

Karl Marx also sees the value of literature in promoting social and economic revolution. He contested that the way people think and behave in any society is determined by basic economic factors. He believed those groups of people who owned and controlled major industries—the capitalist—could exploit the rest of the working class. Literature, through its revolutionary nature, can affirm better changes that include the overthrow of the dominant capitalist ideology and the loss of power by those with money and privilege. As literature is not created in vacuum, the relation between the author and society is elicited and always has a connection. This relation includes three basic factors, firstly the social status of the author, secondly social content of a work (values presented), lastly the role of the audience in shaping the literature. Edmund Wilson hints at sociological criticism in Vico's 18th-century study of Homer's epics, which publicized the social conditions in which the Greek poet lived.

Textual or Ontological Criticism

In textual criticism, the critic minutely analyzes the structure of a literary piece and various elements like words, images, diction, style, tone and themes in any work. The critic ignores all extrinsic factors as biography, history, sociology, psychology, etc. The ontological critic arrives at the true meaning of a work through such rigorous analysis. The 'new critic' focuses only on the Text, ignoring the biographical details of the author. Robert Pen Warren made a statement that 'poetry does not inherit any particular element but depends upon the set of relationships, the structure, which we call the poem'. Textual criticism provides ideologies for the scholarly

editing of the texts of cultural heritage. At first, it was meant to be the orientation of the manuscript and then repeated in the domain of textual criticism in the classic.

This type of criticism was legitimate for medieval vernacular texts by Karl Lachmann and his followers; it was also later adopted in biblical studies on the initial instance where rationalism questioned the belief that scripture was literally God-given and hence opened up ways of understanding the historicity of the words of the bible through scholarly textual analysis.

Important Critics and Their Works

Plato

Plato, a classical thinker who lived in the 4th century BC, was a moral philosopher and a great disciple of Socrates. He was the first critic who examined poetry as a part of his moral philosophy. Plato's critical observations on poetry are exhibited in *The Ion*, *The Symposium*, *The Republic*, and *The Laws*. He denounced poetry on moral and philosophical grounds. Plato's main aim was to induce moral values in society and seek the ultimate truth. For example in his work *The Republic*, Plato depicts the value of justice and good actions, thus giving a didactic/moral lesson to the readers.

The basic two questions that Plato asked first about any work of literature include the following: (i) does this work stand for ultimate truth? and (ii) Does this work have a moral lesson that influences the readers? Plato's answers to these two questions are still disputed, yet the questions themselves have endured.

For Plato, art can never be released from morality and writers must serve the necessary ingredients for the education of the young. Plato believes that only an ideal work that offers a didactic end or a moral lesson should be circulated among the readers. In *The Laws*, which is less rigid than *The Republic*, he instructs that a trustworthy committee must be set up to restrain all types of evil literature. These men thus become the literary critics and this is the kind of literary criticism Plato occasionally practiced in his dialogues.

KEY POINTS

- Socrates was Plato's teacher and appears as a protagonist in Plato's early dialogues and his most prominent *The Republic*.
- Plato's *Dialogue* portrays Socrates protecting himself against the accusation of the state.
- Plato's *The Republic* is based on ethics and touches upon metaphysics, aesthetics and epistemology.

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‘The heaviest penalty for declining to rule is to be ruled by someone inferior to yourself.’

‘I am the wisest man alive, for I know one thing and that is I know nothing.’

‘If women are expected to do the same work as men we must teach them the same things.’

‘The beginning is the most important part of the work.’

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Aristotle

In the classical age of literary criticism, Aristotle is the second most important figure. His views were carried over by John Dryden as Dryden also believed in three unities propounded by Aristotle—unity of time, place and action.

Aristotle—a student of Plato—was a Greek philosopher who lived from 384 BC to 322 BC. Plato certainly could not get over from his intellectual revulsion for the ‘world of appearances’ which is apparently the real world. In contrast, Aristotle also investigated areas of philosophy and fields of Science that Plato did not seriously consider. Among his critical treatise only two are extensive, ‘Poetics’ and ‘Rhetoric’; the former deals with art of poetry and the latter deals with art of speaking. His famous work ‘Poetics’ is a short book of 50 pages containing 26 small chapters. The initial four chapters and the 25th chapter address poetry, the 5th chapter deals with comedy, epic and tragedy and the following fourteen chapters are dedicated to tragedy and next three to poetic diction and the next two to epic and the last one chapter, makes a distinction between epic and tragedy.

In ‘Poetics’, Aristotle outlines the meaning of tragedy, catharsis, the tragic hero and three unities—time, place and action.

He spoke extensively on Poetic Drama, Tragedy and critically analyzes ‘Oedipus the King’ by Sophocles. He analyzes this play in order to explain these terms: plot, character, thought, language, spectacle, tragic hero, the three unities and hamartia or a fatal flaw. According to Plato and Aristotle, the tragic hero has to be noble and should be glorified like Oedipus.

Aristotle’s Reply to Plato (Aristotle Defends Imitation as an Aesthetic Term)

Aristotle retaliated to the charges made by Plato against poetry in the form of art. Plato remarks that art, being an

imitation of the actual, is removed from the Truth as it only gives fondness of a thing in concrete and this fondness or liking is always less than real. But Plato fails to comprehend that art also gives something more which is absent in reality. Literature is not the exact reproduction of life in all its totality but of selected events and characters, essential in a coherent action for the realization of the artistic purpose. An artist elevates, idealizes and creates an imaginative space, a world which has its own meaning and beauty. According to Aristotle, these elements are absent in raw and real but present in art. An artist or poet puts forward the idea of reality which he observes in an object.

Plato repeatedly negates art as it does not produce virtue and does not impart any moral teachings. The main aim of art is to provide aesthetic joy, communicate experience, connections and emotions between nature and mankind in order to represent life. It should not be confused with the function of ethics that is didactic in its purpose. Therefore, if an artist succeeds in pleasing us with aesthetic logic, he is a good artist but if they fail, he is a bad artist. This shows Plato apparently patronized the artist. In this defense, R. A. Scott observes and gives his inference on this condescension that morality teaches but art or artistic work does not attempt to teach but it merely perceives life as it is. Plato’s indictment on needless lamentation and ecstasies produced by the imaginary events of grief and happiness appeal to the weaker part of the soul and torpefy the faculty of reason. These charges are walled by Aristotle in his *Theory of Catharsis*.

Aristotle’s Notion on Tragedy

According to Aristotle, a verse cannot be considered poetry as it is not imaginative or literary in general. Even a scientific observation is written in verse, but that does not make it poetry.

Aristotle distinguishes various forms of art on the basis of an object, medium and manner of their imitation of life.

- **Object:** The form or genre of literature is decided on the basis of the object being imitated. For example, the portrayal of the life of great people is imitative or prodigal in nature and it makes the work a tragedy, however, when the life of meager people is imitated, it will make a work of the trivial or comic subject. Thus, tragedy deals with men on a heroic or glorified scale.
- **Medium:** Like musicians use sound to convey a lyrical song and painters use colours to depict a painting, similarly, a poet uses words as the medium to express the feelings in the life of man.
- **Manner:** The imitation of life depends on the manner of presentation that distinguishes literature from one

another. Drama is always presented in action while epic is always presented in narration. Thus, literature is determined on the basis of the technique employed.

Aristotle's Definition of Tragedy

Aristotle states, 'Tragedy, then, is an imitation of an action that is serious and complete and of a certain magnitude; in the language embellished with each kind of artistic ornament, the several kinds being found in several parts of the play; in the form of action, not of narrative, through pity and fear affecting the proper purgation and catharsis of these and similar emotions.'

Explanation of This Definition of Tragedy

The first part of Aristotle's work differentiates between tragedy and comedy and discusses about the subject matter of tragedy—that is a serious and complete action. In contrast, Comedy can be defined as an imitation of men worse than average; meaning it points at the flaws of humans in a comical manner. The next part deals with the lyrics or words to be used, the third deals with Epic Poetry and final part describes the effect of tragedy. Epic poetry and tragedy are largely similar. They both are imitations of noble heroes, downfall, etc., but the main difference being that tragedy conveys it by means of actions and language.

Aristotle presents each component in a progressive sequence, expanding briefly on important parts of tragedy as a whole. Aristotle divided the six main elements of Tragedy which are plot, character, thought, diction, song and spectacle under major classifications of medium, object and manner.

- **Objects:** Plot, character, thought fall under the category of objects. Tragedy primarily focuses on the representation of actions and not just characters. The tragic effect comes from the plot and especially from the peripeteia—the reversal of the situation in which the fortune of the tragic character changes from good to bad. Character comes second in importance after plot as tragedies depict characters in relation to action, which is the main object. Characters represent their moral attributes through the speeches apportioned to them by dramatists. Thought comprises both the rational processes through which a character draws a conclusion as represented in drama as well as values exuded in the form of maxims and proverbs.
- **Medium:** Diction is the medium through which the metrical composition of the play is defined, it is the technical language used to convey the representation. Music is the adornment of language. The lines assigned to the chorus in a tragedy are usually conveyed in song accompanied by elegiac movement.

- **Manner:** Poet should communicate a clear message to the readers. The spectacle is the theoretical effect presented on stage. The spectacle includes flamboyant lamentations, scenes of physical agony, dances, mocking performances of subordinate actors on stage or of the fool on the stage. The spectacle is kept last in order of importance which indicates the power of tragedy which is not fully dependent upon its performance. Spectacle includes all the aspects of Tragedy that contribute to its sensory effects; costumes, scenery, gestures, etc.

Aristotle's Theory of Catharsis

Catharsis emerges as a function of tragedy; it is the filtration and purgation of emotions, particularly pity and fear, through art or any ultimate emotion that results in rejuvenation or restoration.

Catharsis is a metaphor for true tragedy. According to Aristotle, it describes the effect of tragedy on spectators.

The important tragic effect depends on maintaining an alliance between pity and fear. According to Aristotle, pity alone should not be induced by tragedy. The word 'catharsis' has three meanings—firstly from a religious point of view it is 'lustration', in the medical or pathological sense it is 'purgation' and in moral senses, it deals with the idea of 'purification'.

The scintillating effect of Catharsis is described by the ethical interpretation of tragedy where the lighting up of the soul in a tragic process results in a more philosophical attitude towards life and suffering. The spectator sees the enduring process; the largeness of disaster presented on stage and realizes that his personal emotions are trivial when compared to such a cataclysm or misfortune. The purgation of such emotion makes them relieved and with this experience, they come out as better human beings than they were. In other words, the theory of catharsis plays both moral and vital function.

KEY POINTS

- The impact of Aristotle's work on physical sciences spreads far and wide offering well thought of theory and reasoning that would prevail for many years to come before eventually being replaced by modern physics.
- At the age of eighteen, Aristotle was a pupil of Plato. He further moved to be educated at Plato's academy where he stayed nearly for twenty years.
- Aristotle was an organic historian as he recorded data and analyzed the sea life around areas such as Lesbos and his observations were ahead of his time.

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‘Time crumbles things, everything grows old under the power of time and is forgotten through the lapse of time.’

‘In all things of nature there is something marvelous.’

‘Misfortune shows those who are not really friends.’

‘He who has overcome his fears will truly be free.’”

Longinus

Longinus, also known as Dionysius Longinus or Pseudo-Longinus, is believed to be the author of *On the Sublime*. This treatise throws light upon certain examples of good and bad writing from the previous era or millennium and observes the elevating power of the art that leads to sublime. Before Longinus, critics believed that poetry was persuasive and the function of poetry was to delight or give instructions, whereas prose served both the purposes. Transgressing the existing claims, Longinus believed that the aim of a great work of art is to transport the reader out of himself. Poetry has an ecstatic nature that moves the reader to divine joy and hence, this phenomenon is called sublime.

He believed in the transcendental power of poetry. According to him, a work of art achieves excellence only when it has the power to sublimate. For Longinus, indeed sublimity is elevation or loftiness or a ‘certain distinction and excellence in composition’.

Life of Longinus

One of the triads of classical criticism, Longinus is believed to be Cassius Longinus of Palmyra, the Counselor of Queen Zenobia of Syria, who lived in the third century AD. The ancient records of Longinus were unknown until Robertello, an Italian critic, discovered them.

Longinus was probably born between 200 and 213 AD. In his adolescence, he travelled widely with his parents and studied philosophy with a number of teachers and spent most of his time in Alexandria with the Platonists Ammonius and Origen. He gradually settled in Athens where his maternal uncle apparently known as Fronto of Emesa taught rhetoric and Longinus was his uncle’s heir. In Athens, he taught subjects such as literature, rhetoric and philosophy. He moved to Palmyra later in 260 AD and was an adviser to Zenobia. When Aurelian seized Palmyra in 273 AD (Edwards, M. J.

1993 *Journal of Ecclesiastical History*), Longinus was executed being suspected of complicity in her revolt.

On the Sublime

Originally titled as *Peri Hupsaus*, *On the Sublime* is variously translated into English as *Elevated Writing* by Wordsworth and *On the Sovereign Perfection of Writing* by Arthur Quiller Couch, *A Treatise on Elegant Living* by Pulteney (1680) and *Elevation of Language* by Allen Tate. However, the commonly accepted rendition prevailing in league is *On the Sublime*.

Longinus addresses his friend Terentiannus at the inception of the treatise and tells him the purpose of writing this treatise in order to correct the blunders made by Caecilius in his essay *On the Sublime*, where the main object stands unheeded on periphery and other important observations are disclosed but not the main purpose.

Sublimity, according to Longinus, is a certain loftiness and excellence of language. Sublimity is the power to provoke ecstasy in the readers. Longinus believes that writers should be able to produce ecstasy in readers. A sublime passage can be heard again and again with equal pleasure. The primary function of literature is sacramental and the truly sublime as an elevating effect.

Art Can Instruct Sublimity

Art can expound sublimity. Longinus focuses on the literature of power which is distinguished from the literature of knowledge. The purpose of literature of power is to inspire and this purpose is not achieved by arguments but by exposures or revelations. Literature should not act as propaganda or be a source of entertainment instead it should provide a sense of vision.

Adversaries of the Sublime

The drawbacks in the writer’s style are the enemies of the sublime. These shortcomings include elements such as vagueness, triviality, grandiloquence and most importantly frigidity. When a writer attains frigidity while they try to elaborate something uncommon or attractive, they drift and deviate. The main source of all these shortcomings is the lure for innovative ideas.

True and False Sublime

Bombastic and timid language gives an indication of false sublime whereas true sublime always elevates the soul of the listener.

Longinus says that false sublime is as evil as bruises on the body. The false sublime is attributed to immaturity, which includes parade and pomp of language, lofty diction, etc., used by the writer. On the other hand, true

sublimity remains free from lofty ideas and lofty diction. True sublime pleases the readers for it expresses universally validated thoughts which are common to a man of all ages, epoch and centuries. False sublimity is showy and it cloaks the hollowness it contains and the essence of such language is time-bound and the interest ceases over time. On the contrary, true sublime lifts us to a new realm and new experience each time. True sublime is magic and it creates a permanent spell. True sublime does not function on the power of discursive reason but works by intuition and insight.

Features of the Sublime

Based on his theory, Longinus classifies the features of the sublime in the following ways:

- 1. Grand Conceptions (Grandeur of thought):** Here, the writer requires good thinking capacity. Longinus believes that great thoughts or ideas inspire great souls; therefore a true sublime should always be free from low and dishonourable thoughts because men with malicious and servile thoughts cannot attain sublimity in their works.
- 2. Strong Passion and Persuasive Emotions:** The writer must express his passionate thoughts and vehement expressions and must exhibit high conception. According to Longinus, powerful and passionate thoughts on the part of the writer will create sublimity in a work.
Proper Construction of Figures: Longinus stresses on the correct use of figures. There should be proper formation of two types of figures, namely figures of speech or figures of direction.
- 3. Noble Diction:** One of the key things that make work worthy or extraordinary is diction. This element includes the choice and arrangement of words and the use of elaborated style and imagery to mesmerize the listeners. The Language and words chosen should give the exact idea that the writer tries to convey to the readers.
- 4. Dignified and Elevated Composition:** The ultimate source of sublime is the exalted and elevated style of diction for the grandeur of composition. The verbal order should be rhythmic and melodious, so as to engage the audience. Such a composition appeals to the soul and enables the reader to participate in the sentiments of the author.
- 5. Amplification:** Amplification is the verbal technique used to attain sublimity which uses multiple words to pile up layers of effect to create intensity. Hence, it gives attraction, force and magnitude to style.
- 6 Imitation:** Mimesis or imitation is the emulation of the great and it gives power to the imagination. The imitation of ancient prodigious poets and writers always leads

to sublimity because these noblemen of antiquity give a model of excellence and henceforth imitation. Longinus wants the writer to question his work based on the works of Plato and Aristotle and rise to their standard and then imitate.

KEY POINTS

- The 18th century saw the golden age of Longinus.
- The five sources of great writing are vigour, nobility of mind, powerful emotion, skill in the use of figures and diction.
- In the *History of Greek Literature*, Moses Hadas remarks, 'Longinus tries to define true grandeur in literature as opposed to sophomoric turgidity and frigid pretentiousness.'
- According to Longinus, greatness in literature comes from the search for an ecstasy.

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'For that is really great which bears a repeated examination which is difficult or rather impossible to withstand... from a concert of discordant elements make our faith in the object of admiration strong and unassailable.'

'Sublimity is the echo of the great mind.'

'Genius needs the curb as often as spur.'

'The images make for confusion rather than forcefulness. Examine in the light of day and it gradually sinks from the terrible to the ridiculous.'

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Samuel Taylor Coleridge

Samuel Taylor Coleridge (21 October–25 July 1834) was an English poet, literary critic, philosopher and theologian and scholar who, with his companion William Wordsworth, organized the Romantic Movement in England. He belonged to the category of 'Lake Poets'. He worked in collaboration with Charles Lamb, Robert Southey and Charles Lloyd. He composed the poems 'The Rime of the Ancient Mariner' and 'Kubla Khan' and wrote an autobiography named *Biographia Literaria*. His basic work, particularly on William Shakespeare, was exceptionally compelling and he acquainted German visionary ways of thinking with English-speaking society. Coleridge coined phrases including 'suspension of disbelief' and is also known for using the philosophy of Transcendentalism in his works.

His kinship with William Wordsworth brought about the creation of *Lyrical Ballad* in 1798. Walter Pater, a famous critic called the period from 1797 to 1798 ‘Anus Mirabilis’ or the wonderful years of Coleridge’s poetical career as it was during this period, Coleridge produced his best work.

In 1798, he went to Germany, learnt about transcendentalism and later used these in his works such as *Kubla Khan*. After coming back to England in 1799, he attempted journalism and lecturing. He appropriately depicted himself as ‘indolence capable of energies’ though he was a remarkable genius who lacked will power. In addition, he was dependent on opium and in an opium-induced state he wrote *Kubla Khan*.

Why Was Coleridge a Prominent Figure in Literary Theory and Imagination?

Apart from his practical criticism, Coleridge established himself as a vital figure in literary theory and analysis because he followed his own intellectual bent, painful existential crises and assimilation of ethics of German Philosophy meditatively. As a theorist, he intensively noted the marginalia, lectures, published works, especially in his *Biographia Literaria* and studies of Shakespeare, covering various topics such as nature of mind, imagination and fancy, the choice of words and their effect on the creative mind. The Romantic era in English Literature focused on nature, imagination, fancy, etc., in contrast to the Augustan age which prioritized reason and logic.

The Origination of the Imagination of the Romantic Critics

The critics of romanticism thought of the creative mind as mixing and binding together of the intensity of the mind which empowered the poet to see inner connections, for example, the identity of truth and beauty. Wordsworth’s frequently cited that the meaning of poetry runs as follows: it is ‘the spontaneous overflow of powerful feelings recollected in tranquillity’ and Coleridge could just substitute tranquillity by ‘absenting’. Wordsworth also remarks that poets ‘have each his own peculiar faculty, heaven’s gift a sense that fits him to perceive objects unseen before...’

This new initiated concept of imagination necessitated a distinction between imagination and fancy.

Biographia Literaria

Biographia Literaria, published in 1817, is an autobiography in discourse. It is a meditative autobiography, not a straightforward or linear autobiography. It ranges from autobiography to memoir, philosophy, religion, etc., which in turn were heavily influenced by the German philosophy.

In this work, he called ‘creative mind’ the ‘forming and changing’ power, while fancy as collective and composite power. For instance, Coleridge makes his distinction clear

when he remarked that Milton had a highly imaginative mind and Cowley a very fanciful one.

Coleridge’s Insight on ‘Imagination and Fancy’

According to Coleridge, the difference between fancy and imagination is the same as the difference between a mechanical mixture and a chemical mixture. According to Coleridge, **imagination** is the faculty associated with creativity and the power to shape and unify, while **fancy**, dependent on and inferior to the **imagination**, is merely associative. Fancy and imagination were widely difficult faculties, instead of being, according to the general belief, either two names with one meaning, or, at furthest the lower and the higher degree of one and the same power.’

Coleridge, at last, uses the expression ‘Fancy’ in light of the 18th century perspective on imagination which was basically mechanical and controlled by the law of association.

What is the Function of Primary and Secondary Imagination?

The primary imagination is the fundamental power of basic human power which enables us to identify, discriminate, synthesise and thus produce order out or disorder. In this, it is similar to the eternal act of creation in the infinite ‘I AM’. Primary imagination: It is merely the power of receiving impressions of the external world through the senses, it perceives objects both in their parts and as a whole. The Secondary Imagination is at the root of all poetic activity.

What is the Difference Between Imagination and Fancy?

In chapter thirteen of *Biographia Literaria*, Coleridge discusses the difference between imagination and fancy. According to Coleridge, imagination is poetic faculty which not only gives shape to a given world but builds a new world; whereas fancy applies the logical faculty—the mechanical ability—as the poet has to use devices like metaphors and alliterations in poetry in order to blend various ingredients into beautiful images.

KEY POINTS

- From the period of March to May in 1796, Coleridge edited the *Watchman*, a liberal periodical which failed after ten issues.
- He reassessed the relation between God and Man in his famous work ‘Religious Musings’ (published in 1796) where he redefined orthodox Christianity.
- Coleridge considered language to be the armour of human mind and it contains ‘trophy of the past and weapons of its future conquest’.

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‘Until you understand a writer’s ignorance, presume yourself ignorant of his understanding.’

‘The reader should be carried forward, not merely or chiefly by the mechanical impulse of curiosity or by a restless desire to arrive at the final solution but by the pleasurable activity of mind excited by the attractions of the journey itself.’

‘Praises of the unworthy are felt by ardent minds as robberies of the deserving.’

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Sir Philip Sidney

Sir Philip Sidney was the eldest son of Sir Henry (Lord Deputy of Ireland) and also the nephew of Robert Dudley Earl of Leicester. He initiated his education from Shrewsbury School. In succeeding years, after Shrewsbury School, he went to Christ Church College, Oxford for higher studies in 1568, but did not get a degree.

In 1575, he met unexpectedly Penelope who turned into the ‘Stella’ of his poems *Sequence* entitled *Astrophil and Stella* (published posthumously in 1591). In July 1578, he was acquainted with Gabriel Harvey and Spencer. Each of the three become companions and begin an abstract society called the *Areopagus*. In 1580, he composed a letter to the sovereign objecting to her proposed marriage with the Duke of Anjou.

This drove the Queen in frenzy and she excused him from the court and he needed to go into surrender at Wilton where he composed *Arcadia* and *Apology for Poetrie*. In 1581, he again got the popularity of the court and in January 1583, he was knighted. On 21 September, he wedded Frances Walsingham, the little girl of Elizabeth’s Secretary of state.

An Apology for Poetry

An Apology for Poetry is viewed as a milestone throughout the entire existence of English literary criticism since it is the principal composition to examine the nature and capacity of poetry and drama. Sidney has unreservedly communicated his supposition on different angles and has carried poetry to its decent place. Sidney sets out to restore poetry to its rightful place among the arts.

During the 16th century, lyrics and poems were written in abundance so there was an urgency to develop a proper poetic theory. The Puritans were against the idea of Poetry (as it was based on fancy, pleasure, etc.) and the most astonishing attack was of Gosson through various articles and pamphlets to which Sidney gave a riposte in *An Apology for Poetry*.

Stephen Gosson, an English satirist called the poets as ‘pipers or jesters’ and poetry as ‘enemy of good virtue’ and Sidney replies to Gosson’s abuse through this work. In his view, drama excited popular debauchery because male and female roles were juxtaposed, which is against the law of nature.

Sidney’s answer in *An Apology for Poetrie* was praised even by best writers of the day. He played out his undertaking most productively in light of the fact that he himself was a writer, a subject and had enormous information on the works of art.

The first thing Sidney progresses towards in defence of poetry is its relic and comprehensiveness or universality. He defends poetry by writing that even the earliest Greek philosophers and historians were fundamentally poets.

Sidney remembers all imaginative literature in poetry and says, ‘versing and rhyming don’t make a poet’. Here he truly holds the fundamental issue of the day. At first, he concurs with Plato that poetry is a ‘divine blessing’ and an aftereffect of motivation. In more than one spot he certifies the working of the celestial breath.

However, he fundamentally agrees with Aristotle and says, ‘verse is a craft of impersonation for so Aristotle termeth it’. Along these lines, poetry isn’t just an art of imitation. The most critical is his revelation that ‘one might be a poet without versing’.

Sidney gives a stage forward to Aristotle in his meaning of poetry and said that creative mind is an inventive cycle. The poet doesn’t just duplicate, rather he/she additionally changes the genuine and the real and in this way endeavours and gives birth to a new creation altogether. However, the creation of a poet is not fully imaginative but also consists of reality. Poetry thus embodies universal value and Sidney writes it is the highest’ and ‘noblest’. He emphasises that the poet is a divine figure who creates an ideal world.

Sidney has placed the Gosson’s Charges into four following categories:

1. A man could use his time more useful than in poetry.
2. Poetry is the mother of lies.
3. Poetry is immoral and a nurse of abuse.
4. Plato rightly banished poets from his ideal common wealth.

Guarding poetry against the principal charge, Sidney says that man can’t utilize his time more conveniently than in poetry. He comments, ‘no learning is so acceptable as that teacheth and moveth to virtue and that none can both show ideals and thereto as much as poet’.

In his response to the second protest that artists are liars, Sidney says that of all writers under the sun, the poet is the least liar. The poet makes something by feeling or creative mind against which no charge of lying can be brought.

The space expert, the geometrician, the history specialist and others, all offer bogus expressions. In any case, a writer 'nothing certifies and consequently never lieth', his objective being 'to tell not what is or what isn't, but rather what ought to or ought not be'.

The subject of truth or misrepresentation would emerge just when an individual demands reality. The poet does not present certainty but fiction, typifying reality of an ideal kind.

The third complaint against verse is the attendant misuse, 'contaminating us with numerous pestilent desire of wits' might be somewhat advocated, however for this a specific artist might be accused but not verse. To this charge, Sidney answers that verse does not mishandle man's mind however it is man's mind that manhandles verse. All expressions and sciences abused had underhanded impacts, yet that did not imply that they were less significant when appropriately utilized. Maltreatment of poetry, as per Sidney, isn't the issue of poetry however of the poet.

The fourth complaint that Plato had banished the poets from his ideal republic is likewise not valid as Plato tried to oust the amoral poets of his time and not poetry itself. Plato himself accepted that poetry is supernaturally propelled. In 'Ion', Plato gives high divine tribute to poetry. His depiction of the poet as 'a light-winged and scared thing' throws light upon his attitude towards poetry. Sidney concluded, 'So as Plato banishing the abuse, not the thing, not banishing it, yet giving due honor unto it, shall be our patron and not adversary'.

He comments that a large portion of such poems were composed of acquired and expanding phrases, inexactly hung together and inadequate in view of their need for certified power and feeling. The conspicuous reference here is to the servile imitation of the Plutarch convention and customs yet astoundingly enough Sidney himself was not liberated from it. Those poems are of the idea of artistic exercise and there is no expression of genuine enthusiasm except for assessments whimsical and unbelievable. Here, his dissent against frailty in the poetry is of extraordinary importance.

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'Either I will find a way, or make one.'

'Music, I say, the most divine striker of my senses.'

'The poet, he nothing affirmeth, and therefore never lieth.'

'I now have learn'd love right, and learn'd even so.'

'Stella, the only planet of my light, light of my life, and life of my desire.'

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KEY POINTS

- Sidney invented the notion of 'fore-conceit' which means that the conception/ idea of work that the poet writes pre-exists in his mind before it is written.
- Philip Sidney defends poetry in his essay an *Apology for Poetry* from the harsh indictments made by Stephen Gosson in his 'School of Abuse'.
- Philip Sidney invented the name 'Pamela' which appears in his elaborated prose work *Arcadia*.
- Sidney's *Arcadia* assisted in changing our view on English countryside as Old Arcadia was rediscovered in the 20th century and the New Arcadia an unfinished prose and it went through several changes in edition in 16th and 17th century.
- King Charles I supposed to have murmured lines from Arcadia section-Pamela's Prayer when he stepped for this execution in 1649.

Horace

Horace was born in Venice, Italy, in December 65 BC and died on 8 November 8 BC, Rome. He was an exceptional Latin lyric poet and satirist in the reign of Emperor Augustus. His father, before becoming auctioneer's assistant, was a slave but gained freedom after Horace's birth. He also managed to send Horace to Rome for his studies. After receiving education from the capital, Horace went to Athens where he attended lectures at the academy and studied philosophy. After Julius Caesar's assassination on March 44 BC, there was a political impasse in the eastern empire. Athens came into possession of his assassins Brutus and Cassius, who could narrowly avoid the conflict with Caesar's partisans. Horace joined Brutus' Army of Republicans and was made a 'tribunus militum' an exceptional honour for a freedman's son.

He profoundly studied Greek literature, Greek verses, Greek iambics and Greek lyrics elegiacs.

After the defeat of Brutus and his army (Republicans) at Philippi, Horace escaped the battlefield. He later went to Rome to work as a clerk for the treasury. He, simultaneously, started writing poetry and devoted his time to the muse of lyrics.

Literary Criticism of Horace

Horace in his capacity as a literary critic holds an imposing position because of his exuberant quality as a poet. His earnest priority was to find at Rome a patronizing poetry serviceable to the state. He provided this perception of poetry in the light of awakening of patriotic feeling in the masses of the Augustan era. Horace gave his insight on the people that though they were naïve but they—'unlearned and learned alike'—tried their hands on writing poetry. The vital function of the poet is to delight and instruct the reader at the

same time. He believed that great poetry must have a dual role assigned which is to give pleasure and enhance the morals of mankind. Indeed, Horace has much to direct the writers of poetry and from *Epistula Ed Pisones* aspiring poets can learn principles of taste and technique to improve their work.

State Exigencies and the Purpose of the Poet

Apart from the perception of beauty, Horace sees the poet as a composite entity who draws from experiences and conveys these in form of language, which in turn effects the listeners on to the beauty he feels the experiences which have stirred him into a language which will affect the listeners. The primary qualification of a poet is the wisdom he attains. Fascinatingly enough, two words that mean ‘cleverness’ or ‘wisdom’ appear frequently at the end of *Ars Poetica*—‘this was once wisdom’ or ‘*fuit haec sapientia quondam*’.

According to Horace, literature should be a tool to achieve this noble aim of wisdom and justice, because in contemporary period vices like prejudices, pedantry and the false standards were going on unchecked all around and therefore the task of the poet became double serious and significant.

Aim of Poetry

According to Horace, a pure, aural pleasure does not suffice the aim of poetry as some right thoughts about human behaviour are also much needed.

Horace reinforces the fact that thinking and communication of thoughts is not the main essence of poetry. A poet is born to pleasure the spirit the audience of great taste and a poet should not entertain those who gape at fantasy stories.

In *Ars Poetica*, he defines the aim of poetry—‘the aim of poetry is either to be beneficial or to delight, or in their phrases to combine charm and high applicability to life. The invented notion thus, should not only be pleasure seeking but must address itself to the truth.’ It means that poetry should both teach and delight.

Poetry a Concoction of Fiction and Facts

Horace regards poetry to be a mode of imitation, but it is not just mere imitation alone. He exclaimed that poetry ‘often mingles with fancy, putting on something of his own’. He did not like too much fancy on the part of the poet and added, ‘fiction composed to please should be very near to the truth’.

Formation or Conception of Poetry

Horace, in his conception of poetry, is more Platonic than Aristotelian. For him, every poet shares in some minor way the miraculous charm of Orpheus and Apollo. Every poet calms the unruly heart and builds the fragile walls of a dream by his song.

Horace does not differ from classical thinkers and other critics as all of them believed that without inspiration there is no poetry. Plato banished poets from the Commonwealth

because of fear of disconcerting influence. He banished them because they produced the wrong sort of poetry.

His view sparks the controversy between ‘form’ and ‘content’ and seems to be inclined towards the latter. ‘Poets desire either to improve or to please or to unite the agreeable and profitable. Any moral must be brief so that the mind may readily perceive and faithfully retain a pithy sentence; redundant words overflow from a stated mind. Fiction composed to please should be very near to the truth so that the play may demand unlimited belief. You will win every vote if you bind what is improving with what pleases and at once delights and instructs reader.’

Restating of Emotional Appeal of Poetry

Horace affirms that poets have always played the part of teachers effectively. In ancient times, it was the poet who exercised moralizing and civilizing influence upon the barbarians. Horace remarks that it was not enough for the poems to have beauty as they must also be pleasing and guide the listener’s soul where the soul wishes to. Following this philosophy of his, Horace takes the view of a poet’s mission and manner which is partly romantic and partly classical.

To represent his point that poets are moral educators, Horace refers to orphans, the great poet and singers, who tamed the brutes of the forests with their poetry. They thus civilized even the ferocious tigers and lions. Amphion, the great kingdom of Thebes was capable of moving even rocks with his songs. In this way, poets were discharging their responsibilities of teaching. Horace hence authenticates this Aristotelian part of the passionate allure of poetry.

According to Horace, a poet should be cautious in his choice of words and there must be a selective diction. The analogy of familiar words can be added without waffling and padding. He can invent new words, but the advantage will be given to those newly-coined words that originated from a Greek source.

KEY POINTS

- Horace’s first published works were often satires and this established him as a great poetic expert of Augustan Age.
- The ‘*carmina*’ or odes, distributed in 23 BCE and 13 BCE, are his most respected works, nonetheless, and were created as a cognizant imitation of the short verse of the Greek firsts of Pindar, Sappho and Alcaeus, then adjusted to the Latin language.
- The ‘*Carmen Saeculare*’ (‘Song of the Ages’) is a psalm/hymn commissioned by the Emperor Augustus for the Secular Games of 17 BCE, proposing the restoration of the traditions of the glorification of the divine beings Jupiter, Diana and Venus.

“We are but dust and shadow.”

‘In laboring to be concise I became obscure.’

‘Many heroes like Agamemnon, but all are unknown and unwept, extinguished in everlasting night, because they have no spirited chronicler.’

John Dryden

Dryden was born in the town of Aldwincle close to Thrapston in Northamptonshire, where his maternal grandfather was a minister. In 1644, he was shipped off Westminster School as a King’s Scholar where his dean was Dr Richard Busby, a compelling teacher and extreme disciplinarian. After being re-established by Elizabeth I, Westminster during this period grasped a totally different strict and political soul empowering traditionalism and high Anglicanism.

His years at Westminster were not unremarkable and his previously distributed poetry, an elegy with a solid traditionalist feel on the demise of his classmate Henry, Lord Hastings from smallpox, insinuates the execution of King Charles I, which occurred on 30 January 1649, close to the school where Dr Busby had first appealed to God for the King and afterward secured his students to prevent their going to the scene.

Getting back to London during the Protectorate, Dryden acquired work with Oliver Cromwell’s Secretary of State, John Thurloe. At Cromwell’s memorial service on 23 November 1658, Dryden prepared with the Puritan poets John Milton and Andrew Marvell. He distributed his first significant poetry, ‘Heroic Stanzas’ (1659), a commendation on Cromwell’s passing which is wary and reasonable in its passionate presentation. In 1660, Dryden praised the Restoration of the government and the arrival of Charles II with *Astraea Redux*, a genuine conservative admiration. In this work, the interregnum is outlined as a period of turmoil and Charles is viewed as the restorer of harmony and request.

An Essay on Dramatic Poesy

An Essay of Dramatic Poesy gives an unequivocal record of neo-classical theory of craftsmanship as a rule. Dryden is a neo classical critic and he bargains in his analysis with issues of structure and profound quality in show. In any case, he is not a standard bound critic, secured to the old style solidarities or to ideas of what establishes a ‘legitimate’ character for the stage. He depends intensely on Corneille—and through him on Horace—which places him in a logical convention.

Dryden composed this article as a sensational dialogue with four characters namely Eugenius, Crites, Lisideius and Neander in his famous work *An Essay of Dramatic Poesy*- that discusses different types of Drama- French, Modern, English. These four basic positions manage five issues. Eugenius (whose name may signify ‘well born’) favours the moderns over the people of yore, contending that the moderns surpass the people of yore as a result of having taken in and benefited from their model.

Crites defends Ancient drama: Ancients cling to the solidarities and guidelines explained by Aristotle which the current and French writers followed; and Ben Jonson-the best English dramatist, as per Crites clinged to the solidarities. Lisideius contends that French dramatization is better than English show, basing this assessment of the French author’s nearby adherence to the old style detachment of parody and misfortune. Lisideius defends French drama and retaliates the functioning of English drama after Jonson, Beaumont and Fletcher, he comments, ‘no performance centre on the planet has anything so ridiculous as the English drama; in two hours and a half, we go through all the attacks of Bedlam.’ Neander favours the moderns, yet he does not discourage the people of yore. Neander asserts that ‘we have invented, increased and perfected a more pleasant way of writing for the stage. . . tragicomedy.’

Neander condemns French dramatization basically for its diminutiveness: its quest for just one plot without subplots; its inclination to show too little activity; its ‘subservient perceptions of the solidarities...shortage of plot and restriction of creative mind’ are generally characteristics which render it substandard compared to English dramatization. Neander expands his analysis of French dramatization -he favours Shakespeare over Ben Jonson owing to the universality in the former’s works.

Shakespeare ‘had the largest and most comprehensive soul’ while Jonson was ‘the most learned and prudent essayist which any performance center ever had’. Ultimately, Neander inclines towards Shakespeare for his more noteworthy extension, his more prominent loyalty to life, when contrasted with Jonson’s generally little degree and French/Classical propensity to bargain ‘the beauties of a statue, but not of a man.’

Crites object to rhyme in plays ‘since no man without intention talks in rhyme, neither should he to do it on the stage’. He refers to Aristotle as saying that it may be ‘best to write tragedy in that kind of poetry. . . which is nearest regarded as prose’ as a support for banishing rhyme from show for clear refrain (unrhymed poetic pattern). Despite the fact that clear stanza lines are not any more unconstrained than rhymed lines, they are still to be favoured in light of the

fact that they just are ‘closest nature’ as ‘rhyme is incapable of expressing the greatest thought naturally and the lowest it cannot with any grace: for what is more unbecoming the majesty of poetry than to call a servant, or bid a door be shut in rhyme?’

Neander reacts to the complaints against rhyme by conceding that ‘stanza so dull’ is wrong to show (and to whatever else). ‘Regular’ rhymed refrain is, nonetheless, similarly as proper to emotional as to non-sensational poetry: the trial of the ‘effortlessness’ of rhyme is the manner by which very much picked the rhymes are. Is the feeling of the refrains secured to and restricted by, the rhymes, or are the rhymes in support of and an upgrade of, the feeling of the stanzas?

The main aim of Dryden’s work was to compare and comment on different forms of Drama, which holds a very significant place in English Criticism.

Dryden is rigid in nature, characterizes sensational craftsmanship as an impersonation with the intend to amuse and to educate and is viewed as an equitable and exuberant picture of human instinct speaking to its interests and humours for the enjoyment and guidance of humankind.

KEY POINTS

- ‘Religio Laici’ by Dryden was a nominal defense of the authority of the English Church was in effect a satire on unreason of all who dissented.
- He was a dominating person and the whole age was known as the ‘Age of Dryden’.
- The original title of ‘An Essay on Dramatic Poesy’ was ‘Of Dramatic Poessie, An Essay’.
- He wrote a famous play known as ‘The Conquest of Granada’ in 1670.

“He who would search for pearls must dive below.”

“We first make our habits, then our habits make us.”

“Great wits are sure to madness near allied, and thin partitions do their bounds divide.”

William Wordsworth

William Wordsworth was one of the authors of English Romanticism and one of its most focal figures and significant brains. He writes on childhood, role of a child, beauty of nature,

etc. and believes that the language of poetry should be simple and rustic, which can be easily understood by the common men. The child of John and Ann Cookson Wordsworth, William Wordsworth, this popular idol of Romantic age was born on 7 April 1770 in Cockerthorpe, Cumberland, situated in the Lake District of England: a zone that would turn out to be firmly connected with Wordsworth for more than two centuries after his demise. He started composing poetry as a little youngster in language structure school and before moving on from school, he went on a trip to Europe, which extended his adoration for nature and his compassion toward the simple village men, which are significant topics in his poetry. Wordsworth is most popular for *Lyrical Ballads*, co-composed with Samuel Taylor Coleridge and ‘The Prelude’, a Romantic epic poetry that gives the temporal sequence of the ‘development of a poet’s brain’.

William went to the sentence structure school close to Cockerthorpe Church and Ann Birkett’s school at Penrith, the home of his maternal grandparents. The serious long-lasting fellowship between William Wordsworth and his sister Dorothy likely started when they, alongside Mary Hutchinson, went to class at Penrith. Wordsworth’s youth next to the Derwent and his tutoring at Cockerthorpe are strikingly reviewed in different sections of ‘The Prelude’ and in shorter poems.

In 1797, to be nearer to Coleridge, the Wordsworths moved to Alfoxden House, close to the town of Nether Stowey. As a result of the odd propensities for the family—particularly their strolling over the wide open at the entire hours—the nearby populace presumed that the Wordsworths and their guests were French covert operatives and an administration operator was dispatched to watch out for them.

The years somewhere in the range of 1797 and 1800 imprint the time of Wordsworth and Coleridge’s nearby cooperation and furthermore the start of Wordsworth’s developed graceful vocation. Wordsworth and Coleridge published *Preface to Lyrical Ballads* in 1798, which marks the beginning of the Romantic age in English Literature which is considered the genesis of the Romantic Age. During 1798, Wordsworth additionally dealt with a bit of composition setting out his developing thoughts on equity and ethical quality. Called the *Paper on Morals* by later editors, it was saved and never wrapped up. Wordsworth appears to have been endeavouring to work out and legitimize his changing political and social thoughts—thoughts that had started to grow instinctively during the cycle of graceful piece. The poet in Wordsworth was starting to overwhelm the leftist and the writer found a political way of thinking dependent on force, viciousness and reasons an abomination.

Explanation of Wordsworth's Theory of Poetic Diction

Wordsworth was against the lofty language and diction of the 18th-century poets such as Dryden; he believed that the language of poetry should be simple, so as to make it easily accessible to common men. He believed that most of those who enjoyed or sought consideration in society were incapable of love to man or reverence for God. Wordsworth would not write to please a corrupt society, nor would he employ its language. He would sing in simple language that cottages and children could understand. Wordsworth's theory of poetic diction is not merely a revolt against the existing practice.

The key ideas laid by Wordsworth were (i) the language of poetry should be the real language of men. It should not have any artificiality about it. By men, Wordsworth meant the rustic folk and humble people. According to Wordsworth, the language should be purified of coarseness or oddities.

It should be the language of men in a state of vivid sensation, i.e., the language of poetry is not essentially different from that of the poem. It should be noted that by 'language', Wordsworth probably means vocabulary, not syntax and grammar. The *Preface to Lyrical Ballads* tells us that the poems were in the nature of an experiment. He had brought them out with the purpose of ascertaining how far the language of conversation in the working classes of society, would be suitable for poetry. His objective was to deal with incidents and situations from common and rustic life.

The personages of Wordsworth's poem are drawn from the unassuming classes and the provincial life. A similar unassuming and natural life is the wellspring of his language. His purposes behind the decision of provincial life include the following (i) the language of poetry should be simple, as spoken by rustic and simple men. For him, every one of these things are 'common gadget'. The language should fit the circumstances or feelings to be communicated. Phony use of words ought to be dodged both when the poet is talking in his own voice and when he is talking through his characters. Metre, as indicated by Wordsworth, ought not to be mistaken for idyllic style. He says that metre complies with specific standards, while lovely lingual authority is self-assertive and impulsive. He defends the use of metre for various reasons.

Coleridge further adds that it is not right to specify the best pieces of our language we got from Nature. Language is 'matter formed'. There are theoretical things and ideas which are on a par with some other piece of language. Also, these originate from the intelligent demonstrations of the brain and as man progresses he acquires new thoughts and ideas. These ideas cannot be communicated through the language

of rustics, which is lacking. As Coleridge remarks, 'The language of rustics is inquisitively blank. It would return the clock. Rather than a movement, it would be retrogression.'

What is a poet?

Answer: He is a man addressing men, who is enriched with all the more energetic reasonableness, mineral energy and delicacy, who has a more prominent information on human instinct and more far reaching soul than should be normal among humankind, a man satisfied with his own interests and infringement and who cheers more than other men in the soul of life that is in him, charming to consider comparable interests as showed in the goings of the poetry and constantly affected to make them where he does not discover them.

He is the stone safeguard for human instinct, an upholder and preserver, conveying wherever with his relationship and love. The poet singing a tune in which all sympathetic creatures join him. Be that as it may, those interests and sentiments are the overall interests and considerations and sentiments of man. The virtue of human interests' 'The poet thinks and feels in the to summarise, Poet assembled together by interests and information the tremendous realm of others conscious society. He will follow where so ever he can discover an environment of sensation wherein to move his wings. Poetry is the first and finally information, it's an everlasting as the core of man.

How Coleridge Criticized Wordsworth's Theory of Poetic Diction?

Coleridge disagrees with Wordsworth regarding the statement that there neither is nor can be any essential difference between the language of prose and metrical composition'. Coleridge asserts that there is and there ought to be an essential difference between the languages of prose argues that of poetry. He argues that the experience of the provincial is exceptionally restricted in terms of the current realities available to him and the exposure to society, so he cannot think intelligently. He cannot interface with realities and communicate sensibly as an informed man can.

Examining Wordsworth's theory of Poetic Diction. Coleridge maintains that the language of the rustic, purified from its defects and grossness, will not differ materially from the language of any other man of common sense, no matter how learned or refined he is. Poetry is shaped by the use of proper signs and images of the human creative mind and reflection which the uninformed man cannot' have.

Giving his basic appraisal of the language of prose and poetry as reflected in Wordsworth's 'Theory of Poetic Diction',

Coleridge objects to the equivocalness in the use of the word 'genuine'. Wordsworth believes that the language of poetry is the genuine language of men. Coleridge contends that everybody's language differs as per the degree of his insight, the exercises of his resources and the profundity and briskness of his emotions. He calls attention to that the language used in the poetries of Wordsworth varies enormously from the language of a typical worker. Coleridge further claims that there is a difference between the language of writing and the language of material creation. He believes that there is and there should be a fundamental contrast between the dialects of writing and poetry. According to Coleridge, the language of poetry clearly contrasts with that of normal discussion/prose. This distinction emerges from the way that poetry uses a metre and requires an alternate game plan of words. Coleridge states that metre is not simple shallow beautification but a fundamental and natural aspect of poetry. In this way, there must be a 'basic' contrast between the language of composition and that of poetry.

KEY POINTS

- Wordsworth's poetry is inspired by powerful emotions and it declares principles of the Romantic Age.
- The major themes of his poetry were nature, mortality, religion, transcendence and humanity.
- *The Songs of Innocence* (1789) and *Songs of Experience* (1794) are set in timeless mythical dimension and represent opposing views: joyous engagement with the world and bitterness of the world.

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'Nature never betrayed the heart that loved her.'

'Poetry is the spontaneous overflow of powerful feelings it takes its origin from emotions recollected in tranquility.'

'The best portion of good man's life is his little, nameless, unremembered act of kindness and of love.'

'Faith is a passionate intuition.'

”

Dr Samuel Johnson

Samuel Johnson was born on 18 September 1709 in a residence that is now preserved in memory of him. He went to Lichfield Grammar College, after which, at the age of fifteen,

he went to Stourbridge. At each location, he won the regard of fellow college students and instructors alike. After leaving Stourbridge, Johnson spent two years at home in desultory reading. He was a famous critic, poet, lexicographer and published his dictionary in 1755 called *A Dictionary of the English Language*. The lack of financial resources forced Johnson, to leave Oxford without a degree in December 1729. In 1732, Johnson decided to visit Birmingham on an invitation from his former school fellow, Edmund Hector. There he translated *A Voyage of Abyssinia* originally written in French, into the English language. Published in 1735, this became Johnson's first book. In Birmingham, he also met widow, Elizabeth Porter, whom he married in July 1735. The year 1745 proved to be a literary turning point in Johnson's life. In this year, he laid the muse stone of the authority and the fame he was to enjoy. He published a pamphlet on Shakespeare's *Macbeth* which won the reward of Warburton for which, Johnson continually felt thankful. Later, occupied himself with preparing an *English Dictionary* in 1747.

After a series of illnesses, he died on the evening of 13 December 1784 and was buried in Westminster Abbey.

Johnson is best known for his two volumes *Dictionary of the English Language* initially published in 1755, *Lives of the English Poet* (1783) and his eight volume edition of Shakespeare (1765). His most prominent poem *The Vanity of Human Wishes* (1749) is a thought on the emptiness of worldly pursuits.

An integral dimension of Johnson's literary output and personality was his literary criticism which had a huge influence on English letters. His prominent *Preface* to the edition of Shakespeare's plays played a vital part in expanding the boundaries of English criticism. His account of lives of numerous English poets was an appendage to the formation of the English Literary canon and the defining of attributes such as metaphysical wit and his remark on criticism itself were also to have a lasting impact. His critical insights were, witty, sharp, provocative, sometimes radical and always grounded on his massive range of reading.

He analysed the best of Shakespeare's artwork which has given him supremacy over others because of the universality of his outlook. Shakespeare is in every case consistent with life. Shakespeare's characters are genuine people and their discourses are genuine discourses. While different writers have disregarded likelihood and distorted life, Shakespeare has consistently kept up his devotion to life.

His scenes involve men who act and talk as the peruser imagines that he would himself have spoken or followed up on a similar event. He confers human characteristics and human discourse in his works are the reflections of life.

Shakespeare disregarded standards, since he looked for direction from life. He composed with the world open before

him. According to Johnson, Shakespeare portrays the good and bad aspects of life in his plays and he also mixes them in the tragicomedies, which are reflections of real life. His plays are neither unadulterated comedies nor unadulterated misfortunes, however, they have a structure of a particular kind. Johnson, nonetheless, shields drama which is more consistent with life than the unadulterated misfortune or unadulterated parody.

Johnson likewise shields Shakespeare's dismissal of solidarities. Since Shakespeare's chronicles are neither misfortunes nor comedies, they are not dependent upon the laws of solidarities. Activities in them is, so set up as to be perceived', 'the episodes by different and influencing and the characters predictable, regular and unmistakable. No other solidarity is proposed and thusly none is to be looked for'. In different plays, notwithstanding, Shakespeare observes the solidarity of an activity. The plot in them follows the Aristotelian example of a start, centre and an end.

According to Johnson, Shakespeare understands the audience's mind and expectations. He interchanged seriousness and comedy by which the mind is softened at one time and exhilarated at other. He makes his audience laugh and mourn at the same time.

Yet, Shakespeare shows no respect for the solidarities of time and spot. Johnson also believes that it is not important to watch these solidarities.

The observers realize that the stage is just a phase and players just players. Dramatization is credited simply because it is only an image of reality. Dramatization is similar to the real but it is not the reality itself. 'Impersonation produces agony or delight, not on the grounds that they are confused with real factors, but since they carry real factors to mind.'

Johnson acclaims Shakespeare for his constancy to life, but he does not challenge him. Johnson not only praised Shakespeare but also pointed out at his deficiencies like a true critic. His most noteworthy imperfection is that 'he forfeits temperance to accommodation and is quite a lot more cautious to please than to train, that he appears to compose with no ethical reason'. An essayist's obligation, as per Johnson, is to teach and ethically improve the world. Since Shakespeare disregards the chances of good guidance, he is inadmissible as an author. 'His statutes and aphorisms drop calmly from him, he makes no only appropriation of good or wickedness, nor is consistently mindful so as to show in the upright a dissatisfaction with regards to the mischievous.'

Shakespeare's characters, Johnson argues, do not belong to the society of a particular place or time; they are universal, appeal to people of all kinds, whereas in the works of other writers a character is often an individual. This points at the universality of Shakespeare's plays.

Johnson sees Shakespeare's misfortunes as second-rate as compared to his comedies. They are work things as he would see it and they do not have the suddenness and effortlessness of his comedies. The radiation of energy in them is generally striking and vivacious. Yet, his efforts to develop something new and striking, the outcome is, 'meanness, dullness and lack of clarity.'

Johnson is among the first of those critics who consider crafted by a creator according to the age to which he had a place. In 'Preface', he analyzes Shakespeare's plays according to the Elizabethan age. 'A creator's attempts to be profoundly judged', he says, 'must be contrasted and the phase of the age where he lived and with his own specific chances.'

The flavour of the individuals was rough and crude. Shakespeare plays are packed with episodes since it was distinctly through occurrences and activity that he could hold the attention of his crowd. The Elizabethan crowd with its lacking taste could all the more likely acknowledge pageant-ries and parades which were obvious on the stage than the poetical language which made it appeal to the ear.

Shakespeare, as per Johnson, is a mixture of greatness and flaws. Subsequently, he thinks about Shakespeare's plays where not only flowers but weeds and thorns also grow. Shakespeare's plays are a true reflection of life and mankind.

Shakespeare, regardless of his weaknesses, is completely unique. He built up the English Drama and even carried it to the skirt of flawlessness in a singular scene. Johnson believed that Shakespeare as a playwright appeals to everyone, to all the classes of people, pointing to his universality and genius. Considered as a unit, Johnson's assessment of the English poets have survived as what Arnold called 'natural centres', points of indicators to which criticism can repeatedly return. Though Johnson's criticism was based on the classical foundation of affinity to nature, reason and truth as well as moral instruction, what Johnson added was the need for historical contextualization (as in his 'Lives of Poets') of authors and their works and an obligation to place nature in a wide-ranging sense. It is worth remembering that by 'nature', Johnson does not mean primarily the world of external, physical nature but rather human nature in its universal and past embodiment of reason and moral sensibility. In his essay on Milton, he states that 'the knowledge required or included, are not the great or the frequent business of the human mind. . . the first requisite is the religious and moral knowledge of right and wrong. The next is social contact with the history of mankind and with those examples which may be said to exemplify truth.'

Respectively, each one needs historical conceptualization and comparison and the appeal to nature and truth over convention where he anticipates and sets the stage for much Romantic and Modern Criticism.

KEY POINTS

- Samuel Johnson wrote fictional work *The History of Rasselas* (written in a week to pay for her mother's funeral) in 1759.
- He wrote many periodicals essays such as the *Rambler*, *The Adventurer* and *The Idler*.
- Johnson's own biography was recorded by his friend James Boswell, published as *Life of Samuel Johnson* 1791.

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'The true measure of a man is how he treats someone who can do him absolutely no good.'

'Integrity without knowledge is weak and useless, and knowledge without integrity is dangerous and dreadful.'

'Language is dress of thought.'

'The opinions prevalent in one age as truths above the reach of controversy are confuted and rejected in another, and rise again to reception in remoter times. Thus the human mind is kept in motion without progress.'

'The end of writing is to instruct the end of poetry is to instruct by pleasing.'

”

Mathew Arnold

Matthew Arnold was born in Laleham, close to Stains in Middlesex in 1822. He was the oldest child of Thomas Arnold, famously known as Dr Arnold, the Headmaster Rugby School. One of the earnest and most abiding influences on Arnold's viewpoint was that of his father whom the poet offered the most moving recognition in his poem the *Rugby Chapel*. His mom, Primrose influenced Arnold's character to an extent.

In 1841, Dr Arnold was delegated Regius Professor of History at Oxford and youthful Arnold entered Balliol College, Oxford. Here, he made a mark for himself by winning a few Prizes. He wrote a poem on Cromwell and was awarded the Newdigate Prize in 1843, which is awarded to students of the University of Oxford for the Best Composition in English verse by an undergraduate who has been admitted to Oxford within the previous four years. It was founded in 1806 as a memorial to Sir Roger Newdigate (1719–1806).

In 1845 and got a fellowship with Arthur Hugh Clough, who passed away in 1861 at Florence. Mathew Arnold grieved over the death of Hugh Clough in his poem *Thyrsis* and celebrated kinship in 'The Scholar Gipsy'.

Arnold completed his graduation from Oxford with honours in classical studies. For a couple of months filled in as an ace at Rugby and in 1847, he was delegated as a private secretary to Lord Lansdowne who selected him in 1851, an Inspector of School under the Government. He held this post for around 35 years, till nearly a mind-blowing finish.. It is during this period that Arnold composed his exposition works however he was unable to create any new poems.

He established himself as a famous poet and critic, conveyed numerous important talks on translations, the most renowned of them was at Oxford *On Translating Homer*. Arnold's first volume of poetry *The Strayed Reveller and Other Poems* got published in 1849. This included poems like *The Forsaken Mermaid* and *The Sonnet to Shakespeare*. His sensational poem *Empedocles on Etna* showed up in 1852 and in 1853, an assortment of incredible poems like *Sohrab and Rustum* and *The Scholar Gipsy* were published.

In the introduction to this volume, Arnold proclaimed that the poetry written in incredible style must portray an activity which is amazing and bids to the extraordinary essential fondness. The year 1888 marked the sudden demise of Arnold. At Liverpool on 15 April 1888, he rushed to get a cable car with his better half and kicked the bucket a similar second. Right now, he had gone to meet his senior little girl on her route home from the US. It is said that it was a little unexpected that Arnold, witness of very, died of cardiac failure.

What Is Poetry According To Arnold?

Poetry is an application of ideas to life. Arnold believes that the ideas and sentiments to have any permanent value must be based on actual life. Thoughts and feelings excluded from the action might be the creed of a few poets.

Poetry, according to Arnold does not present life as it is, but the poet adds something from his noble nature. The poem connects its feeling to the thought; the thought is the reality. The most grounded aspect of our religion today is its oblivious poetry. These expressions of Matthew Arnold put poem on an exceptionally high platform, hoisting it to the degree of reasoning and religion. He predicts an extremely high fate for poem in as much as the conviction that it will be a genuine guide and companion to man when he becomes mixed up in obscurity ways of life and when his rationalistic way of thinking and his otherworldly confidence have turned absolutely unequipped for helping him.

According to Arnold, poetry is the analysis of life. While making his own unique poetry, a poet must remove himself from the material world which is accessible to him.

He conceals the distortions and amplifies the excellent and thusly, he revels into an analysis of life that helps an admirer of poetry to comprehend and relative those shrouded delights of life and nature, that he himself is equipped for comprehension and acknowledging in light of his second-rate reasonableness.

While occupied with the undertaking of censuring life, the poet works just under one commitment—to stay devoted to the conditions that have been fixed for the analysis of life by the laws of idyllic truth and wonderful magnificence and on the off chance that he truly stays dedicated to these conditions reality and high earnestness would formally enter his poetry. In his *Ode on a Grecian Urn* John Keats concludes,

‘Beauty is truth, truth beauty, this is all
Ye know on earth, and all ye need to know’

The poem is workmanship and a craftsman feels a requirement for excellence for fulfilling the tasteful feeling of man. Fundamentally, poem makes the consciousness of joy in magnificence.

Poem makes magnificence, other than different things, through graceful truth (which the poet adds from his noble nature) which is more prominent to Arnold than the recorded truth (recorded truth presents life as it is). ‘History is a record of what was, poetry of what ought to have been. History manages what has really occurred, poem with that ought to have occurred. Clearly, the use of these good thoughts to life are to be applied both coherently. It is to be a beautiful application.’

Arnold’s optimal poet is someone ‘who can apply wonderful thoughts of life’. He feels that ‘the enormity of a writer lies in his ground-breaking and lovely utilization of thoughts of life’. In his perspective, the essential inquiry which a poet should answer is ‘How to live?’. Also, genuine poetry consistently takes its ideas from real-life situations. The reassurance and stay will be of the intensity of the analysis of life. Also, the analysis of life will be of intensity in the extent of the poem passing on it as amazing as opposed to substandard, sound rather weak or half-solid, genuine instead of false or half-valid. Arnold accepts that it is just a poem that is a sure and dependable guide in practically all divisions of human action.

As per Arnold, ‘The best poetry is the thing that we need, the best poetry will be found to have an intensity of framing, continuing and charming us, as nothing else can. And away from feeling the best in poetry and of the quality and happiness to be drawn from it, is the most valuable advantage which we can assemble from a poetical assortment, for example, the present.’ Arnold believed that poetry does not present life as it is, rather the poet adds something to it from

his own noble nature and this something contributes to his criticism of life.

Arnold’s hypothesis of analysis might be shown through his analysis of Wordsworth’s works as Arnold believes that Wordsworth’s poem presents a sound analysis of life as well as it contains high earnestness which Chaucer and Burns need. As indicated by Arnold, ‘poetry should comfort and support us for. Arnolds believes that the poetry of Wordsworth calms the soul, it relieves the readers of all worries of life. Wordsworth had been viewed by Arnold as an incredible poet since he manages life and thoughts so intensely and genuinely. For Arnold, Wordsworth’s place as a writer above poets like Voltaire, Dryden, Pope, Lessing, Schiller and so on. In this manner, Wordsworth’s enormity as a writer lies in

The substance of Chaucer’s poem, his perspectives on things and his analysis of life has enormity, opportunity, insight, kindness. However, it does not exhibit this high earnest. It is this essentially which provides for our soul what they can settle upon; and with the expanding requests of our advanced age upon poetry, this ideals of giving us what we can settle upon will be increasingly more profoundly regarded.’

KEY POINTS

- T. S. Eliot appreciated Arnold’s objective approach, especially his tools of comparison and analysis.
- Allen Tate in his essay *Tensed in Poetry* imitates Arnold’s touchstone method to discover ‘tension’ or the correct balance between connotation and denotation in poetry. These new critics have made progress from the Romantic approach to poetry and this change in attitude could be attributed to Arnold who comes midway between the two schools.
- Arnold’s assessment of the Romantic poets such as Byron, Shelley, Keats are benchmark in descriptive criticism and as a poet-critic he occupies an eminent position in the rich galaxy of poet-critics English Literature.
- It is in his ‘The Function of Criticism at the Present Time’ (1864), Arnold says that criticism should be a ‘dissemination of ideas, a disinterested endeavour to learn and propagate the best that is known and thought in the world’. He says that when assessing a work of literature the aim is ‘to see the object as in itself it really is’. Psychological, historical and sociological backgrounds are irrelevant and to dwell on such aspects is mere diltantism. This stance was very influential with later critics.

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‘Others abide our question. Thou are free. We ask and ask—thou smilest and art still, out-topping knowledge.’

‘We are here on earth to do good to others. What the others are here for, I do not know.’

‘The free thinking of one age is commonsense of the next.’

‘Truth sits upon the lips of dying men.’

”

T. S. Eliot

Thomas Stearns Eliot was born in 1888 in St. Louis, United States. In 1670, his Puritan precursors emigrated to Massachusetts, where he taught various disciplines in Harvard, Paris and Oxford. He married in 1915, got settled in England and received British citizenship in the year 1922.

The gathered version of his poems contains *Prufrock and Other Observations* (1917), *Ash Wednesday Fragmentary* (1934), *Four Quarters* (1935–40) and *On Poetry and Poets* (1957). His significant scholarly analysis is contained in *Selected Essays* (1932).

Eliot’s sensational creations incorporate: *The Rock, A Pageant Play* (1934), *Murder in the Cathedral* (1935), *The Family Reunion* (1939), *The Cocktail Party* (1950), *The Confidential Clerk* (1954) and *The Elder Statesman* (1959). He was awarded both the Order of Merit and the Nobel Prize for Literature in 1948. The Order of Merit is an award for notable work in the armed forces, science, art, literature, or for the promotion of culture.

Critical Concepts of T. S. Eliot

One of the best English critics of the 20th century, Eliot’s critics denote an absolute break from the 19th century traditions and provide guidance on artistic analysis. The pearls of his basic ideas lie dissipated all through his roughly 500 essays and reviews. Clive Bell accurately lauds Eliot for his endowment of coinage in writing just as in poetry. These expressions of Eliot have made him an extraordinary stirrer of thought. For an exact comprehension of Eliot’s analysis, it will be useful to understand some of his basic ideas.

The term ‘objective correlative’ was first used by Eliot in his article on *Hamlet*, to depict objects, situations, events that describe a particular emotion/feeling. For example in T. S. Eliot’s *The Love Song of J. Alfred Prufrock*, ‘yellow smoke’ and ‘yellow fog’ are objective correlatives that portray the

urban ennui and absurdity of the modern world. It is an unoriginal or target method for conveying feelings. Eliot calls the objective correlative ‘the main method of communicating feeling as an art’ and characterizes it as ‘a lot of articles’, a circumstance, a chain of occasions which will be the recipe of that specific feeling, with the end objective that when the outer realities, which must end in tactile experience are given, the feeling is promptly evoked. For example, in *Macbeth*, Eliot uses Lady Macbeth’s state of mind as an example of the objective correlative, particularly by the ‘walking-scene’. Her psychological anguish has been so generalized as to be seen through eyes as felt by the heart.

Consequently, the outer circumstance is adequate to inspire in the psyche of the peruser the ideal feeling of the misery of woman Macbeth. Accordingly, rather than imparting the feelings of melancholy straightforwardly to the peruser, Shakespeare has typified these feelings in the form of an event that effectively passes on the sentiment of misery to the peruser.

Keats has called the ‘objective correlative’ as the ‘negative capability’ to depict the objective and impersonal parts of Shakespeare and declared:

‘A poet has no identity. . . he is consistently filling some other body.’ The term has since been applied broadly to the characteristics of craftsman’s or artist work which empower him to stay away from in the declaration of his own character, The term ‘Aesthetic Distance’ which portrays the impact created when a feeling or an encounter is so externalized by the correct utilization of structure that can be perceived as being unbiasedly acknowledged, autonomous of the quick close to home insight of its producer is likewise firmly identified with Eliot’s ‘Objective correlative’ and to Keats’ ‘Negative capacity’.

Various critics have deciphered the term ‘objective correlative’ in an unexpected way. Along these lines, as indicated by Cleanth Brooks, it signifies ‘organic metaphor’ and as per Sister Mary Cleophas Costello, it means ‘the intensity of meaning structure’. The expression ‘Dissociation of Sensibility’ as its opposite unification of sensibility’ were first utilised by Eliot in the *Essay on the Metaphysical Poets* in the mid-17th century. In his analysis, the connection between the mind and feelings in craftsmanship and poetry is of central significance and the achievement of aesthetic execution of the writer or craftsman relies upon the power of his reasonableness. As indicated by Eliot, a poetical accomplishment is only what might be compared to the idea. As per T. S. Eliot, the unification of sensibility means the combination of ‘thought (reason) and feeling. He believes that if a poet combines these two aspects, then only he can write a successful work. In contrast to ‘Unification’ is ‘dissociation of sensibility’ which gives birth to awful poetry. Eliot finds

the unification of sensibility in the Metaphysical poets and laments the dissociation of reason and feeling in the late 17th century.

In his essay on the Metaphysical artists, T. S. Eliot educates us regarding the cycle of the combination of thoughts and feelings. He comments: ‘Tennyson and Browning are poets and they think, yet they don’t feel their idea as promptly as the scent of a rose: An idea to Donne was an encounter, it altered his reasonableness’. At the point when an artist’s brain is totally prepared for its work, it is continually amalgamating unique encounters. The standard man’s experience is riotous, sporadic and fragmentary. Eliot does not think of Browning as an extraordinary artist because Eliot believes that Browning, despite having feelings, neglects to change his thoughts into feelings and sensations and in his view, only dry ideas or rationale do not and cannot make an incredible writer. Eliot accepts that a truly incredible artist has the patience to experience and feel his idea just as he smells a rose, however, a terrible writer does not have this level of patience.

The amicable working of the imaginative and basic forces of a writer comprises another part of the unification of reasonableness as indicated by Eliot. Thus, as per Eliot, a writer must make as well as carry the basic capacity to work upon his creation. For example, he should update and refine it and give his creation a wonderful shape. As indicated by Eliot, it is important for a writer to be a critic, to be able to interpret and judge.

In his essay *On Tradition*, distributed in *After Strange Gods*, Eliot argues that tradition is primary to the writers; they must learn from the writers of the past and use their appropriate ideas in the works.

Eliot on Tradition

‘What I mean by tradition includes all these constant activities, all habitual actions and customs from the most critical strict rituals to our ordinary method of welcome a more interesting, which speak to, the blood connection of similar individuals living in a similar spot. It includes a decent arrangement which can be called no-no; that this word is utilized presently in solely unfavorable sense is to me an anomaly of some centrality, we become aware of these things, or aware of their significance, typically simply after they have started to fall into desuetude, as we as a whole know about the leaves of a tree when the harvest time wind starts to pass them over when they have independently stopped to be essential. Energy might be squandered by then in an unglued attempt to gather the leaves as they fall and gum from the branches, however the sound tree will advance new leaves and the dry tree ought to be put to the hatchet or be useful’.

KEY POINTS

- In chronological order, Eliot’s critical works may be clubbed under the following categories:
 - (i) Theoretical criticism dealing with the principles of literature
 - (ii) Descriptive and practical criticism dealing with works or writers in particular
 - (iii) Lastly, theological essays like *Tradition and Individual talent* one of the influential critical works.
- *Tradition and Individual talent* was published under Sacred Wood in 1922 then included under ‘Selected Essays’ [1917–1932]. In this essay, Eliot primarily focuses on the following points:
 - (i) Historical thought and tradition or convention
 - (ii) Interconnectedness and interdependence on past
 - (iii) Impersonality in art in general sense and especially poetry

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‘The poet’s mind is in fact a receptacle for seizing and storing up numberless feelings, phrases, images, which remain there until all the particles which can unite to form a new compound are present together.’

‘The difference between the present and the past is that the conscious present is an awareness of the past in a way and to an extent which the past’s awareness of itself cannot show.’

‘Only those who will risk going far can possibly find out how far one can go.’

‘This is the way the world sends not with a bang but a whimper.’

‘April is the cruelest month, breeding lilacs out of the dead land, mixing memory and desire, stirring dull roots with spring rain.’

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Eliot implies that a feeling of custom is vital as this feeling of tradition empowers us to understand our family relationship with similar individuals living in a similar spot.

I. A. Richards

English scholarly critic Ivor Armstrong Richards is considered as one of the originators of the school of translation

known as the New Criticism. He was conceived in Cheshire in 1893 and instructed at Cambridge University's Magdalene College. During his time as a teacher at Cambridge, Richards composed three of his most powerful works—*The Meaning of Meaning* (1923; with C. K. Ogden), *Principles of Literary Criticism* (1924) and *Practical Criticism* (1929).

Alongside Charles Kay Ogden, Richards likewise made an improved language called Basic English, which comprised an essential terminology of 850 words.

His Major Works Include the Following:

- *The Foundations of Aesthetics* (Co-authored with C. K. Ogden and James Wood, 1922)
- *Principles of Literary Criticism* (1924)
- *Science and Poetry* (1926; revised as *Poetries and Sciences*, 1970)
- *Practical Criticism* (1929)
- *Mencius on the Mind* (1932)
- *Coleridge on Imagination* (1934)
- *The Philosophy of Rhetoric* (1936)
- *The Meaning of Meaning* (co-authored with C. K. Ogden, 1946)
- *Speculative Instruments* (1955)
- *Beyond* (1974)
- *Poetries* (1974)
- *Complementarities* (1976)

Key Important Works

The Principles of Literary Criticism

This work was written in 1924 and it was developed as a close reasoned theory of the mind's response to rhythm and metre. His theory is relative and pure and based on the sound effects of prosody have a little psychological effect by themselves. It is prosody related to 'its contemporaneous different impacts'—essentially meaning or propositional sense—that delivers its trademark bend on our neural structures. Richards demanded that all that occurs in a poem relies upon the natural environment.

Practical Criticism

In his book *Practical Criticism* (1929), I. A. Richards came up with the idea of close reading of the text itself, where the biographical details of the writer were least considered. He believes that the moment a critic/reader dwells in the details of the writer, the text dies. He eliminated the authorial and relevant data from thirteenth sonnets, including the first one by Longfellow and the fourth one by distinctly marginal poets. To prove his idea, I. A. Richards asked his students at the University of Cambridge to interpret a poem (which had no title/biographical details of the writer, etc.); and the students came up with unique interpretations of the poem. What Richards believes is that the text has a life of its own.

The Meaning of Meaning (co-authored with C. K. Ogden)

The Meaning of Meaning is a work written in 1946 in collaboration with C. K. Ogden. This work is a fundamental work based on the 20th century passion for identifying connections between word and referents. At the core of this text is three-part semiotics. There are symbols, thoughts and referents. Symbols are things like words and images or as Ogden and Richard would say, symbols are 'those signs which men use to communicate one with another and as instruments of thought and occupy a peculiar place'. Referents are the ones existing in the external world like places, objects, etc. The thought is representative of the third part of the triangle, where the brain connects referents and symbol. A triangle with three focuses and three sides of symbols, thoughts and referents. For Ogden and Richards, 'Words and things are associated' through their occurrence together with things, their linkage with them in a 'specific circumstance' that symbols come to play that important part in our life also the source of all our power over the external world'.

Irving Babbitt

American scholar and a literary critic Irving Babbitt was the head of the *American New Humanist* critical movement. He was born in Dayton, Ohio, to Edwin Dwight and Augusta Darling Babbitt. He learned at Harvard College in 1885 and acquired a four-year degree in Classics. Subsequently, Babbitt was posted as a teacher of Classics at the College of Montana. He was posted as Professor of Romance languages at Williams College, however, got back to Harvard to show French and Comparative writings until his demise in 1933.

Babbitt considered the 19th century Romantic Movement to be a legitimate augmentation of Jean Jacques Rousseau's way of thinking of naturalism. According to J. David Hoeveler, 'Babbitt's humanistic methodology ensured a dualistic point of view on human intuition, arranging in it two opposing powers. From one viewpoint, human instinct has an intrinsically expansionist impulse that looks for discharge from all requirements and seeks after an inconclusive freedom of will and creative mind. In any case, it additionally has a standard of control, a power for order and balance.' Irving Babbitt died in 1933.

His famous works include the following:

- *Literature and the American College* (1908)
- *The New Laokoön* (1910)
- *The Masters of Modern French Criticism* (1912)
- *Rousseau and Romanticism* (1919)
- *Democracy and Leadership* (1924)
- *On Being Creative* (1932)
- *The Dhammapada* (1936)

- *Spanish Character, and Other Essays* (1940) reprinted as *Character and Culture: Essays on East and West*
- *Representative Writings* (1981)

KEY POINTS

- Irving Babbitt is known for a literary movement known as Neo Humanism.
- *The New Laokoon* (1910) criticizes the confusion prevalent in the art created by the Romantics.
- *On Being Creative* (1932) compares the Romantic thought of impulsiveness with the classic theory of imitation.

- In his prominent work *Revaluation: Tradition and Development in English Poetry to the 17th century*. (1936), he analysed English poetry going back to the 17th century.
- In his work *The Great Tradition* (1948), he reassessed English Fiction, where he manifested that Jane Austen, George Eliot, Henry James, Joseph Conrad and D. H. Lawrence as the best writers as they 'promote awareness for the possibilities of life.'The work embodies Leavis' characteristically New Critical rejection of styles of fiction that he found lacking in moral intensity – a clear reaction to an age characterized by the ideologies of fascism and communism.

Other Important Writers in Literary Criticism

F. R. Leavis

Frank Raymond Lewis was a British literary critic of the early to mid 20th century. He was an educator at Downing College, Cambridge and later taught at the University of York. He was a central figure in English literary criticism and was associated with New English at Cambridge. F. R. Leavis is placed along with the humanistic and moral convention of Matthew Arnold. He criticized the amateur practice of reading or writing essays primarily for their aesthetic effect known as belletrism.

Leavis went to Cambridge University and afterwards served all through World War I as a rescue vehicle carrier on the Western Front.

In 1932, with his better half, the previous Queenie Dorothy Roth, writer of the significant *Fiction and the Reading Public* (1932), he established *Scrutiny*, a Quarterly Journal of Criticism founded in 1932 by L. C. Knights and F. R. Leavis which was distributed until 1953 and is viewed by numerous individuals as his most prominent commitment to English letters.

Continually communicating his feelings with seriousness, Leavis accepted that writing ought to be firmly identified with the analysis of life and that it is along these lines that a scholarly critic must evaluate works in the light of the author's and society's ethical position.

KEY POINTS

- Leavis shared with T. S. Eliot and New Critics the idea of literary criticism should be a separate and grave discipline.
- Leavis reinforced that mainstream of English poetry flowed through John Donne, Alexander Pope, Samuel Johnson and T. S. Eliot.

William Empson

William Empson, born on 27 September 1906, was a famous English Literary Critic known for his close reading of literary works which pay attention to the text itself, rejecting the biographical details of the writer. New Criticism paid attention to the body of text itself, believing that a text has a life of its own. He was an associate at the New English Curriculum at Cambridge University and a student of I. A. Richards. Empson himself was not a New Critic but produced a book *Seven Types of Ambiguity* (1930) that had an influence on New Criticism; it stressed on the nature of poetry which is ambiguity, which is also an essential characteristic of poetry. Jonathan Bate has remarked that the three best known English scholarly critics of the eighteenth, nineteenth and twentieth hundreds of years are Johnson, Hazlitt and Empson, 'not least because they are the funniest'.

In 1925, Empson won a scholarship to Magdalene College, Cambridge, where he studied Mathematics. He pursued a second degree in English and, at the end of the first year, he was awarded with a scholarship. His supervisor in Mathematics, Arthur Stanley Ramsey, expressed regret at Empson's decision to pursue English rather than Mathematics since it was a discipline for which Empson exhibited great talent. He helped in laying the foundation for New Criticism with I. A. Richards and therefore Practical Criticism (1929) became enduringly influential. In a sense, both New Criticism and Practical Criticism are grounded in the same ideas with how the texts are perceived, however, New Criticism goes a step further with its underlying beliefs. In essence, however New Criticism is Practical Criticism, just with more depth.

KEY POINTS

- William Empson focused on the application of psycho-analytic theory in Modern Literary Theory.
- Empson was called as a 'critic of genius' by Frank Kermode.
- Harold Bloom remarked that Empson was among a handful of critics who mattered to him because of their force and eccentricity.
- Empson applied his critical method of the close reading of the texts in *Some Versions of Pastoral* (1935) and further extended in *The Structure of Complex Words* (1951).
- William Empson's *Milton's God* (1961) is a sustained attack on Christianity and a resistance to John Milton's notion of 'justify the ways of God to man' as presented in the *Paradise Lost*.
- *The Face of the Buddha* captures the captivating experience of Buddhist scriptures that Empson gained during his travel in Japan, China, Korea and Cambodia, etc.

C. K. Odgen

Charles Kay Odgen, an English linguist and philosopher in the mid 20th century, was born on 1 June 1889 and died on 20 March 1957. He belonged to an era of contemporary philosophy and the British school of Pragmatism.

C. K. Odgen co-founded the *Heretic Society* in Cambridge in 1909 that challenged the conventional society in general and orthodox practices and religious dogmas.

KEY POINTS

- C. K. Odgen and I. A. Richards were famous in the 1930's for introducing the *Basic English Project* (1925).
- *The Meaning of Meaning* (1946) and *The Foundation of Aesthetics* (co-authored by James Wood) (1922) both works of I. A. Richards co-authored with C. K. Odgen.
- Odgen assisted with the English interpretation of Wittgenstein's *Tractatus Logico-Philosophicus* which is the only book-length philosophical work by Ludwig Wittgenstein that was published during his lifetime.



READ AND RECALL

- What is the meaning of the term Hamartia' as used by Aristotle in the *Theory of Tragedy*?
 - Tragic end of the Tragedy.
 - Working of fate against the hero.
 - A weak trait in the character of the hero.
 - A strong quality in the character of the hero.
- The term Anagnorisis as used by Aristotle means.
 - The hero's recognition of his tragic flaw.
 - The hero's ignorance about his tragic flaw.
 - The hero's recognition of his advisory
 - The hero's recognition of his tragic end.
- Who rejects the pathological theory of Catharsis that 'theatre is not a hospital'?
 - Humphrey house
 - F. L. Lucas
 - Abercrombie
 - I. A. Richards
- Aristotle declared that the plot is the
 - most essential
 - most useful
 - soul of the tragedy
 - not necessary
- Who defines criticism as the play of mind on the aesthetic qualities of literature?
 - Saintsbury
 - Victor Hugo
 - Atkins
 - Edmund Gosse
- What is the first and foremost function of a literary critic?
 - to get full value out of literary quality
 - to distinguish between a good book and a bad book
 - to satisfy the readers
 - to condemn the authors and poets
- What type of men do tragedy and epic represent?
 - Lowest
 - Santa
 - villains
 - Normally good men
- Which work of Aristotle is the most famous in the history of criticism?
 - On the sublime
 - The Republic
 - The poetics
 - Apology for poetry
- Who was the teacher and most important literary criticism before Aristotle?
 - Plato
 - Boileau
 - Horace
 - None of these
- Sidney's 'Apology For Poetry' is an example of
 - Theoretical Criticism
 - Comparative Criticism
 - Historical Criticism
 - Evaluative Criticism
- Who considers poetry to be the mother of lies?
 - Plato
 - Longinus
 - Aristotle
 - Sidney
- How many chapters are there in 'poetics'?
 - Twenty
 - Twenty-six
 - Thirty-four
 - Thirty
- Who commented that 'Even today the Poetics continues to be studied and prescribed as textbooks in schools and colleges'?
 - F. L. Lucas
 - Dr Johnson
 - Atkins
 - Dryden
- What term has Aristotle used for the weakness error or fault in the character of the tragic hero?
 - Hamartia
 - Catharsis
 - Peripeteia
 - None of these
- How many formative elements does Aristotle consider for the great tragedy?
 - Four
 - Five
 - Six
 - two
- Who considers Longinus as, 'the first comparative critic of literature'?
 - Abercrombie
 - Scott James
 - Wimsatt
 - Atkins
- In whose opinion Longinus 'classicism was touched with romance'?
 - Abercrombie
 - Wimsatt
 - Scott James
 - Atkins
- Longinus declares that sublime 'please all and'
 - pleases always
 - pleases everywhere
 - pleases forever
 - pleases sometimes
- Longinus says that 'Great literature springs from great and'.
 - lofty souls
 - high imagination
 - immortal ideas
 - nobility of diction
- Regarding noble diction, Longinus thinks that 'Beautiful words are in truth of thought'.
 - the soul
 - the essence
 - the very light
 - None of them
- According to Longinus, the chief function of literature is
 - Aesthetic
 - Entertainment
 - Compassion
 - Didactic
- Who has Longinus advised to imitate in poetry?
 - Rules and regulations
 - Great classical masters

- (c) Contemporary literature
(d) Nature and art
23. 'On the sublime' is a piece of
(a) Dramatic (b) Poetic
(c) Prose (d) Conversational
24. What does Longinus mean by 'puerility'?
(a) Word arrangement (b) Rhythm
(c) Hyperbole (d) Pedantic conceit
25. Who is the friend of Longinus referred to at the beginning of 'on the sublime'?
(a) Caecilius (b) Terentianus
(c) Postumus (d) none of these
26. The two types of sublime are
(a) excellence and grandeur
(b) harmony and rhythm
(c) epic and tragedy
(d) true and false
27. In which language has 'on the sublime' originally composed?
(a) roman (b) greek
(c) latin (d) French
28. Longinus borrowed the concept of using a metaphor from
(a) Aristotle (b) Plato
(c) homer (d) Demosthenes
29. The great utterance is the echo of the greatness of
(a) mind (b) heart
(c) soul (d) language
30. In whose opinion has Longinus 'turned and tempered them with what is sanest in Classicism'?
(a) Atkins (b) Gibbons
(c) Scott James (d) Sainsbury
31. Complete Longinus declaration that, 'sublimity is a certain loftiness and excellence in
(a) Poetry (b) Style
(c) Language (d) None of these
32. In which work of Sidney, his theory of poetry has expressed
(a) An Apologie for Poetrie
(b) Poetic
(c) Essay on Dramatic poesy
(d) Critical Essays
33. In which year was An Apologie for Poetrie written?
(a) 1580 (b) 1583
(c) 1585 (d) 1590
34. How was it printed?
(a) Posthumously (b) Before his death
(c) In 1585 (d) None of those
35. What is the other title of An Apologie for poetrie given to it by another publisher?
(a) Poetics (b) Essay on Criticism
(c) The Defence of poesie (d) None of these
36. How many version of An Apology for poetrie were published?
(a) Two (b) Three
(c) Four (d) Six
37. Who called the poet a Vates?
(a) Greeks (b) Romans
(c) Italians (d) Squamards
38. What is the meaning of Vates in Greek culture?
(a) maker (b) prophet
(c) imagination (d) Sidney
39. What type of poetry does Sidney call 'the best and most accomplished kind of poetry'?
(a) lyric (b) epic
(c) ode (d) Verse
40. Who had objected to the greatness of poetry in days of Sidney?
(a) plato (b) gosson
(c) sterner (d) malville
42. In whose opinion 'Sidney wrote not a pendants encyclopaedia but a gentleman's essay'?
(a) School of abuse (b) Evils of Poesy
(c) Corruptor (d) None of those
43. Who says that 'nowhere else do we find the same happy mingling of the ideal and the practical' as an Apologie for Poetrie?
(a) Dr Johnson (b) Atkins
(c) Dryden (d) Prof. Sainsbury
44. What was the most powerful influence on Sidney?
(a) Greek (b) Latin
(c) French (d) Aristotle
45. Who had banished poetry from ideal commonwealth?
(a) Plato (b) Horace
(c) Gosson (d) Wilson
46. Who is the composer of Arcadia?
(a) Spenser (b) Sidney
(c) Gosson (d) Wilson
47. What was the chief source of Sidney's theory of theory?
(a) Plato (b) Horace
(c) Aristotle (d) Longinus
48. Who had declared that 'the sources of Sidney's defence were classical but the spirit was not very sternly classical'?
(a) Dr Johnson (b) Atkins
(c) Prof. Sainsbury (d) Wimsatt

49. Complete Sidney's declaration that 'one may be a poet without ...'?
- (a) singing (b) music
(c) versing (d) knowledge
50. Who said, 'the necessity is yet greater than mine'?
- (a) Sidney (b) Spanish Soldier
(c) Queen (d) Commander
51. How did Sidney die?
- (a) Killed (b) Wound of war
(c) Suicide (d) Poisoned
52. What kind of poem is 'Arcadia'?
- (a) Lyric (b) Ballad
(c) A prose romance (d) Elegy
53. What is the aim of poetry according to Sidney?
- (a) Delight
(b) Delightful instruction
(c) Instruction
(d) None of these
54. Sidney has rejected English drama because of
- (a) Pure laughter (b) Extreme seriousness
(c) Worthlessness (d) Tragi-comedy
55. The greatest weakness of English drama is its violation of
- (a) Three unities (b) Unnatural incidents
(c) Real characters (d) Historical truth
56. Who praised Dryden as the father of English criticism?
- (a) Atkins (b) Scott James
(c) Dr Johnson (d) T. S. Eliot
57. Which is the most popular critical work of Dryden?
- (a) The essay on satire
(b) Essay on dramatic poesy
(c) Essay on fables
(d) Essay on heroic tragedy
58. Who calls Essay on Fables 'the masterpiece in judgement, method and style'?
- (a) Atkins (b) Scott James
(c) Dr Johnson (d) T. S. Eliot
59. What is the form adopted in the Essay of dramatic Poesy?
- (a) Two (b) Four
(c) Three (d) Six
60. Which character produces the views of Dryden?
- (a) Neander (b) Crites
(c) Lisideius (d) Eugenius
61. Which of the characters favours the greatness of the ancients?
- (a) Neander (b) Crites
(c) Lisideius (d) Eugenius
62. In which work has Dryden made the masterly appreciation of Chaucer?
- (a) The Spanish Friar
(b) Preface of the Fables
(c) The essay on satire
(d) Essay on dramatic poesy
63. Which is the perfect modern English play according to Dryden?
- (a) Silent women (b) Duchess of Malfi
(c) Macbeth (d) Volpone
64. In whose opinion, Dryden is 'the first Englishman to attempt any extended descriptive criticism'?
- (a) Saintsbury (b) Dr Johnson
(c) Watson (d) Pope
65. Who thinks that 'his reputation as a critic rests on sure and lasting foundation'?
- (a) T. S. Eliot (b) F. R. Leavis
(c) Atkins (d) Richards
66. According to Lisideius, the French use rhyme in place of
- (a) Poetry (b) Prose
(c) Black verse (d) Dialogue
67. Which English poet has been most praised by Dryden?
- (a) Wycliff (b) Milton
(c) Chaucer (d) Spenser
68. What form of drama has been most objected by Lisideius?
- (a) Comic (b) Tragic
(c) Tragi-comedy (d) Farce
69. What great achievement has been in the essay of Dramatic Poetry?
- (a) Freedom for classical rules
(b) Preference to imaginations
(c) Observing romanticism
(d) Teaching the people
70. The scene of An Essay of Dramatic Poesy has been laid on
- (a) Hudson (b) Thames
(c) Nile (d) Dover
71. The age of Dryden is known as
- (a) Romantic (b) Jacobean
(c) Neo-classical (d) Elizabethan
72. Which form of drama has been most objected by critics?
- (a) Rhyming (b) Black verse
(c) Heroic couplet (d) Prose
73. What is the function of drama according to Dryden?
- (a) Delight and instruction
(b) Purgation

- (c) Religious teaching
(d) Transport
74. Drama is 'a just and lively image of _____'.
(a) Life (b) Human nature
(c) Nature scene (d) Action of man
75. The French drama has been preferred by
(a) Neander (b) Critics
(c) Lisideius (d) Eugenius
76. How long was the total literary period of Dryden
(a) Thirty years (b) Thirty-five years
(c) Forty years (d) Forty-two years
77. The central theme of the Essay of Dramatic Poesy is
(a) Justification of English Drama
(b) Rejection of the French Drama
(c) Reject Aristotle
(d) Praise Chaucer
78. Dryden praises Chaucer as
(a) A superman (b) God's plenty
(c) Uncommon man (d) The greatest poet
79. Who has been symbolised through the character of Critics?
(a) Sir Robert Howard (b) Charles Sackville
(c) Charles Sedley (d) None of these
80. 'if he had seen ours, might have changed his mind.'
Who is 'he' in this remark?
(a) Chaucer (b) Horace
(c) Aristotle (d) Longinus
81. About whom has Dryden remarked, 'I admire him but I Love Shakespeare'?
(a) Ben Johnson (b) Homer
(c) Chaucer (d) Shakespeare
82. Who of the following was Dryden's contemporary?
(a) Sir Philip Sydney (b) Thomas Rhymer
(c) Pope (d) Ben Johnson
83. In whose opinion, Dryden's Essay on Fables is 'the best criticism of the world'?
(a) Dr Johnson (b) Prof. Saintsbury
(c) Scott James (d) Atkins
84. Dryden declares that 'a bare... will not serve the ends of poetry'.
(a) Entertainment (b) Imitation
(c) Emotion (d) Singing
85. In the opinion of Dryden, which work is the greatest, most noble and most sublime?
(a) *Paradise Lost* (b) *Macbeth*
(c) *Canterbury Tales* (d) *Aeneid*
86. In his theory of criticism, Dryden is very near to
(a) Plato (b) Aristotle
(c) Horace (d) Longinus
87. Dryden is considered to be the first exponent of
(a) Classical criticism (b) Dramatic criticism
(c) Practical criticism (d) None of these
88. Who believes that Dryden 'freed form a superstitious regard for the ancients'?
(a) Atkins (b) Prof. Tillyard
(c) Dr Johnson (d) Watson
89. What was the immediate object of Wordsworth in writing the preface?
(a) Attack on contemporary poet
(b) Defend new poetry
(c) Reject Aristotle
(d) None of these
90. Who first objected to Wordsworth's theory of language?
(a) Coleridge (b) Keats
(c) Atkins (d) FW Bateson
91. Who thinks that the preface is against 'positive theory of poetic diction current throughout the 18th century'?
(a) Coleridge (b) Dereck Roper
(c) Atkins (d) FW Bateson
92. Who claimed the preface to be 'half a child of my own brain'?
(a) Gray (b) Collins
(c) Coleridge (d) None of these
93. Which edition of Lyrical Ballads is considered to be a standard critical document?
(a) 1800 (b) 1802
(c) 1815 (d) 1820
94. Who assigns Wordsworth a place equal to Shakespeare and Milton?
(a) Matthew Arnold (b) Atkins
(c) Elton (d) Scott James
95. The preface to the Lyrical Ballad was attached to
(a) 1800 edition (b) 1802 edition
(c) 1815 edition (d) 1820 edition
96. The Lyrical Ballad was first published in
(a) 1798 (b) 1802
(c) 1815 (d) 1820
97. Who says that for Wordsworth 'The plot or situation is not the first thing. It is the feeling that matters'?
(a) CM Bowra (b) Arnold
(c) Scott James (d) Atkins

98. Who declared that for Wordsworth 'Imagination was the most important gift that a poet can have'?
- (a) CM Bowra (b) Coleridge
(c) Arnold (d) Atkins
99. Wordsworth calls poetry 'the breath and finer spirit of
- (a) Humanity (b) All knowledge
(c) Emotions (d) Experiences
100. There neither is, nor can there be, any essential difference between the language of prose and
- (a) Poetry (b) Poetic composition
(c) Verse (d) None of these
101. Who thinks that the preface is not a 'tactful writing'?
- (a) Dereck Roper (b) Atkins
(c) Scott James (d) Saintsbury
102. Poetry is the spontaneous overflow of powerful
- (a) Emotions (b) Feelings
(c) Passions (d) Sentiments
103. For Wordsworth, the chief object of poetry is not to instruct but to give
- (a) Guidance (b) Moral teaching
(c) Pleasure (d) Aesthetic joy
104. Who says that, 'every great poet is a teacher'?
- (a) Wordsworth (b) Coleridge
(c) Keats (d) Pope
105. Wordsworth says, 'Poetry is born not in the mind but in the heart overflowing with
- (a) Emotions (b) Thoughts
(c) Feelings (d) Ideas
106. What is the opinion of Wordsworth enables the poet to recreate the past?
- (a) Imagination (b) Knowledge
(c) Learning (d) None of these
107. Who remarks that 'there abide these three: Aristotle, longinus and Coleridge'?
- (a) Saintsbury (b) T. S. Eliot
(c) Scott James (d) Reve welleck
108. Which is the most suitable language for poetry?
- (a) Classical (b) Figurative
(c) Rustic (d) Artificial
109. Wordsworth says that 'Poetry is the breath and... of all knowledge'.
- (a) Soul (b) Spirit
(c) Emotion (d) Passion
110. What, according to Wordsworth is 'the worst of all the diseases which have afflicted English poetry'?
- (a) Classical imitation
(b) Artificial language
(c) False poetic diction
(d) None of the above
111. In whose opinion, the preface 'marks the beginning of a new age'?
- (a) Margret Drabble (b) Scott James
(c) T. S. Eliot (d) Atkins
112. What is the theme of poetry for Wordsworth?
- (a) Town life (b) Rustic life
(c) Nature (d) None of these
113. Which classical critic does Eliot resemble most of all?
- (a) Plato (b) Horace
(c) Aristotle (d) Longinus
114. Who considers that the theory of Objective Correlative is 'the poetic content to be conveyed by verbal expressions'?
- (a) Cleanth Brooks (b) Elises Vevas
(c) Austin (d) None of these
115. In how many parts is the essay 'Tradition and Individual Talent' divided?
- (a) Three (b) Two
(c) Four (d) One
116. What is Eliot's opinion about Aristotle?
- (a) Artificial ideas (b) Perfect critics
(c) Theorist (d) None of these
117. In which essay does Eliot explain how the fusion of thought and feeling take place?
- (a) On Milton
(b) The metaphysical poets
(c) The study of poetry
(d) Tradition and individual talent
118. Who has praised Eliot for his gift of phrasing?
- (a) Sampson (b) Atkins
(c) Clive bell (d) Garrod
119. Eliot says, 'poetry is not a turning loose of emotions, but an escape form...'.
(a) Imagination (b) Emotion
(c) Intellect (d) Surroundings
120. Which work of Eliot is considered to be the manifesto of his critical creed?
- (a) On Milton
(b) The metaphysical poets

- (c) The study of poetry
(d) Traditional and individual talent
121. Who has criticised most of Eliot's theory of objective correlative?
(a) Washington Allston
(b) WB Yeats
(c) Eliseo Vivas
(d) None of the above
122. Which play of Shakespeare does Eliot consider to be an artistic failure?
(a) Macbeth (b) Hamlet
(c) Othello (d) Julius Caesar
123. In which essay has Eliot rejected the poems of Milton and Dryden as artificial?
(a) On Milton
(b) The metaphysical poets
(c) The study of poetry
(d) Traditional and individual talent
124. What is Eliot's most significant contribution to critical analysis and judgment?
(a) Objective correlative
(b) Association of sensibilities
(c) Dissociation of sensibilities
(d) None of the above
125. In which poet does Eliot find the unification of sensibilities to a greater extent?
(a) Metaphysical poets
(b) Romantic poets
(c) Classical poets
(d) Modern poets
126. What, according to Eliot is the best scene of objective correlative in Shakespeare's Macbeth?
(a) The Dagger scene
(b) The Battle scene
(c) The Sleepwalking scene
(d) The Porter scene
127. In which magazine did he work first as an editor?
(a) Criterion (b) Egoist
(c) Literary views (d) None of them
128. What was the most important contact of Eliot in London?
(a) Lincoln (b) Churchill
(c) Ezra Pound (d) Emerson
128. In which year was Eliot born?
(a) 1888 (b) 1890
(c) 1885 (d) 1880
129. What was the major field of Eliot's study at Howard University?
(a) Metaphysics (b) Philosophy
(c) Painting (d) Politics
130. Where did Eliot desire to be buried after death?
(a) Westminster Abbey (b) France
(c) East Coker (d) None of these
131. To which part of America did Eliot belong?
(a) Wales (b) New England
(c) Indiana (d) Panama
132. What was the distinguishing quality of his mother?
(a) A poetess (b) A dramatist
(c) A novelist (d) A journalist
133. What was the name of Eliot's father?
(a) Joseph Eliot (b) Henry Ware Eliot
(c) Charles Eliot (d) Thomas Eliot
134. What was the greatest event of the day he was born?
(a) Outbreak of world war
(b) America got freedom
(c) Arnold died
(d) None of these
135. Which is the birthplace of Eliot?
(a) USA (b) England
(c) Scotland (d) Ireland
136. Who introduced the term 'Esemplastic in imagination'?
(a) Wordsworth (b) Coleridge
(c) Shelley (d) T. S. Eliot
137. Who made the comment that fancy is 'the arbitrary to bringing together of things that lie Remote and forming them into a unity.'
(a) Dryden (b) Wordsworth
(c) Coleridge (d) Arnold
138. Which of the following arrangements of Matthew Arnold's critical works is in the correct chronological sequence?
(a) *Preface to the Poems – On Translating Homer – Essays in Criticism (Ist series) – Culture and Anarchy (1869) – Essays in Criticism (II series)*
(b) *On Translating Homer – Culture and Anarchy – Essays in Criticism (Ist and II series) – Preface to the Poems*
(c) *Culture and Anarchy – Preface to Poems – Essays in Criticism (Ist and II series) – On Translating Homer*
(d) None of the above

139. The function of criticism is not merely 'judgement in literature' but 'a disinterested endeavour to learn and propagate the best that is known and thought in the world and thus to establish current of fresh and new ideas.' Who expressed this opinion?
 (a) Ruskin (b) Carlyle
 (c) Arnold (d) I. A. Richards
140. In which essay Arnold defines poetry as 'a criticism of life under the condition fixed for such a criticism by the laws of poetic truth and poetic beauty'?
 (a) Wordsworth
 (b) Shelley
 (c) The study of poetry
 (d) None of these
141. Which of the following arrangements of T. S. Eliot's critical works is in the correct chronological order?
 (a) *the Use of Poetry and the Use of Criticism – Selected Essays – On Poetry and Poets – To Criticise the Critic – The Sacred Wood.*
 (b) *The Sacred Wood – On Poetry and Poets – To Criticise The Critic – Selected Essays – The Use of Poetry and the Use of Criticism.*
 (c) *Selected Essays – To Criticise the Critic – The Sacred Wood – On Poetry and Poets – The Use of Poetry and the Use of Criticism*
 (d) None of the above
142. In which essay of T. S. Eliot the phrase 'dissociation of sensibility' occurs?
 (a) Hamlet and his problems
 (b) The metaphysical poets
 (c) Tradition and individual talent
 (d) None of the above
143. Who, according to T. S. Eliot, had developed 'unified sensibility'?
 (a) The Elizabethans and Jacobean
 (b) The Neo-Classicalists
 (c) The Romantics
 (d) The Victorians
144. Who among the following is the pioneer of new criticism?
 (a) T. S. Eliot (b) I. A. Richards
 (c) F. R. Leavis (d) Allan Tate
145. The principles of literary criticism is written by
 (a) T. S. Eliot (b) I. A. Richards
 (c) F. R. Leavis (d) R. P. Blackmur
146. Which of the following arrangements of F. R. Leavis critical works is in the correct chronological order?
 (a) *The Common Pursuit – Revaluation – The Great Tradition – New Bearing in English Poetry*
 (b) *New Bearing in English Poetry – Revaluation – The Great Tradition – The Common Pursuit*
 (c) *Revaluation – The common Pursuit – The Great Tradition – New Bearings in English Poetry*
 (d) None of the above
147. Who calls F. R. Leavis 'a practical critic'?
 (a) Lawrence Lerner (b) George Watson
 (c) William K Wimsatt (d) Allen Tate
148. Which of the following books introduced the term new criticism?
 (a) I. A. Richard's the Principles of Literary Criticism
 (b) F. R. Leavis's The Great tradition
 (c) T. S. Eliot The Sacred Wood
 (d) John Crowe Ransom's book The New Criticism
149. Identify the correct group consisting of modern critics.
 (a) JC Ransome-R. P. Blackmur – Allen Tate – Robert Pen Warren – William K. Wimsatt
 (b) Rene Welleck – William Farnson – I. A. Richards – R. S. Gane – MC Keon
 (c) F. R. Leavis – I. A. Richards – Elaine Showalter – David Lodge – Margaret Homan
 (d) None of the above
150. Seven types of Ambiguity (1930) is written by
 (a) I. A. Richards (b) J. C. Ransom
 (c) William Empson (d) Austin Warren
151. 'A poem should not mean but be' is found in
 (a) William Empson's seven types of Ambiguity
 (b) William K. Wimsatt's the verbal leon
 (c) Anglo-African criticism
 (d) None of the above
152. New criticism is applied to
 (a) Anglo- American criticism
 (b) Indian- English criticism
 (c) Anglo-African criticism
 (d) None of these
153. Structuralism was popularized by
 (a) Ferdinand De Saussure's book Courses in General Linguistic
 (b) I. A. Richards Meaning of Meaning
 (c) Wolfgang Iser's the Reading Process : Phenomenological Approach
 (d) J Hills Miller's The Disappearance of God
154. Historically post – structuralism had its origin in
 (a) January 1966 (b) October 1966
 (c) January 1970 (d) March 1971
155. A renowned critic enunciated the doctrine of Deconstruction. Who is that critic?
 (a) Jacques Derrida (b) Geoffrey Hartman
 (c) J. H. Miller (d) M. H. Abrames

156. Name of critic who enunciated the theory of Deconstruction.
 (a) Jacques Derrida (b) Edward Sevid
 (c) Nina Baym (d) Stanley Fish
157. Identify the correct group of the exponent of the reader – response theory or the Reception Theory.
 (a) E. D. Hirsch – Stamley Fish – Patrocinia P Schweickart – Janathan Culler
 (b) J Hillis Miller – Michel Foucault – Terry Egleton – Stephen Greenbelt
 (c) Rene Wellek – Roman Jakobson – Edward said
 (d) None of the above
158. Who was the founder of psychoanalysis and a seminal figure of 20th century thought?
 (a) Sir James Frazer (b) Sigmund Freud
 (c) Derrida (d) T. S. Eliot
159. What was Dr Johnson’s opinion on language of poetry?
 (a) It should be the language of poetry
 (b) It should be the language of the learned
 (c) It should be a sublime poetic language
 (d) None of the above
160. What is meant by rhetoric?
 (a) Art of using language effectively or impressively
 (b) Using language for exaggeration
 (c) Using language musically
 (d) Using language metaphorically
161. Who said, ‘The preface to Lyrical Ballads’ explains the poetic process of the type of poetry only Wordsworth wrote?
 (a) I. A. Richard (b) F. R. Leavis
 (c) Coleridge (d) Baker
162. Who pleaded for ‘High-seriousness’ in literature?
 (a) Matthew Arnold (b) William Wordsworth
 (c) John Dryden (d) T. S. Eliot
163. Who among the following is also known as a lexicographer?
 (a) Webster (b) Golding
 (c) Johnson (d) Strene
164. Johnson’s phrase, ‘Fatal Cleopatra’, refers to Shakespeare’s
 (a) Neglect of the unities (b) Fondness of puns
 (c) Fondness for similes (d) Love of allusion
165. The term ‘postmodernism’ was first used in connection with
 (a) Architecture (b) Painting
 (c) Literature (d) Music
166. According to Dryden, comedy generate
 (a) Critical pleasure
 (b) Divine pleasure
 (c) Malicious Pleasure
 (d) Irresistible Pleasure
168. ‘Wordsworth has not only sight but insight’ who said that?
 (a) Long (b) Cowley
 (c) Southey (d) Keats
169. Who is stated to have said, ‘Criticism is the art of interpreting art’
 (a) Dryden (b) Arnold
 (c) Walter Pater (d) Eliot
170. Who is believed to have said, ‘what criticism undertakes is the profitable discussion of literature’?
 (a) Eliot (b) F. R. Leavis
 (c) Middleton Murry (d) Chatterton
171. Who said ‘Language is primarily an auditory system of symbols’?
 (a) Bloach (b) Franz Boas
 (c) Sapir (d) Whitney
172. The suffragette movement was a movement for
 (a) Social reform (b) Redness of sufferings
 (c) Women’s rights (d) Children’s rights
173. Poetry was generally written in ‘poetic diction’ by
 (a) The Elizabethan poets
 (b) The Neo-classical poets
 (c) The Romantic poets
 (d) The Victorian
174. Who first used the word ‘fancy’ and ‘imagination’ in his history of poetry?
 (a) Alexander pope (b) William Wordsworth
 (c) S. T. Coleridge (d) John Dryden
175. D. H. Lawrence was a pioneer of
 (a) Stream of consciousness novel
 (b) Psychoanalytical fiction
 (c) Psychological fiction
 (d) Imagism fiction
176. D. H. Lawrence was greatly influenced by
 (a) Freud (b) Marx
 (c) Darwin (d) Aristotle
177. Who wrote, ‘when a poet’s mind is perfectly equipped amalgamating human experience’?
 (a) T. S. Eliot (b) F. R. Leavis
 (c) I. A. Richards (d) None of these

178. Which of the following was defined by Coleridge as 'a mode of memory emancipated from the order of time and space'?
- (a) Primary imagination (b) Fancy
(c) Secondary imagination (d) All of these
179. Match the following.
- | List 1 | | List 2 | |
|---------------|--|--------------------|--|
| (a) Crites | | 1. English drama | |
| (b) Eugenius | | 2. Classical drama | |
| (c) Lisideius | | 3. Modern drama | |
| (d) Neander | | 4. French drama | |
- Codes**
- | | A | B | C | D |
|-----|---|---|---|---|
| (b) | 2 | 3 | 4 | 1 |
| (b) | 3 | 4 | 1 | 2 |
| (c) | 1 | 2 | 3 | 4 |
| (d) | 2 | 4 | 1 | 3 |
180. Match the following.
- | List 1 | | List 2 | |
|------------------------|--|------------------------------------|--|
| (a) William Wordsworth | | 1. The study of poetry | |
| (b) B.S.T. Coleridge | | 2. The biographic literia | |
| (c) Mathew Arnold | | 3. The lyrical ballads | |
| (d) T.S. Eliot | | 4. Tradition and individual talent | |
- Codes**
- | | A | B | C | D |
|-----|---|---|---|---|
| (b) | 3 | 2 | 1 | 4 |
| (b) | 1 | 2 | 3 | 4 |
| (c) | 2 | 1 | 3 | 4 |
| (d) | 3 | 4 | 2 | 1 |
181. Who among the following theorists formulated the concept of the *utile dulci*, profit combined with delight?
- (a) Plato (b) Aristotle
(c) Horace (d) Longinus
182. Who among the following romantic poets ended his life lauded and respected as 'the sage of highgate'?
- (a) William Blake
(b) P. B. Shelley
(c) S. T. Coleridge
(d) William Wordsworth
183. 'The best poetry will be found to have a power of forming, sustaining and delighting us'. This assertion implies
- (a) Poetry is more useful than other arts
(b) All other arts including poetry have their limitations
(c) Poetry has multiple functions to perform
(d) Poetry has no role to play
184. The term 'cultural materialism' is associated with
- (a) Stephen Greenblatt
(b) Raymond Williams
(c) Matthew Arnold
(d) Richard Hoggart
185. I. A. Richards' 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 very astute remarks made by his students
(b) The poor quality of his student's stock responses
(c) The non-availability of poems, worthy of classroom attention
(d) The success of his experiment
186. 'Poetic License' means
- (a) Liberty with diction, alone
(b) Liberty with diction and norms of common discourse
(c) Liberty with historical truth
(d) Liberty with representation of fictional characters
187. 'Linguistic freedom' is
- (a) Freedom with diction, newly-coined words, syntax
(b) Freedom with the use of colloquial language
(c) Freedom with the use of figurative construction
(d) Freedom with literal truth
188. How do you justify the linguistic freedom taken?
- (a) On the basis of scholarship embedded
(b) On the basis of form
(c) On the basis of the success of the effect
(d) On the basis of the thematic grandeur
189. What do you mean by diction?
- (a) Seventy of prose
(b) Devices of metre and rhyme
(c) Poetic license
(d) Syntax and word order
190. 'Poetic License' is applied to
- (a) Poetic alone (b) All literary authors
(c) Dramatists only (d) epic writers only

ANSWER KEYS

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

Literary Theory Post World War II

CHAPTER

9

IN THIS CHAPTER

- ▶ Introduction
- ▶ Russian Formalism
- ▶ Structuralism, Post-structuralism and Deconstruction
- ▶ New Criticism
- ▶ Archetypal/Myth Criticism
- ▶ Psychoanalytic Criticism
- ▶ Reader-response Theory/Reader Oriented Theory
- ▶ Phenomenology
- ▶ Feminist Criticism
- ▶ Cultural Materialism
- ▶ Orientalism and Its Relevance
- ▶ Marxist Theories
- ▶ Post-colonialism
- ▶ New Historicism

Introduction

The term 'literary theory' comes from its very own source which is 'literature', so before knowing about it we first need to know about its source that is literature. So what is literature?

Literature is a kind of writing which, in the words of the Russian critic Roman Jakobson, represents an 'organized violence committed on ordinary speech'. Literature transforms and intensifies ordinary language, deviates systematically from everyday speech. For example:

If you approach me at a bus stop and say 'Thou still unravished bride of quietness' (ode on a Grecian urn; John Keats) then I am instantly aware that I am in the presence of a literary person since the texture, rhythm and resonance of your words are in excess of their abstractable meaning. Your unordinary language draws attention to itself and flaunts its material being.

Literary theory in the context of literature is the set of broad assumptions or ideas about literature and these ideas act as different lenses used by critics to write and talk about literature, art, culture forming a theoretical framework for analysing literature.

For example, when you say that the economic conditions, its modes of production and class systems of a society or region of any given time determine the literature of that society in that period of time, then you are making a theoretical statement.

Literary criticism means to start analysing the work of art, literature, culture of any society and period of time from that theoretical perspective. It is the science of forming and expressing correct judgement upon the value and merit of works of any art form, literature and culture. Thus if the literary theory is the framework then literary criticism is applying that theory in a framework.

Though Arnold first spoke at length about the function of criticism, however, there were many poet-critics before him who wrote about criticism incidentally and also intentionally.

Critics and theorists of earlier times could be divided into two categories: (1) those philosophers who wrote about poetry incidentally (2) poets who wrote criticism as the poet-critics.

To the first category belong Plato (*The Republic*), Aristotle (*Poetics*), Kant (*Critique of Pure Reason*), Hegel (*Hegelianism*), Thomas Aquinas, Longinus, Dante and many others for whom literary criticism is incidental to their larger philosophical/political agendas. For them, the function of

criticism was to give meaning to the invisible universe, to support their respective world view. After all, as God created so as the poet. Their theory of the creator and the creation was illustrated through what the poet did.

The second category belongs to the poet-critics of the English tradition from 18th century onwards who used criticism mostly to defend their kind of poetry. Thus there is a shift from the earlier function of criticism to defend poetry to an increased tendency to market a certain kind of poetry. T.S. Eliot was to talk about this line of poet-critics in his essay ‘*To Criticize the Critic: Dryden, Wordsworth, Coleridge, Samuel Johnson, Matthew Arnold and so on*’.

Early Critics

Plato

According to Plato, the nature of the universe is imitation (or mimesis) since he was an idealist that is, he believed that reality consists of various layers. The top layer is made up of ideas and all the lower levels imitate those ideas.

Aristotle

Aristotle believed that ideas were implicit in things, rather than existing outside of things. Thus, Aristotle, like Plato, sees art as imitative, but, unlike Plato, sees it as imitating essence, rather than accident.

Longinus

Longinus seems to write largely to refute Plato’s disdain of poetry. His work *On the Sublime* deals first and foremost with the idea of transcendence. He was the first to articulate the idea that great art comes from a ‘great soul.’

Aquinas

Aquinas suggested that any passage could be read both literally and allegorically and that allegorical readings could be broken down into three types—allegory (correspondence to ordinary life), moral (behavioural message) and anagogic (dealing with the eternal varieties and glory of God).

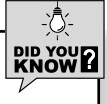
Dante Alighieri

Dante’s work is important for a number of reasons. For one, his attention to detail impressed the Modernists, like Eliot and Pound and they strove to create works which could also survive such close criticism. Dante also helped keep poetry (and probably quite a few poets) alive through the middle ages.

Geoffrey Chaucer

As we all know that some Englishmen formulated their own theories and Chaucer (1348–1400) was one of them. Of course, he did not write literary criticism and theory sepa-

rately but many of the characters in his narrative poems talk about ‘Theory’, such as *The Wife of Bath*.



- Before Chaucer, a 13th century vernacular poem can be found as the earliest literary criticism in English.
- *The Owl and The Nightingale* is the example of the earliest 12th or 13th century English poem showing the case for didactic aims in poetry.

Philip Sydney

In the Elizabethan period, Philip Sydney’s *An Apology for Poetry* was one of the earliest works of literary criticism.

Sidney begins with some general statements about human culture. According to him ‘all human cultures are a blend of art and utility’. Poetry is of prime importance in all cultures and in all times.

He says that Poetry is more important than mere philosophy, as it can stir men towards virtuous actions and philosophy cannot.

Towards A New Wave of Criticism

After the *Restoration*, roughly speaking in 1660, a fresh wave of enthusiasm for the ancient classical texts emerged. Dryden (1631–1700) pioneered such a movement followed by Pope (1688–1744) and Samuel Johnson (1709–1784).

John Dryden

Dryden was known as the founder of ‘descriptive criticism in English’ (it means analysis of own works of the poet along with defending it from other hostile attacks by other poet-critique). All English literary critics before him such as Gascoigne, Puttenham, Sidney and Ben Jonson were critics of the legislative or theoretical kind. His very first critical essay—*The Dedicatory Letter* to his first published play *The Rival Ladies* (1664) contains the germ of descriptive criticism. However, the first critical analysis of a literary work in English was the ‘examen’, of Ben Jonson’s comedy *The silent woman* which was embedded in Dryden’s only formal work of criticism—*The Essay of Dramatic Poesy*.

Alexander Pope

Alexander Pope was a much greater poet than a critic, though he has written at length on criticism. His chief critical works are as follows:

1. Essay on Criticism (1711)
2. Imitations of the Epistles of Horace to Augustus (1733–1738)
3. His letters
4. Preface to his edition of Shakespeare’s Plays (1765)

Samuel Johnson

Dr Johnson was a voluminous writer and critical remarks are scattered all over his works. His claims as a literary critic define these works by him:

1. Preface to the Dictionary of the English Language (1755)
2. Preface to the plays of Shakespeare (1765)
3. Lives of the Poets (1779–1781)
4. Essays and Articles contributed from time to time to the Rambler (1750–52), a periodical founded and edited by himself. He was the last of neoclassicists.

Immanuel Kant

Immanuel Kant's (1724–1804) *Copernican Revolution* refers to a major epistemological shift in the history of ideas drawn from the massive contribution of Copernicus in shifting the focus from the earth as the centre of the universe to the faculty of reason. More precisely, Kant disrupted Locke's (1632–1704) view that 'there is nothing in the mind except what was foisted in the senses' means that at birth the mind is a blank slate where only senses and experiences are inscribed. Kant critiqued this viewpoint of Locke.

In his *The Critique of Pure Reason* (1781) followed by the *Critique of Practical Reason* (1788) and the *Critique of Judgment* (1790), he seeks to determine the limits and scope of metaphysics. In his preface to the first edition, Kant explains that by a 'critique of pure reason' he means a critique 'of the faculty of reason in general, in respect of all knowledge after which it may strive independently of all experience' and that he aims to reach a decision about 'the possibility or impossibility of metaphysics.'

Criticism in Romantic Age

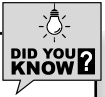
In Romantic age the aristocracies that previously controlled Europe were falling, the middle class was growing and power was increasingly shifting to the common people. It makes perfect sense, then, that Wordsworth's and Coleridge's poetry and their criticism of poetry, should be aimed at the common man, rather than at educated aristocrats. Both meant a turn away from elevated language and subject matter, turning towards spontaneity and emotion. Like Longinus, the Romantics believed that a poet was born with a great soul but unlike him, they believed that ordinary language was the proper vehicle for the communication of that soul, for a poet was 'a man speaking to men.' For Wordsworth, this means rural and pastoral language as he believed that the most important knowledge came from communicating with nature. For Coleridge, it simply meant the language spoken by most people at ordinary times.

Wordsworth was one of the greatest poets of England. He was primarily a poet and not a critic and his criticism

consists of *Advertisement to the Lyrical Ballads*, *Preface to the Lyrical Ballads 1800*, *Preface to the Lyrical Ballads 1802*.

Example of works of Coleridge depicting literary criticism are as follows:

- *Biographia Literaria*
- *Lectures on Shakespeare and Other Poets*

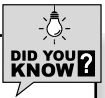


Criticism in Victorian Age

With the reign of Queen Victoria (1837–1901) Matthew Arnold emerges as the greatest name among the Victorian critics whose a poet turned critic. He started his literary career by writing poetry. It was only at the age of thirty-one in 1853 that he published his first piece of criticism as a preface to the poems and then for the rest of his life for full thirty-five years, he hardly wrote anything but criticism.

Matthew Arnold's works on criticism consist of the following:

- *The Preface to the Poems* (1853)
- *On Translating Homer* (1856)
- *Essay in Criticism*
- *On the study of Celtic Literature*



With the emergence of 19th and 20th-century critics like T. S. Eliot and I. A. Richards who values modern poetry so much so that Eliot claimed that his criticism was the by-product of his poetry workshop and when he talked about the fiction and tools of literary criticism he valued 'comparison and analysis' and reprimand biographical and historical criticism. In his *'Tradition and the Individual Talent'* he emphasised impersonality in art.

At the same time, I. A. Richards separate the 'text' from its 'context' and called such analysis of poetry without any reference to the poet's life or times as 'Practical Criticism'.

Thus during the middle of 20th century, there is a correspondence between literature and the new critical practices and evolution of literary modernism along with the dominance of practical criticism by I. A. Richards, quasi-Catholic criticism of T. S. Eliot and emergence of 'New Criticism' of John Crowe Ransom, Allen Tate and others.

Russian Formalism

At the beginning of the twentieth century emerged a group of Russian Scholars who expressed a set of interpretive principles known as Russian Formalism. The two distinct groups

of Russian Scholars emerged in Moscow and Petrograd (St. Petersburg) as The Moscow Linguistic Circle (1915) practitioners of which are Roman Jakobson, Jan Mukarovsky, Peter Bogatyrev and G.O. Vinokur and the Society for the Study of Poetic Language (OPOYAZ) practitioners of which are Viktor Shklovsky, Boris Eichenbaum and Viktor Vinogradov. These two had changed the direction of literary theory and criticism.

Literary Assumptions of Russian Scholars

- They reject the belief that the work of literature was the expression of the author's worldview rather it is a self-enclosed, law-governed system.
- For them, a form is superior to content.
- They reject the irrelevancy of psychological and biographical criticism.
- They advocate a scientific approach to literature and poetic language as autonomous having their own individuality as a discipline and not merely as a platform for discussing religious, political or sociological ideas.
- They focus on literary analysis and examination of a text's literariness. According to them, the language is an important part of formal studies divided into two parts as Primary Order Language (the language of daily use or communication) and Secondary Order Language (literary language having hidden meanings). This difference between the two languages is known as defamiliarising (a term coined by Russian formalist Viktor Shklovsky).

Russian Formalists were suppressed in 1930 by the Soviet government because they were unwilling to view literature through Soviets political perspectives. Their influence continues to flourish in Czech republic through the Prague Linguistic Circle (1926) whose leading figure is Roman Jakobson and with the advancement of literary theory and criticism, Russian Formalism re-established its grip in the 1960s in French and American structuralism.

Key Writers and Works

- Roman Jacobson's
 - (a) *Language in Literature* (1969)
 - (b) *Fundamentals of Language* (1956)
- Viktor Shklovsky's
 - (a) *Theory of Prose* (1925)
 - (b) *Art as Devise* (1917)

Semiology and Semiotics

Swiss Philologist and teacher Ferdinand de Saussure (1857–1913) proposed a new science called Semiology to study the concept of creating meaning through signs in all social behavioural systems. Since language was the chief and most characteristic of all these systems, it is the main branch of

semiology. All other sign systems were patterned after language because like language signs, the meaning of all signs are conventional and different. Ferdinand says that sign always need a signifier as a sign is dead alone and only signified can control signifier, as signifier and signified are two parts of the sign only. A signified is a concept and signifier is a written or spoken mark.

$$\text{sign} = \frac{\text{signifier}}{\text{signified}}$$

For example, when we hear the sound or word 'music' then the sound is the signifier and its concept is the signified. As oxygen combines with hydrogen to form water, in the same way, signifier joins with signified to form a sign that has properties unlike of its parts. Thus for Saussure, a word represents the sign and we perceive signs and not things. A similar science was being introduced in America by philosopher and teacher Charles Sanders Peirce (1839–1914) called 'semiotics'. This science borrowed linguistic methods used by Saussure and applied them to all cultural phenomena. C.S. Peirce has divided signs into three different parts namely (a) icon (b) symbol and (c) index.

Structuralism, Post-structuralism and Deconstruction

Structuralism

The studies of linguistic theorists like Saussure, Peirce and many more were called structuralism, semiotics, stylistics, etc., as they believed that codes, signs and rules govern all human, social and cultural practices and thereby structuralists wanted to discover these codes further which they believe give meaning to all our social and cultural customs and behaviour and only these meanings are an investigation of the systems behind these social and cultural practices and not the practices alone. Their aim is to discover how all these parts fit together and function. Structuralists say that literature is a self-enclosed system of rules which is composed of language. It does not needs any outside reference except its own rules. To them, the function of literary devices is of chief importance and not how literary devices imitate reality or express feelings. They say that if you are reading a book then refer it from outer world first to understand it clearly, though every reader has their own individual meaning, however, the overall meaning of the text should be there collectively and not separately. For example, there is no free existence of tea as we make it following a particular process, if one thing or other which we add to make tea becomes excess then there will be a slight difference in its taste structure depending upon person to person but still, it will remain tea only. In the

same way, every reader has their own meaning while reading a text but its collective meaning remains the same. Text is a storehouse of meaning and every reader finds their own desired meaning out of it. Thus structuralists go for the collective meaning of the text instead of taking out its meaning on the basis of language, words, etc. Major figures of structuralism include Claude Levi-Strauss, A. J. Greimas, Jonathan Culler, Roland Barthes, Ferdinand de Saussure, Roman Jakobson, Vladimir Propp and Terence Hawkes.

French anthropologist Claude Levi-Strauss (1908–2009) discover the myth langue and its overall structure that allows individual examples to function and have meaning. In his work *'The Structural Study of Myths'* (1955) he presents a structural analysis of why myths from different cultures seem similar and based on recurrent themes that transcend culture and time. He named the structure of myths as 'mythemes' which find meaning through their relationships with the mythic structure.

French structuralist Roland Barthes (1915–1980) says that the meaning of the text is like a building. A writer tries and give meaning to the text but it's the reader who has to analyse the text and find the meaning. His contribution to the structuralists theory is best summed up in his text—'S/Z' (1970).

Expanding Levi Strauss's linguistic model of myths, a group of structuralists called narratologists began structuralist narratology, the science of narrative. Among them is Vladimir Propp who illustrates that a story's meaning is developed from its overall structure, its langue, rather than from each individual story's theme.

By the mid-1970's Jonathan Culler (born 1944), Professor of English and Comparative Literature at Cornell University became the voice of structuralism in America and took it in yet another direction. In his work *'Structuralist Poetic: Structuralism, Linguistics, and the Study of Literature (1975)'* declares that the linguistic models used by narratologist's are abstract spending too much time analysing individual stories, poems, etc., instead, we must spend our time on analysing the act of interpretation itself, that is we must shift the focus from text to the reader.

At the end concluding the concept of structuralism I can define it by having a comparison between Structuralism and Formalism, Russian formalism, French Formalism as all three have told us ways to read a text but Structuralism purely applied those ways deeply and considerably.

Post-structuralism

It's an outcome of the debate occurred around 1968 on the usefulness of the new approach to questions of culture, art and ideology which found literature to be deeper and richer than the structuralist theory suggested. Post-structuralism also sought to contend with the issue of determinism

according to which the writer or reader operated in a rigid framework, watching passively the interplay of structures as texts unfolded the drama of conflicts. Aware of its pitfalls and inadequacies, it became open-ended so as to make way for other approaches to enter the field. According to post-structuralism as time is continuously changing so 'all the reading is misreading and all interpretations are misinterpretation'—said by Jacques Derrida. All the theories of post-structuralism are hypothetic because according to them—the time is the centre for everything but it keeps on changing always, therefore time has no meaning and it is abstract, rather there is meaning in meaninglessness.

Deconstruction

The term first emerged in 1966 in Jacques Derrida's (1930–2004) paper 'Structure, Sign and Play in the Discourse of the Human Sciences' which he read at Johns Hopkins University Symposium. French philosopher and teacher Derrida borrows and amends this word from the work of German philosopher Martin Heidegger's 'Basic Problems of Phenomenology (1927)'. Derrida borrows the concept of Saussure that meaning in language is determined by the differences among the language signs and use it as a key building block in the formulation of deconstruction. He agrees with Saussure that one can know the meaning of signifiers and signified because of their relationships and their differences among themselves which is arbitrary and conventional.

Some Key Terms Developed by Derrida

1. **Aporia:** it's a moment when we are unable to decide. A state of meaninglessness but in contradiction, these also constitute a kind of meaning.
2. **Difference:** It is the signified since it is divided into two parts—differ (difference; sign) and defer (what something conveys; signifier).
3. **Erasure:** it is a technique used to read a text. While reading we must focus on important lines by putting them in inverted commas/highlight them and should avoid reading unimportant lines.
4. **Transcendental Signified:** it is an external point of reference upon which one may build a concept of philosophy. It provides us with the ultimate meaning as it is the origin of origins, reflecting itself as the centre of meaning which is independent of time. For example, I (self) can change according to time but water will take the shape of every container in which it is poured but not change its properties.
5. **Logocentrism:** Derrida says that western metaphysics has invented so many terms that define the term—Centre (god, reason, origin, being, truth, end, self). Each can operate as a concept which is self-sufficient

and self-originating and can serve as a transcendental signified. Derrida names this desire for a centre as logocentrism (the belief that there is an ultimate reality or centre of truth that can serve as the basis for all our thoughts and actions). He says that we can never totally free ourselves from our logocentric habit of thinking and our inherited concept of the universe.

6. **Binary Oppositions:** the establishment of one centre of unity automatically decentred the other one thus Derrida conveys that western metaphysics is based on the system of binary oppositions which means that for a centre there is an opposing centre, for example, God as centre and mankind as opposing centre.
7. **Phonocentrism:** Derrida says that binary oppositions become problematic at times, thus he wishes to dismantle or deconstruct the structure such binary oppositions have created. Since in the binary oppositions, the centre is always privileged and the opposing centre is unprivileged. These privileged things are called phonocentrism. Derrida places speech as privileged over writing because he considers speakers words more valuable in comparison to speakers writing since words imply more presence, significance and existence. Thus writing signifies absence and speech signifies presence.
8. **Metaphysics of Presence and Absence:** It encompasses the ideas of logocentrism, phonocentrism and binary oppositions and other notions that western thought has conveyed in its conceptions of language and metaphysics. A speech which is privileged and invisible in a particular form is present without its presence and on the other hand writing which is unprivileged and visible in a particular form is absent in the present form.
9. **Supplement:** it refers to the unstable relationship between elements in a binary operation. For example, in the speech/writing opposition, writing supplements speech and in actuality takes place of speech which is also known as 'arche-writing'.
10. **Trace:** when we go for the meaning again and again and develop the idea to find the meaning, then it is an attempt of tracing the meaning.

Summing Deconstruction we can say that it, investigated those areas in the text which remained hidden from view. The reader investigated the gaps in the text and worked towards a different construction. In this sense, every reader saw in a literary text what he or she wished to see in it and reorganised the already organised material in consonance with one's own perception of the phenomenon. In simple words, we can say that every reader constructed one's own version of a text by questioning and rejecting (deconstructing) the author's construction.

New Criticism

Corresponding to English modernist criticism, emerged 'new criticism' in America in the late twenties and early thirties. According to new criticism and its writers, the literary works have their own independent world with their own internal laws that needed to be recognised and understood by an intelligent reader. The literary work has its own identity, moral centre and significance, irrespective of the authorial intention according to new criticism. Readers and readings may change, but the literary text stays the same as the text is complete in itself and does not depend upon writers for its meaning.

For example, *Moby Dick* (1851) by Herman Melville got rejected by the people when published firstly because people were not ready to read it as they are expecting of a story related to the Victorian era, that is people are judging the book only on the basis of the name of the writer. Later it becomes famous and become a world classic.

This is how a text is read from various point of views: Writer-encoding-text-decode-meaning (here the meaning is decoded by the reader in his own personal sense).

Thus the meaning of a text could not be explained simply by paraphrasing it or translating it into everyday language as a change of one line, one image, one word of the text, will have a different text with a different meaning.

The term 'new criticism' become popular with the publication of John Crowe Ransom's book—*The New Criticism* (1941) and its foundation was laid by T.S. Eliot's '*The Function of Criticism*'(1933), I. A. Richards's '*Practical Criticism*' (1929) and William Empson's '*Seven Types of Ambiguity*'(1930).

KEY POINTS

- Later approach of new criticism was followed by I. A. Richards, T. S. Eliot, Cleanth Brooks, David Daiches, William Empson, Murray Krieger, John Crowe Ransom, Allen Tate, F. R. Leavis, Robert Penn Warren, W. K. Wimsatt, R. P. Blackmur, Rene Wellek, Austin Warren, Monroe Beardsley and Yvor Winters.
- The publication of college text '*Understanding poetry: An anthology for college students*' (1938) by Cleanth Brooks and R.P. Warren influenced new criticism in American Universities as a leading form of textual analysis from late 1930s till early 1960s.

Key Terms to Understand New Criticism

1. **Intentional Fallacy:** It means that the author's intentions were neither important nor available as a standard to judge a literary work, that is if an author wants

to convey meaning but the reader does not get it then this difference between author and reader is 'intentional fallacy'.

2. **Affective Fallacy:** It means different interpretation of texts by readers on their level of thinking provided by the authors that is the message author wants to convey interpreted by the reader differently as he/she has their own personal interpretations depending on their thinking level.
3. **Heresy of Paraphrase:** it means believing erroneously that interpretation of a literary text consists of a detailed summary or paraphrase of the text.
4. **Close Reading/Explication de Texte:** It means reading seriously, word by word. For critics like Cleanth Brooks, William K. Wimsatt, John Crowe Ransom and Allen Tate, only close reading could address the work in its complex unity.

Ideas and Characteristics of New Criticism

- It insisted on the difference between literature and other kinds of statements and looked at the text as an object independent of its author or the historical context.

KEY POINTS

- The terms 'intentional fallacy' and 'affective fallacy' were coined by W. K. Wimsatt and Monroe Beardsley in 1949, it got published in 'Verbal Icon' in 1954.
 - The term 'Heresy of Paraphrasing' was coined by Cleanth Brooks in his book—*The Well Wrought Urn [1947]* divided into eleven chapters.
 - According to this book, 'the phrases, idioms, words, etc., always require a proper context as the only context can help us get the meaning of the lines.' Context comes from the independent reading of the text.
 - Another term for close reading is 'Lemon Squeezing'.
- There is a distinction of the text from the author (intentional fallacy) or the reader (affective fallacy) as it emphasises the concept of structure and interrelatedness.
 - The New Critics were not interested in the ideas of difference, defamiliarisation or deviance neither are they interested in the business of 'foregrounding' and 'deformation'.
 - The New Critics pay little attention to the form of a poem as they believe in the organicity of poetry and were overwhelmingly concerned with the meaning of work of art, the tone, the feelings and the implied world view. They pay attention to meter and stanzaic forms.

- The New Critics simply shifted the author from the outside to the inside of the text. Instead of an author based on biography, history and psychology, we had an author based on the supremacy and autonomy of the words on the page which means that the meaning and the vision expressed in the words on the page.
- They all believed that a literary work was primarily a linguistic artefact, a verbal structure. It was a mode of communication between the artist and the reader.
- According to them a work of art has an independent existence and it does not mean that art is divorced from life rather they did not subscribe to the beliefs of the 'Art for Art's sake school'.

Key Texts in New Criticism

- *Principles of Literary Criticism* (1924), *The Meaning of Meaning* (1923), *Practical Criticism* (1929), *The Philosophy of Rhetoric* (1936) by I. A. Richards.
- *Miss Emily and the Bibliographers* (1908), *On the Limits of Poetry* (1928–1948) by Allen Tate
- *Seven Types of Ambiguity* (1930) by William Empson
- *The Use of Poetry and the Use of Criticism* (1933) by T. S. Eliot
- *The World's Body* (1938), *New Criticism* (1941), *God without Thunder (An Article; 1930)* by J. C. Ransom
- *The Well Wrought Urn* (1947) by Cleanth Brooks
- *The Common Pursuit* (1952) by F. R. Leavis
- *Language as Gesture* (1952) by R. P. Blackmur
- *Understanding Poetry* (1938) R. P. Warren
- *The Verbal Icon* (1954) by W.K. Wimsatt and Monroe Beardsley

Thus, the new critics insisted on the links between literature and the real world. New Criticism is humanistic and empiricist and provides useful tools for the practical criticism of literature. It constitutes the English-speaking world's major contribution to modern literary theory. After holding sway for more than four decades, new criticism has been displaced by approaches of structuralism, deconstruction, Marxism, new historicism and audience-oriented criticism which insist on laying stress on linguistics, the context or the reader rather than on the text itself. But still, new critics and criticism cannot be considered outmoded. Their work still has considerable validity, for their theories reflect the feelings of many common readers.

Archetypal/Myth Criticism

Archetype means repeatedly occurring signs, images, narrative, symbols that occur in front of us which later becomes a message, rule or a social structure that control our lan-

guage and words. For example, 'night' is related to evil, bad, inauspicious.

This criticism is based on the works of C. G. Jung, Joseph Campbell, Robert Graves, Francis Fergusson, Philip Wheelwright, Leslie Fiedler, Northrop Frye, Maud Bodkin, G. Wilson Knight, J. G. Frazer and Annis Pratt. Frye sees archetypes as recurring patterns in literature but Jung sees them as primordial images that get stored in our unconscious mind.

Key Terms in Archetype Criticism

1. **Anima:** According to Jung characters of masculinity and femininity are present in both the sexes. Anima is feminine qualities in male.
2. **Animus:** It is masculine qualities in a female.
3. **Persona:** It is the image we show to the world which is fake.
4. **Shadow:** It is the image or a thing or elements of one's psyche which is not shown to the world and kept hidden which is real.
5. **Collective Unconscious:** It is the set of genetically inherited ideas or memories which is there inside the very conscious mind of every living being irrespective of their personal experiences occurred or will occur in future of which the being is not aware of.

Key Texts of Archetype Theory

- Northrop Frye's *Anatomy of criticism* (1957).
- Joseph Campbell's *The hero with a thousand faces* (1949).
- Annis Pratt's *Archetypal patterns in women's fiction*.
- J. G. Frazer's *The golden bough* (1890)

Psychoanalytic Criticism

Peter Barry in his book *Beginning Theory: An Introduction to Literary and Cultural Theory* (1994) defines psychoanalytic criticism as a form of literary criticism which uses some of the techniques of psychoanalysis in the interpretation of literature. A psychoanalytic critic unravels the unconscious elements in the mind of the author, study the creative process used for works of literature and effects of literature upon its readers. Major figures in it are Sigmund Freud, Jacques Lacan, Shoshana Felman, Jane Gallop, Norman Holland, George Klein, Elizabeth Wright, Frederick Hoffman and Simon Lesser.

Sigmund Freud's Main Ideas

Freud believed that the larger part of the individual's mental processes were unconscious and a number of them were excluded from conscious awareness and at the same time,

there are a number of things in our mental make-up on which we do not have much conscious control. The three 'psychic zones' by Freud are Id, Ego and Superego.

- **Id/Unconscious:** It is an unknown part of our unconscious mind and a storehouse of emotions stored in our unconscious mind. It is the reservoir of the libido i.e., sexual energy. It knows no 'good' or 'evil'. It goes for the pleasure principle which is the primordial life principle. It has an impulse to obtain satisfaction for instinctual needs and largely it is the source of our desires and aggressions. It does not have much regard for moral restraint, social conventions, legality and societal ethics.
- **Ego/Subconscious:** It is half known and half unknown and comes in the form of our suppressed desires. It is a kind of rational governing agent of the psyche which regulates the instinctual drives of 'the Id' so that they may be released in non-destructive behaviour patterns. It is linked to the reality principle.
- **Super-Ego/Conscious:** It is a kind of moral censoring agency. It brings to the proceedings a touch of idealism. It is linked to the morality principle.

Child Psychology and Sexuality (Oedipus Complex)

These two are among other important aspects of Freud's thought. Freud saw that the child passes through a series of 'phases' and each phase is marked by the dominance of a particular 'erogenous zone' that is a portion of our system or body where pleasure comes when stimulated for it. These 'phases' are phases in erotic development in the child's first five years or so. The three zones are oral zone, anal zone and the genital zone. These zones not only give pleasure when stimulated but also gratify the vital human needs like food and expulsion of excreta. During the first phase, the child derives satisfaction through sucking, next leading sensations for the child are anal. Then comes a stage of preoccupation with the genitals. The name for this zone is 'the phallic erogenous zone'.

Till the age of five, a child's devotion to his mother and his identification with his father proceed side by side until his sexual wishes towards his mother start asserting themselves. This is when 'the Oedipus complex' starts manifesting. His father now comes to be seen as an obstacle to the child and now the child wants to get rid of his father in order to take place with his mother.

Interpretation of Dreams

According to Freud, a dream is a disguised fulfilment of a suppressed or repressed wish which are only one part of our access to the unconscious. He says that the interpretation

of dreams is ‘the royal road’ to a knowledge of the unconscious activities of the mind. In that sense, the dream is only an extended study of the conscious and an argument for the unconscious.

‘Dreamwork’ is a key term in Freud’s *Interpretation of Dreams*. It is a process of mental activity which convert ‘dream thoughts’ into dream-content.

Jacques Lacan’s Main Ideas

He believed that the unconscious is structured like a language, by this he means that the unconscious used linguistic means of self-expression and that the unconscious is an orderly network, as complex as the structure of language. What the psychoanalytic experience discovers in the unconscious is the whole structure of language. According to him, personalities are divided into three ‘orders’ or cognitive dimensions—Imaginary, Symbolic and Real.

- **Imaginary:** It is the dimension in which there is no clear distinction between subject and object and no central self exists to set the object apart from the subject. For example, in preverbal/verbal stage a child begins to develop a sense of separateness from her mother as well as other people and objects; however, the child’s sense of sense is still incomplete.
- **Symbolic:** It sets off the subject on a quest for the unobtainable lost object. Here when you take a baby in front of the mirror, it gets to know itself and become jealous of the person who is carrying him/her. When language is taught to baby it formed a symbolic relation.
- **Real:** It is beyond language and defined as a realm of the impossible. All that cannot be represented in the Imaginary and the symbolic represented here. Though it is unattainable but still possible to attain in two extreme situations—(a)when all our desires were gratified and (b)when we were on our death bed.

Key Texts of Psychoanalytic Criticism

- *The Interpretation of Dreams* (1899) by Sigmund Freud
- *The Four Fundamental Concepts of Psychoanalysis* (1978) by Jacques Lacan

The following texts have been read the most in the light of Psychoanalysis and gives better understanding of the theories that persists:

1. *Hamlet* by Shakespeare
2. *Sons and Lovers* by D. H. Lawrence
3. *A Portrait of the Artist as a Young Man* by James Joyce
4. *The Love Song of J. Alfred Prufrock* by T. S. Eliot



Both Freud and Lacan are concerned with identity, growth, sexuality and with psychoanalysis as therapy. Lacan adds a linguistic dimension to Freud’s insights. The unconscious is crucial to the thought of both thinkers. Thus the use of psychoanalytic concepts is not limited to one literary genre or one artistic medium rather we can use psychoanalytic criticism to read works of fiction, poetry, drama, folklore and nonfiction and we can use it to interpret paintings, sculptures, architecture, films and music. Any human production that involves images, that seems to have narrative content or that relates to the psychology of those who produce or use it can be interpreted using psychoanalytic tools.

Reader-response Theory/Reader Oriented Theory

The role of the reader of a literary work or performance has been always recognised since classical times. ‘Reader-response theory’ is a renewal of a long and diversified tradition which acknowledged the importance of reader/audience in the overall structure of any literary or rhetorical work or situation. Reader response theory was traced initially with theorists like—I. A. Richards, Louise Rosenblatt and later by Stanley Fish, Wolfgang Iser and Hans Robert Jauss. I. A. Richards believes that there is a significant relationship between readers personal feelings and interpretation of the texts. Through textual analysis or we can say by closely examining the text’s a reader can arrive at a better interpretation of the text’s rather than by personal responses to the texts. A reader brings to the text infinite ideas through life’s past and present experiences which help to develop the interpretation in the form of a reality check for the reader later whether those experiences are validated or negated that does not matter at all. This truly helps a reader to become an active participant in creating the meaning of the texts.

According to Stanley fish text does not contain any meaning rather it is created within the reader’s experience. The reader’s activities and experiences should be the centre of attention, where they are regarded not as leading to meaning but as creating the meaning. Considering other approaches to literary analysis, reader-response theory or reader-oriented criticism does not provide a simplified body of theory for textual analysis and those who called themselves reader-response critics or audience-oriented critics share a concern for the reader. Thus these critics in a unified way believe that interpretation of the texts can be done when both reader and the text transact with each other properly and not on individual bases solely, that is

READER + TEXT = COMPLETE MEANING

when a reader is actively involved in the reading of the text—only then proper meaning interpreted out of it.

- I. A. Richards only focused on the text or we can say, for him the text is primary and the reader is secondary.
- Stanley Fish focused on the reader because for him the reader is primary and the text is secondary.

Key Texts of Reader-response Theory

- *The Principles of Literary Criticism, Practical Criticism and How to Read a Page* by I. A. Richards
- *Literature as Exploration or The Reader, the Text, the Poem: The Transactional Theory of the Literary Work* by Louise Rosenblatt
- *Is There a Text in this Class?: The Authority of Interpretive Communities, Surprised by Sin: The Reader in Paradise Lost* (1967) and *Self-Consuming Artifacts: The Experience of the Seventeenth-Century Reader* (1972) by Stanley Fish
- *The Implied Reader* by Wolfgang Iser
- *Toward an Aesthetic of Reception, and Aesthetic Experience and Literary Hermeneutics* by Hans Robert Jauss

Key Terms and Propounders

- Horizons of Expectations—Hans Robert Jauss
- Interpretive Communities—Stanley Fish
- Transactional Analysis—Louise Rosenblatt

Phenomenology

It is a philosophical method developed by Edmund Husserl which proposed ‘phenomenological reduction’ according to which everything which is not ‘pervasive’ or ‘eminent’ to consciousness must be excluded. Husserl viewed that the act of consciousness, the thinking subject and the object it ‘intends,’ are inseparable. Art is not a means of securing pleasure, but a revelation of being. The work is the phenomenon by which we come to know the world. When the reader and text transact with each other, meaning was created then that meaning exists in the consciousness of the reader.

According to the German critic Hans Robert Jauss, it is important that the social history of the text must be considered before the interpretation of the text. As each historical period establishes its own horizon of expectations, the overall meaning of the text is not fixed or universal and keeps on changing from one historical period to another, thus final assessment of any literary work becomes impossible.

According to German critic Wolfgang Iser, any text or poem or object does not achieve meaning until a consciousness recognises or registers the object. Thus object and human consciousness are inseparable. Iser says that there are two types of readers namely implied reader and actual reader.

1. **Implied reader:** The reader who is implied by the text and predisposed to appreciate the overall effects of the text. Here text is examined in the interpretive process.
2. **Actual reader:** The one who actually or physically picks up the text and reads it. Here the individual reader’s response to the text is more valid.

Key Texts

- *Horizon of Expectations* by Hans Robert Jauss
- *Implied Reader and Actual Reader* by Wolfgang Iser

- Critics associated with phenomenology group are George Poulet, Wolfgang Iser, Hans Robert Jauss, Roman Ingarden and Gaston Bachelard.



Hermeneutics

It deals with the meaning hidden beneath the layers of meaning itself and interpretation of these meanings only will lead to the original meaning. The term was coined by the French philosopher Paul Ricoeur in his book- ‘*Freud and Philosophy: An Essay on Interpretation*’. In it, he interprets Sigmund Freud’s work in terms of hermeneutics.

Feminist Criticism

‘To emancipate woman is to refuse to confine her to the relations she bears to man’ from *The Second Sex* (1949) by Simone de Beauvoir.

On 3 March 1888 the inaugural edition of one of the earliest American newspapers, *The Woman’s Chronicle of Little Rock, Arkansas*—its woman editor, Kate Cunningham, penned these words:

‘No one is so well calculated and adapted to think for womankind and her wants as woman herself. Her advancement is in no better way proven than by her progress in medicine and literature along with the reform movements which she is steadily carrying on for the benefit of her sex alone’.

Feminist literary criticism’s significant developments in literary studies started in the second half of the twentieth century advocating equal rights for all women socially, politically, professionally, economically, psychologically and in many other areas of life.

Throughout the centuries other female voices articulated the rights of women, acknowledged as scholars, artists, writers, etc. One such voice was of Aphra Behn (1640–1689) in the seventeenth century. She is the first professional female

writer, dramatists, poet and novelist of the Restoration period. It was she who earned the women writer's right to speak their own minds. Unlike most writers of her time, she used her fiction to bring to the forefront and analyse women's sexual desires directed towards both males and females. Some of her published dramas which paved the way for the British Romantic movement are *The Amorous Prince* (1671), *Poetry (On Desire)*, 1688) and *Oroonoko* (1688).

In the late 1700s, another powerful female voice arose opposing continued patriarchal belief was Mary Wollstonecraft (1759–1797). Her first major work acknowledging women's struggles for equal rights was *A Vindication of the Rights of Woman* (1792). She tells women to define themselves and take a lead of who they are and what role they will play in society by rejecting the patriarchal system of showing women as inferior to men.

Virginia Woolf (1882–1941)

In 1919 the British scholar and teacher Virginia Woolf developed Mary Wollstonecraft's ideas further in her work '*A Room of One's Own*' (1929). In this text, she hypothesises the existence of Shakespeare's sister, who is equally gifted as Shakespeare himself. By doing this Woolf agrees with Samuel T. Coleridge's statement that 'great minds possess both male and female characteristics'. In her, text Woolf depicts that Shakespeare's sister's sex prevents her from having '*A Room of Ones Own*', from getting an education or find employment for herself. And because she cannot afford a room of her own, her innate artistic talents will never flourish.

Simone De Beauvoir (1908–1986)

Feminist concerns were also heard by the work of French writer Simone's 1949 publication of '*The Second Sex*'. It was considered as the foundational work of twentieth-century feminism. The text asserts that French society is patriarchal and controlled by males. Since the female is not male, Beauvoir states that she becomes the other, an object whose existence is defined and interpreted by the dominant male. She tells women to break the bonds of their patriarchal society and define themselves as significant human beings like the male members of society and reject being labelled as the other.

Kate Millett (1934–2017)

With Millett's publication of '*Sexual Politics*' (1970), a new wave of feminism begins. She asserts that a female is born but a woman is created. Consciously or unconsciously women and men conform to the societal constructs established by society. For example, Boys should be aggressive, dominating whereas girls should be passive, meek. Such cultural expectations are transmitted through media in particular. Conforming

to these prescribed sex roles established by society is what Millett calls sexual politics. Thus women must disenfranchise the power centre of their cultural male dominance and shape the female articulate discourse and theories.

Elaine Showalter (born 1941)

She is the leading voice of feminist criticism throughout the late 1970s. In her work '*A Literature of Their Own: British Women Novelists From Brontë to Lessing*' (1977) she chronicles three historical phases of female writing as follows:

1. Feminine phase (1840–1880)
2. Feminist phase (1880–1920) and
3. Female phase (1920–present)

During feminine phase writers such as Charlotte Bronte, George Eliot, George Sand wrote under male pseudonyms so that their works could be published and recognized for their intellectuality and artistic achievements. In the second phase, female writers depict the harsh and cruel treatment of female characters at the hands of their male subjects. In the third phase, female writers have rejected both the feminine social constructs in the first phase and the minor positions of female characters in the second phase. In her essay '*Toward a Feminist Poetics*' (1997) she asserts that feminist theorists must 'construct a female framework for the analysis of women's literature for the development of new models based on the study of female experiences, rather than to adapt to male models and theories', this process was named as '*gynocriticism*' by her. Through gynocriticism, she exposes the false cultural assumptions and characteristics of women depicted in canonical literature. *gynocritics and gynocriticism* provide four models which address the nature of women's writing, they are as follows:

1. **Biological Model:** It believes that biological differentiation is fundamental to understanding how women see themselves in relation to society and hence to understanding how they represent themselves in writing. Its strength is its reliance on personal experience that verges on the confessional. Its weakness is that it promotes exclusionism based on biological difference.
2. **Linguistic Model:** It examines possible differences in the ways women and men use language, explores reasons for these differences. Its strength is the powerful emotional appeal of the notion of a women's language. Its weakness is that it does not examine whether women and men have equality of opportunity and access to a common language.
3. **Psychoanalytic Model:** It analyses female psyche and demonstrates how such analysis affects the writing

process of female writers as opposed to male writings rigidity and structure.

4. **Cultural Model:** It defines how society shapes women's goals, responses and point of views.

Thus, Feminist theories begin as a manifestation of an ongoing dialogue between women and men. The revolutions that make feminist theories possible does not always happen in the public domain. Education, history and literature—which are public institutions have belonged to men for much longer than to women. Feminist literary theories identify the gender-biases of literature and thus help both women and men defeat these biases by reading against them. The argument is not so much between women and men as it is between feminists and anti-feminists. One pair of components recurring in feminist theories is that of sex (based on the biological difference) and gender (the result of culture-conditioning). Patriarchy is the ideology committed to male supremacy and is combated by feminist theories which show up gender biases in the reading and writing of literature. Feminist theories negotiate problems of cultural difference and relationship with other forms of criticism such as Marxism and new historicism. These use class and race respectively as means to scan literature rather than gender.

KEY POINTS

- Most popular authors of the second half of the 19th century in American fiction are as follows:
 - Susan Warner (*The Wide, Wide World*; 1850),
 - Emma D. E. N. Southworth (*The Hidden Hand*; 1859),
 - Mary E. Wilkins Freeman (*A New England Nun and Other Stories*; 1891 and *Pembroke*; 1894)
 - Sandra Gilbert and Susan Gubar (*The Madwoman In Attic: The Woman Writer and the Nineteenth-Century Literary Imagination*; 1979)
- French Feminist of 19th century in French fiction
 - Julia Kristeva—*Revolution In Poetic Language* (1974), *Desire In Language: Asemiotic Approach To Literature And Art* (1980), *Powers of Horror: An Essay on Abjection* (1982)
 - Hélène Cixous—*The Laugh of The Medusa* (1975)

Cultural Materialism

Cultural studies developed in Britain around the 1950s as a reaction against liberal humanism and orthodox Marxism. It was influenced by literary studies of Mathew Arnold as he moved from literary studies to cultural studies. He wrote '*Culture and Anarchy*' (1869) which give importance to

the elite culture. This continues to be important in works of F. R. Leavis in 1930–1950s. '*Great Tradition*' (1948) by F. R. Leavis defines the greatest works of European literature. Leavis define value in culture rejecting the popular culture of capitalism and colonialism. After them, Richard Hoggart and Raymond Williams further discuss about the cultural studies.

The Centre for Cultural and Community Studies (CCCS) was set up in Birmingham in 1964 by Richard Hoggart and Stuart Hall and Raymond Williams founded it which pioneered new approaches to culture. Cultural studies have major influences of Richard Hoggart's book '*The Uses of Literacy: Aspects of working class life*' (1957) and Williams work on '*Culture And Society*' (1958) and '*The long revolution*' (1961). In the late 1990s, there was a restructuring of the university which led to the elimination of CCCS. Cultural materialism is a method of criticism rooted in Marxism which stresses the interactions between cultural artefacts (like language and literature) with their historical contexts (socio-political, economic factors). There are five types of cultural studies which are listed below:

British Cultural Materialism

Cultural studies are referred to as 'cultural materialism' in Britain. Cultural materialism began in the 1950s with the work of F. R. Leavis, which was influenced by Matthew Arnold's analyses of bourgeois culture. British theorists inspired by Karl Marx were also influenced by György Lukács, Theodor W. Adorno, Louis Althusser, Max Horkheimer, Mikhail Bakhtin and Antonio Gramsci.

New Historicism

It is dominated by literary studies in the nineteenth century and the early twentieth. It includes the studies of the author's life so that it becomes easy to discover his or her intentions in writing the work and also includes studies of the historical period in which the work was written in order to reveal the spirit of the age. Since it emerged in the late 1970s, thus it rejects both traditional historicism's marginalisation of literature and New Criticism's enshrinement of the literary text in a timeless dimension beyond history. For new historical critics, a literary text does not embody the author's intention or illustrate the spirit of the age that produced it, rather literary texts are cultural artefacts that can tell us something about the interplay of discourses, its social meanings, in the time and place in which the text was written. For new historicism, the literary text and the historical situation both are mutually constitutive as they create each other.

Postmodernism and Popular Culture

Beginning in the mid-1980s, postmodernism emerged in art, architecture, music, film, literature, sociology, communications, fashion and other fields. Major figures of modernism

who radically redefined poetry and fiction included Virginia Woolf, James Joyce, Ezra Pound, T. S. Eliot, Wallace Stevens, Marcel Proust, Franz Kafka and William Faulkner. Modernism typically displayed an emphasis on impressionism and subjectivity and on how subjectivity takes place, rather than on what is perceived.

Factors such as ethnicity, race, gender, class, age, region and sexuality are shaped by and reshaped in popular culture.

Postcolonial Studies

Postcolonialism refers to a historical phase undergone by Third World countries after the decline of colonialism, for example, countries in Asia, Africa, Latin America and the Caribbean separated from the European empires and left to rebuild themselves. Many Third World or commonwealth literary writers focus on both colonialism and the changes created in a postcolonial culture. Said's concept of orientalism was an important touchstone to postcolonial studies.

KEY POINTS

- Antonio Gramsci introduced the concept of 'Cultural Hegemony'
- Stephen Greenblatt, a Renaissance scholar coined the term 'new historicism.'
- Pioneers of cultural studies are Richard Hoggart (1918–2014), E. P. Thompson (1924–1993), Raymond Williams (1921–1988), Stuart Hall (1932–2014).
- *'The Making of The English Working Class'* (1963) was written by E. P. Thompson
- Raymond Williams talked about three types of culture in his book *'The Long Revolution'* which are (a) dominant culture (b) residual culture and (c) emergent or oppositional culture.
- Other major works of Raymond William are (a) *Communications* (1962), (b) *The Country and The City* (1973), (c) *Keywords* (1976), (d) *Marxism and literature* (1977).
- Raymond Williams introduced the term 'cultural materialism' in his book *'Marxism and Literature'* (1977).
- Stuart Hall is the founder of the journal named *'The New Left Review'*.
- The idea of *cultural representation* was introduced by Stuart Hall in his book *Representation: Cultural Representations and Signifying Practices* (1997).
- Major influences on cultural studies are Louis Althusser, Antonio Gramsci, Roland Barthes, Michel Foucault and Pierre Bourdieu.
- Michel Foucault had laid the foundation of cultural studies.

Orientalism and Its Relevance

The concept of orientalism was introduced by Edward Said (1935–2003) in his book named *'Orientalism'* (1978). It formed the backdrop of postcolonial studies. Said critics on a set of beliefs and representations built by the west for the east, on how the west thinks about the east which is known as orientalism. The practice of seeing east in a different way by the west went back to ancient Greece. In ancient Greece, the play named *'The Persians'* by Aeschylus depicted the people of the east as violent and uncouth barbarians. Later in the 17th century with the enlightenment of Europeans started the colonisation of the Middle East, as they depicted the Middle East as a place which is very strange and different from the west, this was the beginning of the orientalism. They depicted the Arabs and their culture in a distorted manner according to Said. For example, depiction of 19th-century European Orientalist art, photographs, images from the Great Exhibition of London, World's Fairs in the US and Algerian women depicted as savages, inhuman and half-naked in the postcards circulated by colonial French men. By the 19th century, most of the Ottoman Empire was colonised by the Europeans.

Said depicts orientalism as a discourse of power and knowledge and hegemony. The orient is stereotyped and far from reality. Said exposes Eurocentric universalism (white racial prejudices) that takes for granted the white superiority. Thus Orientalism refers to the European cultural traditions of defining and identifying the East as 'other' (exotic other and demonic other) and inferior to the West, also the orient becomes a projection of those aspects of occident which the westerners do not wish to acknowledge in themselves as they are themselves cruel, sensual, lazy, etc., and so they depict/ project all these savage things scrupulously in the culture, religion and people of the East. The orient were seen as if not having any individuality—as anonymous masses with instinctive emotions rather than conscious actions and these emotions and actions are judged racially. Thus, orientalism 'enables the political, cultural and social domination of the West, not only during colonial times but in the present times as well.

Now it is clear to the readers that by orientalism Said means several interdependent things and anyone who teaches, writes, do research about orient in its specific or general aspect whether the person is a historian, sociologist or anthropologist, etc., is an orientalist and what they say or does is orientalism.

Types of Orientalism

1. **Latent Orientalism:** The inner insight of the westerners that unconsciously thinks that the orient is backward,

savage, passive, etc., for example, a westerner is going to some city in India for the first time and he/she has an unconscious belief that India will be backward, poor, etc., therefore that latent unconscious certainty about the orient is called latent orientalism. Another example is—most of the Indians thought or have the latest orientalist idea that almost all Kashmiris are terrorists. Thus latent orientalism is unanimous and stable perceptions (unchanging) of the orient.

2. **Manifest Orientalism:** It is the stated views about the oriental society, languages, history and so on. It refers to all the information (in writing) and changes in the knowledge regarding the orient.

We saw that how Said's orientalism written in (1978) is a remarkable document of the production of the other and how it is produced is really important for us in cultural studies because when we look at the identity for its production and culture then we are not only concerned about the politics of hegemony but also how it demands our discursive other, something which is Romanticised, Exoticised, Cannibalised, Essentialised, etc., so on, in other words, something which becomes an arrested attribute and played over and over again, completely disregarding and ignoring and denying any of the complexity, heterogeneity of that particular society.

KEY POINTS

- Major figures of orientalism include—Edward Said, Homi Bhabha, Frantz Fanon, Gayatri Spivak, Chinua Achebe, Wole Soyinka, Salman Rushdie, Jamaica Kincaid and Buchi Emecheta.

Three definitions of Orientalism by Edward Said:

1. Orientalism was a field of study in the west which is rooted in the 19th century pseudo-scientific theories of race.
2. It's a way of seeing the world forming distinctions between the East and the West.
3. It's a western-style of hegemony dominating, restructuring and having authority over the orient.

Two Epigraphs in the book *Orientalism*

1. 'They cannot represent themselves; they must be represented' (taken from Karl Marx's 'The Eighteenth Brumaire of Louis Bonaparte')
2. 'The East is a career' (taken from Benjamin Disraeli's novel '*Tancred*')

Marxist Theories

Marxism can be defined as a political, social and cultural ideology that helped us to understand literature and as a literary critical approach; it is different from other approaches to our study of literature. In other words whatever we think, feel or believe while living in a society becomes a necessary part of our society and under a specific system of production and distribution, a society exerts an immense amount of pressure on its members to mould them. Classes of people, there haves and have-nots, constantly clash with one another and strive to establish or retain their supremacy in the structure they operate in. Marxism tells us that class struggle is the essence of a society. At the philosophical level, Marxism provides investigative-analytical methods which are superior, objective and scientific to study and assess the phenomena of history. Marxism makes us aware of this fact that society is a living entity having constantly changing realities and, growth and development are the outcomes of important conflicts taking place between groups, sections and classes of people.

'Marxism' as a Way of Looking at Social Developments

People are the agents of change that sooner or later transform the way people act and think. Taking the example of 'French Revolution' that happened towards the end of the eighteenth century and the 'Industrial Revolution' in England in the second and third decades of the nineteenth century we can understand the relation between social changes and human life. These two revolutions left a lasting impression on the society of France and England respectively. The French Revolution made the doctrine of equality among human beings acceptable as never before.

- It also violated the prevailing norms of hierarchy
- The energy and passion in the French fiction of the nineteenth century can be clearly linked up with the social upheaval in France in the last decade of the eighteenth century. The central figure in the French novels of this period is an ordinary villager or city dweller, a middle-class individual, a small trader, a clerk or a poet. In the same way Industrial revolution- changed the social landscape of England by decisively shifting the movement of life in the direction of industrialism. The rural production and life which totally dependent on age-old use of land ceased to be the dominant mode of existence as more and more people flocked to the cities in search of bread and butter as the cities opened up new avenues of progress.

Keeping this in mind the novels of Dickens and George Eliot also capture an England that has an entirely new set of questions confronting it. Descriptions of poverty and inequality

are so deeply engraved in Dickens's novels linking with the expansion of industry due to which the reader cannot link the representation with anything written before. His novels are rooted in the reality of mid-nineteenth-century England. In the same way, we come across such protagonists in George Eliot's novels who are closely identifiable as middle-class individuals and undeniably, the development of industrial production in England inspired this powerful fictional trend. We see in this fiction treatment of issues from so many different points of view in a society that is caught in the process of change. Under the impact of the Industrial Revolution, most of the writers became sympathetic towards the common masses and picked up characters from among the people of society projecting deep human urges and interests due to which Characters from the upper classes represented in nineteenth-century fiction look insipid and lifeless in comparison.

Marxism gives a new dimension to the study of literature, with its help we comprehend the relationship between a writer and society. Marxism has also helped literary criticism in evolving new materialist concepts of culture, ideology, realism, modernism, political unconsciousness, etc., with which it effectively counter the onslaught of bourgeois theorists. Marxist criticism also tells us about the need to combine the efforts of the writer and the reader around a literary work.

Marxist literary theory has its roots in the nineteenth-century writings of German social critic and philosopher Karl Heinrich Marx (1818–1883) and Friedrich Engels (1820–1895), but Marxist theory or literary criticism does not develop until the twentieth century. Using Marx's philosophical assumptions, twentieth-century critics developed Marxist approaches into textual analysis that focuses on the study of the relationship between a text and society which reads it.

Key Terms of Marxism

- 1. Dialectical Materialism:** It asserts on the importance of problems of real-world faced by people in their day to day lives, that is—conflicts between class, gender, societal conditions which leads towards a new social system. For example, language is governed by the financial conditions faced by one class and on the basis of the structure, you come from as seen that language of rich class is different from the poor class.
- 2. Commodification:** It is a behavioural instinct of valuing the things not out of necessity but to impress others as a status symbol. For example, commodification to buy iPhones.
- 3. Conspicuous Consumption:** It means absolute possession/ obvious acquisition of antique and unique things only you have with you and not others as a sign value or

exchange value just to show your power. For example, buying spectacles of Mahatma Gandhi.

- 4. Material Circumstances:** It represents the socio-economic and cultural conditions prevailing in the society. For example, the advertised statement (*Kuchh Meetha Ho Jaye*) denotes sweet in form of dairy milk chocolate, that is the brand of chocolate has replaced sweets in any form.
- 5. Reflectionism/Vulgar Marxism:** It is a theory that emphasised on the importance of superstructures of a society which mirrors the economic aspects of that society. It asserts on the thinking that appearances speak for you and on these bases only people are judged by others.
- 6. Superstructure and Base:** according to Marxism, society consists of these two parts. The base is the average income of any society/the power to purchase anything and Superstructure is the ideologies of art, culture, family, religion etc. Base governs the superstructure and vice versa. It is the base which creates the difference.

KEY POINTS

- Major figures of Marxism includes—Karl Marx, Friedrich Engels, Terry Eagleton, Fredric Jameson, Raymond Williams, Louis Althusser, Walter Theodor Adorno, Edward Ahern, Gilles Deleuze and Felix Guattari.
- The two major works of Karl Marx and Friedrich Engels are as follows:
 - (a) *The German Ideology* (1845)
 - (b) *The Communist Manifesto* (1848)
- *Das Kapital* (1867) by Karl Marx
- Terry Eagleton's *Marxism and Literary Criticism* (1976), *Literary Theory: An Introduction* (2008), *On Evil* (2010)
- Term introduced by Antonio Gramsci is 'Cultural Hegemony'.

Post-colonialism

“
The final hour of colonialism has struck, and millions of inhabitants of Africa, Asia and Latin America rise to meet a new life and demand their unrestricted right to self-determination

(From the speech of Che Guevara
(Argentine revolutionary) to the United Nations,
11 December 1964)

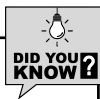
”

Talking about the historical development of postcolonialism, it developed from a four thousand year old history of restrained cultural relations between the colonised Africans and Asians and the western world as colonisers. Using the political and economic powers, Great Britain, the main imperialist power of the nineteenth century dominated her colonies making them produce for them and eventually gave all their powers to the British. By the early twentieth century, England's control over the colonies began to disappear, that is decolonisation has started. This event marks the beginning of postcolonialism or third world studies. Thus in 1950s with the independence of India there is also the ending of France's long involvement in Indochina, the speech of Fidel Castro's 'History shall absolve me', the publication of Frantz Fanon's *Black Skin, White Masks* (1952) and Chinua Achebe's *Things Fall Apart* (1958). Now after discussing about postcolonialism, further we can mention about what the writers and thinkers think about its existence. Writers such as Toni Morrison, Alice Walker, Gayatri Spivak, Gabriel Marquez, Carlos Fuentes, Edward Said, Frantz Fanon, Judith Butler and few more have spoken about the dominant cultures and they continue to remain loud about not one culture but many cultural perspectives along with countless interpretations of life. They had spoken about the oppressed, suppressed and mute ones by making themselves heard among the dominating and overpowering cultures and refusing cultural hegemony in the very existence of society.

Key Texts to Understand Postcolonialism

- Frantz Fanon's *The Wretched of the Earth* (1961)
- Edward Said's *Orientalism* (1978)

- The term 'third world studies' was coined by French demographer Alfred Sauvy.



Key Terms in Postcolonial Theory

- **Alterity:** It means a lack of identification, differentness, otherness.
- **Diaspora:** Refers to a group of people who were forced to leave their homelands and being scattered in other parts of the world, spread their culture and religion in that particular region.
- **Eurocentrism:** It is centred on biased view favouring western civilisation emphasising the Europeans culture and values.
- **Hybridity:** Refers to the mingling of the two cultures of the colonisers and the colonised. There assimilation and adaptation of cultural practices.

- **Imperialism:** It means to control and have authority over poor nations by the rich ones through direct territorial control or through indirect methods of thrusting control on the politics and economy of that nation.

New Historicism

“New Historicism is not a repeatable methodology or a literary critical program, so we sincerely hope you will not be able to say what it all adds up to; if you could, we would have failed.

[From the book—'Practicing New Historicism' by Stephen Greenblatt and Catherine Gallagher]

The roots of New Historicism were established since the Renaissance period as during that period there are various shifts in the western theory of knowledge. This era of historical development offered a repository of cultural dialogue about the relation between history and literature. Though no one can give a brief history of the development of New Historicism, its American form begins to germinate in the late 1970s and early 1980s especially with the publication of Stephen Greenblatt's *Renaissance Self-Fashioning: From More to Shakespeare* (1980) and Louis Montrose's essay *Eliza, Queene of Shepheardes and the Pastoral of Power*. Apart from Stephen Greenblatt other major figures and prominent influencers include Clifford Geertz, Louis Althusser, Michael Foucault, Mikhail Bakhtin, Louis Montrose, Catherine Gallagher, Jonathan Dollimore and Jerome McCann. Further, we will discuss about the most important one's amongst them.

Let us discuss some of the most important figures of the New Historicism.

Stephen Greenblatt (born 1943)

In his 1980's book *Renaissance Self-Fashioning: From More to Shakespeare*, Greenblatt analysis the ways in which writers like Thomas More, William Tyndale, Thomas Wyatt, Edmund Spenser and Christopher Marlowe fashioned their self-identities through a network of social, psychological, political and intellectual discourses. He sees Shakespeare's plays as being centrally and repeatedly concerned with the production and restriction of subversion and disorder. In 1987 a pivotal essay *Towards a Poetics of Culture* published by him highlights how new historicists read and view literature in relation to culture and society. Using the ideas of two

poststructuralist critics Jean Francois Lyotard and Frederic Jameson, Greenblatt asserts that art and society are interrelated and individually both of them cannot be used as it is a complex web of interrelationships since art reflects society and **vice versa**. Thus new historicism be viewed as a reading practice and not a school of criticism. In 1988 Greenblatt expands these ideas in his text '*Shakespearean Negotiations*' in which he develops a new term for new historicism as '*cultural poetics*' which combines the developing theory better than the term new historicism.

Louise Montrose

His essay on '*A Midsummer Night's Dream*' and '*Shaping Fantasies: figurations of gender and power in Elizabethan Culture*' (1983) gives a good idea of how New Historicists generally read Shakespeare. It constructs a powerful mythical identity for Elizabeth I through narratives and dramas which played out the 'shaping fantasies' of Elizabethan culture. Montrose also takes up the Queen's projection of herself as the mother of the nation. According to Montrose being a woman Elizabeth was perilously placed as the head of a strongly patriarchal society and her power involves a lot of contradictions and complications. In his new historical essay, '*Professing the Renaissance: The Poetics and Politics of Culture*' he acknowledges that in Renaissance text he writes about issues that are socially relevant today because he wants to participate not only in the current rethinking of Elizabethan culture but in the current rethinking of our own culture.

Michael Foucault (1926–1984)

According to him, history is not linear or in other words, we can say that it does not have a definite beginning, middle and end, nor it is philosophical which means it does not take towards a known end. For Foucault, history is the complex interrelationship of a variety of discourses about which people think, discuss and talk. He says that there is a disorderly order in discourse and structure of power in society is expressed through the knowledge and practice of the language. Everything that communicates is discourse whether they are symbols, signs, acts, behaviour, spoken language,

words, conduct, etc. There is a coded pattern of communication but it has no structure. Next, he talks about Episteme, which means knowledge expressed theoretically or silently, which will lead only to Power and power will lead to knowledge. Both Episteme and Power are cyclic in nature and base of human society. Power serves in making the world both knowable and controllable. Through Self-Positioning he means finding self in the discourse as we are equally the part of the discourse which is located in society.

Clifford Geertz (1926-2006)

He believes that human nature does not exist without culture and each person is a cultural artefact. He uses the term for describing culture as 'Thick Description' which means insignificant details present in any cultural practice and we must focus on these details so that the inherent contradictory forces within a culture can be revealed.

Mikhail Bakhtin (1895–1975)

With the compilation of four essays concerning language in his work '*The Dialogic Imagination: Chronotope And Heteroglossia*' (1975) he introduces the concepts of Heteroglossia (coexistence of varieties in a single language), Dialogism (use of conversation or dialogue to define the meaning of anything) and Chronotope (the intrinsic connection between temporary and spatial relationships in literature) making his significant contribution in literary theory. Since texts are one amongst many elements which help to shape the culture, thus critics of new historicism believed that all the texts are social documents to reflect upon and respond back to their historical situations and these situations were an intricate web of discourses because any interpretation of a text would be incomplete if we do not consider its relation with the discourse which eventually helped in using it more and more. Thus a text becomes a battleground of competing ideas amongst the authors, society, institutions and other social backgrounds. Therefore new historicism holds the interconnectedness of all our actions and through its multiple approaches to textual analysis, it makes us hear many silenced voices of the past, much louder and clear.



READ AND RECALL

- Viktor Shklovsky is related to
 - Post-Modernism
 - New Criticism
 - Reader-Response Theory
 - Russian Formalism
 - Choose the correct sequence of the following school of criticism.
 - Structuralism, New Criticism, Deconstruction, Reader-Response Theory
 - New Criticism, Structuralism, Deconstruction, Reader-Response Theory
 - Reader-Response Theory, Deconstruction, Structuralism, New Criticism
 - Deconstruction, New Criticism, Structuralism, Reader-Response Theory
 - Reader-Response Theory argues that
 - There is no one correct meaning of the text
 - The readers of an age construct the meaning
 - Beliefs determine meaning
 - A style is the hallmark of the text
 - The text *S/Z* is written by
 - Michel Foucault
 - B. Jacques Derrida
 - Roland Barthes
 - Alvin Kernan
 - The term 'Practical Criticism' is coined by
 - William Empson
 - W. K. Wimsatt, Sr.
 - I. A. Richards
 - F. R. Lewis
 - Who is not New Criticism's Critic?
 - Allen Tate
 - Cleanth Brooks
 - Stanley Fish
 - William Empson
 - Understanding Poetry* used to be a classical textbook that encapsulates the principles of
 - New Historicism
 - New Aristotelians
 - New Criticism
 - The New Left
 - 'Formal Criticism' is associated with the structure of
 - Literary Theory
 - Myth
 - Content
 - Form
 - The concept of 'Arche-writing' was developed by
 - Fish
 - Foucault
 - Derrida
 - Paul de Mann
 - Put them in chronological order
 - Negative capability, sublime, dissociation of sensibility, heteroglossia
 - Sublime, negative capability, heteroglossia, dissociation of sensibility
 - Sublime, negative capability, dissociation of sensibility, heteroglossia
 - Heteroglossia, dissociation of sensibility, sublime, negative capability
 - Which of these New Critics discuss the Idea of the 'heresy of paraphrase'?
 - Allen Tate
 - Cleanth Brooks
 - W. K. Wimsatt
 - Monroe C. Beardsley
 - Match the title with the author

A. <i>Sexual Politics</i>	(i) Simone de Beauvoir
B. <i>A Literature of Their Own</i>	(ii) Elaine Showalter
C. <i>The Second Sex</i>	(iii) Hélène Cixous
D. <i>The Laugh of the Medusa</i>	(iv) Kate Millet
- Code:**
- | | | | | |
|-----|-------|-------|------|-------|
| | A | B | C | D |
| (a) | (iv) | (iii) | (i) | (ii) |
| (b) | (iv) | (ii) | (i) | (iii) |
| (c) | (iii) | (iv) | (i) | (ii) |
| (d) | (iv) | (i) | (ii) | (iii) |
- 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 analogy of a
 - Cloud
 - Chair
 - Tree
 - River
 - How would a new historic critic interpret Derrida's statement: 'there is nothing outside the text'?
 - Historicist critics should restrict their attention to a culture's literary productions; all other date is irrelevant to the critic's task.
 - Language conditions the way we see the world and there is no reality beyond the 'prison's house' of language
 - There is nothing outside the textual meaning (contrary to the mimeticist's position).
 - 'Literature' encompasses all cultural artefacts and all the values, power relations and way of seeing reflected in those artefacts; there is nothing outside the 'text' broadly conceived.
 - The new critics were
 - Formalist Critics
 - Marxist Critics
 - Feminist Critics
 - Psychological Critics

16. What approach to literary criticism requires the critic to know about the author's life and times?
(a) Historical (b) Formalist
(c) Mimetic (d) All of these
17. Formalist critics believe that the value of a work cannot be determined by the author's intention. What term do they use when speaking of the belief?
(a) The Objective Correlative
(b) The Pathetic Fallacy
(c) The Intentional Fallacy
(d) The Affective Fallacy
18. In the Freudian approach to literature, concave images are usually seen as
(a) Female Symbols
(b) Phallic Symbols
(c) Male Symbols
(d) Evidence of an Oedipus Complex
19. In the Freudian approach to literature, convex images are usually seen as
(a) Male Symbols
(b) Phallic Symbols
(c) Evidence of Oedipus Complex
(d) Archetypal Symbols
20. He was an influential force in archetypal criticism.
(a) Allen Tate
(b) Sigmund Freud
(c) C. G. Jung And Northrop Frye
(d) I. A. Richards
21. The term 'intentional fallacy' and 'affective fallacy' was coined by whom?
(a) W. K. Wimsatt (b) Cleanth Brooks
(c) Allen Tate (d) John Ransom
22. The book named 'Verbal Icon' got published in which year and by whom?
(a) W. K. Wimsatt, 1954
(b) Monroe Beardsley, 1950
(c) Cleanth Brooks, 1947
(d) Allen Tate, 1908
23. Seven is an archetype associated with
(a) Evil (b) Perfection
(c) Birth (d) Death
24. This feminist critic proposed that all female characters in literature are in at least one of the following phases of Development: the feminine, feminist, female phase.
(a) Mary Wollstonecraft
(b) Virginia Woolf
(c) Elaine Showalter
(d) Ellen Mores
25. A critic argues that in John Milton's *Samson Agonistes* the shearing of Samson's locks is symbolic of his castration at the hands of Delilah. What kind of critical approach is this critic using?
(a) Psychological Approach
(b) Historical Approach
(c) Mimetic Approach
(d) Formalist Mimetic
26. One of the disadvantages of this school of criticism is that it tends to make readings too subjective.
(a) Historical Criticism
(b) Reader Response Criticism
(c) Formalist Criticism
(d) These all are equally subjective
27. Michael Foucault was the major practitioner of this school of criticism.
(a) Structuralism (b) Mimetic Criticism
(c) Deconstruction (d) Formalist Criticism
28. This critical approach assumes that language does not refer to any out of the text or external reality. It can assert several, contradictory interpretation of one text only.
(a) Mimetic Criticism (b) Structuralism
(c) Formalist Criticism (d) Deconstructionism
29. A critic examining John Milton's *'Paradise Lost'* focuses on the physical descriptions of the garden of Eden, on the symbols of seed and flower. He pays special attention to the epic similes and metaphors. He looks for meaning in the text itself and does not refer to any biography of Milton. He is most likely a _____ critic.
(a) Formalist (b) Mimetic
(c) Reader Response (d) Feminist
30. 'To emancipate woman is to refuse to confine her to the relations she bears to man'. This text is taken from which major book?
(a) Sexual Politics
(b) The Second Sex
(c) A Vindication of The Rights of Woman
(d) A Room of One's Own
31. A critic of Thomas Otway's *'Venice Preserved'* wishes to know why the play's conspirators, despite the horrible bloodshed are portrayed in a sympathetic light. She examines the author's life and times and discovers that there are obvious similarities between the conspiracy in the play and the popish plot. She is most likely a ____ critic.
(a) Feminist (b) Tory
(c) Psychological (d) Historical

32. A critic examining the Pope's 'An Essay on Man' and asks herself: how well does this poem be significant to the society? Is it moral? She is most likely a _____ critic.
 (a) feminist (b) mimetic
 (c) formalist (d) reader response
33. One of the potential disadvantages of this approach to literature is that it can reduce meaning to a certain time frame, rather than making it universal throughout the ages.
 (a) Mimetic (b) Formalist
 (c) Historical (d) Feminist
34. Name the group that flourished in the 20th century who believed that the work of literature is a self-enclosed, law-governed system.
 (a) Russian Formalist
 (b) German Formalists
 (c) Irish Formalists
 (d) American Formalists
35. Select the term which best means the following definition: a form of literary criticism which uses some of the techniques of psychoanalysis in the interpretation of literature?
 (a) Psychoanalytic Criticism
 (b) Formal Criticism
 (c) Practical Criticism
 (d) New Criticism
36. Psychoanalytic critic _____ believed that the unconscious used linguistic means of self-expression which is an orderly network, as complex as the structure of language.
 (a) Freud (b) Frye
 (c) Lacan (d) Murray
37. Who depicts orientalism as a discourse of power and knowledge and hegemony?
 (a) Edward Said (b) Peter Barry
 (c) Antonio Gramsci (d) Roland Barthes
38. Which of the following is one of the types of 'Orientalism'?
 (a) Latent (b) Cultural
 (c) Informative (d) Formative
39. The Centre for Cultural and Community Studies (CCCS) was set up in Birmingham by whom and when?
 (a) Stuart Hall, 1964
 (b) Stuart Hall, 1965
 (c) Mathew Arnold, 1960
 (d) Mathew Arnold, 1964
40. He introduced the concept of 'Cultural Hegemony'.
 (a) Antonio Gramsci (b) James Joyce
 (c) Ezra Pound (d) T. S. Eliot
41. He is a Renaissance scholar who coined the term 'new historicism.'
 (a) F. R. Leavis (b) Stephen Greenblatt
 (c) Louis Althusser (d) Franz Kafka
42. Raymond Williams talked about three types of culture in his book.
 (a) The Long Revolution
 (b) Culture and Society
 (c) Communications
 (d) A Vocabulary of Culture And Society
43. According to psychoanalytic criticism most of Sigmund Freud's ideas are based on aspects of
 (a) Liberation (b) Sexuality
 (c) Mankind (d) Life and Death
44. Who proposed a new science called 'semiology'?
 (a) Charles Sanders (b) Jonathan Culler
 (c) Roman Jakobson (d) Ferdinand de Saussure
45. Who proposed the science of 'semiotics'?
 (a) Charles Sanders (b) Jonathan Culler
 (c) Roman Jakobson (d) Terence Hawkes
46. Why do feminist admire the work of Jacques Lacan despite the fact that he was a contemporary of women's movement?
 (a) Because he re-write Freudianism
 (b) Because he rejects Freudianism
 (c) Because he taught Freudianism
 (d) Because he admires Freudianism
47. According to Lacan personalities are divided into three cognitive dimensions, name them
 (a) unimaginary, archetype, mythical
 (b) cultural, illusionary, unethical
 (c) unreal, ethical, fake
 (d) Imaginary, Symbolic and Real
48. The term 'hermeneutics' was coined by which French philosopher?
 (a) Paul Ricoeur (b) Hans Robert Jauss
 (c) Wolfgang Iser (d) Roman Ingarden
49. The word archetype means
 (a) having different qualities of a particular type of person
 (b) a widely heard thing
 (c) a type of arc
 (d) a repeatedly occurring symbol, sign, images in literature

50. Who introduced the term 'new criticism'?
- (a) R. R. Leavis (b) John Crowe Ransom
(c) Allen Tate (d) Karl Marx
51. Cultural materialism portrays that
- (a) culture is of the capitalism and colonialism
(b) culture is the abstract behaviour of the society
(c) culture is the property of the working class and the upper class
(d) culture signifies slumber of the masses
52. Which of the following is not part of Feminist literary movement
- (a) role of women in publishing industry
(b) cruel treatment of female characters at the hands of the male subjects
(c) treatment of female characters at the hands of female writers
(d) influence of male writers on the work of female counterparts
53. *A Literature Of Their Own* is published by whom and when?
- (a) Elaine Showalter, 1977
(b) Elaine Showalter, 1976
(c) Kate Millett, 1970
(d) Kate Millett, 1969
54. The concept of 'gynocriticism' is pioneered by which work?
- (a) thinking about women
(b) the second sex
(c) sexual politics
(d) a literature of their own
55. Identify the chronological order of the following feminist works.
- (a) A room of one's own, the second sex, sexual politics, laugh of the medusa
(b) The second sex, sexual politics, laugh of the medusa, a room of one's own
(c) Sexual politics, laugh of the medusa, a room of one's own, the second sex
(d) Laugh of the medusa, the second sex, sexual politics, a room of one's own
56. Laugh of the medusa was published by
- (a) Elaine Showalter (b) Kate Millett
(c) Helen Cixous (d) Germaine Greer
57. Find the connection that feminism observed between myth and women's social conditions.
- (a) myth is indifferent to discrimination of women in society
(b) myth helps to change the status of women in society
(c) myth supported women to fight against their discrimination
(d) myth has contributed in establishing social names which helped patriarchy to dominate women
58. Consider the following statements about structuralism.
1. It believed that codes, signs and rules govern all human, social and cultural practices.
 2. It says that literature is a self-enclosed system of rules which is composed of language.
 3. Text is a storehouse of meaning and every reader finds their own desired meaning out of it.
 4. It came into prominence with the works of Derrida.
- CODES**
- (a) 1,2,3 (b) 1,2,3,4
(c) 2,3,4 (d) 3 and 4
59. What do Wimsatt and Beardsley say regarding 'the intentional fallacy'?
- (a) The ideas of the author are not the ultimate source of meaning
(b) It signifies close reading
(c) Reading poems is important
(d) Watching movies and adaptation of novels is a must
60. In which book would you learn about 'the heresy of paraphrase'?
- (a) James Joyce's *Ulysses*
(b) William Empson's *Seven Types of Ambiguity*
(c) Cleanth Brook's *Understanding Poetry*
(d) Cleanth Brook's *The Well Wrought Urn*

ANSWER KEYS

1. (d) 2. (a) 3. (b) 4. (c) 5. (c) 6. (c) 7. (c) 8. (c) 9. (c) 10. (b)
 11. (b) 12. (b) 13. (b) 14. (d) 15. (a) 16. (a) 17. (c) 18. (a) 19. (b) 20. (c)
 21. (a) 22. (a) 23. (a) 24. (c) 25. (a) 26. (c) 27. (a) 28. (d) 29. (a) 30. (b)
 31. (d) 32. (d) 33. (c) 34. (a) 35. (a) 36. (c) 37. (a) 38. (a) 39. (a) 40. (a)
 41. (b) 42. (a) 43. (b) 44. (d) 45. (a) 46. (a) 47. (d) 48. (a) 49. (d) 50. (b)
 51. (c) 52. (a) 53. (a) 54. (d) 55. (a) 56. (c) 57. (d) 58. (a) 59. (a) 60. (d)

Research Methods and Materials in English

CHAPTER

10

IN THIS CHAPTER

- ▶ Research and Its Meaning
- ▶ What is Research Methodology?
- ▶ What is a Literary Research?
- ▶ Types of Research
- ▶ Research Process
- ▶ Materials of Research
- ▶ Tools of Research
- ▶ Research Methods

Research and Its Meaning

Research is a systematic work that involves studying something and trying to discover facts about it. It involves a systematic investigation to establish facts or principles or to collect information on a subject. Research, either adds to the existing knowledge or discovers something new. It is a systematic inquiry to describe, to explain, predict and control the observed phenomenon. It is a careful and detailed study into a specific problem, Research is one of the ways to find answers to your questions and it should be unbiased and objective. Research has various methods to discover facts—such as experiments, ethnography, etc.

Hence, it is a journey from unknown to known. There are various methods to carry out research such as inductive method, deductive method, etc.

“
Read not to contradict and confute; nor to believe
and take for granted; nor to find talk and discourse;
but to weigh and consider.

—Francis Bacon
”

KEY POINTS

- **Deductive Method:** The deductive approach begins with theory/facts and then moves towards general situations.
- **Inductive Method:** The inductive approach begins with general situation/various examples and then moves to theory/facts.

Purposes of Research

- To explore something new and to gather knowledge.
- To discover new facts, or add to existing knowledge/facts/theory.
- Gathering relevant information on various topics
- To test and analyses cause and effect relationships. For example, the effect of smoking on the lungs.
- Application of various theories to explored uncover facts.
- To expand knowledge regarding various topics.

Importance of Research

- It is important to provide various solutions to problems in society (for example, social science research).
- It is a means to understand various issues in society.
- It is a tool to expand knowledge, so that new theories are formulated.
- It is important to explore new things, which earlier were hidden.

What is Research Methodology?

The research methodology is a way to systematically solve the research problem. It is the logic behind the methods we use in the context of our research and explain—Why, how, in what way, what data, why a particular technique of analysing the data has been used, etc.

Among them are case studies, experiments, surveys, documents, interviews, etc.

Features/Characteristics of Research

- Research is based on logical reasoning and involves both inductive and deductive methods.
- A systematic approach is followed in research. Rules and procedures are an integral part of the research that set the objective of the research process. Researchers need to practice ethics and code of conduct while making observations or drawing conclusions.
- Reliability and accuracy are very important in any kind of research.
- Research should be unbiased and objective.
- Accuracy is one of the most important characteristics of research. The information that is obtained while conducting the research should be accurate and true to its nature. For example, in scientific research conducted in a laboratory, accuracy is very important.
- Research is analytical in nature. It makes use of all available data so that there is no ambiguity in inference.
- Research should also be empirical; it should be drawn from real life experiences and observations.
- It should be verifiable. It implies that whatever you conclude on the basis of your findings is correct and can be verified by others.

What is a Literary Research?

The nature of research differs from subject to subject. This is because the materials and tools of each subject are largely different—Physics, Chemistry, Botany, Zoology and other Natural Sciences study natural phenomena. Their basic tools are observation and experiment. The Social Sciences study man and his behaviour. Observation and interview are the important tools that we use in social sciences.

Literature is different from the natural sciences and social sciences. It is a product of creative writing. Literary research, therefore, cannot confine itself to either text or the writer. It has to study both. Literary research can use various theories which are applied to a literary text to look for new/hidden aspects in a text. Literary theories offer a

lens through which one can approach various texts such as novels, poems, etc.

Objectives of Literary Research

- **Bibliothecal:** It helps us locate journals and books in a library and it is an advancement of knowledge.
- Broadening the mind and sharpening critical insight of the researcher.
- Creation of a genuine and intelligent interest in literature.
- Research creates a sense of belongingness to a collaborative community.
- Creative work in the contemporary intellectual frontier.

Types of Literary Research

1. **Bibliography and Textual Criticism:** Textual research is concerned with the establishment of authoritative text, correction of past editions, chronology, authenticity and attribution. No reader can appreciate a text that is full of errors. Secondly, he must know that the text he is reading is a genuine one. Critics have been misled by printing errors or faulty texts.
2. **Biographical:** This kind of research is important in the understanding of an author's mind and art. The task of the biographer is really very difficult. A biographer has to collect materials from different sources, study authors published works and unpublished writing as well, interview with him frequently if he's alive, meet and collect information from the people close to him, distinguish fact from fiction and after that present the life story, laying more emphasis on the literary side by correlating the important events of his life and time and his works, systematically and chronologically and interestingly.
3. **Theoretical:** Its aim is to propound a theory of literature or modify and improve an already existing one. In the past, after Aristotle and Longinus, few scholars and philosophers took literary criticism seriously. They often repeated the classical theory of literature. In England, theoretical criticism was left to poets only. But now, modern critics have formulated theories through which literary texts can be analyzed and interpreted. Now we have different schools of criticism like New Criticism, Marxist Criticism, Structuralism, Deconstruction, etc, through which the readers can interpret texts in their own way.
4. **Interpretive:** It interprets and analyzes a literary text of an author by applying the principles of a particular theory. It may be a study of an author's style, use of imagery and symbolism, etc.

Qualities/Background Knowledge of a Researcher

- A good research scholar shows dedication to learning.
- Skepticism is a very important trait of a researcher; he should have the ability to question various things and to look for answers.
- Command of language in which the research will be initiated is also important.
- A researcher should have a social and intellectual background.
- Knowledge of literary movements is mandatory for literary research, to know as to how various movements impacted the texts and the writers.
- Approaches to Literature of New Criticism, Feminist Criticism, Marxism, Deconstruction, etc.
- Knowledge of linguistics
- Knowledge of classical literature and ancient myths

Types of Research

Pure/Basic/Fundamental

It is mostly conducted to enhance knowledge. The main motivation for this research is knowledge expansion.

For example, developing a theory-Like a 'New-Historicist' theory in Literature that challenges the traditional view of history.

Applied Research

Applied research focuses on analyzing and solving real-life problems. This type of research refers to the study that helps solve practical problems using scientific methods. This research plays an important role in solving issues that impact the overall well-being of humans.

For example, finding a specific cure for a disease or Providing the facility for mid-day meals in government schools or funding schools for specially-abled children.

Problem-oriented Research

As the name suggests, this research is conducted to understand the exact nature of the problem to find out relevant solutions. The term 'problem' refers to having issues or two thoughts while making any decision.

For example, the revenue from Aviation has decreased in the past one year-this could be due to the pandemic as passengers were unable to commute owing to the disease; which decreased the revenue.

Qualitative Research

It is a process that is about inquiry, that helps in-depth understanding of the problems or issues in their natural settings.

This is a non-statistical research method as it does not make use of numeric data etc., and is used widely in researches related to English Literature.

Qualitative research is heavily dependent on the experience of the researchers and the question used to probe the sample. The sample size is usually restricted to 6 to 10 people in a sample. Open-ended questions are asked in a manner to gather as much information as possible from the sample.

KEY POINTS

- **Open-ended Questionnaire:** Open-ended questions are questions that allow someone people to give answers in free forms and are not restricted to 'yes' or 'no' options.
- **Close-ended Questionnaire:** Closed-ended questions can be answered with 'Yes' or 'No,' or they have a limited set of possible answers (such as: A, B, C, or All of the Above). They are typical examples of Multiple-Choice Questions where the respondents cannot answer the questions in free form.

Following are the methods used for qualitative research:

- **One-to-one Interview/In-depth Interview:** In this method, the researcher interviews a person to know about his beliefs, ideas etc., related to the concerned topic.
- **Focus Groups:** In this, a group of people are asked about their opinions, beliefs, attitudes, experiences etc., related to a particular situation/topic/brand etc.
- **Ethnographic Research:** In this, the researcher studies people in their own environment/culture. This research is very important in studying the culture of people or a community. The researcher can live with the people and can converse with them to know about their culture etc.
- **Case Study:** A case study is a research method common in social science. It is the investigation of a single individual, group, or event. For example, (is based on an in-depth) a case study of the people living in Mumbai slums will describe the living conditions of these people, facilities for education and hygiene, mode of income etc.
- **Content/text Analysis:** it is used to analyse social life by decoding words, text, etc., through any available form of documentation. The researcher studies and understands the context in which the documents are furnished with the information and then tries to draw meaningful inferences from it. In modern time, researchers follow activities on a social media platform and try and understand the pattern of thoughts.

KEY POINTS

- **Dependent Variables:** The **variable** that depends on other factors that are measured. These **variables** are expected to change as a result of an experimental manipulation of the independent **variable** or **variables**. For example, the effect of smoking on lungs, as health of lungs depends upon smoking.
- **Independent Variables:** It is the opposite of dependent variables. Example: Age and time as they are independent of one another, or clothing and studies.
- **Intervening Variables:** An **intervening variable** is a hypothetical **variable** used to explain causal links between other **variables**. **Intervening variables** cannot be observed in an experiment (that's why they are hypothetical). For example, there is an association between being poor and having a shorter life span (as many poor people are unable to afford healthy food and lifestyle).
- **Extraneous Variables:** **Extraneous variables** are all **variables**, which are not the independent **variable**, but could affect the results of the experiment. The researcher wants to make sure that it is the manipulation of the independent **variable** that has an effect on the dependent **variable**. For **example**, researcher who is carrying out an experiment is lethargic/sleepy commits a mistake while taking the reading.

Quantitative Research

This is used mostly in Scientific researches where statistics, numeric data and accuracy is important. This research involves a structured way of collecting data and analysing it to draw conclusions. Unlike qualitative research, this research method uses a computational, statistical and similar method to collect and analyse data. Quantitative data is all about numbers. Quantitative research involves a larger population as more number of people means more data. In this manner, more data can be analyzed to obtain accurate results. This type of research method uses closed-ended questions because, in quantitative research, the researchers are typically looking at measuring the extent and gathering fool-proof statistical data.

Tools used in quantitative research:

- **Online Surveys:** In recent times, online surveys and questionnaires have gained popularity. Survey respondents can receive these surveys on mobile phones, emails, or can simply use the Internet to access surveys or questionnaires. Online surveys have reduced the barriers of communication as the internet plays a vital role here.
- **Questionnaires** (close-ended)

- **Structured Interviews:** The aim of this approach is to ensure that each **interview** is presented with exactly the same questions in the same order.

Exploratory Research

As the name suggests, exploratory research is conducted to explore the research questions and may or may not offer final conclusion. It is conducted to handle new problem areas that haven't been explored before. Exploratory research lays the foundation for more conclusive research and data collection. For example, a research conducted to know the level of customer satisfaction among the patrons of a restaurant.

Descriptive Research

It focuses on questions such as what, why, how, etc. Descriptive studies are used to describe the behaviour of sample population. In descriptive research, only one variable (anything that has quantity or quality that varies) is required to conduct the study. The three main purposes of descriptive research are describing, explaining invalidating the findings. For example, a research conducted to know if poor/underprivileged students be given funds during the time of the pandemic to provide for their education.

Explanatory Research

This research studies the causal relationship between variables (cause and effect). It is conducted to understand the impact of certain changes in existing standard procedures. Conducting experiments is the most popular form of causal research. For example, research conducted to understand the effect of the pandemic on sales of a clothing brand.

Correlational Research

Correlational research examines the relationship between two or more variables. For example, the relationship between smoking and lung cancer.

Research Process

Research involves a process that has to be followed by a researcher to reach the goal. These are not the isolated stages but are a part of an entire process.

1. **Selection of Research Problem:** The research topic or problem should be practical relatively. The research topic or problem should be practical, feasible and ethically and politically acceptable.
2. **Literature Review:** For this purpose, Academic Journals' Conference, government reports and library must be explored.
3. Making hypothesis.
4. Preparing the research design.

5. Sampling
 - **Probability Sampling:** Probability sampling is based on the fact that every member of a population has a known and equal chance of being selected.
 - **Non-probability Sampling:** With non-probability sampling, those odds are not equal. For example, a person might have a better chance of being chosen if they live close to the researcher or have access to a computer.
6. Data collection
 - **Primary Data:** Data collected by the investigator himself/herself for a specific purpose. Examples: data collected by a student for his/her thesis or research project.
 - **Secondary Data:** Data collected by someone else for some other purpose (but being utilized by the investigator for another purpose).
7. Data analysis.
8. Hypothesis testing.
9. Preparation of report.

Materials of Research

1. **Manuscript:** A manuscript is the work that an author submits to a publisher, editor, or producer for publication.
2. **Editions:** Printed editions are not always reliable and pose before the researcher the following issues:
 - There is a considerable difference between the manuscript and edition.
 - The number of an edition or reprint is seldom printed.
 - The year of publication is rarely recorded.
 - There are pirated editions and forged manuscripts.
3. **Paper:** The study of the paper is important for determining the date of the text. A paper expert will tell us the age of the paper after examining its quality and watermark. Once we come to know the date of the paper of a text, we can assume that the text was written after the date.
4. **Ink:** Ink is the third important part of the materials. To take a simple example, if someone comes with the manuscript written with a ballpoint pen and claims that it belongs to the 19th century, we will at once say that he is cheating because ballpoint pens did not exist at that time. A book on the history of ink will tell us kinds of ink that were used in different ages.

Tools of Research

1. **Bibliography:** It means a list of books and articles on a given subject or/and the author. The term Literary Research means the 'science of books'. The 4 kinds of bibliographies are listed as follows:
 - **Historical:** It includes the history of book production, which includes the history of writing, printing,

binding and publication primarily concerned with library science and history of library.

- **Enumerative:** It helps the researcher to know the books he actually needs. The standard bibliographies, like the Cambridge bibliography of English Literature published every year, help the students prepare a working library.
 - **Practical:** It is concerned with the methods of work of the student and author reading, compilation of notes, preparation of manuscript, etc.
2. **Note System:** Notes provide facts for future reference. Note taking helps students concentrate attentively during lectures and study of books. Different people have different reasons for taking notes and to a considerable extent, the reason dictates the way in which the notes should be taken.
 3. **Scientific Tools:** Chauncey Sanders has included magnifying glass, camera, microscope. The following tools may be added to Sanders list:
 - **Tape Recorder:** Nowadays, recordings of plays, poems, etc., are available in cassettes. The meaning of a story, poem, etc., is made clear when we hear it.
 - **Television and VCR:** Drama is primarily for visual art. We cannot appreciate a play until we see it being performed/acted.
 4. **Textual Analysis:** Through this, we are able to demonstrate how the different components of a literary text are related to one other. Textual analysis is concerned with words and syntactical structure of the text.

Research Methods

Qualitative Research Methods

Qualitative research is a research method that collects data using conversational methods, where participants involved in the research are asked open-ended questions. The responses collected are essentially non-numerical. This method not only helps a researcher understand what participants think but also why they think in a particular way.

Types of Qualitative Research Methods

- One-to-one interview/in-depth interview
- Focus groups
- Ethnographic research
- Case study
- Text analysis

Quantitative Research Methods

Quantitative research methods are the methods that deal with numbers and anything that can be dealt with a measur-

able form, in a systematic way of investigating the phenomenon. It is used to answer questions in terms of justifying relationships with measurable variables to either explain, predict or control a phenomenon.

Types of Quantitative Research Methods

Survey: This method is used when the population size is large. Nowadays, online surveys are a popular mode of research as they are convenient and can be sent as an email or made available on the Internet. In this method, a researcher designs a survey with most relevant survey questions and deploys the survey. Once the researcher receives the responses, he or she summarizes them to tabulate meaningful findings and data.

Methods of Literary Research

Biography

I. A. Richards, after reading the responses to the 10 poems he had given to his undergraduate students to study, concluded that a poem should be read in its own terms and we should not take interest in the biography of the poet, as it prejudices us. Wimsatt and Beardsley, in their famous articles of 'Intentional fallacy' and 'Affective fallacy,' consider Richards subjective in approach because he took notice of the authors' intention. They may be right in their effort to make criticism more objective and systematic, but they forgot the fact that no work of art can be completely separated from its creator; it always bears the stamp of his personality. The reader, after finishing a novel or a poem, wants to know about its author. The formalist critic remains concerned with these and the biographer helps us know them. He tells the all life story correlating his literary output with the important events of his life.

The biographer can collect data from different sources, which can be broadly divided into four categories:

- **Official Records:** Official records can mean records kept in school, College public record office and the church. In Christian countries, the child is christened in a church. The clergyman keeps a register and enters the child's name and parents' name. It is through the church records only that the date of birth, date of marriage, Christian name, wife's name and family can be authentically known. The records of the church are more important for the writers who wrote under a pseudonym.
- **Semi-official Reports:** Semi-official reports contain the family genealogy, family diary and family accounts book. Author's life can be known by the study of his family diary and family accounts book.
- **Statements and Writings of the Authors' Circle:** This kind of source is important for two reasons: First,

that the author's class-fellows and friends and teachers tell us many things that the author never noticed. An author, like other human beings, maintains two kinds of relations: formal and informal. The formal relationship is with his teachers, elders, etc. These people form an opinion about him, which may be superficial or sound. However, the teachers who know him personally and have helped on some occasions can better tell about him. The school and college friends with whom he or she has been on intimate terms give us more detailed knowledge about him or her.

- **The Author's Statement:** The author's statement about him can be found in his autobiography, if he or she has written it and largely in memoirs, journals and letters.

Bibliography and Textual Criticism

Bibliography and textual criticism, when combined together, establish the authenticity of the text and help the literary critic analyze and interpret it better.

Editing, chronology, authenticity, attribution and source influence are the main aspects of bibliography and textual criticism.

- **EDITING:** There are many editions available for one text and a researcher cannot rely on all these editions. Therefore, a researcher must know the job of an editor fully in order to declare a text authentic and reliable.

Steps of Editing

1. Collection of materials: The editor cannot rely only on one text; he must study all the manuscripts and the printed editions.
2. Look for editions supervised by the author.
3. Posthumous editions (happening or continuing after one's death).
4. Copy – Text: The text that we consider relatively free from errors and which represents the author's intentions.
5. Collation: Comparison of all texts in detail.
6. Amendation: Correction/alteration
7. Authenticity and Attribution: The research that tries to solve the problem of authorship has three main objectives
 - To identify the author of the anonymous work attributed to wrong writers.
 - To decide which part of a work written by two or more authors belong to whom.
 - To remove from received list of writers works, whatever pieces are not his, thereby to refine his canon.
8. Chronology/Determination of Data: We should have knowledge of data and time relationships and about the different literary movements prevailing in respective ages.

9. Source Study: When we read a poem, play etc., we want to know the events and people that inspire the creative writer to compose it. Source study answers these questions.

Seven kinds of sources:

- a. Direct sources: Legends, histories
- b. Documentary sources, readings of the author.
- c. Sources of detail: Plot, characterization, setting of description and figure of speech.
- d. Composite sources: All the sources.
- e. Oral and Indefinite sources: Ballads, folk tales.
- f. Sources of inspiration
- g. Graphic and plastic sources: Pictures, statues and buildings.

Research Methods in English

Archival Method

Archival research is a research involving primary sources held in archives, special collections library, or other repositories.

Archival sources can be manuscripts, documents, records (including electronic records), objects, sound and audiovisual materials, or other materials.

KEY POINTS

- An **archive** is an organization that collects the records of individuals, families, or other organizations.
- A **repository** is a place where things can be stored and maintained (including) any type of organization that holds documents, including business, institutional, government archives, museums, etc., in any form, including manuscripts, photographs, etc.

Autobiographical Research

Autobiographical research uses various empirical sources (life narratives, oral stories, documents, both official and personal, diaries, memorials, etc.) and techniques.

Life history is a re-construction made by the researcher, through the research as he or she analyzes empirical sources, in a critical dialogue with research findings from elsewhere and with a global view of a social, economic and cultural environment where the studied lives take place. Life history is a product, not a process.

Individual memory is the focus in this method despite the fact that the memories of both the narrator and the researcher are intertwined with and codefined by social and cultural relations. Memory is a key element of autobiographical research.

Oral Method

Oral history is a method of conducting historical research through recorded interviews between a narrator with personal experience of historically significant events and a well-informed interviewer with the goal of adding to the historical record.

Because it is a primary source, oral history is not intended to present a final, verified, or objective narrative of events or a comprehensive history of a place. It is a spoken account, reflects personal opinion offered by the narrator and as such it is subjective.

Oral histories may be used with other primary sources as well as secondary sources to gain understanding and insight into history.

Visual Methods

Visual methods are accepted tools for qualitative research and are increasingly used in a wide range of disciplines, such as sociology, psychology, geography and health care. It is a qualitative method that relies on the use of artistic mediums to produce and represent knowledge.

These artistic mediums include, but are not limited to film, photography, drawings, paintings and sculptures. The artistic mediums provide a rich source of information that has the ability to capture reality. They not only reveal information about what the medium captures but also about the artist or the creator behind the work. Using photography as an example, the photographs taken illustrate reality and give information about the photographer through the angle and the focus of the image and the moment in which the photograph was taken.

KEY POINTS

- **Discourse:** In simple words, discourse means discussion on any topic. An example of discourse is a discussion on women's rights or unemployment during the pandemic.

Discourse Analysis

Discourse analysis is a term used for a variety of processes that examine or deconstruct the underlying meanings in speech or other forms of communicative text. The focus of discourse analysis is on the language used and what the implicit, underlying, taken for granted, or concealed meanings might be.

Heffernan describes discourse analysis as follows:

'This is concerned with the production of meaning through talk and texts. Languages viewed as the topic of the research and how people use language to construct their accounts of the social world is important.'

It is difficult to give a single definition to discourse analysis as a research method. Indeed, it can be characterized as a way of approaching and thinking about a problem. In this sense, it is neither a qualitative nor a quantitative research method, but a manner of questioning the basic assumptions of quantitative and qualitative research methods.

It does not provide a tangible answer to problems based on scientific research, but it enables access to the ontological and epistemological assumptions behind a project, a statement, a method of research, or to provide an example from the field of library and information science. In other words, discourse analysis will enable to reveal the hidden motivations behind a text or behind the choice of a particular method of research to interpret the text.

Expressed in today's more trendy vocabulary, critical or discourse analysis is nothing more than a deconstructive reading and interpretation of a problem or text (while keeping in mind that post-modern theories conceive of every interpretation of reality and, therefore, of reality itself as a text. Every text is conditioned and inscribes itself within a given discourse, thus the term discourse analysis). Discourse analysis will thus, not provide absolute answers to a specific 'problem' and makes us realize that the essence of that 'problem,' and its resolution, lie in its assumptions; the very assumptions that enable the existence of that 'problem.' By enabling us to make these assumptions explicit, discourse analysis aims at allowing us to view the 'problem' from a higher stance and to gain a comprehensive view of the 'problem' and ourselves in relation to that 'problem.' Discourse analysis is meant to provide a higher awareness of the hidden motivations in others and ourselves and, therefore, enable us to solve concrete problems—not by providing unequivocal answers, but by making us ask ontological and epistemological questions.

Ethnographic Method

Ethnography deals with the study of the diversity of human cultures in their particular cultural settings. It studies the culture of people/community-culture includes various aspects such as language, dialect, festivals, food-habits, etc.

Objectives

To expose the student/researcher to the ethnographic research method that has a long history in the study of non-Western societies in their own cultural contexts.

- To allow the researcher to have a knowledge about the culture of some different community which studies many aspects including traditions, language spoken, etc.
- To allow the researcher to appreciate the different ethnographic methods/approaches used in understanding

diverse cultures, their beliefs and practices as their communities respond to a transforming world in the context of development.

Interviews

Interviews can be defined as a qualitative research technique that involves 'conducting intensive individual interviews with a small number of respondents to explore their perspectives on a particular idea, program, or situation.'

There are three different formats of interviews: structured, semi-structured and unstructured.

- **Structured Interviews** consist of a series of pre-determined questions that all interviewees answer in the same order. Data analysis usually tends to be more straightforward because the researcher can compare and contrast different answers given to the same questions.
- **Unstructured Interviews** are usually the least reliable from the research viewpoint because no questions are prepared prior to the interview and data collection is conducted in an informal manner. Unstructured interviews can be associated with a high level of bias and comparison of answers given by different respondents tends to be difficult due to the differences in the formulation of questions.
- **Semi-structured Interviews** contain the components of both structured and unstructured interviews. In semi-structured interviews, interviewer prepares a set of same questions to be answered by all interviewees. At the same time, additional questions might be asked during interviews to clarify and/ or further expand certain issues.

Advantages of interviews include possibilities of collecting detailed information about the research questions. Moreover, in this type of primary data collection, a researcher has direct control over the flow of process and she has a chance to clarify certain during the process if needed. Disadvantages, on the other hand, include longer if needed. Disadvantages, on the other hand, include longer time requirements and difficulties associated with arranging an appropriate time with perspective sample group members to conduct interviews.

When conducting interviews, you should have an open mind and refrain from displaying disagreements in any forms when viewpoints expressed by interviewees contradict with your personal opinion. Moreover, timing and environment for interviews need to be scheduled effectively. Specifically, interviews need to be conducted in a relaxed environment, free of any forms of pressure for interviewees whatsoever.



READ AND RECALL

1. A hypothesis is a
 - (a) Law
 - (b) Supposition
 - (c) Rule
 - (d) Canon
2. The research that aims at immediate application is
 - (a) Action research
 - (b) Fundamental research
 - (c) Historical research
 - (d) Conceptual research
3. Literary research studies
 - (a) Literary writers
 - (b) Literary text
 - (c) Both (a) and (b)
 - (d) None of the above
4. Discourse means
 - (a) Written or spoken debate
 - (b) Written or spoken communication
 - (c) Both (a) and (b)
 - (d) None of the above
5. In English studies and research
 - (a) Only quantitative methods are used
 - (b) Only qualitative methods are used
 - (c) Both (a) and (b)
 - (d) None of the above
6. In which of the following research methods one variable depends on the other?
 - (a) Survey research
 - (b) Historical research
 - (c) Experimental research
 - (d) All of the above
7. Identify among the following which is not a method of research.
 - (a) Analysis
 - (b) Historical
 - (c) Observation
 - (d) Survey
8. Interviews could be
 - (a) Semi-structured
 - (b) Unstructured
 - (c) Structured
 - (d) All of these
9. Ethnography refers to
 - (a) Method of study
 - (b) Result of such study
 - (c) None of these
 - (d) Both of these
10. Research problem is selected from the standpoint of
 - (a) Social relevance
 - (b) Curiosity of the researcher
 - (c) Interest of the researcher
 - (d) Availability of relevant literature
11. _____ can be defined as an intensive study about a person, a group of people, or a unit, which is aimed to generalize over several units.
 - (a) Case study
 - (b) Ethnography
 - (c) Epistemology
 - (d) Focus groups
12. _____ is an in-depth form of research where people are observed in their natural environment. The researcher needs to experience the settings in person to collect information.
 - (a) Pure research
 - (b) Case study research
 - (c) Survey research
 - (d) Ethnographic research
13. Which among the following is the first step of research?
 - (a) Identifying the problem
 - (b) Selecting a problem
 - (c) Searching a problem
 - (d) Finding a problem
14. Research is an ethical process. Ethics here means
 - (a) Beauty of the research report
 - (b) Working under your budget
 - (c) Abiding by the research values
 - (d) All of the above
15. It helps us locate journals and books in a library and it is primarily concerned with library science and history of the library. Which kind of bibliography is this?
 - (a) Historical
 - (b) Enumerative
 - (c) Bibliothecal
 - (d) Practical
16. The variable that depends on other factors that are measured are
 - (a) Dependent variables
 - (b) Independent variables
 - (c) Extraneous variables
 - (d) Moderator variables
17. _____ variables are all variables, which are not the independent variables but could affect the results of the experiment.
 - (a) Moderator variables
 - (b) Dependent variables
 - (c) Extraneous variables
 - (d) Controlled variables
18. The concept of 'Discourse' was given by
 - (a) Derrida
 - (b) Gramsci
 - (c) Althusser
 - (d) Foucault

19. The _____ approach begins with a theory, developing hypotheses from that theory and then collecting and analyzing data to test those hypotheses.
 (a) Inductive (b) Deductive
 (c) Downwards (d) Upwards
20. _____ sampling is based on the fact that every member of a population has a known and equal chance of being selected.
 (a) Probability (b) Non-probability
 (c) Systematic (d) Convenience
21. Which of the following combinations best describe the typical methodology of Literary Research?
 (a) Direct, Empirical, Quantitative
 (b) Phenomenological, speculative, abstract
 (c) Textual, Critical, Historical
 (d) Synoptic, Conceptual, Speculative
22. What do you understand by 'Closed-Ended' questionnaire?
 (a) Questions that allow someone to give a free-form answer
 (b) Questions that allow someone to give a free-form answer as well as 'yes' or 'no'
 (c) Can be answered with 'Yes' or 'No,' or they have a limited set of possible answers (such as: A, B, C, or All of the Above)
 (d) Used in qualitative research
23. It is mostly conducted to enhance knowledge. The main motivation of this research is knowledge expansion. For example, developing a theory. Name the Research.
 (a) Applied (b) Action
 (c) Pure/Basic (d) Ex-Post-facto
24. Which among the following is not a material of Literary Research?
 (a) Paper (b) Ink
 (c) Manuscript (d) Questionnaire
25. Arrange the following Research steps in order
 (a) Selection of research problem
 Literature review
 Making hypothesis
 Preparing the research design
 (b) Literature review
 Selection of Research Problem
 Making hypothesis
 Preparing the research design
 (c) Selection of Research Problem
 Making hypothesis
 Preparing the research design
 Literature Review
 (d) Literature Review
 Selection of research problem
 Preparing research design
 Making hypothesis
25. A good product of research is a product of?
 (a) A good library
 (b) A touch of genius
 (c) Collective scholarship
 (d) An analytical mind
26. The materials of Literary Research should include
 (a) Manuscripts (b) Printed Books
 (c) Both of these (d) None of these
27. Archival method of research involves
 (a) Quantitative methods
 (b) Study of history
 (c) Seeking information from historical documents and records
 (d) None of the above
28. A research paper is a brief report of research work, which is based on
 (a) Primary data
 (b) Secondary data
 (c) Both primary and secondary data
 (d) None of the above
29. Which is not a feature of Research?
 (a) Accuracy (b) Reliability
 (c) Systematic (d) Dependent
30. This research is conducted to understand the exact nature of the problem, to find out relevant solutions. Name the research.
 (a) Pure (b) Applied
 (c) Problem-oriented (d) Ex-Post-facto
31. These interviews consist of a series of pre-determined questions that all interviewees answer in the same order. Data analysis usually tends to be more straightforward because the researcher can compare and contrast different answers given to the same questions. Name the kind of interviews.
 (a) Semi-structured interviews
 (b) Structured interviews
 (c) Unstructured interviews
 (d) Formal interviews
32. What are unstructured interviews?
 (a) Questions are prepared prior to the interview
 (b) No questions are prepared prior to the interview
 (c) Questions are only formal
 (d) Questions are asked in online mode only

33. Which is not a visual method of research?
(a) Drawings
(b) Sculptures
(c) Pen
(d) Photography
34. The least reliable interview type from research viewpoint is
(a) Structured (b) Semi-structured
(c) Unstructured (d) All of the above
35. What is the main objective of research?
(a) To review the literature
(b) To get an academic degree
(c) To summarise what is already known
(d) To discover new facts or to make a fresh interpretation
36. Sampling error decreases with the
(a) Decrease in sample size
(b) Increase in sample size
(c) Process of randomisation
(d) Process of analysis
37. The Principles of Pure research are used in
(a) Action research
(b) Applied research
(c) Philosophical research
(d) Historical research
38. The research stream of immediate application is
(a) Action (b) Conceptual
(c) Pure (d) Empirical
39. A thesis statement is
(a) An observation (b) An assertion
(c) A fact (d) A discussion
40. What is a Research design?
(a) A framework for every stage of the collection and analysis of data
(b) A summary of research
(c) Style/Design of your findings
(d) A way of conducting your research
41. Jean Piaget gave a theory of cognitive development of humans on the basis of
(a) Pure/Fundamental research
(b) Applied research
(c) Action research
(d) Evaluation research
42. Which of the following steps are required to design a questionnaire?
(i) Writing primary and secondary aims of the study
(ii) Review of the current literature
(iii) Prepare a draft of questionnaire
(iv) Revision of the draft
Select the correct codes.
(a) i, ii and iii (b) i, iii and iv
(c) ii, iii and iv (d) i, ii, iii, iv
43. Ethical norms in research do not involve guidelines for
(a) Thesis format (b) Copyright
(c) Patenting policy (d) Data sharing policy
44. A researcher is interested in studying the prospects of a particular political party in an urban area. What tool should he prefer for the study?
(a) Interview (b) Rating scale
(c) Questionnaire (d) Schedule
45. Which of the following is an initial mandatory requirement for pursuing research?
(a) Developing a research design
(b) Formulating a research question
(c) Deciding about the tools to be used
(d) Formulating a research hypothesis
46. The format of Thesis Writing is the same as in
(a) A research dissertation
(b) An article
(c) Writing a seminar presentation
(d) Presenting a conference paper
47. What is research hypothesis?
(a) It is a precise, testable statement of what the researcher(s) predict will be the outcome of the study.
(b) It is the whole idea of research
(c) It is a statement giving an idea of the research
(d) It is summary of research
48. Which is not an example of a qualitative research method?
(a) Ethnography (b) Unstructured interviews
(c) Case study (d) Online polls
49. Which is not an example of quantitative research method?
(a) Mobile surveys
(b) Paper surveys
(c) Unstructured interviews
(d) Online surveys
50. Which would be least used method of research in English Literature?
(a) Archival methods (b) Discourse analysis
(c) Oral history (d) Online surveys

ANSWER KEYS

- | | | | | | | | | | |
|---------|---------|---------|---------|---------|---------|---------|---------|---------|---------|
| 1. (b) | 2. (a) | 3. (c) | 4. (c) | 5. (c) | 6. (c) | 7. (b) | 8. (d) | 9. (d) | 10. (c) |
| 11. (a) | 12. (d) | 13. (a) | 14. (c) | 15. (c) | 16. (a) | 17. (c) | 18. (d) | 19. (b) | 20. (a) |
| 21. (c) | 22. (c) | 23. (c) | 24. (d) | 25. (a) | 26. (d) | 27. (c) | 28. (c) | 29. (d) | 30. (c) |
| 31. (b) | 32. (c) | 33. (c) | 34. (c) | 35. (d) | 36. (b) | 37. (b) | 38. (a) | 39. (b) | 40. (a) |
| 41. (a) | 42. (d) | 43. (a) | 44. (c) | 45. (b) | 46. (a) | 47. (a) | 48. (d) | 49. (c) | 50. (d) |

EXAM VAULT

Top Ten Dystopian Novels

George Orwell (1903-1950)

An English novelist and essayist George Orwell's most famous works are *Animal Farm* and *Nineteen Eighty Four* out of which *Nineteen Eighty Four* is the most successful finest example of dystopian fiction.

- *Nineteen Eighty Four* (1949), set in near future, is the most widely read and discussed novel for its dystopian content and style. The text basically deals with horrific impact of the totalitarianism and the public surveillance on the natural behaviour of the people. The novel also predicts the inevitable destruction of the world where wars, government surveillance and jingoism will surely fall on people across the globe. The use of phrases like—Big-brother, doublethink, thought-crime, two Minutes Hate, $2 + 2 = 5$, and memory hole became famous and in academic world.

Margaret Atwood (born 1939)

A Canadian novelist and environmental activist, Atwood is famous for her unusual style of writing and themes she deals with. There are several works by Atwood which are highly dystopian in nature, but this section will discuss *The Handmaid's Tale* and *Oryx and Crake*.

- *The Handmaid's Tale* (1985) is set in near future where a horrific situation arises and women were used just to produce babies for the 'commanders'—the ruling class men because in this era of environmental pollution and radiation caused the infertility in women where only few women left who were fertile and could produced babies, hence these women were used as objects to produce children for the ruling class, the protagonist called Offred is also one of them who is working as a handmaid for the state commander.
- *Oryx and Crake* (2003), a science fiction novel which focuses on a post-apocalyptic character called 'Snowman' who lives with a group of people who are neither completely humans nor completely animals so he calls them Crakers.

Doris Lessing (1919-2013)

Doris Lessing, a British Zimbabwean novelist who had gathered experiences from various counties like Iran, Britain, and

Zimbabwe. Lessing explores themes of war and violence in almost all her works. Lessing won Nobel Prize in 2007 for her remarkable contribution in literature.

- *The Four-Gated City* (1969) is the last novel in Lessing's five volume, semi-autobiographical series *The Children of Violence*. The series follows the events in the life of the protagonist Marth Quest. The novel is set in 'post Second World War' Britain where the excess of poverty and social anarchy is prevalent. The novel indicates the World War Third as it ends in the grip of World War Third.

Gregory Zilboorg (1890-1959)

Zilboorg, a Russian novelist and psychoanalyst, is known for his remarkable novel *We* which perhaps influenced the other great dystopian writers such as George Orwell and Aldous Huxley.

- *We* (1924) is a dystopian novel which explores the world of harmony and conformity within a united totalitarian state. 'We' describes the future socialist society which turned out to be full of imperfection and inhuman social set-up.

Aldous Huxley (1894-1963)

Huxley is an English novelist and philosopher. He is famous for his dystopian science fiction *The Brave new World*.

- *The Brave New World* (1932), like other dystopian novels is set in future where the citizens of a state are environmentally controlled and categorised on the bases of the intelligence based social hierarchy. The novel discusses a society which is at its peak of scientific advancements in terms of reproductive technology, sleep learning, and psychological manipulation which eventually resulted into a dystopian society and the protagonist of the story questions to this imbalanced and imperfect social order.

Ray Bradbury (1920-2012)

Bradbury is an American fiction writer who has produced a large body of literature which contains multiplicity and variety of genres like fantasy, science fiction, horror, mystery and magic realism.

- *Fahrenheit 451* (1953) is a dystopian novel by Bradbury, set in unspecified city in the year of 1999. The

novel represents the future American society where books are outlawed and ‘firemen’ burn any book or paper they find. The novel is divided in three sections: ‘The Hearth and the Salamander,’ ‘The Sieve and the Sand,’ and ‘Burning Bright.’

Kazuo Ishiguro (born 1954)

Ishiguro, a Japanese-British novelist and screenwriter, is one of the most celebrated contemporary fiction writers who won Nobel Prize for literature in 2017. His famous works are—*Remains of the Day* and *Never Let me Go*.

- *Never Let me Go* (2005) is a dystopian novel by Ishiguro which was also short listed for 2005 Booker Prize. The novel deals with a protagonist named Kath H who addresses herself as a carer who has been working in a boarding school for almost fifteen years and she claims that she looks after the human organs. The novel deals with the horrific business of organ selling.

Lois Lowry (born 1937)

Lowry is a contemporary American fiction writer who has written novels like *The Giver Quartet* and *Number the Stars* and *Gooney Bird Greene*.

- *The Giver* (1993) is set in a society which overtly seems utopian but eventually turns into an ugly dystopian society. The protagonist Jonas occupies the position of a receiver of memory who stores all the past in her memories.

Manjula Padmanabhan (born 1953)

An Indian dramatist, journalist, and an artist, Manjula Padmanabhan is known for her books for children and a play called *Harvest*.

- *Harvest* (1997) is a dystopian play which extensively deals with organ selling market in India. It represents India as a place where human body as a product which can be sold in every form.

Top Ten Nobel Prize Winners

Rudyard Kipling (1865-1936)

Kipling, received Nobel Prize in 1907, he was born in India and his birth place inspired most of his writing themes. His works includes *The Jungle Book*, *Kim*, and *The Man Who Would Be Kind*. His most famous poems include *Mandalay*, *Gunga Din*, *The Gods of the Mam's Burden*, and *If*.

Paul Thomas Mann (1875-1955)

Thomas Mann, a German novelist and short story writer received Nobel Prize in 1929. *Buddenbrooks*, his first novel gives a vivid description of his family and social status. The Domination of Adolf Hitler forced Mann to take exile from Germany to Switzerland. His other important work is *The Magic Mountain*.

Important works

- *Buddenbrooks* (1901)
- *The Magic Mountain* (1924)
- *Death in Venice*
- *Joseph and His Brother*
- *Doctor Faustus*
- *Confessions of Felix Krull* (Unfinished)

Rabindranath Tagore (1861-1941)

Tagore, a well acclaimed Indian author who predominantly wrote in Bengali, was equally great in writing poetry, philosophy, music and art. Tagore became the first Indian to receive Nobel Prize for literature in 1913. There are many works which flowed from Tagore’s pen, but his most famous work is *Gitanjali*. *Home and the World* is again the most known novel by Tagore set against the backdrop of non-cooperation movement of India.

Gitanjali (1910)—originally written in Bengali is a collection of 166/167 poems which literally means ‘Song of Sufferings’ and it is important to remember that the famous modern Irish poet W. B. Yeats wrote its introduction when it was translated into English.

Important works

- *Home And the World* (1916)
- *Choker Bali*
- *Jogajog* (Relationships) (1929)
- *Gora* (1910)
- *The Post Office*
- *Charulata*

Doris Lessing (1919-2013)

Doris Lessing, a British Zimbabwean novelist who had gathered experiences from various counties like Iran, Britain, and Zimbabwe. Lessing explores themes of war and violence in almost all her works. Lessing won Nobel Prize in 2007 for her remarkable contribution in literature. Lessing is famous for her series of five books which are collectively called ‘*Children of Violence*’ these five books are—*Martha Quest* (1952), *A Proper Marriage* (1854), *A Ripple from the Storm*

(1958), *Landlocked* (1965) and *The Four Gated City* (1969). It is noteworthy that all these five novels have world war in their background.

Important Works

- *The Grass is Singing* (1981)
- *Retreat to Innocence* (1956)
- *The Golden Notebook* (1962)
- *Briefing for a Descent into Hell* (1971)
- *The Summer Before the Dark* (1973)
- *Memoirs of a Survivor* (1974)
- *The Fifth Child* (1988)
- *Ben, in the World (2000) A Sequel of fifth child*
- *The Cleft* (2007)

Wole Soyinka (born 1924)

Soyinka, a Nigerian playwright, poet and essayist, awarded Nobel Prize for literature in 1986. Soyinka remained active in his participation for the struggle of Nigeria against Britain. He is famous for seizing the Western Nigeria Broadcasting Service studio and demanding for the cancellation of the Western Nigerian Regional Elections. He stood strongly against the successive African government and posed questioned to the power. His famous plays are: *The Lion and the Jewel*, *A Dance of Forests*, *Death and the King's Horseman*.

Important works

- *The Invention* (1957)
- *The Swamp Dwellers* (1958)
- *A Quality of Violence* (1959)
- *The Lion and the Jewel* (1959)
- *A Dance of the Forests* (1960)
- *My Father's Burden* (1960)
- *The Strong Breed* (1964)
- *Before the Blackout* ((1964)
- *Kongi's Harvest* (1964)
- *The Road* (2965)
- *Madmen and Specialists* (1970)
- *Death And The Kind's Horseman* (1975)

Novels

- *The Interpreters* (1964)
- *Season of Anomy* (1972)

Ernest Hemingway (1899-1961)

Hemingway remained the most influential twentieth century American novelist, journalist and short story writer. He is responsible for coining the term 'ice berg.' His images, writing technique and characters are complex in nature. He won Nobel Prize in 1954 for his remarkable contribution in

literature. *A Farewell to Arms*, *The Sun also Rises*, *For Whom the Bell Tolls* and *Old Man and the Sea* are some of his remarkable work known for their unique characters.

Important Works

- *The Sun Also Rises* (1926)
- *A Farewell to Arms* (1929)
- *For Whom the Bell Tolls* (1940)
- *The Old Man and the Sea* (1952)

Samuel Beckett (1906-1989)

Samuel Beckett, an Irish novelist, dramatist and short story writer, essentially known for his absurd and existentialist style of writing. Beckett experimentation with his character and unique style of narrative technique made him the most widely read Irish author of modern literature. His *Waiting for Godot* is highly abused in style and language, the characters Beckett picked became the epitome of absurdity and meaninglessness.

Important works

- *Murphy* (1938)
- *Waiting For Godot* (1955)
- *Krapp's Last Tape* (1958)
- *Happy Days* (1961)
- *Molloy* (1951)
- *The Unnamable*

Albert Camus (1913-1960)

A French philosopher, novelist, and a short story writer, Camus introduced the idea of absurdity in literature in his essay *The Myth of Sisyphus* which appeared in the year of 1955. Camus is believed to be the second youngest recipient in this history who won Nobel Prize in 1957. His characters reflect absurdity, meaninglessness, and futile nature of human existence. *The Plague*, *The Stranger*, *The Fall* are some of his important works.

Important works

Dramas

- *Caligula* ((1938)
- *The Misunderstanding* (1944)
- *The State of Siege* (1948)
- *The Just Assassins* (1949)
- *The Possessed*

Novels

- *The Stranger* (1942)
- *The Fall* (1956)
- *The Plague* (1947)

- *A Happy Death* (1971)
- *The First Man* (1994)

Short Stories

- *The Silent Men*
- *The Guest*
- *The Adulterous Woman*
- *The Growing Stone*

Non-Fiction

- *Betwixt and Between*
- *The Rebel*
- *The Myth of Sisyphus*

Harold Pinter (1930–2008)

A British dramatist, actor, director, and screenwriter, Pinter won Nobel Prize for literature in 2005. His unique style of writing represents a fine example of ‘comedy of Menace’. Pinter was an existentialist and absurdist. He has written sever famous screen plays like Samuel Beckett’s *Krapp’s Last Tape*, *The Servant*, *The Go-Between*, *The French Lieutenant’s Woman* and *The Trial*. His well-known dramas include *The Room*, *Birthday Party*, *Home Coming* and *Betrayal*.

Important Works

- *The Room* (1957)
- *The Birthday Party*
- *No Man’s Land* (1975)
- *Betrayal* (1978)

Screenplays

- *The Go-Between*
- *The French Lieutenant’s Woman*
- *The Servant*
- *Krapp’s Last Tape*
- *The Trial*

Gabriel Garcia Marquez (1927-2014)

A Columbian Novels, short story writer, and Journalist, Marquez was known as ‘Gabo’ in academic circles. Marquez extensively wrote in Spanish and achieved 1982 Nobel Prize for literature. One *Hundred Years of Solitude* became a great success in the year of 1981. ‘Macondo,’ the fictional village is the most repeated setting in his novels.

Important works

- *One Hundred Years of Solitude* (1967)
- *Chronicle of a Death Foretold* (1981)
- *Love in the Time of Cholera* (1985)
- *The General in His Labyrinth* (1989)

- *Of Love and Other Demons* (1994)
- *Leaf Storm*
- *Memories of My Melancholy Whores* (2004)

Kazuo Ishiguro (born 1954)

A British-Japanese writer, Kazuo Ishiguro won the 2017 Nobel Prize for Literature

Top Ten Most Famous Booker Prize Winners

Salman Rushdie (born 1947)

Rushdie is a British Indian novelist and essayist famous for using magic realism, historical background and producing controversial work. He suffered a life time exile for writing *Satanic Verses*. His other novel *Midnight’s Children* not only won the Booker prize in 1981 but also gave a vivid description of partition and emergency. His Character Saleem Sinai became one of the most known protagonists in the history of Indian English literature.

Important works

- *Gimus* (1975)
- *Midnight’s Children* (1981)
- *Shame* (1983)
- *The Satanic Verses* (1988)
- *The Moor’s Last Sigh* (1995)
- *The Ground Beneath Her Feet* (1999)
- *Joseph Anton: A Memoir* (2012)
- *Imaginary Homelands* (1992)

Arundhati Roy (born 1961)

Roy won Booker prize for her first novel *The God of Small Things* in 1997. She is known for her social and political activism. She has produced a large body of non-fiction work while her second novel *The Ministry of Utmost Happiness* appeared in 2017.

Important works

- *The God of Small Things* (1997)
- *The Ministry of Utmost Happiness* (2017)

Non-fiction

- *The End of Imagination*
- *The cost of Living* (1999)
- *The Algebra of Infinite Justice* (2002)
- *Public Power in the Age of Empire*
- *Listening to Grasshoppers*
- *The Doctor and the Saint*

Kiran Desai (born 1971)

Indian author Kiran Desai inherited love for writing from her mother Anita Desai who is also equally remarkable and known author who is famous for her vivid description of women world and consciousness. Kiran's first novel is *Hullabaloo in Guava Orchard*. She won 2006 Booker prize for her *The Inheritance of Loss* which is a widely read text.

Aravind Adiga (born 1974)

Adiga's debut novel, *The White Tiger* won the Man Booker prize in 2008. The novel gives a vivid picture of Indian class and caste consciousness and struggle through the character of Balram.

Important Works

- *The White Tiger* (2008)
- *Between the Assassinations* (2008)
- *Last Man in Tower* (2011)
- *Selection Day* (2016)

Margaret Atwood (born 1939)

A Canadian novelist, poet and environmentalist, Atwood won Booker Prize not only once but twice. Her novel *The Testaments* won the 2019 Booker Prize while her *Handmaid's Tale* in 1985. Her body of work usually contains multiple themes like gender, identity, religion, myth and power of language power politics. Her *Handmaid's Tale* is a dystopian novel.

Important Works

- *The Edible Woman* (1969)
- *Surfacing* (1972)
- *Lady Oracle* (1976)
- *Life Before Man* (1979)
- *The Handmaid's Tale* (1985)
- *Cat's Eye* (1988)
- *The Robber Bride* (1993)
- *The Blind Assassin* (2000)
- *Oryx and Cake* (2003)
- *The Year of the Flood* (2009)
- *The Heart Goes Last* (2015)
- *Hag Seed* (2016)
- *The Testaments* (2019)

Iris Murdoch (1919-1999)

An Irish British novelist Iris Murdoch won Booker Prize for her novel *The Sea, the Sea* in 1978 which is a story of an unsatisfied dramatist and director who craved for self-satisfaction. The other works includes *Served Head* and *Under*

the Net came in 1954 which unfolds the story of a struggling young author, Jake Donaghue.

Important Works

- *Under the Net* (1954)
- *The Flight from the Enchanter* (1956)
- *The Sandcastle* (1957)
- *The Bell* (1958)
- *A Severed Head* (1961)
- *The Unicorn* (1963)
- *The Red and the Green* (1965)
- *The Sea, the Sea* (1987)
- *The Green Knight* (1993)
- *Jackson's Dilemma* (1995)

A. S. Byatt (born 1936)

A British novelist and poet of twentieth century, Byatt won 1990 Booker Prize for her novel *Possession: A Romance* which is a great example of historiographic metafiction. The text set in present day and the Victorian era where it explores the love affair between two great Victorian poets Randolph Henry Ash and Christabel LaMotte.

Important Works

- *The Virgin in the Garden* (1978)
- *Still Life* (1985)
- *Possession: A Romance* (1990)
- *The Biographer's Tale* (2000)

John Maxwell Coetzee (born 1940)

Is one of the most famous South African linguist, translator, novelist who won Booker prize twice and he also won Nobel Prize for literature in 2003. Most of his works are autobiographical in nature. His novel *Disgrace* is a story of a professor of English who has lost his almost everything including his reputation and job. This novel won the Booker Prize in 1999 and his other novel *Foe* is rooted in Daniel Defoe's *Robinson Crusoe*.

Important Works

- *Dusklands* (1974)
- *The in Heart of the Country* (1977)
- *Waiting for Barbarians* (1980)
- *Life and Time of Michael K* (1983)
- *Foe* (1896)]
- *Disgrace* (1999)

V. S. Naipaul (1932-2018)

Naipaul won Nobel Prize for literature in 2001 and Booker Prize in 1971 for his novel *In a Free State*. Naipaul's *The*

House for Mr Biswas became the most widely read text in the academic circle.

Important Works

- *The House for Mr Biswas* (1961)
- *The Middle Passage: Impressions of Five Societies—British, French and Dutch in the West Indies and South America*
- *An Area of Darkness*
- *In a Free State*
- *Guerrillas* (1974)
- *A Bend in the River* (1979)
- *The Enigma of Arrival* (1987)

Dame Hilary Mary Mantel (born 1952)

Hilary Mantel is an English fiction writer whose works usually explore historical fiction, and person memoir. Mantel too got Booker prize twice first for her 2009 novel *Wolf Hall* which is a historical novel set in the period of 1500 to 1535 and in 2012 for *Bring Up the Bodies* which is the sequel of *Wolf Hall*.

Important Works

- *Every Day is the Mother's Day* (1985)
- *Vacant Possession* (1986)
- *Fludd* (1989)
- *Give Up The Ghost (memoir)*

Top 100 Best Novels

- *Ulysses* by James Joyce
- *The Great Gatsby* by F. Scott Fitzgerald
- *A Portrait Of The Artist As A Young Man* by James Joyce
- *Lolita* by Vladimir Nabokov
- *Brave New World* by Aldous Huxley
- *The Sound And The Fury* by William Faulkner
- *Catch-22* by Joseph Heller
- *Darkness At Noon* by Arthur Koestler
- *Sons And Lovers* by D.H. Lawrence
- *The Grapes Of Wrath* by John Steinbeck
- *Under The Volcano* by Malcolm Lowry
- *The Way Of All Flesh* by Samuel Butler
- *1984* by George Orwell
- *I, Claudius* by Robert Graves
- *To The Lighthouse* by Virginia Woolf
- *An American Tragedy* by Theodore Dreiser
- *The Heart Is A Lonely Hunter* by Carson McCullers
- *Slaughterhouse-Five* by Kurt Vonnegut
- *Invisible Man* by Ralph Ellison
- *Native Son* by Richard Wright
- *Henderson The Rain King* by Saul Bellow
- *Appointment in Samarra* by John O'Hara
- *U.S.A. (Trilogy)* by John Dos Passos
- *Winesburg, Ohio* by Sherwood Anderson
- *A Passage To India* by E.M. Forster
- *The Wings Of The Dove* by Henry James
- *The Ambassadors* by Henry James
- *Tender Is The Night* by F. Scott Fitzgerald
- *The Studs Lonigan Trilogy* by James T. Farrell
- *The Good Soldier* by Ford Madox Ford
- *Animal Farm* by George Orwell
- *The Golden Bowl* by Henry James
- *Sister Carrie* by Theodore Dreiser
- *A Handful of Dust* by Evelyn Waugh
- *As I Lay Dying* by William Faulkner
- *All The King's Men* by Robert Penn Warren
- *The Bridge of San Luis Rey* by Thornton Wilder
- *Howards End* by E.M. Forster
- *Go Tell It on the Mountain* by James Baldwin
- *The Heart of The Matter* by Graham Greene
- *Lord of the Flies* by William Golding
- *Deliverance* by James Dickey
- *A Dance to the Music of Time (Series)* by Anthony Powell
- *Point Counter Point* by Aldous Huxley
- *The Sun Also Rises* by Ernest Hemingway
- *The Secret Agent* by Joseph Conrad
- *Nostramo* by Joseph Conrad
- *The Rainbow* by D.H. Lawrence
- *Women in Love* by D.H. Lawrence
- *Tropic Of Cancer* by Henry Miller
- *The Naked and the Dead* by Norman Mailer
- *Portnoy's Complaint* by Philip Roth
- *Pale Fire* by Vladimir Nabokov
- *Light in August* by William Faulkner
- *On the Road* by Jack Kerouac
- *The Maltese Falcon* by Dashiell Hammett
- *Parade's End* by Ford Madox Ford
- *The Age of Innocence* by Edith Wharton
- *Zuleika Dobson* by Max Beerbohm
- *The Moviegoer* by Walker Percy
- *Death Comes For The Archbishop* by Willa Cather
- *From Here to Eternity* by James Jones
- *The Wapshot Chronicles* by John Cheever
- *The Catcher in the Rye* by J.D. Salinger
- *A Clockwork Orange* by Anthony Burgess
- *Of Human Bondage* by W. Somerset Maugham
- *Heart Of Darkness* by Joseph Conrad
- *Main Street* by Sinclair Lewis
- *The House of Mirth* by Edith Wharton

- *The Alexandria Quartet* by Lawrence Durrell
- *A High Wind in Jamaica* by Richard Hughes
- *A House for Mr Biswas* by V.S. Naipaul
- *The Day of the Locust* by Nathanael West
- *A Farewell to Arms* by Ernest Hemingway
- *Scoop* by Evelyn Waugh
- *The Prime of Miss Jean Brodie* by Muriel Spark
- *Finnegans Wake* by James Joyce
- *Kim* by Rudyard Kipling
- *A Room with a View* by E.M. Forster
- *Brideshead Revisited* by Evelyn Waugh
- *The Adventures of Augie March* by Saul Bellow
- *Angle of Repose* by Wallace Stegner
- *A Bend in the River* by V.S. Naipaul
- *The Death of the Heart* by Elizabeth Bowen
- *Lord Jim* by Joseph Conrad
- *Ragtime* by E.L. Doctorow
- *The Old Wives' Tale* by Arnold Bennett
- *The Call of the Wild* by Jack London
- *Loving* by Henry Green
- *Midnight's Children* by Salman Rushdie
- *Tobacco Road* by Erskine Caldwell
- *Ironweed* by William Kennedy
- *The Magus* by John Fowles
- *Wide Sargasso Sea* by Jean Rhys
- *Under The Net* by Iris Murdoch
- *Sophie's Choice* by William Styron
- *The Sheltering Sky* by Paul Bowles
- *The Postman Always Rings Twice* by James M. Cain
- *The Ginger Man* by J.P. Donleavy
- *The Magnificent Ambersons* by Booth Tarkington
- *The Civil War* by Shelby Foote
- *The Guns Of August* by Barbara Tuchman
- *The Proper Study Of Mankind* by Isaiah Berlin
- *The Nature And Destiny Of Man* by Reinhold Niebuhr
- *Notes Of A Native Son* by James Baldwin
- *The Autobiography Of Alice B. Toklas* by Gertrude Stein
- *The Elements Of Style* by William Strunk and E. B. White
- *An American Dilemma* by Gunnar Myrdal
- *Principia Mathematica* by Alfred North Whitehead and Bertrand Russell
- *The Mismeasure Of Man* by Stephen Jay Gould
- *The Mirror And The Lamp* by Meyer Howard Abrams
- *The Art Of The Soluble* by Peter B. Medawar
- *The Ants* by Bert Hoelldobler and Edward O. Wilson
- *A Theory Of Justice* by John Rawls
- *Art And Illusion* by Ernest H. Gombrich
- *The Making Of The English Working Class* by E. P. Thompson
- *The Souls Of Black Folk* by W.E.B. Du Bois
- *Principia Ethica* by G. E. Moore
- *Philosophy And Civilization* by John Dewey
- *On Growth And Form* by D'Arcy Thompson
- *Ideas And Opinions* by Albert Einstein
- *The Age Of Jackson* by Arthur Schlesinger by Jr.
- *The Making Of The Atomic Bomb* by Richard Rhodes
- *Black Lamb And Grey Falcon* by Rebecca West
- *Autobiographies* by W. B. Yeats
- *Science And Civilization In China* by Joseph Needham
- *Goodbye To All That* by Robert Graves
- *Homage To Catalonia* by George Orwell
- *The Autobiography Of Mark Twain* by Mark Twain
- *Children Of Crisis* by Robert Coles
- *A Study Of History* by Arnold J. Toynbee
- *The Affluent Society* by John Kenneth Galbraith
- *Present At The Creation* by Dean Acheson
- *The Great Bridge* by David McCullough
- *Patriotic Gore* by Edmund Wilson
- *Samuel Johnson* by Walter Jackson Bate
- *The Autobiography Of Malcolm X* by Alex Haley and Malcolm X
- *The Right Stuff* by Tom Wolfe
- *Eminent Victorians* by Lytton Strachey
- *Working* by Studs Terkel
- *Darkness Visible* by William Styron
- *The Liberal Imagination* by Lionel Trilling
- *The Second World War* by Winston Churchill
- *Out Of Africa* by Isak Dinesen
- *Jefferson And His Time* by Dumas Malone
- *In The American Grain* by William Carlos Williams
- *Cadillac Desert* by Marc Reisner

100 Best Nonfiction

- *The Education Of Henry Adams* by Henry Adams
- *The Varieties Of Religious Experience* by William James
- *Up From Slavery* by Booker T. Washington
- *A Room Of One's Own* by Virginia Woolf
- *Silent Spring* by Rachel Carson
- *Selected Essays, 1917-1932* by T. S. Eliot
- *The Double Helix* by James D. Watson
- *Speak, Memory* by Vladimir Nabokov
- *The American Language* by H. L. Mencken
- *The General Theory Of Employment, Interest, And Money* by John Maynard Keynes
- *The Lives Of A Cell* by Lewis Thomas
- *The Frontier In American History* by Frederick Jackson Turner
- *Black Boy* by Richard Wright
- *Aspects Of The Novel* by E. M. Forster

- *The House Of Morgan* by Ron Chernow
- *The Sweet Science* by A. J. Liebling
- *The Open Society And Its Enemies* by Karl Popper
- *The Art Of Memory* by Frances A. Yates
- *Religion And The Rise Of Capitalism* by R. H. Tawney
- *A Preface To Morals* by Walter Lippmann
- *The Gate Of Heavenly Peace* by Jonathan D. Spence
- *The Structure Of Scientific Revolutions* by Thomas S. Kuhn
- *The Strange Career Of Jim Crow* by C. Vann Woodward
- *The Rise Of The West* by William H. McNeill
- *The Gnostic Gospels* by Elaine Pagels
- *James Joyce* by Richard Ellmann
- *Florence Nightingale* by Cecil Woodham-Smith
- *The Great War And Modern Memory* by Paul Fussell
- *The City In History* by Lewis Mumford
- *Battle Cry Of Freedom* by James M. McPherson
- *Why We Can't Wait* by Martin Luther King by Jr.
- *The Rise Of Theodore Roosevelt* by Edmund Morris
- *Studies In Iconology* by Erwin Panofsky
- *The Face Of Battle* by John Keegan
- *The Strange Death Of Liberal England* by George Dangerfield
- *Vermeer* by Lawrence Gowing
- *A Bright Shining Lie* by Neil Sheehan
- *West With The Night* by Beryl Markham
- *This Boy's Life* by Tobias Wolff
- *A Mathematician's Apology* by G. H. Hardy
- *Six Easy Pieces* by Richard P. Feynman
- *Pilgrim At Tinker Creek* by Annie Dillard
- *The Golden Bough* by James George Frazer
- *Shadow And Act* by Ralph Ellison
- *The Power Broker* by Robert A. Caro
- *The American Political Tradition* by Richard Hofstadter
- *The Contours Of American History* by William Appleman Williams
- *The Promise Of American Life* by Herbert Croly
- *In Cold Blood* by Truman Capote
- *The Journalist And The Murderer* by Janet Malcolm
- *The Taming Of Chance* by Ian Hacking
- *Operating Instructions* by Anne Lamott
- *Melbourne* by Lord David Cecil

Booker Prize Winners

*In 1969 and 1970 the prize was awarded to a novel published in the year previous to that in which the prize was given. In 1971 the prize was awarded to a novel published that same year, between January and November. Because

the rule change precluded eligibility for novels published in 1970, the one-off Lost Man Booker Prize was devised in 2010 to honour such a novel. The winner, decided by public vote, was *Troubles* by J. G. Farrell.

Year	Novel	Author
1969	<i>Something to Answer For</i>	P. H. Newby
1970	<i>The Elected Member.</i>	Bernice Rubens
1971	<i>In a Free State</i>	V. S. Naipaul
1972	<i>G.</i>	John Berger
1973	<i>The Siege of Krishnapur</i>	J. G. Farrell
1974	<i>Holiday</i>	Stanley Middleton
	<i>The Conservationist.</i>	Nadine Gordimer
1975	<i>Heat and Dust</i>	Ruth Praver Jhabvala
1976	<i>Saville.</i>	David Storey
1977	<i>Staying On</i>	Paul Scott
1978	<i>The Sea, the Sea</i>	Iris Murdoch
1979	<i>Offshore</i>	Penelope Fitzgerald
1980	<i>Rites of Passage</i>	William Golding
1981	<i>Midnight's Children</i>	Salman Rushdie
1982	<i>Schindler's Ark</i>	Thomas Keneally
1983	<i>Life & Times of Michael K</i>	J. M. Coetzee
1984	<i>Hotel du Lac</i>	Anita Brookner
1985	<i>The Bone People</i>	Keri Hulme
1986	<i>The Old Devils</i>	Kingsley Amis
1987	<i>Moon Tiger</i>	Penelope Lively
1988	<i>Oscar and Lucinda</i>	Peter Carey
1989	<i>The Remains of the Day</i>	Kazuo Ishiguro
1990	<i>Possession</i>	A. S. Byatt
1991	<i>The Famished Road</i>	Ben Okri
1992	<i>Sacred Hunger</i>	Barry Unsworth
	<i>The English Patient</i>	Michael Ondaatje
1993	<i>Paddy Clarke Ha Ha Ha</i>	Roddy Doyle
1994	<i>How Late It Was, How Late</i>	James Kelman
1995	<i>The Ghost Road</i>	Pat Barker
1996	<i>Last Orders</i>	Graham Swift
1997	<i>The God of Small Things</i>	Arundhati Roy
1998	<i>Amsterdam</i>	Ian McEwan
1999	<i>Disgrace</i>	J. M. Coetzee
2000	<i>The Blind Assassin</i>	Margaret Atwood

Year	Novel	Author
2001	<i>True History of the Kelly</i>	Gang Peter Carey
2002	<i>Life of Pi</i>	Yann Martel
2003	<i>Vernon God Little</i>	D. B. C. Pierre
2004	<i>The Line of Beauty</i>	Alan Hollinghurst
2005	<i>The Sea</i>	John Banville
2006	<i>The Inheritance of Loss</i>	Kiran Desai
2007	<i>The Gathering</i>	Anne Enright
2008	<i>The White Tiger</i>	Aravind Adiga
2009	<i>Wolf Hall</i>	Hilary Mantel
2010	<i>The Finkler Question.</i>	Howard Jacobson
2011	<i>The Sense of an Ending</i>	Julian Barnes
2012	<i>Bring Up the Bodies</i>	Hilary Mantel
2013	<i>The Luminaries</i>	Eleanor Catton
2014	<i>The Narrow Road to the Deep North</i>	Richard Flanagan
2015	<i>A Brief History of Seven Killings</i>	Marlon James
2016	<i>The Sellout</i>	Paul Beatty
2017	<i>Lincoln in the Bardo</i>	George Saunders
2018	<i>Milkman</i>	Anna Burns
2019	<i>The Testaments</i>	Margaret Atwood
	<i>Girl, Woman, Other</i>	Bernardine Evaristo

Nobel Prize Winners

Year	Name
1901	Sully Prudhomme
1902	Theodor Mommsen
1903	Bjørnstjerne Martinius Bjørnson
1904	José Echegaray y Eizaguirre
1905	Henryk Sienkiewicz
1906	Giosuè Carducci
1907	Rudyard Kipling
1908	Rudolf Christoph Eucken
1909	Selma Lagerlöf
1910	Paul Johann Ludwig von Heyse
1911	Maurice Maeterlinck
1912	Gerhart Hauptmann
1913	Rabindranath Tagore
1915	Romain Rolland
1916	Verner von Heidenstam

Year	Name
1917	Karl Gjelleru
	Henrik Pontoppidan
1918	Erik Axel Karlfeldt (declined)
1919	Carl Spitteler
1920	Knut Hamsun
1921	Anatole
1922	Jacinto Benavente
1923	William Butler Yeats
1924	Władysław Stanisław Reymont
1925	George Bernard Shaw
1926	Grazia Deledda
1927	Henri Bergson
1928	Sigrid Undset
1929	Thomas Mann
1930	Sinclair Lewis
1931	Erik Axel Karlfeldt (posthumous award)
1932	John Galsworthy
1933	Ivan Alekseyevich Bunin
1934	Luigi Pirandello
1936	Eugene O'Neil
1937	Roger Martin du Gard
1938	Pearl Buck
1939	Frans Eemil Sillanpää
1944	Johannes V. Jensen
1945	Gabriela Mistral
1946	Hermann Hesse
1947	André Gide
1948	T. S. Eliot
1949	William Faulkner
1950	Bertrand Russell
1951	Pär Lagerkvist
1952	François Mauriac
1953	Sir Winston Churchill
1954	Ernest Hemingway
1955	Halldór Laxness
1956	Juan Ramón Jiménez
1957	Albert Camus
1958	Boris Leonidovich Pasternak (declined)
1959	Salvatore Quasimodo
1960	Saint-John Perse

Year	Name
1961	Ivo Andrić
1962	John Steinbeck
1963	George Seferis
1964	Jean-Paul Sartre (declined)
1965	Mikhail Aleksandrovich Sholokov
1966	S. Y. Agnon Nelly Sachs
1967	Miguel Ángel Asturias
1968	Kawabata Yasunari
1969	Samuel Beckett
1970	Aleksandr Isayevich Solzhenitsyn
1971	Pablo Neruda
1972	Heinrich Böll
1973	Patrick White
1974	Eyvind Johnson Harry Martinson
1975	Eugenio Montale
1976	Saul Bellow
1977	Vicente Aleixandre
1978	Isaac Bashevis Singer
1979	Odysseus Elytis
1980	Czesław Miłosz
1981	Elias Canetti
1982	Gabriel García Márquez
1983	Sir William Golding
1984	Jaroslav Seifert
1985	Claude Simon
1986	Wole Soyinka
1987	Joseph Brodsky
1988	Naguib Mahfouz
1989	Camilo José Cela
1990	Octavio Paz
1991	Nadine Gordimer
1992	Derek Walcott
1993	Toni Morrison
1994	Oe Kenzaburo
1995	Seamus Heaney
1996	Wisława Szymborska
1997	Dario Fo
1998	José Saramago

Year	Name
1999	Günter Grass
2000	Gao Xingjian
2001	Sir V. S. Naipaul
2002	Imre Kertész
2003	J. M. Coetzee
2004	Elfriede Jelinek
2005	Harold Pinter
2006	Orhan Pamuk
2007	Doris Lessing
2008	Jean-Marie Gustave Le Clézio
2009	Herta Müller
2010	Mario Vargas Llosa
2011	Tomas Tranströmer
2012	Mo Yan
2013	Alice Munro
2014	Patrick Modiano
2015	Svetlana Alexievich
2016	Bob Dylan
2017	Kazuo Ishiguro
2018	Olga Tokarczuk
2019	Peter Handke
2020	Louise Glück

Pulitzer Awards

Year	Winners
2020	<i>The Nickel Boys</i> , by Colson Whitehead (Doubleday)
2019	<i>The Overstory</i> , by Richard Powers (W.W. Norton)
2018	<i>Less</i> , by Andrew Sean Greer (Lee Boudreaux Books/Little, Brown and Company)
2017	<i>The Underground Railroad</i> , by Colson Whitehead (Doubleday)
2016	<i>The Sympathizer</i> , by Viet Thanh Nguyen (Grove Press)
2015	<i>All the Light We Cannot See</i> , by Anthony Doerr (Scribner)
2014	<i>The Goldfinch</i> , by Donna Tartt (Little, Brown)
2013	<i>The Orphan Master's Son</i> , by Adam Johnson (Random House)
2012	No award given

Year	Winners
2011	<i>A Visit from the Goon Squad</i> , by Jennifer Egan (Alfred A. Knopf)
2010	<i>Tinkers</i> , by Paul Harding (Bellevue Literary Press)
2009	<i>Olive Kitteridge</i> , by Elizabeth Strout (Random House)
2008	<i>The Brief Wondrous Life of Oscar Wao</i> , by Junot Diaz (Riverhead Books)
2007	<i>The Road</i> , by Cormac McCarthy (Alfred A. Knopf)
2006	<i>March</i> , by Geraldine Brooks (Viking)
2005	<i>Gilead</i> , by Marilynne Robinson (Farrar)
2004	<i>The Known World</i> , by Edward P. Jones (Amistad/HarperCollins)
2003	<i>Middlesex</i> , by Jeffrey Eugenides (Farrar)
2002	<i>Empire Falls</i> , by Richard Russo (Alfred A. Knopf)
2001	<i>The Amazing Adventures of Kavalier & Clay</i> , by Michael Chabon (Random House)
2000	<i>Interpreter of Maladies</i> , by Jhumpa Lahiri (Mariner Books/Houghton Mifflin)
1999	<i>The Hours</i> , by Michael Cunningham (Farrar, Straus & Giroux)
1998	<i>American Pastoral</i> , by Philip Roth (Houghton Mifflin)
1997	<i>Martin Dressler: The Tale of an American Dreamer</i> , by Steven Millhauser (Crown)
1996	<i>Independence Day</i> , by Richard Ford (Alfred A. Knopf)
1995	<i>The Stone Diaries</i> , by Carol Shields (Viking)
1994	<i>The Shipping News</i> , by E. Annie Proulx (Charles Scribner's Sons)
1993	<i>A Good Scent from a Strange Mountain</i> , by Robert Olen Butler (Henry Holt)
1992	<i>A Thousand Acres</i> , by Jane Smiley (Alfred A. Knopf)
1991	<i>Rabbit At Rest</i> , by John Updike (Alfred A. Knopf)
1990	<i>The Mambo Kings Play Songs of Love</i> , by Oscar Hijuelos (Farrar)
1989	<i>Breathing Lessons</i> , by Anne Tyler (Alfred A. Knopf)
1988	<i>Beloved</i> , by Toni Morrison (Alfred A. Knopf)
1987	<i>A Summons to Memphis</i> , by Peter Taylor (Alfred A. Knopf)
1986	<i>Lonesome Dove</i> , by Larry McMurtry (Simon & Schuster)
1985	<i>Foreign Affairs</i> , by Alison Lurie (Random House)
1984	<i>Ironweed</i> , by William Kennedy (Viking)

Year	Winners
1983	<i>The Color Purple</i> , by Alice Walker (Harcourt Brace)
1982	<i>Rabbit Is Rich</i> , by John Updike (Knopf)
1981	<i>A Confederacy of Dunces</i> , by John Kennedy Toole (Louisiana State U. Press)
1980	<i>The Executioner's Song</i> , by Norman Mailer (Little)
1979	<i>The Stories of John Cheever</i> , by John Cheever (Knopf)
1978	<i>Elbow Room</i> , by James Alan McPherson (Atlantic Monthly Press)
1976	<i>Humboldt's Gift</i> by Saul Bellow
1975	<i>The Killer Angels</i> , by Michael Shaara (McKay)
1973	<i>The Optimist's Daughter</i> , by Eudora Welty (Random)
1972	<i>Angle of Repose</i> , by Wallace Stegner (Doubleday)
1970	<i>Collected Stories</i> , by Jean Stafford (Farrar)
1969	<i>House Made of Dawn</i> , by N. Scott Momaday (Harper)
1968	<i>The Confessions of Nat Turner</i> , by William Styron (Random)
1967	<i>The Fixer</i> , by Bernard Malamud (Farrar)
1966	<i>Collected Stories</i> , by Katherine Anne Porter (Harcourt)
1965	<i>The Keepers Of The House</i> , by Shirley Ann Grau (Random)
1964	No award given
1963	<i>The Reivers</i> , by William Faulkner (Random)
1962	<i>The Edge of Sadness</i> , by Edwin O'Connor (Little)
1961	<i>To Kill A Mockingbird</i> , by Harper Lee (Lippincott)
1960	<i>Advise and Consent</i> , by Allen Drury (Doubleday)
1959	<i>The Travels of Jaimie McPheeters</i> , by Robert Lewis Taylor (Doubleday)
1958	<i>A Death In The Family</i> , by James Agee (McDowell, Obolensky)
1956	<i>Andersonville</i> , by MacKinlay Kantor (World)
1954	<i>A Fable</i> , by William Faulkner (Random)
1953	<i>The Old Man and the Sea</i> , by Ernest Hemingway (Scribner)
1952	<i>The Caine Mutiny</i> , by Herman Wouk (Doubleday)
1951	<i>The Town</i> , by Conrad Richter (Knopf)
1950	<i>The Way West</i> , by A. B. Guthrie (Sloane)
1949	<i>Guard of Honor</i> , by James Gould Cozzens (Harcourt)
1948	<i>Tales of the South Pacific</i> , by James A. Michener (Macmillan)

100 Best Poetry

- *The Raven* by Edgar Allan Poe
‘Once upon a midnight dreary,
While I pondered, weak and weary,’
- *Ozymandias* by Percy Bysshe Shelley
‘I met a traveler from an antique land
Who said: ‘Two vast and trunkless legs of stone’
- *The Road Not Taken* by Robert Frost
‘Two roads diverged in a yellow wood,
And sorry I could not travel both’
- *Annabel Lee* by Edgar Allan Poe
‘It was many and many a year ago,
In a kingdom by the sea,’
- *Invictus* by William Ernest Henley
‘Out of the night that covers me,
Black as the pit from pole to pole,’
- *Nothing Gold Can Stay* by Robert Frost
‘Nature’s first green is gold,
Her hardest hue to hold.’
- *O Captain! My Captain!* by Walt Whitman
‘O Captain! my Captain! our fearful trip is done,
The ship has weather’d every rack, the prize we
sought is won,’
- *Stopping by Woods on a Snowy Evening* by Robert Frost
‘Whose woods these are I think I know.
His house is in the village though;’
- *No Man is an Island* by John Donne
‘No man is an island,
Entire of itself,’
- *Because I could not stop for Death* by Emily Dickinson
‘Because I could not stop for Death,
He kindly stopped for me;’
- *The Love Song of J. Alfred Prufrock* by T. S. Eliot
‘Let us go then, you and I,
When the evening is spread out against the sky’
- *I Wandered Lonely as a Cloud* by William Wordsworth
‘I wandered lonely as a cloud
That floats on high o’er vales and hills,’
- *The Rime of the Ancient Mariner* by Samuel Taylor Coleridge
‘It is an ancient Mariner,
And he stoppeth one of three.’
- *Paul Revere’s Ride* by Henry Wadsworth Longfellow
‘Listen, my children, and you shall hear
Of the midnight ride of Paul Revere,’
- *If—* by Rudyard Kipling
‘If you can keep your head when all about you
Are losing theirs and blaming it on you,’
- *Kubla Khan* by Samuel Taylor Coleridge
‘In Xanadu did Kubla Khan
A stately pleasure-dome decree:’
- *In Flanders Fields* by John McCrae
‘In Flanders fields the poppies blow
Between the crosses, row on row,’
- *Hope is the thing with feathers* by Emily Dickinson
‘Hope is the thing with feathers
That perches in the soul,’
- *Endymion* by John Keats
‘A thing of beauty is a joy for ever:
Its loveliness increases; it will never’
- *Old Ironsides* by Oliver Wendell Holmes
‘Ay, tear her tattered ensign down!
Long has it waved on high,’
- *Sonnet 43: How Do I Love Thee?* by Elizabeth Barrett Browning
‘How do I love thee? Let me count the ways.
I love thee to the depth and breadth and height ‘
- *Sonnet 18: Shall I Compare Thee to a Summer’s Day* by William Shakespeare
‘Shall I compare thee to a summer’s day?
Thou art more lovely and more temperate:’
- *She Walks in Beauty* by George Gordon, Lord Byron
‘She walks in beauty, like the night
Of cloudless climes and starry skies;’
- *Dover Beach* by Matthew Arnold
‘The sea is calm tonight.
The tide is full, the moon lies fair’
- *The Charge of the Light Brigade* by Alfred, Lord Tennyson
‘Half a league, half a league,
Half a league onward,’
- *Thanatopsis* by William Cullen Bryant
‘To him who in the love of nature holds
Communion with her visible forms, she speaks’

- *Ode on a Grecian Urn* by John Keats
‘Thou still unravish’d bride of quietness,
Thou foster-child of silence and slow time,’
- *Fire and Ice* by Robert Frost
‘Some say the world will end in fire,
Some say in ice.’
- *The Lady of Shalott* by Alfred, Lord Tennyson
‘On either side the river lie
Long fields of barley and of rye,’
- *John Barleycorn* by Robert Burns
‘There was three kings into the east,
Three kings both great and high,’
- *The New Colossus* by Emma Lazarus
‘Not like the brazen giant of Greek fame,
With conquering limbs astride from land to
land;’
- *The World is Too Much With Us* by William Wordsworth
‘The world is too much with us; late and soon,
Getting and spending, we lay waste our
powers;—’
- *Mending Wall* by Robert Frost
‘Something there is that doesn’t love a wall,
That sends the frozen-ground-swell under it,’
- *Ode to a Nightingale* by John Keats
‘My heart aches, and a drowsy numbness pains
My sense, as though of hemlock I had drunk,’
- *We Wear the Mask* by Paul Laurence Dunbar
‘We wear the mask that grins and lies,
It hides our cheeks and shades our eyes,—’
- *A Dream Within a Dream* by Edgar Allan Poe
‘Take this kiss upon the brow!
And, in parting from you now,’
- *The Tyger* by William Blake
‘Tyger Tyger, burning bright,
In the forests of the night;’
- *I heard a Fly buzz when I died* by Emily Dickinson
‘I heard a Fly buzz when I died;
The stillness round my form’
- *Ode to the West Wind* by Percy Bysshe Shelley
‘O wild West Wind, thou breath of Autumn’s
being,
Thou, from whose unseen presence the leaves
dead’
- *The Passionate Shepherd To His Love* by Christopher Marlowe
‘Come live with me and be my love,
And we will all the pleasures prove,’
- *The Cremation of Sam McGee* by Robert Service
‘There are strange things done in the midnight
sun by the men who toil for gold;’
- *Acquainted with the Night* by Robert Frost
‘I have been one acquainted with the night.
I have walked out in rain—and back in rain.’
- *To My Dear and Loving Husband* by Anne Bradstreet
‘If ever two were one, then surely we.
If ever man were loved by wife, than thee;’
- *Crossing the Bar* by Alfred, Lord Tennyson
‘Sunset and evening star,
And one clear call for me!’
- *I felt a funeral in my brain* by Emily Dickinson
‘I felt a funeral in my brain
And mourners, to and fro,’
- *A Noiseless Patient Spider* by Walt Whitman
‘A noiseless patient spider,
I mark’d where on a little promontory it stood
isolated,’
- *When I Have Fears That I May Cease to Be* by John Keats
‘When I have fears that I may cease to be
Before my pen has gleaned my teeming brain,’
- *A Psalm of Life* by Henry Wadsworth Longfellow
‘Tell me not, in mournful numbers,
Life is but an empty dream!’
- *Holy Sonnet 10: Death, be not proud* by John Donne
‘Death, be not proud, though some have called
thee
Mighty and dreadful, for thou art not so;’
- *Ulysses* by Alfred, Lord Tennyson
‘It little profits that an idle king, by this still
hearth, among these barren crags,’
- *A Red, Red Rose* by Robert Burns
‘O my Luve is like a red, red rose
That’s newly sprung in June;’

- *Much madness is divinest sense* by Emily Dickinson
‘Much Madness is divinest Sense
To a discerning eye;’
- *Elegy Written in a Country Churchyard* by Thomas Gray
‘The curfew tolls the knell of parting day,
The lowing herd winds slowly o’er the lea,’
- *The Soldier* by Rupert Brooke
‘If I should die, think only this of me:
That there’s some corner of a foreign field’
- *A Poison Tree* by William Blake
‘I was angry with my friend;
I told my wrath, my wrath did end.’
- *To a Mouse* by Robert Burns
‘Wee, sleeket, cowran, tim’rous beastie,
O, what a panic’s in thy breastie!’
- *Success is counted sweetest* by Emily Dickinson
‘Success is counted sweetest by those who ne’er
succeed.’
- *Birches* by Robert Frost
‘When I see birches bend to left and right
Across the lines of straighter darker trees,’
- *When I consider how my light is spent* by John Milton
‘When I consider how my light is spent,
Ere half my days in this dark world and wide,’
- *Snow-Bound* by John Greenleaf Whittier
‘The sun that brief December day
Rose cheerless over hills of gray,’
- *My life had stood — a loaded gun* by Emily Dickinson
‘My life had stood — a loaded gun —
In Corners — till a Day’
- *To Autumn* by John Keats
‘Season of mists and mellow fruitfulness,
Close bosom-friend of the maturing sun;’
- *I Have a Rendezvous with Death* by Alan Seeger
‘I have a rendezvous with Death
At some disputed barricade’
- *Auguries of Innocence* by William Blake
‘To see a world in a grain of sand,
And a heaven in a wild flower,’
- *Horatius at the Bridge* by Thomas Babington Macaulay
‘Lars Porsena of Clusium, by the Nine Gods he
swore’
- *Abou Ben Adhem* by Leigh Hunt
‘Abou Ben Adhem (may his tribe increase!)
Awoke one night from a deep dream of peace,’
- *Tell all the truth but tell it slant* by Emily Dickinson
‘Tell all the truth but tell it slant —
Success in Circuit lies’
- *The Village Blacksmith* by Henry Wadsworth Longfellow
‘Under a spreading chestnut-tree
The village smithy stands;’
- *Trees* by Joyce Kilmer
‘I think that I shall never see
A poem lovely as a tree.’
- *Frost at Midnight* by Samuel Taylor Coleridge
‘The frost performs its secret ministry,
Unhelped by any wind. The owl’s cry’
- *All the world’s a stage* by William Shakespeare
‘All the world’s a stage,
And all the men and women merely players;’
- *A bird came down the walk* by Emily Dickinson
‘A bird came down the walk:
He did not know I saw;’
- *Pioneers! O Pioneers!* by Walt Whitman
‘Come, my tan-faced children,
Follow well in order, get your weapons ready;’
- *Alone* by Edgar Allan Poe
‘From childhood’s hour I have not been
As others were—I have not seen’
- *I’m nobody! Who are you?* by Emily Dickinson
‘I’m nobody! Who are you?
Are you nobody, too?’
- *The Chambered Nautilus* by Oliver Wendell Holmes
‘This is the ship of pearl, which, poets feign,
Sails the unshadowed main,—’
- *Concord Hymn* by Ralph Waldo Emerson
‘By the rude bridge that arched the flood,
Their flag to April’s breeze unfurled,’

- *Remember* by Christina Rossetti
‘Remember me when I am gone away,
Gone far away into the silent land;’
- *Sea Fever* by John Masefield
‘I must go down to the seas again, to the lonely
sea and the sky,
And all I ask is a tall ship and a star to steer her
by;’
- *Fog* by Carl Sandburg
‘The fog comes
on little cat feet.’
- *When We Two Parted* by George Gordon, Lord Byron
‘When we two parted
In silence and tears,’
- *There is no frigate like a book* by Emily Dickinson
‘There is no frigate like a book
To take us lands away,’
- *In Memoriam A.H.H.* by Alfred, Lord Tennyson
‘Ring out, wild bells, to the wild sky,
The flying cloud, the frosty light:’
- *The Arrow and the Song* by Henry Wadsworth Longfellow
‘I shot an arrow into the air,
It fell to earth, I knew not where;’
- *The Eagle* by Alfred, Lord Tennyson
‘He clasps the crag with crooked hands;
Close to the sun in lonely lands,’
- *Casabianca* by Felicia Hemans
‘The boy stood on the burning deck,
Whence all but him had fled;’
- *I taste a liquor never brewed* by Emily Dickinson
‘I taste a liquor never brewed,
From tankards scooped in pearl;’
- *I like to see it lap the miles* by Emily Dickinson
‘I like to see it lap the miles,
And lick the valleys up,’
- *If I can stop one heart from breaking* by Emily Dickinson
‘If I can stop one heart from breaking
I shall not live in vain;’
- *Break, Break, Break* by Alfred, Lord Tennyson
‘Break, break, break,
On thy cold gray stones, O sea!’
- *Wild nights — Wild nights!* by Emily Dickinson
‘Wild nights! Wild nights!
Were I with thee,’
- *There is another sky* by Emily Dickinson
‘There is another sky,
Ever serene and fair,’
- *Bright Star* by John Keats
‘Bright star! would I were steadfast as thou art—
Not in lone splendour hung aloft the night,’
- *The First Snowfall* by James Russell Lowell
‘The snow had begun in the gloaming,
And busily all the night’
- *Locksley Hall* by Alfred, Lord Tennyson
‘Comrades, leave me here a little, while as yet ‘t
is early morn:
Leave me here, and when you want me, sound
upon the bugle-horn.’
- *Evening Star* by Edgar Allan Poe
‘Twas noontide of summer,
And mid-time of night;’
- *A Late Walk* by Robert Frost
‘When I go up through the mowing field,
The headless aftermath,’
- *Ae Fond Kiss* by Robert Burns
‘Ae fond kiss, and then we sever;
Ae fareweel, and then forever!’
- *My Shadow* by Robert Louis Stevenson
‘I have a little shadow that goes in and out with
me,
And what can be the use of him is more than I
can see.’
- *Maud Muller* by John Greenleaf Whittier
‘Maud Muller, on a summer’s day,
Raked the meadow sweet with hay.’

MCQs - Set 1

- Harvest* by Manjula Padmanabhan is a play about?
 - Organ Selling
 - Fetus death
 - Infertility
 - Progeria
- Select two text which deals with organ selling business.
 - Never Let Me Go* and *Harvest*
 - Fahrenheit 451* and *We*
 - The Brave new Word* and *Handmaid's Tale*
 - Oryx and Crake* and *The Four Gated City*
- The Giver* is a text by?
 - Margret Atwood
 - Lois Lowry
 - Ray Bradbury
 - Aldous Huxley
- Which among the following is not a Dystopian text?
 - Never Let Me Go*
 - The Brave New World*
 - We*
 - Remains of the Day*
- Name the novel which deals with the society where firemen burn every book they find.
 - We*
 - The Brave New World*
 - Fahrenheit 451*
 - Oryx and Crake*
- Which of the dystopian text is written by an Indian author?
 - Harvest*
 - We*
 - Oryx and Crake*
 - The Brave New World*
- Which text is by Doris Lessing?
 - Oryx and Crake*
 - The Four-Gated City*
 - We*
 - Never Let Me Go*
- The Four-Gated City* by Lessing is a part of?
 - The Children of Violence*
 - Martha Quest*
 - The Grass is Singing*
 - The Good Terrorist*
- The term "Memory Hole" appears in?
 - The Brave New World*
 - Fahrenheit 451*
 - Nineteen Eighty Four*
 - We*
- When the novel *The Brave New World* was published?
 - 1932
 - 1931
 - 1933
 - 1335
- When the famous work *Nineteen Eighty Four* by George Orwell was published?
 - 1948
 - 1949
 - 1950
 - 1951
- Which novel hints towards the Third World War?
 - The Brave New World*
 - We*
 - The Four-Gated City*
 - Never Let Me Go*
- Which is the text by Kazuo Ishiguro?
 - Never Let Me Go*
 - The Brave New World*
 - Harvest*
 - Oryx and Crake*
- The play *Harvest* published in?
 - 1997
 - 1998
 - 1994
 - 1993
- We* is a dystopian novel written by?
 - Gregory Zilboorg
 - Lois Lowry
 - Atwood
 - Doris Lessing

MCQs - Set 2

- In which year *The Sea, the Sea* won the booker prize
 - 1978
 - 1968
 - 1967
 - 1988
- Iris Murdoch is
 - An American novelist
 - a Canadian novelist
 - an Irish novelist
 - a German novelist
- Which one is not a novel by Margaret Atwood?
 - The Edible woman*
 - Cat's Eye*
 - Life Before Man*
 - Under the Net*
- Wolf Hall* is a work by?
 - Iris Murdoch
 - Atwood
 - Hilary Mantel
 - A. S. Byatt
- A. S. Byatt's *Possession: A Romance* is set in which two Literary periods?
 - Modern and Victorian
 - Elizabethan and Restoration
 - Romantic and Puritan
 - Augustan and Chaucerian

6. *Under the Net* is a story of?
(a) A Victorian Poet
(b) A Blind Musician
(c) A struggling Writer
(d) A Frustrated Traveller
7. *Selection Day* is a novel by
(a) Aravind Adiga (b) V. S. Naipaul
(c) Rushdie (d) Arundhati Roy
8. *Surfacing* is a work by
(a) Margaret Atwood (b) Hilary Mantel
(c) A. S. Byatt (d) Coetzee
9. John Coetzee's *Foe* used which novel as its background?
(a) *Robinson Crusoe* (b) *The Sea, The Sea*
(c) *The Trial* (d) *The Room*
10. *In A Free State* is a work by
(a) Salman Rushdie (b) Arundhati Roy
(c) Tagore (d) V. S. Naipaul
11. Which of the following work is by Kiran Desai?
(a) *Cry The Peacock*
(b) *In Custody*
(c) *The Inheritance of Loss*
(d) *Fair on the Mountain*
12. *Joseph Anton: A Memoir* is a work by
(a) Salman Rushdie
(b) Wole Soyinka
(c) Thomas Mann
(d) Hemingway
13. *The Man Who Would Be King* is a work by
(a) Rudyard Kipling (b) Hemingway
(c) Thomas Mann (d) Wole Soyinka
14. Paul Thomas Mann is an author from
(a) America (b) South Africa
(c) Germany (d) Ireland
15. *Death and the King's Horseman* is a work by
(a) Wole Soyinka (b) Rudyard Kipling
(c) Aravind Adiga (d) Thomas Mann
16. Which one is the last novel in the collection of five novels known as '*The Children of Violence*' by Lessing?
(a) *Martha Quest*
(b) *The Four Gated City*
(c) *The Golden Notebook*
(d) *The Grass is Singing*
17. Doris Lessing won Nobel Prize for literature in?
(a) 2008 (b) 2006
(c) 2007 (d) 2004
18. Which novel by Coetzee is a story of English Professor?
(a) *Foe*
(b) *Waiting for Barbarians*
(c) *Disgrace*
(d) *Life and Time of Michael K*
19. Atwood is also a/an?
(a) Musician (b) Environmentalist
(c) Dancer (d) Film Director
20. Harold Pinter wrote the Screenplay of?
(a) *Disgrace* by Coetzee
(b) *The Trial* by Kafka
(c) *The Plague* by Camus
(d) *The Fall* by Camus
21. Harold Pinter won the Nobel Prize for Literature?
(a) 2005 (b) 2008
(c) 2006 (d) 2009
22. *The Homecoming* is a play by
(a) Samuel Beckett (b) Albert Camus
(c) Harold Pinter (d) Marquez
23. *Love in the Time of Cholera* is a work by
(a) Albert Camus (b) Beckett
(c) Harold Pinter (d) Marquez
24. 'Macondo' is a fictional village constructed by
(a) Hemingway (b) Pinter
(c) Beckett (d) Marquez
25. Marquez wrote in
(a) Germany (b) French
(c) Spanish (d) Czech
26. *Happy Days* is a work by
(a) Beckett (b) Pinter
(c) Camus (d) Kafka
27. Arundhati Roy wrote two fiction works: *The God of Small Things* appeared in 1997 and *Ministry of Utmost Happiness* appeared in
(a) 2016 (b) 2017
(c) 2018 (d) 2019
28. *Cost of Living* is a work by
(a) Kiran Desai (b) Aravind Adiga
(c) Salman Rushdie (d) Arundhati Roy
29. *A Relationships* is a work by
(a) A. K. Ramanujan (b) Tagore
(c) Kiran Desai (d) Arundhati Roy
30. *The Lion and the Jewel* is a work by
(a) Rudyard Kipling (b) Salman Rushdie
(c) Wole Soyinka (d) Hemingway

ANSWER KEYS**MCQs - Set 1**

1. (a) 2. (a) 3. (b) 4. (c) 5. (c) 6. (a) 7. (b) 8. (a) 9. (c) 10. (a)
11. (b) 12. (c) 13. (a) 14. (a) 15. (a)

MCQs - Set 2

1. (a) 2. (c) 3. (d) 4. (c) 5. (a) 6. (c) 7. (a) 8. (a) 9. (a) 10. (d)
11. (c) 12. (a) 13. (a) 14. (c) 15. (a) 16. (b) 17. (c) 18. (c) 19. (b) 20. (b)
21. (a) 22. (c) 23. (d) 24. (d) 25. (c) 26. (a) 27. (b) 28. (d) 29. (a) 30. (c)

MOCK TESTS

Mock Test 1

1. Who is the Creator behind, famously written work *Lara*?
 (a) Byron (b) Keats
 (c) Shelley (d) Wordsworth
2. *The Monastery* by Walter Scott was equal to which other work?
 (a) The Abbot (b) Lochleven Castle
 (c) Lady of Avenel (d) On Baile's Strand
3. *Absalom and Achitophel* was written in the year
 (a) 1681 (b) 1682
 (c) 1983 (d) 1987
4. What does a reader mean by *Acmeism*?
 (a) School of Russain Poetry
 (b) School of novelists
 (c) Critics
 (d) Linguists
5. *The Campaign* a poem in heroic couplet written for the celebration of the victory of Blenheim is a work, produced by
 (a) Joseph Addison (b) Shelley
 (c) Yeats (d) Keats
6. *Adonais* is being dedicated to
 (a) Keats (b) Byron
 (c) Shelley (d) Wordsworth
7. Who wrote *The Adventure of Philip*?
 (a) Thackeray (b) George Eliot
 (c) Dickens (d) Bronte Sister
8. *Three Tall Women* is a famous work that is written by
 (a) Edward Albee (b) Woolf
 (c) T.S Eliot (d) W.B Yeats
9. *The Alchemist* a comedy by Jonson was first published in
 (a) 1612 (b) 1611
 (c) 1610 (d) 1913
10. *The World Well Lost* Dryden's tragedy is better to known as
 (a) All for Love (b) Spanish Frayar
 (c) Troilus and Cressida (d) The Rehearsal
11. Alonso is a King in which of Shakespeare's plays?
 (a) *Tempest* (b) *Hamlet*
 (c) *Othello* (d) *Henry VI*
12. Who wrote *The Amazing Marriage*?
 (a) George Meredith (b) Salman Rushdie
 (c) Pearl S Buck (d) E.M Foster
13. *Amelia* is a novel who wrote that?
 (a) Henry Fielding (b) Melville
 (c) W. M. Thackery (d) Charles Dickens
14. Who was Hans Christian Andersen?
 (a) Danish (b) French
 (c) Italian (d) German
15. Chaucer wrote an incomplete poem in 357 lines. What is the name?
 (a) *Anelida and Arcite*
 (b) *Knights Tale*
 (c) *Troilus and Cressida*
 (d) *Wave of Bath Tale*
16. *Angria and Gondal* are the imaginary kingdoms. Who invented them?
 (a) Bronte's (b) Dickens
 (c) George Eliot (d) Melville
17. What is Sir Philip Sidney's *The Arcadia*?
 (a) prose romance (b) A tragic comedy
 (c) A play (d) None
18. Where was William Archer born?
 (a) Scotland (b) France
 (c) England (d) Wales
19. In which play Aspatria is a character?
 (a) *The Maids Tragedy*
 (b) *The Revenge Tragedy*
 (c) *The Bride of Lammer Moor*
 (d) None
20. How many songs are there in *Astrophel and Stella*?
 (a) 108,11 (b) 185,12
 (c) 156,25 (d) None
21. Shakespeare's Jacques, Touchstone, Celia are Characters from
 (a) *As You Like It* (b) *Othello*
 (c) *Hamlet* (d) *Tempest*
22. Who wrote *Atalanta in Calydon*?
 (a) Swinburne (b) Marlowe
 (c) Jonson (d) Goldsmith

23. What was the place where Athenaeum Club was founded in 1824?
 (a) London (b) Chicago
 (c) Moscow (d) Paris
24. What is the genre of Aurora Leigh?
 (a) Poem (b) Drama
 (c) Novel (d) None
25. Where do we find the character of Edna Pontellier?
 (a) *The Awakening* (b) *Pride and Prejudice*
 (c) Both (d) None
26. Who wrote *Bab Ballads*?
 (a) W. S. Gilbert (b) Keats
 (c) Shelley (d) Wordsworth
27. Age graph of Francis Bacon resides between
 (a) 1561–1626
 (b) 1578–1626
 (c) 1550–1620
 (d) None
28. Who wrote *The Life and Death of Mr. Badman*?
 (a) Bunyan
 (b) Daniel Dafoe
 (c) Samuel Richardson
 (d) Hardy
29. The well known figure, Honore de Balzac was a
 (a) Novelist (b) Poet
 (c) Dramatist (d) Critic
30. What is Bananas in History of English literature?
 (a) Literary Periodical
 (b) Play
 (c) Drama Company
 (d) Poem
31. In which work of Dickens, we find characters like Edward, Emma, Ruben Haredale?
 (a) *Barnaby Rudge* (b) *Pickwick Paper*
 (c) *Oliver Twist* (d) *Dombey and Sons*
32. In which play of Shakespeare, we find the prisoner Bernadine?
 (a) *Measure for measure*
 (b) *Othello*
 (c) *Hamlet*
 (d) *Tempest*
33. The Jew associate Barney of Fagin is in which of Dickens' novel?
 (a) *Oliver Twist* (b) *Pickwick Papers*
 (c) *Little Dorrit* (d) *Dombey and Sons*
34. Where do you find the heroine named Beatrice in Shakespeare's play?
 (a) *Much Ado About Nothing*
 (b) *King John*
 (c) *Henry IV*
 (d) *Othello*
35. Name the place Simon De Beauvoir hails from
 (a) French (b) Italian
 (c) English (d) German
36. Who wrote *Bucket* the tragedy?
 (a) Tennyson (b) Browning
 (c) Jonson (d) Goldsmith
37. What is the birth year of Saul Bellow?
 (a) 1915 (b) 1916
 (c) 1917 (d) 1919
38. *Bells and Pomegranates* is a cover title of a series of plays and collection of shorter poems. Who wrote it?
 (a) Browning (b) Keats
 (c) Shelley (d) Wordsworth
39. Where do we find characters like Mr. and Mrs. Jane Elizabeth Mary Lydia?
 (a) *Pride and Prejudice* (b) *Sense and sensibility*
 (c) *Persuasion* (d) *Northanger Abbey*
40. How many lines are there in Beowulf?
 (a) 3182 (b) 3186
 (c) 3184 (d) 3154
41. What is the name of Virginia Woolf's last novel?
 (a) *Between the acts*
 (b) *Mrs. Dalloway*
 (c) *To the Light House*
 (d) *Orlando*
42. What is the place Issac Bickerstaffe belonged to?
 (a) Ireland (b) French
 (c) German (d) British
43. Big Brother is a character in which of Orwell's novel?
 (a) 1984 (b) *Inside The Whale*
 (c) *Burmese Days* (d) *The Road to Wigan Pier*
44. Charles Bingley Caroline is a renowned character from?
 (a) *Pride and Prejudice* (b) *Emma*
 (c) *Mansfield Park* (d) *Persuasion*
45. Publishing year of *Biographia Literaria* by Coleridge is
 (a) 1817 (b) 1816
 (c) 1815 (d) 1818
46. The credit of writing *Bishop Blougram's Apology* is being given to
 (a) Tennyson (b) Shelley
 (c) Keats (d) Browning

47. Stephen Blackpool, a famous Dickensian character is from
(a) *Hard Times* (b) *David Copperfield*
(c) *Oliver Twist* (d) *Dombey and Sons*
48. The birth and death year of William Blake is from
(a) 1757–1827 (b) 1827–1890
(c) 1815–1860 (d) 1727–1575
49. In which book of *Faerie Queene*, Blendamour appears?
(a) Book IV (b) Book VI
(c) Book VIII (d) Book IX
50. Blatant Beast a monster from *Faerie Queene* is in which series?
(a) Book IV (b) Book I
(c) Book II (d) Book VII

ANSWER KEYS

1. (a) 2. (a) 3. (a) 4. (a) 5. (a) 6. (a) 7. (a) 8. (b) 9. (a) 10. (a)
11. (a) 12. (a) 13. (a) 14. (a) 15. (a) 16. (a) 17. (a) 18. (a) 19. (a) 20. (a)
21. (a) 22. (a) 23. (a) 24. (a) 25. (a) 26. (a) 27. (a) 28. (a) 29. (a) 30. (a)
31. (a) 32. (a) 33. (a) 34. (a) 35. (a) 36. (a) 37. (a) 38. (a) 39. (a) 40. (a)
41. (a) 42. (a) 43. (a) 44. (a) 45. (a) 46. (a) 47. (a) 48. (a) 49. (a) 50. (a)

Mock Test 2

- Richard Carstone, Ada Clare are characters from which of Dickens's novel?
 - Bleak House*
 - Dombey and Sons*
 - David Copperfield*
 - Oliver Twist*
- From which of Joyce's classic novels Bloom, Leopold Paula, and his wife Molly are characters?
 - Ulysses*
 - Portrait of an Artist as a Young Man*
 - Egoist*
 - Stephen Hero*
- Boldwood from *Far From the Madding Crowd* is a
 - Farmer
 - Preacher
 - Labourer
 - Joker
- In which year Heinrich ball got the Nobel Prize?
 - 1972
 - 1971
 - 1973
 - 1975
- Who wrote *The Book of Duchess* consisting of 1334 lines?
 - Chaucer
 - Shakespeare
 - Goldsmith
 - Spenser
- Where do you find the character named Bosola amongst the plays of Webster?
 - Duchess of Malfi*
 - White Devil*
 - Northward Hoe*
 - A Late Murder*
- What is considered to be the birthplace of Bertolt Brecht?
 - Germany
 - France
 - Italy
 - Russia
- By whom the novel named *Brighton Rock* has been written?
 - G. Greene
 - Huxley
 - Forester
 - Naipaul
- The Broken Heart* is a famous tragedy, who wrote it?
 - John Ford
 - John Webster
 - Marlow
 - Congreve
- What is considered to be the profession of Sir Thomas Brown?
 - Doctor
 - Priest
 - Lawyer
 - Teacher
- Where do we happen to see the character named Mr Brownlow?
 - Oliver Twist*
 - Hard Times*
 - Pickwick Papers*
 - David Copperfield*
- Cadenus and Vanessa* one of the famously created masterpieces are written by
 - Swift
 - Dickens
 - Thackeray
 - Hardy
- Who is considered to be the writer of *Cain a Mystery*?
 - Byron
 - Shelley
 - Keats
 - Dryden
- What is the genre of Kingsley Amis' Novel *Lucky Jim*?
 - Campus
 - Comedy
 - Tragic Comedy
 - Tragic
- Albert Camus's life span is from?
 - 1913–1960
 - 1900–1947
 - 1910–1911
 - None
- Who wrote the comedy named *The Case is Altered*?
 - Jonson
 - Marlowe
 - Congreve
 - Middleton
- The Charge of Light Brigade* is a masterpiece by
 - Tennyson
 - Rossetti
 - Browning
 - Shelley
- By whom the work named *Child Ronald to the Dark Tower Came* has been written?
 - Browning
 - Rossetti
 - Tennyson
 - Shelley
- Professor Naom Chomsky is a connoisseur of
 - Language
 - History
 - Drama
 - Literature
- The allegorical pastoral *Colin Clout Comes Home Again* was written by
 - Spenser
 - Chaucer
 - Doone
 - Shakespeare
- In which of J. Austin's novel William Collins is a character?
 - Robert Browning
 - W. B Yeats
 - T. S Eliot
 - Shelley
- Who wrote the play named *The Countess Cathleen* in blank verse?

- (a) W. B. Yeats (b) T. S. Eliot
(c) Shelley (d) None
23. What is the genre of *The Country Wife* by Wycherly?
(a) Comedy (b) Tragedy
(c) Romance (d) None
24. By whom *The Criterion* an influential literary periodical launched as a quarterly, edited by?
(a) T. S. Eliot (b) W. B. Yeats
(c) Ted Hughes (d) Wallace Stevens
25. Who wrote the comedy named *The Critic*?
(a) Sheridan (b) Congreve
(c) Marlowe (d) Jonson
26. How many stanzas are there in *Crossing the Bar* by Tennyson?
(a) Four (b) Five
(c) Six (d) Three
27. The classic called *Culture and Anarchy* by Arnold is a
(a) Criticism (b) Play
(c) Poetry (d) Novel
28. 'I Wandered Lonely as a Cloud' is a poem by Wordsworth emerges from
(a) Daffodils (b) Prelude
(c) Excursions (d) Michael
29. G. V. Desani's birthplace is
(a) Nairobi (b) Bombay
(c) New York (d) Trinidad
30. In which year, *The Deserted Village* by Goldsmith was published?
(a) 1770 (b) 1760
(c) 1740 (d) 1790
31. The comedy named *The Devil is an Ass* has been written by
(a) Jonson (b) Marlowe
(c) Fletcher (d) Congreve
32. Number of books in *The Excursion* by Wordsworth is
(a) Nine (b) Seven
(c) Five (d) Three
33. The novel with the name *Eyeless in Gaza* has been produced by
(a) Huxley (b) Iris Murdoch
(c) Sheldon (d) J. Huxley
34. What is the position of Frederick in the play by Shakespeare *As You Like It*?
(a) Duke (b) Sailor
(c) King (d) None
35. The famous writer and therapist named Sigmund Freud is from
(a) Bulgaria (b) Germany
(c) Moravia (d) England
36. The famous character named Friar Truck can be seen in which of these writer's work?
(a) Robin Hood (b) The Friend
(c) Friar Bungay (d) None
37. Who has been accredited for writing the classic *A Game of Cheese*?
(a) Middleton (b) Fry
(c) Marlowe (d) Galsworthy
38. In which year Gabriel Garcia Marquez was given the Nobel Prize?
(a) 1982 (b) 1981
(c) 1984 (d) 1999
39. Andre Gide is a writer from?
(a) France (b) Britain
(c) Sweden (d) Italy
40. What is the year when Andre Gide was awarded with the highest honour, Nobel Prize?
(a) 1947 (b) 1948
(c) 1949 (d) None
41. The creature named The Glatstaut Beast is in which of the below mentioned works?
(a) *Morte De Arthur*
(b) *Faerie Queene*
(c) *Paradise Lost*
(d) *Canterbury Tales*
42. From which of Shakespeare's famous plays Prince Hal the famous character emerges?
(a) *Henry IV* (b) *Henry V*
(c) *Hamlet* (d) *Macbeth*
43. By whom, *The Hind and the Panther*, the famous poem was written?
(a) Dryden (b) Pope
(c) Coleridge (d) Shelley
44. When was *Hogarth Press* established?
(a) 1917 (b) 1916
(c) 1919 (d) 1918
45. Who wrote *The Holy Fair*?
(a) Burns (b) Coley
(c) Doone (d) Herbert
46. By whom *Hours of Idleness* the famous poetry collection has been produced?
(a) Byron
(b) Shelley
(c) Coleridge
(d) Wordsworth

47. *Kubla Khan* by Coleridge is also known as
 (a) A vision in a Dream
 (b) Lovers
 (c) A Vision
 (d) The Kraken
48. A short but classic lyric *The Kraken* has been produced by
 (a) Tennyson (b) Browning
 (c) Rossetti (d) Shelley
49. Name the category under which Keats' famous poem *La Belle Dame Sans Merci* appeared
 (a) Ballad (b) Drama
 (c) Story (d) Poem
50. The novel *Lady Susan* is written by
 (a) Jane Austen (b) G.Eliot
 (c) Hardy (d) Trollope
51. *Aaron's Rod* is a work that may be said to be written by _____ in _____ year.
 (a) D. H Lawrence, 1922
 (b) Stephen King, 1970
 (c) Nadine Gardiner, 1970
 (d) None

ANSWER KEYS

1. (a) 2. (a) 3. (a) 4. (a) 5. (a) 6. (a) 7. (a) 8. (a) 9. (a) 10. (a)
 11. (a) 12. (a) 13. (a) 14. (a) 15. (a) 16. (a) 17. (a) 18. (a) 19. (a) 20. (a)
 21. (a) 22. (a) 23. (a) 24. (a) 25. (a) 26. (a) 27. (a) 28. (a) 29. (a) 30. (a)
 31. (a) 32. (a) 33. (a) 34. (a) 35. (a) 36. (a) 37. (a) 38. (a) 39. (a) 40. (a)
 41. (a) 42. (a) 43. (a) 44. (a) 45. (a) 46. (a) 47. (a) 48. (a) 49. (a) 50. (a)
 101. (a)

Mock Test 3

- Which of the following is NOT one of Elaine Showalter's four models of sexual differences?
 - Biological
 - Occasional
 - Linguistic
 - Psychoanalytic
- Chaucer's Franklin was guilty of which sin?
 - Lust
 - Corruption
 - Theft
 - Gluttony
- Which of the following is a Japanese poetic form?
 - Jintishi
 - Villanelle
 - Haiku
 - Tanka
- Who do you think is NOT an eco-feminist writer?
 - Carolyn Merchant
 - Susan Griffin
 - Gayatri Spivak
 - Vandana Shiva
- What according to Françoise d'Eaubonne is the term 'Eco-Feminism'?
 - It is a revolution by a woman against man to protect nature.
 - It's a term used to describe how the human race could be saved by woman initiating an ecological revolution.
 - It's a philosophical idea to counter the oppression and destruction of nature.
 - All of the above.
- Which one is the earliest surviving European poem?
 - The Gilgamesh Epic
 - The Deluge Epic
 - The Homeric Epic
 - The Hesiodic Ode
- What is the prominent focus on French Feminism?
 - Marriage
 - Body
 - Myth
 - All of the above
- Which of the following is NOT authored by William Shakespeare?
 - Hamlet*
 - Taming of the Shrew*
 - White Devil*
 - Titus Andronicus*
- Who was credited with the coinage of the phrase 'lost generation'?
 - Gertrude Stein
 - Ernest Hemingway
 - Scott Fitzgerald
 - Willa Cather
- 'The battle of Philippi' appears in which play of Shakespeare?
 - Othello*
 - Julius Caesar*
 - Macbeth*
 - King Lear*
- According to _____ there is no common sentence ready for her use hence language is gendered.
 - Virginia Woolf
 - Toril Moi
 - Mary Wollstonecraft
 - William Empson
- 'Saki' is the pen name of _____.
 - Somerset Maugham
 - K. A. Abbas
 - Wilkie Collins
 - Hector Hugo Munro
- Which is known to some 'as a man of potteries'?
 - Arnold Bennett
 - Herbert Reade
 - Robert Graves
 - J. B. Priestley
- The scholars/ theorist Sandra Gilbert, Susan Gubar, Patricia Strubs and Rachel Brownstein are associated with _____.
 - Historicism
 - Formalism
 - Psychoanalytic criticism
 - Feminist Criticism
- Whose work has been called 'Comedy of Menace' by Irving Wardle?
 - Louis Mac Niece
 - Harold Pinter
 - Kingsley Amis
 - Muriel Spark
- Who put the term L'écriture féminine ('women's writing')?
 - Hélène Cixous
 - Julia Kristeva
 - Ann Jones
 - Virginia Woolf
- Margaret Atwood was born in which Canadian City?
 - Vancouver
 - Ottawa
 - Montreal
 - Toronto
- Who among the following American poets was born in Long Island in 1819?
 - John Green leaf
 - Paul Dunbar
 - Emily Dickinson
 - Walt Whitman
- _____ uses the term 'Symbolic' and 'Semiotic' to designate the different aspects of language in his essay 'The System and the speaking subject'.
 - Julia Kristeva
 - Helene Cixous
 - Ann Jones
 - Virginia Woolf

20. 'The loss of the real or hyper-reality a basic feature of Post Modernism is stated by _____.
- (a) Francois Lyotard (b) Junget Habermas
(c) Jean Baudrillard (d) Michael Foucault
21. In which of the play does Edward Albee use the 'Success Myth'?
- (a) *A Zoo Story*
(b) *Who's afraid of Virginia Woolf*
(c) *American Dream*
(d) *The Death of Bessie Smith*
22. *The White Monkey*, *The Country House* and *The Silver Spoon* are the novels of which author?
- (a) John Galsworthy
(b) G. B. Shaw
(c) George Robert Gissing
(d) Samuel Butler
23. *The Celestial Omnibus* by E. M. Forster is a _____.
- (a) Play (b) Novel
(c) Short stories (d) Poem
24. Which contemporary British poet has translated *Beowulf*?
- (a) Thom Gunn (b) Alan Lemis
(c) Edward Thomas (d) Seamus Heaney
25. *In Fairie Queen*, which book deals with the Virtue of Chastity?
- (a) Book I (b) Book II
(c) Book III (d) Book IV
26. Who coined the term 'Garrison Mentality'?
- (a) Margaret Atwood (b) Margaret Lawrence
(c) Harold Bloom (d) Northrop Frye
27. Whose autobiographical work is *Long Walk to Freedom*?
- (a) Mahatma Gandhi (b) Nelson Mandela
(c) Pandit Nehru (d) R. K. Narayan
28. Who of the following coined the term 'Purple Patch'?
- (a) Horace (b) Longinus
(c) Aristotle (d) Robert Sidney
29. Who among the following critics called *The Waste Land* 'a music of ideas'?
- (a) F. R. Leavis (b) J. C. Ransom
(c) I. A. Richards (d) Allen Tate
30. 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
31. Identify the novel in which the character of Charlotte Lucas figures
- (a) *Great Expectations* (b) *The Power and the Glory*
(c) *Lord of the Flies* (d) *Pride and Prejudice*
32. In Elizabethan era, crime was ardently followed by punishment. There were various ways to fine, humiliate, torture and kill the offenders. Which of the following crimes was punishable by death?
- (a) Skipping the Sunday church
(b) Public display of aggression by women on their husbands
(c) Stealing a horse
(d) Drunken lunacy in public
33. Milton's 'unholy trinity' of characters includes:
- (a) Error, Temptation, and Satan
(b) Sin, Death and Temptation
(c) Sin, Temptation, and Satan
(d) Satan, Sin, and Death
34. Who wrote *The Massacre at Paris*?
- (a) Shakespeare (b) Christopher Marlowe
(c) Edmund Spenser (d) John Milton
35. Who completed Christopher Marlowe's unfinished poem *Hero and Leander* after he died?
- (a) Thomas Nash (b) Thomas More
(c) George Chapman (d) William Shakespeare
36. In which century was *Piers Plowman* written
- (a) 14th (b) 12th
(c) 10th (d) 11th
37. Who is the author of the following lines:
'I have measured out my life with coffee spoons'
- (a) Hart Crane
(b) T. S. Eliot
(c) Ernest Hemingway
(d) William Carlos Williams
38. What is/are the qualities of a 'classic' book?
- (a) Universal appeal
(b) Relevant in all times
(c) Relatability
(d) All of the above
39. When was the ban finally lifted on D. H. Lawrence's novel *Lady Chatterley's Lover*, written in 1928.
- (a) 1930
(b) 1945
(c) 1960
(d) The ban has not yet been formally lifted.
40. Which of the following is not a poetic tradition?
- (a) The Epic (b) The Comic
(c) The Occult (d) The Tragic
41. Which American writer published *A brave and startling truth* in 1996?
- (a) Robert Hass (b) Jessica Hagedorn
(c) Maya Angelou (d) Micheal Palmer

42. What is a five lines long humorous poem called?
 (a) Sextet (b) Limerick
 (c) Quartet (d) Palindrome
43. *Desert Places* is a
 (a) Poem (b) Play
 (c) Novel (d) Drama
44. Which famous Australian author's son died of medically-acquired AIDS, prompting him to write the best-seller, *April Fool's Day*?
 (a) Bryce Courtenay (b) Patrick White
 (c) David Ireland (d) Peter Mathers
45. Which Nobel Prize-winning Australian author wrote the novels *The Tree of Man*, *The Aunt's Story*, *Voss* and *Riders in the Chariot*?
 (a) Tim Winton
 (b) Peter Carey
 (c) Frank Moorehouse
 (d) Patrick White
46. An author described himself with the following line:
 'my face looks like a wedding-cake left out in the rain'
 Who is that author?
 (a) Ezra Pound (b) Dylan Thomas
 (c) W. H. Auden (d) Thom Gunn
47. The notion of 'World Englishes' was propounded by
 (a) George Bernard Shaw
 (b) Braj B. Kachru
 (c) Noam Chomsky
 (d) Dwight D. Eisenhower
48. *Akkarmashi* is the autobiography of
 (a) Baburao Bagul
 (b) Shantabai Kale
 (c) Sharankumar Limbale
 (d) Namdev Dhasal
49. Who wrote *The Kite Runner*?
 (a) Salman Rushdie (b) Shobhaa De
 (c) Anita Desai (d) Khaled Hosseini
50. Who is the author of *Infinite Jest*?
 (a) Dave Eggers
 (b) David Foster Wallace
 (c) Jonathan Franzen
 (d) Mary Karr

ANSWER KEYS

1. (b) 2. (d) 3. (a) 4. (c) 5. (b) 6. (c) 7. (b) 8. (c) 9. (a) 10. (b)
 11. (a) 12. (d) 13. (a) 14. (d) 15. (b) 16. (a) 17. (b) 18. (d) 19. (a) 20. (d)
 21. (d) 22. (a) 23. (c) 24. (d) 25. (c) 26. (d) 27. (b) 28. (a) 29. (c) 30. (c)
 31. (c) 32. (c) 33. (d) 34. (b) 35. (c) 36. (a) 37. (b) 38. (d) 39. (c) 40. (c)
 41. (c) 42. (b) 43. (a) 44. (a) 45. (d) 46. (c) 47. (b) 48. (c) 49. (d) 50. (b)

Mock Test 4

- Winterbourne appears in which Henry James' work?
 - The Wings of the Dove*
 - Daisy Miller*
 - The Ambassador*
 - The Wings of the Dove*
- Which of the following poem expressed Yeats' failure in love but success in a career as a poet?
 - When You Are Old*
 - Lake Isle of Innisfree*
 - Sailing to Byzantium*
 - Words*
- In which of her poems, Emily Dickinson used the metaphor of *cracked cups*?
 - Because I Could Not Stop for Death*
 - I Cannot Live with You*
 - I Heard a Fly Buzz When I Died*
 - Wild Night! Wild Night*
- Match the characters as they appear in the works by Anita Desai.

Character	Novel
(A) Maya	– I. <i>Fasting Feasting</i>
(B) Uma	– II. <i>In Custody</i>
(C) Deven	– III. <i>Cry, the Peacock</i>
(D) Raka	– IV. <i>Fire on the Mountain</i>

Choose the correct match from the options given below:

 - A-III, B-I, C-II, D-IV
 - A-III, B-IV, C-II, D-I
 - A-II, B-IV, C-III, D-I
 - A-I, B-II, C-III, D-IV
- '...the secret of the Great Stories is that they *have* no secrets. The Great Stories are the ones you have heard and want to hear again. The ones you can enter anywhere and inhabit comfortably. They don't deceive you with thrills and trick endings. They don't surprise you with the unforeseen. They are as familiar as the house you live in. Or the smell of your lover's skin. You know how they end, yet you listen as though you don't. In the way that although you know that one day you will die, you live as though you won't. In the Great Stories you know who lives, who dies, who finds love, who doesn't. And yet you want to know again.'
These lines appear in which of the following novel?
 - The God of Small Things* by Arundhati Roy
 - The Inheritance of Loss* by Kiran Desai
 - A Suitable Boy* by Vikram Seth
 - Train to Pakistan* by Khushwant Singh
- The essay *I want a wife* is written by
 - Judith Butler
 - Simon de Beauvoir
 - Judy Brady Syfers
 - Kate Millett
- In which Renaissance drama, the affection between two male characters is presented to such an extent that sometimes it is taken as homosexuality?
 - A Midsummer Night's Dream* by Shakespeare
 - Edward II* by Christopher Marlowe
 - Everyman in His Humour* by Ben Jonson
 - Antonio's Revenge* by John Marston
- Whom does Harriet Smith eventually marry in Jane Austen's novel *Emma*?
 - Mr. Robert Martin
 - Mr. Weston
 - Frank Churchill
 - Mr. Knightley
- Identify the literary term in the following sentence: 'I love everything about him, his personality, his voice, his sense of humour, his magic'.
 - Litotes
 - Parallelism
 - Enumeration
 - Ploce
- The term malapropism has been inspired by the character Mrs Malaprop which appears in the work
 - The Double Dealer* by William Congreve
 - The School for Scandal* by Sheridan
 - Love for Love* by William Congreve
 - The Rivals* by Sheridan
- Which of the following Charles Dickens' novels is considered autobiographical?
 - Oliver Twist*
 - Great Expectations*
 - David Copperfield*
 - Hard Times*
- One of the prominent writers of Punjabi literature Nanak Singh's classic 'Pavitra Paapi' is translated into English with the title?
 - A Life Incomplete*
 - The Watchmaker*
 - Love Marriage*
 - White Blood*
- Shakespeare's artistic words 'all the world's a stage' are from which play?
 - As You Like It*
 - The Merchant of Venice*
 - Love's Labour's Lost*
 - Twelfth Night*

14. R. K. Narayan's fictional place in his writings is known as
 (a) Basavanagudi (b) Malgudi
 (c) Malleswaram (d) Lalgudi
15. Touchstone method of criticism was propounded by
 (a) Lionel Trilling (b) Matthew Arnold
 (c) Edward Said (d) Terry Eagleton
16. 'Either I forget immediately or I never forget'. These lines appear in which of the following work?
 (a) *The Kitchen* by Arnold Wesker
 (b) *Look Back in Anger* by John Osborne
 (c) *The Room* by Harold Pinter
 (d) *Waiting for Godot* by Samuel Beckett
17. 'Love is not love if alters when it alteration finds
 Or bends with the remover to remove'
 These lines appear in the poem
 (a) *The Good Morrow* by John Donne
 (b) *Let Me Not to the Marriage of the True Minds* by Shakespeare
 (c) *The Apparition* by John Donne
 (d) *My Mistress' Eyes Are Nothing Like the Sun* by William Shakespeare
18. These dialogues appear in which of the plays?
 Oh! It always is nearly seven.
 Well, I'm hungry.
 I never knew you when you weren't . . .
 What shall we do after dinner? Go to a theatre?
 Oh no! I loathe listening.
 Well, let us go to the Club?
 Oh, no! I hate talking.
 Well, we might trot round to the Empire at ten?
 Oh, no! I can't bear looking at things. It is so silly.
 Well, what shall we do?
 Nothing!
 It is awfully hard work doing nothing. However,
 I don't mind hard work where there is no definite
 object of any kind.
 (a) *Waiting for Godot* by Samuel Beckett
 (b) *The Importance of Being Earnest* by Oscar Wilde
 (c) *Pygmalion* by GB Shaw
 (d) *The Birthday Party* by Pinter
19. 'He fought like a lion in the war', 'he was the lion of the war' are an example of
 (a) Metaphor, personification
 (b) Simile, Metaphor
 (c) Personification, Simile
 (d) Hyperbole, Metaphor
20. Which title has been taken from Shakespeare's *The Tempest*?
 (a) *Brave New World* by Huxley
 (b) *The War of the Worlds* by H. G. Wells
 (c) *The Way of All Flesh* by Samuel Butler
 (d) *The Old Wives' Tale* by Arnold Bennet
21. Alexander Pope's forte of writing is
 (a) Ironical (b) Satirical
 (c) Rhythmic (d) comical
22. The words 'love is blind' were seen in which writing for the first time?
 (a) Shakespeare's *Romeo Juliet*
 (b) John Donne's *The Sun Rising*
 (c) Browning's *My Last Duchess*
 (d) Chaucer's *Canterbury Tales*
23. The works, *Lamia*, *Hyperion* and *Ode to Psyche* are written by
 (a) Lord Byron (b) Southey
 (c) John Keats (d) P. B. Shelley
24. Isaac Bickerstaff was a pseudonym of
 (a) William Congreve (b) Samuel Beckett
 (c) James Joyce (d) Jonathan Swift
25. *Essays of Elia* were published in
 (a) 1800 (b) 1823
 (c) 1827 (d) 1850
26. Arrange the following in ascending order.
 (a) Christopher Marlowe, Thomas Kyd, John Lily, Robert Greene
 (b) John Lily, Thomas Kyd, Robert Greene, Christopher Marlowe
 (c) John Lily, Thomas Kyd, Christopher Marlowe, Robert Greene
 (d) Thomas Kyd, Robert Greene, John Lily, Christopher Marlowe
27. In which poem do the lines appear
 'Our birth is but a sleep and a forgetting'
 (a) *Michael* (b) *Tintern Abbey*
 (c) *Immortality ode* (d) *Rejection – An Ode*
28. Lady Dedlock is a character in
 (a) *Bleak House* (b) *Great Expectations*
 (c) *Hard Times* (d) *David Copperfield*
29. Which writer was an American but later became a British subject?
 (a) Tennyson (b) T. S. Eliot
 (c) Henry James (d) Robert Frost

30. The period of Queen Victoria's reign is
(a) 1830–1900 (b) 1890–1901
(c) 1837–1901 (d) 1830–1900
31. Samuel Pepys kept his diary from
(a) 1660–1669 (b) 1662–1689
(c) 1649–1660 (d) 1660–1689
32. In which year was G. B. Shaw awarded with Nobel Prize?
(a) 1922 (b) 1923
(c) 1924 (d) 1925
33. Who created the character of Mogli in the famous book *The Jungle Book*?
(a) E. M. Forster (b) G. B. Shaw
(c) Rudyard Kipling (d) Joseph Conrad
34. In which of the following poems by Browning he uses the term 'serpentine beauty' to describe the beauty of the female character?
(a) *Porphyria's Lover* (b) *Andrea Del Sarto*
(c) *Fra Lippo Lippi* (d) *My Last Duchess*
35. Epitaph of Eliot's famous poem *The Hollow Men* 'Mistah Kurtz—he dead' is taken from?
(a) Joseph Conrad's *Heart of Darkness*
(b) D. H. Lawrence's *Women in Love*
(c) George Orwell's *Animal Farm*
(d) Graham Greene's *The Power and the Glory*
36. Arrange the following in order of their appearance.
(a) *The Rainbow, Sons and Lovers, Women in Love, Lady Chatterley's Lover*
(b) *Sons and Lovers, The Rainbow, Women in Love, Lady Chatterley's Lover*
(c) *The Rainbow, Women in Love, Sons and Lovers, Lady Chatterley's Lover*
(d) *Women in Love, Sons and Lovers, The Rainbow, Lady Chatterley's Lover*
37. Who called H. G. Wells 'the Shakespeare of Science Fiction'?
(a) Virginia Woolf (b) William Faulkner
(c) Ted Hughes (d) Brian Aldiss
38. *Ulysses* by James Joyce is divided into
(a) 3 parts and 18 episodes
(b) 4 parts and 14 episodes
(c) 3 parts and 14 episodes
(d) 4 parts and 18 episodes
39. *To the Lighthouse* by Virginia Woolf is divided into three parts. Select the odd one out of the following.
(a) *The Window* (b) *The Lighthouse*
(c) *The Cabin* (d) *Time Passes*
40. Who was the longest serving poet laureate?
(a) William Wordsworth
(b) Alfred Lord Tennyson
(c) John Dryden
(d) Robert Southey
41. A fictional character—Judith Shakespeare is created by
(a) Judith Butler (b) Kate, Millett
(c) Virginia Woolf (d) E. M. Forster
42. Which nursery rhyme could be seen in Eliot's *The Waste Land*?
(a) Ring a Roses
(b) Humpty Dumpty
(c) London Bridge is falling down
(d) Jack and Jill
43. 'Datta. Dayadhvam. Damyata. Shantih shantih shantih' are the closing lines of which poem by Eliot?
(a) *Gerontion*
(b) *Ash Wednesday*
(c) *The Hollow Men*
(d) *The Waste Land*
44. *The Doll's House* is written by
(a) Henrik Ibsen
(b) Catherine Mansfield
(c) G. B. Shaw
(d) Guy de Maupassant
45. John Milton got blind at the age of
(a) 41 (b) 42
(c) 43 (d) 44
46. Franz Kafka's Gregor Samsa from *The Metamorphosis* appears as a character in one of the contemporary writers Haruki Murakami's work. Identify that work from the following:
(a) *Norwegian Wood*
(b) *Kafka on the Shore*
(c) *Sputnik Sweetheart*
(d) *Men without Women*
47. Who is famous for *Negative Capability*?
(a) Lord Byron (b) John Keats
(c) P. B. Shelley (d) S. T. Coleridge
48. Which female writer was suggested to be chosen as Poet Laureate by Robert Browning?
(a) Elizabeth Barrett Browning
(b) George Eliot
(c) Jane Austen
(d) Mary Wollstonecraft

49. Arrange in the order of their formation.

- (a) *The Swan – The Curtain – The Fortune – The Globe*
- (b) *The Fortune – The Globe – The Swan – The Curtain*
- (c) *The Curtain – The Swan – The Globe – The Fortune*
- (d) *The Swan – The Globe – The Fortune – The Curtain*

50. What was the relation between P. B Shelley and Mary Wollstonecraft?

- (a) Mother / Son
- (b) Brother / Sister
- (c) Husband / Wife
- (d) Mother-in-law / Son-in-law

ANSWER KEYS

- | | | | | | | | | | |
|---------|---------|---------|---------|---------|---------|---------|---------|---------|---------|
| 1. (b) | 2. (d) | 3. (b) | 4. (a) | 5. (a) | 6. (c) | 7. (b) | 8. (a) | 9. (c) | 10. (d) |
| 11. (c) | 12. (b) | 13. (a) | 14. (b) | 15. (b) | 16. (d) | 17. (b) | 18. (b) | 19. (b) | 20. (a) |
| 21. (b) | 22. (d) | 23. (c) | 24. (d) | 25. (b) | 26. (b) | 27. (c) | 28. (a) | 29. (b) | 30. (c) |
| 31. (a) | 32. (d) | 33. (c) | 34. (b) | 35. (a) | 36. (b) | 37. (d) | 38. (a) | 39. (c) | 40. (b) |
| 41. (c) | 42. (c) | 43. (d) | 44. (b) | 45. (d) | 46. (d) | 47. (b) | 48. (a) | 49. (c) | 50. (d) |

Mock Test 5

- Which of Chaucer's work has been called 'a novel in verse'?
 - Troilus and Criseyde*
 - The Legend of Good Women*
 - The House of Fame*
 - The Parliament of Fowls*
- William Morris *The Earthly Paradise* closely follows the pattern of
 - Boccaccio's *Teseida*
 - Ovid's *Metamorphoses*
 - Arnold's *The Study of Poetry*
 - Chaucer's *The Canterbury Tales*
- 'Fame is the last infirmity of noble mind'. In which Milton's poem does this line occur?
 - Areopagitica*
 - Samson Agonists*
 - Lycidas*
 - Paradise Regained*
- 'Shut, Shut the door, good John, fatigued I said' which of pope's poem begins with this line?
 - Dunciad*
 - Rape of the Lock*
 - Epistle to Dr Arbuthnot*
 - Epistles*
- Which of Swift's work is subtitled written for the universal improvement of mankind?
 - The Battle of the Books
 - A Tale of a Tub
 - Gulliver's Travels
 - The Draper's Letters
- Which of the following periodical encouraged De Quincey?
 - London Magazine
 - Quarterly Review
 - Edinburgh Review
 - Literary Magazine
- To whom did the phrase 'one of the inheritors of unfulfilled renown' refer?
 - Shelley
 - Keats
 - Wordsworth
 - Coleridge
- 'There is sweet music here that softer falls Than petals from blown roses on the grass' From which of Tennyson's poem these lines were extracted?
 - Maud*
 - Crossing the Bar*
 - The Lady of Shallotte*
 - The Lotos-Eaters*
- Which work of Elizabeth Browning is considered to be a woman's version of Wordsworth's *The Prelude*?
 - Aurora Leigh*
 - Sonnets from the Portuguese*
 - The Battle of Marathon*
 - Casa Guidi Windows*
- Who said about himself—
'I have no brains above my eyes
I describe what I see'?
 - Thackeray
 - Dickens
 - Hardy
 - Meredith
- Who were the chief pioneers of psychological novels?
 - Elizabeth Gaskell
 - George Eliot
 - George Meredith
 - All of the above
- Who called Rudyard Kipling as 'the prophet of British imperialism'?
 - Henry James
 - T. S. Eliot
 - James Joyce
 - George Orwell
- 'Truth sits upon the lips of a dying men'
In which of Arnold's poem does this line occur?
 - Thyrsis*
 - Rugby Chapel*
 - Sohrab and Rustam*
 - The Scholar Gypsy*
- Among the following which is the unfinished work of Dickens?
 - Bleak House*
 - Edwin Drood*
 - Our Mutual Friend*
 - Little Dorrit*
- Whose poetry was termed as the permanent storehouse of spiritual energy?
 - Browning
 - Arnold
 - Wordsworth
 - Bronte Sisters
- From whose words of Shakespeare's *Tempest*, Aldous Huxley had taken the title for his novel *Brave New World*?
 - Caliban
 - Prospero
 - Ferdinand
 - Miranda
- To promote which of John Osborne's play the phrase 'Angry Young Men' originally coined by the Royal Court?
 - The Devil Inside Him*
 - A Charge of the Light Brigade*

- (c) *Inadmissible Evidence*
(d) *Look Back in Anger*
18. Which among the following bagged Booker Prize twice for his novels?
(a) Maya Angelo (b) Nadine Gordimer
(c) J. M. Coetzee (d) Patrick White
19. To whom did W. B Yeats dedicate his poem *A prayer for My Daughter*?
(a) Anne Butler Yeats (b) William Michael Yeats
(c) Georgie Hyde-Lees (d) Iseult
20. One among the works of Tagore is called the 'Refusal of the Ascetic'.
(a) *Chitra* (b) *The Post office*
(c) *Sanyasi* (d) *Sacrifice*
21. To whom did R. K. Narayan dedicate *The English Teacher*?
(a) Mother (b) Wife
(c) Father (d) Friend
22. The title of Anand's work *Morning Face* is taken from Shakespeare's play
(a) *Macbeth* (b) *As You Like It*
(c) *Twelfth Night* (d) *The Merchant of Venice*
23. Who left the novel titled *The Young Spanish Maiden* unfinished?
(a) Toru Dutt (b) Kamala Das
(c) Anita Desai (d) Nayantara sahal
24. Who authored the book *God is Dead*?
(a) Nietzsche (b) Derrida
(c) Paul Man (d) Hills Miller
25. Which Indian writer used the term 'chutnification of culture'?
(a) K. S. Venkataramani (b) R. K. Narayan
(c) Salman Rushdie (d) Mulk Raj Anand
26. Whom did Dryden say 'who of all modern and perhaps ancient poets, had the largest and most comprehensive soul'?
(a) Shakespeare (b) Ben Johnson
(c) Marlowe (d) Chaucer
27. 'Poetry is the breathe and finer spirit of all knowledge'. Whose famous quotation on poetry is this?
(a) Shelley (b) Keats
(c) Sidney (d) Wordsworth
28. 'A Portion of the loveliness which once he made more lovely' Whom does 'he' refer to in these lines of Shelley's *Adonais*?
(a) Byron (b) Wordsworth
(c) Keats (d) Coleridge
29. 'As Flies to the wanton boys are we to the gods, they kill us for their Sport'.
Which of the Hardy's novel has the quoted lines of Shakespeare?
(a) *Jude the Obscure*
(b) *A Pair of Blue Eyes*
(c) *The Mayor of Casterbridge*
(d) *Tess of the D'Urbervilles*
30. Who says, 'A woman must have money and a room of her own if She is to write fiction'?
(a) Emily Bronte (b) Diana Neil
(c) Virginia Woolf (d) Mrs Moore
31. Whose lines were inscribed on Conrad's gravestone?
(a) Keat's *Ode on a Grecian Urn*
(b) Spencer's *Faerie Queene*
(c) Tennyson's *Ulysses*
(d) Byron's *The ocean*
32. Which of Orwell's novel is based on Edwardian era childhood?
(a) *Burmese Days*
(b) *Coming up for Air*
(c) *A Clergyman's Daughter*
(d) *Nineteen Eighty-Four*
33. In which magazine T. S. Eliot published his essay 'Hamlet and his Problems'?
(a) The Criterion (b) The Sacred Wood
(c) The Dial (d) The New writing
34. Among the following who is awarded with the Queen's Medal for Poetry?
(a) Siegfried Sassoon (b) T. E. Hume
(c) Edith Sitwell (d) Edwin Muir
35. Identify the work of Dylan Thomas from the following?
(a) *O Lovely England*
(b) *The Box of Delights*
(c) *Malice in Wonderland*
(d) *Portrait of the Artist as a Young Dog*
36. The writer became British Poet Laureate from 1930 until his death in 1967. He is best remembered for his children's novels, *The Midnight Folk* and *The Box of Delights*.
(a) Walter de La Mare (b) Dylan Thomas
(c) John Masefield (d) Cecil Day-Lewis
37. Whose plays falls under the category of Comedy of Menace?
(a) John Osborne (b) Harold Pinter
(c) Thomas Hardy (d) Joseph Conrad
38. What is the earliest title given to W. B. Yeats remarkable poem *The Second Coming*?

- (a) The Second Birth
(b) The Second invasion
(c) The Second Appearance
(d) The Second Manifestation
39. Which one of the following is the Biographical work of Virginia Woolf?
(a) *Flush A Biography* (b) *A Room of One's Own*
(c) *Between the Acts* (d) *To the Lighthouse*
40. Which novel of comfort was influenced by Albert Camus?
(a) *No such Liberty* (b) *On This Side Nothing*
(c) *Come Out to Play* (d) *The Power House*
41. Which among the following is not a poem by Philip Larkin?
(a) *The Bull Moses* (b) *Toads*
(c) *The Less Deceived* (d) *The North Ship*
42. Who authored the novel *Northanger Abbey*?
(a) Hazlitt (b) Jane Austen
(c) Marryat (d) None of the above
43. Match the following writers in the list I with their works in list II:
- | List I | List II |
|-------------------------|---|
| (i) Thomas Love peacock | 1. <i>The Old Familiar Faces</i> |
| (ii) Charles Lamb | 2. <i>Don Juan</i> |
| (iii) Thomas De Quincey | 3. <i>The Genius of the Thames</i> |
| (iv) Byron | 4. <i>Confessions of an English Opium Eater</i> |
- Code:
- | | | | | |
|-----|---|----|-----|----|
| | i | ii | iii | iv |
| (a) | 2 | 4 | 1 | 3 |
| (b) | 3 | 1 | 2 | 4 |
| (c) | 3 | 2 | 1 | 4 |
| (d) | 3 | 1 | 4 | 2 |
44. Which among the following poem of Coleridge is based on his dreams?
(a) *Dejection: An Ode*
(b) *Kubla Khan*
(c) *The Rime of the Ancient Mariner*
(d) *Lyrical Ballads*
45. How many sonnets did Keats write?
(a) Several (b) 115
(c) 61 (d) 125
46. What sort of genre is Shelley's *The Necessity of Atheism*?
(a) Poem (b) Play
(c) Pamphlet (d) Novel
47. The mythical characters like Hercules, Jupiter are found in
(a) *Prometheus Unbound*
(b) *Prometheus*
(c) *Adonais*
(d) None of the above
48. Which is the only play written by Scott?
(a) *The House of Seven Gables*
(b) *The House of Aspen*
(c) *The House of the Visitor*
(d) *The House of London*
49. According to Saintsbury who are the four wheels of the English novel?
(a) Richardson, Fielding, Smollett and Scott
(b) Goldsmith, Fielding, Richardson and Scott
(c) Fielding, Swift, Defoe and Goldsmith
(d) Smollett, Sterne, Swift and Richardson
50. 'His lyrical pieces are like paintings on glass which must be placed in strong light to give out the perfect radiance of their coloring'
About whom does Campbell say this?
(a) William Blake (b) Edmund Burke
(c) William Collins (d) Thomas Gray

ANSWER KEYS

1. (a) 2. (d) 3. (c) 4. (c) 5. (a) 6. (a) 7. (b) 8. (d) 9. (a) 10. (a)
11. (d) 12. (b) 13. (c) 14. (b) 15. (a) 16. (d) 17. (d) 18. (c) 19. (a) 20. (c)
21. (b) 22. (b) 23. (a) 24. (a) 25. (c) 26. (a) 27. (d) 28. (c) 29. (d) 30. (c)
31. (b) 32. (b) 33. (b) 34. (d) 35. (a) 36. (c) 37. (b) 38. (a) 39. (a) 40. (b)
41. (a) 42. (b) 43. (d) 44. (b) 45. (c) 46. (c) 47. (a) 48. (b) 49. (a) 50. (d)

Mock Test 6

1. The book is acclaimed as 'the first monument of modern socialism'
 - (a) More's *Utopia*
 - (b) Malory's *Morte d'Arthur*
 - (c) Dougl's *The Palice of Honour*
 - (d) Barclay's *Ship of Fools*
2. Which among the following is a long epical romance of Abraham Cowley?
 - (a) *Constantia and Philetus*
 - (b) *The Mistress*
 - (c) *Pyramus and Thisbe*
 - (d) None of the above
3. 'True wit is nature to advantage dressed what oft was thought, but never thought, but never so well expressed?' In which of Pope's work does this line occur?
 - (a) *Mac Flecknoe* (b) *Essay on Man*
 - (c) *Essay on Criticism* (d) *Vanity of Human Wishes*
4. John Wilson wrote under a pen name
 - (a) Christopher South (b) Christopher North
 - (c) Christopher Eleen (d) Christopher Wilson
5. Who was called 'Arch critic' by his admirers?
 - (a) De Quincey (b) Hazlitt
 - (c) Francis Jeffrey (d) Hogg
6. 'There She weaves by night and day
A magic web with colours gay.
She has heard a Whisper say,
A Curse is on her if she stay
To look down on Camelot'
In which of Tennyson's poem these lines occur?
 - (a) *In Memoriam*
 - (b) *Ulysses*
 - (c) *The Lady of Shalott*
 - (d) *The Brook*
7. 'Happiness is but an occasional episode in the general drama in pain'. In which of Hardy's novel do we find this sentence?
 - (a) *Tess of the D'Urbervilles*
 - (b) *The Mayor of Casterbridge*
 - (c) *The Return of the Native*
 - (d) *Jude the Obscure*
8. Name the writers who are prophets and artists?
 - (a) Tennyson and Browning
 - (b) Ruskin and Carlyle
 - (c) Carlyle and Browning
 - (d) Walter Pater and Lord Acton
9. Pick the odd one out from the members of the Bloomsbury group.
 - (a) Lytton Strachey (b) W. H. Auden
 - (c) Clive Bell (d) Rupert Brooke
10. Which sort of genre is James Joyce's exiles?
 - (a) Novella (b) Elegy
 - (c) Poetry collection (d) Play
11. Who founded the Abbey Theatre with the collaboration of Lady Gregory, George Moore and Edward Martyn?
 - (a) Samuel Beckett (b) James Joyce
 - (c) W. B. Yeats (d) R. L. Stevenson
12. Which is the only novel of Conrad sets in the imaginary place 'Costaguana'?
 - (a) *Under Western Eyes*
 - (b) *Nostramo*
 - (c) *The secret Agent*
 - (d) *The Niger of Narcissus*
13. Who edited T. S. Eliot's *The Waste Land*?
 - (a) Henry James (b) Ezra Pound
 - (c) Robert Bridges (d) W. B. Yeats
14. Which work of Aldous Huxley is regarded as the comparative study of mysticism?
 - (a) *Brave New World*
 - (b) *Those Barren Leaves*
 - (c) *Beyond the Mexique Bay*
 - (d) *The Perennial Philosophy*
15. Which work of Osborne was a strongly autobiographical based on Osborne's unhappy Marriage?
 - (a) *A Patriot for Me*
 - (b) *A Charge of the Light Brigade*
 - (c) *The Great Bear*
 - (d) *Look Back in Anger*
16. In whose inspiration Yeats composed the poem, *The Lake Isle of Innisfree*?
 - (a) Robert Frost (b) E. E. Cummings
 - (c) Henry Thoreau (d) Walt Whitman

17. Which of E. M. Forster's novel published after his death?
 (a) *Where Angels Fear to Tread*
 (b) *The Longest Journey*
 (c) *Maurice*
 (d) *Howards End*
18. "For a writer, success is always temporary. Success is only a delayed failure".
 In which of Graham Greene's work these lines occur?
 (a) *A Sort of Life* (b) *No Man's Land*
 (c) *Brighton Rock* (d) *Ways of Escape*
19. Which among the following is a Booker Prize-Winning Novel of Michael Ondaatje?
 (a) *The Cat's table*
 (b) *Anil's Ghost*
 (c) *The English Patient*
 (d) *In the Skin of a Lion*
20. Which of Mansfield's short story centres around a family called 'Burnell'?
 (a) *The Garden Party* (b) *Bliss*
 (c) *Prelude* (d) *At the Bay*
21. Who won the Nobel prize in 1964 and declined it by saying that a writer should not allow himself to be turned into an institution?
 (a) Chinua Achebe (b) Samuel Beckett
 (c) Franz Kafka (d) Jean-Paul Sartre
22. Who took Indo-Anglian romanticism to its zenith finds it brick from Toru Dutt and left it marble?
 (a) Raja Rao
 (b) Sarojini Naidu
 (c) Rabindranath Tagore
 (d) Sri Aurobindo Ghosh
23. Which among the following is Mulk Raj Anand's Trilogy?
 (i) *The Village* (ii) *Across the Black Waters*
 (iii) *The Big Heart* (iv) *The Sword and the Sickle*
 (a) (i), (ii) and (iii) are correct
 (b) (i), (iii) and (iv) are correct
 (c) (i), (ii) and (iv) are correct
 (d) None of the above
24. Who asserted 'Commonwealth Literature' does not exist?
 (a) V. S. Naipaul (b) Salman Rushdie
 (c) Amitav Ghosh (d) Nirad Chaudhuri
25. Who said, 'I only know how to work at one poem at a time, 'stitch by stitch'?
 (a) Nissim Ezekiel (b) A. K. Ramanujam
 (c) Arun Kolatkar (d) Shiv K. Kumar
26. Identify the founder father of Archetypal criticism among the following?
 (a) Maud Bodkin (b) Philip Wheelwright
 (c) Northrop Frye (d) Richard Chase
27. From whom did I. A. Richard's term 'Practical Criticism' emerge?
 (a) Horace (b) Plato
 (c) Longinus (d) Ben Johnson
28. Who argued that 'there is no meaning outside of the text'?
 (a) Gale Cengage (b) Jacques Derrida
 (c) Louis Rosenblatt (d) Louis Althusser
29. In *Moby Dick* Captain Ahab falls for his
 (a) Ignorance (b) Pride
 (c) Courage (d) Drunkenness
30. Among the following which is the longest poem of Shelley?
 (a) *Julian and Maddalo*
 (b) *Letter to Maria Gisborne*
 (c) *Prometheus Unbound*
 (d) *Queen Mab*
31. *A Portrait of the Artist as a Young Man* is a
 (a) Allegorical Novel (b) Epistolary Novel
 (c) Picaresque Novel (d) Bildungsroman Novel
32. What is the pen name of Eric Arthur Blair?
 (a) James Joyce (b) Joseph Conrad
 (c) T. S. Eliot (d) George Orwell
33. The Rudyard Kipling's *The Barrack-Room Ballads* is a series of
 (a) Songs and Poems
 (b) Poems and Short stories
 (c) Poems and Dramas
 (d) Poems and Novellas
34. Which of Shaw's play has been characterised as 'unpleasant plays'?
 (a) *Widower's House*
 (b) *The Philanderer*
 (c) *Mrs Warren Profession*
 (d) All of the above
35. Which of Virginia Woolf's novel tells a story that takes place on a single day in June?
 (a) *Jacob's Room* (b) *The Years*
 (c) *Mrs. Dalloway* (d) *The Voyage out*
36. 'I have given up writing for nothing at all. You have given it up for Metaphysics'. Who told this to Raja Rao?
 (a) Dickinson (b) E. M. Forster
 (c) Tagore (d) Keki N. Daruwalla

37. Which work of Arundhati Roy got the verdict from the judge for Booker Prize as 'extraordinary linguistics inventiveness'?
- (a) *The God of Small Things*
 (b) *The Cost of Living*
 (c) *The End of Imagination*
 (d) *The Algebra of Infinite Justice*
38. Whom did Seamus Heaney declare as one of the 'Guerillas of the Imagination'?
- (a) Patrick White (b) Wole Soyinka
 (c) Nadine Gordimer (d) Dereck Walcott
39. Which work of Samuel Beckett is subtitled as Tragi-Comedy in two acts?
- (a) *Waiting for the Godot*
 (b) *Krapp's Last Tape*
 (c) *Endgame*
 (d) *Not I*
40. Which of Alan Sillitoe's short story looks on anti-social behaviour as a defensible means of the activity of revenge?
- (a) *A start In Life*
 (b) *Saturday Night and Sunday Morning*
 (c) *The Loneliness of the Long Distance Runner*
 (d) *The Widower's Son*
41. 'For ever will Thou love, and she fair' is a line from Keats
- (a) *Ode to a Nightingale*
 (b) *Ode to a Grecian Urn*
 (c) *Ode to Evening*
 (d) *Ode to Skylark*
42. 'Pope can fix in one Couplet more sense than I can do in six' whose words these?
- (a) Swift (b) Dr. Johnson
 (c) Sterne (d) Fielding
43. Whose prose was called 'Attic' and 'Asiatic' by Arnold?
- (a) Steele (b) Addison
 (c) Lamb (d) Both (a) and (b)
44. What is the subtitle of the Goldsmith's semi-autobiographical poem *The Traveller*?
- (a) *A Prospect of Society*
 (b) *The Adventures of a Young Lady*
 (c) *The Accomplished Fools*
 (d) None of the above
45. Identify quasi-autobiographical work from the following:
- (a) Smollett's *Humphry Clinker*
 (b) Cabbe's *The village*
 (c) Swift's *Journal to Stella*
 (d) Walpole's *Castle of Otranto*
46. Identify the poet who was lamented in William Collin's *In Yonder grave a Druid Lies*?
- (a) John Dyer (b) Bishop Percy
 (c) James Thomson (d) William Cowper
47. Mac Flecknoe is an attack on Dryden's literary rival,
- (a) Richard Flecknoe (b) Thomas Shadwell
 (c) John Wilmot (d) Matthew Prior
48. *England, My England* is a poem by
- (a) W. E. Henley (b) A. E. Housman
 (c) R. L. Stevenson (d) Rudyard Kipling
49. 'Simulacrum' a postmodern term coined by
- (a) Viktor Shklovsky (b) Baris Elchenbaum
 (c) Roman Jakobson (d) Lyotard
50. Match the following writers in List I with their works in list II.

List I	List II
(i) Shelley	1. <i>Joan of Arc</i>
(ii) Keats	2. <i>When Soft Voices Die</i>
(iii) Byron	3. <i>The Plot of Basil</i>
(iv) Southey	4. the Deformed Transformed

Code:

	i	ii	iii	iv
(a)	2	3	4	1
(b)	4	1	3	2
(c)	4	2	1	3
(d)	4	3	2	1

ANSWER KEYS

1. (a) 2. (c) 3. (b) 4. (b) 5. (c) 6. (c) 7. (b) 8. (b) 9. (b) 10. (b)
 11. (c) 12. (b) 13. (b) 14. (d) 15. (d) 16. (c) 17. (c) 18. (a) 19. (c) 20. (c)
 21. (d) 22. (c) 23. (iii) 24. (b) 25. (a) 26. (c) 27. (a) 28. (b) 29. (b) 30. (a)
 31. (d) 32. (d) 33. (a) 34. (d) 35. (c) 36. (b) 37. (a) 38. (c) 39. (a) 40. (c)
 41. (b) 42. (a) 43. (b) 44. (a) 45. (c) 46. (c) 47. (b) 48. (a) 49. (d) 50. (a)

Mock Test 7

1. The age of jazz is also related to
 - (a) John Dos Pasoos
 - (b) Scott Fitzgerald
 - (c) Ernest Hemingway
 - (d) Sherwood Anderson
2. What is *The Forsyte Saga*, the classic by Galsworthy (1906–22) is?
 - (a) Single Novel
 - (b) Quartet
 - (c) Sequence of Novels
 - (d) Trilogy
3. *The Testament of Beauty* is produced by
 - (a) Robert Bridges
 - (b) Thomas Hardy
 - (c) John Masefield
 - (d) Sean O'Casey
4. 'to take up white man's burden and reap his own reard' by whom these famous lines have been spoken?
 - (a) Rudyard Kipling
 - (b) Robert Bridges
 - (c) W. B. Yeats
 - (d) W. H. Davies
5. Edward second ascended to the throne after Queen Victoria's death in which year?
 - (a) 1901
 - (b) 1887
 - (c) 1899
 - (d) 1903
6. The Nobel Prize for literature to W. B. Yeats was given in the year
 - (a) 1933
 - (b) 1910
 - (c) 1895
 - (d) 1923
7. Mention the poems that show the influence especially of the Bhagavadgita and Indianised thoughts as well.
 - (a) *The Black Tower* and *Under Ben Bulben*
 - (b) *Responsibilities* and *The Wild Swan*
 - (c) *New Poems*
 - (d) None
8. Who is associated with *Art for Art's Sake*?
 - (a) Ruskin
 - (b) Pater
 - (c) Carlyle
 - (d) Newman
9. *The Georgian Poetry*, one of the most famous classic work appeared in
 - (a) 1911–12
 - (b) 1901–02
 - (c) 1905–06
 - (d) None
10. After the death of Robert bridges who became the poet laureate?
 - (a) John Masefield
 - (b) Walter De La Mare
 - (c) James Elroy Flecker
 - (d) W. W. Gibson
11. The Nobel Prize for literature in 1948 was given to
 - (a) T. S. Eliot
 - (b) Stephen Spender
 - (c) W. H. Auden
 - (d) G. S. Frazer
12. T.S. Eliot's style has been acclaimed as 'Poetic shorthand'. By whom it's stated?
 - (a) I. A. Richards
 - (b) Frank Kermode
 - (c) J. Dover Wilson
 - (d) W. H. Auden
13. How many parts are there in *Ash Wednesday* by T. S. Eliot?
 - (a) Six Parts
 - (b) Three Parts
 - (c) Four Parts
 - (d) Seven Parts
14. Which of Yeats' philosophical work is partly dedicated to his better half or wife?
 - (a) *A Vision*
 - (b) *The Cold Heaven*
 - (c) *Ideas of Good and Evil*
 - (d) *Leda and the Swan*
15. In which of Yeats's following works these lines occur: 'Cast a cold eye, On life, on death, Horseman, pass by The epitaph'?
 - (a) *Under Ben Bulben*
 - (b) *No Second Troy*
 - (c) *September 1936*
 - (d) *The Sorrow of Love*
16. In which of Eliot's work 'Time present and time past, are both contained in time future, and Time future contained in time post' such lines emerge?
 - (a) *The Waste Land*
 - (b) *Ash Wednesday*
 - (c) *The Hollow Man*
 - (d) None
17. From where does these lines occur 'Here I am an old man in a dry month Bening read to by a boy, waiting for rain'?
 - (a) T. S. Eliot's *Gerontion*
 - (b) W.B Yeats' *Leda and the Swan*
 - (c) *Robert Bridges*
 - (d) None
18. '*The Waste Land* expresses poignantly a desperate sense of the poet and the age's lack of positive spiritual faith' is being stated by
 - (a) A. G. Fraser
 - (b) I. A. Richards
 - (c) T. S. Pearce
 - (d) R. C. Crane

19. Which of the following Essayist is known as 'Alpha of the plough'?
- (a) A. G. Gardiner (b) Bertrand Russell
(c) Robert Lynd (d) I. A. Richard
20. *Old Lamps for the New* is authored by
- (a) Hillarie Belloc (b) W. H. Hudson
(c) A. G. Gardiner (d) Lytton Strachey
21. Which of these following novels has been addressed as thought adventure novel by Lawrence?
- (a) *The Trespasser* (b) *The Rainbow*
(c) *Women in Love* (d) None
22. Who utters these words 'Only Connet' in *Howard's End*?
- (a) E. M. Forster (b) H. G. Bells
(c) James Joyce (d) Virginia Woolf
23. *Death for a Hero* was produced as an aftermath of First World War by
- (a) Richard Aldington (b) Harold Monro
(c) Arnold Bennett (d) None
24. *The Aspects of the Novel* was written by
- (a) E. M. Forster (b) Aldous Leonard Huxley
(c) James Joyce (d) D. H. Lawrence
25. At the beginning of 20th century who pioneered science fiction?
- (a) H. G. Wells (b) Samuel Butler
(c) John Davidson (d) None
26. Where do you find the character name, Marlow?
- (a) Joseph Conrad's *Lord Jim*
(b) E. M. Forster's *Howard's End*
(c) Arnold Bennett's *Changer*
(d) None
27. The novels of sea life as a theme is famously related to?
- (a) Joseph Conrad (b) Rudyard Kipling
(c) George Moore (d) George Robert Gissing
28. Name the biographer of Charles lamb
- (a) E. V. Lucas (b) Max Beerbohm
(c) J. B. Priestley (d) None
29. By whom 7 pillars of wisdom has been written by?
- (a) T. E. Lawrence (b) Hillarie Bellock
(c) J. B. Priestley (d) Aldous Huxley
30. When was *Waiting For Godot* primarily written in?
- (a) German (b) French
(c) English (d) Russian
31. R. L. Somers is a character from which of D. H. Lawrence's famous work?
- (a) *The Planned Serpent* (b) *Sons and Lovers*
(c) *Kangaroo* (d) None
32. Paul Morel the classic character can be seen in
- (a) D. H. Lawrence's *Sons and Lovers*
(b) James Joyce's *Dubliners*
(c) Virginia Woolf's *Mrs. Dalloway*
(d) None
33. Miriam Henderson appears in
- (a) Dorothy Richardson's *The Painted Roof*
(b) James Joyce's *Ulysses*
(c) Both
(d) None
34. Stephen Dedalus the famous character based on Joyce's ownself is from
- (a) *A Portrait of the Artist as a Youngman*
(b) *Finnegans Awake*
(c) *Dubblers*
(d) None
35. From which of the following works the characters of Leopold and Mrs. Bloom emerge?
- (a) James Joyce's *Ulysses*
(b) Virginia Woolf's *Mrs. Dalloway*
(c) *Rebecca West*
(d) None
36. By whom *Riders to the Sea* has been written?
- (a) J. M. Synge (b) Harley Granville
(c) John Galsworthy (d) T. W. Robertson
37. The character named Falder is in the work
- (a) Galsworthy's *Justice*
(b) G. B. Shaw's *Arms and the Man*
(c) J. M. Synge
(d) None
38. In which of Shaw's play Sir Ralf Bloomfield Bonnington is a character?
- (a) *The Doctor's Dilemma*
(b) *Man and Superman*
(c) *Candida*
(d) None
39. For which magazine G. B. Shaw started writing the dramatic criticism?
- (a) The Saturday Review
(b) The World
(c) The Pall Mall Gazette
(d) None
40. The other name for problem plays is
- (a) The Drama of Ideas
(b) The Propaganda Play
(c) The Drama of conflict
(d) None

41. The most prominent theme of the romantic literature is
 (a) Return to classicism (b) Return to nature
 (c) Both (d) None
42. Mention the foundation year of the British drama League.
 (a) 1918 (b) 1917
 (c) 1916 (d) 1919
43. What is *Mrs Dot* by William Somerset Maugham?
 (a) A Drama (b) A prose
 (c) A play (d) None
44. A character named Edward Chamberlayne, is in
 (a) John Drinkwater's *Rebellion*
 (b) W. B. Yeats's *Deirdre*
 (c) T. S. Eliot's *The Cocktail Party*
 (d) None
45. A play *The Lady is not for Burning* is by which famous writer?
 (a) James Elory Flecker
 (b) Christopher Fry
 (c) Stephen Phillips
 (d) Lascelles Abercrombie
46. In which work T. S. Eliot pounded the theory of poetic drama?
 (a) Rhetoric and Poetic Drama
 (b) Tradition and Individual Talent
 (c) The Sacred Wood
 (d) Selected Essays
47. 'Conventions and traditions of the poetic drama' is being made famous by
 (a) T. S. Eliot (b) W. B. Yeats
 (c) Christopher Fry (d) None
48. The poetic drama by W. B. Yeats was revived by the theatre of
 (a) Abbey Theatre (b) Public Theatre
 (c) Royal Theatre (d) London Theatre
49. G. B. Shaw's _____ was referred to by Alan J. Lerner.
 (a) *Pygmalion*
 (b) *St. John*
 (c) *Caesar and Cleopatra*
 (d) None
50. The dramatist with no villains in his plays is
 (a) Harold Pinter (b) A. W. Pinero
 (c) G. B. Shaw (d) John Drinkwater

ANSWER KEYS

1. (b) 2. (c) 3. (a) 4. (a) 5. (d) 6. (a) 7. (a) 8. (b) 9. (a) 10. (a)
 11. (a) 12. (a) 13. (a) 14. (a) 15. (a) 16. (a) 17. (a) 18. (a) 19. (a) 20. (a)
 21. (a) 22. (a) 23. (a) 24. (a) 25. (a) 26. (a) 27. (a) 28. (a) 29. (a) 30. (b)
 31. (a) 32. (a) 33. (a) 34. (a) 35. (a) 36. (a) 37. (a) 38. (a) 39. (a) 40. (a)
 41. (b) 42. (d) 43. (c) 44. (c) 45. (b) 46. (a) 47. (a) 48. (a) 49. (a) 50. (c)

Mock Test 8

- We the people* has been written by
 - Nani Palkhivala
 - J. R. D. Tata
 - Khushwant Singh
 - T. N. Kaul
- Rabindranath Tagore won Nobel Prize in
 - 1912
 - 1914
 - 1913
 - 1915
- Saraswati samman award was first given to
 - Harivansh Rai Bachchan
 - Ramakant Rath
 - Vijay Tendulkar
 - Balamani Amma
- Name the writer by whom the book *Coolie* has been produced.
 - Mulk Raj Anand
 - R. K. Narayan
 - Ahmad Ali
 - Raja Rao
- By whom *Wings of Fire* has been written?
 - Indira Gandhi
 - A. P. J. Abdul Kalam
 - Subhash Chandra Bose
 - Pranab Mukherjee
- Who wrote *Rajmohan's Wife* in 1864?
 - Rabindranath Tagore
 - Bibhutibhushan Bandyopadhyay
 - Bankim Chandra Chattopadhyay
 - Ram Mohan Roy
- Name the year when the book *Travels of Dean Mahomet* was written
 - 1781
 - 1788
 - 1793
 - 1798
- A Brave and Startling Truth* was published by
 - Robert Hass
 - Jessica Hagdorn
 - Maya Angelou
 - Micheal Palmer
- The Buddhist literature on *Jataka* is based on which of these themes?
 - Stories of Previous births of Buddha
 - Metaphysics
 - Rules of the Orders
 - Sermons of Buddha
- Tully's first book in India is
 - Amritsar: Mrs Gandhi's Last Battle*
 - The Heart of India*
 - No Full Stops in India*
 - India: The Road Ahead*
- By whom the book called *Panchatantra* has been written?
 - Chanakya
 - Kalidas
 - Vishnu Sharma
 - Banabhatta
- Jataka stories* are related to which of these Lords?
 - Lord Krishna
 - Guru Nanak
 - Gautam Buddha
 - Mahavira
- Name the year in which Salman Rushdie cancelled his trip to Jaipur literature festival.
 - 2008
 - 2010
 - 2011
 - 2012
- Jaipur literature festival started from
 - 2002
 - 2005
 - 2006
 - 2008
- Name the first person to translate *Mahabharata* in English.
 - Ram Nath Kak
 - R. K. Narayan
 - Raja Rao
 - K M Ganguli
- Name the poem where first letters of each line spell out a word
 - Alliterative
 - Epic
 - Acrostic
 - Haiku
- 5 lines poem with a funny tone is called
 - Quartet
 - Limerick
 - Sextet
 - Palindrome
- Name the writer who succeeded John Lily
 - Robert Greene
 - John Milton
 - Philip Sidney
 - Christopher Marlow
- 'Neither a Borrower Nor a Lender Be' by Shakespeare came from
 - Cymbeline*
 - Hamlet*
 - Titus Andronicus*
 - Pericles, Prince of Tyre*
- Name the century in which Shakespeare was born
 - 16th
 - 14th
 - 15th
 - 17th
- In *Power And The Glory* name the character whose called Mr Tench
 - A teacher
 - A clerk
 - A thief
 - A dentist
- Keats was a Greek, who gave this remark?
 - Wordsworth
 - Coleridge
 - Lamb
 - Shelley

23. Name the mother of Hamlet's protagonist.
 (a) Beatrice (b) Margaret
 (c) Gertrude (d) Rosalind
24. Elizabeth's another renowned trait was
 (a) Unintelligent (b) Rude
 (c) Stingy (d) Fanatic
25. 'sensuousness is a paramount bias of his genius'. This line is used for
 (a) Blake (b) Keats
 (c) Tennyson (d) Shelley
 (e) None of these
26. Name the genre of *Desert Places*.
 (a) Poem (b) Play
 (c) Novel (d) fiction
27. When did Francis Bacon took his last breath?
 (a) 1616 (b) 1626
 (c) 1648 (d) 1678
28. Name the villain of *Hamlet*.
 (a) Horatio (b) Iago
 (c) Claudius (d) Gertrude
29. *The Monodrama* by Tennyson is called
 (a) Ulysses (b) Break, Break, Break
 (c) Maud (d) Crossing the Bar
30. Moral choices are stressed in the works of
 (a) Dickens (b) George Eliot
 (c) Hardy (d) Shelley
31. In 1813 who was appointed as the poet laureate?
 (a) Tennyson (b) Byron
 (c) Southey (d) Wordsworth
32. By whom it is said that poetry is a spontaneous overflow of powerful feelings?
 (a) Blake (b) Byron
 (c) Wordsworth (d) Keats
33. Name the play which is not written by Shakespeare.
 (a) *Hamlet* (b) *Macbeth*
 (c) *Dr. Faustus* (d) *Tamburlaine*
34. The famous genre of Victorian literature was
 (a) Drama (b) Epic Poetry
 (c) Lyric Poetry (d) The Novel
35. In which poem Wordsworth calls himself 'a Worshipper of Nature'?
 (a) *The Solitary Reaper* (b) *Tintern Abbey*
 (c) *The Prelude* (d) *Immortality Ode*
36. What influenced the Romantic revival in English literature?
 (a) Oxford Movement
 (b) Reformatio
 (c) French Revolution
 (d) Glorious Revolution of 1688
37. Who is supposed to be held as the murder of Desdemona?
 (a) Iago (b) Othello
 (c) Casio (d) Brabantio
38. Elizabeth and Mary the first belonged to the dynasty of
 (a) Tudor (b) Stuart
 (c) Windsor (d) Plantagenet
39. Name the period which saw the bloom of Bronte sisters.
 (a) Regency (b) Restoration
 (c) Victorian (d) Romantic
40. From which French writer Bacon borrowed the term 'essay'?
 (a) De Meung (b) Goethe
 (c) Montaigne (d) None of the above
41. 'Marlowe's mighty Line' by whom it is said?
 (a) Ben Jonson (b) Samuel Johnson
 (c) R. L. Stevenson (d) Richard Steele
42. How many books are there in *Paradise Regained*?
 (a) Two (b) Four
 (c) Five (d) Ten
43. *The Mill on the Floss* a classic by George Eliot is
 (a) Historic novel (b) Religion novel
 (c) Picaresque novel (d) Spiritual Autobiography
44. What is Matthew Arnold famous for?
 (a) Poetry (b) Drama
 (c) Novel (d) Criticism
45. Who is famous among readers as a peasant poet?
 (a) Thomas Hood (b) James Hogg
 (c) Thomas Moore (d) John Clare
46. *Dramatic poesie* by Dryden is in the form of
 (a) Poetic form (b) Dramatic form
 (c) Narrative form (d) Conversation form
47. When was *Tottel's Miscellany* published?
 (a) 1514 (b) 1541
 (c) 1557 (d) 1571
48. Samuel Johnson biography is recorded by
 (a) Thomas Gray (b) W. Collins
 (c) J. Boswell (d) W. Blake
49. *The Prelude* talks of?
 (a) War (b) Self
 (c) Society (d) Christianity
50. *Hard times* by Dickens is related to
 (a) Romanticism (b) Law Courts
 (c) Public Schools (d) Science and Industry

ANSWER KEYS

- | | | | | | | | | | |
|---------|---------|---------|---------|---------|---------|---------|---------|---------|---------|
| 1. (a) | 2. (c) | 3. (a) | 4. (a) | 5. (b) | 6. (c) | 7. (c) | 8. (c) | 9. (a) | 10. (a) |
| 11. (c) | 12. (c) | 13. (d) | 14. (c) | 15. (d) | 16. (c) | 17. (b) | 18. (a) | 19. (b) | 20. (a) |
| 21. (c) | 22. (b) | 23. (c) | 24. (c) | 25. (b) | 26. (a) | 27. (c) | 28. (c) | 29. (c) | 30. (a) |
| 31. (c) | 32. (c) | 33. (c) | 34. (d) | 35. (b) | 36. (c) | 37. (b) | 38. (a) | 39. (c) | 40. (c) |
| 41. (a) | 42. (b) | 43. (d) | 44. (a) | 45. (d) | 46. (d) | 47. (c) | 48. (c) | 49. (b) | 50. (d) |

Mock Test 9

- Who among the following writer calls poetry 'Musical Thought'?
 (a) Matthew Arnold (b) William Wordsworth
 (c) Thomas Carlyle (d) Leigh Hunt
- Which of the following poem is an example of Pseudo-Pindaric Ode?
 (a) Ode to Cecilia (b) Ode to Nightingale
 (c) Ode to Duty (d) Eton ode
- Spondee is
 (a) both syllables are unaccented or short.
 (b) two syllables in which both syllables are accented.
 (c) three syllables in which the first one is accented.
 (d) first syllable is stressed, second is unstressed.
- The rhyming scheme of a Rhyme Royal is
 (a) AB ABB CC (b) AB ABA BCC
 (c) AB AB BC BC C (d) ABAB ABBA
- 'The moment and the vessel passed'—is an example of
 (a) Chiasmus (b) Zeugma
 (c) Hendiadys (d) Asyndeton
- The Tudors ruled successfully in England from _____ to _____.
 (a) 1485–1603 (b) 1901–1910
 (c) 1714–1901 (d) 1485–1603
- Who among the following poet does not belong to the pre-Raphaelites Group?
 (a) D. G. Rossetti (b) J. E. Mellace
 (c) Christina Rossetti (d) John Keats
- Kabuki is a type of
 (a) Chinese Drama (b) Japanese Drama
 (c) Nigerian Drama (d) Australian Drama
- Who is called the Mother of 'Canadian Literature'?
 (a) Margaret Atwood (b) Lucy Maud Montgomery
 (c) Maria Comphehl (d) Beatrice Mosionier
- The English Patient* is on Historiographic metafiction by
 (a) Alice Monroe (b) Yann Martel
 (c) Margaret Lawrence (d) Michael Ondaatje
- Who of the following writer quoted, 'No, I am not an existentialist Sartre and I are always surprised to see our names linked.'
 (a) Marcel Proust (b) Gustave Flaubert
 (c) Honore de Balzac (d) Albert Camus
- Which of the following play is not written by Eugene Ionesco?
 (a) *The Killer* (b) *End Game*
 (c) *Rhinoceros* (d) *Chairs*
- To Kill a Mocking Bird* is written by
 (a) William Faulkner (b) F. Scott Fitzgerald
 (c) Harper Lee (d) Truman Capote
- Match the following works with the writers
 A. *Street Car Named Desire*
 B. *All my Sons*
 C. *Beyond the Horizon*
 D. *Slaughter House-Five*
 1. Kurt Vonnegut
 2. Eugene O' Neill
 3. Tennessee Williams
 4. Arthur Miller
 (a) a-3; b-4; c-2; d-1 (b) a-4; b-3; c-1; d-2
 (c) a-2; b-1; c-3; d-4 (d) a-3; b-4; c-1; d-2
- Disgrace* is a novel written by
 (a) Allen Paton (b) Lewis Nkosi
 (c) J M Coetzee (d) Peter Abrahams
- Pecola is a character in Morrison's
 (a) *Sula* (b) *Beloved*
 (c) *Bluest Eye* (d) *Tar Baby*
- Who is the writer of *Purple Hibiscus*?
 (a) Alice Walker
 (b) Chimamanda Ngozi Adichie
 (c) Toni Morrison
 (d) Wole Soyinka
- Who wrote the novel *The Village by the Sea*?
 (a) Chetan Bhagat (b) Anita Desai
 (c) Khushwant Singh (d) V. S. Naipaul
- Who wrote the novel *The Dark Room*?
 (a) Girish Karnad (b) R. K. Narayan
 (c) Raja Rao (d) Ruskin Bond
- Which well-known writer helped to get R. K. Narayan's novels published?
 (a) E. M. Forster (b) Mulk Raj Anand
 (c) Raja Rao (d) Graham Greene
- Who wrote the poem *Our Casuarina Tree*?
 (a) Derozio (b) Sarojini Naidu
 (c) Toru Dutt (d) Jayant Mahapatra

22. Who among the following is not a poet of the age of Chaucer?
 (a) Gower (b) Drayton
 (c) Chaucer (d) Langland
23. Dryden's *Mac Flecknoe* is a work of satiric verse attacking
 (a) Pope (b) Shadwell
 (c) Flecknoe (d) Congreve
24. Who wrote the second part of *Absalom and Achitophel*?
 (a) Thomas Shadwell (b) Nahum Tate
 (c) Walter Scott (d) Johnson
25. Which play of Dryden has a direct reference of Shakespeare's Antony and Cleopatra?
 (a) *The Rival Ladies* (b) *All for Love*
 (c) *The Indian Queen* (d) *Evenings Love*
26. *Otho, the Great* is a tragedy written by
 (a) Shakespeare (b) Marlowe
 (c) Shelley (d) Keats
27. Who replied to the Essay on population by Malthus?
 (a) Leigh Hunt (b) Thomas De Quincey
 (c) William Hazlitt (d) Charles Lamb
28. 'All Changed, Changed utterly, A terrible beauty is born' are lines taken from
 (a) *Sailing to Byzantium* (b) *Easter 1916*
 (c) *Byzantium* (d) *Second Coming*
29. The title of Chinua Achebe's novel *Things Fall Apart* is inspired from
 (a) *Second Coming* (b) *Sailing to Byzantium*
 (c) *Easter 1916* (d) *Byzantium*
30. *Pygmalion* is a play written by
 (a) G. B Shaw (b) Yeats
 (c) Auden (d) Isherwood
31. 'Horatio! I am dead' is an example of
 (a) Chiasmus (b) Zeugma
 (c) Prolepsis (d) Apostrophe
32. John Heywood's Four P's is an example of
 (a) Mystery play (b) Morality play
 (c) Miracle play (d) Interludes
33. How many Sonnets does Spenser's *Amoretti* consist of
 (a) 81 (b) 89
 (c) 83 (d) 85
34. Oothon is a character in
 (a) *The Book of Urizen*
 (b) *The Marriage of Heaven and Hell*
 (c) *Visions of the Daughters of Albion*
 (d) *Jerusalem*
35. Who among the following is not Scottish Chaucerian?
 (a) King James I (b) John Lydgate
 (c) William Dunbar (d) Robert Henryson
36. *Hudibras* is written by
 (a) Thomas Hobbes (b) Nicholas Rowe
 (c) Samuel Butler (d) Thomas Otway
37. *The Old Bachelor* is a play written by
 (a) Congreve (b) Etherege
 (c) Wycherley (d) Vanbrugh
38. *A Bend in the Ganges* is a novel by
 (a) Shashi Deshpande (b) Malgonkar
 (c) Arundhati Roy (d) Khushwant Singh
39. *A Patriot for me* is a play by
 (a) Harold Pinter (b) John Osborne
 (c) Kingsley Amis (d) David Lodge
40. *The Interpretation of Dreams* is a book written by
 (a) Jacques Lacan (b) Julia Kristeva
 (c) Sigmund Freud (d) Carl Jung
41. Hester Prynne is a character in
 (a) *Moby Dick*
 (b) *House of Seven Gables*
 (c) *The Glass Menagerie*
 (d) *The Scarlet Letter*
42. *The Laugh of the Medusa* is a famous work by
 (a) Hélène Cixous
 (b) Luce Irigaray
 (c) Simon de Beauvoir
 (d) Elaine Showalter
43. *Haunted house* is a short story written by
 (a) George Orwell (b) Ray Bradbury
 (c) Virginia Woolf (d) Ruskin Bond
44. The phrase 'The myth of Sisyphus' is connected to
 (a) Martin Esslin (b) Albert Camus
 (c) Samuel Beckett (d) Jean Genet
45. Who is the writer of *Interpreter of Maladies*?
 (a) Arundhati Roy
 (b) Jhumpa Lahiri
 (c) Kamala Das
 (d) Chitra Banerjee Divakaruni
46. 'Call me Ishmael' is a line from
 (a) *Scarlet Letter* (b) *Hairy Ape*
 (c) *Moby Dick* (d) *Midnight's Children*
47. Which of the following work does not belong to Edward Albee?
 (a) *The Zoo Story*
 (b) *Who is Afraid of Virginia Woolf*

- (c) *The Goat, or Who is Sylvia*
(d) *The Plague*
48. *I Claudius* is a novel by
(a) Richard Aldington
(b) Robert Graves
(c) Rupert Brooke
(d) Wilfred Owen
49. *Church Going* is a poem by
(a) Philip Larkin
(b) Dylan Thomas
(c) Stephen Spender
(d) Hart Crane
50. *Makak* is a Character in
(a) *The White Tiger*
(b) *Dream on Money Mountain*
(c) *The Jungle Book*
(d) *Life Of Pi*

ANSWER KEYS

1. (b) 2. (a) 3. (b) 4. (a) 5. (b) 6. (d) 7. (d) 8. (b) 9. (a) 10. (d)
11. (d) 12. (b) 13. (c) 14. (a) 15. (c) 16. (c) 17. (b) 18. (b) 19. (b) 20. (d)
21. (c) 22. (b) 23. (b) 24. (b) 25. (b) 26. (d) 27. (c) 28. (b) 29. (a) 30. (a)
31. (c) 32. (d) 33. (b) 34. (c) 35. (b) 36. (c) 37. (a) 38. (b) 39. (b) 40. (c)
41. (d) 42. (a) 43. (c) 44. (b) 45. (b) 46. (c) 47. (d) 48. (b) 49. (a) 50. (c)

Mock Test 10

1. Machiavelli figures in the prologue to
 - (a) *Dr. Faustus*
 - (b) *The Jew of Malta*
 - (c) *Tamburlaine*
 - (d) *Edward II*
2. *The Story of a Man of Character* is the sub title of
 - (a) *The Mayor of Casterbridge*
 - (b) *Jude the Obscure*
 - (c) *Far from the Madding Crowd*
 - (d) *Tess of the d'Urbervilles*
3. *Men and Women* is a collection of poems by
 - (a) Tennyson
 - (b) Robert Browning
 - (c) William Blake
 - (d) Matthew Arnold
4. Wordsworth's *The Prelude* was intended as a prelude to the
 - (a) Lyrical Ballads
 - (b) The Excuse
 - (c) The Recluse
 - (d) None of the Above
5. The ancient rules of writing were described as 'Nature Methodized' by
 - (a) Alexander Pope
 - (b) John Dryden
 - (c) Matthew Arnold
 - (d) S. T. Coleridge
6. *White Noise* is a work by
 - (a) Arthur Miller
 - (b) A. S. Byatt
 - (c) Don Delillo
 - (d) Carol Ann Duffey
7. Who said: 'No man will ever write a better tragedy than Lear'?
 - (a) Thomas Hardy
 - (b) John Dryden
 - (c) G. B. Shaw
 - (d) Matthew Arnold
8. Bel Imperia is a character in
 - (a) *Gorbuduc*
 - (b) *The Spanish Tragedy*
 - (c) *Ralph Roister Doister*
 - (d) *Othello*
9. On whose real life experience is Defoe's Robinson Crusoe supposed to be based?
 - (a) Walter Raleigh
 - (b) Edgar Wallace
 - (c) R.L. Stevenson
 - (d) Alexander Selkirk
10. *The Whitsun Weddings* is a poem by
 - (a) Philip Larkin
 - (b) Wallace Stevens
 - (c) Edgar Allan Poe
 - (d) Sylvia Plath
11. Millimant is the name of the heroine of
 - (a) *The Country Wife*
 - (b) *The Way of the World*
 - (c) *Beaux Stratagem*
 - (d) *Love in a Tub*
12. 'Frailty thy name is woman' is spoken by
 - (a) *Othello*
 - (b) *Macbeth*
 - (c) *King Lear*
 - (d) *Hamlet*
13. The character Subtle appears in Ben Jonson's
 - (a) *The Alchemist*
 - (b) *Everyman in his Humor*
 - (c) *Volpone*
 - (d) *Bartholomew Fair*
14. Who calls Shelley, 'a beautiful and intellectual angel, beating in the void his luminous wings in vain'?
 - (a) Samuel Johnson
 - (b) Matthew Arnold
 - (c) T.S. Eliot
 - (d) T.E. Hulme
15. Who complained that Spencer 'writ no language'?
 - (a) Ben Johnson
 - (b) John Dryden
 - (c) Samuel Johnson
 - (d) William Blake
16. Which one of the following is a *The Movement* poet?
 - (a) Sylvia Plath
 - (b) Edgar Allan Poe
 - (c) Thomas Gunn
 - (d) Wallace Stevens
17. Who wrote, *Of Myself*?
 - (a) John Donne
 - (b) John Vanbrugh
 - (c) Andrew Marvell
 - (d) Abraham Cowley
18. Who wrote the essay, *On the Knocking of the Gate in Macbeth*?
 - (a) Thomas de Quincey
 - (b) William Hazlitt
 - (c) S. T. Coleridge
 - (d) John Keats
19. Name the writer associated in her craft with 'a little bit of ivory two inches wide'?
 - (a) Charlotte Bronte
 - (b) Jane Austen
 - (c) Emily Bronte
 - (d) Elizabeth Gaskell
20. Which character in Dickens novel keeps on waiting for 'something to turn up'?
 - (a) Pip
 - (b) Pumblehook
 - (c) Honeythunder
 - (d) Micawber
21. *Caesar and Cleopatra* is a play by
 - (a) G. B. Shaw
 - (b) Thomas Hardy
 - (c) William Hazlitt
 - (d) E. M. Forster
22. Who said, about Keats, 'He is, he is with Shakespeare'?
 - (a) Tennyson
 - (b) Matthew Arnold
 - (c) Byron
 - (d) Shelley
23. Pope's incapacity as an editor of Shakespeare was exposed by
 - (a) Richard Steele
 - (b) T.S.Eliot
 - (c) Joseph Addison
 - (d) Samuel Johnson

24. Which one of the following comedies was attacked by Steele in *The Spectator*?
- (a) *The Way of the World*
 (b) *Beaux Stratagem*
 (c) *Volpone*
 (d) *The Country Wife*
25. *Don Juan* by Byron is an
- (a) Short story (b) Epic Satire
 (c) Narrative (d) Autobiography
26. *A Bold Stroke for a Wife*, is a work by-
- (a) George Farquhar
 (b) William Congreve
 (c) Susannah Centlivre
 (d) John Gay
27. Sir Fopling Flutter is a character in,
- (a) *The Man of Mode*
 (b) *She Wou'd if she Cou'd*
 (c) *The Comical Revenge*
 (d) *Fatal Curiosity*
28. *The Growth of the Poet's Mind* is the subtitle of
- (a) *The Recluse* (b) *The Prelude*
 (c) *Tintern Abbey* (d) *Lyrical Ballads*
29. Which of the following is not portrayed by Chaucer?
- (a) Parson (b) Knight
 (c) Squire (d) Cobbler
30. An example of a masque -within-a- play is to be found in?
- (a) *Hamlet* (b) *Tempest*
 (c) *King Lear* (d) *Othello*
31. In lady Macbeth's invocation to 'spirits/That tend on mortal thoughts', here 'mortal' means
- (a) Courageous (b) Suspicious
 (c) Murderous (d) Blissful
32. Aldous Huxley writes about his visit to India in
- (a) *Jesting Pilot* (b) *The Doors of Perception*
 (c) *Island* (d) *The Perennial Philosophy*
33. Who wrote *The Defence of Lucknow*?
- (a) Rudyard Kipling (b) Tennyson
 (c) W. B. Yeats (d) George Orwell
34. The Gothic Novel is satirized in
- (a) *Persuasion* (b) *Pride and Prejudice*
 (c) *Emma* (d) *Northanger Abbey*
35. Maurya is a character in
- (a) *The Playboy of the Western World*
 (b) *Juno and the Paycock*
 (c) *Joan the Arc*
 (d) *Riders to the Sea*
36. The original version of *The Prelude* was completed in?
- (a) 1803 (b) 1804
 (c) 1805 (d) 1807
37. In which year did the Great Exhibition take place?
- (a) 1842 (b) 1850
 (c) 1851 (d) 1872
38. Who said, 'Life is not a luminous halo, a semi-transparent envelope'?
- (a) Virginia Woolf (b) Sylvia Plath
 (c) Anne Sexton (d) Elizabeth Gaskell
39. Carlyle's *Sartor Resartus* is an-
- (a) Autobiography (b) Short Story
 (c) Narrative (d) Poem
40. D. G. Rossetti, Holman Hunt, John Everett Millais were members of
- (a) Brahmin Poets (b) Angry Young Men
 (c) pre-Raphaelite (d) Lake poets
41. Who is the author of journal of the Plague Year?
- (a) Daniel Defoe (b) Samuel Johnson
 (c) Mark Twain (d) James Joyce
42. *Specular Meditantis* is written by
- (a) William Langland (b) John Gower
 (c) John Mandeville (d) Geoffrey Chaucer
43. 'The lunatic, the Lover and the poet are of imagination all compact', this line occurs in
- (a) *As You Like It*
 (b) *The Tempest*
 (c) *A Midsummer's Night Dream*
 (d) *Two Gentlemen of Verona*
44. What is the name of the play Hamlet stages for Claudius?
- (a) *The Revenger's Tragedy*
 (b) *The Murder of Gonzago*
 (c) *The Death of Tamburlaine*
 (d) *The White Devil*
45. *Life Signs* is a poem written by
- (a) Nissim Ezekiel (b) A. K. Ramanujan
 (c) Shiv K. Kumar (d) Jayant Mahapatra
46. Which of the following Language did not influence the development of early English?
- (a) Germanic (b) Scandinavian
 (c) Latin (d) Macedonian

47. *Eminent Victorians* was authored by
(a) Roger Fry (b) Norman Douglas
(c) Lytton Strachey (d) Compton Mackenzie
48. 'Sunsets and Evening Star
And one clear call for me'
These lines occur in which of the following poem?
(a) *Idylls of the King*
(b) *In Memoriam*
(c) *Crossing the Bar*
(d) *Morte' D Arthur*
49. War of the Roses in English history was fought between the Houses of
(a) Lancaster and the York
(b) Lancaster and Wessex
(c) York and Denmark
(d) York and Normandy
50. Who advocated symptomatic reading of text?
(a) I. A. Richards (b) Louis Althusser
(c) Terry Eagleton (d) Lacan

ANSWER KEYS

1. (b) 2. (a) 3. (b) 4. (c) 5. (a) 6. (c) 7. (c) 8. (b) 9. (d) 10. (a)
11. (b) 12. (d) 13. (a) 14. (b) 15. (a) 16. (c) 17. (d) 18. (a) 19. (b) 20. (d)
21. (a) 22. (b) 23. (c) 24. (d) 25. (b) 26. (c) 27. (a) 28. (b) 29. (d) 30. (b)
31. (c) 32. (a) 33. (a) 34. (d) 35. (d) 36. (c) 37. (c) 38. (a) 39. (a) 40. (c)
41. (a) 42. (b) 43. (c) 44. (b) 45. (d) 46. (d) 47. (c) 48. (c) 49. (a) 50. (b)

Mock Test 11

1. Who among the Chaucerians wrote a sequel to *Troilus and Criseyde*?
 (a) Lindsay (b) Dunbar
 (c) Henryson (d) Douglas
2. Who called Bacon the first essayist, as he remains for sheer mass and weight of genius?
 (a) Dr Johnson (b) Hugh Walker
 (c) Ben Johnson (d) Donne
3. Marlowe's *The Jew of Malta* is a dramatic presentation of
 (a) a king (b) a duke
 (c) a scholar (d) Machiaveillian man
4. Nash's *The Unfortunate Traveller* is the first Elizabethan:
 (a) picaresque novel (b) romance
 (c) tragedy (d) drama
5. Milton's *Comus* is an example of
 (a) Farce (b) Masque
 (c) Romance (d) Revenge Tragedy
6. Which play of Shakespeare is known as his most delightful comedy
 (a) *As You Like It*
 (b) *Twelfth Night*
 (c) *Much Ado About Nothing*
 (d) *A Midsummer Night's Dream*
7. The First Poet Laureate in England was
 (a) Milton (b) Dryden
 (c) Johnson (d) Pope
8. Which work was written in reply to Gosson's *School of Abuse* (1579)?
 (a) Dryden's *An Essay Of Dramatic Poesie*
 (b) Sheridan's *The School for Scandal*
 (c) Shakespeare's *Sonnets*
 (d) Sidney's *Apology For Poetry*
9. Who called Lamb 'Prince of Essayist'?
 (a) Coleridge (b) Hugh Walker
 (c) Keats (d) Southey
10. Which poet is known for his Hellenic spirit?
 (a) Shelley (b) Keats
 (c) Byron (d) Milton
11. 'If Winter comes, can spring be far behind'?
 This is the concluding line of:
 (a) *Cloud*
 (b) *The Eve Of St. Agnes*
 (c) *Ode to West Wind*
 (d) *Prometheus Unbound*
12. Charles Lamb's sister appears in his essays under the name of
 (a) Mary Lamb
 (b) Bridget Elia or Bridget
 (c) Frederick Marryat
 (d) none of these
13. Blackwood Magazine came out in:
 (a) 1800 (b) 1802
 (c) 1811 (d) 1817
14. Who called Wordsworth a 'moral eunuch':
 (a) Arnold (b) Coleridge
 (c) Shelley (d) Browning
15. W. M. Thackeray was born in:
 (a) Oxford (b) Kolkata
 (c) Paris (d) Virginia
16. Which poet is best known for his 'Dramatic Monologue'?
 (a) Browning (b) Tennyson
 (c) Arnold (d) Hardy
17. Theme of Kipling's *White Man's Burden* is
 (a) Indian life
 (b) love life of white men
 (c) a poem addressed to American imperial mission
 (d) None of these
18. The accession of Queen Victoria took place in :
 (a) 1832 (b) 1837
 (c) 1839 (d) 1857
19. In G. B. Shaw's *Mrs. Warren's profession*, Mrs. Warren is a
 (a) Tailor (b) Sweeper
 (c) Prostitute (d) Housemaid
20. Who became Poet Laureate after Wordsworth in 1850?
 (a) Matthew Arnold (b) A. C. Swinburne
 (c) Lord Byron (d) Tennyson
21. The Pre Raphaelite Brotherhood was founded in :
 (a) 1848 (b) 1850
 (c) 1859 (d) 1862

22. Which poem is written on the life of Clough?
 (a) *Sohrab and Rustam*
 (b) *Thyrsis*
 (c) *The Scholar Gypsy*
 (d) *Culture and Anarchy*
23. The subtitle of Dickens' *Oliver Twist* is:
 (a) *The Posthumous Papers*
 (b) *The Parish Boy's Progress*
 (c) *Our Mutual Friend*
 (d) *Little Dorrit*
24. Elizabeth Gaskell wrote a historical novel named:
 (a) *Sylvia's Lover* (b) *Cransford*
 (c) *Cousin Phyllis* (d) *North and South*
25. Wilson's *The Old Man At The Zoo* (1961) was a nightmare of
 (a) social future (b) moral future
 (c) economical future (d) political future
26. Jimmy Porter is a hero in
 (a) *Waiting for Godot* (b) *Look Back In Anger*
 (c) *Lord Jim* (d) *Lucky Jim*
27. *Murder in Cathedral* (1935) deals with the death of
 (a) Saint Thomas Beckett
 (b) Saint Aquinas
 (c) Saint Paul
 (d) Saint John
28. Who is the heroine of Rama Mehta's novel *Inside the Haveli*?
 (a) Geeta (b) Jaya
 (c) Radha (d) Sita
29. Arun Kolatkar's poem *Jejuri* oscillates between
 (a) urban and rural life
 (b) fancy and imagination
 (c) love and hate
 (d) faith and skepticism
30. Which of the following is an autobiography of Omprakash Valmiki?
 (a) *Safai Devta*
 (b) *Sangati*
 (c) *Bas! Bahut Ho Chuka*
 (d) *Joothan*
31. Which of the following is NOT a novel by Anita Rau Badami?
 (a) *Tamarind Mem* (b) *The Hero's Walk*
 (c) *Tell It to the Trees* (d) *A Cycle of the Moon*
32. In Hawthorne's *The Scarlett Letter*, the letter 'A' stands for
 (a) Abducted (b) Abandoned
 (c) Adulteress (d) Amoral
33. Kamala Markandaya's first novel is
 (a) *Nectar in the Sieve* (b) *Some Inner Fury*
 (c) *Possession* (d) *Two Virgins*
34. The poem *On Killing a Tree* is composed by
 (a) Gieve Patel
 (b) A. K. Ramanujan
 (c) Adil Jussawalla
 (d) Kamala DAS
35. *Who's Afraid of Virginia Woolf* is a
 (a) novel by Melville
 (b) play by Edward Albee
 (c) Critical study on Virginia Woolf
 (d) a poem by Toru Dutt
36. *The Serpent and the Rope* by Raja Rao makes use of
 (a) Gandhian philosophy
 (b) Western Culture
 (c) Indian Philosophy
 (d) Indian Mythology
37. Cleopatra is a character in Aurobindo's play
 (a) *Perseus the Deliverer*
 (b) *Rodogune*
 (c) *Vasavadutta*
 (d) None of the above
38. O'Neill uses The Hairy Ape technique of
 (a) Impressionism (b) Absurdism
 (c) Expressionism (d) Realism
39. A Sahitya Academy award winner writer who loves to write for children
 (a) R. K. Narayan (b) Manohar Malgaonkar
 (c) Ruskin Bond (d) Upamanyu Chatterji
40. Which poem made Ezra Pound famous first
 (a) *A Virginal* (b) *A Pact*
 (c) *Contos* (d) *Ballad of the Goodly Fere*
41. *Great Hunting Stories* is edited by
 (a) Khushwant Singh (b) Mulk Raj Anand
 (c) Stephen Alter (d) Shashi Tharoor
42. Madhavi Kutty is the maiden name of
 (a) Kamala Markandaya
 (b) Anita Desai
 (c) Kamala Das
 (d) Bharti Mukherjee
43. Paine's *Common Sense* is a
 (a) novel (b) sonnet
 (c) pamphlet (d) poem
44. Who wrote
 I'm Nobody!
 Who are you? Are you nobody too?

- (a) Emily Dickinson (b) Mark Twain
(c) Walt Whitman (d) Nathaniel Hawthorne
45. Who among 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
46. Samuel Langhorne Clemens wrote under the pseudonym of
(a) Mark Twain (b) James Fenimore
(c) Washington Irving (d) Edgar Allen Poe
47. Bakha, is a central character in Anand's
(a) *Coolie* (b) *Untouchables*
(c) *The Buddy* (d) *The Road*
48. Who is the narrator of *Moby Dick*?
(a) Ahab (b) Stubb
(c) Starbuck (d) Ishmael
49. Which novel deals with the theme of lesbianism?
(a) *Difficult Daughters*
(b) *A Marked Woman*
(c) *Storm in Chandigarh*
(d) *Roots and Shadows*
50. Larins Sahib by Gurucharn Das is about:
(a) 1947 riots
(b) Bengal Famine
(c) Kashmir issues
(d) events in Punjab of the 19th century
51. Which of the following is NOT a Leatherstocking novel
(a) *Call of the Wild* (b) *The Deerslayer*
(c) *The Pioneers* (d) *The Prairie*

ANSWER KEYS

1. (c) 2. (b) 3. (d) 4. (a) 5. (b) 6. (b) 7. (b) 8. (d) 9. (b) 10. (b)
11. (c) 12. (b) 13. (d) 14. (c) 15. (b) 16. (a) 17. (c) 18. (b) 19. (c) 20. (d)
21. (a) 22. (b) 23. (b) 24. (a) 25. (d) 26. (b) 27. (a) 28. (a) 29. (a) 30. (d)
31. (d) 32. (c) 33. (a) 34. (a) 35. (b) 36. (c) 37. (b) 38. (c) 39. (c) 40. (d)
41. (c) 42. (c) 43. (c) 44. (a) 45. (a) 46. (a) 47. (b) 48. (d) 49. (b) 50. (d)
51. (a)

Mock Test 12

- Identify the language in which John Gower wrote his second poem *Vox Clamantis*.
 (a) English (b) French
 (c) Greek (d) Latin
- Arnold wrote 'with him is born our real poetry' who does him refer to?
 (a) Spenser (b) Langland
 (c) Sir Philip Sidney (d) Chaucer
- Who said the following about Dryden 'Dryden did to English literature what Augustan did to Rome, which he found of brick and left it marble'?
 (a) T. S. Eliot
 (b) A. Richards
 (c) William Wordsworth
 (d) Dr Johnson
- Which of the following arrangements of Dr Johnson's works is correct in chronological sequence?
 (a) *The Vanity of Human Wishes – The Dictionary of English Language – Rasselas – Prince Abyssinia-Shakespeare – Lives of poets.*
 (b) *The Vanity of human wishes – Rasselas – Prince of Abyssinia – The Dictionary of English Language – Shakespeare – Lives of Poets*
 (c) *The Dictionary of English Language – Lives of Poets – Shakespeare – Rasselas – Prince of Abyssinia – The Vanity of Human Wishes*
 (d) *Loves of Poets – Shakespeare – Rasselas – The Prince of Abyssinia – The Dictionary of English Language – The Vanity of Human Wishes*
- James Joyce's *Ulysses* is based on the pattern of
 (a) Homer's *Odyssey*
 (b) Tennyson's *Ulysses*
 (c) Virgil's *Aeneid*
 (d) Bunyan's *Pilgrim's Progress*
- Aldous Huxley borrowed the title *Brave New World* from
 (a) Lyly's *Euophues*
 (b) Sidney's *Arcadia*
 (c) Shakespeare's *Tempest*
 (d) Bacon's *New Atlantis*
- Who coined the phrase, 'Marlowe's mighty Line'?
 (a) Ben Jonson
 (b) Samuel Johnson
 (c) R. L. Stevenson
 (d) Richard Steele
- Wordsworth calls himself 'a Worshipper of Nature' in his poem
 (a) *The Solitary Reaper*
 (b) *Tintern Abbey*
 (c) *The Prelude*
 (d) *Immortality Ode*
- Auden's *The Sea and the Mirror* is a response to
 (a) Yeats (b) Freud
 (c) Milton (d) Shakespeare
- The Globe was set on fire in the year
 (a) 1612 (b) 1613
 (c) 1616 (d) 1620
- The Old Woman and the Cow* by Mulk Raj Anand shows the transformation of a cow into a
 (a) Lioness (b) Tigress
 (c) Buffalo (d) Goddess
- Chaman Nahal won the Sahitya Akademi Award in 1977 for his famous work
 (a) *Azadi*
 (b) *My True Faces*
 (c) *Into Other Dawn*
 (d) *The Crown and the Loincloth*
- What is a poem called whose first letters of each line spell out a word?
 (a) Alliterative (b) Epic
 (c) Acrostic (d) Haiku
- Which famous Shakespeare play does the quote, 'Neither a borrower nor a lender be' come from?
 (a) *Cymbeline* (b) *Hamlet*
 (c) *Titus Andronicus* (d) *Pericles, Prince of Tyre*
- For whom it is said: 'sensuousness is a paramount bias of his genius':
 (a) Blake (b) Keats
 (c) Tennyson (d) Shelley
- Which of the following poems by Tennyson is a monodrama?
 (a) *Ulysses*
 (b) *Break, Break, Break*
 (c) *Maud*
 (d) *Crossing the Bar*

17. Who of the following poets was appointed Poet Laureate in the year 1813?
 (a) John Byron (b) William Wordsworth
 (c) Robert Southey (d) Lord Alfred Tennyson
18. What is a funny poem of five lines called?
 (a) Quartet (b) Limerick
 (c) Sextet (d) Palindrome
19. Mrs Browning's book *Sonnets from the Portuguese* is an inspiring book of
 (a) nature poems (b) metaphysical poems
 (c) love poems (d) didactic poems
20. Insert the correct name in the blank space in the following line, 'it is largely due to _____ that writers develop Formalism of Style, that precise, almost mathematic Elegance, miscalled classism which ruled the English literature for the next century.'
 (a) Addison (b) Dr Johnson
 (c) Pope (d) Dryden
21. In restoration prose who is superior to Dryden?
 (a) Samuel Butler (b) Pepys
 (c) Lord Halifax (d) John Bunyan
22. In the following extract, Richard Steele refers to a periodical. What was the name of that periodical?
 'The general purpose of this paper is to express the false arts of life, to pull off the disguises of cunning, vanity and affectations and to recommend general simplicity in our dress, discourse and our behaviour.'
 (a) Applebee's Journal (b) Journal to Stella
 (c) The Intelligence (d) The Tatler
23. 'With and fine writing' consist not so much 'in advancing turn' to things that are new'. These famous words were written by
 (a) Richard Steele (b) Joseph Addison
 (c) Edmund Burke (d) Oliver Goldsmith
24. Which of the following poems of Keats is partly based on Drayton's *The Man in the Moon* and Fletcher's *The Faithful Shepherdess*?
 (a) *The Eve of Saint Mark*
 (b) *Lamia*
 (c) *Endymion*
 (d) *The Eve of St. Agnes*
25. Thomas Love Peacock has a close friendship with
 (a) Keats (b) Shelley
 (c) Wordsworth (d) Coleridge
26. Who wrote the following lines 'The old order changeth yielding place to new and God fulfils himself in many ways. Lest one good custom should corrupt the world?'
 (a) Wordsworth (b) Lord Tennyson
 (c) Robert Browning (d) None of these
27. *The Egoist* is written by
 (a) W. H. Thackeray (b) Antony Trollope
 (c) George Meredith (d) George Eliot
28. Who in *Paradise Lost* tells Adam 'Be lowly wise Dream not of other words'
 (a) Satan (b) Angel Gabriel.
 (c) Mammon (d) Mephistopheles
29. C. Day-Lewis' *The Poetic Image* appeared in
 (a) 1938 (b) 1945
 (c) 1946 (d) 1947
30. Arnold's *Dover Beach* describes the _____ conditions
 (a) modern (b) old
 (c) economical (d) political
31. Who among the following poets is an Indian by birth and who called upon Englishman 'to take up white man's burden' and 'reap his own reward'?
 (a) Robert Bridges (b) W. B. Yeats
 (c) Rudyard Kipling (d) W. H. Davies
32. Which of the following arrangements of W. B. Yeats' poems is in the correct chronological sequence?
 (a) *The Wanderings of Oisín – Poems – The Wind Among Reeds – The Green Helmet and Other Poems – Responsibilities – The Wild Swans at Coole – The Wandering Stairs and Other Poems – Last Poems*
 (b) *The Green Helmet and Other Poems – Poems – The Wild Swans at Coole – The Wind among Reeds – The Wandering Stairs and other poems*
 (c) *The Wandering Stairs and Other Poems – The Green Helmet and Other Poems – Responsibilities – The Wild Swans at Coole – The Wing among Reeds – Poems – The Wanderings of Oisín – Last Poems*
 (d) None of these
33. *The Powerful Tales*, *Heart of Darkness* and *The End of the Tether*, which give the description of the sea, appear in
 (a) *A Set of Six*
 (b) *Typhoon, and other Stories*
 (c) *Within the Tides- Tales*
 (d) *Twixi Land and Sea-Tales*
34. Which play deals with the themes of love and death?
 (a) *The Skin Game*
 (b) *Riders to the Sea*
 (c) *Deirdre of the Sorrows*
 (d) *Loyalties*
35. Who among the following poets was influenced by Kabir and rendered some of his verses into English?
 (a) Sri Aurobindo (b) Sarojini Naidu
 (c) R. N. Tagore (d) Toru Dutt
36. Mulik Raj Anand was awarded the Sahitya Academy award to

- (a) *The Bubble*
 (b) *Morning Face*
 (c) *The Big Heart*
 (d) *The Private Life of an Indian Prince*
37. The writer of *The Poetic Principle*, *The Philosophy of Composition* and *The Review of Authors Twice-Told Tales* was the first aesthetic propounder of the definition of the short story and the first to define poetry as a short composition which excites the soul. Who was he?
 (a) Nathaniel Hawthorne
 (b) Edgar Allan Poe
 (c) E. Hemingway
 (d) Jules Verne
38. *Astrophel and Stella* is a
 (a) play (b) Novel
 (c) sonnet sequence (d) Short story
39. For which novel R. K. Narayan got recognition in West?
 (a) *The Vendor of Sweets*
 (b) *The Painter of Signs*
 (c) *The English Teacher*
 (d) *Waiting for the Mahatma*
40. Which is not written by Kuldeep Nayar?
 (a) *Distant Neighbours: A Tale of the Subcontinent*
 (b) *Nehru: The Making of India*
 (c) *Between the Lines*
 (d) *India: The Critical Years*
41. That I am 'willing suspension of disbelief' was first used in
 (a) *The Lyrical Ballads*
 (b) *An Essay on Dramatic Poesy*
 (c) *The Life of Milton*
 (d) *The Biographia Literaria*
42. A critic commented on Arnold's contribution to criticism: 'Aristotle shows us the critic in relation to art, Arnold shows us the critic in relation to the public and Aristotle dissects a work of art, Arnold dissects a critic', who made this comment?
 (a) George Saintsbury (b) J. W. H. Atkins
 (c) David Daiches (d) Scott James
43. Arundhati Roy's debut novel *The God of Small Things* appeared in
 (a) 1997 (b) 1998
 (c) 2000 (d) 2001
44. 'Teach me half the madness' is written in
 (a) Iambic Heptameter
 (b) Trochaic Trimeter
 (c) Anapaestic Tetrameter
 (d) Iambic Pentameter
45. 'The chair she sat in, like a burnished throne Glowed on the marble' In this example T. S. Eliot gives expression to Helen of Troy. This is an example of
 (a) Allusion (b) Alliteration
 (c) Litotes (d) Assonance
46. Falder is a character in
 (a) Galsworthy's *Justice*
 (b) G. B. Shaw's *Arms and the Man*
 (c) J. M. Synge's *The Well of the Saints*
 (d) Galsworthy's *Loyalties*
47. The life of Sir Walter Scott was written by
 (a) Leigh Hunt (b) Robert Southey
 (c) Lockhart (d) W. S. Landor
48. Natty Bumppo is a character in
 (a) James Fenimore Cooper's *The Pathfinder*
 (b) Mark Twain's *The Adventures of Huckleberry Finn*
 (c) Herman Melville's *The Moby Dick*
 (d) Hawthorne's *The Marble Man*
49. Which of the following is the autobiographical novel?
 (a) *The Plumed Serpent* (b) *Sons and Lovers*
 (c) *The Rainbow* (d) *Women in Love*
50. Which newspaper Coleridge produced in 1796?
 (a) *The Man* (b) *The Englishman*
 (c) *The Watchman* (d) none

ANSWER KEYS

1. (d) 2. (d) 3. (d) 4. (a) 5. (a) 6. (c) 7. (a) 8. (b) 9. (d) 10. (b)
 11. (c) 12. (a) 13. (c) 14. (b) 15. (b) 16. (c) 17. (c) 18. (b) 19. (c) 20. (d)
 21. (d) 22. (d) 23. (b) 24. (c) 25. (b) 26. (b) 27. (c) 28. (b) 29. (d) 30. (a)
 31. (c) 32. (a) 33. (b) 34. (c) 35. (c) 36. (b) 37. (b) 38. (c) 39. (c) 40. (b)
 41. (d) 42. (d) 43. (a) 44. (a) 45. (a) 46. (a) 47. (c) 48. (a) 49. (b) 50. (c)

Mock Test 13

- The year between 1649–1660 is known as?
 - The Neo-classical period
 - The Common wealth period
 - The Victorian period
 - The Jacobean period
- In how many parts did Cervantes publish his novel, *Don Quixote*?
 - 5
 - 12
 - 2
 - 3
- In an *Essay of Dramatic Poesy* whom does John Dryden refer to as 'the most learned and judicious writer which any theatre ever had'?
 - John Webster
 - William Shakespeare
 - Ben Johnson
 - Christopher Marlowe
- Aphra Behn's *Oroonoko* sets in?
 - Egypt
 - Surinam
 - Brazil
 - Canada
- Who is the author of the poem *Our Casuarina Tree*?
 - Toru Dutt
 - Kamala Das
 - Sarojini Naidu
 - Rabindranath Tagore
- What is the title of the M. C. Chagla's autobiography?
 - The Pen as My Sword*
 - Memoirs of My Working Life*
 - Roses in December*
 - Without Fear or Favour*
- Who translated the Malayalam novel, *Chemmeen*?
 - A. K. Ramanujan
 - Anita Nair
 - Kamala Das
 - Mahesh Dattani
- 'God himself is the best poet ,
And the real is his song'. Who wrote this line?
 - Lord Tennyson
 - Robert Browning
 - Matthew Arnold
 - Elizabeth Barrett Browning
- Goblin Market* is a poem by
 - Christina Rossetti
 - Dante Gabriel Rossetti
 - John Steinbeck
 - Tennessee Williams
- Which is the first novel by Irish writer James Joyce?
 - Portrait of the Artist as a Young Man*
 - Exiles and Poetry*
 - Dubliners*
 - Ulysses*
- 'Bakha' is a hero of
 - Coolie*
 - Untouchable*
 - The village*
 - Swami and Friends*
- 'Pearl' is a character in
 - Moby Dick*
 - The Scarlett Letter*
 - To Kill a Mocking Bird*
 - The Grapes of Wrath*
- Marvell's *The Coronet* is a conflict between
 - Body and Soul
 - War and Peace
 - Nature and Grace
 - Flesh and Spirit
- The original title of Mulk Raj Anand's 'Gauri' is
 - The Woman and the Cow*
 - The Village*
 - Untouchable*
 - Across the Blackwaters*
- Tennyson's elegy *In Memoriam* is in memory of
 - Queen Victoria
 - Arthur Henry Hallam
 - William Wordsworth
 - Charles Darwin
- Who is known as a Home-spun philosopher?
 - William Shakespeare
 - Matthew Arnold
 - Robert Frost
 - Walter Scott
- The term 'Negative Capability' is given by
 - John Keats
 - P. B. Shelley
 - John Dryden
 - Philip Sydney
- W. B. Yeats received Noble Prize in
 - 1936
 - 1913
 - 1923
 - 1947
- Charles Dickens mainly deals with
 - Business matters
 - Contemporary social conditions
 - War affairs
 - Divine matter

20. Who wrote the poem *The Defence of Lucknow*?
 (a) Alfred Lord Tennyson
 (b) Mulk Raj Anand
 (c) Raja Rao
 (d) William Shakespeare
21. Which one is known as 'Secondary Epic'?
 (a) *Iliad* (b) *Paradise Lost*
 (c) *Odyssey* (d) *Aeneid*
22. Who calls Milton 'God gifted voice of organ-voice of England'?
 (a) Tennyson (b) Keats
 (c) Dryden (d) Marlowe
23. The Grammar Translation method focuses on?
 (a) Learning rules of the language
 (b) Constant review and drills of the target language
 (c) Translating from L1 to L2
 (d) All of the above
24. Lord Macaulay's Minute came in which year?
 (a) 1835 (b) 1856
 (c) 1823 (d) 1896
25. Who belongs to the Theatre of the Absurd?
 (a) Oscar Wilde (b) Samuel Beckett
 (c) Ibsen (d) Pope
26. The repetition of sounds in a sequence is known as
 (a) Alliteration (b) Rhythm
 (c) Assonance (d) None of these
27. Tradition and Individual Talent is a critical essay by
 (a) Shelley (b) Dryden
 (c) Eliot (d) Derrida
28. How many poems are there in collection *Hebrew Melodies*?
 (a) 40 (b) 60
 (c) 30 (d) 50
29. The theme of alienation is central in the poetry of?
 (a) Nissim Ezekiel (b) Kamala Das
 (c) Robert Frost (d) Walt Whitman
30. Chaucer wrote in which of the following dialects?
 (a) Northern English (b) East-Midlands
 (c) West-Midlands (d) South-Eastern
31. How many tales are to be told by each pilgrim in *Canterbury Tales*?
 (a) 2 (b) 4
 (c) 6 (d) 3
32. Which of the following poems did Gower write in English?
 (a) *Speculum Meditantis* (b) *Confessio Amantis*
 (c) *Vox Clamantis* (d) *King Bruce*
33. Who is a well known Neo-Aristotelian critic?
 (a) R. S. Crane (b) R. P. Blackmur
 (c) Lionel Trilling (d) John Crowe Ransom
34. Who is not a Myth Critic?
 (a) Raymond Williams (b) Northrop Frye
 (c) Francis Fergusson (d) Robert Graves
35. Who is assigned to the statement 'All great literature is, at bottom, a criticism of life'?
 (a) J. S. Mill (b) John Ruskin
 (c) Thomas Carlyle (d) Matthew Arnold
36. *Preface to Lyrical Ballad* is a reaction against?
 (a) Neo-classical (b) Elizabethan
 (c) Metaphysical (d) Victorian
37. 'Age cannot wither her, nor custom stale her infinite variety'. This line occurs in
 (a) *All for Love*
 (b) *Hamlet*
 (c) *Antonio and Cleopatra*
 (d) *As You Like It*
38. 'For old unhappy far off things, and battles long ago'. This is the lines of which poem?
 (a) *Solitary Reaper* (b) *Three Years She Grew*
 (c) *An Evening Walk* (d) *Ozymandius*
39. Obi Okonkwo is a character in
 (a) *Things Fall Apart* (b) *No Longer at Ease*
 (c) *Arrow of God* (d) *Ice-candy Man*
40. Which was the first African Feminist text?
 (a) *Incidents in the Life of a Slave Girl*
 (b) *Twelve Years a Slave*
 (c) *The Story of an African Farm*
 (d) *In Arcadia*
41. 'The purpose of my writing is to keep my country alive'. Who said this?
 (a) Nuruddin Farah (b) Chinua Achebe
 (c) Wole Soyinka (d) Ama Ata Aidoo
42. Who is known as 'Young Juvenile'?
 (a) Thomas Nash (b) Charles Lamb
 (c) Arthur Miller (d) James Joyce
43. The first English comedy writer is
 (a) Edmund Spenser (b) Geoffrey Chaucer
 (c) Nicholas Udall (d) William Caxton
44. Who is the mock heroic poet?
 (a) Lord Byron (b) Alexander Pope
 (c) John Milton (d) William Wordsworth
45. Who is known as the Indian National Poet?
 (a) Nissim Ezekiel (b) Rabindranath Tagore
 (c) Kamala Das (d) Raja Rao

46. Which of the following plays has its plot set during World War II?
(a) *Death of a Salesman*
(b) *Grapes of Wrath*
(c) *A soldier's play*
(d) *The Glass Menagerie*
47. *Half of a Yellow Sun* is a novel by
(a) *Buchi Emecheta* (b) *Amos Tutuola*
(c) *Ngozi Adichie* (d) *Ben Okri*
48. 'There is nothing outside the text'. Who said this?
(a) Derrida (b) Bakhtin
(c) Saussure (d) Dryden
49. Who discussed Readerly and Writerly texts?
(a) Roland Barthes
(b) Wimsatt
(c) I. A. Richards
(d) Arnold
50. Who is known as the Father of English Mystery Play?
(a) Henry Fielding
(b) Samuel Johnson
(c) James Joyce
(d) Edgar Allen Poe

ANSWER KEYS

1. (b) 2. (c) 3. (c) 4. (b) 5. (a) 6. (c) 7. (b) 8. (d) 9. (a) 10. (a)
11. (b) 12. (b) 13. (c) 14. (a) 15. (b) 16. (c) 17. (a) 18. (c) 19. (b) 20. (a)
21. (b) 22. (a) 23. (d) 24. (a) 25. (b) 26. (a) 27. (c) 28. (c) 29. (a) 30. (b)
31. (b) 32. (b) 33. (a) 34. (a) 35. (d) 36. (a) 37. (c) 38. (a) 39. (b) 40. (c)
41. (a) 42. (a) 43. (c) 44. (b) 45. (b) 46. (c) 47. (c) 48. (a) 49. (a) 50. (d)

Mock Test 14

1. Who wrote *She Tragedies*?
 (a) Nathaniel Lee (b) Nicholas Rawe
 (c) John Dryden (d) Thomas Lodge
2. 'Watchman', a magazine in _____ edited by _____?
 (a) 1857, Ralph Waldo Emerson
 (b) 1796, S. T. Coleridge
 (c) 1796, Wordsworth
 (d) 1757, S. T. Coleridge
3. Right sequence is
 (a) Black, S. T. Coleridge, Wordsworth, Byron
 (b) Words worth, Black, S. T. Coleridge, Byron
 (c) Words worth, S. T. Coleridge, Black, Byron
 (d) S. T. Coleridge, Wordsworth, Black, Byron
4. The other name of Anticlimax is
 (a) bathos
 (b) pun
 (c) climax
 (d) Antithesis
5. When did Wordsworth meet Coleridge?
 (a) 1797 (b) 1798
 (c) 1799 (d) 1800
6. Who calls Wordsworth 'a mountain, the most massive in that lofty range which is called the romantic revival'?
 (a) John Crowe Ranson
 (b) Sampson
 (c) Rickett
 (d) J. C. Smith
7. Who calls *Ode to Autumn* perhaps the nearest to perfection?
 (a) Swinburne (b) Shelley
 (c) Keats himself (d) Long
8. 'Keats was a Greek' who said?
 (a) Arnold (b) Shelley
 (c) Swinburne (d) Wordsworth
9. What does Browning calls Wordsworth?
 (a) a lost leader (b) a moral eunuch
 (c) faithless (d) None of these
10. Who was the editor of London Magazine?
 (a) Keats (b) Shelley
 (c) Johan Scott (d) None of these
11. Who authored the essay 'Artificial comedy of the last Century'?
 (a) Lamb (b) Wordsworth
 (c) Shelley (d) None of these
12. Shelley's *Masque of Anarchy* is
 (a) Epic (b) satire
 (c) Novel (d) None of these
13. Loss of faith in the Victorian age is the theme of
 (a) *Dover Beach* (b) *The Scholar Gypsy*
 (c) *Morality* (d) None of these
14. 'Poetry is the record of the best and happiest moments of the happiest and best minds' Who said?
 (a) Keats (b) Arnold
 (c) Shelley (d) Wordsworth
15. Tennyson last poem that come out of his pen was
 (a) *Ulysses*
 (b) *Passing of Arthur*
 (c) *Crossing the Bar*
 (d) None of these
16. *Desperate of Remedies* (1871) was the result of the inspiration from
 (a) Tennyson (b) Trollope
 (c) George Meredith (d) None of these
17. *Maud* is
 (a) A monodrama (b) An Elegy
 (c) A comedy (d) None of these
18. Dick Dewy and fancy day appear in?
 (a) *Under the Greenwood Tree*
 (b) *A Pair of Blue Eyes*
 (c) *Far from the Madding Crowd*
 (d) None of these
19. Jazz pottery deals with jazz music, musicians as a subject matter in descriptive style in free verse: the concept come in
 (a) 1920 (b) 1902
 (c) 1967 (d) 1970
20. In the *Adventure of Huckleberry Finn* by Mark Twain these lines is the Example of _____
 Aunt Sally 'Good Gracious anybody hurt'
 Huck 'No' On Killed a Nigger'
 (a) Wit (b) UnderStatement
 (c) Diatribe (d) None

21. Gorge Orwell's *Animal Farm* is an example of _____
 (a) Distortion (b) Diatribe
 (c) Dystopia (d) None
22. A Common Test in Research demands much priority on _____
 (a) Reliability (b) Usability
 (c) Objectivity (d) All
23. Didactic Communication is _____
 (a) intra personal (b) Inter Personal
 (c) organisational (d) relational
24. *Morte d'Arthur* by Tennyson was published in
 (a) 1842 (b) 1844
 (c) 1845 (d) 1846
25. Tennyson's *Swan Song* is
 (a) Crossing the bar (b) Break, break, break
 (c) Ulysses (d) None
26. In 1900 Eliot won a Gold Medal for
 (a) German (b) English
 (c) Sanskrit (d) Latin
27. *The Family Reunion* is
 (a) Prosaic Play (b) romantic Play
 (c) Poetic Play (d) None
28. Milton's *Samson Agonistes* is a great success from the point of view
 (a) Association of sensibility
 (b) Objective Correlative
 (b) Dissociation of Sensibility
 (d) None
29. Pan is
 (a) A River, Greek mythology
 (b) A satyr, forest God
 (c) A commodity
 (d) None
30. The setting of *White Peacock* is in
 (a) Westwood (b) Eastwood
 (c) Northwood (d) None
31. In *Paradise Lost* Milton use a technique to compare God and Satan, Name is
 (a) Metaphor (b) Simile
 (c) Juxtaposition (d) None
32. What is Juxtaposition technique?
 (a) Comparison between same objects
 (b) Comparison between opposite objects
 (c) Both
 (d) None
33. The Second Novel of Arundhati Roy: *The Ministry of Utmost Happiness* came in
 (a) July 2017 (b) June 2018
 (c) June 2017 (d) June 2018
34. Touchstone Theory given by
 (a) Mathew Arnold (b) T. S. Eliot
 (c) Wordsworth (d) None
35. In his Horton Period Milton wrote
 (a) *Comus, the Triumph of Virtue*
 (b) *L' Allegro and II, Pensoros*
 (c) *Paradise Lost*
 (d) None
36. What is the type of Rivals?
 (a) Gothic tragedy
 (b) Comedy of manners
 (c) Comedy of humour
 (d) None
37. Anne Bradstreet: Considered to be the first American poet, wrote a book *The Author to Her Book* is a collection of
 (a) Poems (b) Sonnets
 (c) Prose Writing (d) Essays
38. In Greek, Goddess 'Aphrodite' is Goddess of love and beauty but in Rome who is same
 (a) Minerva (b) Venus
 (c) Diana (d) Cupid
39. In Utopia, total Cities were
 (a) 52 (b) 53
 (c) 54 (d) 56
40. Quentin is the illegitimate daughter of
 (a) Caddy (b) Dilsey
 (c) Miranda (d) none
41. Pick out the correct word to complete the given proverb
 The empty vessel _____ much.
 (a) Sounda (b) Costs
 (c) Sells (d) Weights
42. In the 1930s Faulkner moved to Hollywood to be
 (a) An actor (b) A director
 (c) A screenwriter (d) A singer
43. Who speaks the following lines?
 'O gentle lady,
 'Tis not for you to hear what I can speak.
 The repetition, in a woman's ear
 Would murder as it fell'
 (a) Macbeth (b) Macduff
 (c) Banquo (d) None
44. Colonel Hope appears in
 (a) *The Eldest Son* (b) *The Mob*
 (c) *Joy* (d) None

Mock Test 15

- Which author is known for Children's tale?
 - William Collins
 - Oliver Twist
 - Oliver Goldsmith
 - Edmund Burke
- Who has coined the term Malapropism?
 - Lord Byron
 - John Lillo
 - Colley Cibber
 - John Gay
- 'Oh that those lips had language!'....Who wrote this famous line?
 - William Shakespeare
 - William Cowper
 - Robert Burns
 - William Blake
- The name of the monster faced by the Hero Beowulf?
 - Hrothgar
 - Grendel
 - Heorot
 - Minotaur
- Who were the two lovers in the tragic romance of Emily Bronte's *Wuthering Heights*?
 - Isabella and Hindley
 - Eleanor and Christian
 - Anne and Gordon
 - Catherine and Heathcliff
- Who penned the Pulitzer Prize-winning novel *The Goldfinch*?
 - Donna Tartt
 - Ann Patchett
 - Anita Shreve
 - Elizabeth Strout
- Who is the author of *Iliad*?
 - Beowulf
 - Euripides
 - Virgil
 - Homer
- Which is not one of Shakespeare's comedies?
 - Cymbeline*
 - Winter's Tale*
 - Merchant of Venice*
 - Two Gentlemen of Verona*
- How many acts are there in William Shakespeare's play *Romeo and Juliet*?
 - Five
 - Nine
 - Four
 - Six
- The Youngest daughter of King Lear is
 - Regan
 - Cordelia
 - Ophelia
 - Goneril
- Which is the first novel in which Arthur Conan Doyle's Sherlock Holmes made his first appearance in print?
 - The Valley of Fear*
 - The Sign of the Four*
 - A Study in Scarlet*
 - The Hound of the Baskervilles*
- Geoffrey Chaucer's *Canterbury Tales* was written in which century?
 - 16th–17th
 - 14th–15th
 - 13th–14th
 - 15th–16th
- Lord of the flies* is all about?
 - A swarm of killer flies
 - Schoolboys on the desert island
 - A round trip around the USA
 - None of the above
- Which Bronte sister wrote the *Jane Eyre*?
 - Emily
 - Anne
 - Charlotte
 - None of the above
- Who is known as the National Poet of England?
 - John Keats
 - William Shakespeare
 - William Wordsworth
 - T. S. Eliot
- Who is NOT a Science Fiction Writer?
 - Victor Hugo
 - Hugo Gernsback
 - Jules Verne
 - H. G. Wells
- Which one is the World's longest-running play?
 - Othello*
 - The Mousetrap*
 - Romeo and Juliet*
 - Macbeth*
- 'Sherlock Holmes' the fictional detective character is the creation of
 - Rudyard Kipling
 - Agatha Christie
 - J.K. Rowling
 - Arthur Conan Doyle
- Man Booker Prize 2013 was won by which book?
 - Wolf Hall*
 - The Luminaries*
 - The Sea*
 - The White Tiger*
- Who was the creator of 'Anna Karenina'?
 - Leo Tolstoy
 - Maxim Gorky
 - Alexander Pushkin
 - Anton Chekhov
- The Lord of Rings* the fantasy novel is written by whom?
 - Peter Jackson
 - C. S. Lewis
 - J. K. Rowling
 - J. R. R. Tolkien
- A Tale of Two Cities* is based on which Revolution?
 - American Revolution
 - Iranian Revolution

- (c) French Revolution
(d) Russian Revolution
23. Who among them is a Blind Poet?
(a) Ben Johnson (b) Pablo Neruda
(c) Homer (d) Thomas Hardy
24. Who is known as the Father of Epic Poetry?
(a) Homer (b) Hesiod
(c) Ferdowsi (d) None of the above
25. Charles Dickens' first novel is
(a) *The Pickwick Papers* (b) *Oliver Twist*
(c) *David Copperfield* (d) *Little Dorrit*
26. Which one is the First Science fiction novel?
(a) *Dracula* (b) *The Time Machine*
(c) *Frankenstein* (d) *Fahrenheit 451*
27. How many sonnets are written by Shakespeare?
(a) 154 (b) 102
(c) 163 (d) 194
28. The book *Time Machine* was written by whom?
(a) Robert Heinlein (b) Arthur C Clarke
(c) H. G. Wells (d) Ray Bradbury
29. Who wrote the first English Dictionary?
(a) Samuel Johnson (b) James Boswell
(c) Jonathan Swift (d) Robert Cawdrey
30. The famous author 'Mark Twain' is from
(a) Norway (b) Ireland
(c) USA (d) UK
31. The first tragedy written in English
(a) *Gorboduc* (b) *Doctor Faustus*
(c) *The Jew of Malta* (d) *Edward II*
32. In which play 'Battle of Philippi' appears
(a) *King Lear* (b) *Othello*
(c) *Macbeth* (d) *Julius Caesar*
33. What is the name of *Gulliver travel's* last book?
(a) *Voyage to Lilliput*
(b) *Voyage to Houyhnhnms*
(c) *Voyage to Laputa*
(d) *Voyage to Brobdingnag*
34. *The Willing Suspension of Disbelief* was coined by whom?
(a) Coleridge (b) Eliot
(c) Wordsworth (d) Arnold
35. In which play does 'Forest of Arden' figure?
(a) *The Merry Wives of Windsor*
(b) *A Midsummer Night's Dream*
(c) *As You Like It*
(d) *Macbeth*
36. When was the *Lyrical Ballads* published?
(a) 1797 (b) 1800
(c) 1798 (d) 1801
37. Who died in Tavern Brawl?
(a) Marlowe (b) Sidney
(c) Bacon (d) Shakespeare
38. The chorus in T. S. Eliot's play *Murder in the Cathedral*, consist of
(a) The priests of Canterbury
(b) The women of Canterbury
(c) The men of Canterbury
(d) The servants of Thomas becket
39. Who is the author of the book *Zest of Life*?
(a) Leo Tolstoy (b) Voltaire
(c) Gustave Flaubert (d) Emile Zola
40. Who is the author of the book *The Theory of Industrial Organization*?
(a) Patrick Modiano (b) Jean Triole
(c) Richard Flanagan (d) Peter Carey
41. In which city the play of Shakespeare *Romeo and Juliet* is set in?
(a) Milan (b) Edinburgh
(c) Verona (d) Turin
42. Which book win the First Man Booker Prize?
(a) *Troubles*
(b) *Something to Answer for*
(c) *The Conservatism*
(d) *Heat and Dust*
43. The character of 'Sherlock Holmes' first appeared in which book?
(a) *A Study in Scarlet*
(b) *The Sign of Four*
(c) *The Valley of Fear*
(d) *The Hound of Baskerville*
44. Which writer was also a Physician?
(a) Charles Dickens (b) Oscar Wilde
(c) Anton Chekhov (d) Ernest Hemingway
45. Who is the author of the book *Gulliver's Travels*?
(a) Charles Dickens (b) Jonathan Swift
(c) H. G. Wells (d) Arthur Canon Doyle
46. The famous poet 'Pablo Neruda' belongs to which country?
(a) Cuba (b) Chile
(c) Argentina (d) Peru
47. Which book of 'Taslina Nasrin' was first banned?
(a) *Lajja* (b) *Amar Meyebela*
(c) *Utal Hawa* (d) *Dwikhondito*

48. The book *Republic* was written by whom?
(a) Marx (b) Socrates
(c) Plato (d) Aristotle
49. Milton's *Comus* is
(a) An absurd play (b) A short story
(c) A masque (d) An elegy
50. Who is the writer of *Robinson Crusoe*?
(a) John Keats
(b) Daniel Defoe
(c) Charles Dickens
(d) John Milton

ANSWER KEYS

1. (c) 2. (a) 3. (b) 4. (b) 5. (d) 6. (a) 7. (a) 8. (a) 9. (a) 10. (a)
11. (a) 12. (c) 13. (b) 14. (c) 15. (b) 16. (a) 17. (b) 18. (d) 19. (b) 20. (a)
21. (d) 22. (c) 23. (c) 24. (a) 25. (a) 26. (c) 27. (a) 28. (c) 29. (a) 30. (c)
31. (a) 32. (d) 33. (b) 34. (a) 35. (c) 36. (c) 37. (a) 38. (b) 39. (d) 40. (b)
41. (c) 42. (b) 43. (a) 44. (c) 45. (b) 46. (b) 47. (a) 48. (c) 49. (c) 50. (b)

Mock Test 16

- Which of the following Latin Books of Bacon is on 'the new logic or inductive method of reasoning'?
 - De Augmentis Scientiarum* (1623)
 - Novum Organum* (1620)
 - Instauratio* (1623)
 - Sylva Sylvarum* (1627)
- Which of the following books of Bacon is incomplete?
 - The Advancement of Learning* (1605)
 - The History of Henry VII* (1622)
 - Apophtegms* (1625)
 - The New Atlantis* (1627)
- Who asserted, 'Unmarried men are best friends, best masters, best servants'?
 - Pope
 - Bacon
 - Blake
 - Shakespeare
- Which is the first-ever book printed in English?
 - Utopia*
 - New Testament*
 - Dictes and sayings of Philosophers*
 - Praise of Folly*
- Which author is known for his famous work *Nova Legenda Angliae* (New readings from England)?
 - Henry Howard
 - William Caxton
 - John Capgrave
 - Thomas More
- 'Snakes in Iceland. There are no snakes in Iceland!' says Arthur Compton Rickett about the philosophy of:
 - John Keats
 - Chaucer
 - Shakespeare
 - Bacon
- Which amongst the following tragedies are not discussed by A. C. Bradley in his lectures 'Shakespearean Tragedy'?
 - Hamlet
 - Julius Caesar
 - Othello
 - King Lear
- Who was known for Senecan plays of blood?
 - Ben Jonson
 - George Chapman
 - Shakespeare
 - John Webster
- The Fox is the alternative title of Ben Jonson's
 - Volpone*
 - The Alchemist*
 - Epicoene*
 - Bartholomew Fair*
- The Puritans followed which bible?
 - New Testament
 - Old Testament
 - Hebrew Bible
 - None of these
- The poets and scholars who did a tour of highlands for intellectual learning?
 - Goliards
 - Lollards
 - Caroline
 - Jacobean
- Why did Puritans shout down the theatres in 1642?
 - Because the play writers were not coming to come with new themes
 - The Puritans viewed theatres as a dangerous form of entertainment
 - The Puritans did not have enough money to support the theatres
 - None of the above
- Which pastoral elegy by Milton is a tribute to Edward King?
 - Arcades*
 - Comus*
 - Lycidas*
 - L'Allegro*
- Who wrote *Britannia's Pastorals*?
 - William Browne
 - Phineas Fletcher
 - William Drummond
 - George Wither
- In the titular story of *Interpreter of Maladies*, the name of their tour guide is?
 - Mr. Kapasi
 - Mr. Kapil
 - Mr. Kunwar
 - Mr. Kumar
- In *The Inheritance of Loss*, which of the following historical event has been used as the background?
 - Opium War
 - Gorkhaland Movement
 - Partition of India
 - Independence Movement
- Which writer is the recent award winner of Jnanpith Award?
 - Amit Chaudhuri
 - Arun Joshi
 - A. K. Ramanujan
 - Amitava Ghosh
- Which of the following novels is not included in *Ibis Trilogy*?
 - Sea of Poppies*
 - The Shadow Lines*
 - River of Smoke*
 - Flood of Fire*
- Who is the author of philosophical studies such as *The Sovereignty of God*, *The Eire and the Sun*, *Why Plato Banished the Artists*, and *Metaphysics as a Guide to Morals*?
 - Amit Chaudhuri
 - Arun Joshi
 - A. K. Ramanujan
 - Amitava Ghosh

- (a) Muriel Spark (b) William Golding
(c) Angus Wilson (d) Iris Murdoch
20. Which novel of Anthony Burgess used the Nadsat, an invented teenage underworld slang, based on Russian words and British colloquialism?
(a) *Any old Iron*
(b) *The Devil's Mode*
(c) *A Clock Work Orange*
(d) *The Piano Player*
21. Which of the following is not a work of Anthony Burgess?
(a) *Emile Zola*
(b) *Mozart and the Wolf*
(c) *Nothing Like the Sun*
(d) *One Hand Clapping*
22. *The Doctor is Sick, One Hand Clapping, The Worm and the Ring, The Wanting Seed* and *Inside Mr. Enderby* were all written by a novelist in a single year (1959) though they were published in different years. Identify the novelist.
(a) Stephen Spender (b) Noel Coward
(c) Iris Murdoch (d) Anthony Burgess
23. In which novel does Muriel Spark narrate the story of the influence of a school teacher in Edinburgh over a group of school girls? Identify the novel.
(a) *The Public Image*
(b) *Loitering with Intent*
(c) *The Prime of Miss Jean Brodie*
(d) *The Girls of Slender Means*
24. Which of the following is not a work of Muriel Spark?
(a) *Territorial Rights* (b) *The Third Man*
(c) *The Comforters* (d) *Robinson*
25. Cecil Day-Lewis became The Poet Laureate in
(a) 1970 (b) 1969
(c) 1968 (d) 1971
26. *The Driver's Seat, The Public Image* and, *Not to Disturb* by Muriel Spark are the
(a) Poem (b) Plays
(c) Essays (d) Novellas
27. Identify the volumes of poetry by Muriel Spark.
(a) *Memento Mori*
(b) *The Takeover*
(c) *The House by the East River*
(d) *Going up to Sotheby's*
28. Iris Murdoch read Beckett's *Murphy* as an undergraduate at Oxford and paid homage to it in her first novel. Name that novel.
(a) *Burno's Dream*
(b) *The Sandcastle*
(c) *The Flight from the Enchanter*
(d) *Under the Net*
29. The epithet 'Augustan' was first applied to Dryden by
(a) Thomas Shadwell (b) Dr. Johnson
(c) William Congreve (d) John Marston
30. Who used the pseudonym 'Isaac Bickerstaff'?
(a) James Boswell (b) John Gay
(c) Jonathan Swift (d) Alexander Pope
31. When was the first edition of *A Dictionary of English Language* published?
(a) 1792 (b) 1755
(c) 1727 (d) 1814
32. Who is known as 'The Father of English Socialism'?
(a) Robert Browning (b) Robert Owen
(c) A. Cooper (d) J. S. Mill
33. Who says, 'Shakespeare's tragedies are dramas of physical action and psychological conflict, not ballets of bloodless images or ceremonial for a dying god'.
(a) Bradley (b) Coleridge
(c) Henry Levin (d) Matthew Arnold
34. Who remarks, 'There is no better English anywhere than the English of the Bible'.
(a) Saintsbury (b) A. C. Ward
(c) Dryden (d) Dr. Johnson
35. Huree Babu and Teshoo Lama are Characters in
(a) *Kim* (b) *Man-Eater of Malgudi*
(c) *Coolie* (d) *Jungle Book*
36. *Time Flies, a Reading Dial* (1883) was published by
(a) George Eliot (b) Emily Zola
(c) Christina Rossetti (d) Virginia Woolf
37. The name of Swinburne's excellent work is
(a) *Atlanta in Calydon*
(b) *House of Life*
(c) *The Life and Death of Jason*
(d) *Love is Enough*
38. *Prometheus Bound* was written by
(a) P. B. Shelley
(b) Elizabeth Barrett Browning
(c) John Ruskin
(d) Rudyard Kipling
39. *The Great Exhibition* took place in the year
(a) 1850 (b) 1851
(c) 1861 (d) 1871
40. *A Kiss for Cinderella* (1916) is a play by
(a) James Barrie (b) Galsworthy
(c) Jones (d) Pinero
41. Which novel of Joseph Conrad was not written in collaboration with Ford Maddox Ford?

- (a) *The Inheritors* (1901)
 (b) *Romance* (1903)
 (c) *Suspense* (1925)
 (d) None of the above
42. In which novel Forster deals with the misunderstanding between individual and races?
 (a) *Howards End*
 (b) *The Longest Journey*
 (c) *Two Cheers for Democracy*
 (d) *A Room with a View*
43. Which novel of Edward Morgan Forster deals with a conflict between two different cultures?
 (a) *The Longest Journey* (1907)
 (b) *Two Cheers for Democracy* (1951)
 (c) *A Passage to India* (1924)
 (d) *Where Angels Fear to Tread* (1905)
44. In which novel James Joyce used the 'Stream of Consciousness' technique?
 (a) *Dubliners*
 (b) *Stephen Hero* (1944)
 (c) *Ulysses* (1922)
 (d) *Finnegan's Wake* (1939)
45. The character Stephen Dedalus was modelled on
 (a) James Joyce
 (b) Aldous Leonard Huxley
 (c) Edward Morgan Forster
 (d) William Somerset Maugham
46. Which of the following is an autobiographical novel by James Joyce?
 (a) *Stephen Hero* (1944)
 (b) *A Portrait of the Artist as a Young Man* (1916)
 (c) *The Voyage Out* (1915)
 (d) *Mrs. Dalloway* (1925)
47. *Green Mansions* (1904) is a very famous novel by
 (a) W. H. Hudson (b) Walter De la Mare
 (c) G. K. Chesterton (d) Rupert Brooke
48. Which one is not fiction by G. K. Chesterton?
 (a) *The Napoleon of Notting Hill* (1904)
 (b) *The Man Who Was Thursday* (1908)
 (c) *Manalive* (1912)
 (d) *Green Mansions* (1904)
49. Who thinks that 'the business of the dramatist is so to pose the group as to bring that moral poignantly to the light of day'?
 (a) Galsworthy (b) Pinero
 (c) Jones (d) Synge
50. What does Aristotle mean by imitation?
 (a) Mimicry of language
 (b) Representation of death
 (c) Representation of life
 (d) Mimicry of sound

ANSWER KEYS

1. (c) 2. (d) 3. (b) 4. (c) 5. (c) 6. (c) 7. (b) 8. (d) 9. (a) 10. (a)
 11. (a) 12. (b) 13. (c) 14. (a) 15. (a) 16. (b) 17. (d) 18. (b) 19. (d) 20. (c)
 21. (a) 22. (d) 23. (c) 24. (b) 25. (c) 26. (d) 27. (d) 28. (d) 29. (b) 30. (c)
 31. (b) 32. (b) 33. (c) 34. (c) 35. (a) 36. (c) 37. (a) 38. (a) 39. (b) 40. (a)
 41. (c) 42. (a) 43. (c) 44. (c) 45. (a) 46. (b) 47. (a) 48. (d) 49. (a) 50. (b)

Mock Test 17

- Where do we find the clown Feste?
 - Two Gentlemen of Verona*
 - Twelfth Night*
 - A Winter's Tale*
 - The Taming of the Shrew*
- The plot of which of the following tragedies is derived from William Painter's *Palace of Pleasure*?
 - The Duchess of Malfi*
 - The Spanish Tragedy*
 - The White Devil*
 - The Changeling*
- Which work during the Age of Revival is regarded as 'Masterpiece of English Humanism'?
 - Utopia*
 - Tottel's Miscellany*
 - Morte d' Arthur*
 - Praise of Folly*
- Who translated the *New Testament* from Latin to English for the first time in the history of English Literature?
 - William Tyndale
 - William Caxton
 - Thomas More
 - Thomas Wyatt
- Religious Reformation in England was:
 - A precursor of the Renaissance
 - Independent of the Renaissance
 - An antithesis of the Renaissance
 - An antithesis of the Renaissance
- _____ was Shakespeare's contemporary
 - George Herbert
 - John Webster
 - Robert Herrick
 - Richard Crashaw
- Philip Sidney wrote *Arcadia* to:
 - Please his sister
 - Please his mother
 - Please his father
 - Please the Shepherd boy
- Which of the following is not written by Shakespeare?
 - Troilus and Cressida*
 - Cymbeline*
 - The Phoenix and Turtle*
 - Amoretti*
- Who was the first poet to use meter, that was later made famous by Alfred Tennyson?
 - George Herbert
 - Richard Crashaw
 - John Donne
 - Edward Herbert
- Who composed the poem *The Purple Island*?
 - George Wither
 - Phineas Fletcher
 - John Milton
 - Giles Fletcher
- What was the name of the capital of Hell in *Paradise Lost*?
 - Temple
 - Pandaemonium
 - Ithaca
 - Olympus
- The English Civil War was fought between
 - Whigs and Tories
 - Roundheads and Cavaliers
 - House of Lords and House of Commons
 - Tudors and Yorks
- Which writer has used the phrase 'He who rides a tiger cannot dismount'?
 - Arvind Adiga
 - Amitava Kumar
 - Bhabani Bhattacharya
 - Chaman Lal Nahal
- Which of the following characters is NOT there in the novel *Azaadi* by Chaman Lal Nahal?
 - Kanshi Ram
 - Barkat Ali Mohammad
 - Kashi Lal
 - Teja Singh
- Which of the following works is NOT by Bharati Mukherjee?
 - The Tiger's Daughter*
 - Difficult Daughters*
 - Desirable Daughters*
 - Wife*
- Which of the following works by Bharati Mukherjee is considered to be the retelling Hawthorne's *The Scarlet Letter*?
 - The Tiger's Daughter*
 - Leave It to Me*
 - The Holder of the World*
 - Jasmine*
- The Three Arrows*, *The Servants and Snow* and *Art and Eros* are the plays written by
 - Anthony Burgess
 - William Golding
 - Irish Murdoch
 - Stephen Spender
- Name the unfinished autobiography of William Louis MacNeice.
 - Holes in the Sky*
 - Plant and Phantom*
 - The Last Ditch*
 - The Strings are False*
- Whose painting does Auden refer to in his poem *Musée des Beaux Arts*?
 - Van Gogh
 - Rembrandt
 - Caravaggio
 - Titian

- (a) Raphael (b) Brueghel
(c) Leonardo da Vinci (d) None of the above
20. *Letters from Iceland* by Louis MacNeice was collaborated with
(a) C. Day-Lewis (b) W. H. Auden
(c) Stephen Spender (d) Christopher Fry
21. *The Earth Compels*, *Autumn Journal* and *Holes in the Sky* are the famous poetry collections of
(a) Arthur Miller (b) Anthony Powell
(c) Louis MacNeice (d) Christopher Fry
22. *The Thirties and After* that Stephen Spender wrote in 1978 is a critical study of
(a) W. H. Auden (b) T. S. Eliot
(c) C. P. Snow (d) W. B. Yeats
23. An anti-communist collection of essays by Stephen Spender is
(a) *The God That Failed* (b) *The Temple*
(c) *Love-Hate Relations* (d) *Ruins and Visions*
24. Stephen Spender, W. H. Auden, C. Day-Lewis and Louis MacNeice formed a very influential group of left-wing writers in the 1930s along with a novelist and playwright named
(a) Christopher Fry
(b) William Golding
(c) Christopher Isherwood
(d) Anthony Burgess
25. 'He was found by the Bureau of Statistics to be one against whom there was no official complaint'. One of the poems of W. H. Auden begins with these lines. Identify the poem.
(a) *The Unknown Citizen*
(b) *The Shield of Achilles*
(c) *The Age of Anxiety*
(d) None of the above
26. *My Early Life* (1930) is an autobiography by
(a) Maugham (b) Winston Churchill
(c) James G. Frazer (d) Virginia Woolf
27. When was the first edition of *A Dictionary of English Language* published?
(a) 1792 (b) 1755
(c) 1727 (d) 1814
28. Which British theological writer of Augustan Age wrote the famous work *A Serious Call to Devout and Holy Life* (1729)?
(a) William Law (b) David Hume
(c) Robert Boyle (d) George Whitefield
29. *Pax Romana* (Roman Peace) was a peace treaty inaugurated by
(a) King Alexander (b) King Augustus
(c) King James I (d) Queen Anne
30. *Eliosa to Abelard* is written by?
(a) Alexander Pope (b) Jonathan Swift
(c) John Gay (d) John Arbuthnot
31. The name of the only novel of Emily Bronte is
(a) *Vanity Fair* (b) *Wuthering Heights*
(c) *Jane Eyre* (d) *Hard Times*
32. The Centennial edition of Palgrave's *The Golden Treasury* was compiled and edited by
(a) William Collins (b) Oscar Williams
(c) Palgrave (d) Dorothy Sayers
33. Which is the main feature of the Victorian age?
(a) Ethical literature
(b) Influence of science
(c) Attack on materialism
(d) All of the above
34. *Pendennis* is the name of a novel by
(a) Elizabeth Gaskell (b) Thackeray
(c) Charles Dickens (d) George Eliot
35. *The Three Way Fairers* is a dramatisation of a piece of fiction by Thomas Hardy. Which story is it?
(a) *Far From the Madding Crowd*
(b) *Tess*
(c) *The Three Strangers*
(d) *Judge the Obscure*
36. Dunstan is a character from the novel
(a) *Silas Marner* (b) *Hard Times*
(c) *Emma* (d) *Adam Bede*
37. Which one is Gaskell's first novel?
(a) *Mary Barton* (b) *Ruth*
(c) *Cranford* (d) *North and South*
38. The title *Vanity Fair* has been taken from
(a) *Euphues*
(b) *Paradise Lost*
(c) *Utopia*
(d) *Pilgrim's Progress*
39. *Sister Helen* is a poem by
(a) John Ruskin (b) Christina Rossetti
(c) D.G. Rossetti (d) Matthew Arnold
40. The name of the magazine concerning the cause of the Pre-Raphaelites is
(a) Jenny (b) The Germ
(c) Goblin Market (d) The House of Life

41. Who produced *Pilgrim's Regress* (1933)?
 (a) John Bunyan (b) C. S. Lewis
 (c) George Orwell (d) Jean Genet
42. The first Labour Government in England was formed in
 (a) 1924 (b) 1916
 (c) 1942 (d) 1918
43. *Juno and Paycock* is a play by
 (a) Shaw (b) Sean O' Casey
 (c) Ibsen (d) Yeats
44. Who is a movement poet?
 (a) Auden (b) Owen
 (c) Philip Larkin (d) Pound
45. Which one is not a play by Sir Noel Coward?
 (a) *The Young Idea* (1923)
 (b) *The Vortex* (1924)
 (c) *Fallen Angels* (1925)
 (d) *An Inspector Calls* (1946)
46. Which one of the realistic problem plays was not written by J. G. Ervine?
 (a) *Mixed Marriage* (1911)
 (b) *John Ferguson* (1915)
 (c) *The Master of the House* (1910)
 (d) *Robert's Wife* (1937)
47. A.W. Pinero and Henry Arthur Jones popularised the _____ in the eighties and nineties.
 (a) Romantic play (b) Psychological play
 (c) Problem play (d) Historical play
48. *Demeter* is a/an
 (a) Opera (b) Autobiography
 (c) Masque (d) Absurd play
49. Which one of the following works of Robert Bridges is not a collection of poems?
 (a) *Demeter* (1904)
 (b) *October and Other Poems* (1920)
 (c) *New Verse* (1925)
 (d) *The Testament of Beauty* (1929)
50. 'A Simple Tale' is the subtitle of detective work by Joseph Conrad, the name of which is
 (a) *Nostramo* (1904)
 (b) *The Mirror of the Sea* (1906)
 (c) *The Secret Agent* (1907)
 (d) *The Set of Six* (1908)

ANSWER KEYS

1. (b) 2. (a) 3. (a) 4. (a) 5. (a) 6. (b) 7. (a) 8. (d) 9. (d) 10. (b)
 11. (b) 12. (b) 13. (c) 14. (c) 15. (b) 16. (c) 17. (c) 18. (d) 19. (b) 20. (b)
 21. (c) 22. (c) 23. (a) 24. (c) 25. (a) 26. (b) 27. (b) 28. (a) 29. (b) 30. (a)
 31. (b) 32. (b) 33. (d) 34. (b) 35. (c) 36. (a) 37. (a) 38. (d) 39. (c) 40. (b)
 41. (b) 42. (a) 43. (b) 44. (c) 45. (d) 46. (c) 47. (c) 48. (c) 49. (a) 50. (c)

Mock Test 18

- Who said the following lines?
'My soul, like to a ship in a black storm,
Is driven, I know not whither.'
(a) The Duke of Brachiano
(b) Vittoria Corombona
(c) Lodovico
(d) Cornelia
- The subtitle of the *White Devil* is
(a) *The Duchess of Florence*
(b) *A Classic Tragedy*
(c) *Death of a Pure Soul*
(d) *Vittoria Corombona*
- Richard Hooker is the author of which of the following works?
(a) *Of Love and Marriage*
(b) *Of Books*
(c) *Of Truth*
(d) *Of the Laws of Ecclesiastical Polity*
- What was the last word uttered by William Tyndale when he was being garrotted (beheaded) at stake for his translation of the *New Testament*?
(a) 'Lord, open the king of England's eyes'
(b) 'Open eyes of England'
(c) 'Earth has no sorrow that heaven cannot heal'
(d) 'Man discovered himself and the universe'
- The *Wars of Roses* was fought between?
(a) The house of Lancaster and House of York
(b) The house of lords and house of commons
(c) France and England
(d) Henry V and Charles VI
- Who is the Hero in Spenser's *Faerie Queen*?
(a) Prince Edward (b) Prince George
(c) Prince Arthur (d) Prince Charles
- The Old Wives Tale* was written by
(a) Nashe (b) George Peele
(c) Ben Jonson (d) Thomas Kyd
- Romeo and Juliet* is based on the story by the Italian author
(a) H. B. Stove (b) Mateo Bandello
(c) Tim May (d) Virgil
- 'That one may smile, and smile, and be a villain' who speaks these words in *Hamlet*?
(a) Hamlet (b) Ophelia
(c) Horatio (d) Lord Polonius
- What is the subtitle of *Leviathan*?
(a) *The Matter, for Me and the Power of a Common Wealth Ecclesiastical and Civil*
(b) *The Civil War*
(c) *Social Nature*
(d) *The Elements of Law*
- Who wrote the autobiography *Grace Abounding to the Chief of Sinners*?
(a) Thomas Browne (b) John Milton
(c) John Bunyan (d) Jeremy Taylor
- Who wrote the non-fictional prose *A Discourse of the Liberty of Propheying*?
(a) Jeremy Taylor
(b) Thomas Hobbes
(c) Thomas Heywood
(d) Richard Crashaw
- The main protagonist of *The Pilgrim's Progress* 'Christian' was born with a name of
(a) Virtue (b) Angel
(c) Graceless (d) Divine
- Palanquin Bearers* is written by
(a) Toru Dutt (b) Sarojini Naidu
(c) Kamala Das (d) Amrita Pritam
- Women in Dutch Painting* is written by
(a) Sarojini Naidu (b) Toru Dutt
(c) Eunice de Souza (d) Kamala Das
- Who is *The First Woman* writer to receive the Sahitya Academy Award?
(a) Mahasweta Devi (b) Bani Basu
(c) Sarojini Naidu (d) Amrita Pritam
- The Autobiography of an Unknown Indian* is an autobiography of
(a) Michael Madhusudan Dutt
(b) Rohinton Misstrey
(c) Nirad C. Chaudhury
(d) Inder Kumar Gujral
- Who did not join the group of Angry Young Men?
(a) John Braine (b) Henry Greene
(c) Kingsley Amis (d) Alan Sillitoe

19. Who said, 'My face looks like a wedding cake left out in the rain'?
- (a) W. H. Auden (b) Stephen Spender
(c) Ezra Pound (d) John Barth
20. Identify the novel of Salman Rushdie which has been interpreted by many Muslims as his deliberate blasphemy.
- (a) *Sour Sweet*
(b) *The Moor's Last Sigh*
(c) *The Ground Beneath Her Feet*
(d) *Satanic Verses*
21. Who is the central character in Salman Rushdie's famous novel *Midnight's Children*?
- (a) Abdul Gaffur (b) Saleem Sinai
(c) Meera Menon (d) None of the above
22. His novels depict the role of sin and suffering in human life where divine compassion and solution are the only remedies. Who is referred to here?
- (a) Graham Greene (b) George Orwell
(c) Evelyn Waugh (d) Anthony Powell
23. Which play of Samuel Beckett suggests despair of a society?
- (a) *Endgame* (b) *Krapp's Last Tape*
(c) *Waiting for Godot* (d) None of the above
24. Who wrote *French without Tears*, *The Winslow Boy* and *The Deep Blue Sea*?
- (a) Arther Miller (b) Tom Stoppard
(c) Terence Rattigan (d) John Fowles
25. Which work is not done by Rebecca West?
- (a) *The Return of the Soldier* (1918)
(b) *A Train of Power* (1955)
(c) *The Judge* (1922)
(d) *The Deep Blue Sea* (1952)
26. Christopher Fry is a
- (a) Poet (b) Novelist
(c) Critic (d) Playwright
27. The Archetypal Approach is associated with
- (a) William Empson (b) Northrop Fry
(c) Philip Larkin (d) Elizabeth Bowen
28. The Hero of a novel by Alan Sillitoe, Arther Seaton, is a type-figure of the post-1945 industrial Welfare State working man. Identify the novel.
- (a) *A Tree on Fire*
(b) *Key to the Door*
(c) *Saturday Night and Sunday Morning*
(d) *A Start in Life*
29. Which guardian angel warns Belinda in Pope's *The Rape of the Locke*?
- (a) Ariel (b) Daniel
(c) Isabel (d) Gabriel
30. *The Vanity of Human Wishes* by Samuel Johnson is a type of?
- (a) Horatian Satire
(b) Menippean Satire
(c) Juvenalian Satire
(d) None of these
31. From where the idea of *Dunciad* was taken?
- (a) Mac Flecknoe
(b) Religio Laici
(c) The Hind and Panther
(d) Annu Mirabilis
32. Who said 'God made the country and man made the town'?
- (a) William Cooper (b) Thomas Macpherson
(c) Alexander Pope (d) John Dyer
33. Uncle Remus is a fictional character created by
- (a) Harriet Beecher Stowe
(b) Joel Harris
(c) Rudyard Kipling
(d) Lewis Carroll
34. Where would we find Bar'er Rabbit, Br'er Fox and Br'er Bear?
- (a) *The Jungle Book* (b) *Alice in Wonderland*
(c) *Uncle Remus* (d) *Aesop's Fables*
35. *Uncle Tom's Cabin* is a story of
- (a) Slaves (b) Peasants
(c) Prisoners (d) Miners
36. *Twenty Thousand Leagues under the Sea* was written by
- (a) Arthur Conan Doyle
(b) Wilkie Collins
(c) R. L. Stevenson
(d) Jules Verne
37. The subtitle of *Uncle Tom's Cabin* is
- (a) *A Mysterious Story*
(b) *Life Among the Lowly*
(c) *A Place for All and Sundry*
(d) *Life in a Village*
38. *Uncle Tom's Cabin* is a novel by
- (a) Mark Twain (b) Charles Dickens
(c) Harriet Beecher Stowe (d) Joel Harris
39. Which novel consists of a vision of England in the year 2090 presented as a dream of William Guest?
- (a) *Erewhon*
(b) *News from Nowhere*
(c) *A Clockwork Orange*
(d) *Lord of the Flies*

40. Where would we find Akela, the Wolf, Bagheera, the Panther and Rikki-Tikki-Tavi, the mongoose?
 (a) *The Jungle Book*
 (b) *The Second Jungle Book*
 (c) *Aesop's Fables*
 (d) *Just So Stories*
41. Who was not in favour of the New Traditionalism?
 (a) Roy Campbell (b) Edwin Muir
 (c) Andrew Young (d) Robert Bridges
42. Which one is not a subject of the poetry of Robert Bridges?
 (a) *Beauties of Nature* (b) *Social Issues*
 (c) *Joy of Love* (d) *Idyllic Childhood*
43. Robert Bridges was appointed the Poet Laureate in
 (a) 1913 (b) 1914
 (c) 1915 (d) 1916
44. A. E. Housman was basically a/an
 (a) Realist (b) Optimist
 (c) Pessimist (d) Imaginist
45. *The Time Machine; The Invisible Man; and The War of the Worlds* by H. G. Wells are
 (a) Social novels (b) Didactic Stories
 (c) Social Romances (d) Fantasies
46. *New Worlds for Old; Mind at the End of its Tether; and The Open Conspiracy* by H. G. Wells are
 (a) Social novels (b) Fantasies
 (c) Didactic Works (d) Romances
47. In which play of Galsworthy does Falder appear as the central character?
 (a) *Justice* (b) *Loyalties*
 (c) *The Escape* (d) *The Strife*
48. Dancy and Dr. Levis are the leading characters of one of the following by Galsworthy
 (a) *The Pigeon* (b) *Loyalties*
 (c) *The Skin Game* (d) *The Eldest Son*
49. The play *Justice* is a satire on
 (a) The system of paying of wages
 (b) The system of social customs
 (c) The system of economic disparity
 (d) The system of legal trial
50. The central theme of Galsworthy's *Silver Box* is
 (a) Labour and capital conflict
 (b) Inhuman system of law and justice
 (c) The conflict between the rich and the poor
 (d) Social and economic inequalities

ANSWER KEYS

1. (b) 2. (d) 3. (d) 4. (a) 5. (a) 6. (c) 7. (b) 8. (b) 9. (a) 10. (a)
 11. (c) 12. (a) 13. (c) 14. (b) 15. (c) 16. (d) 17. (c) 18. (b) 19. (a) 20. (d)
 21. (b) 22. (b) 23. (d) 24. (c) 25. (d) 26. (a) 27. (b) 28. (c) 29. (a) 30. (c)
 31. (a) 32. (a) 33. (b) 34. (c) 35. (a) 36. (d) 37. (b) 38. (c) 39. (b) 40. (a)
 41. (d) 42. (b) 43. (a) 44. (c) 45. (d) 46. (a) 47. (a) 48. (b) 49. (d) 50. (b)

