UGC NET / SET

English

Material

Compiled by

3NETians

UGC NET/ TS SET SYLLABUS

Book No	Topics	Page No
I	**Unit –I**: Drama **Unit –II**: Poetry **Unit –III:** Fiction, short story **Unit –IV**: Non-Fictional Prose NOTE: The first four units must also be tested through comprehension passages to assess critical reading, critical thinking and writing skills. These four units will cover all literatures in English.	1 to 2226
II	**Unit –V**: Language: Basic concepts, theories and pedagogy. English in Use. **Unit –VI**: English in India: history, evolution and futures	
	Unit –VII: Cultural Studies **Unit –VIII:** Literary Criticism **Unit –IX:** Literary Theory post World War II	
	Unit –X: Research Methods and Materials in English	

Unit-I, II, III, IV

Literary Genres

LITERARY GENRES

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                              │  Literature  │
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      │   verse   │            │    drama    │           │    prose    │
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verse
- subjective poetry
  - Ex: Lyric, Elegy, ode, sonnet, dramatic monologue, epithalamion etc.,
- objective poetry
  - Ex: Epic, Ballad, etc.,

drama
- comedy
  - Ex: Comedy of Humours, Comedy of Manners, etc.,
- tragedy
  - Ex: Revenge Tragedy, Heroic Tragedy, Tragi Comedy etc.,

prose
- fiction
  - Ex: Novels, Fables, Science Fiction, Historical Ficion, Historical Fiction
- non fiction
  - Ex: Biography, Travelogue, Essays, Diaries

A) POETRY

Poetry is a type of literature based on the interplay of words and rhythm. It often employs rhyme and meter. It is probably the oldest form of literature.

Quotes:

- *Rhythmic creation of Beauty is poetry- Edgar Allan Poe*
- *Tale is Superior to poem -Edgar Allan Poe*
- *"Poetry is a speaking (picture) image- with this end, to teach and delight"- Sidney in An Apology for Poetry.*
- *Poetry, therefore, we will call Musical Thought. - Thomas Carlyle*
- *Poetry is a sort of inspired mathematics - Ezra pound*
- *Poetry is the spontaneous overflow of powerful feelings: it takes its origin from emotion recollected in tranquility- William Wordsworth.*
- *Prose = words in their best order; poetry = the best words in their best order - Coleridge in 'Table Talk'*
- *"Poetry is the record of the best and happiest moments of the happiest and best minds" — Percy Bysshe Shelley in A Defense of Poetry*
- *"Poetry is simply the most delightful and perfect form of utterance that human words can reach." – Mathew Arnold*
- *"Art of uniting pleasure with truth" (Dr. Samuel Johnson: The Study of Poetry)*
- *Poetry is criticism of life- Mathew Arnold in 'The Study of Poetry'*
- *Poetry is a vehicle for morality, truth and beauty. – Northrop Fyre in 'Anatomy of Criticism'*
- *"Poetry is emotion put into measure." (Thomas Hardy: The Poet)*

Poetry is two kinds:

1. **Subjective Poetry:** centered on poet's own thoughts and feelings (internal). Values the experience of the mind, rather than eye and ear. Ex: Lyric and Elegy
2. **Objective Poetry:** centered on deeds, events and things around us(external). Values the experiences of eye and ear, rather than mind. Ex: Ballad, Epic, Drama
   (This division is more theoretical than practical, as it is almost impossible to categorize them.)

Poetical forms:

1. **Lyric**: In its original Greek meaning a song sung to the accompaniment of the **lyre** or harp.
   Lyrikos (Greek term) = a short poem. Lyric is a subjective poem. It deals with a single emotion. In its present use it is any short poem which expresses the poet's thoughts and feelings. The ode, the elegy and the sonnet are special forms of the lyric. **Edgar Allan Poe says, "A long lyric was not possible"**
2. **Ode**: An ode is a long lyric poem serious in subjects, elevated in style and elaborate in stanzaic structure and usually taking the form of address. **Oide (Greek term) = song. Pindar is known as "Father of Ode"**

Ex: Shelly's Ode to Liberty; Keats' Ode to Nightingale, Ode to a Grecian Urn, Ode to Psyche.

Types:

a) **Pindar Ode or Dorian (Choric):** This ode was named after an ancient **Greek poet**, **Pindar** (5th-6th century BC), who began writing choral poems that were meant to be sung at public events, in celebrations of victories of athletes in Olympic Games. It contains three triads;
   i. **strophe (moving from right to left),**
   ii. **antistrophe (left to right), and**
   iii. **final stanza as epode (stand still)**,
   with irregular rhyme patterns and lengths of lines.
   Ex: Wordsworth's Intimations Ode.;
   Shelly's Ode to West Wind

b) **Horatian Ode or Lesbian (Non-Choric):** The name of this ode was taken from the **Latin poet, Horace**. Unlike heroic odes of Pindar, Horatian ode is simple, informal, meditative and intimate. These odes dwelled upon interesting subject matters that were simple and were pleasing to the senses. Since Horatian odes are informal in tone, they are devoid of any strict rules.
   Ex: Keat's Ode to Autumn

c) **Irregular Ode: Introduced by Abraham Cowley.** This type of ode is without any formal rhyme scheme, and structure such as the Pindaric ode. Hence, the poet has great freedom and flexibility to try any types of concepts and moods. William Wordsworth and John Keats were such poets who extensively wrote irregular odes, taking advantage of this form. Ex: Wordsworth's Immortality Ode.

3) Sonnet: Sonnetto (Italian word) = a small sound. Lyrical poem of 14 Iambic Pentameter lines. Two types are:

a) **Petrarchan or Italian** (having *an Octave and a Sestet,*). Rhyming scheme: **abbaabba cdecde** or **cdccdc** (8+6), named after the **Italian poet Francesco Petrarch.** Octave raises a problem or argument, there is a Caesura at the end of the octave. Sestet gives resolution. **The 9ᵗʰ line is called Volta (Turn in the thought).**

d) **Shakespearean or English** (Having *three quatrains and a couplet*).

Sir Thomas Wyatt introduced sonnet in English first in 16ᵗʰ century. He divided sestet into a quatrain and couplet as **cddc ee** (8+4+2).

Earl of Surrey (Thomas Howard) divided octane into two quatrains (4+4+4+2) and beautified them with rhyming meter.

Shakespeare made it perfect. He wrote 154 sonnets (1-126 were addressed to Mr.W.H, 127-154 were addressed to Dark Lady. Rhyming scheme: **abab cdcd efef gg (4+4+4+2).** Spencer interlinked each quatrain to another. His rhyming scheme was aba**b/b**cb**c/c**dcd/ee (3 quatrain + 1 rhyming couplet)

Famous sonnets: John Milton, "When I Consider How My Life Is Spent"; Gerard Manley Hopkins, "Pied Beauty"; Dante Gabriel Rossetti, The House of Life; William Wordsworth, "The World Is Too Much With Us"; Sir Thomas Wyatt, "I Find No Peace"

<u>Sonnet-18 by Shakespeare</u>

Shall I compare thee to a summer's **day?**	**A**
Thou art more lovely and more **temperate:**	**B**
Rough winds do shake the darling buds of **May,**	**A**
And summer's lease hath all too short a **date;**	**B**
Sometime too hot the eye of heaven **shines,**	**C**
And often is his gold complexion **dimm'd;**	**D**
And every fair from fair sometime **declines,**	**C**
By chance or nature's changing course **untrimm'd;**	**D**
But thy eternal summer shall not **fade,**	**E**
Nor lose possession of that fair thou **ow'st;**	**F**
Nor shall death brag thou wander'st in his **shade,**	**E**
When in eternal lines to time thou **grow'st:**	**F**
So long as men can breathe or eyes can **see,**	**G**
So long lives this, and this gives life to **thee.**	**G**

Important sonnet series:

Astrophel and Stella (1580)- Philip Sydney- Astrophel=aster=star, Phil=lover, Stella=star; Sydney wrote these 108 sonnets and 11 songs for his Penelope.

Amoretti (1594)- Spencer- For his love Elizabeth Boyle; 88 sonnets.

Delia (1592)- Samuel Daniel- 50 sonnets.

Idea Mirror (1594) -Drayton- 44 sonnets to Pheobe; reworked it into 73 sonnets as Idea (1619).

Caelica (1603)- Fulk Greville- 109 sonnets.

Sonnets (1609)- Shakespeare- 126 (fair and Youth) + 28 (dark lady) =154

4) Elegy: In Greek/Roman literatures "elegy" denotes any poem written elegiac meter **(Alternative Hexameter and Pentameter lines).** Now elegy is limited to mourning, laments on the death of a person. Three stages in elegy are: **Great grief or sorrow for the dead, praise/admiration for the dead** and **acceptance of the loss/consolation.** Ex: In old English Wanderer, Seafarer poems;

a) **Personal Elegy**: formal lament, ending in consolation.
   Ex.
   Tennyson's In Memoriam (1850) -on death of his friend Arthur Henry Hallam;
   W.H.Auden's In memory of W.B.Yeats(1940)- on the death of W.B.Yeats
   Fulk Greville's The Phoenix Nest- on the death of Philip Sydney.
   Dryden's Thernodia Augustalis- on the death of Charles-II
   Arnold's Rugby Chapel -on the death of his father.;
   Gray's *Elegy written in a country Churchyard-* on the death of Richard West;

b) **Pastoral Elegy:** *The pastoral elegy is a poem about both death and idyllic rural life. Often with Shepherds.* pastor=Shepard in Latin.; originated by Sicilian Greek poet- Theocritus in his "**Idylls and Epigrams**", perfected by Roman Virgil in hic "Eclogues and Georgics".
   Ex:
   Spencer's *Astrophel (1595)* -on the death of Sydney;

Milton's *Lycidas (1638)* -on the death of Edward King.;

P.B. Shelly's Adonais (1821) -on the death of John Keats.

Arnold's Thyrsis (1866) -on death of Hugh Clough;

Whitman's O Captain, My Captain- On the death of Abraham Lincoln;

5) **Opera**: Musical Drama. Theatrical entertainment with Orchestra music predominating.

6) **Parody**: form of burlesque which imitates another author's work in style, subject etc. to ridicule it.

7) *Pastoral:* Borrowed from the Greek, the pastoral – poem, play or romance- presents shepherds or simple rustic life in an idealized manner. Famous Pastorals: *Shepherd's Calendar, As You Like It, Lycidas* and *Thyrsis.*

8) **Monody**: Poem mourning some one's death spoken by a single person, Ex. **Milton's** *Lycidas*, **Arnold's** *Thyrsis*.

9) *Threnody: A threnody is a wailing ode, song, hymn or poem of mourning composed or performed as a memorial to a dead person.*

   <mark>Note:</mark> *Dirge, Threnody, monody, Eclogues are often used as synonyms for the elegy/pastoral.*

10) **Idyll**: Idyllion (Greek term) = A little picture. It is a short poem of no set form. Short verse or prose piece depicting pastoral or romantic sense. Ex. **Theocritus**'s" Idylls and Epigrams". **Tennyson's** *Idylls of the King*. **Milton's** L'Alegro.

11) *Epic or Heroic Poem*: A long narrative poem celebrating the achievements of a national hero or heroes in a dignified style. **Epic was ranked "second only to tragedy' by Aristotle**.

   <mark>Epic Conventions:</mark>

   i) Theme of the epic (**Proposition**) is stated in first few lines of the accompanied by a prayer to muse**(invocation).**

   ii) Setting of the poem is worldwide or even bigger. Hero is a national or cosmic figure.

   iii) Uses certain conventional poetic devices such as **Homeric Simile (to compare)**, and **Homeric Epithet (to describe (adjective))**

   iv) Narrative begins by a question (Epic Question).

   v) Narrative begins **in Medias res** (in the middle of the events / or a critical point of action). Flashbacks are often used to describe the past events. Ex: Paradise Lost(epic), Hamlet(drama).

   vi) Action in the epic uses supernatural agents/gods/ war, battles, duels etc.

   vii) Generally Epic is divided into 12 books. Iliad and Odyssey (24books each); paradise lost (12); Faire Queen (planned to write 12, but only 6 completed)

   Ex. *The Ramayana, The Mahabharata, Beowulf by unknown author,* **the classic examples of European Literature are Homer's the Iliad and The Odyssey,** *Virgil's The Aeneid.; Milton's Paradise Lost.; Spencer's Faire Queen.; Byron's Don Juan.; Keats' Hyperion.; Wordsworth's The Prelude. Eliot's The Waste Land.*

12) **Mock Epic:** short narrative poem with epic conventions. Satirical work that produces humor by using low characters in Epic style. Ex: Iliad's Battle of Frogs and Mice; Swift's 'Battle of Books', Pope's 'Rape of the Lock'

13) **Ballad**: short story in verse. **Etymologically "A Dancing Song".** It is a simple song transmitted orally, which tells a short story. Its subjects are deeds rather than thoughts. It is a quatrain stanza.

   Ex: **Chevychase-** Oldest, about a border fight**; The wife of Usher's Well-** Threes sons of a widow returns after drowning in sea**; Wynkin De Worde's Robin Hood ballads (1495); Coleridge's** *– The Rime of Ancient Mariner and Christabel;* Keats' *– La Belle Dame Sans Merci.; Sir Pratrick Spens, Nut Brown Maid, Scott's Lady of The last Minstel; Wordsworth's We are seven; Kipling's Barrack Room Ballads;*

   Broadside Ballad: A ballad printed on one side of a single sheet.

   Mock Ballad: It has a comic theme. Ex: Cowper's John Gilpin; William Maginn's- The Rime of ancient Waggoner. (parody of Mariner)

14) *Satire*: found both in verse and prose. It has no set form. Composition which lashes **vice or folly** with ridicule. It is an attack on a person or on a social evil or folly.

   Famous English examples in poetry: **Dryden's** *Absalom and Ahithophel, Mac Flecknoe; Pope's Dunciad*, Rape of the Lock; **Samul Butler's**

Hudibras; **Byron's** *Don Juan, The vision of the Judgment;*
Famous English examples in prose: **Swift's** *Gulliver's Travels*, **Cervantes's** Don Quixote; Swift, Addison, Johnson's Essays; G.B. Shaw's Plays

15) Epithalamion: (Nuptial song or marriage song) in praise of a bride and bridegroom. Ex: Edmund Spenser's Epithalamion is an ode written to his bride, Elizabeth Boyle, on their wedding day in 1594.

16) Villanelle (also known as villanesque): A 19-line poem divided into five tercets and one quatrain. It is structured by two repeating rhymes and two refrains: the first line of the first stanza serves as the last line of the second and fourth stanzas, and the third line of the first stanza serves as the last line of the third and fifth stanzas. The fixed-form villanelle, containing the nineteen-line dual-refrain, derives from **Jean Passerat**'s poem *"Villanelle (J'ay perdu ma Tourterelle)",* published in 1606. Probably the most famous English villanelle is Dylan Thomas's *"Do Not Go Gentle Into That Good Night."*

Terms related to poetry:
Syllable: The number of times that you hear the sound of a vowel (A, E, I, O, U) when pronouncing the letters, A, E, I, O, U, or Y is the number of syllables in a word.

Monosyllabic: Words having only one syllable. Ex: act; cat; book.

Disyllabic: Words having only two syllables. Ex: wo-men; cri-tic; be-side;

Trisyllabic: Words having only three syllables. Ex: beau-ti-ful; to-mor-row; po-pu-lar

Polysyllabic: Words having four or more syllables. Ex: in-tel-li-gent; per-so-ni-fi-ca-tion;

How to count syllables?
a) Count the number of vowels (A, E, I, O, U) in the word.
b) Add 1 every time the letter 'y' makes the sound of a vowel (A, E, I, O, U). Ex: fry, try, cry, & dry.
c) Subtract 1 for each silent vowel (like the silent 'e' at the end of a word).

d) Subtract 1 for each **Diphthong:** when 2 vowels make only 1 sound (au, oy, oo) or **Triphthong:** when 3 vowels make only 1 sound (iou) in the word.
e) The number you get is the number of syllables in your word.

Stress: In poetry, the term stress refers to the emphasis placed on certain syllables in words. For instance, in the word "happily" the emphasis is on the first syllable ("hap"), so "hap" is the first "stressed" syllable and the other two syllables ("pi" and "ly") are "unstressed.

Rhyme: correspondence of sound between words. Ex: birth-earth. It gives pleasure, creates mood, tone, structure and highlights words. **It is repetition of sounds, not words. Ex: Repetition of words:** food – flood (pronunciation is different)**, repetition of sounds:** said -head (pronounced in the same way).

1) **End rhyme:** rhyme occurring on stressed syllables at the ends of verse lines.
2) **Internal rhyme:** rhyme occurring within a single verse line
3) **Masculine Rhyme (single rhyme)**: rhyme in which stress in on final syllable. (Note: Last syllable is stressed). It is most common type. Ex: rhyme-sublime; Still- hill, tear-fear.
4) **Feminine Rhyme (double rhyme)**: rhyme with two or more syllables with a stress on penultimate (second from last) syllable. (**Note: Last syllable is unstressed**). Ex: ending- bending, treasure-measure; brother-mother.
5) **Perfect Rhyme/ true/full rhyme**: identical sounds.
6) **Imperfect Rhyme/ half / partial/ approximate/ para rhyme**: similar words, but not identical sounds
7) **Eye / visual/sight rhyme**: word endings spelt alike, but have diff pronunciations, because of shift in pronunciation. i.e., when spellings match but in pronunciation there is no rhyme, e.g. want/pant, five/give.

Meter: refers to the basic rhythmic structure of lines of verse. **Study of meters and forms is known as "Prosody".** The majority of **English verse since Chaucer is accentual-syllabic,** which consists of

alternating stressed and unstressed syllables within a fixed total number of syllables in each line. Groups of syllables are known as metrical feet.

1) **Syllabic** is common in **French and Roman,**
No of syllables in a line, without regarding the fall of stress.
2) **Accentual** is common in **Old German and Old French,**
No of stressed syllables without regarding unstressed syllables.
3) **English is Accentual and Syllabic.**

Four kinds of Foot: Unit of meter consisting of syllables accented and unaccented. The commonest metrical foot in English is the iambic. (**Note: U-unstressed; '-stressed**)

1) **Iamb (da-DUM): × √** -contains 2 syllables. unstressed syllable followed by stressed syllable. Ex: ^Ua 'bout; be long; pre dict; a way; ex ist;
2) **Trochee (DUM-da)**: √ × -Reverse of Iamb. contains 2 syllables. stressed syllable followed by unstressed syllable. Ex: **'Fir-^Ue;** 'Doub ^Ule;la-dies; Speak-ing; Gar-land, ti-ger
3) **Anapest (da-da-DUM)**: × × √ -contains 3 syllables, consists of two unstressed syllables followed by one stressed syllable Ex: ^Uon ^Uthe ⁱroad; we saw men; and the sound; to the sea;
4) **Dactyl (DUM-da-da) (=finger): √ x x** -contains 3 syllables, Reverse of Anapest, one stressed syllable followed by two unstressed syllables. Ex: **'Bi-^Ucy-^Ucle**; Hap-pi-ness: Saturday, take her up; this is the, un-der-stand

Rising Meter: strong stress at the end (Iamb-Anapest)
Falling Meter: Strong stress at the beginning (Trochee- Dactyl)
(Remember the key word: ITAD: About- Fire- on the road- bicycle)
Other kinds of feet are:
Spondee: (DUM-DUM) foot made up of two stressed syllables.
Pyrrhic: (da-da) opposite of Spondee, foot made up of two unstressed syllables.

Line of poem: Each line of a poem contains a certain number of feet i.e., iambs, trochees, anapests, dactyls etc. each line of verse is made up of a set number of feet. **Length of a line is measured by meters.** Thus: **Monometer**: one foot per line; **Dimeter**: two feet per line; **Trimeter:** three; **Tetrameter**: four; **Pentameter:** five; **Hexameter:** six; **Heptameter**: seven; **Octameter:** eight feet per line.

1) If a pentameter line contains iambs, that is **Iambic Pentameter** (5 iambs) = 10 syllables.

⌣ ╱ ⌣ ╱ ⌣ ╱⌣ ╱ ⌣   ╱
Shall I compare thee to a summer's day?
 da DUM/ da DUM /da DUM /da DUM/ da DUM

2) If a tetrameter line contains trochees, that is **Trochaic Tetrameter** (4 Trochees) = 8 syllables.
3) If a trimeter line contains anapests, that is **Anapestic Trimeter** (3 anapests) = 9 syllables.

Caesura: (Latin for "cutting") is a metrical pause or break in a verse where one phrase ends and another phrase begins. It may be expressed by a comma (,), a tick (√), or two lines, either slashed (//) or upright (||). It often occurs in the middle of a line, or sometimes at the beginning and the end.
Ex:
I'm nobody! || Who are you? Are you nobody, too? **(Emily Dickinson's Poem)**
"Where are the songs of Spring? || Ay, where are they?" **(To Autumn-by Keats)**
"To err is human, || to forgive is divine" **(An Essay on Criticism- by Pope)**

Enjambment: It is contrast to Caesura. It is a literary device in which a line of poetry carries its idea or thought over to the next line without a grammatical pause. With enjambment, the end of a poetic phrase extends past the end of the poetic line. This means that the thought or idea "steps over" the end of a line in a poem and into the beginning of the next line. Ex: T.S. Eliot utilizes enjambment as a literary device in his poem "**The Waste Land**":

> *April is the cruelest month, breeding*
> *Lilacs out of the dead land, mixing*
> *Memory and desire, stirring*
> *Dull roots with spring rain.*

Note: *A **caesura** refers to a pause added into a line of poetry, whilst **enjambment** removes a pause from the end of a line to allow two or more lines to be read together*

Blank verse, Free verse and Prose:

Blank Verse: (**It has rhythm, meter but no rhyming**). Unrhymed iambic pentameter decasyllabic verse. **Introduced by Surrey in English.** It is the normal of tragic drama. Outside drama, Milton was the first poet to use it in his greatest epic poem, *Paradise Lost*. Other Examples: Marlowe's Dr. Faustus, Wordsworth's Prelude, Eliot's The Wasteland.

> Iambic pentameter is common in English poetry and language. **"About 3/4th of English poetry is in Blank Verse"- Paul Fussell.**

Verse Libre/ Free Verse: (It has no rhythm, no meter, but there may be rhyming.) Free verse does not proceed by a strict set of rules; however, it is not considered to be completely free. It is verse without regular meter. **T. S. Eliot** is a great exponent of free verse and much of 'modernist' poetry. **Robert Frost said, "Writing free verse is like playing tennis with the net down."**

Prose: ordinary speech, without any metrical structure of poetry.

Stanza: Stanza= stooping place in Italian. When a poem is divided into sections, each section is known as a stanza. Stanzas usually share the same structure as the other stanzas within the poem. Ex: **Tercet:**

stanza of three verse lines; **Quatrain:** four**; Quintain:** five**; Sestet:** six lines

> **Note:** *Canto, is an Italian word used similar to stanza, it is division in a long poem (especially in epic). Ex: Divine Comedy is divided into 99 cantos.*

Couplet: Open and Close: If a couplet has a sentence that begins in the first line and continues into the second line, this is called an **open couplet or a run-on couplet**. (Enjambment is common). If the first line is a complete sentence, followed by a complete sentence in the second line, (they are end stopped, each line is independent) this is called a **closed couplet or a formal couplet**. (Caesura is frequent).

Heroic Couplet: Iambic Pentameter lines commonly used in epic and narrative poetry which rhyme aa, bb and so on. Use of the heroic couplet was pioneered by Geoffrey Chaucer in the Legend of Good Women and the Canterbury Tales, and generally considered to have been perfected by John Dryden and Alexander Pope in the Restoration Age and early 18th century respectively.
Ex: Chaucer's The Legend of the Good Women, Pope's Rape of the Lock. (no enjambment).

Quatrain: Made of four lines. Ex: Ballad

Alexandrine: A line of six iambic feet used by Spenser to close his stanza (*Spenserian stanza*)

Elegiac couplets: alternating lines of dactylic hexameter and dactylic pentameter. The Roman poet Ennius introduced the elegiac couplet to Latin poetry.

Rhyme Royal or Chaucerian Stanza: 7 lines- Introduced by Chaucer. Seven iambic pentameter line decasyllabic stanza with the rhyme scheme *ababbcc.* (so called from its use by **James I of Scotland** in *The King's Quair*.). Best Example is 'Troilus and Cressida'.

Ottava Rima: 8 lines-Introduced by Wyatt. Stanza of eight iambic pentameter lines rhyming *ababab cc.* used by **Byron** in *Don Juan*, The Vision of Judgement.

Spenserian Stanza: Nine lines – Spencer used it in Faire Queen. eight are iambic pentameter lines, the

ninth is an **Alexandrine (12 syllable line)**. The rhyme scheme is *abab-bcbc-c*. Used in **Spenser's** *Fairy Queen,* **Byron's** *Childe Harold,* **Shelley's** *Adonis,* **Keats'** *Eve of St. Agnes,* **Tennyson's** *The Lotos Eaters.*

The Eve of St Agnes- By Keats

St. Agnes' Eve—Ah, bitter chill it **was**!	A
The owl, for all his feathers, was a-**cold;**	B
The hare limp'd trembling through the frozen **grass,**	A
And silent was the flock in woolly **fold:**	B
Numb were the Beadsman's fingers, while he **told**	B
His rosary, and while his frosted **breath,**	C
Like pious incense from a censer **old,**	B
Seem'd taking flight for heaven, without a **death,**	C
Past the sweet Virgin's picture, while his prayer he **saith.**	C

Terza Rima: Introduced by Wyatt (adopted from **Dant's** *Divine Comedy*)- Group of three-line stanza (triplets), the first line rhyming with the third, the middle rhyming with the first and third of the next stanza and so on. aba- bcb-cdc- and so on. Ex: **Shelly's** *Ode to the West Wind.*

Ode to the West Wind – by P B Shelly

O wild West Wind, thou breath of Autumn's **being,**	A
Thou, from whose unseen presence the leaves **dead,**	B
Are driven, like ghosts from an enchanter **fleeing,**	A
Yellow, and black, and pale, and hectic **red,**	B
Pestilence-stricken multitudes: O **thou,**	C
Who chariotest to their dark wintry **bed**	B
The winged seeds, where they lie cold and **low,**	C
Each like a corpse within its grave, **until**	D
Thine azure sister of the Spring shall **blow**	C

Curtall Sonnet: G. M. Hopkins used it. 10 and ½ lines- i.e., 3/4th of Petrarchan Sonnet. Octave becomes sestet (6), Sestet becomes quatrain (4), and followed by a tail (half line)

Sprung Rhythm: Rhythm that **depends on number of stresses** and not on number of syllables. Sprung rhythm is a poetic rhythm designed to imitate the hythm of natural speech. It is constructed from feet in which the first syllable is stressed and may be followed by a variable number of unstressed syllables. **The British poet Gerard Manley Hopkins derived this from Anglo Saxon.**

Vilanelle: 19-line dual-refrain poem. The form started as a simple ballad-like song with no fixed form; this fixed quality would only come much later, from Jean Passerat's poem "Villanelle". The term derives from the Italian villanella, referring to a rustic song or dance. Ex: **Do Not Go Gentle into That Good Night** by Dylan Thomas, written about the death of Dylan Thomas's father and was finished just before the author died himself.: Tears, Idle Tears, by Lord Alfred Tennyson;

Limerick (5 lines): Father of Lmerick is Edward Lear, used in joke poems, anapestic trimeter with rhyme scheme AABBA. It has 9+9+6+6+9=39 syllables

Edward Lear Sample Limerick

- "There was an Old Man with a beard,
Who said, 'It is just as I feared!
Two Owls and a Hen,
Four Larks and a Wren,
Have all built their nests in my beard!'"
- Edward Lear

Haiku (3 lines): Japanese variety, 5+7+5= 17 syllables poem**.**

Acrostic poem: the first letter of each line spells a word. The word is the subject of the poem. Ex: On His Blindness Poem by John Milton.

purrrrr

Cuddly
Acrobatic
Tenacious
Softly purrin.

MCQs:

1. In what way does an Italian (or Petrarchan) sonnet differ from the English (Shakespearean) form?
A)Rhyme scheme   B)length
C)all of the above   D)language

2. Which of the following poetic forms has more number of lines?
A)limerick   B)haiku
C)rhyme royal   D)sonnet

3. "There once was a man from Peru,
Who dreamt he was eating his shoe.
He awoke in a frightIn the middle of the night,
And found it was perfectly true."
What kind of poem is this...?
A)limerick   B)sonnet
C)haiku   D)ballad

4. What do you call a poem where the first letter of each line spells a word when read vertically?
A)acrostic poem   B)terza rima
C)anagram   D)aubade

5.How many lines are in a haiku?
A) two   B)five
C)four   D)three

6.What is the most common poetic meter called?
A) iambic pentameter B)anapestic tetrameter
C)trochiac trimeter   D)dactylic pentameter

7. Roses are red, Violets are blue, sugar is sweet, and so are you. The rhyming scheme is.....
a)ABBA   b)ABAC
c)ABAB   c)ABCD

8. One unstressed syllable followed by 1 stressed syllable as in the word 'Above' is.......
a)trochee   b)dactyl
c)iamb   c)anapest

9. One stressed syllable followed by 1 unstressed syllable is......
a)iamb   b)dactyl
c)trochee   d)anapest

10. Which of the follwing is true about 'dactyl'?
A) Example for dactyl is "bicycle"
B) It is opposite to anapest
C) Dactyl means finger
D) All the above

11. English language is....
A)accentual   B)syllabic
C)none of the above   D)accentual and syllabic

12. The word beautiful is _____
A)trisyllabic   B) disyllabic
C)monosyllabic   D) polysylabic

13. Match the following.
A)short story in a song   1) elegy
B)long narrative about great deeds   2) ballad
C)sorrow song   3) epithalamion
D)marriage song   4) epic
Choose the correct code:
A) a-1,b-2,c-3,d-4   B)a-2,b-4,c-1,d-3
C)a-4,b-3,c-2,d-1   D)a-3,b-1,c-4,d-2

14. Match the following.
A) bicycle   1) trochee
B) Fire   2) anapest
C) About   3) iamb
D) on the road   4) dactyl
Choose the correct code:
A) a-1,b-2,c-3,d-4   B)a-2,b-4,c-1,d-3
C)a-4,b-3,c-2,d-1   D)a-4,b-1,c-3,d-2

15. Astrophel and stella is a sonet series written by
A)Spencer   B)Shakespeare
C)surrey   D)Sydney

16. "in Medias res" means....
A) begin the epic with a prayer to muse
B) Narrative begins in the middle of the events
C)uses supernatural agents/gods/ war/battles
D) Narrative begins by a question

17.Identify the wrong match
A) Gulliver Travels- Satire
B) Mac Flecknoe- Epic
C)La Belle Dam Sans Merci- Ballad
D) Rape of the lock- mock epic

18.Paradise lost is written in
A) Free verse   B) Iambic pentameter
C) terza rima   D)Dactylic hexameter

19. Sprung rhythm is invented by
A)G M Hopkins   B)Wyatt
C)Keats   D)Surrey

20. Alexandrine is used in
A)Sonnet   B)Rhyme Royal
C)Spencerian Stanza D)Terza Rima

21. Nuptial song
A)pastoral   B)Balld
C)sonnet   D)Epithalamion

22.What is the term for the pattern of stressed and unstressed syllables in a line of poetry?
a) Rhyme   b) Rhythm
c) Meter   d) Stanza

23.What type of poem is known for its syllable pattern of 5-7-5?
a) Ballad   b) Villanelle   c) Haiku   d) Ode

24.Which type of poem is typically characterized by its 14-line structure, with an octave followed by a sestet, and often explores conflicting emotions?
a) Limerick   b) Sonnet   c) Villanelle   d) Haiku

25.In which type of poem does the first and last line of each stanza rhyme, and the middle lines follow a distinct rhyme scheme, typically found in Emily Dickinson's work?
a) Villanelle   b) Terza rima
c) Quatrain   d) Ballad

26. Which is wrongly matched
A) Lycidas- On the death of Edward King
B) Gray's Elegy - on the death of Richard West
C) In Memoriam - on the death of A H Hallam
D) Rugby Chapel- on the death of Mathew Arnold

27. What is enjambment?
A) Three-line stanza
B) A line of poem carries its meaning to next line
C) A group of verse lines
D) A metrical break in a verse line

Answers:

1.	2.	3.	4.	5.	6.	7.	8.	9.	10
A	D	D	A	D	A	C	C	C	.D
11	12	13	14	15	16	17	18	19	20
.D	.A	.B	.D	.A	.B	.B	.B	.A	.C
21	22	23	24	25	26	27			
.D	.C	.C	.B	.B	.D	.B			

QUIZ-1:
Scan the Q R code to write the test on "POETRY" and check your progress.

B)DRAMA

Play set forth a problem or a conflict. It has plot, dialogue, characters and delivers its whole message within few hours. **"When a novel is written, it is finished, but when a play has been written the worst difficulties still lie ahead."** (Drama is intended for performance in public, novel is for reading in private)

Dramatist has to work with a number of collaborations: the audience, the actors, the producer, the scene painter, the dress maker, the musician and many others. *The novelist can address the readers directly, but the dramatist doesn't speak through his characters.*

Origin of Drama:

Developed by Greeks in 5th century B.C, during festivals, to honor Dionysus, the god of wine and fertility. Greek verb "Dran" which means **'to act'** or **'to perform'**. Famous Greek dramatists: Sophocles and Euripides. Chorus was common in Greek drama.

Elements of drama:

1. *Literary elements: Plot, theme, dialogue etc.,*
2. *Technical elements: Scenery (set), Props (*object that appears on stage)*, Lights, Sound(music), Makeup* (costumes, wigs, and body paint)
3. *Performance elements:* Facial expressions, Gestures (body language), Vocal expression

Aristotle's Six Elements of Drama

Aristotle (384-322 BC) was the first to write about the essential elements of drama more than 2,000 years ago, which are still influence us today. **Aristotle says, "Plot is the most important element."**

1. **Plot:** Plot refers to basic storyline of the play.
2. **Theme:** Theme is the main idea or lesson of the play.
3. **Characters:** Characters are the people in the play.
4. **Dialogue:** the words spoken by the characters
5. **Music/Rhythm:** rhythm of the actors' voices.
6. **Spectacle:** everything that the audience sees the play: sets, costumes, special effects, etc.

Remember: **PCT-DM-S** (**P**olice **C**onstable in **T**elangana uses- **D**rill **M**arching **S**hoes)

Structure of the play: generally, a play has 5 acts.
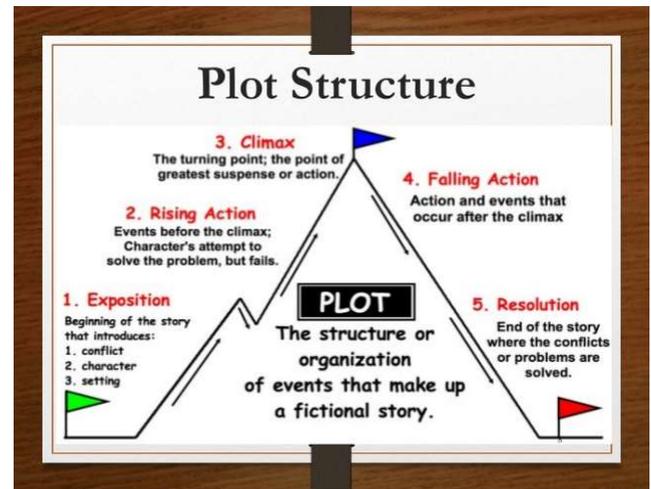
1) **Exposition: (=To explain something)** In first act. It introduces a situation.
2) **Complication (Rising Action):** in 2nd and 3rd acts, the problem grows and continues.
3) **Climax (=crisis):** in first part of 3rd act, it takes a turn: good in comedy or worse in tragedy.
4) **Denouement (=falling Action):** in last part of 3rd act or 4th act, Unravels the complication.
5) **Solution (in Comedy) or Catastrophe (in Tragedy):** In 5th act, decides the fate of the characters.

1)Tragedy:

Taken from the Greek word *"tragus",* which means 'goat song'. A serious play with unhappy ending and emotional appeal. Tragedy in its literary sense shows the downfall including death of a great man through some fault in his character. Ex. *Hamlet's indecision* and *Othello's jealousy.*

In Greek Drama, it deals with fate of characters of high birth. In ancient Greek drama, the tragic actor put on a thick soled and high heeled boot called as **Buskin or Cothurnus** to make him appear tall and majestic.

Verse is used to be the medium for both Tragedy and Comedy. There are prose passages when a clown, a rustic or a madman is speaking. Ex: In 'As you Like it', main characters have long conversations in prose.

Three Unities: (**classical or Aristotelian unities**): Any piece of work must have to follow three unities of time, place and action. **Aristotle** mentioned only two, as the unity of Place is being implied in the first

   i) **Unity of Time:** The time taken to the event and its representation should be same. The action in a tragedy should occur over a period of no more than 24 hours. If events extending over years were shown in a few hours on the stage, they would have no semblance of reality for the logical Greek mind.

   ii) **Unity of Action:** The action must be confined to one single plot and must be logically connected. There is no subplot or episodes unconnected with the main theme.

   iii) **Unity of Place:** The play must be confined to one place (a single physical location). The scene couldn't have been Athens in the first act, and Alexandria in the next.

The role of Chorus in Greek Tragedy:
> Chorus is constituted by a body of actors, whose business was to report what happended off the stage and to make such moral comments from time to time. Chorus in Greek theatre was pivotal in bridging the gap between the audience and the characters on stage, ensuring that the audience could follow and comprehend the unfolding events and themes of the play

The following terms of Greek Tragedy, are defined by Aristotle.

1) *Antagonist- Protagonist:* The antagonist was the character against whom the protagonist struggled. Today the antagonist is usually the villain and the protagonist, the hero.

2) *Hamartia (To err):* It is an error of judgement leading to the downfall of a tragic hero or heroine.

3) *Peripeteia:* Peripeteia is a sudden reversal, often in fortune of the protagonist. Peripeteia is, therefore, the turning point in Greek tragedy.

4) *Anagnorisis:* Anagnorisis is the moment of recognition. The protagonist (see below, but, basically, main character) of a tragedy recognizes that his trouble is his own fault. In

drama, the discovery or recognition that leads to the Peripetia or Reversal.

5) *Catharsis:* the purification or **purgation** of the emotions (especially pity and fear) primarily through art.

6) *Catastrophe:* Catastrophe is a final action that completes the unraveling of the plot in a play, (usually in a tragedy). It is a turning point in a story in which something terrible happens to the main character/s. Catastrophe is a synonym of denouement. In a tragedy, it could be the death of a protagonist or other characters.

Note: **Comic relief is a** Humorous speech or scene in a serious tragedy for alleviating tension. Ex: drunken Porter scene in Macbeth, Grave diggers scene in Hamlet, Fool in King Lear.

Types of Tragedy:

➢ **Classical Tragedy:** Based on Greek conventions such as 3 unities and Chorus. Chorus report to the audience about the happenings of the stage and makes moral statements. Ex: Ben Jonson and Restoration playwrights.

➢ **Romantic Tragedy:** It is not circumscribed (=to restrict) by the 3 unities and it doesn't employ chorus. There may be aplot ranging over long stretches of time, a mixure of tragic and comic or a subplot. Ex: Shakespeare and University wits.

➢ **Horror Tragedy:** by Webster and Ford: with scenes of cruelty and violence.

➢ **Heroic Drama (Tragedy):** 17th century-developed during restoration age, term coined by Dryden in *The Conquest of Granada (1660).* The subject matter of this tragedies is mainly chivalrous - honour, love and war. The conflict between love and honour/duty is tried to be depicted in a romantic setting presenting grand heroic personalities with a superhuman ability. George Villiers, 2nd duke of Buckingham, satirized the heroic play in *The Rehearsal (1671),* its particular target being Dryden. Ex: Dryden's **The Indian Emperor, The Conquest of Granada by the Spaniards, Aurangzeb and All for Love;** Thomas Otway's **Venice Preserved;** Roger Boyle's **Black Prince etc.**

➢ **She- Tragedy:** by Rowe: Women as central character.

- **Domestic Tragedy:** 18th century- Portrayal of middle-class life, uses prose, not poetry.
- **Revenge Tragedy:** Based on revenge, blood shed modelled on Seneca, Popular in 16th and 17th centuries during late Romantic and Jacobean periods Ex: Thomas Kyd's Spanish Tragedy, Webster's Duches of Malfi, Shakepeare's Hamlet etc.,

2)Comedy:

Taken from the Greek word *"Komedia (Komedia=Revel song in Greek).",* which means **"laughter-provoking".** A play designed to cause laughter, representing characters and incidents of everyday life.

Types of Comedy:
- **Comedy of humors: Ben Johnson made it popular.** The four fluids of human body: Blood, Phlegm, Choler (Yellow Bile); and Melancholy (Black Bile) are to be in a balanced proportion. But this excess of any one of these fluids makes him abnormal. Ex: **Every man in his humor,**
- **Comedy of Manners (Restoration Comedy): 17th century- Dryden:** situations of infidelity in love and marriage, satirical portrayal of behavior in a particular social group. Restoration comedy known for the relations of ladies and gentlemen in high society **(known as High comedy).** During closure of theatres people starved for enjoyment, demanded more in restoration, hence restoration comedy has sexual openness. **Introduced the first professional actress on stage.** Much Ado about Nothing by William Shakespeare can be considered the first comedy of manners in England. The masterpieces of the genre were the plays of William Wycherley (The Country Wife, 1675) and William Congreve (The Way of the World, 1700).
- Note: Jeremy Collier, in his anti-theatre pamphlet '*A Short View of the Immorality and Profaneness of the English Stage (1698)',* attacks a number of playwrights: William Wycherley, John Dryden, William Congreve, John Vanbrugh, and Thomas D'Urfey of profanity, blasphemy, indecency, and undermining public morality through the sympathetic depiction of vice.

- **Comedy of Menace:** (Menace=danger/fear). Coined by David Compton. Fear of the characters become the source of the comedy.
- **Genteel Comedy: Colly Cibber:** ridiculing the affectations (wigs, shoes, ribbons, toilets) of 18th century
- **Sentimental Comedy:** late 18th century. presenting tears in place of laughter. Unlike Restoration comedy, it has middle class protagonists. Presenting tears in place of laughter. Melodramatic and distressing situations in place of intrigue. Pathetic heroines, serious lovers, honesty servants in place of rogues and gallants. Ex: Steele's Conscious lovers

Comedy of Dialogue vs Comedy of Incident:

Comedy of Dialogue	Comedy of Incident:
Plot unfolds itself mainly through dialogue or narration. Action plays a secondary part. Ex: T W Robertson's *Caste (1860)-* first play to use more natural speech and subjects.	Plot unfolds itself mainly thorugh action. Dialogue plays a secondary part

3)Tragic Comedy or Dramatic Romance:

It is half tragedy and half comedy, unknown to Greeks; we find it in English. **It is a tale of Weal and Woe (happy and Sad).** It is complete tragedy upto a certain part and a complete comedy there after. **The Complication** set fourth the tragedy (or Rising Action is tragedy), **The Denoument** turns into comedy (or Falling Action is comedy), and **The Climax** seperates these two. It is a play which has tragic elements but ends happily. Its general atmosphere is fantasy or supernatural, so it is also called Dramatic Romamce. Ex: Winter's Tale, Cymbeline, The Tempest, *Much Ado About Nothing.*

Platus, the Latin comic dramatist attempted it in his 'Amphituo' which he called a 'tragico-comedia'. It aroused in the reign of James-I in England under Italin and Spanish influences. Beamount and Flecher's 'A king and No Ling' finally established it on the English stage. Shakespeare handled it so

magnificently. It losted its with closing of theatres in 1642.

In the late 17th century, Shakespeare was severely criticized for his careless attitude towards the mixing of genres. It was Dryden who elevated Shakespeare to height for his natural genius. Dryden defended tragicomedy of Shakespeare as**:** The English have perfected a new way of writing (tragi-comedy) not known to Ancients! *"What pleases the Greek, would not satisfy an English audience".*

Sydney said," Neither right tragedies, nor right comedies".

Tragedy vs Comedy

Tragedy	Comedy
For Greeks tragedy is for "Catharsis";	Comedy is for "Correcting manners".
Deals with the dark side of life	Deals with the light side of life
Aims at purgation (invoke pity and awe)	Aims at evoking laughter.
Begins happily and ends unhappily.	Begins unhappily, ends happily.
Atmosphere is sombre and serious	Atmosphere is mirthful and light.
Bad happens to good people.	Good happens to bad people.
Contains comic relief scenes	Contains tragic background

Farce vs Melodrama:

Farce: exaggerated form of comedy, employs absurd characters and situations to provides hearty laughter. It employs absurd characters, situations and dialogues. It has strong farcial elements in it.
Ex: Shakespeare's Midsummer Night's Dream, Merry wives of Windsor.
It came into existence as a separate form of entertainment by the end of 17th century with 'The Rehearsal' by Duke of Buckingham. It declined due to the rise of sentimental comedy in 18th century, but recovered with the antisentimental movement of Goldsmith and Sheridan.

Ex: The Private Secretary- By Cheles Hawtrey, Charley's Aunt-by Brandom Thomas – **In Victorian Age**
Arms and Man, You can never tell, Androcles and the Lion- by G B Shae- **In Modern Age**
Melodrama: Based on Tragedy (but Farce is based on Comedy). Originally a play with music and song interspersed. It's a sentimental play, reliying on physical action, theatrical language and behavior and naïve sentiment. Its characters are mere puppets in an extravagant story of crime, revenge or retribution, the evils of drink or gambling, lost wills, missing heirs and in which **villainy is foiled and virtue truimphant**.

Came into prominence in 18th century, and popular in 19th. Cheifly notable for their wonderful scenic devices in representation of shipwrecks, fires, floods, earthquakes and other calamities.
Ex: Kyd's Spanish Tragedy, Webster's Duchess of Malfi.

Masque: It was **Italian** origin, introduced in early 16th century. Poetic-drama comprising songs, music, dance, elaborate costumes and scenic splendor. The number of characters is restricted to six. The best-known masque is **Milton's** *Comus*.

antimasque (also spelled antemasque) is a comic or grotesque dance presented before or between the acts of a masque, a type of dramatic composition. This is the concept of Ben Jonson.

Closet Drama: Closet dramas are plays that have been written to be read, but not performed. Ex: John Milton 's Samson Agonistes (1671), A.C. Swine Burn's Atlanta in Calydon and Thomas Hardy 's The Dynasts (three parts, 1903–08).

One act play: History of one act play dates back to the early Mystery and Miracle plays, which were brief. It is a full-length play in miniature, just as short story is not an abbreviated novel. Brevity is the soul of one act play, as artistic difficulties are greater in developing character, situations in a short time. Follows three unities.

Miracle Play: Based on the lives of the saints. Example: St. Nicholas

Mystery Play: based on the biblical characters. Example: Second Shepherds play, Noah

Morality Play: personified characters to teach morals. Best Example: Everyman

Theatre of Absurd: A term invented by **Martin Essilin,** who wrote **The Theatre of the Absurd (1961)**. It portrays not a series of connected incidents telling a story but a pattern of images presenting people as be- wildered creatures. It gives ample expressions often leading the observer (audience) baffled with meaningless and repetitious dialogues and incomprehensible behavior. The first true example of the theatre of the absurd was **Eugene Ionesco's The Bald Soprano (1950),** but the most acclaimed play is **Samuel Beckett's Waiting for Godot (1953).** Another name of 'Waiting for Godot' is A Tragic Comedy in Two Acts. **Albert Camus' "The Myth of Sisyphus"** is one central expression of this philosophy.

Ex: Arthur Adamov's Ping-Pong(1955), Edward Albee's The Zoo story (1959), Samuel Beckett's Waiting for Godot(1954), End Game(1958), Camus, Jean Genet's The Maid(1954), Ionesco's The Bald Soprano(1950), Harold Pinter'The Birthday Party(1957), The Care Taker(1959), Alfred Jarry's …., and Boris Vain's …..

Problem Play, **Thesis Play, and Propaganda Play**: Terms applied to the plays of Ibsen, Shaw, and Galsworthy.

Memory play: A memory play is a play in which a lead character narrates the events of the play, which are drawn from the character's memory. The term was coined by playwright **Tennessee Williams**, describing his work The Glass Menagerie. Ex: Harold Pinter's plays Old Times, No Man's Land and Betrayal are memory plays, where "**memory becomes a weapon"**

Epic Theatre: originated from German dramatist Betrolt Brecht**.** Alienation effect is achieved by separating the audience emotionally from the play (anti aristotlean concept). It is based on Defamiliarization of Russian Formalism. Ex: Mother Courage play by Bretcht. **(see criticism notes)**

Dramatic Devices:

Soliloquy: Literally soliloquy means talking to himself aloud when a person is alone or is supposed to be alone. **speech of a character who is alone on stage** (not supposed to be heard to the other characters). Playwright uses this technique to convey the inner feelings, motives and intentions of the character. Nobody in actual life puts his private thoughts in speech when he is alone. Though it is unreal, audience accepts it as a convention (willing suspension of disbelief). Ex: Shakespeare's Hamlet delivers his famous soliloquy: '**To be, or not to be**--**that is the question**'; Marlowe's Dr. Faustus delivers long soliloquy at eleventh hour.; Othello's – Put out the light speech.;

Aside: Character talks to the audience usually revealing something about what's going on. It is usually a brief comment rather than a speech. **It is aspeech in front of other characters, who were not supposed to hear it.** It is most common technique used in Telugu Serials. Ex: Shall I hear more, or shall I speak at this?" -Romeo and Juliet

Dramatic Monologue: It is a part drama, part poetry. It is a speech in Poetic form uttered to silent listener. Usually the psychology, temperament and character of the speaker revealed. Its main aim is Psycho-analysis or character study. It is drama, poetry and philosophy all rolled into one. **Robert Browning** is the chief exponent. Ex: **Browning's 'My Last Duchess' and 'Andrea Del Sarto'.**

Note:
Soliloquy: not supposed to be heard to the other characters. It is addressed to audience.
Dramatic Monologue can be heard. It is addressed to a passive listener.

Irony: It is form of contrast. Irony is a literary device where the chosen words are intentionally used to indicate a meaning other than the literal one.

1. **Verbal Irony:** speaker says something that's the opposite to what they mean. Ex: If it is a very cold day, a person using verbal irony may say: "Isn't it warm today!"
   "**It is a truth universally acknowledged, that a single man in possession of a good fortune must**

be in want of a wife."- **opening line of 'Pride and Prejudice' by Jane Austen**

The sentence is ironic because its speaker claims to believe that all wealthy single men must be looking for wives, but the book then goes on to describe just the opposite: it's about eligible young women looking to marry wealthy single men.

Understatement, Hyperbole are forms of Verbal Irony. (Ex: I have million doubts!)

2. **Dramatic irony**: audience has more information than character(s) in a story. what is being said or done on the stage has one meaning to characters and other or spectators. (Old people at TV, shouts to warn characters about the disguise/something bad going to happen).
Ex: Othello's trust of the treacherous Iago in the play Othello)
Ex: If a person were to say "I am glad that I wasn't in that car accident" only to be involved in a car accident moments later is a dramatic irony.
"A Little water clears us of this deed. How easy is it then." "Here's the smell of the blood still. All the perfumes of Arabia will not sweeten this little hand." - (Lady Macbeth in Macbeth)

3. **Situational irony** is when the outcome of a situation is totally different from what people expect. Ex: If a fire station were to burnt down, (this would be situational irony as this is the building which is meant to protect from fire.)
Ex: A police station that gets robbed
Ex: Banning a book about banned books (this happened with Ray Bradbury's Fahrenheit 451)

Expectation and Surprise: plot construction follows two methods**:**
Expectation: All relevant facts disclosed at once and
Surprise: A few facts are held back.
Generally, comedies employ expectation. Tragedies employ surprise. Too much of expectation leads to dullness and too much of surprise leads to melodrama. Shakespeare used both in moderation. Ex: Othello is based on expectation; Macbeth on surprise.

Other terms related to drama:
Act & scene: major division in the action of the play. Acts are further sub divided into scenes. Generally, a

play has 5 acts. In modern drama, 3 acts and 1 act play are common.

Prologue and Epilogue:
Prologue implies an independent preliminary piece of writing, included in the front matter of the book. It is found at the beginning of the literary work. It indicates Introduction or Preview.
Epilogue refers to the brief winding up a section of the book, which acts as the closure to the literary work. It is found at the end of the literary work. It indicates Conclusion or Afterword.

Stage Directions: Stage directions appear at the beginning of the play, before a scene or attached to a line of dialogue. The place, time of action, design of the set etc. are indicated by stage directions. They help the producer to present the play as exactly as the author intends.

Setting: It is the time and location(scene) or physical location in narrative. Derived from **Opsis (Greek) or Décor (French)** which means scene or spectacle

Confidant: Minor role in drama, friend of protagonist. (Confidante is fiend of heroine). Hero/heroine confess inner feelings, thoughts/problems by a soliloquy or aside. Ex: Horatio is friend of Hamlet; Charmian is maid to Cleopatra.

Protagonist: Chief or leading character in a play: hero.; **Antagonist** is the opposing one, i.e., villain.

Foil: A person or situation, placed side by side of another, as a constrast. Ex: Laertes is foil of Hamlet.

Hubris: means "excessive pride" or "overconfidence" of protagonist to disregard a divine warning or violate law as their tragic flaw, or hamartia resulting in their ultimate downfall. In Greek tragedy, hubris leads to conflict, if not punishment or death.
Ex:
Marlowe's **Dr. Faustus** believes he can control a demon, makes a pact with the devil.
Sophocles' **Ajax** exhibits hubris by thinking he does not need the help of Zeus.
Sophocles' **Oedipus** exhibits hubris when he refuses to accept his fate.

MCQs:

1. Who is often considered the greatest playwright in English literature?
a) Wordsworth   b) John Milton
c) Shakespeare   d) George Bernard Shaw

2. Which of Shakespeare's plays features the characters of Romeo and Juliet?
a) Hamlet   b) Othello
c) Macbeth   d) Romeo and Juliet

3. Who is known for his works like "The Importance of Being Earnest" and "An Ideal Husband"?
a) Marlowe   b) Oscar Wilde
c) Samuel Beckett   d) Harold Pinter

4. The emotional cleansing or purging experienced by the audience during a dramatic work is.......?
a) Hubris   b) Catharsis
c) Hamartia   d) Anagnorisis

5. In Greek tragedy, what is the term for error in judgment that leads to the downfall of hero?
a) Catharsis   b) Anagnorisis
c) Hubris   d) Hamartia

6. Which term describes the moment in a play when the protagonist experiences a sudden realization or discovery, often related to their true identity or a critical truth?
a) Catharsis   b) Anagnorisis
c) Hubris   d) Hamartia

7. In which century did the English Restoration drama flourish?
a) 14th century   b) 16th century
c) 17th century   d) 19th century

8. Who wrote "Doctor Faustus," a tragedy about a scholar who sells his soul to the devil?
a) Shakespeare   b) Marlowe
c) John Webster   d) Ben Jonson

9. What term refers to a dramatic device where a character speaks their thoughts aloud, often revealing their inner emotions and conflicts?
a) Monologue   b) Dialogue
c) Soliloquy   d) Foreshadowing

10. In drama, what is the term for a long speech delivered by a character alone on stage, revealing their innermost thoughts and feelings?
a) Dialogue   b) Aside
c) Soliloquy   d) Monologue

11. What term describes a character who serves as a contrast to another character, often highlighting their qualities or characteristics?
a) Protagonist   b) Antagonist
c) Foil   d) Ensemble

12. The term refers to the humorous or absurd use of language in a play, often involving puns?
a) Farce   b) Parody
c) Satire   d) Comedy of manners

13. What is the term for a humorous or comedic play that relies on exaggerated physical actions, slapstick humor, and absurd situations?
a) Tragedy   b) Farce
c) Satire   d) Melodrama

14. Which term describes the act of hinting at or suggesting future events in a play, creating anticipation and suspense in the audience?
a) Climax   b) Denouement
c) Foreshadowing   d) Irony

15. What term refers to the final resolution or outcome of a dramatic work where loose ends are tied up and conflicts are resolved?
a) Climax   b) Exposition
c) Denouement   d) Conflict

16. In drama, what is the term for a character who actively opposes or conflicts with the protagonist?
a) Hero   b) Villain
c) Antagonist   d) Sidekick

17. Which term describes a dramatic work that is primarily serious in tone, often dealing with profound themes and complex characters?
a) Comedy   b) Tragedy
c) Melodrama   d) Satire

18. What term refers to the emotional cleansing or purging that the audience experiences when watching a tragedy, as described by Aristotle?
a) Catharsis   b) Climax
c) Exposition   d) Parody

19. In drama, what is the term for a situation in which the audience knows something that the characters on stage do not?
a) Foreshadowing   b) Irony
c) Monologue   d) Denouement

20. What is the term for the sequence of events in a play, novel, or story that leads to the climax and resolution?
a) Exposition   b) Denouement
c) Conflict   d) Plot

21. What term refers to the moment in a play when the tension and conflict reach their highest point, often marking a turning point in the plot?
a) Exposition   b) Climax
c) Denouement   d) Foreshadowing

22. What is the term for a sudden and improbable plot device or solution that resolves a difficult situation in a play?
a) Irony   b) Deus ex machina
c) Foreshadowing   d) Parody

23. Which term refers to a character's spoken comments in a play that are intended to be heard by the audience but not by other characters on stage?
a) Dialogue   b) Monologue
c) Aside   d) Soliloquy

24. Which English playwright is known for his works "The Alchemist" and "Volpone"?
a) Ben Jonson   b) William Congreve
c) Aphra Behn   d) John Dryden

25. Who wrote the tragic play "King Lear," in which an aging king divides his kingdom among his daughters, leading to tragic consequences?
a) Marlowe   b) Shakespeare
c) John Webster   d) Ben Jonson

26. Which English playwright wrote the play "The Duchess of Malfi," a gruesome tragedy about a noblewoman who defies her brothers' wishes?
a) Shakespeare   b) Marlowe
c) John Webster   d) Ben Jonson

27. In which Shakespearean play, Lady Macbeth urges her husband to commit murder?
a) Othello   b) Macbeth
c) Hamlet   d) Romeo and Juliet

28. Who wrote "Twelfth Night," which features mistaken identities, love triangles, and memorable characters like Viola and Malvolio?
a) Shakespeare   b) Marlowe
c) John Dryden   d) Ben Jonson

29. Which English playwright wrote the famous comedy "As You Like It," featuring the character Rosalind, who disguises herself as a man in the Forest of Arden?
a) Marlowe   b) Shakespeare
c) John Webster   d) Oscar Wilde

30. What is the term for the traditional English comedic play that involves mistaken identities, love, and humorous situations, often ending in marriage?
a) Morality play   b) Revenge tragedy
c) Romantic comedy   d) Historical drama

31. Who wrote "The Spanish Tragedy," which is a precursor to the revenge tragedy in English drama?
a) Marlowe   b) Shakespeare
c) John Webster   d) Thomas Kyd

32. Which English playwright is known for the comedy "She Stoops to Conquer," in which a young woman poses as a serving maid to win the heart of a wealthy bachelor?
a) Shakespeare   b) Christopher Marlowe
c) Oliver Goldsmith   d) George Bernard Shaw

33. Who is known for "Arms and the Man," a comedy that satirizes war and romantic ideals?
a) Oscar Wilde   b) George Bernard Shaw
c) John Dryden   d) William Congreve

34.Which English playwright is known for the comedy "The School for Scandal," which mocks the hypocrisy and scandals of the upper class?
a) Shakespeare   b) Christopher Marlowe
c) Richard Sheridan   d) Aphra Behn

35.Which Shakespearean play features the character Shylock, a Jewish moneylender?
a) Hamlet   b) Macbeth
c) The Tempest   d) The Merchant of Venice

36.Who wrote the tragic play "Oedipus Rex," which is often considered a masterpiece of Greek drama translated into English?
a) Sophocles   b) Aeschylus
c) Euripides   d) Aristophanes

37.Which is known for works like "A Midsummer Night's Dream" and "Hamlet"?
a) Marlowe   b) William Shakespeare
c) Ben Jonson   d) John Milton

38.In which English Renaissance playwright's works would you find the character Tamburlaine, a conqueror and military leader?
a) John Milton   b) Marlowe
c) William Shakespeare   d) Ben Jonson

Answers:

1. C	2. D	3. B	4. B	5. D	6. B	7. C	8. B	9. C	10 .D
11 .C	12 .D	13 .B	14 .C	15 .C	16 .C	17 .D	18 .A	19 .B	20 .D
21 .B	22 .B	23 .C	24 .A	25 .B	26 .C	27 .C	28 .A	29 .B	30 .C
31 .D	32 .C	33 .B	34 .C	35 .D	36 .A	37 .B	38 .B		

C)FICTION (based on imagination):

Refers to any narrative derived from the imagination, not on fact or history. Ex: Literature in the form of prose, especially novels; Short stories; fables; comic books; fairy tales; epic and narrative poetry, video games etc.

Short story has 2000-7500 words. Novella has 7500-50000 words; Novel has more than 15000 words.

There are two types of fiction:

1) **Genre Fiction or Popular fiction:** Fictional works written with an intention to fit into a genre. based on the plot, it can be classified into subcategories such as horror, romance, mystery, fantasy, sci-fi. etc. Sub categories are:
   Crime and detective fiction: With the elements of murder, mystery, thrill, suspense etc.
   Fantasy fiction: Speculative in nature.
   Romance: deals with love
   Inspirational: Focus on values and good conduct.
   Horror fiction: with supernatural elements Ex: **gothic fiction**
   Western: cowboy as hero, set in American West in 1950's.
   Political fiction:
   Magic realism: Ex: Midnight's children by Salman Rashdie

2) **Literary fiction:** Not based on plot, difficult to break into sub categories. It is anything that doesn't fit into a genre. Focus on in depth character studies. Ex: To kill a mocking bird – by Harper Lee; Life of Pie- by Yann Patel; The Catcher in the Rye- by J.D. Salinger; The Kite Runner- by Khaled Hosseini; The Lord of the Flies- By William Golding;

<mark>Novel:</mark>

Originated from Italian Word **Novella (=Fresh story or a little new thing).** Current German term Novella is often used to an equivalent for **Novelette (= a prose fiction of middle length).** Novel has no rigid framework. Novel can have its setting or background in any part of the world an any time, past, present, or future. **Ian Watt's** "**The Rise of the Novel (1957)"** suggests that the novel came into being in early 18th century.

<mark>*Quotes:*</mark>

➤ *"Novel is a pocket theatre"*-**F.M. Crawford.**
➤ *"Novel is a summary of actual life"* -*George Meredith.*
➤ *"Novel is a comic epic in prose"* - *Henry Fielding*
➤ *"Anyone can write a novel who has pens, ink and paper at command, and a certain amount of leisure and patience"* -*W. H. Hudson.*

History of Novel: In 1350, Boccaccio wrote Decameron, a world-famous collection of love stories in prose. Several Elizabethan writers wrote prose works of fiction.

The Oxford Dictionary describes novel as "*a fictitious prose narrative of considerable length in which characters and actions are representative of real life and are portrayed in plot of more or less complexity.*"

Defoe's *Robinson Crusoe (1719)* is treated as **first English Novel.**

Samuel Richardson was regarded as "The Father of Modern Novel."

Some of the early examples are:
-Bunyan's Pilgrim Progress (1678).
-Swift's- Gulliver Travels (1726).
-Nashe's – Unfortunate Traveler or Life of Jack Wilton (1594)- **first picaresque novel in English.**
-Defoe's – Robinson Crusoe (1719), Moll Flanders, Captain Singleton

In 18th century, novel acquired its modern form.
-Richardson's – Pamela or Virtue Rewarded, Clarissa- **first epistolary novel in English**
-Henry Fielding's – Joseph Andrew, Jonathan Wild, Tom Jones, Amelia.
-Smolett's – Roderick Random, Peregrine Pickle,
-Sterne's – Tristram Shandy(1759)-
-Goldsmith's – Vicar of the Wakefiled
-Dr. Johnsons'- Ressalas.

In 19th century, process of refinement carried a step ahead.

-Gothic Novels (Walpole's-Castle of Otranto- **first gothic novel**, Beckford's- Vathek, Radcliffe's- The Mysteries of Udolpho.)

- Jane Austen's' – Northanger Abbey, Emma, Pride and Prejudice, Sense and Sensibility (focus on of country life and characterization).

-Bronte sisters'- terror to heighten human story (Jane Eyre, Wuthering Heights)

-Scott's Historical novel (Waverly, Ivanhoe, Guy Mannering).

-Dickens' complex plot changed the history. (David copper field, Great Expectations)

- Thackeray's Vanity fair

-George Eliot's philosophical dissertations (Adam Bede, Middle March, Mill on the Floss)

-Hardy's Wessex novels (Tess, Mayer of the Casterbridge)

- Political and social novels- by Benjamin Disareli (Sybil), Mrs.Gaske(North and South)

- Trollope's Barchester Towers- about clerical life

-Stevenson's- Treasure Island- about adventures

- Willkie Collins'- Detective novels (The women In White, The Moon Stone)

-Butler's Erewhon, Lytton's The coming race, Morris's News from Nowhere- about future governments.

-Henry James'- Psychological novels, about manners and conventions

In present time, rapid changes caused by two world wars.

-Edwardians- interested in portraying the external world, new discoveries, social changes.

-Georgians- Subconscious mind, stream of thoughts.

-psychological theories, freedom of expression

During last 50 years, the scope of novel has widened and included every subject under the sun

Types of Novels:

Epistolary Novel: novel in the form of letters by one or more characters in the novel, Ex: Richardson's Pamela, Alice Walker's Colour Purple etc.,

Picaresque novel: From Spanish word picaro, a rogue; picaresque novel is one with a rogue as hero, or loosely one dealing with roguish or low life adventures. It is realistic in manner, episodic in structure and satiric in aim. Cervantes was a Spanish writer who wrote a novel called "***Don Quixote' (1605)*** and with it begins the history of the Picaresque novel. "The Unfortunate Traveler" is the best example of the picaresque novel in English. In English, Daniel Defoe was the first to write a Picaresque novel. Ex. **Defoe's** *Captain Singleton* and **Fielding's** *Jonathan Wild.*

Sentimental or Epistolary novel: Epistolary came from the word "Epistle" which means letter. This kind of novel is written in form of series of letters. Here the main character corresponds with others through letters. Samuel Richardson, the father of the English novel. His famous novels are "Pamela or Virtue Rewarded", "Clarissa Harlowe" and "Sir Charles Grandison." one striking feature of his novels are that all are titled after the name of the protagonist. Ex: The Color Purple (By Alice Walker).; Frankenstein (By Mary Shelley).; Dracula (By Bram Stoker).;

Domestic novel: In this type of novel, the writer deals with the social life of the people and with the daily lives of the characters. The beginning is made by Fanny Burney but the most popular exponent is Jane Austen. Frances or Fanny Burney is another important figure in the history of domestic novel.

Regional Novel: it depicts the customs, way of life, setting, language of a specific region. **Ex: Wessex in Hardy's Novels, Malgudi in R K Narayan's works, Yaknapatawpha country in Faulkner's novels**

Gothic novel: Novel of mystery, terror, horror set in ruined castles. The term 'Gothic' originally referred to 'Goths'- a Germanic tribe, then came to signify 'Germanic' and then medieval. Towards the end of the eighteenth century grew the Novel of Terror or Gothic Novel better known as Gothic Romances. The English romantic movement which found its supreme expression in poetry, was reflected in a somewhat cruder and more primitive manner in the novel, where it helped to inaugurate a new literary genre- the thriller. Its origin is attributed to English author Horace Walpole, with his 1764 novel The Castle of Otranto, subtitled "A Gothic Story". Ex: Shelly's Frankenstein.; Lewis's Monk.; Beckford's Vathek.,

Clara Reeve's Old English Baron, Emily Bronte's Wuthering Heights etc.

Sci-fi novel: deals with imaginative and futuristic concepts such as advanced science and technology, space exploration, time travel, parallel universes, and extraterrestrial life. It has been called the "**literature of ideas",** and often explores the potential consequences of scientific, social, and technological innovations. Ex: H.G. Well's notable science-fiction works: **The Time Machine (1895), The Island of Doctor Moreau (1896), The Invisible Man (1897), and The War of the Worlds (1898).**

Stream of consciousness novel: term was first used by May Sinclair in connection with Dorothy Richardson's novels. A deep probe is made here into the dark corridor of the human mind. Focus is on inner world. Virgina Woolf, James Joyce used this technique.

BILDUNGSROMAN: Novel of development, oftern the growth of hero or heroine from boyhood to youth to maturity**. It is also called novel of formation or education**. Combination of two german words: building- formation; and roman- novel Ex: Davidcopperfield

Kunstelrroman: Novel that portrays the growth of a an artisit/writer. **Ex: James Joyce's Portrait of an artist as an Youngman**

Utopian: (Literally good place) from Thomas More's Utopia. It presents a ideal state from which all the problems ae real world are eliminated, and life appears to be happy and harmonious. Ex: The Republic (ca. 370-360 BC) by Plato; William Morris' News from Nowhere; New Atlantis (1627) by Sir Francis Bacon; Erewhon (1872) by Samuel Butler; A Modern Utopia (1905) by H. G. Wells

Distopian: (literally bad place) Opposite to Utopian. Ex: George Orwell's Nineteen Eighty-Four (1949), Aldous Huxley's Brave New World (1932), and Ray Bradbury's Fahrenheit 451 (1953).

==**Novella/ novelette**==:
A novella is a short novel, that is, a narrative prose fiction whose length is shorter than that of most novels, but longer than most short stories. US-based Writers of America defines novella's word count to be between 17,500 and 40,000 words. The English word "novella" derives from the Italian **novella,** which means **"new**".
Ex:
Animal Farm by George Orwell,
Heart of Darkness by Joseph Conrad,
Christmas Carol by Charles Dickens,
The Old Man and the Sea by Ernest Hemingway

==**Short story:**==
Short story shares all the elements of fiction such as plot, character and setting, but it is not a shortened novel. Language of short story must be a model of economy. As early as Chaucer, there were shot stories in verse, but a proper prose medium was lacking.

Although **Chaucer's Parson's Tale** and **Tale of Melibee** are in prose, but of poor quality. Bocaccio wrote Decameron, a collection of 100 short stories in 1350 was a great success. In 18th century Addison and Steele evolved the short story with a purpose. Nathanial Hawthorne and Edgar Allan Poe formulated the modern theory of short story in 1830's.

A.H. Upham remarks, "Author must see end in the beginning."

Short stories can be:
Plot based: Take plot and fit characters in it
Character based: take characters and choose incidents to fit it.
Setting based: take an atmosphere and get actions and persons to realize it.

==**Beast *Fable:*** *short story with moral. Beast Fable involves story of animals and birds. Ex: George Orwell's Animal farm*==

D)NON-FICTION (based on fact/history):

Based on real events and people, draws evidences such as newspaper articles, letters, interviews, etc. The author takes the responsibility for truth and accuracy of the events. Simplicity, clarity and directedness ae some of the most important considerations when producing nonfiction. Nonfiction may be presented either objectively or subjectively. Boundaries between fiction and nonfiction are continuously blurred.

Ex:

reference works (almanacs, encyclopedias, atlases, bibliographies, chronicles, dictionaries, thesauri, telephone directories, handbooks, yearbooks, books of quotations, etc),

life writings (autobiographies, biographies, confessions, diaries, logs, memoirs, epistles, letters, epitaphs, obituaries, etc.),

literary/art criticism (book reports, movie reviews and book reviews),

promotional writing (brochures, pamphlets, press releases, advertorials, etc.),

persuasive writing (apologias and polemics),

others: essays and essay collections, history books, academic texts (scholarly papers including scientific papers, monographs, scientific journals, treatises, conference proceedings, etc.), news stories, editorials, letters to the editor, and manifestos, notices, documentary films, textbooks, study guides, field guides, travelogues, recipes, owner's manuals and user guides, self-help books, popular science books, blogs, presentations, orations, sayings, etc.,

1)Biography:

Dryden used this term in 1683 for the first time and defined it as "The history of particular men's lives." Biography differs from history in being a record of the life of one individual. It deals with two events, birth and death. It is an account of one's achievements and personality. It should be a faithful picture of its subject, with neither praising his virtues and nor condemning his faults.

"Its function is to transmit personality to rebuild a living man from dead bones"- Sydney Lee.

"History is an essence of countless biographies"- Carlyle.

Pure Biography Vs Impure Biography

Pure biography gives perfect picture of development of external and inner life. Many factors intervene to make it impure. They are:

i) **De Mortuis Nil Nisi Bonum**: A Latin proverb which says "living should speak nothing but good of the dead". A desire of honor the dead, makes it impure

ii) **Author's own views and prejudices**: Author must maintain detachment or else this personal interest makes it impure. He must have only a professional interest, such as a doctor has in his patient.

iii) **Substitution of moral or utilitarian aims for artistic**: Biography should not be treated as some theory or with the intention of driving home some particular lesson.

"A well written life is almost as rare as a well spent one"- Carlyle.

If the biographer is not a contemporary/associate, biography can become a herculean task. It is extremely difficult for a biographer who wasn't lived constantly with his subject to present an accurate image of him.

From writing biographies with real names attached to them it was but a short step to writing biographies with fictitious names.' Who is the author referred to? (Kerala SET)
a)Colley Cibber   **b)Daniel Defoe**
c)George Barkeley   d)Richard Steele

Ex:

Biography- Name of the biographer
The Life of Samuel Johnson (1791)- by Boswell (friend of Johnson)- most famous
Queen Victoria- by Lytton Strachey (writer of **Eminent Victorians**)
The life of Walter Scott- by J. G. Lockhart (son-in-law of Scott)
The Life of Charles Dickens (1874)- by John Forster (close friend of Dickens)
Marlborough- by Churchill.
Macaulay- by Trevelyan
Will in the World: How Shakespeare Became Shakespeare by Stephen Greenblatt (2004).
Thomas Gray- by Mason
Nelson- By Southey

Pepy- by Arthur Byrant
The Life of Charlotte Brontë (1857)- by Gaskell
Cowper (The Stricken Deer)- by Lord David Cecil
Byron- by Peter Quennel

2)Auto-Biography:

Its main aim is to present personality with best examples. It can never be complete. It must always come to an end before the death of the writer. Longfellow said "Autobiography is a product of first-hand experience; Biography is of secondhand knowledge. It progresses from the "outward to the inner" and from the "objective to the subjective". It is almost impossible for anyone to be entirely objective. **"It is a hard and nice subject for a man to write on himself"- Abraham Cowley.**

Ex:

Famous Autobiographies
Confessions (5th century)- St. Augustine.
The Diary of a Young Girl by Anne Frank (1947)
Left hand! Right hand! - Osbert Sitwell
Confession of an opium eater- De Quincy.
An Autobiography by Agatha Christie (1997)
Speak, Memory -by Vladimir Nabokov.
Surprised by Joy: The Shape of My Early Life (1955)- C S Lewis
Long Walk to Freedom by Nelson Mandela (1994)
My experiments with Truth(1929)- M.K. Gandhi
I Am Malala: The Girl Who Stood Up for Education and was Shot by the Taliban by Malala Yousafzai (2013)
Wings of Fire by A. P. J. Abdul Kalam and Arun Tiwari, 1999
Mein Kampf (My Struggle) by Adolf Hitler, 1925
Under My Skin: Volume One of My Autobiography, to 1949 (1994) -by Doris Lessing
A Little Learning: The First Volume of an Autobiography (1964) -by Evelyn Waugh

2)Memoirs:

is a literary form in which the author relates and reflects on experiences from their own life. Memoirs and autobiographies share many similarities, as both are types of self-written biographies. The term memoir comes from the early 15th century Anglo-French word memorie, meaning "written record" or "something written to be kept in mind."

Ex:
Earliest memoirs: Julius Caesar's ***Commentarii de Bello Gallico***, also known as Commentaries on the Gallic Wars & ***Commentarii de Bello Civili*** (or Commentaries on the Civil War).
Walden in 1854 - Henry David Thoreau's experiences living simply in the New England woods.
A Moveable Feast (1964) - Ernest Hemingway's account of his years as an American expatriate in Paris in the 1920s.
Joseph Anton: A Memoir by Salman Rashdie (title is based on two writers: Joseph Conrad and Anton Checkov)

4) Guides / Manuals / Handbooks / Technical books:

5)Travelogues:

Travelogue - A truthful account given by a traveller of their experiences on a journey.

Ex:
Herodotus (Greek) is widely viewd as the first travel writer. His book, **Histories (450BC-420BC)** was a record of his travels across Greece, North Africa and East Asia, it is widely regarded as one of the first travelogues.
Mandevelle's ***Voyage and Travels of Sir John Mandeville (1356)*** – the tales are selections from narratives of genuine travelers,
Bill Bryson has written multiple books about his travels. One of particular note is **Notes from a Small Island (1995).**

6)Self-help books:

For thousands of years, people have been writing down their wisdom and advice that have led them to greater health, happiness, and harmony. With the perfect self-help book at hand, you can become your own life coach and the master of your own growth.

Ex:
The Alchemist by Paulo Coelho.
How to Win Friends and Influence People by Dale Carnegie
The 7 Habits of Highly Effective People by Stephen R. Covey

7) Historical nonfiction:

consists of true accounts of historical eras and events.

MCQs:

1.Which of the following is a characteristic of fiction?
a) It presents factual information.
b) It is always based on real events.
c) It involves imaginary stories/ characters.
d) It is primarily intended for instructional purposes.

2.Who is the author of the classic novel "Pride and Prejudice"?
a) Charles Dickens   b) Jane Austen
c) Mark Twain   d) Emily Brontë

3.Which literary term describes the time and place in which a story unfolds?
a) Theme   b) Plot
c) Setting   d) Characterization

4.In fiction, what is the term for the central problem or struggle that characters face and must resolve?
a) Climax   b) Resolution
c) Conflict   d) Denouement

5.Which of the following is a work of fiction by George Orwell that explores a dystopian society under totalitarian rule?
a) Brave New World   b)Fahrenheit 451
c) 1984   d)The Catcher in the Rye

6.Who is the author of the classic novel "Moby-Dick," which tells the story of Captain Ahab's obsessive quest to hunt down a white whale?
a) Charles Dickens   b) Nathaniel Hawthorne
c) Herman Melville   d) Edgar Allan Poe

7.Which literary term describes the sequence of events that make up the main storyline of a work of fiction?
a) Theme   b) Plot
c) Setting   d) Characterization

8.Which novel by F. Scott Fitzgerald explores themes of wealth, excess, and the American Dream during the Jazz Age?
a) The Great Gatsby   b)To Kill a Mockingbird
c) The Catcher in the Rye   d) Of Mice and Men

9.Who is the author of the novel "To Kill a Mockingbird," which deals with themes of racism and social injustice in the American South?
a) F. Scott Fitzgerald   b) John Steinbeck
c) Harper Lee   d) J.D. Salinger

10.Which novel by George Orwell explores the dystopian society of Oceania and the totalitarian rule of Big Brother?
a) "1984"   b) "Brave New World"
c) "Fahrenheit 451"   d) "The Handmaid's Tale"

11.In Charles Dickens' novel "Great Expectations," who is the mysterious benefactor who provides for Pip's education and future?
a) Estella   b) Miss Havisham
c) Abel Magwitch   d) Joe Gargery

12.Which novel by Jane Austen tells the story of Elizabeth Bennet and Mr. Darcy and is known for its exploration of social class and marriage?
a) "Sense and Sensibility"   b) "Emma"
c) "Pride and Prejudice"   d) "Mansfield Park"

13.Who wrote the novel "The Catcher in the Rye," which follows the experiences of the teenage protagonist Holden Caulfield in New York City?
a) J.K. Rowling   b) J.D. Salinger
c) Mark Twain   d) Ernest Hemingway

14.What is the title of the novel by Gabriel García Márquez that tells the story of the Buendía family in the fictional town of Macondo?
a) "One Hundred Years of Solitude"
b) "Love in the Time of Cholera"
c) "Chronicle of a Death Foretold"
d) "The Autumn of the Patriarch"

15.In Mary Shelley's "Frankenstein," the name of the scientist who creates a human-like creature is
a) Dr. Jekyll   b) Dr. Moreau
c) Dr. Frankenstein   d) Dr. Hyde

16.Which novel by Leo Tolstoy is considered a classic of Russian literature and explores the lives of five aristocratic families during the Napoleonic era?
a) War and Peace   b) Crime and Punishment
c) Anna Karenina   d) The Brothers Karamazov

17.Who is the author of the novel "The Great Gatsby," which portrays the decadence and excess of the Roaring Twenties?
a) Ernest Hemingway   b) F. Scott Fitzgerald
c) John Steinbeck   d) William Faulkner

18.Which classic novel by Charlotte Brontë tells the story of the orphaned governess Jane Eyre and her complex relationship with Mr. Rochester?
a) Wuthering Heights b) Sense and Sensibility
c) Jane Eyre   d) Mansfield Park

19.Who is the author of the novel "The Adventures of Huckleberry Finn," which follows the journey of a young boy and a runaway slave along the Mississippi River?
a) Mark Twain   b) Nathaniel Hawthorne
c) Henry James   d) Walt Whitman

20.What novel by Margaret Atwood explores a dystopian society in which women are subjugated and fertility is rare, leading to the rise of "Handmaids"?
a) "The Bell Jar"   b) "The Handmaid's Tale"
c) "The Yellow Wallpaper"   d) "The Road"

21.In which novel by Fyodor Dostoevsky does the character Raskolnikov commit a murder and grapple with the moral and psychological consequences?
a) "War and Peace"   b) "The Brothers Karamazov"
c) "Crime and Punishment"   d) "Anna Karenina"

22.Who wrote the novel "The Picture of Dorian Gray," in which a young man's portrait ages while he remains youthful, reflecting his moral decay?
a) H.G. Wells   b) Oscar Wilde
c) Bram Stoker   d) Mary Shelley

23.What is the term for the point of greatest tension and conflict in a story, often marking a turning point in the plot?
a) Climax   b) Resolution
c) Conflict   d) Denouement

24.What is non-fiction literature primarily concerned with?
a) Creating imaginary worlds and characters.
b) Conveying factual information and real events.
c) Entertaining readers with fictional stories.
d) Exploring moral and ethical dilemmas.

25.Who is the author of the non-fiction book "The Diary of a Young Girl," detailing her experiences during the Holocaust?
a) Maya Angelou   b) Anne Frank
c) Harper Lee   d) George Orwell

26.What genre of non-fiction writing aims to inform and educate readers about a specific topic?
a) Memoir   b) Biography
c) Essay   d) Expository

27.Which non-fiction work by Charles Darwin introduced the theory of evolution by natural selection?
a) "The Origin of Species"
b) "The Autobiography of Charles Darwin"
c) "On the Origin of Life"
d) "The Descent of Man"

28.What is a personal account of one's own life and experiences, typically written in the first person?
a) Biography   b) Autobiography
c) Memoir   d) Essay

Answers:

1. C	2. B	3. C	4. C	5. C	6. C	7. B	8. A	9. C	10 .A
11 .C	12 .C	13 .B	14 .A	15 .C	16 .A	17 .B	18 .C	19 .A	20 .B
21 .C	22 .B	23 .A	24 .B	25 .B	26 .D	27 .A	28 .B		

QUIZ-3:
Scan the Q R code to write the test on "FICTION and NON-FICTION" and check your progress.

GLOSSARY OF LITERARY TERMS

Aesthetic Movement: Aestheticism is a term loosely applied to an English literary movement of the second half of the nineteenth century French cult of beauty, associated with **Walter Pater and Oscar Wild,** whose slogan was '**Art for art's sake'**. Idea that a work of art is only for enjoyment, not for moral/didactic purpose.

Affective fallacy: It is used to refer the supposed error of judging or evaluating a text on the basis of its emotional effects on a reader. The term was coined by **W.K. Wimsatt and Monroe Beardsley** in 1949.

Allegory: A character, event, or place that represents a real-world problem or occurrence. Through allegory, authors can explore abstract ideas and break them down into understandable information. Ex: The Pilgrim's Progress by John Bunyan is a religious allegory; Absolom and Achitophel by Dryden is a political allegory; Animal Farm by George Orwell; The Scarlet Letter by Nathaniel Hawthorne; The Faerie Queene by Edmund Spenser

Allusion: allusions are implicit or indirect reference to a person, place, event, song, myth or any another work of literature. Ex: T. S. Eliot's "The Waste Land" contained reference to several Greek, Latin, Sanskrit texts.

Amanuensis is a person employed to write or type what another person dictates or to copy what has been written by another. It is also used in some academic contexts, when an injured or disabled person is helped by an amanuensis at a written examination. Before the invention of printing press, each copy of a book typically had to be written by hand, copied page by page.

Anacreontic: poems in a meter used by the Greek poet **Anacreon**. It is a short poem of love and wine. Michael Drayton is master of it.

Anti-hero: A central character in a drama or novel who has none of the qualities of hero. Ex. *Willy Loman* in Arthur Miller's play *Death of a Salesman.; Jimmy Porter* in John Osborne's play '*Look Back in Anger'*

Bathos: There is a descent (fall) from the lofty to the mean thought. This is fall is sudden, not gradual. It is used to provoke laughter. Ex: In Rape of the lock, there is a sudden fall from husbands to lapdogs
Not louder shrieks to pitying Heaven ar cast,
When Husbnads or when lap-dogs breath their last

Bibliography: a list of books/ articles.

Burlesque*:* From Italian *burla,* a jest, a piece of comic writing imitating a person or style designed to produce ludicrous effect. Ex: **Butler's** *Hudibras* burlesques the Puritans. **Pope's** *Rape of the Lock* burlesques the foibles of the aristocracy, is known as *mock epic*.

Byronic, Byronism: Terms denoting the characters of Byron and his romantic heroes – fierce love of liberty, blood defiance of a tyrannical world, cynicism, self – pity.

Cliché: over used expression. French term which means "a sterotyped plate".

Deconstruction: is an approach to understand the relationship between text and meaning. It was originated by the philosopher Jacques Derrida. It means "breaking down" or analyzing something. **(see criticism notes)**

Denotation and Connotation: The denotation of a word or phrase is its explicit or direct meaning or dictionary meaning. The connotation of a word or phrase is the associated or secondary meaning or implied by a word. Ex: home denotes "a shelter that is the usual residence of a person'' but it connotes a sense of 'belonging and comfort'.; bird denotes a winged biped, but it connotes peace, intimacy, family bond etc.,

Carpediem: Latin term, which means "seize the day". It is to nake the best enjoyment of the limited span of time. Based on the doctrine of hedonism that pleasure is the highest good of life and the only end of living. Common in early renissanc poetry and Elizabethan literature. (see Cavalier poets)

Characters: Round and Flat: Flat character is simple. Round character is complex. These two terms, flat characters and round characters, were first used in **E. M. Forster's** *Aspects of the novel (1927).* Flat characters are two-dimensional, relatively uncomplicated figures whereas round characters are complex characters with many different characteristics.

Dialect: a variety of spoken language particular to a geographical region or community. Ex: Ame.E, Br.E, Cockney

Dissociation of Sensibility: first used by T. S. Eliot in his essay "The Metaphysical Poets". It refers to the way in which intellectual thought was separated from the feeling in seventeenth century poetry. **(see criticism notes)**

Ephiphany: a moment when a character has a sudden insight or realization that which changes the rest of the story. Epiphany is an "Aha!" moment. Epiphany is often triggered by a small, everyday occurrence or experience. Epiphany is a distinctive feature of modernist fiction. James Joyce first borrowed the religious term "Epiphany" and adopted it into a profane literary context in Stephen Hero (1904-1906). In that manuscript, Stephen Daedalus defines epiphany as "**a sudden spiritual manifestation**" Ex: Hamlet's realization in ship to England.

Dystopia: is a community or society that is undesirable or frightening. It is an antonym of utopia, a term that was coined by Sir Thomas More in **Utopia (1516),** which created a blueprint for an ideal society with minimal crime, violence and poverty. (**See the notes at Thomas More's Utopia in Age of Revial)**

Utopia: literally an ideal place. A literary work written by Thomas More to illustrate the ideal political state. (**See the notes at Thomas More's Utopia in Age of Revial)**

Enlightenment: (also known as the Age of Reason) was an intellectual and philosophical movement in Europe during the 17th and 18th centuries. It emphasized the scientific method and increased questioning of religious orthodoxy. Earlier philosophers whose work influenced the Enlightenment included Francis Bacon and René Descartes. Some of the major figures are David Hume, Immanuel Kant, Leibniz, John Locke, Montesquieu, Jean-Jacques Rousseau, Adam Smith, and Voltaire. **Sapere aude** is the Latin phrase meaning "**Dare to know**"; became associated with the Age of Enlightenment, after Immanuel Kant used it in the essay, "Answering the Question: What Is Enlightenment?" (1784).

Existentialism: Recent philosophical label applied to several widely different schools of thought. There are Christmas existentialists who follow **Kierkegaard**. He has stressed the idea that in God man may find freedom from tension; in Him, the finite and the infinite are one. There is also atheistic existentialist who follows **Jean Paul Sartre and Martin Heidegger** who believe that man is also alone in a godless world. **(see criticism notes)**

Foreshadowing: An indirect reference to something that will occur later in the text. It is a hint to readers something that is to follow or appear later in a story. Ex: The killing of the albatross in "The Rime of the Ancient Mariner; Appearance of ghost in the intial scenes of Hamlet; The hint of expectation in the title of Waiting for Godot;

Imagery, Imagist, Imagism: The Imagist movement in poetry was started by **Ezra Pound. (See Modern Age)**

Intentional fallacy: term used in 20th-century literary criticism to describe the problem inherent in trying to judge a work of art by assuming the intent or purpose of the artist who created it. Introduced by **W.K. Wimsatt, Jr., and Monroe C. Beardsley in 'The Verbal Icon (1954)',** the approach was a reaction to the popular belief that to know what the author intended—what he had in mind at the time of writing—was to know the correct interpretation of the work. **(see criticism notes)**

Incunable is the means "swaddling clothes", or "cradle", which could metaphorically refer to "the earliest stages or first traces in the development". A former term for incunable is fifteener, meaning

"fifteenth-century edition", i.e., books printed during the earliest period of typography—i.e., from the invention of the art of typographic printing in Europe in the 1450s to the end of the 15th century (i.e., January 1501).

Magnum Opus: Major literary work perhaps the best/masterpiece.

Mime: On the modern stage a dumb show in which action is shown by gestures.

Myth: a story which is not true, involving supernatural beings or super humans.

Mock Heroic: Species of burlesque. Ex. **Pope's** *Rape of the Lock*. **Dryden'**s Mac Flecknoe.

New Criticism: term coined by John Crowe Ransom in his book ***The New Criticism (1941)***. It emphasized close reading, particularly of poetry. Associated with Cambridge scholars, especially **I. A. Richards** and **F. R. Leavis. (see criticism notes)**

Negative Capability: is a phrase first used by Romantic poet John Keats in 1817 to explain the capacity of the greatest writers (particularly Shakespeare) to pursue a vision of artistic beauty. In Keats opinion, some matters to be left unsolved and must be left for imagination. **(see criticism notes)**

Objective Vs Subjective: In an objective work, author presents fictional characters and their feelings, thoughts whereas in Subjective work, author presents his own experience judgments and feelings. Ex: Wordsworth is a subjective poet (in his Prelude, he described his childhood, stoling of birds, eggs and a boat for his child hood pleasure), Shakespeare is an objective writer (he never directly says what he was, what he likes or dislikes**). -(See criticism notes under Negative capability and Egoistical Sublime)**

Objective Correlative: In literary criticism, an objective correlative is a group of things or events which systematically represent emotions. first set forth by T.S. Eliot in the essay "**Hamlet and His Problems**" and published in The Sacred Wood (1920). **(see criticism notes)**

Poetic Justice: term invented by Thomas Rhymer, to convey the idea that the evil characters are punished and good are rewarded. It is most common in comedies. If It happens in contrast, it becomes tragedy.

Point of View: mode of narration that an author employs to let the readers "hear" and "see" what takes place in a story, poem, or essay. Three major kinds:
1) **First person point of view:** Narrator participates in the action of the story and narrates the story using first-person pronouns: I, my, mine, we, ours, us etc., Ex: "Call me Ishmael"- in Melville's Moby-Dick.; 'To Kill a Mockingbird' by Harper Lee; 'The Great Gatsby' by F. Scott Fitzgerald.
2) **Second person point of view:** employs the pronoun "you." Here the audience is made a character. Ex: "Sometimes you cannot clearly discern between anger and frustration."
3) **Third person point of view**: Narrator is an outsider/observer without being involved in the action of the story, uses third person pronouns like: he, she, him, her, it, they, them or a name.
A) **Third person omniscient**: the narrator knows all the thoughts and feelings of every character.
B) **Third Person Limited Point of View**: the narrator is not an omniscient, so his/her knowledge is limited.

Stream of Consciousness: term was first used by William James in ***The Principles of Psychology (1890)***. It is also called "interior monologue." Technique in modern fiction which depicts the flow of incoherent thoughts and feelings in the mind of a character. **James Joyce's** *Ulysses* is the supreme example of this technique. **Woolf's** To the Lighthouse, **Dorothy Richardson's** Pilgrimage, **Faulkner'**s Sound and the Fury 1929

Structuralism: A method of studying phenomena in terms of the relationship of their structures. This method is especially associated with **the French anthropologist Claude Levi- Strauss, and French linguist Saussure** who believe that all social behavior is structured in codes or sign systems, of which

language is the most important and most central. **(see criticism notes)**

Symbolism: Ordinarily a symbol is an object that represents something else; as *the Crescent is the symbol of Islam, the Cross of Christianity*. **Yeats, Eliot, and James Joyce** are called symbolists. The movement was a revolt against realism and naturalism. **(see criticism notes)**

Theme: is the central idea of the work. Ex: Jealousy in Othello; revenge in Hamlet,

Tone: attitude of the writer towards the reader. Ex: "Lycidas" by John Milton has a mournful tone.

MCQs:

1.What is the central message of the "carpe diem" philosophy?
A) Focus on the past
B) Live in the future
C) Seize the day and make the most of the present
D) Procrastinate and delay action

2.Who is the author of "To His Coy Mistress," which exemplifies the "carpe diem" theme?
A) William Wordsworth   B) John Milton
C) Andrew Marvell   D) S.T. Coleridge

3.What is the primary message conveyed by the Aesthetic Movement?
A) Art should always serve a utilitarian purpose.
B) Beauty is the highest form of art.
C) Moral lessons should be the focus of literature.
D) Literature should serve social and political causes.

4.Who coined the term "dissociation of sensibility" in his essay "The Metaphysical Poets"?
A) William Wordsworth   B) S.T. Coleridge
C) T.S. Eliot   D) John Keats

5.Which Romantic poet is known for articulating the concept of "negative capability" in his writings?
A) William Wordsworth   B) S.T. Coleridge
C) PB Shelley   D) John Keats

6.What famous novel by Oscar Wilde is a notable work of Aesthetic literature, exploring themes of beauty, art, and morality?
A) Great Expectations   B) Wuthering Heights
C) The Picture of Dorian Gray D) Pride and Prejudice

7.Which American writer was influenced by the Aesthetic Movement and wrote the novel "The Portrait of a Lady"?
A) Nathaniel Hawthorne   B) Herman Melville
C) Henry James   D) Mark Twain

8.Who wrote "Utopia," one of the earliest works of utopian literature?
A) George Orwell   B) Aldous Huxley
C) Thomas More   D) Ray Bradbury

9.Which famous dystopian novel, written by George Orwell, explores the dangers of totalitarianism and surveillance?
A) "The Hunger Games"   B) "Brave New World"
C) "1984"   D) "Fahrenheit 451"

Answers:

1.C	2.C	3.B	4.C	5.D	6.C	7.C	8.C	9.C	

FIGURES OF SPEECH

Alliteration: The repetition of consonant sounds in successive words. Tongue Twisters are best examples. Alliteration is a type of assonance/consonance where the associated assonant or consonant sound is repeated at the beginning of closely connected words.

Ex. "*Yours Never Will Said Farer to Fearer*"- O Where Are You Going? by W H Auden;

"*The snake slept under as pray*".; "full fathom five thy father lies"-The Tempest; She sells sea shells.; Tim took tons of tools to make the toys.; Nick needed new books.; "Much Madness is divinest Sense -To a discerning Eye -Much Sense -- the starkest Madness -" - Emily Dickinson.; "I have a dream" - speech by Dr. Martin Luther King; Puffs, Powders, Patches, Bibles, Billet-doux"- The Rape of the Lock.

Assonance: repetition of Vowel sounds especially in stressed syllables.

Ex: **/ea/ sound** in 'Once upon a midnight dr**ea**ry, while I pondered, w**ea**k and w**ea**ry' ("The Raven" Edgar Allan Poe).

/a/, /i/ sounds in "Studies serve for delight, for ornament, and for ability"(Francis Bacon in 'Of Studies')

Consonance is repetition of consonant sounds: "Zach sneezed when he heard jazz music."; A little more than kin, and less than kind. (In Hamlet by Shakespeare)

Aphorism: short, witty statement that expresses a general truth or observation.

Ex: The grass is always greener on the other side.; The journey of a thousand miles begins with one step.; All is fair in love and war.;

Anaphora: repetition of a word or phrase at the beginning of successive sentences, phrases, or clauses. Anaphora works as a literary device to allow writers to convey, emphasize, and reinforce meaning in speeches, lyrics, poetry, and prose.

Ex: "Stay home, stay safe, stay happy''.; It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness ..." -A Tale of Two Cities by Charles Dickens; Five years have passed; Five summers, with the length of Five long winters! ..." -Tintern Abbey by William Wordsworth.

Circumlocution: usage of more words than are necessary to express an idea. Latin circum-, meaning "around," and locutio, meaning "speech", literally means "roundabout speech." Another word for "circumlocution" is "periphrasis." Politicians are experts in circumlocution.

Ex: "the vehicle that I use to drive to work in the mornings" is a circumlocution for "my car.";

"Our Father who art in Heaven." is used for "God";

"sometime too hot the eye of heaven shines"- (eye of heaven=Sun) In Shakespeare's Sonnet 18.

"Season of mists and mellow fruitfulness"(for Autumn)- In Keats' To Autumn.

"The peer now spreads the glitt'ring forfex wide"- (glitt'ring forfex=scissors)- In Pope's Rape of the Lock.

Chiasmus: a rhetorical or literary figure in which words, grammatical constructions, or concepts are repeated in reverse order. Ex: Beauty is Truth, Truth is beauty-(Ode on a Grecian Urn- Keats); Fair is foul, Foul is fair (Macbeth- Shakespeare); Better a witty fool than a foolish wit (Twelfth Night- Shakespeare)

Epistrophe(epiphora): is a stylistic device that can be defined as the repetition of phrases or words at the ends of the clauses or sentences.

Ex: Lincoln's "of the people, by the people, for the people"

Refrain: It is somewhat different from repetition. Refrain is repetition of usually a line, a phrase, two or three lines, or even words in a poem. It refers to a phrase, line, or lines repeated at regular interval in the poem, often at the end of the stanza.

Ex: Stopping by Woods On a Snowy Evening (By Robert Frost)- "The woods are lovely, dark, and deep, But I have promises to keep, And miles to go before I sleep, And miles to go before I sleep."; "Sweet Thames run softly while I sing my song" in Spencer's Prothalomion

Antithesis: one word or idea is set against another by contrast.

Ex: God Made the country but man made the town.; United we stand, divided we fall.; Speech is silver, but

silence is gold.; To err is human, to forgive is divine.; Men must work but women must weep.; A jack of all trades but master of none.; Man proposes but God disposes-Alexander Pope.; Come to learn and go to serve.;

Simile: A comparison between two distinctly different things is indicated by the word '*like*', '*as*', *so*'.
Ex. **Robert Burn's** "O my love is like a red, red rose".; She fought like a lion.; The story is as old as the hills.; She is as busy as a bee.; The officer was as blind as a bat.; He sings like an angel.; "Life is like a box of chocolates.".; "Hang there like a fruit, my soul, Till the tree die!" - Cymbeline, by Shakespeare.; "Elderly American ladies leaning on their canes listed toward me like towers of Pisa." — Lolita, by Vladimir Nabokov.; I wandered lonely as a cloud- Daffodils poem by Wordsworth.

Metaphor: (when one thing is said to be another thing.) A word or expression that in literal usage denotes one kind of thing is applied to distinctly different kind of thing, without asserting a comparison. It is a implied simile. Words like, as, so are usually omitted.
Ex. "Revenge is a kind of wild justice".; Life is bed of thorns.; She's a shining star.; He's a night owl.; The test was a breeze.; "All the world's a stage..." - As you like it, by Shakespeare.; "Busy old fool, unruly sun…" - The Sun Rising, by John Donne.; "The sun in the west was a drop of burning gold that slid near and nearer the sill of the world." - Lord of the Flies, by William Golding.; He is a lion.; The camel is the ship of the desert.; Teachers are the pillars of the nation.;

Apostrophe: objects are addressed as if they were alive. It is a direct and explicit address either to an absent person or to an abstract or nonhuman entity.
Ex. **Spenser's** *Prothalamion*: "*Sweet Thames! Run softly, till I end my song*.; O wild West Wind! Thou breath of Autumn's being.; Oh! death where is thy song?
Note**: Eliot** used it in his *The Waste Land* in *Fire Sermon*.

Personification: In which either an inanimate object or an abstract concept is spoken of as though it were endowed with life or with human attributes/ feelings.

Ex. "Opportunity knocks on the door but once".; Death embraced him.; The lady duck smiled at him.; The clouds danced.; Death lays its icy hands-on kings.; Love is not time's fool.; The stars danced playfully in the moonlit sky.; "My new car, the 67 Chevy Impala, is a beauty, isn't she?'.; "Two sun flowers move in the Yellow room…"- by William Blake (poem has a dialogue between the flowers).; April is the cruelest month, breeding. Lilacs out of the dead land," - The Waste Land, by TS Eliot.; "Life will hit you, hard, in the face..." - If I should have a daughter, by Sarah Kay.

Paradox: It is a statement which seems on its face to be logically contradictory or absurd, yet turns out to be interpretable in a way that makes sense.
Ex.: "less is more"; "the more you give, the more you get"; "*The child is the father of man". "Poverty brings plenty.".; He is the best teacher who teaches nothing.; The death lives long.;*

Oxymoron: It is an association of two words or phrases having opposite meaning.
Ex. "He is a friendly enemy.'';, Wisest fool.; Idly busy.; sweet sorrow.; dear idiot.; kind cruelty.; cheerful pessimist.; honorable villain.; Definitely, maybe.; Open secret.; Deafening silence.; The country lost many lives in the friendly fire.; "A joke is a very serious thing." - Winston Churchill.; "I must be cruel, only to be kind." - Hamlet, by Shakespeare.; There is a kind cruelty in surgeon's knife.; "A terrible beauty is born"- W B Yeats in Easter 1916;

Irony: The real meaning is just the opposite of that which is literally conveyed by the language used.
Ex. "He was the cleverest general that ever lost a battle".; Death ended his sorrows kindly.; A fire station burns down.; A pilot with a fear of heights.; "Water, water everywhere, nor any a drop to drink." - Rime of the Ancient Mariner.; "Gentlemen! You can't fight in here! This is the war room!" - Kubric's Dr. Strangelove (1964).; Otto Lilienthal, creator of the flying glider, died in a flight crash.

Euphemism: it the way of expressing an unpleasant idea in a pleasant way.
E. g. *"He has fallen asleep".* (=he is dead).; His version is but a fairy tale. (=a lie)

Understatement: to intentionally make a situation seem less important than it really is.
Ex: In Salinger's Catcher in the Rye, Holden Caulfield says: "I have to have this operation. It isn't very serious. I have this tiny little tumor on the brain."

Hyperbole: It is an exaggeration made to give effective meaning.
Ex. *"She wept oceans of tears"*. All India shocked at the news.; He plucked a million stars.; For ages, I haven't met you.; "I love Ophelia, forty thousand brothers could not" (In Hamlet)

Litotes: use of negative to express a strong affirmative.
Ex: ''not bad''; He is no fool. (=wise).; I am a student of no ordinary college.; He is no dullard.; These men are no inferior to them.

Onomatopoeia: The formation of words is like natural sounds and they reflect the sense.
Ex. "The murmurs haunt of flies on summer eves". The buzzing bee flew away.; The sack fell into the river with a splash.; The books fell on the table with a loud thump.; He looked at the roaring.; The rustling leaves kept me awake.; The leaves kept rustling.; The kid jumped into the pool & made a big splash.; They kept murmuring & giggling.; Swish, swoosh, flutter, gasp, slap, thud, neigh, moo, tweet, ribbit, etc.; "How they clang, and clash, and roar!" (about bells in) The Bells, by Edgar Allan Poe.

Pun: A play on words that are either identical in sound or very similar in sound, but are sharply in significance.
Ex. *"I can mend your soul".; I am too much in the sun.; Thy went and told the Saxton and the Saxton tolled the bell.; In G.B Shaw's "Arms and Man", Arms is a pun on weapons and love (in Farewell to arms, it is weapons in war, and arms of her beloved.); "Ask for me tomorrow and you shall find me a grave man"- in Romeo and Juliet (graveman means a serious or dead man)*

Epigram: a brief saying.
Ex: Failures are the stepping stones of success.; Fools rush where angels fear to tread.; Child is the father of man.; Vision is the art of seeing invisible things.;

Metonymy: Substituting the thing named for the thing meant. substitution of cause for effect, proper name for one of its qualities.
Ex: The Pen(poet) is the mightier than sword(king).; You must address the chair.; I have read Milton.; The bench heard the case.; Man travels from the cradle to grave.;

Synecdoche: understanding part for whole or whole for part.
Ex: "suits" (for "businessmen"), "boots" (for "soldiers"), "America" (for "the United States of America"), He drank the bottle(wine).; Wheels (signifies a vehicle).' Behind bars (signifies being in jail).; Referring to the alphabet as the "ABCs.".; "Friends, Romans, Countrymen, lend me your ears." Julius Caesar, Shakespeare.; "Two tickets are given per head(head instead of person)"

Climax: (a Greek term meaning "ladder,") refers to a figure of speech in which words, phrases, or clauses are arranged in order of increasing importance.
Ex: He came, he saw, he conquered.; He begs, he lies, he steals, he kills for gold.;

Anticlimax: Opposite of climax. Arranged in decreasing order of importance.
Ex: He lost his wife, his dog, and a three-penny bit.;

Spoonerism: is an error in speech in which corresponding consonants, vowels, or morphemes are switched between two words in a phrase. These are named after the Oxford don and ordained minister William Archibald Spooner.
Ex: "The Lord is a shoving leopard" instead of "The Lord is a loving shepherd."; "Three cheers for our queer old dean!" (rather than "dear old queen''); "Is it kisstomary to cuss the bride?" (as opposed to "customary to kiss"); "A blushing crow." ("crushing blow"); "A well-boiled icicle" ("well-oiled icycle"); "You were fighting a liar in the quadrangle." ("lighting a fire"); "Is the bean dizzy?" ("Dean busy").

Malapropism: is the mistaken use of an incorrect word in place of a word with a similar sound, resulting in a nonsensical, sometimes humorous. It comes from a character named "Mrs. Malaprop" in Richard

Brinsley Sheridan's 1775 play The Rivals. Malapropism is also referred to as Dogberryism, named after Officer Dogberry in Shakespeare's "Much Ado About Nothing." Both characters made these speech errors.

Ex: Rainy weather can be hard on the sciences. (sinuses); Alice said she couldn't eat crabs or any other crushed Asians. (crustaceans); I have no delusions to the past. (allusions); You could have knocked me over with a fender. (feather); A rolling stone gathers no moths. (moss); Good punctuation means not to be late. (punctuality); Having one wife is called monotony. (monogamy)

Epithet: an adjective to describe a person or a thing. Ex: "Swift-footed Achilles", "god-like Hector", "red-haired Menelaus", "laughter-loving Aphrodite", "white-armed Helen", "Ox- eyed queen", "Athene of the flashing eyes", Alexander the Great, "weary way", "labouring clouds", etc.

Transferred Epithet: Epithet means adjective. Shifting or transfer of an epithet from one subject or word to another. Ex: "The Ploughman homewards plods his weary way" (In Gray's Elegy, The epithet 'weary' belongs to 'ploughman, but it is transferred to 'way'.)

Tautology: If two or more words in the same line convey the same meaning, the Figure of Speech in that line is called Tautology. Ex: It brought joy and cheer. They groaned with aches and pains.

Zeugma: a word applies to two others in different senses. Ex: John and his driving licence expired last week", "His boat and his dreams sank"

MCQs: Figures of Speech

1.What figure of speech is used when contradictory terms are combined to create an effect "?
A) Oxymoron   B) Alliteration
C) Paradox   D) Onomatopoeia

2.Which figure of speech attributes human qualities to non-human things or animals?
A) Simile   B) Metaphor
C) Personification   D) Alliteration

3. What figure of speech involves the use of exaggeration for emphasis or effect?
A) Simile   B) Metaphor
C) Hyperbole   D) Irony

4. Which figure of speech involves using a word or phrase to represent something else, often an abstract concept?
A) Alliteration   B) Metaphor
C) Symbolism   D) Simile

5.What figure of speech involves the repetition of consonant sounds at the beginning of words in close proximity?
A) Metaphor   B) Simile
C) Alliteration   D) Hyperbole

6. Which figure of speech in "The wind whispered through the trees"?
A) Paradox   B) Personification
C) Oxymoron   D) Metaphor

7. What figure of speech is used when a word or phrase is used to represent something closely related to it, creating a kind of substitution?
A) Simile   B) Metaphor
C) Synecdoche   D) Hyperbole

8.Which figure of speech involves the use of words that imitate the sound they describe, such as "buzz" or "hiss"?
A) Onomatopoeia   B) Hyperbole
C) Alliteration   D) Simile

9. What figure of speech involves the use of understatement, often to emphasize the magnitude of something?
A) Hyperbole   B) Irony
C) Litotes   D) Allusion

10. What figure of speech involves the use of a word or phrase that contradicts its literal meaning, often for humorous or dramatic effect?
A) Irony   B) Hyperbole
C) Alliteration   D) Paradox

11. Which figure of speech involves the repetition of vowel sounds in nearby words?
A) Alliteration   B) Onomatopoeia
C) Assonance   D) Oxymoron

12. What figure of speech involves the substitution of a milder or less direct word or phrase for a harsh or blunt one?
A) Paradox   B) Allusion
C) Euphemism   D) Hyperbole

13. Which figure of speech involves the use of words that have similar beginning sounds or consonant sounds, usually in a sequence?
A) Alliteration   B) Simile
C) Metaphor   D) Personification

14. What figure of speech involves the use of a word or phrase that represents something by association, often using a part to represent the whole?
A) Synecdoche   B) Metonymy
C) Paradox   D) Irony

15. Which figure of speech involves the repetition of a word or phrase at the beginning of consecutive clauses or sentences?
A) Alliteration   B) Anaphora
C) Oxymoron   D) Onomatopoeia

16. What figure of speech involves the use of a word that sounds like the noise it represents, such as "buzz" or "murmur"?
A) Oxymoron   B) Alliteration
C) Onomatopoeia   D) Euphemism

17. Which figure of speech involves the use of a part of something to represent the whole or vice versa?
A) Metonymy   B) Synecdoche
C) Allegory   D) Euphemism

18.What figure of speech involves a seemingly contradictory or absurd statement that may suggest a deeper truth?
A) Allusion   B) Irony
C) Paradox   D) Metaphor

19.Which figure of speech involves the use of a word or phrase that refers to something by comparing it to something else, often using "like" or "as"?
A) Simile   B) Metaphor
C) Hyperbole   D) Personification

20. Figure of speech in "I've told you a million times."
A) Simile   B) Metaphor
C) Hyperbole   D) Personification

Answers:

1.	2.	3.	4.	5.	6.	7.	8.	9.	10
A	C	C	C	C	B	C	A	C	.A
11	12	13	14	15	16	17	18	19	20
.C	.C	.A	.B	.B	.C	.B	.C	.A	.C

PERIODS OF ENGLISH LITERATURE AT A GLANCE

OLD ENGLISH PERIOD (450 AD- 1066 AD)

Sl. No	PERIOD	MONARCHS	HISTORICAL REMARKS	LITERRAY REMARKS
1	Anglo-Saxon (450-1066)	Harold (Last Saxon king)	Invasion of **Celtic England** by **Romans**, **Germanic tribes** (Angles (=hook men), Saxons (=sword men), Jutes), **Vikings.** They renamed England as **Angola land**, this became **Engole Land**, later as **England.** **Remember:** **CRASJV -N- WSI** Celts, Romans- Germanic tribes (*Anglo-Saxons-Jutes*), Vikings, - Normans- Wales, Scotland- Ireland (**Great Britain**=England+ Wales+ Scotland) (**UK**=Great Britain+ Northern Ireland)	English is a **"West Germanic Language"** belongs to **Indo European Group (Note: Telugu-** Dravidian Group**, Hindi-** Indo Aryan Group**).** **Heroic poetry:** Major genre Heroic poetry. It is Accentual and alliterative. **Oral to written:** written works started from pagan saga (oral). **Historical Anglo-Saxon chronicle** started by King Alfred. (Chronicle=recorded history of events) **Northumbrian School of writers:** i)**Bede:** known as father of English learning, wrote 'Ecclesiastical History of English People' ii)**Cadman:** known as Anglo-Saxon Milton, paraphrased entire Bible into Poetry. iii)**Cynewulf:** writer of **"The Christ"** poem **Beowulf-** greatest epic poem. **Widsith, Doer, The Seafearer** are the other famous poems

MIDDLE ENGLISH PERIOD (1066 AD-1500 AD)

Sl. No	PERIOD	MONARCHS	HISTORICAL REMARKS	LITERRAY REMARKS
02	(i) Anglo- Norman -Old French (1066-1340)	**Norman Kings:** William-I 1066-87 William-II 1087-00 Henry-I 1100-35 Stephen 1135-54 **Plantagenet Kings:** Henry II 1154-89 Richard I 1189-99 John 1199-16 Henry III 1219-72 Edward I 1272-07 Edward II 1307-27	**Invasion of England** by Normans under leadership of William-III in Battle of Hastings (1066) and defeated last Saxon king Harold. **Normans (Northman):** From **Scandinavia**, settled in **North France**, invaded England**.** **Feudalism** was introduced, **Church authority break down**, **King as supreme.**	**Major genre-Chivalric romances:** Rhyming couplets, Chronicles, Breton lays (Brut), **Hagiographic**(biography) tradition introduced. **Meter** and **Rhyme:** introduced into **Anglo-Saxon** verse. 10000 new words into English, Modification of Spellings **French domination:** as a result, Old English Poetry disappeared. Clergy used Latin, Nobility French, Lower-class English **The Owl and the Nightingale, Cursor Mundi** are famous poems

| 3 | (ii) Age of Chaucer (1340-1400) | Edward-III 1327-77 Richard-II 1377-99 | **100 Years war 1337-1453:** in 3 phases **Edwardian, Caroline and Lancastrian**. Resulted National Spirit, free from politics of France, church of Rome, language of France, Unjust taxation resulted unrest.

Black Death 1348-50: resulted 30-40% of deaths, increase in wages

Peasants Revolt 1381: Peasants demanded more wages under the leadership of **Wyatt Taylor**

Lollordy movement: church antiquity is questioned by **John Wycliffe** (Father of English Prose) & others.

Growth of Trade & commerce: Money economy started. New class (merchants) started along with other 3 classes who pray (church), who fight (nobility) and work (others).

Break down of feudalism and church. | **Alliterative poetry (repetition of consonant sounds)** revived.

East midland dialect raised into a language. Middle English regained.

Age of Anonymity has passed away, writers revealed their identity.

New meters introduced: Iambic Pentameter(decasyllabic), Rhyme Royal, Ottawa Rima and Heroic Couplet introduced.

Tale of Gamelyn & Sir Gawain are famous romances.

The pearl (unknown poet) is a famous elegy on the death of a little girl.

Langland's Piers Plowman probably encourages peasant revolt.

Geoffrey Chaucer is known as **Father of English Literature and poetry. Canterbury Tales** is the greatest writing of this age. **He introduced Rhyme** into English (from French poetry). He coined/ added many new words.

John Wycliff is the first person to translate Bible into vernacular. He is known as **Father of Prose.**

John Mandeville's *Travel book (1356)* is a famous prose work and major source of geographical information.

John Gower wrote **Speculum Meditantis** in French, **Vox Clamntis** in Latin, **Confesso amantis** in English. |

| 4 | Age of Revival (1400-1550) | **House of Lancaster:**
Henry IV 1399-13
Henry V 1413-22
Henry VI 1422-61

House of York:
Edward IV 1461-83
Edward V 1483
Richard III 1483-85

Tudor Dynasty:
Henry VIII 1485-09
Henry VIIII 1509-47
Edward VI 1547-53
Mary 1553-58 | **War of Agincourt 1415:** Henry V defeated the France 4 times of its size, for 3 things (French wife, revenue, crown) but 5 years later in

Treaty of Troy France accepted all the demands, but after the death of Henry V, France regained everything under the leadership of **Joan of Arc**.

Cade's Rebellion: against the policies of Henry VI, led by **Jack Cade (Irish).**

War of Roses 1455-85: series of civil wars b/w **the York (white rose), Lancaster (red rose),** war ended with victory of Lancaster's **Henry VII.**

Act of Supremacy 1529: king Henry VIII as the head of the church, Breakdown with Roman catholic Church, Church of England Established.

Turks capture Constantinople 1453: Greeks flee to Italy, resulted renaissance, Greek ideas, culture was introduced to England.

Discovery of sea route to America (1492)- by Columbus,
To India(1498) by Vascodagama;

Blood Mary (Queen Mary)- burnt nearly 300 Catholics. | **First auto biography (1501)**- The book of Margery Kempe.

Sonnet introduced into English by- Wyatt.

Blank verse introduced - by Surrey

Evolution of drama: Mystery plays (Based on Bible), Miracles (based on lives of saints), Morality plays (personified characters) and Interludes (short entertainment between th plays).

First Printer – Caxton (1476), helped in standardization of language. First book to printed in England is "*The Dictes or Sayengis of the Philosophres (1477)".* Bible was published.

Focus on Classical Learning: this prevented the growth of native literature. **Roger Ascham** expressed his dissatisfaction in his book "**Toxophilus (lover of a bow)"**

Men thought truth was only authority, and in search of truth, they started **adventures.**

Imitation of Chaucer: writers imitated Chaucer's verse but lack of genius.
1) **English Chaucerian**: Hoccleve, Lydgate, Haws, Skelton, Barclay, Ashby, Bradshaw, Ripley, Norton etc.
2) **Scottish Chaucerian:** James-I, Henry Son, Dunbar, Douglas, Lindsay
Remember: ONE-SON-DUN-DOUG-LIND

Malory's D'Morte Arthur (adventures of King Arthur), **More's Utopia** (ideal society) and **Tottel's Miscellany** (collection of poems) are very famous in this age.

Tyndale and Coverdale are related to translation of Bible after Wycliffe.
Remember: W T C -- Wycliffe, Tyndale, Coverdale |

RENAISSANCE OR EARLY MODERN (1500 – 1660)				
5	**(i) Elizabethan (Golden Age)- (1558-1603)** **(ii) Jacobean (1603-1625)**	Elizabeth-I 1558-1603 **Stuart Dynasty:** James-I 1603-1625 (Jacobean)	**Religious Settlement Acts 1559:** **Act of Uniformity:** church services should base on book of prayer 1552, Attendance in church is compulsory & **Act of supremacy:** King as the supreme governor of the church. (unlike Henry VIII's– head of church) **Advances in Science, Navigation& Exploration:** Lead to industrialization and colonization **Protestant Reformation:** Martin Luther and John Calvin protested the doctrines and Rituals of the church. **Spanish Armada 1588:** Spanish king Philip II was defeated by England's strong naval power.	**The Renaissance:** rebirth of knowledge, enlightenment after the darkness of the Middle Ages, imitation of classical forms, began in Italy (particularly in Florence). **Major genre Drama:** next dominant genre is **lyric** (ode, sonnet, song, pastoral, elegy, epithalamion). **First tragedy**: **Gurboduc** or **The Tragedie of Ferrex and Porrex** (1561)- by Thomas Norton and Thomas Sackville **First comedy:** Ralph Roister Doister(1550s). – By Nicholas Udall. **First theatre** in London named **The Theatre (1576)** by James Burbage**, The Curtain (1577), The Rose (1587-8), The Swan (1594-6), The Globe** (Shakespeare's theatre**) 1599.** **University wits:** A group of highly educated dramatists: **Lyly-Peele-Lodge**- (Oxford); **Marlowe- Greene-Nashe** (Cambridge); **Kyd**- (not studied in any university) **Shakespeare** is the greatest dramatist of the age. (38 plays-154 Sonnets-5 Long poems) **Marlowe** introduced Blank verse in Tragedy. **Spencer** and **Sydney**-are famous poets.
6	**(iii) Caroline Age- (1625-1649)** **(iv) Common Wealth (1649-1660)-PURITANS**	Charles-I (1625-49) (Known as Caroline Age) Common wealth OR Puritan Interregnum. (1649-60)	**English civil war (1642-51):** conflict between: i) **cavaliers** (supports of Charles-I) and ii) **Roundheads** (supporters of Parliament) **Long Parliament** in 1640. **Protectorate (1653-59): Oliver Cromwell** became protector (head of state) during this period	**Puritans Poetry is sad and pessimistic** without romantic ideas. **Closure of theatres** in 1642 since Puritans believed that the drama is immoral. Poets of this age can be divided into 3 groups: **1. Spenserian poets** (inspired by Spencer), (code: **Fle-Fle-With- Brown-Drum**) **2. Cavalier poets** (inspired by Ben Johnson), (code: **Suckling-Loves- Her-Carewfully**) **3. Metaphysical Poets** (inspired by Donne) **Thomas Hobbes'** political treatise **Leviathan**- is famous **Milton** is the greatest poet of Puritan Age. (Paradise Lost-epic poem)

NEO CLASSICAL AGE (1660 – 1785)				
7	(i) Restoration Age- 1660-1700	Charles-II 1660-85 James II 1685-88 William III and Mary 1689-02	**Restoration of throne** by Charles-II (1660). **Exclusion Crisis 1685:** James-II was made king by dissolving parliament, Lead to opposition between **Whigs** (Liberal-against king) and **Tories** (Conservative-supporters) **Glorious Revolution 1688**: William-III was made king by parliamentarians, by overthrowing James-II. Establishment of '**Royal Society**" in 1662. Great Fire/Plague 1666- **Closure of Theatres**	**Restoration of Church**, theatres, bull and bear baiting, sports, music, dance. In place of Latin, **French influence** started by William-III. **Restoration Comedy represented upper class society** (comedy of Manners) started in place of **Ben Jonson's** comedy of humors. **William Wycherley, Congreve** and **George Etherege** are famous dramatists. Criticzed by Jerome Collier in his pamphlet. Introduced **First women actress** on stage. **Aphra Ben** is the first writer to earn livelihood on writing. **Heroic Drama**- term coined by Dryden for his play, The Conquest of Granada (1670). (First heroic drama is 'The Seize of Rhodes'- by D'Avenant) **Birth of new English Prose:** (i)**Pamphlet Literature** Flourished. (ii)**Diarists** wrote dairies (John Evelyn, Samuel Pepys).
8	(ii) Augustan Age (1700-1745)- Age of Pope (iii) Age of Sensibility (1745-1785)- Age of Johnson	Queen Anne 1702-14 **House of Hanover:** George I 1714-27 George II 1727-60	The 18th century was a great period for English prose. **Matthew Arnold** called it as **"age of prose and reason."** **Enclosure Movement:** Land owners closed lands which resulted in Urbanization. **Enlightenment Thinkers:** Kant, Rousseau and Voltaire inspired this age. They advocated scientific rationality. **England** changed from isolation to Internationalism, from mercantilism to Lassies faire capital. Trend of **coffee houses, clubs, and circulating libraries started**. **Theatres Licensing Act-1737** started. This censorship was abolished after 230years by Theatres Act 1968.	**Neo-Classical Age:** Imitated Augustan (Roman) writers such as Virgil and Horace. used classical forms such as ode, epic & epistle. Writers believed that man is imperfect, he is limited. **New Prose Forms Started:** such as Novel, Sentimental comedy, Satire and Heroic Couplet, Travelogues. **Periodicals** started. The Tatler (1709-11), The Spectator (1711-12), The Rambler (1751-52), The Idler (1758-60) **Remember: TSRI** **Graveyard Poetry:** themes of death, sorrow and mortality. **Literature of Sensibility:** focus upon instinct, feeling, imagination, empathy and sympathy. Best example: **Steele's Conscious lovers (1722),** **Defoe's Robinson Crusoe** is regarded as the **first English Novel. Johnson's dictionary 1755** is very famous. **Writers**: Pope, Johnson, Goldsmith, Swift, Defoe, Fielding, Richardson, Addison, Steele are famous Writers

9	ROMANTIC AGE - 1798-1837 (sometimes from 1785 to 1832)	George III 1760-20 George IV 1820-30 William IV 1831-37	**Age of revolutions:** American Revolution against British (1775-83) and French Revolution against Louie-XVI (1789-93) **Luddite Riots (1811-12)** Textile workers Revolt, **Battle of Waterloo (1815):** Napoleon (French) was defeated by England **Peterloo Massacre 1819:** demanding reformation in parliamentary system. **Reformation Act 1832:** made changes in Electoral System. **Webster Dictionary (1828)** became synonymous with dictionary in U.S.	**Romanticism** set against Neo-Classicism. It began with **James Thomson's "The Seasons (1730)".** Originally started with **Lyrical Ballads (1798).** **Romanticism:** valued imagination. Heart rather than mind. (Emotion, passion & individuality are 3 importance aspects of Romanticism.) **Gothic Novel:** stories of fear, horror and supernatural. **HoraceWalpole's 'The Castle of Otranto'** is the first gothic novel. **Jacobin Novel:** a French term or Radical revolutionary writings. **Thomas Holcraft's 'Anna St. Eves (1792)'** is the first Jacobin Novel. **1st Gen Romantics:** Blake, Wordsworth, Coleridge, Southey (inspired by French Revolution) **2nd Gen Romantics:** Shelly Byron, Keats. (Inspired by Peterloo Massacre, all died at early age)
10	VICTORIAN AGE 1837-1901 (i)Pre-Raphelites (1848-60); (ii)Aesthetic or Decadence(1880-1901)	Victoria 1837-1901 (i) 1848-1860- Pre-Raphaelites (ii) 1880-1901- Aestheticism and Decadence	**Chartist Movement 1838:** London working men's association (LWMA) fights for electoral system **Reforms Act 1867, 1884:** vote to all men and vote to men in Rural England. **(Note: women got vote in 1928)** **Great Exhibition:** in 1851 **Hungry 40's:** Potato blight **Acts:** Slavery, Child Labor Act 1833,1842: Corn Laws 1846 **Growth of Art, Science** and Mechanical Inventions	**Victorian Compromise: G.K. Chesterton:** Conflict between Science and Religion; wealth and Poverty; faith and doubt. **Darwinism Vs Biblical Writers.** **Dramatic Monologue** (started by Tennyson) is the mostly preferred, **Novel** the most chosen. **Child literature** flourished. Readers increased due to **spread of Education** **Oxford Movement:** by John Henry Newman, John Keble **Pre-Raphaelites1842-60**: by D.G. Rosetti, Hunt and Millas (group of Seven). Buchanan Coined the term "**Fleshy School**" to criticize this group **Aesthetic & Decadence1880-1901**: by Walter Pater, Oscar Wilde. **Apostils:** a group of poets Tennyson and A.H. Hallam. **Writers:** Tennyson, Mr&Mrs Browning, Arnold, Dickens, Bronte sisters, Butler, Thackeary, Hopkins, George Eliot, and Hardy.

11		Edward VII 1901-14	**After WW-I (1914-18):** Reaction against the Victorian culture, believed that cultural dead end has been reached.	**Modernism** is break with past: new styles, genres, matter, plot, character, emphasis on mind, Focus on inner reality than social.
	MODERN AGE 1901-1939 (i) The Edwardian (1901-14); (ii) The Georgian (1914-1936)	George V 1914-36 Edward VIII 1936-	**Imperialism:** advocated by Kipling (In his 'White man's Burden' –poem) **Social unrest** demanded reforms by stage plays (since number of stages increased like mushrooms in every city) and through the songs o Rupert Brooke. **Feminist movement (Universal Suffrage):** Vote for all men in 1918, for all women in 1928 **Oxford Dictionary (1928):** became famous	It **rejected the conventional style** of prose and poetry. **Avante Garde** (=Make it new) a military term, new hallmark of literature. **Imagism 1912:** free verse, common speech in poetry, From the ideas of T.E.Hulme, Ezra pound, HD, Ford, Aldington. **Georgian poetry (1912-22):** is deft and delicate, filled with rural life. Roopert Brooke, Walter-De-La-More, Drinkwater, Abercrombie, Chesterton, Davies, Sassoon, Marsh, Masefield, Lawrence etc. **Dadaism 1916: (=hobby horse):** is an Anti Art, ridicules nonsense. Began in Zurich, Switzer Land. Tzara, Duchamp, Earnest, Ray **Surrealism 1920's:** in response to Dadaism, it is a psychic automation. Emerged in Paris. Howard, Breton, Kafka, S. Dali, Eluard, **(Imagism+Realism=Surrealism)** **Significance of the year 1922:** In 1922, Eliot's The Wasteland, Joyce's Ulysses, Woolf's Jacob's Room was published. **Writers:** WB Yeats, TS Eliot, Kipling, HG Wells, Henry James, GB Shaw, James Joyce, DH Lawrence, Virginia Woolf, etc.,
12	**POST MODERN** (i)Post war age (1945-70); (ii) Post	George VI 1936-52 Elizabeth II 1952-2022 King Charles-III 2022-	**After WW-II (1945-48):** Departed from the belief of utopian society, so writings reflected social political and personal disillusionment. **Literature from the Commonwealth of Nations: written by anglophone authors,** —that is, authors who speak and write in the English language. (not necessarily Bristish, mostly from **Postcolonial writers**)	**Emphasis to Human mind:** through Freud's Psychology, Einstein's Theory of Relativity, Henry Bergson's Concept of inner subjective time. **Angry young Men 1950's:** group of dramatists and novelists expressed their discontent through anti-establishment works (**known as kitchen sink Realism**) **Widespread experiments and innovations** in subject matter, form, plot, style and character, narration. It **rejected modernism** and deliberately uses the mix of conventional styles. **In prose fiction**, A. S. Byatt, Samuel Beckett, Anthony Burgess, Iris Murdoch, Kingsley Amis, and William Golding; **in poetry**, Dylan Thomas, Ted Hughes, Seamus Heaney and Philip Larkin; and **in drama,** Harold Pinter and John Osborne.

ANGLO-SAXON PERIOD (450 – 1066)

The Old English Period, or the Anglo-Saxon Period, extended from the invasion of Celtic England by Romans, Three Germanic tribes (**The Angles** (=Hook man), **Saxons** (=Sword man) and **Jutes**) in the first half of the 5th century to the conquest of England in 1066 by the Norman French under the leadership of William the Conqueror.

Note: Celts – upto 55BC; Romans—upto 407AD; Anglo-Saxon--- upto 787AD; Viking—Upto 1066AD;

Poetry:

The Anglo-Saxon had no alphabet. Literature of this period is almost wholly verse. Heroic poetry is very common. Their poetry is **accentual** and **Alliterative**. Their literature is 2 types: **Pagan (oral tradition) and Christian (of God and saints).**

Northumbrain School: The greater part of Anglo-Saxon poetry is religious. It is associated with two names – **Caedmon and Cynewulf.** The first is historical, the second more or less mythical.

1) **Bede:** **Father of our English Learning**. – Wrote the first history of England, "**Ecclesiastical History of English People**," in Latin.
2) **Caedmon:** **First poet, known as Anglo-Saxon Milton.** He wrote "**Paraphrase**"- Transformed the whole Bible story into poetry.
3) **Cynewulf-** wrote "**The Christ**" poem.

Famous poems of this age:

Beowulf: It is the earliest and greatest heroic epic in Anglo-Saxon. It is a poem of more than 3000 lines celebrating the heroic deeds of the warrior who gives his name to the poem. Begins with a prologue, begins with the story of a baby sleeping in a boat with treasures, came to the Danes land, and becomes King Scyld. Hrothgar, king of Danes, (one of the descendants of King Scyld) builds a hall called 'Heorot' where all knights gather to feast. Monster Grendel kills the knights for 12 winters. Beowulf fights with monster cuts the hands of the monster and hangs it over the king's seat. Mother of Grendel attacks and seizes the advisor of the king. Beowulf enters the home of the mother monster and cuts the head of monster with sword (the sword melts). He left all the treasures in the home of monster. In the last part of the poem, old Beowulf fights with another monster and kills it, but heavily injured by it, he dies. His followers throw all the treasures at Beowulf's feet. By death he gained more riches.

The Seafearer: hardships of a seaman in ocean.

Two other poems of the Pre-Christian period which tell us the primitive past are *Widsith* and *Doer's Complaint.*

Widsith: **Wide goer or wanderer-** Expresses the wandering life of gleeman**.**

Doer: wandering of a Saxon scop. *Famous line: "His sorrows passed away, so will mine."*

Prose:

King Alfred (848 - 901) wasnot only a greatest of Anglo-Saxon kings; he was also a great literary figure. He is usually **regarded as the founder of first English prose.** He wrote the first Historical Record- **"English or Saxon Chronicle"**

MIDDLE ENGLISH
(i) Anglo Norman Period (1066 - 1350)

Middle English is the transition period during which Old English was changed into Modern English.

Norman Conquest: Norman (Northman) originally from Scandinavia (Viking), invaded the whole North and settled in **North West France (Normandy).** They mingled with French, became Franks in all! They invaded England in 1066 under the leadership of **William-III, Duke of Normandy**. They defeated **last Saxon king, Harold**, in Battle of Hastings. Feudalism started; King became the supreme. Normans' language, French started domination.

French became the court language, official language. Many new words added to English. Spellings modified. Nobility used French, Clergy – Larin and Lower class- English. **Old English Alliterative poetry disappeared. Meter and Rhyme introduced into English literature.**

Chivalric Romances, Brut (story of legendries), Lays (short narrative or lyrical poem), Hagiographic Tradition (lives of saints) was introduced. Romance became the popular genre.

Note: Anglo Saxon literature was superior to the French, but it was replaced by French since Anglo Saxons don't have liberty**. (Without liberty, Great literature is not possible.)**

Brut (story of legendries):
The first noteworthy work produced under French influence is **Layamon's**Brut written about 1205. This voluminous poem about 30000 lines is a legendary history of Britain named after Brut or Brutus. **Geoffrey Monmouth's "Historia Regum Britain"** is very famous.

Hagiographic Tradition (lives of saints): earliest example is ''Saint Alexis''

Lays (short narrative or lyrical poem in octosyllabic couplets):
Mary De France wrote 12 lays and 103 fables. "**Lais of Marie De France**" is a collection of her 12 narrative lays. Some of the famous lays in it are: **Le France (The Ash tree), The Nightingale**.

Religious:
1. **Orm's *Ormulum*,** a verse paraphrase of the church gospels, is very popular religious writing.
2. *Handling Sin (Handbook of Sins)- by* **Robert Manning.**
3. *Cursor Mundi* **(runner of the world)-** by Anonymous- 30000 lines poem in octosyllabic lines, about the Old Testament, concludes that the better than tales of love, the best story to read is Mary Virgin
4. *The Prick of Conscience- by*Richard Rolle

Romance:
Christine De Troyes (French poet) wrote five romances.

Guillaume De Lorries and **Jean De Muenz wrote the famous romance, "Roman De La Rose"**

The Owl and the Nightingale-Earliest example of Debate poetry**,** 2000 lines poem in octosyllabic couplets, ascribed to **Master Nicholas of Guildford.** Nightingale opens a debate, says owl is a creature of night, hence it is evil. The debate leads to no solution. The two birds decided to have Master Nicholas as the mediator. Reader don't know which bird bests her opponent at the debate.

MCQs:
1. Who is often considered the greatest Anglo-Saxon poet and is known for composing "Beowulf"?
a) Geoffrey Chaucer   b) Sir Thomas Malory
c) John Milton   d) Unknown

2.Which of the following is a famous Anglo-Norman poet known for his "Roman de la Rose," a long allegorical poem about courtly love?
a) Geoffrey Chaucer   b) Sir Thomas Malory
c) John Milton   d) Guillaume de Lorris

3.Which epic poem is a primary example of Anglo-Saxon literature and tells the story of a hero's battles with monsters and dragons?
a)Sir Gawain and the Green Knight
b) Beowulf

c) The Canterbury Tales
d) Le Morte d'Arthur

4.What event marked the beginning of the Anglo-Norman period in English literature?
a) The Battle of Agincourt (1415)
b) The signing of the Magna Carta (1215)
c) The Norman Conquest (1066)
d) The Hundred Years' War (1337-1453)

5.Which historical event directly influenced the Anglo-Saxon period and is known for the Norman Conquest of England in 1066?
a) The Renaissance
b) The Magna Carta
c) The Hundred Years' War
d) The Battle of Hastings

6.Which language was predominantly used for literary works during the Anglo-Saxon period?
a) Old English   b) Middle English
c) Norman French   d) Latin

7. Which language was predominantly used for literary works during the Anglo-Norman period?
a) Old English   b) Middle English
c) Norman French   d) Latin

8.What literary genre is associated with the "Breton Lay," a type of narrative poem often found in Anglo-Norman literature?
a) Epic poetry   b) Ballads
c) Romance   d) Elegies

9.What important historical document, written in Old English, is a cornerstone of Anglo-Saxon literature and contains laws and regulations of the Anglo-Saxon period?
a)Beowulf   b) The Canterbury Tales
c)The Magna Carta   d)The Anglo-Saxon Chronicle

10. What is the term for a brief narrative poem that often tells a tragic or mournful story and is a common form in both Anglo-Saxon and Anglo-Norman literature?
a) Epic   b) Ballad
c) Romance   d) Sonnet

(ii) THE AGE OF CHAUCER (1350-1400)

This age was a meeting ground of the two divergent and incongruous periods – the old and the new, the Medieval and the Renaissance. Medieval (Medium=middle, Avum=Age) means Middle age in Latin. The distinctive feature of the medieval mind is its belief in spirituality and abstract ideas, whereas the Renaissance lays emphasis on the sensuous and concrete. Due to the growth of trade and commerce, a new class (merchants) was introduced and this is the root of colonization.

The 14th century was a period of great political, social, religious and literary activity. Politically it was a period of Hundred Years War with France (1337), the Great Plague of 1348, Peasant's Revolt of 1381. England had been devastated by the Black Death or A Terrible Plague in which about a third of the population had perished (1347 - 1350). The peasants rose in revolt in 1381 was known as Wat Tyler's Rebellion. **John Ball commented on peasant's revolt as "When Adam delved and Eve span, who was then the Gentleman?"**

East Midland Dialect raised into a language, when French and Latin were dominating. Age of anonymity passed away; authors began to reveal their identity. New meters like Rhyme Royal, Ottava Rima, Heroic Couplet came into fashion. As in Old English, **Alliteration (repetition of consonant sounds)** was revived.

Wycliffe "*the morning star of the Reformation*" launched **Lollard Movement** to eradicate evil from the church. There are the anonymous authors of *Sir Gawain and the Green Knight and the Pearl.* There are Langland, Gower, Wycliffe and above all Chaucer. **Wycliffe**, *the translator of the Bible,* was a versatile and vigorous prose writer. Prose writers like Wycliffe, Mandeville and Malory developed a prose style. In poetry Chaucer, Langland and Gower rendered incalculable and meritorious services.

Poetry

Geoffrey Chaucer (1340 - 1400):
'The father of English poetry and literature" &
"Morning Star of Renaissance"
"First poet to be buried in poet's corner in Westminister Abbey"

Geoffrey Chaucer was born in Vintry (wine merchants street). Chausserer=shoemaker. He was born in the reign of Edward III, lived through Richard II and died in the reign of Henry IV. He knew French as well as English from his childhood. In Italy he came into contact with the leading men of letters – Dante, Petrarch, Boccaccio and Italian literature. In 1386 he sat in Parliament as Knight of the Shire for Kent.

He dared to used **East Midland Dialect** when French was dominating. **Took the idea of Rhyme from French and Introduced it in English.** Added new words from French, Latin, Italian and enriched English. He is the first to introduce Rhyme Royal, Ottava Rima, 5 stressed lines.

He was certainly married to Philippa Roet, and had a son named Lewis to whom he dedicated his *Treatise on the Astrolabe*. He was died on October 25, 1400 and was buried in Westminster Abbey.
Chaucer's works divided into three periods – French, Italian and English.

French Period

1. ***The Romaunt of the Rose*** – a allegorical poem, written in octosyllabic couplets and directly based upon *Le 'Romaunt de la Ross'* of *Guillaume De Lorries* and *Jane De Meung*. It consists of 7700 lines (translation work).

2. ***The Book of the Duchess*** – It is a **dream allegory** and **elegy** written in **octosyllabic couplets**on the death of Blanche, Duchess of Lancaster, wife of John of Gaunt in 1369. A poet reading a book, falls into sleep and in his dream, a Knight narrates the story of Duchess. He wakes up and preserves it in verse.

3. ***Parliament of Fowls*** –Beast fable and allegorical poem. Written to celebrate the marriage of Richard-II with Anne of Bohemia. Birds gathered to celebrate St. Valentene's Day (Feb.14) by choosing their mates. The poem is in the seven-line stanza, also called **rhyme royal,** from its usage by **King James I** in his *King's Quair*. Famous line: "**The lyf so short, the craft so long to lerne."**

Italian Period

After his visit to Italy in 1372, Chaucer produced poems which bear unmistakable evidence of Italian influence – that of Dante, Petrarch and Boccaccio.

1. ***The House of Fame***- dream allegory in octosyllables written in three books. In a dream, the poetis carried by an eagle to Heaven to see the House of Fame. It is situated on a rock of ice. As the ice has melted away, it has obliterated some letters out of every one of the famous names engraved upon it. **Famous line: "Written full of names of fold that hadden grete fames"**

2. ***Troilus and Criseyde*** – an epic poem of 8200 lines adopted from **Bocaccio's *Il Filostrato***, *"the love-stricken life"***. It is written in **rhyme royal stanza(ababbcc)** and is the longest single poem of Chaucer's. He dedicated this poem to John Gower. **Historical backdrop of the poem is "Trojan War".** Tragic live story of Troilus (Trojan prince) with Criseyde (beautiful widow). At the end, Troilus was killed because of the infidelity of Criseyde.

Robert Henryson's gave a diffenet ending for the story in his poem ***The Testament of Cresseid(poem)***. Shakespeare's tragedy ***Troilus and Cressida(play)*** was also based on it.

Famous lines: "all good things must come to an end"

"Troilus and Criseyde" if written in prose, would be the first novel"- S.D.Nell

3. ***Treatise on Astralobe:*** about an astronomical instrument, which he dedicated to his little son **Lewis**, and it is a prose translation *of Boethius*.

4. ***Compleynt to his empty purse:*** about up and downs in life, says **Today's money is Tomorrow's Poverty.**

5. ***The Legend of Good Women*** – Dream vision-First to use Heroic Couplet. He originally planned to narrate 19tales of virtuous women of antiquity remarkable for their chastity, sincerity and devotion to love. He could compose only *8 legends (unfinished work)*. **Of these legends the story of Thisbe is perhaps the best.** The poem is written in heroic couplet (first known attempt to use) and here Chaucer exhibits great skills and freedom in the use of the heroic couplet which during the 18th century was perfected by Alexander Pope.

The English Period

1. **The Canterbury Tales (1388)**

The idea of Canterbury is from Boccaccio's Decameron (100 stories). It consists 17000 lines in verse and prose. 31pilgrims including Chaucer have put up at the Tabard Inn in Southwark. They are bound on a pilgrimage to the shrine of **St. Thomas a Becket at Canterbury in Spring Season (April).** After supper the host of Tabard offers to join the party and be a guide and master of ceremonies. He proposes that to beguile the tedium of the journey each pilgrim should tell **two tales on the forward journey and two on the return journey**. The teller of the best story – to be judged by the host, Harry Baily – is to be entertained to a supper at the Tabard at the general expense. Chaucer planned to write 124 stories, but completed only 24(unfinished work). Only 23 pilgrims narrated stories, Chaucer narrated 2 stories.

They are drawn from all classes except royalty and labors. **The military or fighting class**is

represented by the Knight, his son and their Yeoman. **The liberal professions** represented by a Doctor, a Lawyer, a Clerk or Student of Oxford and the poet himself. **Those connected with the land** are a Franklin, a Reeve and a Ploughman. **The trade** is represented by a Merchant, a Shipman, a Haberdasher(shopkeeper), and the Host of the Tabard. **The crafts or Guildsmen** are represented by the Wife of Bath, a Carpenter, a Weaver, a cook, a Dyer and a Tapestrymaker. A Manciple (buyer of provisions for a college or Inn of court) and a Cook complete the secular group. **The Religion Order**, the most numerous of all, includes the poor Parson, a Monk, a Friar, a Prioress with her chaplain, nun and three priests, a Summoner and a Pardoner.

Prologue to Canterbury Tales:
The Canterbury Tales begins with a prologue which constitutes the framework for the tales. Prologue has 858 lines written in couplets. He gave detailed descriptions (physical and moral) of the characters.
"Prologue to the canterbury tales is prologue to the modern fiction"- W.J.Long.

Characters in Canterbury Tales:
1) **The Knight:** Brave, worthy and honorable, highest in social rank, so the first story teller.
2) **The Squire:** Knight's son, considers himself as 'Lady's Man'. 20 years old handsome lusty man with curly hair, enjoys singing and horse riding. **"He was as fresh as in the month of May"**
3) **The Yeoman:** servant of knight and Squire, his green coat, bow and sword shows him as a forester.
4) **The prioress**: Her name is "Madam Eglantine", she has good table manners. **"Never lets a morsel of meat fall from her lips."** She is not undergrown (= fat), modest and courteous. Pretends to be a higher class, speaks French, Cares more about animals than people. She wears a golden brooch with a Latin quote "**Amors Vincit Omnia= love conquers all"**
5) **The Parish monk:** loves good food and wine, care little for rule, he is fat, bald with rolling eyes. **'Has so many bells attached to his horse; the sound of bell is as loud as chapel bell'.**

6) **The friar:** His name is **Hubert**. Seduces girls, spends time in bars, **carries knives and pins in his sleeve**, accepts bribes, irreligious.
7) **The merchant**: arrogant, expert of Trade, but never let his financial status.
8) **The clerk of Oxford:** sincere, spends all his money on books, speaks little, but his words are full of wisdom.
9) **The Sargent of Law:** Knows every law by heart, projects himself as busy.
10) **The Franklin:** wealthy land owner, had white beard, ruddy complexion, carries a dagger.
11) **The cook:** works for Guildsmen, good culinary skills, He has curry sore on his leg.
12) **The Doctor:** Miser, fond of gold, earned a lot of money during plague.
13) **The skipper/shipman:** He was huge and has brown skin, expert sailor, rides horse poorly, comfortable on sea than earth, steals wine
14) **The Parson:** devoted Churchman, poor, holy, virtuous man, he practices what he preaches.
15) **The plowman:** brother of Parson, honest and humble; wears tabard smoke, which reflects his poverty.
16) **The wife of Bath:** Her name is **Alisoun**. Professional weaver, Bath is a town famous for woolen industry. **She is gap toothed, deaf** (her fifth husband was fond of reading stories, when she ripped a page from his book, he slapped to go her deaf), wears bright scarlet and ear rings; married five times and had many affairs; going to canterbury to find 6th husband; follows rule of experience; she prefers the biblical command "**Go Forth and Multiply**"
17) **The Miller:** His name is **Robin**. Big stout, red beard, large mouth and nostrils, has hair on nose, drunkard and vulgar man; Expert wrestler- can break a heaviest door with his head;
18) **The Manciple:** Buyer of provisions at Inns of Court, illiterate but smarter than 30 lawyers, stoles money and spends.
19) **The Reeve:** gay fellow, thin man with shaved head and lean legs, carries blade; earlier he was a carpenter.
20) **The summoner:** officer of the church, red complexion with pimples, skin affected with

scales, loves garlic and leek, bad breath, corrupted.

21) **The pardoner:** Has goat like voice, has yellow hair, blue bulging eyes, sells fake relics, may be homosexual.

Tales of the Canterbury:

The best tale is the Wife of Bath. Chaucer's *Tale of Melibee* and the*Parson's Tale* are in prose and the rest in verse. The longest being the Knight's Tale, the shortest the Cook's. The tales may be grouped in two broad divisions, serious and humorous – 20 serious and 4 humorous; humorous groups consist the Miller's, the Reeve's, the Summoner's and the Merchant's. The Canterbury tales is his longest work. He well deserved the title of *Father of English Poetry.*

1) **The Knight's Tale:** Romance in Iambic Pentameter; The love story of Palman and Arcite(knights) who loves Emily, Sister of Queen Hippolyta. Shakespeare retold it in "Two Noble Kinsmen"

2) **The Millers Tale:** Fableu, in Iambic pentameter; Story of an older husband John, cuckolded by his young wife Alisoun and her lover Nicholas. She uses the plan of "Noah Flood" to cuckold her husband.

3) **The Reeve's Tale:** Fablieu; Story of miller Simkin, whose wife and daughter were seduced by two Cambridge students John and Alleyn.

4) **Prioress' tale:** Story of a little Christian boy who signs hymns **of Miracles of Virgin Mary**, murdered in hands of Jews.

5) **Chaucer's Sir Topas Tale:** First story by Chaucer, unfinished.

6) **Chaucer's Tale of Milbee:** Second story by Chaucer, **longest and boring story**; prose story; '**Melibus is a man of too much learning and too little experience'.**

7) **Monk's Tale:** Tragedy, advices '**Husbands not to Confide life endangering secrets to their wives'.**

8) **Nun's Priest Tale:** Mock heroic beast fable; story of a rooster, Chanticleer and his wife Pretolote.One day Roster wakes up from a bad dream, his wife says he was a coward. Chanticleer quotes "Mulierest hominis Confusie= woman is man's ruin", but explains it as 'woman is man's joy'. Chanticleer was caught by fox (when he closes his eyes and sings a song), but escapes from it by convincing the fox to curse the chasing people.

Moral: Fox says, '**God sent ill luck to those who talk when they should keep quiet**'. Chanticleer says, '**Fortune doesn't favor those, who shut their eyes when they are need to look**"

9) **Pardoner's Tale:** Moral story in iambic pentameter. Story of Three rioters set out to find and kill 'death'. Finds gold coins and consumed by greed they kill each other.

Moral: **Love of Money is the root of all evil.**

10) **Wife of Bath's Tale:** Romance in Iambic pentameter. The story of a young Knight who raped a maiden and sentenced to death by the king. The queen gives him a chance to save his life, if he can find the answer to "**What is that women most desire?**" At last, he got the answer from an old lady. The answer is "**The thing most woman desire is complete control over their husbands**."

11) **The Clerk's Tale:** Folk Tale in rhyme royal; story of patient Griselda married to Walter. Her husband tests her patience by taking her babies and raising them at a distant place. She never opposed his actions, waits with patience and proves successful.

12) **Franklin's Tale:** Breton Lay in iambic pentameter; Story of Breton Knight Aviragus and his Dorigen. Aviragus went on a mission, mean while Aurelius (who loves Dorigen) proposes her, but she promises him that if he could remove the rocks on the sea shore (for the safely return of his husband), then she will be his. Aurelius removes all the rocks with help of a magician to whom he promised 1000 pounds. After the return of her husband, she tells everything. He generously sends her to Aurelius. Wondered by her husband's genericity he sends her back and the magician too waived off the payment of 1000 pounds. Ends with a question, which of the three are most generous? Moral: **Maestrie(mastery) has no place in love.**

13) **The Merchant's tale:** fablieu- story of an old man Januarie marries May, a young woman not yet 20 years old. The proverb '*love is blind'* was first found in it

Chaucer ends Canterbury tales with an apology and prays Christ to forgive him. **"Here taketh the maker of this book his leave"**

Remember:
Troilus-7-Rhyme Royal;
Duchesse-8- Ottava Rima;
Canterbury-10-Decasyllabic

His other works:
Anelida and Arcite;
Palman and Arcite;
Sir Topas

Quotes:
- **He was the first poet to occupy "the Poet's Corner" in Westminster Abbey.**
- **He was the first poet granted with a gallon of wine.**
- **Chaucer's poetry is extremely musical and must be judged by ear, rather than eye- W. J. Long**
- **A Rough diamond must be polished ere he shines- Dryden.**
- **Here is God's plenty- Dryden.**
- **If Chaucer is the father of English poetry, He is the grandfather of English Novel- G.K. Chesterton**
- **First to use many common words in his writings– Oxford Dictionary.**
- **The well of English Undefiled- Spencer.**
- **Found native tongue, a dialect and left it a language- Lowell (American Poet)**
- **Father of our Splendid English poetry- Arnold**
- **Chaucer lacks high seriousness- Arnold**

Who is known as nettle in Chaucer's Garden?
Ans: Estache Deschamps (French) poet, he wrote a ballad on Chaucer.

Pearl poet/Gawain Poet(unknown): unknown author, but his poems are famous.
1) **Pearl (poem):** alliterative octosyllabic verse poem in 1212 lines (101 stanzas x 12 lines), elegy in dream vision, Rhyming scheme is: ***abab-abab-bcbc***. Eley written on the death of a little girl. Father wanders through a garden containing the grave of her infant daughter. In his dream vision of paradise, he sees hisdaughter as an adult, tries to cross the river, but awaken, found himself back in the garden.

2) **Sir Gawain and Green Knight:** long alliterative verse, poem begins and ends with the reference to the Myth of Britain.

John Gower: He was contemporary of William Langland and a personal friend of Chaucer. **Chaucer** in his dedication of *Troilus and Cressida* to Gower calls him ***moral Gower***. He was a typical poet of the time who wrote in three languages. He became blind in 1400.

1. **French – *Speculum Meditantis***, a long sermon in verse on the immortality of the age, and seven deadly sins, vices and virtues.
2. **Latin – *Vox Clamantis***, dream allegory concerned with Wat Tyler's Rebellion of 1381. He treated **common people as beasts, oxen, dogs, frogs and flies**. Though he destructs people he says, '**Voice of the people is the voice of the god"**
3. **English –*Confessio Amentis***, it is known as '**Encyclopedia of Love'**. his most popular poem in octosyllabic English couplets. **Amans,** a lover, makes confession to a learned old man **Genius**, the priest of temple Venus, and the stories are narrated by this priest for the purpose of illustratingthe seven deadly sins affecting love and lovers.

William Langland (1332-1386): He is the single author of the 14th century English dream-vision *Piers Plowman*.
1) **Piers Plowman**: full title is: "**The vision of William Concerning Piers Plowman**". It is written in unrhymed verse. Begins with the line: "**In a somer seson, when softe was sonne".** The poem is part-theological allegory, part-social concerns, the narrator's quest for the true Christian life. This quest entails a series of dream visions and an examination into the lines of three allegorical characters, **Do-well (Do-Well), Do-bet (Do-Better), and Do-best (Do-Best).**

John Barbour (1316-1365): known as real father of Scottish poetry. Scottish poetry may be said to begin with John Barbour, an old contemporary of Chaucer

1) *The Bruce* – **National Poem of Scotland**. it is a long narrative poem; Famous line in it is: **A Freedom is a Noble Thing**". Its subject is the ultimate success of the prosecution of the First War of Scottish Independence. Great deeds of Robert Bruce are recorded in it. **Robert hiding in a cave after a defeat in the hands of English, inspired from Spider.**

Note:

National poem of France is: 'Chanson De Roland'

Prose:

**Chaucer** –two prose tales in Canterbury – *the tale of Melibee*and *theParson's tale*.

John Wycliffe (1330-1384):

Known as Father of English Prose for his first best complete translation of Bible.
Evening star of scholasticism; Morning star of reformation.
First person to translate Bible into Vernacular.
First Englishman to challenge the authority of Catholic Church by Lollardy Movement.
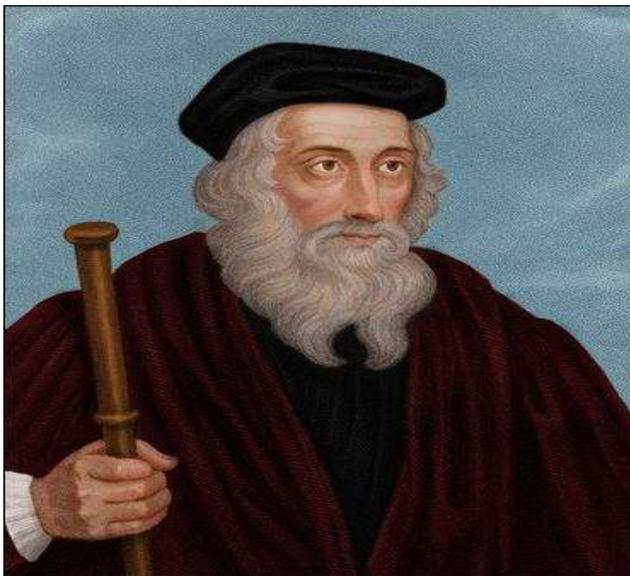
Lollard movement: He was an English scholastic philosopher, theologian, translator, reformer and university teacher at oxford in England. His followers were known as **Lollards**, a somewhat rebellious movement. He attacked on beliefs and practices of the church and demanded social reforms. The Lollard movement was a precursor to the Protestant Reformation(puritanism), for this reason **Wycliffe** called as "*the Morning Star of Reformation*".

Translation of Bible into vernacular: He believed that Bible should available for everyone in English. Every layman must know the god's law hence, he translated Bible into vernacular. He translated the Bible in 1382. His Bible appears to have been completed by 1384, with additional updated versions being done by Wycliffe's assistant John Purvey.**For his first best complete translation of Bible,** he is Known as "Father of English Prose"

John Mandeville-
Voyage and Travels of Sir John Mandeville (1356) – the tales are selections from narratives of genuine travelers, embellished with Mandeville's additions and describes as his own adventures of 30years. Originally written in French, later translated into English, Latin and other European languages. Religion is the center of the book, Jerusalem as the center of the world, Muslims as usurpers. Describes a bird that can carry an elephant, weeping crocodile, devil's valley etc. This book became the major source for geographical information.

MCQs:

1.Who wrote "The Canterbury Tales," a collection of stories told by a group of pilgrims on their way to the shrine of Thomas Becket?
a) Geoffrey Chaucer   b) Sir Thomas Malory
c) John Milton   d) William Shakespeare

2.Who is the author of "Le Morte d'Arthur," a compilation of Arthurian legends and the source material for many later Arthurian stories?
a) Geoffrey Chaucer   b) Sir Thomas Malory
c) John Milton   d) William Shakespeare

3.In which literary work does the character Lancelot play a central role, often depicted as a brave and noble knight in the Arthurian legends?
a) "Beowulf"
b) "The Canterbury Tales"
c) "Le Morte d'Arthur
d) "Sir Gawain and the Green Knight"

4.Who is often referred to as the "Father of English Literature" and is considered one of the greatest poets of the Age of Chaucer?
a) William Shakespeare   b) John Milton
c) Geoffrey Chaucer   d) Sir Thomas Malory

5. Which literary work by Geoffrey Chaucer is a collection of stories told by a group of pilgrims traveling to the shrine of Thomas Becket?
a) Le Morte d'Arthur   b) The Divine Comedy
c) The Canterbury Tales   d) Paradise Lost

6. In which Middle English dialect did Geoffrey Chaucer write most of his works, including "The Canterbury Tales"?
a) West Saxon   b) East Midlands
c) Northern   d) Kentish

7. What is the name of the character who serves as the host and narrator of "The Canterbury Tales" and proposes the storytelling contest among the pilgrims?
a) The Pardoner   b) The Wife of Bath
c) The Miller   d) The Host (Harry Bailey)

8.Which of Chaucer's Canterbury Tales is a love story featuring the characters Palamon and Arcite, who compete for the love of Emily?
a) The Knight's Tale   b) The Pardoner's Tale
c) The Wife of Bath's Tale   d) The Miller's Tale

9. What is the title of Chaucer's poem that serves as a dream vision, in which the narrator meets a group of allegorical figures, including Lady Fortune and Lady Nature?
a) The Divine Comedy
b) The Parliament of Fowls
c) The Pearl
d) Sir Gawain and the Green Knight

10.Which historical event marks the beginning of the Age of Chaucer in English literature?
a) The Norman Conquest (1066)
b) The signing of the Magna Carta (1215)
c) The Hundred Years' War (1337-1453)
d) The Black Death (1347-1351)

11. What is the term for Chaucer's unique verse form, used in "The Canterbury Tales," consisting of lines with ten syllables each and a specific rhyme scheme?
a) Sonnet   b) Heroic couplet
c) Ottava rima   d) Terza rima

12.Which of Geoffrey Chaucer's Canterbury Tales features the character known for her extensive knowledge of love and marriage, as well as her five husbands?
a) The Wife of Bath's Tale
b) The Nun's Priest's Tale
c) The Pardoner's Tale
d) The Miller's Tale

13.In "The Canterbury Tales," which pilgrim tells a story about a sly fox who tricks a vain rooster named Chanticleer?
a) The Knight   b) The Monk
c) The Nun   d) The Nun's Priest

14. In Chaucer's "The Pardoner's Tale," what deadly sin is the Pardoner known for preaching against, even though he is guilty of it himself?
a) Greed   b) Wrath

c) Lust   d) Sloth

15.What is the title of the poem by Chaucer that tells the story of the fall of Lucifer and the creation of the universe and mankind?
a) "The Divine Comedy"
b) "The Pearl"
c) "The Parliament of Fowls"
d) "The Book of the Duchess"

16.Which of Geoffrey Chaucer's Canterbury Tales is known for its humorous and bawdy content, featuring characters like Absalom and Alisoun?
a) The Reeve's Tale   b) The Summoner's Tale
c) The Wife of Bath's Tale   d) The Miller's Tale

17.Which historical event influenced Chaucer's works, as he served as a government official and diplomat during this time?
a) The Norman Conquest (1066)
b) The Wars of the Roses
c) The Hundred Years' War (1337-1453)
d) The Gunpowder Plot

18.What is the title of the poem in which Chaucer portrays a dream vision of a pilgrimage to a Temple of Fame, where he encounters mythological figures and historical personages?
a) The Parliament of Fowls
b) The Dream of the Rood
c) The Pearl
d) The House of Fame

19. What is the narrative structure of The Canterbury Tales?
A) Linear
B) Circular
C) Episodic
D) Frame story

20. Which tale in The Canterbury Tales features a fabliau, a humorous and often bawdy story?
A) The Nun's Priest's Tale
B) The Prioress's Tale
C) The Monk's Tale
D) The Reeve's Tale

Answers:

1. A	2. B	3. C	4. C	5. C	6. B	7. D	8. A	9. B	10. D
11 .B	12 .A	13 .D	14 .A	15 .B	16 .D	17 .C	18 .D	19 .D	20. 20

UGC NET PREVIOUS QUESTIONS:
Scan the Q R code more MCQs on "PREVIOUS NET QUSTIONS- AGE OF CHAUCER"

QUIZ-4:
Scan the Q R code to write the test on "AGE OF CHAUCER" and check your progress (Google form).

MIDDLE ENGLISH
(iii) THE AGE OF REVIVAL- (1400-1550) [FROM CHAUCER TO SPENSER]

The 15th century opened with the **Battle of Agincourt**, 1415. Henry-V led his army with just 5000 soldiers and defeated France which has 20000 soldiers. With **Treaty of Troyes**, French accepted all his demands. During Henry -VI's reign, who is a shadow of the king, French regained everything under the leadership of "**Joan of Arc**". It saw the fall of Constantinople in 1453, as a result Greeks flee to Italy brought the new concept '**Humanism**'. They discovered and imitated the old classical models.

War of Roses (1455-85) between two royal families, The York (white Rose) and The Lancaster (Red Rose), ended after 30 years, establishing the Tudor Dynasty by Henry -VII.

"Act of Supremacy (1529)" by Henry-VIII, declared King as supreme head of church, freed England from Roman Catholic church and established Church of England. Science and Technological inventions questioned the authorities and men started voyages to discover truth.

Columbus discovered America in 1492 and **Vasco de Gama** discovered India in 1498.

Queen Mary, known as **Blood Mary** in history, burned nearly 300 Catholics.

What is Renaissance? Renaissance (Re=again, Naissance=birth) is rebirth of knowledge or enlightenment to human mind after darkness of the Middle Ages. Italy was the home of renaissance.

Lamartine said, "Man discovered himself and the universe".

Taine said, "Man so long blinded, had suddenly opened his eyes and seen".

Symonds said, "The renaissance is transition from the Middle Ages to modern world"

Three most renewed authors of Italian Language:
1) **Dante: greatest epic poet, known as father of Modern Italy.**
   Wrote **Divine Comedy** in 3 parts; Infernio-hell; Purgatorio- Purgatory; Paradiso- Heaven. Each part has 33 cantos, in total 99 cantos
2) **Petrarch: greatest lyric poet, known as father of Humanism.**
   Wrote **Canzoni ere**, a collection of 100 poems, to his lady, Laura.

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3) **Boccaccio: Greatest prose writer,**
   Wrote **Decameron**, collection of 100 short stories narrated by 10 travelers fled from Florence to escape Black death. (7 women and 3 men)

What is Reformation? With question spirit of the renaissance, people started questioning the evils of the church, this led to repudiation of the church. **John Wycliff** is the first man to ask for reformations in church. This is the beginning of the spirit of the church between Protestant and Catholic. **In Germany, Martin Luther** fought against the sale of papal indulgences. **In France, John Calvin**, proposed Calvinism, a strict form of Protestantism. **In Switzerland, Zwingli,** take part in this reformation. **In Netherlands, Erasmus** wrote **praise of folly**, a satire on church and **Greek New Testament. Tyndale produced first New Testament in English. Coverdale is the first person to print Bible in English.**

The period of 150 years after Chaucer's death is comparatively a blank, especially in poetry. Writers started imitating Chaucer's verse style, but lacked his genius. More focus on **Classical Learning**, prevented the growth of native literature.

Roger Ascham, in his book **Toxophilus = lover of a bow** (school of shooting) expressed his dissatisfaction over the neglect of native languages. He says, "**seems everything is done better in Greek, Latin that none can do better. In English, in a manner of so meanly, that no man can do worse**"

In prose, it produced one great book – Malory's *Morte D'Arthur*. The invention of printing was a significant event. **John Gutenberg** is the first European to use printing press in movable type in 1439. In 1476, **William Caxton** established first wooden printing house in London.

English Chaucerian's:

Thomas Hoccleve: He is principally a satirist. Calls himself as **"Stupid scholar of an excellent master".**
1. *La Mala Regale* – partly autobiographical and a satiric poem against poverty.
2. *A Dialogue with a friend* – he satirizes women in a harsh manner.
3. *Satire against church and Churchmen.*

4. The Regiment of Princess – Written for future king Henry-V, to advice proper conduct. It has 2000- line prologue includes between beggar and Hoccleve and an address to Chaucer.

John Lydgate:
1. **The Story of Thebes**- *written to behest of the prince of Wales, later king Henry V.*
2. **The Troy Book** – Lydgate himself joins as pilgrim in Canterbury Tales and narrates a story.
3. **The Fall of Princess**- Based on Boccaccio's work. rise and fall of famous people
4. **London Lack Penny** – his most interesting work, it describes the woes of poor men in London Street.
5. **Temple of Glass** – an allegory.

John Skelton: Pope called him '*Beastly Skelton*' because of his ragged and jagged verses. Erasmus called him as "**The one light and Glory of British Letters.**" He was tutor to King Henry VIII.

> **Skeltonic Meter**: Repetition of two short beat lines with accents.

1. **Colin Clout** – he severely satirized the vice of the clergy. satirized Wolsey.
2. **Why Come Ye not to Court?** – he severely satirized Wolsey.
3. **Magnificence (1516):** first extent political morality play. Allegory in which prince Magnificence is first destroyed by his own ill-advised generosity and restored by good hope.
4. **Book of Philip Sparrow** – it is a graceful poem on a girl whose pet bird has been killed by a cat.

Stephen Hawes: He followed Chaucer in his love of allegory. Both of his works are allegories.
1. **The Passetyme of Pleasure**- *written in rhyme royal. Main theme is education and pilgrimage of knight Grande Armoire. It influenced Spencer's Faire Queen.*
2. **The Example of Virtue.**

Alexander Barclay: He is the first to introduce the Eclogue.
1. **Eclogues:** first formal eclogues in English., pictures of rural life.

2. **Ship of Fools (1509)** – about a ship of fools setting sail for the fool's paradise, **Naragonia.** Author reviews different fools: a corrupt judge, a drunkard, untrained physician. It is an adaptation of popular German satire, "Das Naren Schiff" by Sebastian Grant. It looks forward to Erasmus' Praise of Folly.

George Ashby:
1. **Dicts and Sayings of various philosphers:** first book to be printed by Caxton.
2. **Complaint of a prisoner in the fleet:** his sufferings at prison, letter to king for mercy.

It is strange that Chaucer's greatest disciples were Scots and not Englishmen.

> **REMEMBER THE CODE:** ONE- SON- DUN-DUG - LIND

King James I: wrote the *Kings Quair* **(Kings Book)** in the seven lined stanzas of Chaucer, which has since come to be called the **rhyme-royal.**
1. **King's Quair (1430)** – it represents King's love-episode. He was imprisoned at the age of 11 by English and was kept as a prisoner for 19 years during his captivity, he fell in love with Lady Jane Beaufort, niece to Henry V, to whom he was married at a later stage.

Robert Henryson: He was a school-master. He was much greater than James; he is indeed the first major poet of Scotland.
1. **Testament of Cressida**– (Testament = will) it is a sequel to **Chaucer's***Troilus and Cressida,* written in the same rhyme-royal stanza. His moralsense was shocked at the idea of the faithful Troilus killed and faithless Cressida living happily. So, he gave the story an ending with Cressida's death. Diomede abandons Cressida, she becomes prostitute. Afflicted with leprosy. After hear death, as per testament, Troilus receives her ring recognizes her. He builds a tomb for her.
2. **The Wolf and the Lamb** – he satirized the oppression of the poor in it. In this poem lamb signifies the poor and wolf stands for the rich.

3. **Robene and Makyne** – pastoral ballad and most popular of his poems. Makyne, shepherdess woos Robin, the shepard but rejected her love.
4. **Aesop's Fables**: set of 13 moral stories.

William Dunbar: He ranks first in this group and has generally been acclaimed as the greatest poet of Scotland. He was a court poet and a sort of laureate of Scotland. He was known as **"Burns of 15th century", "Chaucer of Scotland", and "The Scottish Skelton".**

1. **Thistle and the Rose (1503)** – is an allegory in rhyme-royal celebrating the marriage of James (the Thistle) with Margaret (the Rose).
2. **The Golden Targe** – it is an allegory of love. Victory of Love over golden targe (or shield) of reason.
3. **Two Married Women and a Widow** – the inspiration for this poem is **Chaucer's** *Wife of Bath*. In it he satirized the drinking habit of women. The remarks of these three women on their husbands and matrimony would make even the Wife of Bath Blush.
4. **Friars of Berwick** – also reminiscent of Chaucer, is a scandalous tale of intrigue involving a high-ranking friar and a farmer's wife.
5. **The Flying of Dunbar and Kennedy** – Kennedy was a contemporary poet. In this poem they hurl abuses at each other.
6. **Dance of the Seven Deadly Sins** – it describes a procession of the sins personified before Satan in hell.
7. **Lament for the Makers (Poets)** – it is an elegy on dead poets.

> **Maker** is Scottish term for poet.
> **Poiein** is Greek term for the poet.
> **Vates** is Roman term for poet.

8. **Tidings from the Sessions** – it is an attack on the law courts.
9. **Satire on Edinburgh** – it is a satire against the dirty conditions of the city.
10. **The Visitations of St. Francis** – it is a satire on Churchmen.

Sir David Lyndsay: He is the last of the great Scottish poets of 15th century.
1. **Squire Meldrum**- *poetic biography*

Gavin Douglas: He was high-born, well-educated and a Bishop.
1. **Place of Honor** – it is reminiscent of **Chaucer's** *House of Fame* is an allegory.
2. **Conscience**: famous poem
3. **King Hart** – a childish allegory of life, the Hart being the heart of life, which is attended by the 5 senses.
4. **Aeneid** – his fame rests on this translation. He translated 12 books of it. (Virgil wrote it originally)

Henry or Blind Harry: He was a successor to Barbour.
1. **Wallace** – he attempted a patriotic theme in it.

15th CENTURY PROSE

In prose many remarkable works were produced. Caxton loved poetry and printed Chaucer's works as well as those of Lydgate, Gower and **Malory's** *Morte D'Arthur*, the greatest book of the 15th century.

Reginald Peacock
1. **Repressor of Overmuch Blaming of the Clergy** – a defense of orthodoxy against the attacks of Wycliffe and his followers (Lollards).

Sir John Fortesque
1. **Governance of England:** *Famous law book in English, differentiated absolute and limited monarchy.*

William Caxton: He was the first English printer, was also a prose writer.
1. **The Recall of the History of Troye**
2. **The Game and Play of the Chess**

Hugh Latimer: burnt by Mary
1. **Two Volumes of Sermons**

Sir Thomas More: English lawyer, scholar and writer, became MP at the age of 21. Opposed the act of supremacy (1534). King Henry VIII remarked, "**A beardless boy has disappointed the king's purpose!"**. He was arrested and beheaded, and his last words are "**The king's good servant but God's first"**

1. ***Utopia (1516)*** – Its full title is: '<u>*The discourses of Raphael Hytholday of the best state of commonwealth.*</u>' Written in Latin, translated into English by "Ralph Robinson". this presents the picture of an imaginative ideal state on the socialistic pattern. Partly inspired from Plato's Republic. (<mark>Note:</mark> Republic is Autocratic, Utopia is Democratic). **"It is the first monument of Modern socialism" and "True prologue to the Renaissance".** It is a satire on Europe's political corruption, religious hypocrisy, social evils of the society.

Utopia: *Eu- Topia (good place in Greek). Ideal society without crime and poverty. Word coined by Thomas More. Ex: Republic by Plato, Utopia by Thomas More, Erewhon by Samuel Butler, Atlantis by Bacon, News from Nowhere by William Morris, Gulliver Travels by Swift (Utopian/Dystopian)*

Dystopia: *Dys-Topia (bad place in Greek). Antonym of Utopia. Community or society which is undesirable/frightening. Generally, set in future with war and crimes. Word Coined by J.S.Mill. Ex: Brave New World by Aldous Huxley, 1984 by George Orwell, Fahrenheit 451 by Ray Bradbury, A clock work orange (1962) by Anthony Burges, The Handmaid Tale (1985) by Margaret Atwood.*

Features of Utopia: 6 hours of work, 8 hours of sleep, No luxuries/idleness, No lawyers (everyone must know law and plead their case), No private property(socialism), Religious tolerance (can follow any religion), elected government, No war (believes war is brutal thing), no gambling dice games, towns with good sanitation, broad roads and pure water supply, liberty, equality and fraternity,

2. ***The Life of John Pico of Mirandola:***
3. ***History of Richard III*** – dialogue of comfort against Tribulations. The only noteworthy thing about the History is the *Sinister picture of Richard III* adopted and popularized by Shakespeare.

Thomas Malory: He was a thief, rapist and charged with number of assaults, became knight and MP.

1. ***Le Morte D'Arthur (1485)*** – first major Prose Fiction. The greatest prose work of the 15th centuryit is the greatest book in prose between Chaucer and Spencer. The French Arthurian romances are drawn upon to create a prose romance of great length and detail. When all scholars are busy with Greek and Roman texts, he saved the legendary poetry of English. Malory gave new personality to most characters. It has sentences beginning with then, and then and so then. **It inspired Tennyson's Idylls of the King, T.H. White's Once and Future King,** and **Roland Barthes Death of an Author.**

2nd Lord Berners (John Bourchier)
1. ***Froissart's Chronicles*** – *French Translations*
2. ***Huon of Bordeaux*** - *French Translations*.
3. ***Golden book of Marcus Aurelius***: famous work. Its ornate prose led to Euphemism. Translated by Thomas North into English.

Thomas Wilson:
1. **The Art of Logic:** students of logic prefer ancient tongues, but prefers vulgar tongue(local Language)
2. **The Art of Rhetoric**- earliest critical work on literary criticism

Paston Family:
1. **The Paston Letters**: These were published during 15th century, gives us considerable insight into the domestic life of the time. They reveal the social and political conditions of the age.

Thomas Elyot
1. ***The Boke called the Governor (1531)*** – well known work, dedicated to Henry- VIII. a treatise of moral and philosophical education for the governing class. Importance of Greek and Latin to be taught to noble children.

Sir John Cheke
1. ***The Heart of Sedition***

<u>**Roger Ascham:**</u> The most famous and was a tutor to Elizabeth.

1. *Toxophilus* **(school of Shooting)**– he attempts to revive the old nation sport of archery for the physical training of youth. He condemns bookworms who would not vary their studies with physical recreation. He expressed his dissatisfaction over the neglect of native languages. He says, "**seems everything is done better in Greek, Latin that none can do better. In English, in a manner of so meanly, that no man can do worse**"
2. *The School Master* – he deals with the education problems and the best method of teaching Latin.

<u>**John Foxe**</u>

1. *Book of Martyrs* – he recorded the heroic deeds and words of Protestant Martyrs. He recorded the dying speech of Latimer.

<u>**John Knox**</u>

1. *History of the Reformation in Scotland.*

<u>**William Tyndale**</u>

1. *The Translation of the (New Testament) Bible (1525)* – translated from Latin. Opposed by Henry-VIII but it paved the way for the a*uthorized Version of the Bible. Influenced by Erasmus (Erasmus is the first to produce Greek New Testament)*
2. *The Common Prayer Book.*

<u>**William Coverdale**</u>: disciple of Tyndale

1. *First complete Bible (English) to be printed (1535):*

Remember:

Wycliffe (first bible in 1382); Erasmus-Latin Bible; Tyndale- Translation of Erasmus Bible; Coverdale- complete Bible to be printed in English.; King Henry VIII's Great Bible- first authorized Bible; King James-I Bible (1611)- complete translation by 50 scholars

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Remember: **WTC -- Wycliffe, Tyndale, Coverdale**

Drama appeared in England soon after the Norman Conquest, and in their simplified form. Clergy attempted to teach the Christian faith to masses by dramatizing the events of the Bible on Easter, Christmas and Corpus Christi Day. They are dumb shows in French or Latin and the actors are clergy. Due to the increasing demand they moved to Church yard, and then to Moving platforms (Pageants=wheeled theatres, drawn by horses), and then to market places. Change of place added vernacular, comic elements to it, thus secularization of drama began.

begining of drama at church
church yard
markt place
Mystery, miracle, morality and interludes
beginning of Tragedy and Comedy(Theaters)

Mysteries (= stories from Bible)

The whole of the scriptural story from the birth of Christ to his crucifixion and ascension was enacted in a cycle of plays called Miracles or Mysteries. A distinction is sometimes made between 'mysteries' and 'miracles', the former denoting plays dealing with the life of Christ and later those dealing with the lives of saints. The Miracles were well established by the fifteenth century and were very popular. Four of these cycles were preserved:

1) Wakefield cycle: named after their city, 32 plays, Ex: Second Shepards Play, Noah play
2) Chester cycle: 25 plays, Ex: The sacrifice of Issac,
3) Coventry cycle: 42 plays
4) York cycle: 48 plays

Miracles (=stories of saints)

The earliest Miracle in England was the *Ludus de Sancta or St. Katherine*which was performed in 1110. Other examples are St. Nicolas, Play of Sacrament,

Morality plays (with moral truths)

The next stage in the development of the drama was reached in moral plays or Moralities in which the characters were personified types of virtue or worldliness such as Sin, Grace, Repentance, Chastity, Beauty, Strength, Gluttony, Peace etc. The Morality was a sort of allegory of human life showing man struggling between **Good and Evil.**The Vice(=bad) is humorous imitation of evil became the forerunner of Elizabethan Clown. Abstract, symbolical and allegorical characters gradually emerged into real people. **The earliest extant morality, the *castle of Perseverance***, dates back to early fifteenth century. **The first best morality play is *Everyman*** which is so good that it has been revived on the modern stage in both England and America. Everyman is summoned to God by Death. **First extant political morality play, Skelton's *Magnificence***was based on Dutch morality play, **Elckerlijic**.

Famous Morality Plays: *Everyman, the Marriage of Wot and Wisdom, the Four Elements, the Trial of Treasure, Lusty Juventus, the Pride if Life, the Castle of Perseverance.*

The Interludes (= a short entertainment)

It is a play performed between the course of a cycle of plays. The secular morality took a long step forward when it developed into a kind of play called the Interlude**,** which is nothing but rudimentary comedy. The interludes were dramatized at feasts and entertainments which supply amusement for court and nobility. They are transitional between morality and Elizabethan plays. The most prolific writer of interlude was **John Heywood**, a musician in the court of Henry VIII. He discarded the abstractions of moralities and introduced human characters from contemporary life. His most famous interlude is *The Four P's*.

John Heywood: writer of interludes
1. ***The Four P's***: Palmer, Pardoner (two churchmen), Pothecary(physician) and Peddler(salesman) are four characters in it. Peddler challenges other 3 to contest in lying and acts as judge. Palmer lies that, "He never seen or heard of any woman out of patience" and wins the prize.

2. **The Play of the Weather:** Naturally everybody wants his own kind of weather. The climax is reached by a boy who announces that a boy's pleasure consists in two things, catching birds and throwing snowballs, and begs for the weather to be such that he can always do both. Jupiter decides that he will do just as he pleases about the weather, and everybody goes home satisfied.

Henry Medwall (1462-1502): first known English Vernacular dramatist.

1. **Fulgens and Lucrece (1497):** first vernacular play printed in English, first secular play survives in English, first paly to show classical antiquity, first play in which woman is the central character, first to include a subplot in drama. The heroine of the play, Lucrece, daughter of Roman senator, Fulgens has to choose between two rival suitors. Fulgens portrayed as father of great genuinely to see his daughter happy.

John Bale (1495-1563):

1. **King Johan (1538): first to insert historical figure in drama.;** marks the genesis of history play. King Johan represented as the champion of the English church; it is against the Roman Catholic Church.

Erasmus (Desiderus Erasmus Rotterdamus): Dutch humanist, theologian, and catholic priest. "Known as Prince of Humanists". Called as Gerrit Gerritzoon (Gerard Gerardson)

1. **Greek New Testament (1516):** contributed to the protestant reformation, Martin Luther translated it into German, and Tyndale into English.
2. **Praise of Folly (1509):** written in Latin, it as an attack on superstitions, traditions of the society ad church. He wrote this work when he was staying with his friend Thomas More. He derived its name from More (=Moros=fool in Greek.) He satirizes the foolishness of clergy, people, kings and foolish standards of education.

MCQs:

1.Which of the following literary figures is known for his epic poem "The Divine Comedy," which includes "Inferno," "Purgatorio," and "Paradiso"?
A) Geoffrey Chaucer   B) Dante Alighieri
C) Thomas More   D) Miguel de Cervantes

2.During the Renaissance, there was a renewed interest in the study of classical Greek and Roman texts. What was this movement called?
A) Reformation   B) Humanism
C) Romanticism   D) Enlightenment

3.What major intellectual and artistic movement emerged during the Age of Revival (1400-1550)?
A) Renaissance   B) Enlightenment
C) Industrial Revolution   D) Romanticism

4.Which Italian city is often considered the birthplace of the Renaissance?
A) Paris   B) Venice
C) Florence   D) Madrid

5.Who is considered the most prominent Scottish Chaucerian poet, known for his works like "The Kingis Quair" and his admiration for Geoffrey Chaucer?
A) Robert Burns   B) Robert Henryson
C) Sir Walter Scott   D) William Dunbar

6.Which Scottish Chaucerian poet wrote "The Testament of Cresseid," a continuation of Chaucer's "Troilus and Criseyde"?
A) Gavin Douglas   B) Robert Fergusson
C) William Dunbar   D) Sir David Lyndsay

7.In "The Kingis Quair," the Scottish Chaucerian poet William Dunbar praises which English Chaucerian poet as his inspiration?
A) John Gower   B) Sir Thomas Wyatt
C) Geoffrey Chaucer   D) John Skelton

8.Who is considered one of the earliest and most important English Chaucerian poets, known for poems like "The Book of the Duchess" and "The House of Fame"?
A) John Gower   B) Thomas Malory
C) Geoffrey Chaucer   D) Sir Thomas Wyatt

9.Which English Chaucerian poet is known for his sonnets and is often credited with introducing the Petrarchan sonnet form to English literature?
A) John Gower   B) Sir Thomas Wyatt
C) Thomas Malory   D) Geoffrey Chaucer

10.Who wrote the long narrative poem "The Faerie Queene," which is influenced by Chaucerian themes and is considered one of the greatest achievements of English Renaissance literature?
A) John Lydgate   B) Sir Walter Raleigh
C) Christopher Marlowe   D) Edmund Spenser

11.Who is the English Chaucerian poet known for his collection of poems, "Tottel's Miscellany," which popularized the sonnet and other forms of lyric poetry in the 16th century?
A) John Skelton   B) Sir Thomas Wyatt
C) Geoffrey Chaucer   D) Thomas Malory

12.What is the primary source of inspiration for Mystery plays, which were popular in medieval Europe?
A) Ancient Greek tragedies
B) Biblical stories and religious events
C) Shakespearean dramas
D) Roman comedies

13.Which medieval religious festival was a common occasion for the performance of Mystery plays?
A) Christmas   B) Easter
C) Halloween   D) Valentine's Day

14.Miracle plays often depicted the lives of saints and their miracles. In which European country did Miracle plays originate?
A) Italy   B) France
C) England   D) Spain

15.What were interludes during the medieval and Renaissance periods primarily known for?
A) Religious storytelling
B) Musical performances
C) Short comedic entertainments
D) Juggling and acrobatics

16.Interludes were often performed during breaks or intervals in larger theatrical productions. What is the origin of the term "interlude"?
A) It means "between acts" in Latin.
B)It refers to the interruption of the main performance.
C) It is from the French word "interluder."
D) It signifies "inner entertainment."

17.Mystery plays were often performed outdoors and moved from one wagon-like stage to another, depicting different parts of a story. What were these movable stages called?
A) Pageants   B) Platforms
C) Pulpits   D) Pagodas

18.Morality plays were allegorical dramas that conveyed moral lessons. What character type often represented the moral struggle within an individual in Morality plays?
A) The Prodigal Son   B) The Everyman
C) The Devil   D) The Priest

19.Which famous English playwright wrote a notable interlude titled "4P's"?
A) Shakespeare   B) Marlowe
C) Ben Jonson   D) John Heywood

20.Which Italian diplomat, philosopher, and writer is known for his political treatise "The Prince"?
A) Niccolò Machiavelli   B) Dante Alighieri
C) Petrarch   D) Boccaccio

Answers:

1. B	2. B	3. A	4. C	5. D	6. A	7. C	8. C	9. B	10 .D
11 .B	12 .B	13 .B	14 .B	15 .C	16 .A	17 .A	18 .B	19 .D	20 .A

RENAISSANCE / EARLY MODERN (1500 – 1660)
(i) THE ELIZABETHAN AGE (1550-1625)

Named after the Tudor monarch of England, Queen Elizabeth. This is also known as '**Golden Age' or 'Age of Shakespeare'**. "Elizabethan Age" is commonly referred as "**a nest of singing birds**".

Sometimes this period is counted as 1558 to 1603 and often 1603-1625 as Jacobean Period (James-I).

With Defeat of Spanish Armada (1588), England emerged as strong naval power. Navigations and explorations led to colonization of America. **Religious settlement act (1559)** and **Act of uniformity** failed to stop the protestant reformation. The scientific advances started raising questions which are against the law of church.

Drama became the dominant genre in Elizabethan age. Drama companies owned the scripts and the play wrights don't have any legal rights. **Shakespeare worked for King's Men**. Women were not permitted to act on stage, instead boys played the female roles.

British drama from 1560 to 1580 was in an experimental stage. Shakespeare arrived London in 1586. **First theatre in England is 'The Theatre (1576) started by James Burbage**. Then Curtain (1577), The Rose (1587), The Swan (1595), The Globe (1599) Fortune (1600), Black Friars (1608) and Dreary Lane (1701) started in England.The popularity of theatre contributed to the remarkable development of drama

POETRY:
The Elizabethan Age was the golden age of sonnets, songs and lyrics. Love is the main theme of Elizabethan poetry.

Sir Thomas Wyatt:
Sir Thomas Wyatt and **Henry Howard, Earl of Surrey** the two courtly makers of the court of Henry VIII. In 1557 appeared the first fruits of the Renaissance in the famous collection of songs and sonnets by **Wyatt and Surrey** known as *Tottel's Miscellany*. They are the first harbingers of Renaissance and first modern poet in England. The age of Shakespeare was the golden age of sonnet.

Wyatt first of all introduced *'Sonnet'* in England. He strictly followed the Petrarchan form of sonnet. He also introduced English the Itailan *"TerzaRima"* and *"Ottawa Rima".*

Henry Howard (Earl of Surrey)
Surrey is a disciple of Wyatt. He was the co-founder with Wyatt of the English sonnet. He also introduced *'Blank Verse'* into English poetry and translated **Virgil's** *Aeneid* in this form.

➡️ **See "Sonnet" under Poetry in literary Genres.**

Tottel's Miscellany 1557
Songes and Sonettes, usually called Tottel's Miscellany, was the **first printed anthology of English poetry** by Richard Tottel. It contained 271 poems (40 poems by Surrey and 96 by Wyatt, 135 by other authors). Some of these poems were fine, some childish.

Edmund Spenser (1552-1599)- He is known as 'English Virgil'.

He was called by Charles Lamb as *"The Poets Poet''* because he influenced a great number of poets succeeding him. He introduced *the Spenserian Stanza* which consists of 9 lines. Spenser was born as poor in 1552, studied in Cambridge, died in extreme poverty in 1559 and buried near Chaucer in *the Poet's Corner in Westminster Abbey*. He is friend of Sir Philip Sidney. **Sir Walter Raleigh** was so delighted with the poem, **Faire Queen**, that he brought him over to England and introduced him to the Queen who conferred upon him a pension of 50 dollars a year. It was this visit that the *Fairy Queen* containing the first three books was published in 1590. On his second visit to England, he brought with him the other three books of the *Fairy Queen* were published in 1596.

Spenserian stanza was a stroke of genius. It consists of **9 lines rhyming ababbcbcc**, the last being an **Alexandine or line of six iambic feet** instead of five as in the others. It became very popular in the later Romantic Revival and was used by Thomson, Wordsworth, Byron, Shelly and Keats.

Ben Jonson said that Spenser *'writ no language'*.

Milton Called him as "Our Sage and Serious Spencer"

1. ***The Shepherd's Calendar (1579)***: Spencer made his poetic debut is a pastoral poem

modeled on Theocritus and Virgil. **It consists of 12 eclogues or short pastoral poems, one for each month of the year.** They are in the form of dialogues among shepherdsincluding the poet under the name of **Colin Clout.** He praises Queen Elizabeth and addressed her as "Elisa"

2. ***The Fairy Queen (1590)***: It was an allegorical poem inspired by **Ariosto's** *Orlando Furioso*. It was written in 6 books; first installment (3books) was published in 1589 and the second one was in 1596. The main character Prince Arthur who married Gloriana (Faire Queen) at the end. He planned to write 24, but completed only 6. It begins with the line, *"Fierce warriors Faithful loves shall memorize my song"*

    Book1- Red Cross night- Holiness
    Book2- Sir Guyon- Temperance
    Book3-Virgin Britomart- Chastity.
    Book4- Campbell and Britomart- Friendship
    Book5- Sir Artegall- Justice
    Book6- Sir Calidare- Courtesy
    (Code to remember: RGVCAC- HTCFJC)

3. ***Astrophel:*** A pastoral elegy on the death of Sir Philip Sidney, is in the form of allegory.

4. ***Colin Clout's Come Home Again***: It is another pastoral and the most autobiographical work about his visit to London.

5. ***Amoritti (1594):*** A collection of 88 Petrarchan sonnets addressed to his lover and neighbor Elizabeth Boyle, recorded his emotions in a series of sonnets called Amoretti.
Sonnet 75 in Amoretti "One day I wrote her name upon strand, but came the waves and washed it away"

6. ***Epiththalamion:*** It is not only the best **bridal poem** or **Nuptial song** in the language, but the best of all Spencer's works commemorating his marriage with Elizabeth Boyle.

7. ***Prothalamion:*** written '*in honor of the double marriage'* of the two daughters of Earl of Worcester, it is enough to say that the 'Spousal' song is second to the Epithalamion.
Coleridge's praised this as *'swan-like movement'.*

8. ***Four Hymns in Honour of Love and Beauty***

9. ***Prosopoeia, or Mother Hubberds Tale –*** *allegorical poem-similar to the beast fable of the "Nun Priest's Tale" in The Canterbury tales.* *Story of a fox and an ape- told by Mother Hubberd.*

10. ***Tears of the Muses***

Sir Philip Sidney (1554-86):

Unlike Spenser who began life as poor man and died poor, his friend Sir Philip Sidney was an aristocrat. **Spenser** dedicated his *Shepherd's Calendar* to Sidney. He died fighting at Zutphen (in Netherlands) at the age of 32. As he lay dying, he gave the cup of water which he needed himself to another wounded soldier saying '**thy need is greater than mine'.** None of his works were published in his life time.

1. ***Astrophel and Stella (1591)***: this is a series of **108 sonnets together with 11 songs** addressed to Penelope Devereux, daughter of Walter Devereux, first Earl of Essex. The sonnets record his hopeless passion for Penelope who had married Lord Rich.
Famous lines in it: "**Fool, said my muse to me, look into thy heart and write**"
*"**Come**, sleep, O'sleep, the certain knot of peace"*
"Leave me, O love, Which reachest but dust"

2. ***Arcadia (1590):*** Its full title is "The countess of Pembroke's Arcadia". a pastoral romance filled with rural life. **Samuel Richardson named the heroine of his first novel after Sydney's Pamela (='all sweetness' in Greek).**

3. ***Apology for Poetry***: It was a fine piece of criticism. Originally it was an answer to **Gosson's** '*School for Abuse'.*
Gosson says, "Poetry is mother of lies, immoral" (as Plato).
But Sydney says, "Poet can make unpleasant things as pleasant"
Sydney Says "Man can't better spend his time than in it(poetry)"

Sidney's: Some of the finest songs:
"To you, to you all songs of praise are due"
"Only joy! Now here you are"
"Ring out your bell"

Michael Drayton: first to popularize Ode in England. He is the master of **Anacreontics** (short poem of love and wine). **His poetic name is Rowland. He is also**

known as "Our English Ovid, Layman (12ᵗʰ century) of the Elizabethan Age.

1. *Idea: The shepard's Garland:* pastoral with 9 eclogues.
2. *Idea's Mirror:* Collection of 61 love sonnets. *Famous line: "Since there is no help, come, let us kiss and part"*
3. *England's Heroical Epistles-* imitation of Ovid's *Heroids.*
4. *The Ballad of Agincourt:* Historical poem, Tennyson used it in "Charge of the Light Brigade"
5. *Poly Olbion (1612):* historical poem in couplets

Remember:
Endymion(play)- Lyly;
Endymion(poem)- Keats;
Endymion and Pheobe (Epyllion)- Drayton

ELIZABETHAN PROSE
The Essay

The Essay, which Montaigne began in France, was a very popular prose from during this period. The year 1597, when Sir Francis Bacon published his 10 essays marked the beginning of essay writing in England.

Sir Francis Bacon 1561-1626: also known as **Lord Verulam** or **1st Viscount St Alban**. He wrote in both Latin and English. **He is known as "Father of Essays"; "Father of Scientific Method".**

Pope called him as as "the wisest, brightest, meanest of mankind".

Hugh Walker commented that "Bacon is the first English essayist and he remains for sheer mass and weight genius, the greatest.".

According to L C Knights, "Bacon's prose style is an index of the emergence of the modern world"

1. *Essays 1597-* 1ˢᵗ edition- 10 essays
2. *Essays 1612-* 2ⁿᵈ edition- 38 essays
3. *The Essays or Counsels, Civil and Moral. (1625)–* 3ʳᵈ edition- 58 essays included. Bacon's popular essays are Of Truth, Of Friendship, Of Love, Of Travel, Of Parents and Children, Of Marriage and Single Life, Of Anger, Of Revenge, Of Death, etc. His eesays are full of **aphorsims.**

- *Of Boldness-* famous line: *If the Hill will not come to Mahomet, Mahomet will go to the hill"*
- *Of Studies-* famous lines: "Reading maketh a full man, conference a ready man, writing an exact man."; 'Studies serve for delight, for ornament and for ability'; "some books are to be tasted, some are to be swallowed, and some are to be chewed and digested"
- **Of Wisdom for a Man's Self-** famous line in it: **Divide with reason between self-love and society; and be so true to thyself, as thou be not false to others; specially to thy king and country**

4. *The Advancement of Learning (1605):* Dedicated to James-I, written in the form of a letter to him, defined scientific method. Famous line: "If a man will begin with certainties, he shall end in doubts; but if he will be content to begin with doubts, he shall end in certainties."
5. *The History of Reign of King Henry VII 1622:*
6. *Apophthegms*
7. *Novum Organum Scientiarum 1620–* Latin work, (New organ " New Method" or inductive method). This is now known as the Baconian method. The title is a reference to *Aristotle's work Organon*, which was his treatise on logic and syllogism. In Novum Organum, Bacon details a new system of logic he believes to be superior to the old ways of syllogism. He said before applying 'inductive method' the enquirer must free his mind from these 4 types of errors in investigations which are called **Idols of mind**. They are:
   - "Idols of the Tribe" (idola tribus), which are common to the race;
   - "Idols of the Den" (idola specus), which are peculiar to the individual;
   - "Idols of the Marketplace" (idola fori), coming from the misuse of language; and
   - "Idols of the Theatre" (idola theatri), which stem from philosophical dogmas.
8. *The De Augmentis Scientiarum 1625- is an expansion of Bacon's The Advancement of Learning*
9. *The New Atlantis 1626 – published posthumously - unfinished Utopian novel.*

10. **The Baconian theory of Shakespearean authorship** is a theory that suggests that Sir Francis Bacon wrote the plays that were publicly attributed to William Shakespeare. The theory was first proposed in the mid-nineteenth century, based on ideas found in Bacon's writings and the works of Shakespeare.

Famous lines:
"Knowledge itself is power" (Ipsa scientia potestas est)- Meditations Sacrae and Human Philosophy;
"A crowd is not company";
"Age appears best in four things: old wood to burn, old wine to drink, old friends to trust and old authors to read."
"Money is a great servant but a bad master."
"It is impossible to love and be wise."
'Unmarried men are best friends, best masters and best servants.';
"Wives are young men's mistress, companions for Middle Ages, and old man's nurses";
"English is a vulgar language and would remain so for ever"

> *Bacon said "poetry is nothing else but feigned history"*

Literary Criticism

The earliest critical work was **Wilson's *Art of Rhetoric***. The most important critical work of this age is **Sidney's** *Apology for Poetry*. **Stephen Gosson** who had failed as a dramatist attacked all poetry and plays in his ***School of Abuse (1579)***. This puritan attack provoked **Sidney's *Apology for Poetry***. Thomas Campion's Observations in the art of Poesie (1602) and Samuel Daniel's "Defence of Rhyme (1603) are notable works of literary criticism.

Historical Literature

***Holinshed's Chronicle*,** the most popular of all, is of interest because it was used by Shakespeare for his plays. The only noteworthy historical work is **Raleigh's** *History of the World* which though incomplete and unequal makes the first attempt in English at a philosophical survey of events.

Translations

The most famous and by far the most popular translations are *Plutarch's Lives of the Noble Grecians and Romans* (1579) by **Sir Thomas North** and *Montaigne's Essay* (1603) by **John Florio**. Shakespeare used **North's** *Plutarch* for his Roman plays and borrowed not only the stories but sometimes the very words.

Notable Prose works of this age:

1. Samuel Purchas's -**His Pilgrimagae** (1613)- description of various places and people, inspired Coleridge's poem- "Kubla Khan"
2. John Foxe's -**Book of Martyrs**- heroic deeds of protestant martyrs.
3. Gascoigne's **Jocasta** – first Greek Tragedy on English Stage; and
4. Gascoigne's **Steel Glass**- a satire.

THE DRAMA BEFORE SHAKESPEARE
The Artistic Period of Drama

The artistic drama developed during the Renaissance or the great revival under the classical influence under tragedy the classical influence was even greater. It is the golden age of British drama. Seneca influenced the development of English tragedy, and Plautus and Terence directed the formation of comedy.

Ralph Roister Doister (1552): **The First Comedy**

The first English comedy *Ralph Roister Doister* was written by Nicholas Udall, the head master of Eton. He wrote this play for his boys, modeled after *Plautus 'Ralph Roister Doister'.*

The story is about Ralph Roister Doister (a Doltish Youngman) wooing a rich widow (Dame Christian Constance), who was already engaged to a merchant (Gawyn Goodluck), but all his attempts do not succeed.

*Gammer Gurton's Needle (1575)***: First English Farce Comedy**

The next notable comedy, *Gammer Gurton's Needle*, was written by an unidentified **Mr.S**, representing the rural peasant's life.

Story of an old woman Gammer Gurton who lost her needle while mending the pants, and everyone joins the search for needle. Because of the gossips spread by Diccon (a fool), whole village is in an uproar and leads to quarrels. At last, with the cry of a servant reveals that the needle is in the pants.

Gurboduc or The Tragedy of Ferrex and Porrex (1561): The First Tragedy

First complete tragedy modelled on Seneca, the Latin playwright, written by two lawyers **Thomas Norton (wrote first three acts)** and **Thomas Sackville (wrote last two acts)**. It is the **first play in English to be written in blank verse**.

Gurboduc wants to divide his kingdom between his sons Ferrex and Porrex. Due to ill advices, Porrex invaded Ferrex and kills him. As the mother of the prince Videna loves his elder son Ferrex, she kills Porrex. A civil war takes place and people kills Videna and Gurboduc. The civil war made the country desolate as there is no legal heir. The prime intension of writing this play is to convince Queen Elizabeth to marry and leave an heir.

The University Wits

A group of Pre-Shakespearean dramatists were known as *University Wits*. They were so called because they came either from Oxford or Cambridge. They paved the way for Shakespeare. They are **John Lyly, George Peele, Thomas Lodge (Oxford); Robert Greene, Thomas Nashe** and **Christopher Marlowe (Cambridge). Thomas Kyd not studied any university**. He wrote only tragedies.

The term "University Wits" was not used in their lifetime, but was coined by **George Saintsbury**, a 19th-century journalist and author.

<u>John Lyly:</u> His wrote only comedies. He is the first man to start verse drama.

1. ***Eupheus or Anatomy of wit (1578)- comedy.*** *Eupheus is a young man of Athens, literally means "a person well endowed with wit". Shakespeare used the character of **Don Adriano** of Love's Labour Lost to satirize Euphemism.* ***Famous line: "All is fair in love and war"***
2. ***Eupheus and his England***: *sequel to Eupheus.*
3. ***Six Court Comedies:*** *Endymion; Midas, MotherBombie, etc.*
4. ***Love's Metamorphoses;***
5. ***Women in the Moon;***

<u>George Peele:</u> **Well known for his musical ability.** Peele's plays show a great variety of subjects.

1. ***The Arraignment (=to charge) of Paris** – classical, mythological pastoral play. Tribute to Queen Elizabeth.*
2. ***David and Bethsabe – biblical***
3. ***Edward I** –first step towards Shakespearean historical drama.*
4. ***The Old Wife's tale** -satirizes the romantic dramas of the time.*

<u>Thomas Lodge</u>

1. ***Rosalynd***- it is the source of Shakespeare's "As You Like It"
2. ***Looking glass for London and England (1594)-*** collaborated with Greene
3. ***The Wounds of Civil War***

Robert Greene: He sketched charming pictures of pure, self-sacrificing women that **anticipated the romantic heroines of Shakespeare – Rosalind (As you like it), Viola (Twelfth Night), Imogen (Cymbeline).**

1. *Friar Bacon and Friar Bungay* and *James IV* - Prince Edward plans to seduce Margaret, a maid with the help of necromancer, Friar Bacon. Bungay is another magician.
2. *Pandosto*- it is the source of Shakespeare's "The Winter's Tale"
3. *Groats worth of witty, brought with a million of repentance*. (1592): first work to refer Shakespeare in print. **He says, ''Shakespeare is an upstart crow beautified with our feathers" (about Shakespeare's plagiarism). He also says Shakespeare is an absolute Johannes Factotum" (=Jack of all trades).**

   His famous lullaby is, "Weep not wanton(=cruel), Smile upon my knee"

Thomas Nash: He distinguishes himself as a satirist. **Father of Picaresque Novels**.

1. *The Isle of Dogs*. -collaborated with Ben Jonson
2. *The Unfortunate Traveller or The Life of Jack Wilton* – a picaresque novel., **first Historical Novel.** It is episodic in nature, jumps from place to place, danger to danger. Story of Jack Wilton along with Surrey sets on a journey to Italy, met Erasmus, Thomas More at Rotterdam, then reaches to Germany and Rome.
3. *Pierce Penniless (1592)*- prose satire, popular pamphlet in which he attacked Richard Harvey.

Christopher Marlowe: First to introduce Blank verse. Father of English Tragedy. Marlowe, son of a shoemaker of Canterbury was born in 1564. He was the most important dramatist before Shakespeare and also the youngest among the University Wits. He made blank verse a powerful vehicle for the expression of varied human emotions, as no one had before him. **His blank verse, which Ben Jonson calls "Marlowe's mighty line''**. He died as the result of a drunken brawl at the age of 29. **All his plays were tragedies**.

His major works are the four plays:

1. *Tamburlaine the Great*– passion is **thirst for power.** Based on Asian emperor Timur, once was a Scythian Shepard, and rises to the rank of emperor, invaded whole east and died of disease. (Massacred one lakh prisoners in Delhi, chariot was drawn by Captive Kings).
2. *Dr. Faustus* – Blank verse play. It is the story of a man coming to grief by his unbridled thirst for knowledge and power. Dr. Faustus is a scholar longs for infinite knowledge, learns black magic from Valdes and Cornelius, sells his soul to Lucifer for 24 years of power, but wasted the time by playing practical jokes. At Eleventh hour, Mephistopheles collects his soul. He presented the tragic conflict between good and evil forces in it. **Famous quote:** *'was this theface that launched a thousand ships'; 'A sound magician is a mighty god'; Eleventh hour; Sweet Helen make me immortal with a kiss!*
3. *The Jew of Malta* (1592)– the passion is greed of riches as well as hatred of enemies. When Barabas (cruel money lender) and fellow Jews asked to give up half of the wealth or convert into Christianity, Barabas rejected to convert, nor to pay the half of his wealth. When they confiscated all his property, he weaves many evil plots to take revenge but dies in the end after falling into a cauldron of boiling water which he had prepared to destroy his enemies. Barabas suggests cruel money lenders: Shylock in The Merchant of Venice and "The Volpone or The Fox" in Ben Jonson's play
4. *Edward II- based on Raphael Hollingshead's Chronicles, predecessor of Shakespeare's historical plays.*

> **Remember:**
> **Edward-I- Peele;**
> **Edward-II-Marlowe;**
> **Richard-II and III- Shakespeare**

Minor works:

1. *The Tragedy of Dido: Queen of Carthage* - Centers on Dido, the queen of Carthage, her love for Aeneas (Trojan Hero) and about her suicide after Aeneas's betrayal.
2. *Hero and Leander* – non-dramatic unfinished poem. Completed by Chapman.

3. **The passionate Shepard to his love** (1599): <u>**famous line**</u> *"Come live with me and be my love"*

<u>**Thomas Kyd:**</u> not studied in any university, He wrote only tragedies**. He is the founder of Romantic Tragedies.**

1. **The Spanish Tragedy** or **Hieronimo is mad again (1583)**–based on a Senecan Tragedy, the play is a sensational melodrama whose theme is revenge. It inspired Hamlet and Duchess of Malfi. Ben Jonson refers to it in his *Every Man in his Humour.* Shakespeare took more than one hint from the Spanish Tragedy in his Hamlet.
It opens with the revelation made by the ghost of Don Andrea that has been foully murdered by Balthazar and calling for revenge by the end of this play. Horatio (friend of Andrea), son of Hieronimo, Marshal of Spain, comes to tell the Spanish princess Bellimperia how her finance Andrea has been treacherously murdered by Prince Balthazar and Larenzo (brother of Bellimpera). They fall instantly in love and vow vengeance on the murders by devising a tragedy (play within a play) to be performed, in which they kill the Lorenzo and Balthazar.

MCQs:

1.Edmund Spenser is best known for his epic poem "The Faerie Queene." Who is the primary allegorical character in this poem?
A) King Arthur   B) Queen Elizabeth I
C) Sir Gawain   D) Beowulf

2.In "The Faerie Queene," each of the six books is dedicated to a different virtue. Which virtue is the focus of Book I?
A) Justice   B) Courage
C) Love   D) Holiness

3.What poetic form did Spenser invent and use in "The Faerie Queene," consisting of nine lines with a rhyme scheme of ABabbcbcc?
A) Sonnet   B) Limerick
C) Ottava rima   D) Spenserian stanza

4.Which of Sidney's poems is a sonnet sequence containing 108 sonnets and 11 songs, all written in a Petrarchan sonnet form?

A)Astrophil and Stella B)The Defense of Poesy
C)Arcadia   D)The Faerie Queene

5.Which English monarch was a contemporary of both Edmund Spenser and Sir Philip Sidney and reigned during the late 16th century?
A) King Henry VIII   B) King James I
C) Queen Mary I   D) Queen Elizabeth I

6.Many of the poems in "Tottel's Miscellany" were composed by which influential English poet and diplomat, often credited with introducing the Petrarchan sonnet form to English literature?
A) Geoffrey Chaucer   B) Sir Philip Sidney   C) John Gower   D) Sir Thomas Wyatt

7."Tottel's Miscellany" is a significant literary work published in 1557. It is a literary collection of..?
A) A collection of short stories
B) A compilation of sonnets and songs
C) A series of epic poems
D) A treatise on philosophy

8.Who is the leader of the University Wits and wrote "Tamburlaine" and "Doctor Faustus"?
A) Christopher Marlowe   B) Thomas Nashe
C) John Lyly   D) Robert Greene

9.The term "University Wits" refers to a group of English playwrights and scholars who were associated with which universities in England?
A) Oxford and Cambridge
B) Oxford and Harvard
C) Cambridge and London School of Economics
D) London School of Economics and Oxford

10.Who is known for his work "Euphues: The Anatomy of Wit," which gave rise to "euphuism"?
A) Thomas Kyd   B) Thomas Nashe
C) Christopher Marlowe   D) John Lyly

11.Thomas Kyd, a University Wit, is best known for his play that features a character named Hieronimo seeking revenge for the murder of his son. What is the title of this play?
A) "Doctor Faustus"   B) "Edward II"
C) "The Spanish Tragedy"   D) "Tamburlaine"

12.Robert Greene, one of the University Wits, is often remembered for his pamphlet warning young men about the dangers of a certain profession. What was the title of this pamphlet?
A) The Anatomy of Melancholy
B) The Art of War
C) The Groatsworth of Wit
D) The Prince

13.The University Wits played a significant role in the development of English drama during the late 16th century. Which prominent playwright, often regarded as one of the greatest in English literature, was influenced by their works?
A) William Shakespeare   B) Ben Jonson
C) Thomas Middleton   D) John Webster

14. Which University Wit is known for his satirical works, including "Pierce Penniless, His Supplication to the Devil"?
A) Thomas Kyd   B) Thomas Nashe
C)John Lyly   D) Christopher Marlowe

15.Sir Francis Bacon is often credited with developing a systematic method of inquiry known as:
A) The Scientific Method
B) The Poetic Method
C) The Artistic Method
D) The Historical Method

16.Bacon's collection of essays, which cover a wide range of topics including friendship, studies, and marriage, is titled:
A)The Canterbury Tales   B)The Divine Comedy
C)The Essays   D)The Faerie Queene

17.Christopher Marlowe, a prominent Elizabethan playwright, is known for his influential play "Doctor Faustus." What is the central theme of this play?
A) A tragic love story
B) A political conspiracy
C) A scholar's pact with the devil
D) A historical epic

18.Marlowe's famous line, "Was this the face that launched a thousand ships," is from ?
A)Dido, Queen of Carthage

B)Edward II
C)Tamburlaine
D)Doctor Faustus

19.Marlowe's play "The Jew of Malta" features a cunning and ruthless protagonist named:
A) Mephistopheles   B) Doctor Faustus
C) Barabas   D) Tamburlaine

20) 'He bled Seneca white', Who is the 'he' referred to and what is the play?
a)John lyly:Damon and Pythias
b)George Peele:David and Bethsaba
c) Thomas Kyd: The Spanish Tragedie
d)Robert Greene: Friar Bacon and friar Bungay

Answers:

1. B	2. D	3. D	4. A	5. D	6. D	7. B	8. A	9. A	10. D
11 .C	12 .C	13 .A	14 .B	15 .A	16 .C	17 .C	18. D	19 .C	20. C

SHAKESPEARE (23ʳᵈ of April 1564- 23 April 1616.)
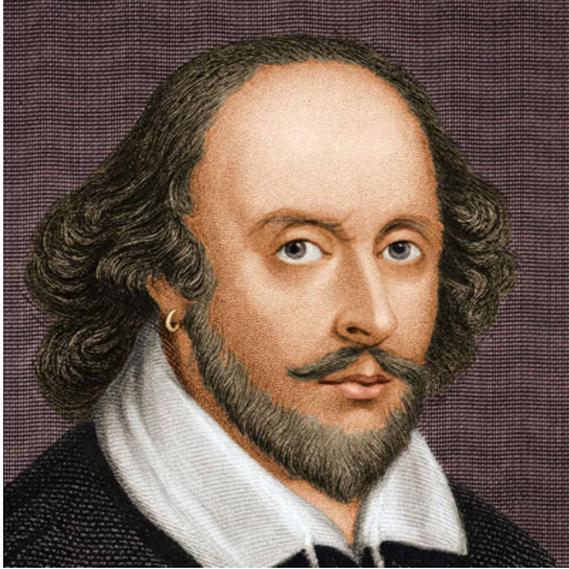
Shakespeare was born at Stratford-on Avon **(He is known as Bard of Avon)**, a village in Warwickshire. His father was a prosperous grain dealer. He was sent to a Grammar school where he learnt "*small Latin and less Greek*".

At the age of 18, Shakespeare married 26-year-old Anne Hathaway. He had three children-two daughters and a son (Susanna, Hamnet and Judith).

It is certain from the death bed words of Greene who called him an '**upstart crow**' that by 1592, he had quite established himself as a playwright. Between 1610 and 1012 he retired to his hometown, Stratford, where he bought the largest house in the town named the New Place.

Besides acting in Ben Jonson's plays, he acted as the **Ghost** in *Hamlet,* **Adam** in *As You Like It,* **King Duncan** in *Macbeth, and* **King Henry** in *Henry-V* *(****Nicholas Rowe,*** *his biographer said Ghost in Hamlet was the top of his performance)*. The first notice of Shakespeare as a dramatist occurs in **Green's** pamphlet *A Groatsworth of Wit* (1592). **Sidney Lee's** monumental ***Life of Shakespeare*** is the most authoritative source of information available to the students. He began his career as reviser of old plays seems to have thus collaborated with Marlowe and Kyd in such plays as *Titus Andronicus, Henry VI and Richard III.*

The theatrical company to which he was attached is ***Lord Chamberlain's*** and after Queen Elizabeth's death in 1603, it became the **King's Men**. Shakespeare's company performed at various theaters the Theatre, the Rose, the Curtain, etc. before acquiring the famous Globe theatre built in 1599. As his prosperity grew, he became a share holder of The Globe (1599) and Blackfriar's theatres with which the whole of his remaining professional career was identified.

Shakespeare's dramatic career covers roughly a period of twenty years from 1591 to 1611. During this period, he wrote 38 plays, besides two narrative love poems and 154 of sonnets. The love poems *Venus and Adonis (1593)* and *The Rape of Lucrece (1594)*, dedicated them to the Earl of Southampton.

Only 16 of his 38 plays were published in quarto (on a sheet folded twice, 2 folds= 4 leaves= 8pages) during his life time. It was in 1623 seven years after his death, two of his fellow-actors, John Hemmings and Henry Condell, published the first collected editions of his plays now known as the **first Folio** (1623). 36 plays were included in it, except *Pericles* and *The Noble Kinsmen* which had added in a later year. First folio was prefaced by Ben Johnson in which he wrote**, "Shakespeare was not of and age but for all time".** **Arden's Edition** is known as most scholarly edition. He died on 23 April 1616.

Quotes: (**See more quotes in Criticim notes under Shakespeare crtiticism)**

- ➢ **Chronicle plays of Shakespeare are mirror for kings- Schlegel (German critic).**
- ➢ **Shakespeare is an upstart crow beautified with our feathers, that with his tyger's heart wrapt in a player's hide- (It alludes to "O tiger's heart wrapp'd in a woman's hide!"-- Henry-VI)- Greene (about Shakespeare's plagiarism in his pamphlet)**
- ➢ **Shakespeare is an absolute Johannes Factotum (=Jack of all trades) -Greene**
- ➢ **No man will ever write a better tragedy than King Lear- G.B.Shaw.**
- ➢ **He had small Latin and less Greek -Johnson.**
- ➢ **Sweetest Shakespeare, Fancy's Child! -Milton.**
- ➢ **Shakespeare has only heroines, no heroes- Ruskin.**
- ➢ **Shakespeare is compared to Homer -Dryden.**
- ➢ **The most excellent in Comedy and Tragedy- Francis Meres.**
- ➢ **For a good poet's made, as well as born. And such wert thou! - in "To the Memory of My**

Beloved the Author, Mr. William Shakespeare" By Ben Jonson.
➢ "Honie-tong'd Shakespeare" in Weever's poem titled "Ad Gulielmum Shakespeare" in *Epigrammes in the oldest cut, and newest fashion (1599).*

Mathew Arnold's sonnet on him is "*Others abide our question – Thou art free*"

Most reliable biography of Shakespeare, William Shakespeare: A Study of Facts and Problems.
Ans: Edward Chambers

Name the first editor of Shakespeare.
Ans: Nicholas Rowe

Shakespeare's Sonnets: He is the greatest sonneteer of his age. The majority of his sonnets were written probably in 1594 when he had gained the patronage of the Earl of Southampton. He preferred the pattern introduced by Surrey. **Thomas Thrope** printed a collection of 154 sonnets of Shakespeare in 1609. The first 126 are addressed to *the **Mr. W.H (may be Earl of Southampton),** the next 28 are addressed to '*a dark lady*'. The rhyme scheme of Shakespeare sonnet is '*abab-cdcd-efef-gg'*.(4+4+4+2)

The Dark Lady of the Sonnets is a 1910 short comedy by George Bernard Shaw in which William Shakespeare, intending to meet the "Dark Lady"

His famous sonnets are:
"Shall I compare love to thee" (sonnet 18)
"Love is not time's fool" (sonnet 116)
"My mistress' eyes are nothing like the sun, Coral is far more red, than her lips red." (Sonnet 130).

Shakespeare's poems: He wrote narrative poems when the theatres were closed between due to Plague (1593-94).
1. ***Venus and Adonis (1594):*** *from Ovid's Metamorphosis, about unsuccessful seduction of Adonis, a young man, by Venus, goddess of*

love. *Shakespeare describes it as the "first heir of my invention."*
2. ***The Rape of Lucrece (1594):*** *story of Lucrece, who was raped by his husband's friend. She writes letter her husband and stabs herself. The angers citizens banished the rapist's family.*
3. ***The Passionate Pilgrim (1599):***
4. ***The Phoenix and Turtle (1601)-*** *about the funeral of 2 birds (turtle is a bird)*
5. ***The Lover's Complaint (1609)***

Four stages of Shakespeare's literary life (categorized by Dowden)

1. **1ˢᵗ period 1585-1594 (9 years)-**Early experimentations, youthful love and imaginations, wrote 26 sonnets and 7 plays
2. **2ⁿᵈ period 1594-1600 (6 years)-** Growth and Development, Wrote Chronicle and History plays, and Joyous comedies, wrote 14 plays
3. **3ʳᵈ period 1601-1608(7 years)-** Depression/darkness/bitterness due to death of his father in1601. Wrote tragedies or romances with tragic resonances
4. **4ᵗʰ period: 1608-1613 (5 years)-** Resignation, grave cynicism, wrote tragicomedies

Do you know "Feminine Ending" in Shakespeare?
Standard iambic pentameter (**blank line**) has 10 syllables. The last syllable is stressed. It is known as **masculine ending.**
Ex:

"If music be the food of love, play on!" - Duke Orsino, *Twelfth Night*

Shakespeare used **iambic pentameter** line with **11 syllables.** The last syllable is unstressed. It is known as **feminine ending. The final stressed syllables are dropped for the poetic effect. (unaccented eleventh syllable)**
Ex:

Is this a dagger which I see before me   -Macbeth

A **Wo**/-man's **face**/ with **na**/-ture's **own**/hand **pain**-[ted]   - Sonnet 20
To **be**,/or **not**/ to **be**,/ that **is** / the **ques**-[tion]
          -Hamlet

Three main Categories of Shakespeare's plays(38): (by E K Chambers in 1930)

Comedies(18)	Tragedies(10)	Histories(10)
✓ Most comedies are Romantic type. ✓ Main theme is love. ✓ Frequently all conflicts gets resolved and ends with marriage/ celebration. ✓ Set in imaginative world. Ex: Magical Forest in Midsummer night's dream; Forest of Arden in As you like it.	✓ Concerned with a person of high rank, suffers as a result of tragic flaw (error of judgment) ✓ Ex: Sexual Jealousy in Othello Lack of Judgment in King Lear Indecision in Hamlet. Black and Deep desires in Macbeth	✓ Related to history. ✓ Usually episodic in plots. ✓ Primary source is Hollingshead's Chronicles of England Scotland and Ireland.
1.The comedy of Errors (1592-93) 2.The Taming of Shrew (1593-94) 3.Two Gentlemen of Verona (1594-95) 4.Love's Labor Lost (1594-95) 5.A midsummerNight's Dream (1595-96) 6.The Merchant of Venice (1596-97) 7.Much Ado about Nothing (1598-99) 8. As you Like it (1599-1600) 9.Twlelfth Night (1599-1600) 10.Merry wives of Windsor (1600-1601) 11. Troilus and Cressida (1601-02) 12.All is Well that Ends well (1602-03) 13.Measure for Measure(1604-05) 14.Pericles, Prince of Tyre. (1608-09) 15.Cymbeline(1609-10) 16.The winter's Tale(1610-11) 17.The Tempest(1611-12) 18. The Two noble Kinsmen(1612-13)	1.Titus Andronicus (1593-94) 2.Romeo and Juliet (1594-95) 3.Julies and Caesar (1599-1600) 4. Hamlet (1600-01) 5. Othello (1604-05) 6. King Lear (1605-06) 7. Macbeth (1605-06) 8.Antony and Cleopatra (1606-07) 9. Coriolanus (1607-08) 10. Timon of Athens (1607-08)	1.Henry VI, part-II (1590-91) 2. Henry VI, part-III (1590-91) 3. Henry VI, part-I (1591-92) 4. Richard- III (1592-93) 5. Richard- II (1595-96) 6. King John (1596-97) 7. Henry IV, part-I (1597-98) 8. Henry IV, part-I (1597-98) 9. Henry V (1598-99) 10. Henry VIII (1612-13)

Other Categories are:

1) **Roman Plays:** Plays set in Rome; blood, violence, mayhem(confusion), suicide are common features. Inspired from North's Translation of Plutarch's "**Lives of the Noble Grecians and Romans.**" Ex: Julies Caesar, Antony and Cleopatra, Timon of Athens, Cariolanus.
2) **Problem Plays:** Term coined by **Frederick S. Boas,** used by **Ibsen and Shaw.** They are centered on problems. Ex: All is well that ends well, Measure for measure, Troilus and Cressida.
3) **Romances:** sometimes his late comedies are grouped together as romances. These plays seem more like tragedies than comedies but they have happy ending. Ex: Pericles, Cymbeline, The winter's Tale, The Tempest.

Shakespeare's plays in chronological order:

1. **Henry VI Part-II:** Historical play, based on the life of Henry VI on the back drop of War of Roses.

2. **Henry VI Part-III:** Historical play, a new king maker Richard Neville emerges to throne.
   Famous line: "My crown is in my heart, not on my head"

3. **Henry VI Part-I:** about the young King Henry-VI, War of Roses & Defeat of his armies by Joan of Arc (French)

4. **Richard-III:** Richard-III taking over the throne by murders of his own family members and his marriage to Queen Anne. His victory was short lived as Henry-VII succeeded him.

5. **Comedy of Errors:** Inspired by Plutus' Menaechmi. Comical drama of mistaken identities, involving two sets of identical twins, separated since birth, united at the end.

6. **Titus Andronicus:** Shakespeare's first tragedy modelled on 'Spanish Tragedy'. Set against the back drop of Roman Empire. Story of Titus, Roman General, and his thirst of bloody revenge against Tamora, Queen of Goths.
   Famous line:
   "Vengeance is in my heart, death in my hand, blood and revenge are hammering in my head" (Aaron, act-II, sce-3), "These words are razors to my wounded heart"

7. **Taming of a Shrew:** It is a misogynistic play. Taming a shrew's (unpleasant, nagging, aggressive and ill-tempered woman) independent spirit by man. Story of Petruchio, taming Katherine with various psychological torments. It inspired Heywood's "Women killed with Kindness".
   Famous phrase: Breaking the ice.

8. **Two Gentlemen of Verona: first play to introduce cross dressing** (heroine dresses as male). Story of two friends, Proteus and Valentine, who fall in love with the same women, Silvia. Second heroine, Julia fiancée of Proteus disguises herself as a boy to spy on him. Ends with marriages.

9. **Love's Labor Lost:** Story of Ferdinand, king of Navarre, and his companions who takes oath not to allow women within a mile of the court.

When Princess of France and ladies arrive, king and his companions try to woo the ladies.
Ends with a famous song**: "When daises pied and violets blue"**

Don Adriono Character is used to satirize Peele's Euphemism

Holofernes is School Teacher in the play uses different pronounciation (Ex: Great Vowel Shift)

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10. **Romeo and Juliet:** *Based on the Arthur Brooke's "Tragical history of Romeus and Juliet (1562).* it is considered as the prelude to his great tragedies. *Love Story of Romeo and Juliet from two rival families,* **Montagues (their only son is Romeo) and Capulets (their only daughter is Juliet).** To cancel her marriage with Paris prince, Juliet takes a drug to pretend herself as dead to call Romeo. Romeo believes her dead and poisons himself. Julies wakes up and stabs herself. Brutus is the famous character.
    Famous phrases/lines:
    - ➤ **"Wild Goose Chase";**
    - ➤ **"Good night! Good Night! Parting is such sweet sorrow";**
    - ➤ **"What's in a name? That which we call a rose by any other name would smell as sweet"(Juliet);**
    - ➤ **"Thus with a kiss I die (final words of Romeo at Juliet's tomb)";**

11. **Richard-II:** historical play about Richard-II.

12. **A Midsummer Night's Dream** – set in **Magical Forest.** about the marriage of **Theseus,** Duke of Athens and **Hippolyta**, Queen of amazons; andadventures of 4 young lovers and 6 actors in the forest. **Nick Bottom** is one of the greatest comic characters in Shakespeare's plays who provides comic relief throughout the play. **Bottom**'s head was transformed into that of a donkey by **Puck (robin Goodfellow)**. **Famous song:** *"the spotted snakes with double tongue"*

13. **King John:** *historical play*

14. **The Merchant of Venice or the Jew of Venice-** story of two fiends Antonio (good moneylender) and Bassanio. Shylock was a cruel money lender. Antonio borrows money

from shylock to arrange it for Bassanio to get her lover Portia. Antonio's ships sank and losing all his wealth, falling in debt to Shylock. Shylock demand for a "**Pound of Flesh**" as per the agreement, when Antonio fails to pay it on time. Portia disguises as lawyer pleads the case and delivers her famous "mercy speech" in court and saves the life of Antonio.

Famous songs/lines:

> Bassanio's song" *Tell me where is the fancy bred"*;
> "All that glitters is not gold";
> "Love is Blind".

15. *Henry IV Part-I:* **Falstaff** is a famous comic character in it.

16. *Henry IV Part-II: Famous line: "A man can die but once"*

17. *Much Ado About Nothing* –Noting (Nothing) means gossip, rumour.set in Messina and centers around two romantic couples, the first, between Claudio and Hero, the secondbetween Claudio's friend Benedick and Hero's cousin Beatrice. Comedy is redeemed by the delightful wit-combats of Benedick and Beatrice.

Famous songs/lines:

> *"sigh no more ladies,*
> *sigh no more; men were deceivers ever;*
> *one foot in sea, and one in shore;*
> *to one thing constant never." (Balthazar's song about men's infidelity)*

18. *Henry V: historical play.*

19. *Julius Caesar* – Based on Thomas North's translation of Plutarch's lives. It is the first play to be performed at The Globe. Play opens with the victory of JuliesCaesar, with a famous line: "**"I came, I saw, I conquered''(Veni, vidi, vici)"**. A soothsayer warns him to "**Beware of Ides of March**" (March15th). Conspirators forged letters of support from Roman people and tempts Brutus to kill Caesar. Conspirators stabbedCaesar and Brutus too stabbed him. **Caesar utters thefamous lines: "Et Tu, Brute?" ("You too, Brutus?");** conspirators says that they did it for the sake of Rome. **Brutus' says: "Not I love Caesar less, But that I loved Rome more"** and for the moment crowd is on his side. **Mark Antony's famous speech at the corpse:**

"Friends, Romans, countrymen, Lend me your ears!" and all the public was turned by his speech and drove the conspirators from the Rome. Conspirators (Brutus, Cassius, Casca) prepared a civil war against the Mark Antony and Octavius Caesar (son of Caesar), but was defeated at the battle of Philippi. Brutus commits suicide by stabbing.

> All the world's a stage,
> And all the men and women merely players;
> They have their exits and their entrances;
> And one man in his time plays many parts,
> His acts being seven ages. At first the infant,
> Mewling and puking in the nurse's arms;
> And then the whining school-boy, with his satchel
> And shining morning face, creeping like snail
> Unwillingly to school. And then the lover,
> Sighing like furnace, with a woeful ballad
> Made to his mistress' eyebrow. Then a soldier,

Famous songs/lines:

> "Cowards die many times before their deaths, The Valiant never taste of death but once" (Caesar);
> "The fault, dear Brutus, is not in our starts, But in ourselves, that we are underlings"
> "It was Greek to me" (Casca)

20. *As You Like It* – Plot from Thomas Lodge's Rosalind. set as a long picnic in the **Forest of Arden(fictional).** Duke Senior was exiled to forest when his brother Frederik usurps the throne. Orlando falls in love at first sight with Rosalind, daughter of Duke senior results in punishment to Rosalind and Celia (daughter of Frederik). Rosalind (disguised as Ganymede), Celia (disguised as Alena) along with Touchstone(clown)flees to forest. Frederick repents and makes his brother Duke Senior as king. Play ends with marriages of Rosalind with Orlando, Celia with Oliver and Touchstone with Audrey.

Famous songs/lines:

> "A Fool! A Fool! I met a fool in the forest". (Speech by Jacques)

- ➤ **'All the world's a stage, we have mere entrances and exits (Speech by Jacques in Act-II, sce-7; about seven ages of man)**
- ➤ **"Under the greenwood***"- Song by Amie* **(Thomas Hardy used it as title for his novel).**
- ➤ **"Blow, blow, thou winter wind, Thou art not so unkind …….. Most friendship is feigning, most loving mere folly" – song** **by Lord Amiens, a musician, before Duke Senior, Act-II, Scene 7**

21. *Twelfth Night* or **What you will**– set in Illyria.Viola shipwrecked and lost contact with her brother, Sebastian. Viola disguised as Cesario and enters the service of the Duke Orsino. Orsino uses Cesario to convince her lover Olivia, but Olivia has fallen in love with Cesario, thinking him as man. Comic subplot involves Malvolio (Olivia's steward), Sir Toby (Olivia's uncle) and Feste (a fool). Return of Sebastian (who looks similar as Viola), adds confusion. Play ends with the marriages of Duke Orsino with Viola, and Sebastian with Olivia.

Famous songs/lines:
- ➤ **"If music be the food of love, play on" (Orsino);**
- ➤ **"Better a witty fool than a foolish wit" (Feste);**
- ➤ **"Some are born great, some achieve greatness, some have greatness thrust upon them"**- Melvolio about Olivia's Home
- ➤ **"O Mistress mine, where are you roaming?" (Feste's song);**
- ➤ **"Dost, thou think, because thou art virtuous, there shall be no more Cakes and Ale" (Sir Toby to Malvolio)**- Somerset Maugham's "Of Cakes' and Ale" title drawn from this play.

Melvilio's punishment in Twelfth Night is to mock Puritans

22. *Hamlet*– Full title: **The tragedy of Hamlet, prince of Denmark".** Souce of the play: Thomas Kyd, Saxo Grrammarticus and F. De Belleforeset. It is the Shakespeare's longest play. Set in Denmark. The play begins with the lines: **"Something is rotten in the state of Denmark"** (Marcellus in the opening scene).

Prince Hamlet, incited by the Ghost of his father, decides to take revenge on Claudius (brother of King Hamlet) who seized both the

> To be, or not to be, that is the question:
> Whether 'tis nobler in the mind to suffer
> The slings and arrows of outrageous fortune,
> Or to take arms against a sea of troubles
> And by opposing end them. To die—to sleep,
> No more; and by a sleep to say we end
> The heart-ache and the thousand natural shocks
> That flesh is heir to: 'tis a consummation
> Devoutly to be wish'd. To die, to sleep;
> To sleep, perchance to dream—ay, there's the rub:
> For in that sleep of death what dreams may come,

throne and Gertrude (wife of the King). Prince Hamlet vows to affect madness. Hamlet plans to perform a play within the play, "**Murder of Gonzago (mouse trap)**"to confirm Claudius as villain. Hamlet stabs Polonius (father of his lover, Ophelia) who spies on him. Claudius plans him to kill Hamlet with the help of Rosencrantz and Guildenstern, but Hamlet escapes. Ophelia distressed over her father's death and Hamlet's behavior drowns. Laertes (brother of Ophelia) plots with Claudius to kill the Hamlet with a poisoned sword in a duel. Laertes wounds Hamlet, and Hamlet with the sword cuts Laertes. Gertrude drinks the poisoned cup intended for Hamlet and dies. Knowing the truth from Laertes, Hamlet stabs Claudius too. Horatio (friend of Hamlet) is the only person survived at the end of the play.

Famous songs/lines:
- ➤ **''Frailty thy name is woman''(Hamlet to Gertrude).**
- ➤ **"To be or not to be that is the question" (soliloquy by Hamlet, in Act-III, sce-1).**
- ➤ **"Readiness is all"- by Hamlet**
- ➤ **"Though this be madness, yet there is a method in it'' (Polonius to Frederick).**
- ➤ **"Neither a borrower nor a lender"; "Brevity is the soul of wit"; and "Clothes maketh man" (Polonius advie to his son Laertes).**

> **"There is nothing good or bad, but thinking makes it so"- (Hamlet in Act-II, sce-2).**

> **Faulkner's Sound and Fury; Tomstoppard's play Rosencrantz and Guildernsten are dead; The Black Prince by Iris Murdoch; Nutshell by Ian Mc Iwan are based on Hamlet**

23. *The Merry Wives of Windsor*- It was written at the behest of Queen Elizabeth who desired to see Falstaff in love. **Fallstaff (clown),** in short of money, to obtain financial advantage, tries to woo rich married woman.

24. *Troilus and Cressida*: Back drop of Trojan war, Troilus, Trojan Prince, woos Cressida (beautiful widow) before Cressida is exchanged to Greek side. This play ends without climax.

25. *All is Well that Ends Well:* Based on Boccaccio's Decameron. story of Helena, daughter of a doctor who cures a king's disease

26. and as a gift she has chosen a young count, Bertram as her husband.

27. *Measure for Measure*: main theme is Justice, love and mercy in Vienna. <u>Famous song</u>: **"Take O take those lips away".**

28. *Othello or full Title: The Tragedy of Othello, The Moor of Venice*– Based on **Cinthia's Hecatommithi**. Othello is a great captain in Venetian army. Iago, enemy of Othello, hatches a plan to wrongfully accuse Othello's wife Desdemona (she is innocent) of infidelity by using a hand kerchief. Maddened by jealousy Othello kills Desdemona. Emilia, wife of Iago, discloses her husband's plot and tormented by grief, Othello kills himself. "**Motiveless Malignity**" phrase belongs to Iago was coined by Coleridge.
   <u>Famous lines</u>: **"Put out the light and then put out the light" (Othello in Act-V, Scene2).**

29. *King Lear* – Based on **Monmouth's "Historia RegumBritannia"**. King Lear divided his inheritance to his 2 elder daughters (Goneril and Regan) who showed fake affection and ignored his youngest daughter, Cordelia. The Earl of Gloucester and King Lear is bosom friend but they both have failed to judge their eligible children. "**Earl of Gloucester subplot**" concerns the Earl of Gloucester, who gullibly believes the lies of his illegitimate son, Edmund, and spurns his honest son, Edgar. Driven into exile disguised as a mad beggar, Edgar becomes a companion of the truly mad Lear. Excessive egoism, ungovernable temper, Lack of judgement is the reason for the tragedy. After the ill treatment from his 2 daughters, King Lear realized his mistake, but leads to the deaths of Cordelia and Lear. **Reason inmadness**" phrase belongs to King Lear.

> REGAN: Hang him instantly.
> GONERIL: **Pluck out his eyes**.
>   (King Lear, Act 3, Scene 7.)
> When Regan suggests that they kill Gloucester, Goneril outdoes her sister in viciousness and cruelty by coming up with the idea of torturing him by taking out his eyeballs.

Famous lines:
> **"Ripeness is all" (Lear);**
> **"Nothing will come of nothing"- King Lear to Cordelia.**
> **"I love your majesty according to my bond, not more, nor less"- Cordelia to King Lear**
> **"As flies to wanton boys, are we to gods" (Act 4, Sce1, Golding used this phrase in Lord of the flies).**

Tomorrow, and tomorrow, and tomorrow,
Creeps in this petty pace from day to day,
To the last syllable of recorded time;
And all our yesterdays have lighted fools
The way to dusty death. Out, out, brief candle!
Life's but a walking shadow, a poor player,
That struts and frets his hour upon the stage,
And then is heard no more. It is a tale
Told by an idiot, full of sound and fury,
Signifying nothing.

30. *Macbeth* – Set in Scotland. play begins with three witches talking **"When shall we three meets again in thunder, lightning, or in rain?".** They prophesy that Macbeth will become king and Banquo as a successor to throne. (Shakespeare uses three witches in the play as a type of chorus to foretell Macbeth's demise).

Persuaded by his wife Lady Macbeth, he kills King Duncan, but Duncan's sons Malcom and Donalbain flee to England and Ireland. Later he kills Banquo. The Ghost of Banquo (only visible to Macbeth) creates fear in Macbeth. The three witches visits Macbeth once again and preaches: (1) *Beware of Macduff (2) No one born to woman can kill him (3) He is safe until, Birnamwood comes to Dunsinane Hill. (4) Banquo's son will reign.* So, afraid of Macduff, he seizes his castle kills lady Macduff and children, but Macduff fled to England. Lady Macbeth's Sleepwalking sceneshows the reverse of her earlier claim, i.e., **"A little water can clear us of this deed"**. Lady Macbeth's suicide makes him to deliver his famous speech **"Tomorrow, and tomorrow, and Tomorrow"**. Prince Malcom and Macduff raised an army and invaded Macbeth and cuts Birnam Wood to camouflage their number. In the battle, Macduff declares that he is "**Untimely Ripped (born by Caesarian, and is not of woman born)**" and beheads Macbeth and becomes king. "**Stupid Full of Horrors**" phrase belongs to Macbeth. *Famous line*: **Fair is foul, and foul is fair.** (This phrase is the theme of the play which highlights the hypocrisy that people adopt to hide their true intentions.; King Duncan loves Macbeth dearly, it is Macbeth who ends his life).

Famous line:
- ➤ **"blood will have blood"**- Macbeth in Act3.
- ➤ "**what's done, is done" and "What's done cannot be undone"**- By Lady Macbeth in Act3;
- ➤ "**Life is but a walking shadow, a poor player, ………Life is a tale told by asn idiot full of sound and fury signyfing nothing"**- Tomorrow soliloquy

In which tragedy which character describes life as '**a tale told by an idiot full of sound and fury signifying nothing**'.
Ans: Macbeth in Macbeth (in Tomorrow soliloquy)
Tomorrow, and tomorrow, and tomorrow,
Creeps in this petty pace from day to day,
To the last syllable of recorded time;
And all our yesterdays have lighted fools

The way to dusty death. Out, out, brief candle!
Life's but a walking shadow, a poor player,
That struts and frets his hour upon the stage,
And then is heard no more. It is a tale
Told by an idiot, full of sound and fury,
Signifying nothing.

31. *Antony and Cleopatra* – Love story of Mark Antony of Rome and Cleopatra of Greek. Mark Antony marries Caesar's widowed sister, Octavia. He learns about the Cleopatra's charms: **"Age can't wither her, nor custom stale"**. He marries Cleopatra and raises a war against Rome but was defeated. He denounces Cleopatra for his failure, she kills herself by a snake bite and then Antony kills himself by sword.
Cleopatra was compared to a lustful "gipsy," a "wrangling queen", a "slave", an "Egyptian dish", and a "whore"; she is called "Salt Cleopatra" and an enchantress who has made Antony "the noble ruin of her magic"

Famous line:
- ➤ "**His legs bestrid the ocean. His reared arm Crested the world. His voice was propertied As all the tunèd spheres, and that to friends."** (Cleopatra tells Dolabella about a dream she had of "Emperor Antony," in which he was gigantic)
- ➤ "**There is beggary in the love that can be reckoned".** (Antony says that his love can't be fathomed to Cleopatra)
- ➤ "**One of the triple pillars of the Roman world transformed into a Strumpet's fool."** (Roman soldier named Philo tells his fellow soldier Demetrius)

"Age cannot wither her nor custom stale her infinite variety". Who is the person referred to? -About Cleopatra by Mark Antony

32. **Coriolanus:** story of Caius Marcus (known as Coriolanus), Roman army general who angers easily at trivial things. The Senate nominates him as consul but he cannot win the people's vote, so he is banished from Rome and allies with his old enemy. He comes to attack Rome,

his mother persuades him not to, and his new-found ally kills him for the betrayal.

33. **Timon of Athens:** Timon, An Athenian noble man, who is generous, ultimately bankrupt. None of his friends helped him. He leaves Athens and lives in a cave by the sea and discovers gold. It is a tragedy of misanthropy (hatred of mankind).

34. *Pericles* –**Based on Gower's Confesso Amantis.** Gower is the narrator. Play opens in the court of Antiochus, who offers his daughters hand who can answer the riddle, but those who fail shall die. He discovered that the king but discovers that its answer reveals the incestuous relationship between father and daughter. Pericles doesn't reveal the truth, and Antiochus gives him 40 days before his death sentence. Pericles flees to Pentapolis and marries Thaisa, a princess, in a tournament. While he is going back to Tyre with his pregnant wife, the storm separates the baby, mother and father. They all united at the end. This play was not included in first Folio.

35. *Cymbeline, the king of Britain* – **Based on Boccaccio's Decameron.** Cymbeline is the Celtic King of Britain. His two sons were kidnapped as infants. Play revolves around Imogen, his daughter. Play ends with the king united with his two sons. Its notable character is **Imogen**, one of his greatest heroines. **It contains the beautiful funeral song "Fear no more the heat of the sun"**

36. *The Winter's Tale*–**Based on Greene's romance Pandosto**. It is unforgettable for the character of that charming rogue Autolycus. Story of two childhood friends Leontes and Polixenes.**Famous for Autolycus' song, "When daffodils begin to peer(bloom)".**

37. *The Tempest*–Inspired by a shipwreck that occurred in 1609 within the Bermuda Triangle. Story of Prospero, former Duke of Milan, and his daughter **Mirinda** (only female character in the play). Prospero was punished to exile to an island (His throne was usurped by his brother Antonio) along with his magic books, and savage creatures Caliban and Ariel. When a group of people washed ashore on same Island in a shipwreck, Antonio (usurper), Alosnso

(king of Naples), Sebastian (brother of Alonso) and Prince Fredninand were among the passengers. Mirinda sees a ship full of men from outside world for the first time and ddleivers her famous speech: "**Oh Brave World, that has such people in it**" (Aldus Huxley used the phrass 'Brave New world' as title for his novel). Ferdinand falls in love with Mirinda and marries her. Other Characters: Stephano (the drunken butler), Sycorax (a witch), Trincilo.
Famous song: **"Full fathom Five thy Father lies, of his bones are coral made"(Act-I, sce-2)**

38. **Henry-VIII:** story of Henry -VIII's courtship with Anne Boleyn, separation from Catholic church. **generally considered a collaboration between Shakespeare and Fletcher.**

39. **Two Noble Kinsmen:** dramatization of Chaucer's Knights tale (story of Palamon and Arcite). **Attributed to Fletcher and Shakespeare**.

Jacobean Writers:

Jacobean (from Latin word 'Jacobus' which means James) literature. It is the body of works written during the reign of James I of England (1603–25). The king himself published four books: two on poetry, a work on demonology and the famous **A Counterblast to Tobacco (1604).** The successor to Elizabethan literature, Jacobean literature was often dark in mood, questioning the stability of the social order;

William Shakespeare's greatest tragedies may date from the beginning of the period. Among dramatists, Ben Jonson, Beaumont and Fletcher, Webster, Tourneur, Ford, Middleton and Rowley were all very active. Donne and Drayton were two of the most famous of the lyric poets of the period. Bacon and Robert Burton were best known prose writers.

The era's monumental prose achievement was the King James Version of the Bible (1611).

Ben Jonson (1573-1637)

The greatest of the group of writers for the public theatre outside Shakespeare was Ben Jonson.He was virtually the literary dictator of his times, just as Dr. Jonson occupied a similar place in the 18th century. He killed fellow actor and was branded for life on his left thumb. He died in poverty and was buried in Westminster'sAbbey. The epitaph on his tomb is *'O Rare Ben Jonson'.* The comedy which Ben Jonson created is known as *the comedy of humor.* Based on 4 fluids. (**see criticism notes**)

    Dryden compared him to Virgil (Shakespeare to Homer) and said, "*I admire him but, I love Shakespeare*". According to Dryden he is "*more correct poet".* Dryden in his "Dramatic Poesy" praised him as *"most learned and judicious writer, which theater ever had"*

1. *Every Man in His Humor (1598)* – it was his famous and first comedy work. It tells us about the life of Londoners. Story of a gentleman, Kno'well who spies on his son for his moral development.
2. *Everyman out of his humor (1599)*: sequel to the first play. (Comedy of humors).
3. *Volpone or the Fox (1607)– from Marlowe's Jew of Malta, Man of Barabas (money lender).* story of a wealthy childless man, Volpone and his servant, Mosca (Fly). They tricked a lawyer, Voltore (Vulture); an old miser, Corbaccio (Raven); and a merchant, Corvino(crow) that Volpone is on deathbed (fake illness) and receives costly gifts. In the end, all his wealth is seized.
4. *The Alchemist* – two negative qualities of human life are highlighted. On the outbreak of Plague, Lovewit (gentleman in London) leaves his house to his butler Jeremy (also known as Face) and flee to the countryside temporarily.
5. *Epicoene or the Silent Women (1609)*–play is about Dauphine who creates a scheme to get his inheritance from his uncle, Morose, a rich man who is afraid of noise. Plan involves Epicoine (a boy disguised as woman) marries Epicoine and irritates him with noise, Dauphine helps in divorce and gets his inheritance.
6. *Bartholomew Fair 1614*- Jacobean play- set at Bartholomew Fair, which from 1133 to 1855 was one of London's preeminent summer fairs
7. *Eastward Ho! (*Collaborated with **Jonson and Marston)**
8. *Cynthia's Revels* – the purpose of this book is to bring to light the false literary standards of the period.
9. *The Poetaster* – it deals with the literary quarrels and rivalries of the day is a scathing satire on Marston and Dekker. (War of theatres)
10. *Sejanus & Catiline- his two* **Roman Tragedies**
11. *Sad Shepherd or A Tale of Robinhood (*Unfinished Work)
12. *"To the Memory of my Beloved Mother" and "Drink to Me Only with Thine Eyes*"- famous songs
13. *Timber or discoveries 1641: a series of observations on life and letters. published posthumously in 1641.* (Collection of short essays).

George Chapman: Song writer, dramatist and translator of Elizabethan age. **Keats** made him famous by his sonnet as *the **Translator of Homer***. Hecompleted **Marlowe's***Hero and Leander(poem)*.

1. **Eastward Ho! (**Collaborated with **Jonson and Marston)**
2. **All Fools-** famous comedy.
3. **Bussy D'Ambros-** tragedy

Thomas Dekker

1. *The Shoemaker's Holiday or The Gentle Craft (1600)* – his famous play and it is remarkable for its central character Simon Eyre, the shoemaker, who became the Lord Mayor of London.
2. *Satiromastix*– he hits back at Ben Jonson (by using the name Horace) for his attack on him in the Poetaster.
3. *The Honest Whore (1604): story of* **Bellafront (prostitute).** *collaborated with Middleton,*

Thomas Middleton

1. *A Trick to Catch the Old One:*
2. *The Revenger's Tragedy (1607):*
3. *Women Beware Women (1621):*
4. *Witch*

Thomas Heywood: **Charles Lamb** describes him as *'a sort of prose Shakespeare'*

1. **A Woman Killed with Kindness** – it is pathetic domestic tragedy., title from Shakespeare's "Taming of Shrew'. Story of Master Frankford and his wife Anne Frankford. Frankford punishes(starvation) her wife for her infidelity, united at the end.

Cyril Tourneur

1. *The Revenger's Tragedy 1606- disputed authorship between Toutneur & Thomas Middleton*
2. *The Atheist Tragedy or the Honest Man's Revenge 1611- is a Jacobean-era stage play,*

Webster

1. *The White Devil (1608)* – The white devil is **Vittoria Corombona**, famous courtesan(prostitute) of Rome. **Duke of Brachiano** kills his old wife by using a painting of his, with poison on lips (she kisses painting and dies). He also kills **Camillo (husband of Vittoria),** a poor gentleman, in order to marry her. They both get married and killed at the end of the play.
2. *The Duchess of Malfi (1612-13)* – Story of widowed Duchess who secretly marries Bandello (Antonio Bologna), her steward, inspite of the warning of her brothers Cardinal and Ferdinand. Bosola, a servant (complex character) sent by Ferdinand to spy on Duchess, who involves in murders of Duchess, Antonio and their children. Famous line: "*Cover her face, mine eyes dazzle; She died young (by Ferdinand)*"

Beamount and Fletcher: Chief dramatists of King's men (after Shakespeare). Collaborated in writing 55 plays.

1. *Philaster or Love lies a bleeding (1609)- a fine study of jealousy.*
2. *The Maid's Tragedy.*
3. *A King No King* (1611)– it brings incestuous love between brother and sister.
4. *The King of the Burning Pestle*
5. *The Two Noble Kinsmen*–fletcher collaborated with Shakespeare.
6. *The Faithful Shepherdess* – a pastoral drama of great poetic beauty.

Philip Massinger

1. *A New Way to Pay Old Debts: Based on Sir Giles Overreach, a popular villain.*
2. *The City Madam: Lady Frugal is known as City Madam.*

John Ford

1. *Tis a Pity She's a Whore (1624)* – theme of incest. Controversial work in English literature. passionate love between brother (Giovanni) and sister (Arabella), leads to the deaths. Giovanni murder Arabella and her suitor, Soranzo. He was murdered by the killer hired by Soranzo.
2. *The Broken Heart (1629):* story of a brother who forces her sister to leave her love and marry another man.

MCQs:

1. Which monarch ruled England during Shakespeare's life time?
a. King James-I   b. Queen Elizabeth-I
c. King Henry VIII   d. Queen Victoria

2. How many sonnets did Shakespeare write?
a.134   b.154   c.120   d.200

3. In which town was William Shakespeare born?
a. London   b. Canterbury
c. Stratford-upon Avon   d. Oxford

4. Shakespeare is also known as Bard of_____
a. Canterbury   b. Oxford
c. London   d. Avon

5. Which Shakespearean play explores themes of prejudice, mercy, and justice through the trial of Shylock, a Jewish money lender?
a. Richard III   b. The Merchant of Venice
c. King Lear   d. Twelfth Night

6. Which Shakespearean play tells the tragic story of two young lovers from feuding families in Verona?
a. Othello   b. Macbeth
c. Hamlet   d. Romeo and Juliet

7. Who criticized Shakespeare as "an upstart crow beautified with our feathers"
a. Thomas Kyd   b. John Lyly

c. Robert Greene   d. George Peele

a. A Midsummer Night's Dream
b. Romeo and Juliet
c. The Merchant of Venice
d. Hamlet

8. The famous soliloquy "To be, or not to be" is in……… ?
a. Hamlet
b. A Midsummer Night's Dream
c. Julius Caeser
d. Romeo and Juliet

18. "Touchstone" is a character in….
a. King Lear   b. All is well that ends well
c. Othello   d. As you like it

9. Who said Shakespeare knew "small Latin and less Greek"
a. Ben Jonson   b. Spencer
c. Arnold   d. Sydney

19. "When shall we three meet again In thunder, lightning, or in rain?" is the opening line of ...….
a. Romeo and Juliet   b. Othello
c. Hamlet   d. Macbeth

10. Aldous Huxley's Novel "Brave New World" took title from Shakespeare's….?.
a. A Midsummer Night's Dream
b. Tempest
c. Winter's Tale
d. Hamlet

20. Both Birth and Death dates of Shakespeare celebrated as English Language Day is on…
a. 23 April   b. 23 May
c. 26 April   d. 26 May

11. Who said "He was not of an age, but for all times" about Shakespeare.
a. T S Eliot   b. Arnold
c. Ben Jonson   d. Dryden

21. In Julius Caeser Act III, scene 2, Brutus says that he loves Caeser but he loves _____ more.
a. Himself   b. Rome   c. Cassius   d. Antony

12. Shakespeare's first folio was published in…..?
a. 1616   b. 1599   c. 1685   d. 1623

22. "The grave digger scene" in Hamlet is an example of…..
a. Interlude   b. Play within play
c. Comic relief   d. Dramatic Irony

13. "The Moor of Venice" is the subtitle of…………?
a. Hamlet   b. Cymbeline
c. Coriolanus   d. Othello

23. Who said "Shakespearean tragedy is essentially a tale of suffering and calamity conducting to death."
a. Wilson Knights   b. Samuel Johnson
c. Ben Jonson   d. A C Bradley

14. The line "All that glitters is not gold" appears in.
a. Othello   b. Macbeth
c. Hamlet   d. The Merchant of Venice

24. Shakespeare's first Narrative poem "Venus and Adonis" was dedicated to?
a. Ben Jonson   b. Queen Elizabet
c. King James-I   d. Earl of Southampton

15. What is the name of Antony's Sword?
a. Actiuman   b. Romulus
c. Philippi   d. Dolabella

25. Who said "I admire him (Ben Jonson), but I love Shakespeare"
a. Dryden   b. Dr. Johnson   c. Pope   d. Sydney

16. "A Groats-worth of Witte, bought with a million of Repentance (1592)" is a pamphlet against Shakespeare was written by?
a. Robert Greene   b. Spencer
c. Ben Jonson   d. Sydney

26. Who said "Indian empire, or no Indian empire. We cannot do without Shakespeare."
a. Eliot   b. Johnson   c. Arnold   d. Carlyle

17. Two warring families "Montagues and Capulets" appears in…...

27. "Mellifluous Shakespeare" is a famous quote by

a. Thomas Heywood   b. Dr. Johnson
c. Ben Jonson   d. Dryden

28. "How Many Children Had Lady Macbeth?" Is a famous by?
a. Francis Meres   b. Dowden
c. A C Bradley   d. L C Knights

29. "On the knocking at the Gate in Macbeth (1823)" is a famous work by?
a. Thomas De Quincey   b. T S Eliot
c. L C Knights   d. A C Bradley

30.Globe Theatre (Shakespeare is one of the partners in it) was built in
a. 1603   b. 1623   c. 1599   d. 1625

31. Shakespeare's Dramatic company Lord Chamberlain's Men was renamed as.
a. King's Men   b. Queen's Men
c. Admiral's Men   d. Palsgrave's Company

32.How many plays are included in First Folio(1623)
a. 37   b. 38   c. 36   d. 23

33. The Fellow actor(s) of Shakespeare who published the First Folio in 1623 ……
a. John Hemmings   b. Henry Condell
c. A and B   d. None of them

34. According to E K Chambers out of 38 plays, the number of Histories, Tragedies and comedies respectively…
a. 10,10,18   b. 18,10,10
c. 10,18,10   d. 11,10,17

35. The phrase Sexual Jealousy is related to………
a. King Lear   b. Hamlet c. Othello   d. Macbeth

36. The phrase Lack of Judgement is related to………
a. Hamlet   b. Cymbeline   c. Coriolanus d. King Lear

37. The phrase Indecision is related to………
a. Macbeth   b. Hamlet c. Othello   d. King Lear

38. The phrase Black and Deep desires is related to………
a. King Lear   b. Othello c. Hamlet   d. Macbeth

39. First play by Shakespeare is….
a. Richard III   b. Henry VIII   c. Henry IV d. Henry VI

40. "Cross dressing" is NOT used in….
a. Two Gentlemen of Verona   b. As You Like It
c. The Merchant of Venice   d. Hamlet

41. The story of Ferdinand, King of Navarre and his three noble companion who takes oath not to give in to the company of women.
a. Love's Labour's Lost
b. Comedy of Errors
c.Titus Andronicus
d.A Midsummer Night's Dream

42. Shakespeare's comedy set in magical forest.
c. Tempest
a. Merchant of Venice
b. As you like it
d. A Midsummer Night's Dream

43. "Under the greenwood tree" song is in…
a. As you like it   b. Merchant of Venice
c. Twelfth Night   d. Antony and Cleopatra

44. "What you will?" is the subtitle of
a. A Midsummer Night's Dream
b. Romeo and Juliet
c. Comedy of Errors
d. Twelfth Night

45. Play by Shakespeare when Queen Elizabeth wants to see Falstaff, the fat knight, in love….
a. As You like it   c. Comedy of Errors
b. A Midsummer Night's Dream
d. The Merry Wives of Windsor

46. Faulkner's Sound and Fury; Tom Stoppard's Rosencrantz and Guildenstern are dead; Iris Murdoch's The Black Prince are based on….
a. King Lear   b. Macbeth   c. Othello   d. Hamlet

47. Neither a lender, nor a borrower; Clothes maketh the man; Brevity is the soul of wit –are famous lines by
a. Jacques in As You Like it
b. Polonius in Hamlet

c. Falstaff in Merry Wives of Windsor
d. Viola in Twelfth Night

48. All the world's a stage famous soliloquy by Jacques about seven ages of man is in…
a. Twelfth Night   b. Hamlet
c. Tempest   d. As You Like It

49. Put out the Light and then put out the light is a line in….
a. Othello   b. King Lear   c. Macbeth   d. Hamlet

50. "Sweetest Shakespeare, Fancy's Child!" is a quote by
a. Eliot   b. Pope   c. Johnson   d. Milton

Answers:

1	2	3	4	5	6	7	8	9	10
11	12	13	14	15	16	17	18	19	20
21	22	23	24	25	26	27	28	29	30
31	32	33	35	35	36	37	38	39	40
41	42	43	44	45	46	47	48	49	50

Write the answers with a pencil; and then scan this Q R code to check the answers

Literary Theory

&

Criticism:

Past, Present and Future

(For all competitive exams)

LITERARY THEORY AND CRITICISM

A Critic is an ideal reader. Criticism is not negative in connotation. **Dryden used the word "Criticism" in print for the first time.** The word criticism derives from a Greek word, *kritikós* (able to judge) or *krites* (a person who offers reasoned judgment or analysis).

What is literary theory? (lens)

- It is a set of ideas, tools and principals used in interpretation of works of literature.
- This theory is a camera lens or eyeglass, which is used by the critic to view a work.
- What we see through each lens (each theory) becomes the focus of our literary criticism
  Ex:
  - Psychoanalytic theory– used human kind,
  - Marxist theory– used human existence.
  - Structuralist theory(1920s)- used structures
  - Feminist theory- focus on gender

What is literary criticism? (analysis)

- It is an instrument or act of analysis in the study of literature.
- Its focus is not fault finding or praise showering.
- It is about evaluating, understanding or estimating the literature.
- Its focus is on the nature and frame work of a work.

Is Literary theory and criticism same?

- Literary criticism is the study, evaluation and interpretation of literature, while literary theory is philosophical discussion of literature's goals and methods.
- **Literary criticism is the practical application of literary theories.**
- Criticism deals directly with particular literary works, while theory may be more general or abstract.
- Scholars often blend two or more theories into their interpretations of literary texts.
- Few scholars believe that they are same.

Function of criticism?

- Function of criticism is not fault finding or praise showering.

- The two functions of criticism are **judgment and appreciation.**
- Plato assigns a didactic and utilitarian function; he banished poets from his "Republic"
- Aristotle assigns legislative and judicial function; he supported poets in his "Poetics"
- Ben Johnson considers the **judgment of poets to be the duty of faculty of poets, not of critics,**
- Neo Classicists believe that **poetry both instructs and delights.**
- Romantics believe the chief function is **aesthetic,**
- According to Hazlitt, function of criticism is **impressionistic.**
- According to Schreiber, function of criticism is:
  (i) To distinguish between a good and bad book
  (ii) To recognize ourselves and get full value out of literary quality.
  (iii) To open up for us whole world of pleasure and imaginative experience and intellectual stimulus.
- Victorians attempted to discipline the criticism.
- Arnold defines criticism as "**A disinterested endeavor to learn and propagate the best that is known and thought of in the world, and thus to establish a current of fresh and true ideas."** (Here 'disinterest' refers to being an impartial and just reader.)
- Arnold says "Knowledge and ever fresh knowledge must be the critics great concern for himself"
- Walter Pater in 'History of Renaissance' remarks, to seek the virtue of the poet, or the painter, to disengage it, to set it forth- are the three stages of the critic's duty.
- T S Eliot defines the function of criticism "Commendation and exposition of works of art by means of written words". In 'Frontiers of criticism', he modifies it as promoting the understanding and enjoyment of Literature
- I A Richards says "To set up a critic, is to set up a judge of values"
- F R Leavis says "Evaluation to be the concern of the critic"
- Neo Critics (Ransom, Brooks, Tate) says "Explication and Close scrutiny of test as critic's duty"

- According to structuralists, "Dissection of Articulation of underlying structures of the text"
- Deconstructionists believe that the text deconstructs itself, and the critics' duty is to understand the deconstructive process.

Principles of Criticism:
1. **Principle of Truth:** Poetic truth is different from truth of science; It is the truth of idea. It is final test of merit in literature.
2. **Principle of Symmetry:** Without organization of material, literature can't appeal.
3. **Principle of Idealism:** Prof. Hiriyanna (Indian Aesthetics) regards art as idealization of experience, excluding unpleasant things.

Greek & Latin criticism
English Criticism has its root in the ancient Greek period. The first recorded instances of criticism go back to the events in ancient Athens, during the festival of Greek god for wine and fertility, Dionysus, which were originated as contests, requiring an official judgment as to which author produced best drama.

Aristophanes (5th century BC):
- Aristophanes (Greek critic) is regarded as the first critic.
- Aristophanes' comedy, the *Wasps*, is the first extensive and thorough work of political (and social) criticism in the Western literary tradition.
- In his play "**Frogs (first performed in 405 BC)**", he discussed the relative merits of Aeschylus and Euripides.
- Aeschylus represents traditional; and Euripides represents democratic.

Plato (428-347BC):
- He compared **poetry to Painting.**
- Plato is disciple of Socrates.
- (Remember: **SPA→Socrates-Plato-Aristotle**)
- Plato laid the foundations of Western philosophy.
- **A.N Whitehead,** a mathematician, and a philosopher claimed that "Western philosophy is a series of footnotes to Plato".

- **Philip Sydney** praised Plato as "**Of all the philosophers, I have esteemed him most worthy of reverence and with great reason, since of all the philosophers he is the most poetical**"
- **Atkins said, "**with him literary theory really begins"
- **Plato's Dialogues** are in the form of Q/A, or discussions with Socrates**. Ex: Ion, Republic, Laws…**

Plato on Poetry:
- Plato attacked poetry on three basic grounds: education, philosophy and moral point of view.
- Plato believed that **poetry is in the form of mimetic** and **poets are liars.**
- **Mimesis:** Art produces or imitates physical reality. **Plato is the first to use this term.**
- **Theory of imitation**: According to Plato, art deals with **imitation of imitation**; or **imitation of shadow of shadows,** that is **poetry is twice removed from reality.**
- **Triad of Beds/Chairs:**
  1. **Bed by God**- Idea (original);
  2. **Carpenter creates bed**- Object (imitation); and
  3. **Painter paints bed**- object of representation (imitation of imitation)
- He believed that most of art must be banned because it is not important for an ideal society.
- He classified art as two types:
  - **Fine arts** (literature, painting, sculpture, music) and
  - **Useful Arts** (medicine, agriculture, cooking).
- According to Plato, Function of Poetry is to instruct, so he ranked pleasure as low.
- **Poetry is immoral:** It presents gods and heroes as susceptible to vices.
- **Poetry is mother of all lies. -Plato**
- In his "Republic" Plato says, **"Poet is inferior to Philosopher. Poetry and Poets will have no place in the ideal republic."**
- **Poetry is 3 types.**
  - Purely lyrical- Lyric
  - Purely imitated- Drama
  - Mixed- Epic

- In his book "**Ion**," A singer (Ion) discusses with Socrates (it is in dialogic form)

| Muse inspires Poet |
| Poet passes it to Rhapsode (singer) |
| Singer affects spectator |

(Plato compares this process to a **metaphor of magnet** which attracts first ring- second ring- third ring)

- He says poet writes not because of his thought, but because he is inspired suddenly from divine power. This suddenness cannot be truthful. Having no rational involvement from the poet's part (impulse of the moment), Poetry can't be relied upon.
- Plato said about poetry, "**poetry can serve no useful, practical purpose; it must be apart from school curriculum''**
- He also said, "**no poetry should be admitted save except, hymns to the god and panegyrics on famous men''**
- He also said, "**the poets are to be honored, but they are to be banished from his ideal state.''**

Plato on Drama:
- Plato labeled drama as branch of poetry
- Drama is to be staged. Its approval and disapproval depend upon the audience. To convince the audience dramatists use some cheap techniques like quarrels, lamentations, thunder and sounds of animals. Such plays should be censored.
- Audience while watching characters of cowards, knaves and criminals tend to become one such character. A play should have good characters.
- Plato is against the pleasure a tragedy and comedy gives. Human beings are full of feelings like anger, fear, grief, etc., when they are in excess there is pleasure. In comedy, people laugh when a coward act like a brave man or when a criminal acts like an honest man. These characters are not to be laughed at but they should be pitied. A comic character must be lovable.

Plato on Education:
- **Cave Image:** (In 7th book of The Republic), he used cave image as metaphor for education. Enlightened person has a moral responsibility to the unfortunate people, still in the cave, to bring them into light.

Plato on Music:
- **In Republic,** Plato banished 5 types of music (There are seven music modes)
- Only two types, **Dorian** (used in times of war) and **Phrygian** (used in times of peace and reflection), are allowed

Symposium (385–370 BC) is a philosophical text by **Plato.** It depicts a friendly contest of speeches given by a group of notable men attending a banquet. There are seven main dialogues by **Socrates, Aristophanes** and others.

Aristotle (384-322BC):
- He compared **poetry to music.**
- He is student of Plato and teacher of Alexander.
- His famous works are "**Poetics** (poetry)" and "**Rhetoric** (speaking)".

"There is only one way to avoid criticism: do nothing, say nothing, and be nothing."- Aristotle

Poetics (335 BCE)
- 26chapters
- It is the earliest surviving work of Greek dramatic theory, and the first extant philosophical treatise to focus on literary theory.
- It divides the art of poetry into verse drama, lyric poetry, and epic.

Aristotle on poetry:
- He called poetry and rhetoric are productive sciences.
- He infers that poetry is more philosophical and serious, asserted **superiority of poetry over philosophy.**

- **In his Poetics,** he says Plato's mimetic as creative concept.
- **Poetic truth is higher than historical truth—Aristotle.**
- **"Good art is neither useless not dangerous, but natural and beneficial" – Aristotle in Republic.**
- In defense of poetry, Aristotle said, **"poetry is not only pleasant but also useful for men and society."**
- Poet imitates 3 objects:
  - Things as they are/were
  - Things as they are said/to be
  - Things as they are ought to be

> E.V. Lucas points out that "**even today 'Poetics' continues to be studied and prescribed as text book in universities all over the world from California to Calcutta**"

- Aristotle discusses tragedy, epic and comedy show elaborately in "Poetics"
- **Poetry imitates:**
  1)noble action of good people --- Epic & Tragedy
  2)mean action of bad people – Comedy & Satire.
- Characters in comedy are guilty of **"laughable errors";** however, such errors do not elicit painful emotions in the audience
- **Epic and Tragedy** are superior to **Comedy and Satire.**
- Imitation involves three things
  - **Ethos**- Ethical values
  - **Pathos**- Emotions and feelings, sufferings
  - **Praxis**- Actions

Aristotle's definition of tragedy:
- His definition of Tragedy appears in the 4th chapter of **Poetics** (incomplete work with 26 chapters).
- Aristotle has defined *"Tragedy is an imitation of an action that is serious, complete and of a certain magnitude; in language embellished with each kind of artistic embellishment, the several kinds being found in separate parts of the play; in the form of the action, not of narration; through pity and fear effecting the*

proper purgation of these emotions" (Prof. Butcher's translation).
- **He argues that epic poetry is addressed to a cultivated audience, whereas tragedy is addressed to the general public.**
- **Tragedy is even greater to Epic**- Aristotle. **(Chapter26 in Poetics)**

Six elements of tragedy
- Tragedy is not representation of men or of character; rather it represents a sphere of action of life.
- Thus, the **six elements of Tragedy** are:

PCT-	DM-	S
Plot (*mythos*), **C**haracter (*ethos*), **T**hought (*dianoia*)	**D**iction/Verbal expression (*lexis*); **M**elody or Song compose (*melos*)	**S**pectacle/ Visual Adornment (*opsis*)
Objects of Imitation	Means of Imitation	Manners of Imitation

Remember: **P**olice **C**onstable in **T**elangana uses - **D**rill **M**arching- **S**hoes

Structure of Plot:
- Aristotle says the **plot is the soul of Tragedy.**
- He said, "**a tragedy is impossible without plot, but there may be one without character"**
- Two parts of plot are:
  - **Complication (Desis):** Tying the knot. All action from beginning to turning point. **(rising action)**
  - **Denouement (Lusis):** untying the knot. All action from turning point to the end. **(falling action)**
- Three unities of drama:
  - **Unity of action:** All actions are connected with one another and appear as one whole.
  - **Unity of time:** conformity between the time taken by the events of the play and their representation on the stage.
  - **Unity of place:** conformity between the scene of tragic events and the time taken by them to happen.

- **Mimesis/Imitation**(showing): It shows rather than tells.
- **Diegesis/Narration**(telling): Telling a story by a narrator
- **Enactment** (performance): not a narrative
- **Catharsis (Purgation)-** used this word in 6ᵗʰ chapter of Poetics- Tragedy raises emotions (not creates) of pity and fear; and then purifies the emotions(purgation). It is to leave with 'calm of mind' (=purification of thoughts).
- F. L. Lucas rejects the concept catharsis is a medical metaphor and says that **"the theatre is not a hospital."**
- **Hamartia:** Greek word which means error of judgment/ tragic flaw of a great man. The tragic hero, usually of noble status, falls because of his mistake.
  Ex:
  Othello believes in Iago's honesty
  King Lear believes in his two daughters
- **Peripeteia:** Reversal of fortune/intension, denouement. French meaning is unknotting**.**
- **Anagnorisis:** Knowing back- recognition of fall/destruction.
- **Dues Ex Machina:** Latin word for 'a god from a machine.' It is a plot device. Aristotle was the first to use this term to solve the plot in tragedies. A person or thing that appears suddenly and provides an artificial solution.
  Ex: Navy officer rescues children in Golding's Lord of the flies.

Aristotle on style:
- **Epic:** It is older than comedy/tragedy. Rare unfamiliar words are suitable.
- **Tragedy:** It is next to Epic. It represents men as noble as they can. Metaphysical words are suited.
- **Comedy:** It ridicules general vices. It represents men as worse than they are. Characters in comedy have a defect, which is not painful/ destructive.
- **Satire:** It ridicules personalities.
- **Lyric:** compound words are best suitable.

Aristotle's defense of art
- **Rejection of Plato's Dualism:** Plato believed in mind body dualism (mind is superior to body) but for Aristotle man is not an embodied intellect. Longing for the spiritual release of death, but rather an animal.
- **Rejection of Plato's Rationalism:** We must study humans as we would study other animals to discover what their "nature" is.
- **Rejection of Plato's mimesis:** Like Plato, he sees poetry as imitative (but positively says creative). In contrast to Plato, he sees poetry as a positive function in the political state.
- **Art is not useless**: It is natural for human beings to imitate. Art production and training is a necessary part of any education.
- **Art is not deceptive**: Introduces the concept of "Organic Unity" – the idea that in any good work of art each of the parts must contribute to the overall success of the whole
- **Sensuous art is not a bad thing:** Good art was neither useless nor dangerous, but rather natural and beneficial.
- **Good art is tied to truth and morality:** Drama always teaches morality

Types of plot:
- **Plot is synthesis of acts and scenes.**
- **Simple plot:** No puzzling situations.
- **Complex plot:** puzzling situations. Complex plots are best suitable for Tragedy. In tragedy, 'bad happens to good people, good to bad people'.
- **Double plot:** In Comedy, 'good things happen to good people, bad things to bad people.'
- In visual art and painting, the medium of imitation is color and shape. In the art of poetry, which Aristotle is particularly concerned with, the medium is rhythm, language, and melody. According to Aristotle, imitations differ only in their medium, object, or mode of imitation.

Latin criticism

Horace (65-8BC):

- **Quintus Horatius Flaccus** (Horace) is a Roman Classicist of Augustan age.
- Wrote **'Ars Poetica 19 BC (The art of Poetry)** which has significant statements of great poets.
- The poem was written in hexameter verse as an Epistle (or Letter) to Lucius Calpurnius Piso (the Roman senator) and his two sons,
- Poem is not mere imitation; it is a creative adaptation. Poem must have original unity.
- Function of criticism is to **"instruct and delight"**
- This 'instruct and delight' maxim is expressed as: "**miscuit utile dulci**" ("a mix of useful and sweet"), and "**delectando pariterque monendo"** ("delighting and advising").
- > **The poet wishes to benefit or please, or to be pleasant and helpful at the same time- Horace**
- Rules of poetry has 3 things:
  - o **Poesis = Subject**
  - o **Poema = Form**
  - o **Poeta = Poet**
- A play should have more or less than 5 acts and must not have more than three characters. He introduced division of Acts in a play.
- **Ut pictura poesis** is a Latin phrase literally meaning "**as is painting so is poetry**". He compares poem to painting (same as Plato).
- **'Even Homer nods'** is a term for a continuity error that has its origins in Homeric epic. There are numerous continuity errors in Homer that can be described as "nods"
- Horace says, "**Perfection is not possible; minor faults in poetry may be forgiven because even good homer nods**"
- **Ab Ovo (from the egg):** From the beginning. A Latin term to refer a story which starts from the beginning of the events. It is opposite to *In medias res.*
- **In medias res**: In the midst of things. He demanded epic should begin in medias res. Horace used it in Ars Poetica.

- > **"A poem should be wordless / As the flight of birds."-** Ars poetica.
- Horace warns against **deus ex machina** (resolving a plot by having a god appear and set things right). Horace writes: "**That a god not intervene, unless a knot show up that be worthy of such an untangler**"

Quintilian (35 AD- 95AD)

- **Marcus Fabius Quintilianus** (Quintilian) is a Roman Classicist of Augustan age.
- Wrote **Institutio Oratoria (95 AD) (English: Institutes of Oratory)** (12 books)
- He believes that entire education process from infancy to death to train as orator.
- He says there is no logic between art of oratory and art of writing.
- Says well-arranged words give clarity of writer's thoughts.

Longinus (213 – 273 AD)

- **Cassius Longinus** is a Greek philosopher and critic.
- Eunapius calls him "**a living library**" and "**a walking museum**"
- James Scott said, ''**He is First Romantic Critic**".
- Abercrombie said, "**He is first comparative critic of Literature.**"
- **On the Sublime (Greek: *Perì Hýpsous*)**
- It is a Roman-era Greek work of literary criticism dated to the 1st century C.E.
- Its author is unknown, but is conventionally referred to as Longinus.
- On the Sublime is addressed to his friend 'Terention'.
- On the Sublime is both a treatise on aesthetics and a work of literary criticism.
- It is epistolary in form
- The earliest surviving manuscript (about a third of the manuscript is lost), from the 10th century, was first printed in 1554.
- Longinus defines sublime as a kind of loftiness and excellence in language raising the style of the ordinary language
- **Sublime** is grandeur of thought, emotion, and spirit that characterizes great literature. (simply quality of greatness)

- ➢ Sublimity springs from 'a great and lofty soul'
- ➢ He says, **"The great utterance is the echo of the greatness of soul"**
- ➢ Longinus argues that sublime literature has to **"please all and always"**
- ➢ He emphasized figures of speech. Chief figures of speech that make for sublimity are: rhetorical question, asyndeton, hyperbaton, periphrasis
- ➢ He defined sublimity (Greek hypsos) as **"The echo of greatness of spirit"**
- ➢ After him, Burke and Kant talked about "Beauty and Sublime"
- ➢ **Two types of sublime:**
    - o **False sublime:** Bombastic language expressions
    - o **True sublime:** Pleases all and pleases always
- ➢ **He listed 5 principles/elements of Sublime:**
    1. Grandeour of thought (the power of forming great conceptions),
    2. Vehement of Thought
        (these two from nature)
    3. Nobility of Phrasis (diction)
    4. Construction of figures of speech(schemata)
    5. Dignified and elevated composition (composition)
        (these three from sublimity)
- ➢ Longinus identifies three pitfalls to avoid on the quest for sublimity:
    - o Tumidity;
    - o Puerility; and
    - o Parenthyrsus.
- ➢ Tumidity tries to "transcend the limits of the sublime" through false elevation and overblown language.
- ➢ Puerility (from the Latin puer--boy) is the fault Longinus associates with pedants: it is comprised of "learned trifling," a hair-splitting which becomes "tawdry and affected."
- ➢ Parenthyrsus is the expression of false, empty, or out-of-place passion, a kind of mawkish, tear-jerker sentimentality of the lowest-common-denominator sort.

Longinus recognizes great art by the presence of great ideas; great ideas, in turn, are conceived of by great men: **"it is not possible that men with mean and**

servile ideas and aims prevailing throughout their lives should produce anything that is admirable and worthy of immortality. Great accents we expect to fall from the lips of those whose thoughts are deep and grave."

Electra Complex: (psychoanalytic term)
The Electra complex refers to daughter–mother psychosexual conflict. It is a girl's sense of competition with her mother for the affection of her father.

It is derived from the Greek mythological character Electra, who plotted matricidal revenge with Orestes, her brother, against Clytemnestra, their mother, and Aegisthus, their stepfather, for their murder of Agamemnon, their father (cf. Electra, by Sophocles).

While the term "Electra complex" is frequently associated with Sigmund Freud, it was actually Carl Jung (a Swiss psychiatrist) who coined the term in 1913.

Oedipus Complex: (psychoanalytic term)
The Oedipus complex refers to a son's sexual attitude towards his mother and concomitant hostility toward his father. The general concept was considered by Sigmund Freud in The Interpretation of Dreams (1899), although the term itself was introduced in his paper A Special Type of Choice of Object made by Men (1910).'

Oedipus refers to a 5th-century BC Greek mythological character Oedipus, who unknowingly kills his father, Laius, and marries his mother, Jocasta. A play based on the myth, Oedipus Rex, was written by Sophocles, c. 429 BC.

The theory is named for the mythological figure Oedipus, whose depiction in Sophocles' Oedipus Rex had a profound influence on Freud. Freud rejected the term Electra complex, introduced by Carl Jung in 1913 as a proposed equivalent complex among young girls.

MCQs: Greek and Latin Literary Criticism

1. Who is often considered the father of literary criticism in ancient Greece?
a) Socrates   b) Homer
c) Aristotle   d) Plato

2.Which Latin poet is known for his work "Ars Poetica," a treatise on the art of poetry?
a) Virgil   b) Ovid
c) Horace   d) Cicero

3.What term, derived from Aristotle's "Poetics," refers to the emotional release or cleansing experienced by the audience in response to a tragedy?
a) Hubris   b) Anagnorisis
c) Catharsis   d) Deus ex machina

4.Accoring to Aristotle, which is soul of tragedy?
a) plot   b)character
c)diction   d)spectacle

5.Who is the author of "The Iliad" and "The Odyssey," two epic poems that had a profound influence on ancient Greek literature and criticism?
a) Aesop   b) Homer
c) Sophocles   d) Euripides

6.Who said "Tragedy is even greater to Epic"?
a) Socrates   b) Homer
c) Aristotle   d) Plato

7.Who said "Poetry is mother of all lies" ?
a) Socrates   b) Homer
c) Aristotle   d) Plato

8.In ancient Greek drama, what term refers to the tragic flaw or error in judgment that leads to the downfall of a hero?
a) Anagnorisis   b) Peripeteia
c) Hamartia   d) Hubris

9.Triad of Beds/Chairs is a concept by?
a) Socrates   b) Homer
c) Aristotle   d) Plato

10.Who is the Roman poet known for his epic poem "Metamorphoses," which contains numerous mythological narratives and has been a source of inspiration for later literature and criticism?
a) Horace   b) Seneca
c) Ovid   d) Lucretius

11.What term, often used in literary criticism, refers to a sudden, profound realization or discovery by a character in a play or story?
a) Anagnorisis   b) Hamartia
c) Catharsis   d) Hubris

12.Who is the ancient Greek playwright known for his tragedies, including "Oedipus Rex" and "Antigone," which continue to be studied for their dramatic structure and themes?
a) Aeschylus   b) Sophocles
c) Euripides   d) Aristophanes

13.In Aristotle's "Poetics," what term refers to the sudden reversal of fortune or change in circumstances that occurs in a tragedy?
a) Hubris   b) Peripeteia
c) Catharsis   d) Hamartia

14 Which of the following is an early example of Utopia?
a)The Republic   b)Metamorphosis
c)Oedipus Rex   d)Ars Poetica

15. 'Ut pictura poesis' is a Latin phrase literally means……?
a) as is poetry so in painting
b) as is painting so in poetry
c) as is music so in poetry
d) as is poetry so in music

16.Which is not true about Dues Ex Machina
a) It's a plot device in drama.
b) Literally God from machine
c) It provides an artificial solution.
d)Socrates used it for the first time

17.What is the meaning of In Medias Res
a) In the beginning   b) In the end
c)In the middle   d) None of the above

18. "Instituto Oratio" is written by
a) Horace   b) Seneca

c) Ovid   d) Quintillion

19.In Aristotle's six elements of tragedy, which of the following is not a "Object of Imitation"
a)Plot   b)Character
c)Thought   d)Diction

20. 'Frogs', 'Wasps' are plays by
a) Aeschylus b) Euripides
c) Aristophanes d) Ovid

Answers:

1. C	2. C	3. C	4. A	5. B	6. C	7. D	8. C	9. D	10.C
11 .A	12 .B	13 .B	14 .A	15 .B	16. D	17 .C	18. D	19. D	20 .C

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Previous NET Questions:

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1. In his theory of Mimesis, Plato says that all art is mimetic by nature; art is an imitation of life. To argue his case, he gives the example of a:
(A) cloud   (B) chair
(C) tree   (D) river

2. Aristotle argued that poetry provides a/an ………….. outlet for the release of intense emotions.
(a)safe   (b)dangerous
(c)uncertain (d)unreliable

3. Plato censured poetry because he believed it
(A) eliminates the ego.
(B) promotes sensuality.
(C) distorts reality.
(D) cripples the imagination.

4. Who among the ancients prescribed that poetry should both instruct and delight?
(A) Longinus (B) Plotinus
(C) Aristotle (D) Horace

5. What does the phrase ut pictura poesis from Horace's Art of Poetry mean?
(A) "as in painting, so in poetry".
(B) "poetry beggars pictorial description"
(C) "as in poetry, so in painting"
(D) "picture above all poetry".

6. According to Longinus, the sublime has the following features except:
(A) It is the essence of all great poetry and oratory
(B) It is interested in the usual rhetorical goal of persuasion.
(C) It valorizes a special use of language.
(D) It is a matter of reader- response.

7. The issue of privileging speech over writing was taken up for discussion in Plato's:
(A) Ion   (B) Republic Book III
(C) Republic Book X (D) Phaedrus

8. Which one of the following of Plato's beliefs/acts was Shelley countering by saying that 'poets are the acknowledged legislators of mankind"?
(A) Banishment of from the republic
(B) Distrust of value of poetry for mankind
(C) Preference for legislators over poets
(D) Description of poets as mad men

9. Of the five conditions of the Sublime, according to Longinus, the most important condition is:
(A) Vigorous treatment of passions
(B) Majesty of the structure
(C) A lofty cast of mind
(D) A wide range of thoughts

10. What does Socrates mean when in Plato's Ion, he says "Poets are nothing but the interpreters of gods"?
(A) The Poets are the markers of their poems
(B) The Poets are acutely aware of gods in composing their poems
(C) The Poets are divinely possessed when they compose their poems
(D) The Poets first hear what gods say then put than into words

11.Following Plato, which two of the following statements about 'Phantasm and Semblance' are correct?
1. 'Phantasm' is an image, while 'Semblance is the real object'.
2. Phantasm' is the real object while 'Semblance is only a resemblance'.
3. 'Phantasm' unlike semblance has the same proportional as the object.

4. Semblance is unreal' but looks 'real' as compared to phantasm
Choose the correct option:
(A) (b) and (c)   (B) (c) and (d)
(C) (a) and (b)   (D) (d) and (a):

12.Which of the following is true of Aristotle's Critical Position?
(A) Writers are likely to be mere entertainers who appeal to the emotions and passions of the audience.
(B) Texts created by poets are almost inevitably inaccurate and defective as limitations
(C) The best artistic texts will be both complex and unified: every part of the work will be essential to it and will be linked to every other part.
(D) Texts should be judged on the basis of how accurately they imitate philosophical truth.

13.What, among the following, is ruled out by Longinus as a way of achieving the sublime?
(A) great thoughts
(B) immoderate emotion
(C) noble diction
(D) dignified and elevated word arrangement

14.In Aristotle's Poetics we read that it is the imitation of an action that is complete and whole, and of a certain magnitude.... having a beginning, a middle, and an end'. What is 'it'?
(A) Tragedy   (B) Epic
(C) Poetry   (D) Farce

15.Which of the following characters finds that complete happiness is elusive and that "while you are making the choice of life, you neglect to live"?
(A) Lovelace in Samuel Richardson's Clarissa
(B) Johnson's Rasselas
(C) Matthew Bramble in Tobias Smollett's Humphry Clinker
(D) Harley in Henry Mackenzie's The Man of Feeling

16.Why did Plato banish the poet from his ideal state?
(A) Poetry makes an artificial distinction between form and content
(B) Poetry deals with form, to the neglect of content.

(C) the poet can never produce a completely accurate replica of the reality it seeks to represent, and (moreover) the purpose of art is not to describe reality but to change it.
(D) In representing the sensual aspects of reality, the poet fails to discern the transcendent reality behind mere appearance.

17.Which one of the following statements is true about Aristotle's poetics?
(A) He asserted the value of poetry by integrating rhetoric and imitation (mimesis).
(B) He asserted the value of poetry by focusing on both rhetoric and imitation (mimesis).
(C) He asserted the value of poetry by giving preference to rhetoric over imitation (mimesis).
(D) He asserted the value of poetry by focusing on imitation (mimesis) rather than rhetoric.

18.   Who commented that "Even today the Poetics continues to be studied and prescribed as text books in schools and colleges from California to Calcutta"?
(a) F L Lucas   (b) Dr. Johnson
(c) Atkins   (d) E V Lucas

19.The word "Catharsis" signifies:
(A) Pontification   (B) Personification
(C) Purgation   (D) Publication

20. Who is the first literary critic who said that "Art is twice removed from reality"?
(A) Plato   (B) Aristotle
(C) Longinus   (D) Horace

Answers:

1. B	2. A	3. B	4. D	5. A	6. B	7. D	8. C	9. C	10. C
11. B	12. C	13. B	14. A	15. B	16. D	17. D	18. D	19. C	20. A

Literary criticism from Philip Sidney to Mathew Arnold

First regular critics are:

-Sir John Cheke, Roger Ascham, Thomas Wilson (three Cambridge friends).

-they advocated English as means of common language in times of Latin domination.

1) John Cheke:

-advocated English should be written pure and clear.

2) Roger Ascham:

-Acted as Elizabeth's tutor in Greek and Latin between 1548 and 1550.

-*Taxophilus* **(lover of the bow)** is a book on school for shooting, dedicated to Henry-VIII.

-To revive the old nation sport: Archery

-Condemned book worms, encouraged physical training,

-Expressed his dissatisfaction over the neglect of native languages: "*Seems everything is done better. In English, in a matter of so meanly that none can do worse*"

-'*School Masters(1568)*'-published posthumously

-advocates effective method of teaching Latin prose.

-"**Writing English matter in the English tongue for English men**"

3) Thomas Wilson:

-'*Art of Rhetoric*' is the first book on system of criticism.

-It advocates Plain and Lucid style for prose, free from obsolete/strange words.

Second group of critics (Aeropagus club) are:

Sidney, Gabriel, Harvey, Spencer, Dyers.

- concerned with study of prosody.

Sir Philip Sydney (1554-1586):

Sir Philip Sidney, (born November 30, 1554, Penshurst, Kent, England—died October 17, 1586, Arnhem, Netherlands), Elizabethan courtier, statesman, soldier, poet, and patron of scholars and poets, considered the ideal gentleman of his day.

-**Dramatic criticism begins with him in England.**

-His works include *Astrophel and Stella*, '*An Apology for poetry*' or '*Defence of Poesy*' and *The Countess of Pembroke's Arcadia.*

Philip Sidney, in his essay ''An Apology for Poetry'', call poet as peerless (peerless= unmatched, incomparable, unequalled)

An Apology for poetry

-He wrote **'An Apologie for poetrie'** (Greek apologia = an argument in defense) or **"The Defence of poesie (1595)"** in response to Stephen Gosson's **'The school of Abuse (1579)**' a polemical pamphlet claiming that poets lead people astray (=wrong direction) and preach immorality.

-It's a counterblast to not only Gosson's assertion that the poet is the '**mother of lies'**, but to Plato's older objection to the poet (in his The Republic)

-It was written in approximately 1579, and first published in 1595, after his death.

Sidney followed the **seven**-**part structure** of a classical oration:

1. "Exordium" or Introduction
2. Narration
3. Divisions
4. Examination
5. Refutation
6. Digression
7. "Peroration" or conclusion

-It is an epitome of Renaissance criticism.

-Reason for two titles is of its complicated publishing.

-Poetry has gotten a bad name in Elizabethan England, disrespected by many of Sidney's contemporaries. But, Sidney contends, critics of poetry do not understand what poetry really is: they have been misled by modern poetry, which is frequently bad.

-If one understands the true nature of poetry, one will see, as Sidney shows in his essay, **that poetry is in fact the "monarch" of the arts**

-It is an earliest work of literary criticism in English literature.

-It is the first work to apply classical rules to the poetry.

Stephen Gosson's 'The school of Abuse (1578)'

-Gosson dedicated his pamphlet to Sidney without Sidney's permission, which is one sure-fire way to provoke a strong response from someone.

-It is a pleasant invective against poets.
-He says "**poets are pipers, players, jesters, and such caterpillars of a commonwealth**"
-The book denounces poets as the '**fathers of lies**' and the theatre for robbing Greece of gluttony, Italy of wantonness, Spain of pride, France of deceit, and Dutchland of quaffing'
- He reminds Plato who said "**to banish poets from commonwealth**"
-Since drama is of pagan origin and males playing a female role is against nature. He denounced drama and says tragedy and comedy weakens moral fibre.

Four Charges against poetry by Stephen Gosson and Sydney's defense:

The first criticism is **poetry is a waste of time, but Sidney says poetry is conducive and virtuous.** Sidney suggests, that poetry "**teacheth and moveth to virtue",** so one must necessarily admit that poetry is not a waste of time.

Poetry is the source of knowledge and a civilizing force, for Sidney. Gosson attacks on poetry saying that it corrupts the people and it is the waste of time, but Sidney says that no learning is so good as that which teaches and moves to virtue and that nothing can both teach and amuse so much as poetry does. In ancient societies, poetry was the main source of education. He remembers ancient Greek society that respected poets. The poets are always to be looked up. So, poetry is not waste of time.

Second, critics claim, "**poetry is the mother of lies, but Sidney says "poet nothing affirms, and therefore never lieth."** Sidney claims that "**of all writers under the sun, the poet is the least liar.**" This is because the poet does not claim to describe reality, as an astronomer might, but rather invents his or her own realities, and so cannot lie about them. The poet therefore does not tell the reader anything true, but also cannot lie. **The poetic truths are ideal and universal.** Therefore, poetry cannot be a mother of lies. **poets and playwrights never lie –historians, do lie all the time.** It is actually impossible for a poet to lie, because they never affirm that anything they say is true.

Third, poetry is "**the nurse of abuse". It has a corrupting influence and makes men effeminate as its main theme is love** - But Sidney says "*modern poetry is a vicious treatment of love but love itself is not bad and admits misuse of love is fault."*

Sidney grants that poetry can promote questionable values—but "**shall the abuse of a thing make the right use odious**?"

-**If someone commits a crime with a sword, one would not blame the sword, but the person who used it. In fact, by arguing for the power of poetry to affect people's values, critics "prove the commendation" that poetry, used correctly, can promote good values**. For every example of poetry making people lazy or unwarlike, Sidney offers instances in which poetry has made people more active and manly, such as Alexander the Great's love of Homer.

Sidney rejects that poetry is the source of abuses. To him, **it is people who abuses poetry, not the vice-versa.** Abuses are more nursed by philosophy and history than by poetry, by describing battles, bloodshed, violence etc. On the contrary, poetry helps to maintain morality and peace by avoiding such violence and bloodsheds. Moreover, it brings light to knowledge.

The fourth and final criticism Sidney rebuts is the fact that **Plato banished poetry from his ideal city in the Republic**, **But Sidney says ' Plato was not against poetry; he regarded "poets as a light unwinged and sacred thing"** Sidney describes Plato as the most "poetical" of philosophers, and argues that, like some poets, he has been misunderstood.

Sidney views that Plato in his Republic wanted to banish the abuse of poetry not the poets. For Plato meant not to ban poetry altogether, but rather "those wrong opinions of the Deity." **Plato "banish[ed] the abuse, not the thing**", and thereby gave "due honor to it." Readers should therefore think of Plato not as the poet's "adversary," but as his "patron."

He himself was not free from poeticality, which we can find in his dialogues. Plato never says that all

poets should be banished. He called for banishing only those poets who are inferior and unable to instruct the children.

Other Arguments of Sydney:

➢ He argues 'poetry is oldest of all branches hence superior'. Sidney begins his defense of poetry by noting that **poetry was the first of the arts, coming before philosophy and history.** Indeed, many of the famous classical philosophers and historians wrote in poetry, and even those who wrote in prose, like Plato and Herodotus, wrote poetically. Indeed, without borrowing from poetry, historians and philosophers would never have become popular.

➢ **Poetry is superior to philosophy**: Sidney also shows that **it is a superior didactic tool to history.** The problem with history is that has to stick to what actually happened. And moral lessons aren't always easy to derive from history, especially when evil triumphs over good. But in poetry, Sidney argues, **evil doesn't triumph: good always overcomes it.**

➢ "Poetry……hath been the first light-giver to ignorance, and first nurse, whose milk by little and little enabled them to feed afterwards of tougher knowledge. (first to give knowledge).

➢ **poetry is an art of imitation** (same opinion as in Aristotle's Poetics). Poetry involves metaphor, and metaphor is a form of imitation, comparing one thing to another. Poetry is, then, 'a speaking picture' whose aim is 'to teach and delight'.

➢ An Apology for Poetry is about the role of the poet in society. Sidney says that all the great civilizations of the world have valued poetry and the work of the poet. For Sidney, poetry is not merely part of civilization: it is civilization. Poetry is a civilized, and civilizing, art form.

➢ Poets, like God, create new and more perfect realities using their imaginations. **Poetry can bring you closer to God.** It can 'give right honor to the heavenly Maker of that maker, who having made man to His own likeness, set him beyond and over all the works of that second nature; which in nothing he showeth so much

as in poetry'. **If God is our 'Maker', the poet is a kind of Maker, too ('Poet'= 'to make' in Greek; Vates means "seer" or "prophet," and Poietes means maker)**

➢ **Poetry should have a didactic element**. It should inspire noble and moral behavior in the reader. In a famous quotation, Sidney asserts:

➢ **Poetry is superior to nature or reality** in that poets always overlay the world with gold, depicting it in an idealistic way, and so present it in a 'better' light.

➢ poet has the advantage over the philosopher: 'I say the philosopher teacheth, but he teacheth obscurely, so as the learned only can understand him; that is to say, he teacheth them that are already taught.' But poets, by contrast, can reach people who aren't schooled in philosophy, and impart valuable lessons to them.

➢ **Poetry is a democratic art, accessible to those who are untutored in philosophy**. And poetic drama is perhaps the most democratic of all. Poetry requires a reader, and a reader needs to have been taught to read, so those who are illiterate are still shut out from it. But drama bypasses the need for the audience to be literate. All that drama requires is a spectator, rather than a reader.

➢ **Sidney also addresses the role of the English language,** arguing that it is a worthy vehicle for poetry. As the language of the people English is perfect for such a democratic art as poetry

➢ The essence of Sidney's defense is that poetry can be abused by unskillful or immoral poets, but that the misuse of poetry should be considered the exception and not the rule. If one considers poetry in good faith—and does not simply criticize to get attention, like some of the **poet-haters**—one sees that the major critiques of poetry are actually commendations, since they rest upon the premise that poetry is a powerful communicator of useful and moving fictions.

➢ The word "**mysomousoi**" used by Sidney for the poet-hater. This is a Greek word which parodied Erasmus's Praise of Folly.

➢ For Sidney, **poetry is an art of imitation for specific purpose, it is imitated to teach and**

delight. According to him, poetry is simply a superior means of communication and its value depends on what is communicated.

> *I am satisfied if it causes delight. For delight is the chief, if not the only, end of poesy. Instruction can be admitted but in the second place, for poesy only instructs as it delights. – An Apology for Poetry*

➤ So, even history when it is described in a lively and passionate expression becomes poetic. He prefers imaginative literature that teaches better than history and philosophy. **Literature has the power to reproduce an ideal golden world not just the brazen world.**

> *Nature never set forth the earth in so rich tapestry as divers poets have done; neither with so pleasant rivers, fruitful trees, sweet-smelling flowers, nor whatsoever else may make the too-much-loved earth more lovely; her world is brazen, the poets only deliver a golden.*

➤ For Sidney, **art is the imitation of nature but it is not slavish imitation as Plato views**. Rather it is creative imitation. Nature is dull, incomplete and ugly. It is artists who turn dull nature in to golden color. He employs his creative faculty, imagination and style of presentation to decorate the raw materials of nature.

➤ For Sidney, **art is a speaking picture** having **spatiotemporal dimension**. For Aristotle human action is more important but for Sidney nature is important.

➤ **Artists are to create arts considering the level of readers. The only purpose of art is to teach and delight** like the whole tendency of Renaissance.

➤ Sidney favors **poetic justice** that is possible in poet's world where good people are rewarded and wicked people are punished.

➤ **Plato's philosophy on ' virtue' is worthless at the battlefield but poet teaches men how to behave under all circumstances**. Moral philosophy teaches virtues through abstract examples and history teaches virtues through concrete examples but both are defective.

➤ **Poetry teaches virtue by example as well as by percept (blend of abstract + concrete).** The poet creates his own world where he gives only the inspiring things and thus poetry holds its superior position to that of philosophy and history.

➤ **In the poet's golden world, heroes are ideally presented and evils are corrupt**. Didactic effect of a poem depends up on the poet's power to move. It depends up on the affective quality of poetry. Among the different forms of poetry like lyric, elegy, satire, comedy etc. **epic is the best form** as it portrays heroic deeds and inspires heroic deeds and inspires people to become courageous and patriotic.

➤ **The poet should therefore be considered the "right popular philosopher,"** since with perfect and pleasurable examples of virtue, like Aeneas from Virgil's Aeneid, poetry can "move" readers to act virtuously. Reading poetry about virtue, Sidney writes, is like taking a **"medicine of cherries."**

> *Who does Sidney call "the right popular philosopher"? Answer: Poet*

Sir Philip Sidney, a prominent Elizabethan poet and courtier, wrote "The Defence of Poesie" in response to a contemporary debate over the moral value of poetry. In this essay, Sidney argued that poetry is not only a form of entertainment but also a means of teaching moral values and shaping character.

Sidney also used the essay to defend the use of dramatic tragedy in English literature. He praised **"Gorboduc,"** a play written by Thomas Norton and Thomas Sackville, as a work of art that effectively combines moral instruction with aesthetic pleasure.

Heroic poetry or epic is the best and most accomplished kind of poetry- Sydney

In Sir Philip Sidney's "Defence of Poesy," he argues that the best and most accomplished kind of poetry is epic poetry. Sidney believed that epic poetry had a unique ability to elevate the soul and inspire virtuous action in its readers. He saw epic poetry as a means of communicating the values and ideals of a society

and of inspiring readers to emulate the heroic actions of the poem's characters.

Sidney admired the work of classical authors such as Homer and Virgil, and believed that their epic poems had a timeless quality that made them relevant to readers in all ages. He also saw the epic form as being particularly suited to the expression of grand and noble themes, and believed that it was capable of conveying a sense of awe and wonder that was unmatched by any other form of literature.

Mongrel tragi-comedy

In **A *Defence of Poetry*** (1579) Sir Philip Sidney praises **Orpheus [**in Greek mythology was a Thracian bard, legendary musician and prophet**]**, a central figure in Renaissance thought, the poet-civiliser who, by his artistry, drew "the wild untamed wits to an admiration of knowledge". Sidney, however, was at pains to find any "delightful teaching" in what he called the "mongrel tragi-comedy" of his day, even though a play like Richard Edwards' *Damon and Pithias (1563)*, a "tragical comedy" full of "matter, mix'd with mirth and care", had already appeared. Edwards' play illustrates the power of art to combat the abuses of tyranny. Music and love play a major role here, as in Robert Greene's tragicomic James IV (1590), and in Shakespeare's late plays. In this paper, the wisdom tradition of Orpheus provides the back-cloth to an exploration of the role of the dramaturgist in the above-mentioned plays.

CRITICISM IN ELIZABETHAN'S AGE

1. **Art of Rhetoric (1553) by Thomas Wilson**
   - He is remembered especially for his *Logique (1551)* and *The Arte of Rhetorique (1553),* which have been called "**the first complete works on logic and rhetoric in English**".
   - It is the earliest systematic work of rhetoric and literary criticism existing in the English language.
   - The earliest exponents of English style.
   - He was opposed to pedantry of phrase, and above all to a revival of uncouth medieval forms of speech, and encouraged a simpler manner of prose writing than was generally appreciated in the middle of the 16th century.
   - He was also opposed to "**inkhorn terms**"— borrowings and coinages from Greek and Latin—which he found affected

2. **Certanye Notes of Instruction concerning the making of Verse or Rhyme in English (1575) by Gascoigne.**
   - Wrote the 'First literary critical essay in the English language'
   - First English manual of versification (about making rhyme)
   - He cautions against the use of "rhyme without reason" and advices the poet to be consistent in his use of meter throughout a poem.
   - Three types of accent:
     - Gravis- long accent
     - Levis- short accent
     - Circumflexa- either long or short
   - Encourages the use of iambic pentameter
   - says, "*Most ancient English words of one syllable, so that the more monosyllables that you use the truer Englishman you shall seem, and the less you shall smell of the inkhorn*"
   - Poet must find a middle ground between 'haughty obscure verse' and 'verse that is too easy'

3) **Discourse of English Poetry (1586) - by William Webbe**
   - Dedicated to Sulyard.
   - Attempts to historical survey of poetry, metre
   - about scarcity of good English Poetry (Abuses tinkerly verse)

   - He discusses prosody and reviews English poetry up to his own day.
   - He argued that the dearth of good English poetry since Chaucer's day was not due to lack of poetic ability, or to the poverty of the language, but to the want of a proper system of prosody.
   - He decried rhyming verse, showed enthusiasm for Spenser's The Shepheard Calendar, and urged the **adoption of hexameters and sapphics** for English verse

4) **Art of English Poesie(1589)- By Richard Puttenham**
   - Tries to establish English vernacular poetry as an art.
   - Most ambitious and comprehensive undertaking in Elizabethan.
   - appreciates "**Wyatt & Surrey as "The first reformers**" in our English metre & style"
   - Says, *"The poet, in fact, is "most admired when he is most natural and least artificial"*

5) **Observations in the Art of Poesie (1602) - Thomas Campion**
   - English tongue receives 8 Kinds of meters.
   - Classical meters fitted English tongue better than vulgar, artificial rhyming
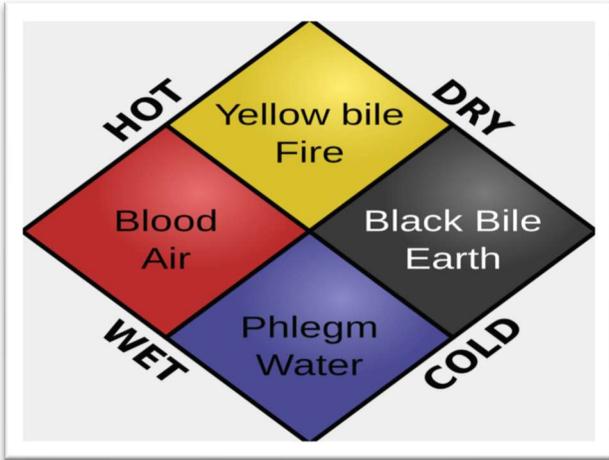   - About type of best verse forms, method to count number of syllables.

6) **Defence of Rhyme (1603) - Samuel Daniel**
   - Reply to Campion's work
   - Rejected blindly following classical methods.

Ben Jonson:
   - classicist, influenced by Greek & Roman.
   - says poetry both delights & instructs.
   - Jonson says to achieve excellence, a writer must read the works of best writers.
   - He foreshadowed 'Neo-classicism'.
   - "**Timber or Discoveries (1641)**" is the critical work of Ben Jonson
   - He gave Structure & Coherence, A firm Plot, clear characterization to comedy
   - Expounds the theory of "**Comedy of Humors**" in Everyman in humor.
   - '**Humor**' means liquid in Latin

> 4 liquids in human body: *Yellow Bile, Black Bile, Sanguine (Blood), and Phlegm*


Anti Masque
> It was invented by Ben Jonson.
> a comic or grotesque dance presented before or between the acts of a masque
> The antimasque is a type of masque that occurs before the main masque and is usually presented to great contrast.
> Antimasque are usually humorous or grotesque in some way. They should include the features of dance and be entertaining for the audience members.
> The term "**antimasque**" is not commonly used or known today.
> It is easiest to understand as a part of theatrical performance that contrasts in tone with the rest of the performance.
> The masque originated in France in the Middle Ages.
> They were offered as a way of showing respect and differences to the king or queen and usually included a type of moral message or political meaning.
> Masques originally usually had one antimasque before the main masque, but later it became common to have several antimasque preceding the main masque
> '*Pleasure Reconciled to Virtue 1618* (Jacobean era masque) influenced Milton's '*Comus*: **A Masque Presented at Ludlow Castle, 1634** (mosque)

Ben Jonson as critic:
> Considers that judgment of poets to be the function of poets - not of a critic.
> Ben Jonson says, '**judge of poets is only the faculty of poets; and not of all poets, but the best**'.
> **Only the best of poets have the right to pass judgments on the merit or defects of poetry**, for they alone have experienced the creative process form beginning to end, and they alone can rightly understand it.

NEO-CLASSICAL (Based on External thought)

➢ From Middle of 17th century to end of 18th Century
➢ Believes that writer must follow ancients & Poetry must be didactic.
➢ Criticism flourished in England during the restoration of Stuarts.
➢ Priority to Head, rather than Heart

Dryden:

➢ **"He found it (English) brick and left it marble"** -**Dr. Johnson**
➢ **"The father of English criticism,"** -**Dr. Johnson**
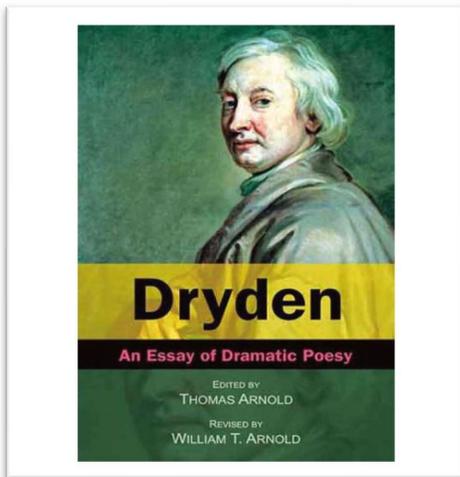
➢ He is pioneered in comparative, Historical, Descriptive & Practical criticism.
➢ **Dryden is the Founder of descriptive criticism.**
➢ He observed Ben Jonson's play *'Epicoene or The Silent Woman'* and says it follows 3 unities and it has continuity of scenes, it us faultlessly constructed.
➢ Compared modern literature with Greek & Latin
➢ He compared writer to writer

An Essay on Dramatic Poesy (1668).

➢ It is in the form of **semi-drama** thus making abstract theories interesting.
➢ Written in 1666 during the Great Plague of London and published in 1668.
➢ Dr. Johnson said that with this seminal work **"modern English prose begins here"**
➢ It is work of Legislative criticism because it contains Author's Judgment.

➢ It is written as a series of three debates on drama by four speakers:
1. The relative merit of classical drama (upheld by Crites) vs. modern drama (championed by Eugenius);
2. Whether French drama, as Lisideius maintains, is better than English drama; and
3. Whether plays in rhyme are an improvement upon blank verse drama.
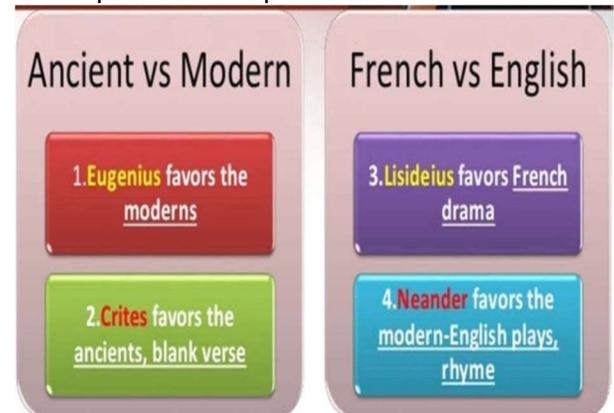
Four speakers:

1. **Crites** means Judge in Greek **(Sir Robert Howard,** Dryden's brother-in-law**):** supports ancients, blank verse, classical drama and applauds **three unities** (Unity of time, place and action), prefers Ben Johnson. **first speaker,**
2. **Eugenius means well born (Charles Sackville, then Lord Buckhurst,** a patron of Dryden**):** supports modern drama, **second speaker**
3. **Lisideius (Sir John Sedley):** praises French drama as superior
4. **Neander means new man (Dryden):** prefers Shakespeare as best. He famously calls **"Shakespeare is the greatest soul, ancient or modern",** He favors moderns but doesn't disparage ancients. He refused to abide by the rules of classical masters; He prefers English drama. Neander defends **Tragicomedy** [It's Dryden's own phrase] to English Drama.

Code:		
Characters	-Names	-Favors
CELN	-HSSD	-AMFE

Jonson vs Shakespeare:
-compared Ben Jonson to Virgil and says 'Jonson is more correct poet';
-"Ben Jonson as the Most learned and judicious writer which theatre ever had"
-compared Shakespeare to Homer, and says 'Shakespeare is greatest Poet.'
-"Shakespeare is the father of our dramatic poetry (Largest soul- Naturally learned)"
-"I admire him (Jonson), but I love Shakespeare" - Dryden

Dryden About Shakespeare:

-In the late 17th century, Shakespeare was severely criticized for his careless attitude towards the mixing of genres. It was Dryden who elevated Shakespeare to height for his natural genius.

-He was the man who of all modern, and perhaps ancient poets, had the largest and most comprehensive soul.... He was naturally learn'd; he needed not the spectacles of books to read Nature; he looked inwards, and found her there.... He is many times flat, insipid; his comic wit degenerating in to clenches his serious swelling into bombast. But he is always great, when some occasion is presented to him.

➢ John Dryden, in his essay "*Of Dramatick Poesie*" *(1668)* and other essays, condemned the improbabilities of Shakespeare's late romances. Shakespeare lacked decorum, in Dryden's view, largely because he had written for an ignorant age and poorly educated audiences. Shakespeare excelled in "fancy" or imagination, but he lagged behind in "judgment." He was a native genius, untaught, whose plays needed to be.
➢ *"What pleases the Greek, would not satisfy an English audience"*
➢ The English have perfected a new way of writing (tragi-comedy) not known to Ancients!

ALEXANDER POPE (1688-1744)

➢ Suffered from TB to spine (Potts disease), hump back toad- 4feet 6inch tall
➢ His voice, when he was young, was so pleasing that he was called in fondness the "little Nightingale."
➢ He was expelled from school for writing satire on teachers.
➢ **The Wasp of Twickenham** - nick name of Alexander Pope (because of his stinging satirical attacks on the famous people of the age)

An Essay on Criticism (1711)
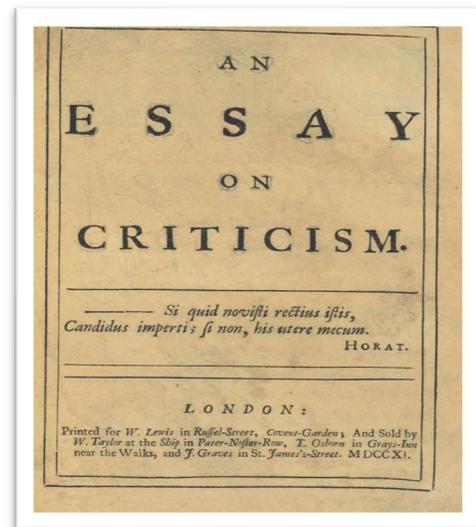
➢ known as **Neo-classical Manifesto**.
➢ He was influenced by Quintillian, Aristotle, Horace's Ars Poetica, and Nicolas Boileau's L'Art Poëtique.
➢ It is modeled on **Horace's Ars Poetica.**
➢ **Written in verse**: didactic poems in heroic couplets.
➢ It contains history of criticism: **Aristotle to William Walsh (friend of Pope).**
➢ It is centered on the question **whether poetry should be natural or not,**

It has 3 parts:
Part I
About General Observations on art of criticism:
➢ Pope notes the lack of "true taste" in critics, stating:
Tis with our judgments as our watches, none Go just alike, yet each believes his own."

- Pope contends in the poem's opening couplets that **bad criticism does greater harm than bad writing**:
  Tis hard to say, if greater Want of Skill
  Appear in Writing or in Judging ill;
  But, of the two, less dang'rous is th' Offence,
  To tire our Patience, than mis-lead our Sense
- Pope cautions that "**The best poets make the best critics, while he recognizes that some critics are failed poets**"
- Throughout the poem, Pope refers to ancient writers such as Virgil, Homer, Aristotle, Horace and Longinus.
- This is a testament to his belief that the "Imitation of the ancients" is the ultimate standard for taste.
- Pope says, "*True Ease in Writing comes from Art, not Chance,/ As those move easiest who have learn'd to dance*" which means 'poets are made, not born.'
- **"To copy nature is to copy them (ancients)"**
- **"For forms of government let fools contest"**
- **"Be Homer's works your study and delight, read them by day and meditate by night"** (He praises Homer, he finds unequal fire and rapture in him.)

<mark>Part II</mark>
About Causes of wrong Criticism:
- Pope lists the mistakes that critics make, as well as the defects in poems that some critics shortsightedly praise.
- **"Whoever thinks a faultless piece to see, thinks what ne'er was, nor is, nor e'er shall be."**
- **"A Little learning is dangerous thing; Drink deep, or taste not the Pierian Spring:" (**This is in reference to the spring in the Pierian Mountains in Macedonia, sacred to the Muses)
- **"To err is human, to forgive is divine"**
- **"The sound must seem an echo to the sense"**
- **Some praise at morning what they blame at night, but always think the last opinion right.**
- **"True wit is nature to advantage dress'd, What oft was thought, but ne'er so well express'd"**

<mark>Part III</mark>
About Rules for the critic/functions of critic:

- Pope discusses what critics should do, holding up the "Ancients"
- **"For fools rush in, where angels fear to tread."**
- He defines "**criticism as true taste**", "**gift of nature".**
- Says "**Great chain of being**" - from God to Angels to man to Animals and Plants
- **Men not afraid of God, afraid of me** - Pope [in Imitations of Horace]

Other works by Pope:
- "Preface to the Translation of the Iliad"
- "Preface to the works of Shakespeare"

"….. collection, are the 'Essay on Criticism,' the 'Rape of the Lock,' and the 'Essay on Man.' On the first, which (with Dr. Johnson's leave) is the feeblest and least interesting of Pope's writings, being substantially a mere versification, like a metrical multiplication-table, of common-places the most mouldy with which criticism has baited its rat-traps; since nothing is said worth answering, it is sufficient to answer nothing. The 'Rape of the Lock' is treated with the same delicate sensibility that we might ..."
-**The Notebook of an English Opium Eater**
By Thomas de Quincey

Alexander Pope, in Epistle IV of his Essay on Man, refers to Sir Francis Bacon as "**the wisest, brightest, meanest of mankind"**

SAMUEL JOHNSON (1709-1784).
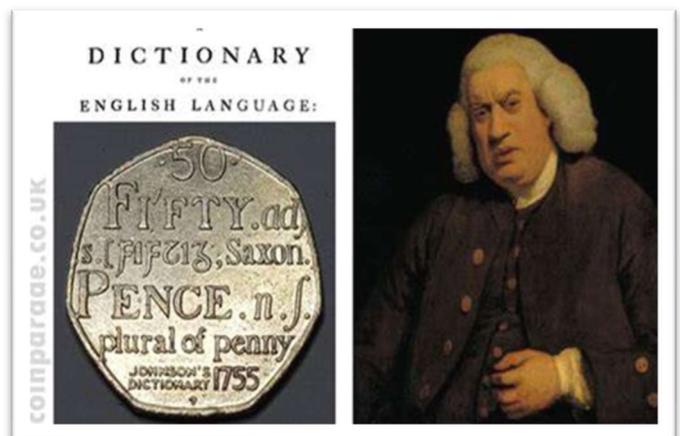
- He meticulously looked for the correctness of "form"

- ➢ Johnson feels epic poetry is best, He approved Tragicomedy.
- ➢ "The end of writing is to instruct; the end of poetry is to instruct by pleasing" -Dr. Johnson.
- ➢ George Watson called Johnson "The Father of historical criticism in English!"
- ➢ **James Boswell's Life of Samuel Johnson** was selected by Johnson biographer Walter Jackson Bate as "the most famous single work of biographical art in the whole of literature"

His works:
Miscellaneous Observations on the Tragedy of Macbeth (1745)
- ➢ Later it was included in Plays of Shakespeare.
- ➢ Johnson announced his intention to edit Shakespeare's plays in this.

Dictionary of the English Language (1755),
- ➢ He took 9 years to compile it,
- ➢ One of the most influential dictionaries in history.

Proposal, now called Proposals for an Edition of Shakespeare (1756).
- ➢ Johnson describes the various problems with previous editions of Shakespeare and argues how a new edition, written by himself, would correct these problems.
- ➢ Johnson promised to "*correct what is corrupt, and to explain what is obscure*" in Shakespeare plays.
- ➢ Johnson, in his Proposal, said that "*the corruptions of the text will be corrected by a careful collation of the oldest copies*"

Lives of the Most Eminent English Poets (1779-81)- (3 volumes)
- ➢ Alternatively known by the shorter title *Lives of the Poets,*
- ➢ He is the first biographical critic.
- ➢ 52 biographies in the order of date of death.
- ➢ According to Mathew Arnold, six are important: **Milton, Dryden, Pope, Addison, Swift, Gray.**
- ➢ First biography is: Abraham Cowley
- ➢ The term **Metaphysical poets** was coined by the critic **Samuel Johnson-** In the chapter on Abraham Cowley in it. Samuel Johnson refers to the beginning of the 17th century in which there "*appeared a race of writers that may be termed the metaphysical poets*".

Dr Johnson said *Metaphysical poets, perversely strange & strained*

8 Volume edition of
"The Plays of William Shakespeare (1765)"
- ➢ edited by Samuel Johnson and George Steevens.
- ➢ He observed "*Macbeth*" play of Shakespeare.

"Preface to Shakespeare"
- ➢ There are **four components** to Johnson's Preface to Shakespeare:
  - ○ Shakespeare's "greatness" especially in his "portrayal of human nature";
  - ○ "Faults/weakness" of Shakespeare;
  - ○ Shakespeare's plays in relationship to contemporary poetry and drama;
  - ○ History of "Shakespearean criticism and editing down to the mid-1700s" and what his work intends to do

"**Nothing can please many, and please long. But just representations of general nature**"- Preface to Shakespeare

Shakespeare's greatness:

- ➢ Johnson emphasizes that the plays of Shakespeare are "*a faithful mirror of life".*
- ➢ Shakespeare's characters are a faithful representation of humanity. He has "*no heroes", but only human beings*
- ➢ His characters are universal, not purely idiosyncratic, but at the same time, they are individuals. Each one of his characters is distinct from others. The speech of one character cannot be placed in the mouth of the other.
- ➢ *Shakespearean plays are much closer to life than a pure tragedy or comedy.* In real life, there is mingling of good and evil, joy and sorrow, tears and smiles, and so in mixing tragedy and comedy
- ➢ In defence of **tragic-comedy,** Johnson says that Shakespeare's plays, combining comedy and tragedy, show real human nature which "**partakes of joy and sorrow."**
- ➢ Shakespeare language in dialogue is above grossness and below refinement. It is the "real language of men" as Wordsworth describes it

> Whether Shakespeare wrote tragedies, comedies or histories, he always fascinates us: *"As he commands us, we laugh, or mourn or sit silent with quiet satisfaction in tranquility without indifference".*

He finds faults of Shakespeare "Preface to Shakespeare"

i. Shakespeare sacrifices virtue to convenience.
ii. Shakespeare followed only **Unity of Action.** No attention on unities of time & place; But Johnson justifies Shakespeare on grounds of nearness to life and nature.
iii. Plots are loosely constructed and neglected opportunities to instruct.
iv. Narration is often tedious as there is much pomp of diction and circumlocution.
ii. His set speeches are cold and weak. They are often verbose and too large for thought.
iii. There are many faults of chronology and anachronisms in his play.
iv. Trivial ideas are clothed in sonorous epithets.
v. His jokes are often gross and licentious.
vi. He has an irresistible fascination for puns and quibbles for which he sacrifices reason, propriety and truth.
vii. He often fails at moments of great excellence. When he could achieve excellence of tenderness or pathos and inspire the cathartic feelings of pity and terror, he lets himself be diverted by some idle conceit and spoils the effect of his tragic scenes.

Other faults:

> One of Johnson's criticisms of Shakespeare was his use of puns and wordplay, which he felt could be excessive and distracting. Johnson believed that this detracted from the overall quality and seriousness of the plays, and that Shakespeare could have conveyed his ideas more effectively without resorting to such verbal playfulness.
> Johnson was also critical of some of Shakespeare's characters, particularly those he felt were unrealistic or inconsistent in their behavior. He believed that characters like Hamlet and Othello were not always portrayed with the necessary depth and complexity, and that Shakespeare could have done more to make them fully believable.
> Additionally, Johnson felt that some of Shakespeare's plots were overly complex or confusing, and that his use of supernatural elements could be overdone or unnecessary. He argued that these elements detracted from the realism and naturalism of the plays, and that Shakespeare could have written more effective works without them.

Regarding the death of Cordelia in Shakespeare's tragedy "King Lear," Johnson offered a critical interpretation in his 1765 edition of the play

Johnson argues that Cordelia's death is tragic, not only because she is an innocent victim, but because it is emblematic of the larger tragedy of the play. He sees Cordelia as a symbol of goodness and purity, and her death as a result of the corrupt and unjust actions of her father, Lear, and the forces of evil that he has unleashed.

Johnson also notes that Cordelia's death serves as a kind of moral lesson, demonstrating the consequences of pride, greed, and selfishness. He suggests that Lear's downfall and Cordelia's death serve as a warning to those who would ignore the moral principles of justice and compassion.

Overall, Johnson's view of Cordelia's death in "King Lear" is that it is a pivotal moment in the play, representing both the tragedy of an innocent victim and the larger moral lessons of the story.

Criticism on Milton

Milton's Lycidas was condemned by Samuel Johnson as insincere. "Where there is leisure for fiction there is little grief. When Cowley [a poet contemporary with Milton] tells of Hervey that they studied together, it is easy to suppose how much he must miss the companion of his labors.

Who said Milton's Lycidas that **the diction is harsh the rhyme uncertain and numbers unpleasing**?

The critic Samuel Johnson made this comment about John Milton's poem "Lycidas" in his *Lives of the Poets (1779)"*. In his criticism, Johnson found fault with the poem's diction, rhyme, and meter, which he believed made it difficult to read and appreciate.

On his blindness, if properly punctuated, turns out to be one sentence. Does this matter to the understanding of the poem? What is the parable of the talents to which it refers? How can Patience prevent a murmur that has already been murmured? Or has it? What is the force of the final word, wait? How does it fit in with the parable of the talents alluded to earlier in the poem?

Joseph Addison (1672-1719)
- ➢ Contributed much to the development of the essay form.
- ➢ In this 1712 essay in The Spectator, Joseph Addison makes a case for the pleasures of the imagination.
- ➢ He first isolates sight as the "most delightful" of the senses and the source of most imaginative pleasure.
- ➢ Wrote "*Pleasures of Imagination*"
- ➢ Imagination 2types:
  - o **Primary**- is limited to Images/ objects in sight only
  - o **Secondary**- Images/ objects absent from sight
- ➢ Published several articles in Tatler & Spectator
- ➢ Approves Tragicomedy, since it is not dangerous.
- ➢ Emphasized the Judgment in literature depended on Taste
- ➢ Three primary pleasures:
  - o What is great
  - o What is read
  - o What is beautiful
- ➢ Addison wrote 18 articles on *Paradise Lost*

The Spectator Club
- ➢ Created by **Sir Richard Steele and Joseph Addison,**

- ➢ The characters represent different types of people in upper-class English society.
- ➢ There are 6 members in the Spectator Club:
  1. **Sir Roger de Coverley:** The first member of the club. He is fifty-six-year-old baronet; "a gentleman of Worcestershire," and it is said that he has good sense and no enemies.
  2. **Nameless Lawyer:** This lawyer is a member of the Inner Temple but knows nearly nothing about the laws of the land. Instead of studying law, this man studied literature.
  3. **Sir Andrew Freeport:** a successful businessman from London. He is well-versed in economic matters and made his fortune himself. Because of his self-made success, he believes that "*England may be richer than other kingdoms by as plain methods as he himself is richer than other men.*"
  4. **Captain Sentry:** a brave military captain. He is someone who does not hold back at expressing his views about what makes a military man. He firmly believes that men can only be in the military if they "get over all false modesty," because holding back out of modesty is cowardice.
  5. **Will Honeycomb:** He is an old socialite who has always had easy access to money. He spends most of his time with women or engaged in what were considered to be women's interests, like fashion and gossip. Despite his age, he always seems to be the life of the party who can liven up any conversation. "Where women are not concerned, he is an honest worthy man,"
  6. **Nameless clergyman:** This is the clergyman, a "philosophic" man of "good breeding" who always speaks on divine topics with authority. He has a lot of followers and a positive attitude, despite his poor health. This representation depicts English clergymen as intellectual, caring people.

The Spectator's **aim** ---"*I shall endeavour to enliven morality with wit, and to temper wit with morality"?* - Addison

Romantic Era (based on Internal Thought)

Burke (Irish)
- Emphasis on inner life & inner experience in his "*Sublime & beautiful (1757)*"
- *Its full title: **A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful is a 1757.***
- According to Burke, the Beautiful is that which is well-formed and aesthetically pleasing, whereas the Sublime is that which has the power to compel and destroy us.
- The preference for the Sublime over the Beautiful was to mark the transition from the Neoclassical to the Romantic era.

Kant (German)
- He has been called the "**father of modern ethics**", "**father of modern aesthetics**" and, by bringing together rationalism and empiricism, the "**father of modern philosophy**
- *Critique of Judgment (1790)* is based on concept of purposiveness, we must judge.
- *Critique of Practical reason (1788),*
- *Critique of Pure reason, (1781-87)*
- *Answering the Question: What Is Enlightenment? (1784)- Essay*

Hegel (German)
- Influential advocate of Historicism.
- other works: "science of logic" "Encyclopedia of the philosophical sciences", "lectures on religion history", "lectures on Aesthetics", "lectures on philosophy,"

Schlegel (German).
- distinction between classicism (ordered world) & Romanticism (Creation of New).
- **used the word "Romantic"- for the first time.**

William Wordsworth:
- *Lyrical Ballads (1798)*
- *Preface to lyrical ballads (1800, 1802)* called as "**Manifesto of Romanticism**"
- Finds no difference between poetry & prose (Only difference is meter)
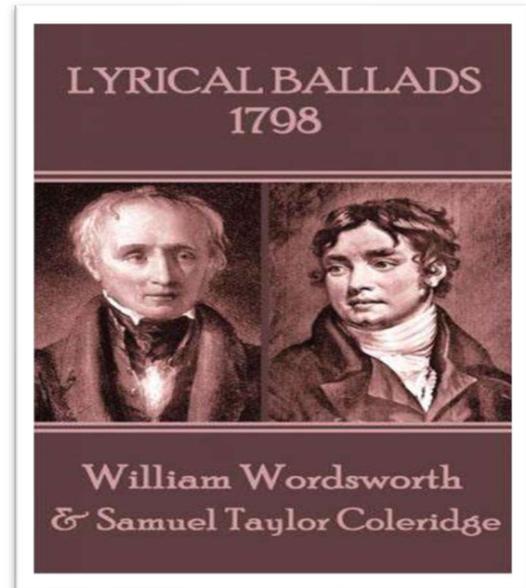
- Defines "*poetry as spontaneous overflow of powerful feelings and emotions collected in tranquility*"
- *"Poetry is the breath and finer spirit of all knowledge; it is impassioned expression which is in the countenance of all science".*
- For the first time, he discriminated difference b/w Imagination and fancy.
- Imagination is the creative faculty; Fancy merely associative and decorative.
- Imagination is the power of depicting and fancy of yoking and combining

Theory of Poetic Diction - Wordsworth.
- Poetic Diction-first used by Aristotle in Poetics
- refers to the style of writing in Poetry.
- avoiding unusual words and over use of strange words.
- Certain admixture of unfamiliar terms is necessary
- *Preface to Lyrical Ballads (1802)* suggested to eliminate this poetic diction.
- Neo classical Poets advocated that the language of Poetry is differ from the language of Prose; whereas Wordsworth declared that there is no difference b/w them (Neoclassical poetry was decorative)
- Wordsworth proposed "**Language of poetry must be near to the Language of men**"
- He says "**Poet is a man speaking to men, so he must use the Language of real men**"

- This idea is more influential, though more in theoretical than in Practice.
- He rejected the usage of unusual words, especially the mechanical use of figures of speech.
- "**Humble and rustic life was generally chosen, because, in that condition, the essential passions of the heart find a better soil in which they can attain their maturity, are less under restraint, and speak a plainer and more emphatic language.**" -Wordsworth, in *preface to Lyrical Ballads.* (He believes that such common people live more openly and speak more directly than the upper classes.)

- "**Poetry sheds no tears, such as Angles weep, but natural and human tears**"- Quoted John Milton's Paradise lost.
- Poetry is not written by angles in heaven, but composed by man for pleasures of man on the earth.
- The idea of special poetic vocabulary mode of metaphor persisted in 19th century, was deplored (=strong disapproval) in 20th Century.
- Modernist poets who proposed that there is no such thing as a 'prosaic' word unsuitable for poetry.

- **Tables Turned:**
- "**Sweet is the lore which nature brings; Our meddling intellect, Mis-shapes the beauteous forms of things: We murder to dissect**" –"**The Tables Turned**" by Wordsworth
- Meaning of the poem: **Nature yields a pleasure superior to that derived from intrusive human inquiry.**
- Nature, without us interfering in it, is beautiful and sweet, but as soon as we start to meddle in it, we destroy it. 'We murder to dissect' is the most famous line from the poem
- 'The Tables Turned' is a poem from the 1798 collection Lyrical Ballads, The line is a condensing of the slightly longer sentiment that 'in order to dissect something and analyze it, we kill it'.

Samuel Taylor Coleridge

Biographia Literaria — Samuel Taylor Coleridge
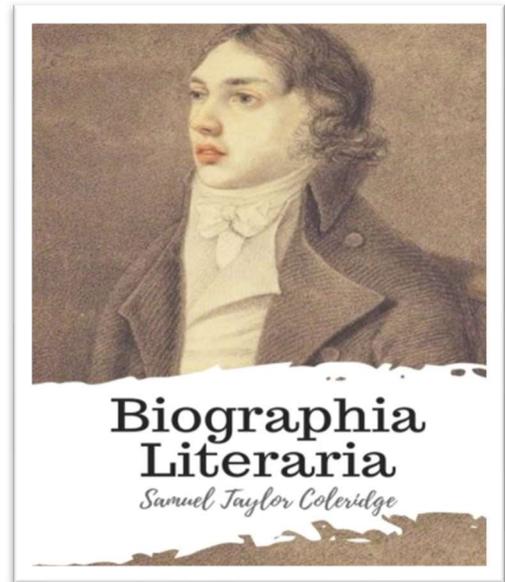
- English poet, literary critic, philosopher, and theologian.
- With his friend William Wordsworth, found the Romantic Movement in England; and a member of the Lake Poets.
- Exponent of theoretical criticism.
- Greatly influenced Ralph Waldo Emerson and American transcendentalism.
- The Rime of the Ancient Mariner, Christabel, and Kubla Khan are famous poems
- I. A. Richards considers Coleridge as a forerunner of semantics.
- Rene Wellek is of the opinion that Coleridge's theory of imagination provides an important **link between German Transcendentalism and English Romanticism.**

Terms coined:
- "**Poetic faith**"- Coleridge called for "**That willing suspension of disbelief for the moment, which constitutes poetic faith**." By this he meant that the reader will accept the poem on its own terms, temporarily giving over to the author's vision of the world long enough to appreciate the work.
- "**Willing suspension of disbelief**"- (in 14th chapter)- It is a choice, a provisional one, a person did not have to suddenly believe in ghosts or spirits to be moved by poem, such choice constitutes "Poetic Faith".

Biographia Literaria: Biographical Sketches of My Literary Life and Opinions (1817)

- Autobiographical work- 2 volume work- 24 chapters
- Its working title was '**Autobiographia Literaria'.**
- Its subtitle alludes to The Life and Opinions of Tristram Shandy, Gentleman by Laurence Sterne.
- The Kantian view of imagination as a shaping power (for which Coleridge later coined the neologism "**esemplastic")**
- It opens with the recollection of Coleridge's education at Christ's Hospital grammar school and the influence of contemporary writers on developing minds.
- Coleridge remarks on the temperament of men of genius and the state of contemporary criticism.
- In Chapters 5 to 7 Coleridge critiques **David Hartley's ideas about associational psychology**. Coleridge argues that rather than merely receiving ideas and impressions from the world, mind has agency in perceiving reality.
- **In Chapter 8**, Coleridge entertains but interrogates Cartesian dualism. Influenced by Immanuel Kant, Coleridge develops his own theory of Imagination, which he defines as the "**esemplastic power**". The human soul's capacity to perceive a unified reality is distinguished from Hartleyan mental "associations," which Coleridge calls "**Fancy**".
- In Chapter 12 Coleridge sets out **10 theses, the core tenets of his "transcendental philosophy"**. Elaborating on his definition of Imagination, he returns to a discussion of Wordsworth, and in particular the critical reception of Wordsworth's preface to Lyrical Ballads.
- **13th chapter titled "***On the Imagination, or Esemplastic power***" has debate on imagination.**
- In Chapter 14 Coleridge **defines both "poem" and "poetry"** as a means of differentiating his own aesthetic theory from Wordsworth's. To illustrate his theories, Coleridge examines exemplary poems by Shakespeare and contrasts 16th -century and contemporary literature.

- In Chapter 17 Coleridge resumes his critique of Wordsworth's literary theory, particularly Wordsworth's investment in "**rustic language**". Coleridge argues that poetry is inevitably artificial and it is consciousness, not commonness, that defines poetic genius. Despite his criticisms of Wordsworthian theory, Coleridge lauds his friend as the greatest poet of his era. The superlative quality of Wordsworth's poetry is due to Wordsworth's ability to synthesize naturalistic imagery and spiritual profundity. Coleridge inverts Wordsworth's aesthetic theory of the natural to form his own, which emphasizes the supernatural, accessed via the Imagination.
- While Wordsworth seeks to unite prose and poetry, Coleridge distinguishes between prose and poetry, which is a metrical composition. He gives examples of failures in Wordsworth but proclaims that Wordsworth is capable of writing "the first genuine philosophic poem"
- Coleridge recounts his tour of Germany in epistolary form in a chapter entitled "**Satyrane's Letters**." He describes sailing up the Elbe and his experiences of the German literati. The penultimate chapter is an entertaining review of foreign drama before Coleridge summarizes his theories in the conclusion. Commending his readers to God, Coleridge announces, "with this my personal as well as my literary life might conclude!".

Theory of Imagination: 2 types

- **13th chapter has debate on "***On the Imagination, or Esemplastic power***"**
- **He defines the imagination as the faculty by which the soul perceives the spiritual unity of the universe.**
- **Fancy is the "aggregative and associative power."**
- **Fancy is mechanical; Imagination is vital.**
- **Imagination is able to create rather than merely reassemble.**
- **Imagination dissolves, dissipates in order to recreate.**
- **Imagination is "shaping and modifying power" (esemplastic power) into a unified whole.**

Primary imagination:
- It is necessary imagination
- universal, possessed by all
- Mysterious power which extracts hidden ideas and meanings
- Living power,
- Prime agent in perception.

Secondary Imagination:
- the echo of first.
- Poetic vision
- only with artists.
- magical power

Fancy:
- Fancy is only memory, Imagination is creative.
- Fancy is inferior to imagination.
- It only combines things into different shapes.
- For Coleridge, Fancy is "**the arbitrary bringing together of things that lie remote and forming them into a unity**"

Lectures on Shakespeare (1811-1819): by Coleridge

- It is Influential work on Shakespeare between Jhonson and A.C. Bradley.
- Shakespeare is celebrated as '**the myriad-minded man**'; **as the Protean poet 'who now flowed, a river; now raged, a fire; now roared, a lion'**
- Iago's Act I soliloquy ('Thus do I ever make my fool my purse') is famously characterized as **'the motive-hunting of motiveless Malignity'**
- Hamlet is said to be '**a man living in meditation…, continually resolving to do, yet doing nothing but resolve**'

On Donne's Poetry by Samuel Taylor Coleridge:

"With Donne, whose muse on dromedary (=Arabian Camel) trots

Wreathe iron pokers into true-love knots;

Rhyme's sturdy cripple, fancy's maze and clue,

Wit's forge and fire-blast, meaning's press and screw.''

John Livingston Lowes:

His masterpiece is The **Road to Xanadu: Study in the Ways of the Imagination (1927),** which traced the origins of the inspiration and wordings in Samuel Taylor Coleridge's "The Rime of the Ancient Mariner" and "Kubla Khan" in sources indicated by records of the poet's reading in his notebooks.

P B Shelly
A Defence of Poetry (1821)
- unfinished essay
- Differentiates between:
  - Reason - is a logical thought
  - Imagination - is a perception
- The text was published posthumously in 1840 in Essays, Letters from Abroad, Translations and Fragments
- Shelly states *poetry is the expression of the imagination*
- Shelly says poetry **both pleasures & instructs**.
- Shelley, accordingly, ranks literature in general, and poetry in particular, above all other art forms like the visual arts, the plastic arts (sculpture), or dance. This is because poetry is the product of imagination in combination with usage of metrical language in unusual ways.
- Poetry, Shelley famously asserts, is the "*record of the best and happiest moments of the happiest and best minds*"

Peacock's *Four Ages of Poetry (1820).* The ages are:

1. Iron Age-old Warriors;
2. Gold- Noblest;
3. Silver- Artificial/imitative;
4. Brass -Decay

It is the stimulus for the **A Defence of Poetry by Shelley.**
Peacock ridiculed Scott, Byron, Southey, Wordsworth and Coleridge:
Mr.Scott digs up the poachers and cattle-stealers of the ancient border.
Lord Byron cruizes for thieves and pirates on the shores of Morea and among the Greek Islands.

Mr. Southey wades through ponderous volumes of travels and old chronicles..."

Mr. Wordsworth picks up village legends from old women and sextons and *Mr. Coleridge*, to the valuable information acquired from similar sources, superadds the dreams of crazy theologians and the mysticisms of German metaphysics, and favors the world with visions in verse, in which the quadruple elements of sexton, old woman, Jeremy Taylor, and Emanuel Kant, are harmonized into a delicious poetical compound.

Mr. Moore presents us with a Persian, and *Mr. Campbell* with a Pennsylvanian tale, both formed on the same principle as Mr. Southey's e

"Poet in our time is a semi-barbarian in a civilized society"- Thomas Love Peacock in "*Four Ages of poetry*" -

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"Our sweetest songs are those that tell of saddest thought" - To a skylark

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The conclusive remark of Defence of Poetry is "**poets are the unacknowledged legislators of the world**"

In his *A Defence of Poetry*, Shelley called **King Lear** **"the most perfect specimen of the dramatic art existing in the world"**

John Keats

- ➢ John Keats died of tuberculosis at the age of 25 after writing a remarkable number of poems that have helped define the Romantic tradition.
- ➢ Coined the term '**Negative Capability'** in a letter to George & Thomas Keats. (21st Dec 1817)
- ➢ It is "**when man is capable of being in uncertainties, mysteries, doubts, without any irritable reaching after fact & reason**."
- ➢ It seems to suggest the poetic capacity to efface one's own mental identity by immersing it sympathetically and spontaneously within the subject described.
- ➢ **Prime example for Negative capability is "Shakespeare"**
- ➢ **"If poetry comes not as naturally as leaves of a tree, It had better not to come at all"** -In a letter to John Taylor (27-Feb-1818)

- ➢ The term **'Egoistical Sublime'** used to describe Wordsworth's genius.
- ➢ **The letters of which Keats have been described by T.S. Eliot as "certainly the most notable and most important ever written by any English poet"**
- ➢ **Keats** compares gaining insight into reality through imagination or creativity to waking from a dream. He says "**Imagination may be compared to Adam's dream – he awoke and found it truth" (-On the Imagination and "a Life of Sensations rather than of Thoughts": Letter to Benjamin Bailey, 22 November 1817)**.
- ➢ He often calls out for qualities he wishes he could attain as a poet and person, as when he asks "**O for a Life of Sensations rather than of Thoughts!"**- letter to Benjamin,
- ➢ In other letters Keats shows his talent for original metaphors and insights into life, as when he likens life to a "**large Mansion of Many Apartments,"** in which we slowly feel and find our way through darkened rooms."- (**On Life as a "large Mansion of Many Apartments": Letter to J. H. Reynolds, 3 May 1818)**
- ➢ *How beautiful are the retired flowers! how would they lose their beauty were they to throng into the highway crying out, 'admire me I am a violet! dote upon me I am a primrose!* -**On the Aims of Poetry: Letter to J. H. Reynolds, 3 February 1818.**
- ➢ *I must think Wordsworth is deeper than Milton."* -**On Life as a "large Mansion of Many Apartments": Letter to J. H. Reynolds, 3 May 1818,**

KEATS' LETTERS:

On Shakespeare and "Eternal Poetry": Letter to J. H. Reynolds, 17, 18 April 1817.

Carisbrooke April 17th

My dear Reynolds, Ever since I wrote to my Brothers from Southampton I have been in a taking, and at this moment I am about to become settled. for I have unpacked my books, put them into a snug corner— pinned up Haydon—Mary Queen of Scotts, and Milton with his daughters in a row. In the passage I found a head of Shakespeare which I had not before seen—It is most likely the same that George spoke so

well of; for I like it extremely—Well—this head I have hung over my Books, just above the three in a row, having first discarded a French Ambassador—Now this alone is a good morning's work—Yesterday I went to Shanklin, which occasioned a great debate in my mind whether I should live there or at Carisbrooke. Shanklin is a most beautiful place—sloping wood and meadow ground reaches round the Chine, which is a cleft between the Cliffs of the depth of nearly 300 feet at least. This cleft is filled with trees & bushes in the narrow part; and as it widens becomes bare, if it were not for primroses on one side, which spread to the very verge of the Sea, and some fishermen's huts on the other, perched midway in the Ballustrades of beautiful green Hedges along their steps down the sands. [. . .] From want of regular rest, I have been rather narvus—and the passage in Lear—'Do you not hear the Sea?'—has haunted me intensely. (**A draft of the Sonnet 'On the Sea' follows.)**

On Negative Capability: Letter to George and Tom Keats, 21, 27 December 1817

Hampstead, 22 December 1818
The excellence of every Art is its intensity, capable of making all disagreeables evaporate, from their being in close relationship with Beauty & Truth—Examine King Lear & you will find this exemplified throughout; but in this picture we have unpleasantness without any momentous depth of speculation excited, in which to bury its repulsiveness.
I had not a dispute but a disquisition with Dilke, on various subjects; several things dovetailed in my mind, & at once it struck me, what quality went to form a Man of Achievement especially in Literature & which Shakespeare possessed so enormously—I mean **Negative Capability**, that is when *man is capable of being in uncertainties, Mysteries, doubts, without any irritable reaching after fact & reason*—Coleridge, for instance, would let go by a fine isolated verisimilitude caught from the Penetralium of mystery, from being incapable of remaining content with half knowledge.

On the Imagination and "a Life of Sensations rather than of Thoughts": Letter to Benjamin Bailey, 22 November 1817]

[. . .] But I am running my head into a Subject which I am certain I could not do justice to under five years study and 3 vols octavo—and moreover long to be talking about the Imagination—[. . .] I am certain of nothing but of the holiness of the Heart's affections and the truth of Imagination— *The Imagination may be compared to Adam's dream—he awoke and found it truth*. I am the more zealous in this affair, because I have never yet been able to perceive how anything can be known for truth by consequitive reasoning—and yet it must be—Can it be that even the greatest Philosopher ever arrived at his goal without putting aside numerous objections—However it may be, O for a Life of Sensations rather than of Thoughts! It is 'a Vision in the form of Youth' a Shadow of reality to come

I consider your's and therefore it is necessary to your eternal Happiness that you not only drink this old Wine of Heaven which I shall call the redigestion of our most ethereal Musings on Earth; but also increase in knowledge and know all things.

On the Aims of Poetry: Letter to J. H. Reynolds, 3 February 1818.

We hate poetry that has a palpable design upon us—and if we do not agree, seems to put its hand in its breeches pocket. Poetry should be great & unobtrusive, a thing which enters into one's soul, and does not startle it or amaze it with itself but with its subject.—*How beautiful are the retired flowers! how would they lose their beauty were they to throng into the highway crying out,* '*admire me I am a violet! dote upon me I am a primrose!* Modern poets differ from the Elizabethans in this. Each of the moderns like an Elector of Hanover governs his petty state, & knows how many straws are swept daily from the Causeways in all his dominions & has a continual itching that all the Housewives should have their coppers well scoured: the ancients were Emperors of vast Provinces, they had only heard of the remote ones and scarcely cared to visit them.—I will cut all this—I will have no more of Wordsworth or Hunt in particular—Why should we be of the tribe of Manasseh when we can wander with Esau? why should we kick against the Pricks, when we can walk

on Roses? Why should we be owls, when we can be Eagles?

On Axioms and the Surprise of Poetry: Letter to John Taylor, 27 February 1818] Hampstead 27Feb.

In Poetry I have a few Axioms, and you will see how far I am from their Centre. 1st I think Poetry should surprise by a fine excess and not by Singularity—it should strike the Reader as a wording of his own highest thoughts, and appear almost a Remembrance—2nd Its touches of Beauty should never be half way thereby making the reader breathless instead of content: the rise, the progress, the setting of imagery should like the Sun come natural natural too him—shine over him and set soberly although in magnificence leaving him in the Luxury of twilight—but it is easier to think what Poetry should be than to write it—and this leads me on to another axiom. That *if Poetry comes not as naturally as the Leaves to a tree it had better not come at all.*

On Life as a "large Mansion of Many Apartments": Letter to J. H. Reynolds, 3 May 1818, Teignmouth May 3d

Well—*I compare human life to a large Mansion of Many Apartments*, two of which I can only describe, the doors of the rest being as yet shut upon me—The first we step into we call the infant or thoughtless Chamber, in which we remain as long as we do not think—We remain there a long while, and notwithstanding the doors of the second Chamber remain wide open, showing a bright appearance, we care not to hasten to it; but are at length imperceptibly impelled by the awakening of the thinking principle—within us—we no sooner get into the second Chamber, which I shall call the Chamber of Maiden-Thought, than we become intoxicated with the light and the atmosphere, we see nothing but pleasant wonders, and think of delaying there forever in delight: However among the effects this breathing is father of is that tremendous one of sharpening one's vision into the heart and nature of Man—of convincing ones nerves that the World is full of Misery and Heartbreak, Pain, Sickness, and oppression—whereby This Chamber of Maiden Thought becomes

gradually darken'd and at the same time on all sides of it many doors are set open—but all dark—all leading to dark passages—We see not the balance of good and evil. We are in a Mist—We are now in that state—We feel the 'burden of the Mystery,' To this point was Wordsworth come, as far as I can conceive when he wrote 'Tintern Abbey' and it seems to me that his Genius is explorative of those dark Passages. Now if we live, and go on thinking, we too shall explore them. he is a Genius and superior to us, in so far as he can, more than we, make discoveries, and shed a light in them—Here *I must think Wordsworth is deeper than Milton.*

Lord Byron:
➢ **National Hero of Greek**
➢ **Romantic Paradox**
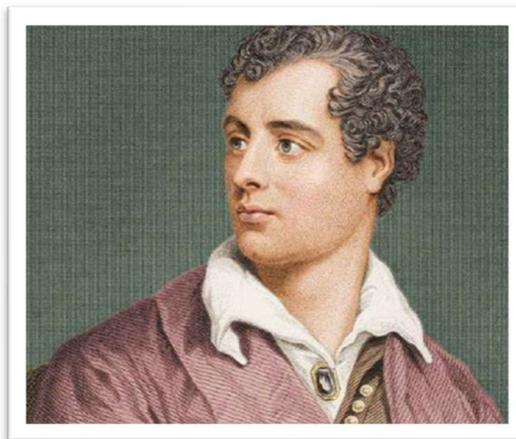
Antagonised by what he considered to be the provinciality of the Lake Poets, Byron wrote the preface to which of his works as a rebuke to Wordsworth's own introduction to "The Thorn"?

Lord Byron wrote the preface to his long narrative poem, "Don Juan," as a rebuke to the poet William Wordsworth, who was then serving as Poet Laureate of England. In the preface, which was added to the poem in its fifth canto, Byron criticized what he saw as Wordsworth's overly sentimental and moralistic approach to poetry.

Byron was particularly critical of Wordsworth's emphasis on nature and his tendency to elevate the ordinary experiences of everyday life to the level of the sublime. In contrast, Byron championed a more worldly and sophisticated approach to poetry, one that embraced pleasure, passion, and the pursuit of pleasure.

The preface to "Don Juan" was written in a satirical and ironic style that was characteristic of much of Byron's work. In it, he pokes fun at the idea that poetry should always have a moral or didactic purpose, and argues that poetry should be primarily concerned with entertaining and delighting its readers.

While the preface was primarily directed at Wordsworth, it also reflected Byron's broader views on poetry and aesthetics. In many ways, it served as a manifesto for the Romantic movement, which was then in its early stages and would go on to have a profound impact on English literature and culture.

Which writer of the Romantic period makes the following comment:

"**The poet is far from dealing only with these subtle and analogical truths. Truth of every kind belongs to him, provided it can bud into any kind of beauty, or is capable of being illustrated and impressed by poetic faculty**"?

Ans: Leigh Hunt in What is Poetry?

Hellenism:

In England, the so-called "second generation" Romantic poets, especially John Keats, Percy Bysshe Shelley, and Lord Byron are considered exemplars of Hellenism. Drawing from Winckelmann (either directly or derivatively), these poets frequently turned to Greece as a model of ideal beauty, transcendent philosophy, democratic politics, and homosociality or homosexuality (for Shelley especially). Women poets, such as Mary Robinson, Felicia Hemans, Letitia Elizabeth Landon and Elizabeth Barrett Browning were also deeply involved in retelling the myths of classical Greece.

The Satanic School

➢ Term applied by Robert Southey to a class of writers headed by Byron and Shelley, because, according to him, their productions were "*characterized by a Satanic spirit of pride and audacious impiety*"

➢ The term was, therefore, initially coined in Southey's *A Vision of Judgement (1821)* as one of opprobrium and moral condemnation.

➢ It imagined the soul of king George triumphantly entering Heaven to receive his due.

➢ Byron responded to Poet Laureate Southey with his *The Vision of Judgment (1822).*

➢ *It* is a satirical poem in ottava rima by Lord Byron, which depicts a dispute in Heaven over the fate of George III's soul.

➢ Southey appears as a scribbler writing encomiums on weak kings.

Victorian Era

In Victorian Era, 2 main schools are:

1) **Art for Life's sake - (School of Plato)**
  - Ruskin,
  - Carlyle.

2) **Art for Art's sake -(School of Aristotle)** –
  - Walter Pater,
  - Oscar Wilde

Note: Mathew Arnold - comes in between these two schools.

Art for Life's Sake (Plato)

John Ruskin:

Modern Painters (1843-60)- 5 volume work
  - coined the term "**Pathetic Fallacy**" in 3ʳᵈ volume in 1856.
  - Pathetic Fallacy is to treat the objects as if they have human feelings.
  - It is a kind of personification that occurs in poetic descriptions, when, for example, clouds seem sullen, when leaves dance, or when rocks seem indifferent.

"***The seven Lamps of Architecture (1849)***"-
  - The essay is structured with eight chapters; an introduction and one chapter for each of the seven 'Lamps'.
  - The 'lamps' of the title are Ruskin's principles of architecture

"***The stones of Venice (1851-53)***"-
  - Three volume treatise on Venetian art and architecture describing over eighty churches.

"***Unto this Last(1860):***
  - praised and paraphrased in Gujarati by Mohandas Gandhi

Thomas Carlyle
  - He wrote
    1. "French Revolution (3 volumes)",
    2. "Past & Present",
    3. "Critical Essays"

Art for Art's Sake (Aristotle)

Walter Horatio Pater
  - Defined Criticism as "**The art of interpreting art**"
  - Walter Pater's **"Renaissance: study in Art & Poisie"** - is called as **Golden Book**" by Oscar Wilde.

  - Work of Art is beautiful entity, without any moral (or) social purpose

Oscar Wilde:
  - His famous plays: "Importance of being Earnest (1895)" An Ideal Husband (1895)
  - "Critic as an Artist (1891) - proposed antithesis between Art & Criticism.
  - says **criticism is itself an art**.
  - Aesthetic School use" **Mot Propre, Mot Juste (**means precise expression)" to convey the meaning intended.
  - In the preface of Oscar Wilde's The Picture of Dorian Gray, Wilde writes,
  - **"The 19ᵗʰ century hatred of Realism is Caliban's enraged reaction to seeing his own face in the mirror.**
  - **The 19ᵗʰ century rejection of Romanticism is Caliban's fury at not seeing his face reflected in the mirror."**- Oscar Wilde, The Picture of Dorian Gray (1891)

Mathew Arnold

MR. MATTHEW ARNOLD.
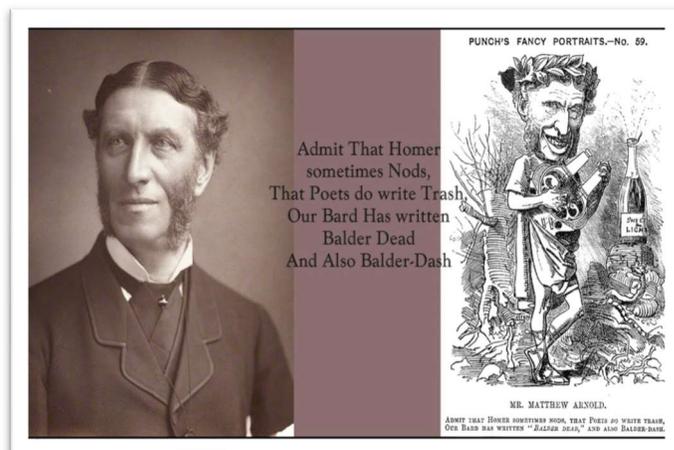
  - called as "**Critic's critic**"
  - Professor of poetry at Oxford.
  - He is a moralist, first English critic to insist on comparative criticism,
  - "Arnold didn't belong to Art's for life's sake & Art for Art's Sake
  - He is concerned about the "Standards of Morality"

Culture & Anarchy (1869)
  - He describes culture as "**study of perfection**"
  - says poetry should possess "Truth & High seriousness"

- He borrowed "High seriousness" from Aristotle, who said Poetry is superior to history.
- He finds seriousness in the works of Homer, Dante, Shakespeare, Milton, Spencer
- He seeks to bring harmony between Hebraism & Hellenism (It is in chapter 4 of Culture and Anarchy)
- Hellenism = knowing; Hebraism = doing
- Arnold rates Chaucer higher than Gower
- He concluded "**With him is born our real poetry (Chaucer)**"
- He rejected Romantics and Elizabethans
- He divided human society into 3 classes.
  - **Barbarians** - Rich/Aristocrats;
  - **Philistines** -Middle class/ Business, Money making;
  - **Populace** -Working class = Raw & Undeveloped.
- Philistines is derived from a German student.
- He popularized the phrase "**Sweetness & Light**" which was coined by Swift in The Battle of Books".
- Sweetness & Light means Beauty & Wisdom that culture adds to life.
- He famously defined "*culture as the best that has been thought and said in the world*" - Culture and Anarchy (1869)

The line ' **Others abide our question thou art free'** is the opening line of the poem '**Shakespeare** '.

"Others abide our question. Thou art free.

We ask and ask—Thou smilest and art still,

Out-topping knowledge. For the loftiest hill,

Who to the stars uncrowns his majesty,"

Arnold refers to William Shakespeare's reputation as the greatest English poet

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Criticism of Arnold:
Oliver Elton calls him a *'bad great critic'*.
T. S. Eliot said that Arnold is a *'Propagandist and not a creator of ideas'.*

Walter Raleigh says *Arnold's method is like that of a man who took a brick to the market to give the buyers an impression of the building*.

Function of Criticism at the present time (1864)- Arnold

- Criticism is referred as the "*disinterested endeavor to learn and propagate the best that is known and thought in the world.* -In The Function of Criticism essay
- Function of Critic is to **pave the way for High Culture.**

-Criticized romantics and called:
- **Byron** - was empty of matter
- **Shelly-** was incoherent (*beautiful & ineffectual Angel beating in the void his luminous wings in vain*)
- **Wordsworth-** wanting in completeness & Variety (*Nature herself took the pen out of his hand and wrote with a bare, sheer penetrating power.*)
- **Coleridge** - *a poet & philosopher wrecked in the mist of opium*
- **Keats-** *his letters are love letters of a surgeon's apprentice*

-Low Opinion on
- **Carlyle**- as a moral desperado
- **Ruskin** -eccentric
- **Swinburne** - a pseudo-Shelly

-High Opinion on
- **Dryden-** Puissant and Glorious founder
- **Pope-** splendid high priest
- "**Pope, Dryden are not poet classics, but the prose classics of the 18th Century**' - In 'Study of poetry'
- Tennyson's "Maud" - is a lamentable production
- Function of criticism is to flourish 2 powers - creative & critical. Says **creative power is greater than critical.**
- Alexandrine & Couplet are inadequate for poetic expression
- He even censored his own collection of poetry on moral grounds, so he omitted the poem named **Empedocles of Etna** from 1853 collection. [It was in 1832].
- He took Aristotle's view - greatness of poetry - truth & High seriousness-

The Study of Poetry (1880):

➢ It is an introduction to an 1880 anthology called The English Poets.
➢ **He introduced** Touch stone method is for judging the volume of works by comparing introduced in "*The study of Poetry (1880)*"
➢ Borrowed it from M.Vijet's (French critic) historical estimates in Commenting *Chanson De Roland*
➢ Arnold recommends certain lines of Homer, Dante, Shakespeare and Milton as Touch stone for testing the presence (or) absence of high poetic quality.
➢ Introduced scientific objectivity to critical evaluation by providing comparison & analysis as the two primary tools for judging individual poets.

Real Estimate, Historic estimate & personal estimate (The study of poetry):

➢ The duty of an ideal critic is to aim at the real estimate.
➢ Arnold says that the historic estimate is likely to affect our judgement and language when we deal with ancient poets.
➢ The personal estimate may affect our judgement when we deal with the poets of our contemporaries or at any rate modern.
➢ He says critic not to be affected by historical and personal Judgments
➢ Chaucer's poetry is far superior to the French romances of the twelfth and thirteenth centuries but his greatness as a poet is not based on historical estimate; rather his poetical importance is genuine. Chaucer's diction may be justifiably described as "**gold dew-drops of speech (liquid diction)**". Eulogizing Chaucer's poetry, Arnold comes to a rather surprising conclusion that Chaucer is not a classic because his poetry lacks 'high seriousness'.
➢ "**Poetry is superior to history, philosophy, science, even religion**" in his Study of Poetry"
➢ "**Poetry is a criticism of life under curtains- All great Literature is at bottom, a criticism of life-**" – Arnold in Study of Poetry
➢ "**A dubious classic must be sifted; a false classic must be exploded but a real classic must be enjoyed deeply**" -about False Vs Dubious critics in The Study of Poetry

Arnold's poets are:

➢ Homer, Sophocles- **in ancients**
➢ Dante, Milton, Goethe, Wordsworth- **in moderns**
➢ Arnold puts Wordsworth in the front rank not for his poetry, but for his criticism of life.
➢ Chaucer, Dryden, Pope, and Shelly fall short of best because they lack "**high seriousness**".
➢ Even Shakespeare thinks too much of expression & too little of conception.
➢ He argues even a single line or selected passage (quote) will be used for comparison.

Two of his best-known touch stones are

1. Dante's Paradiso-III - "In his will is our peace"
2. Milton's Paradise lost -- "which cost serves all that pain to seek her through the world."

Other Touch stones are:
From Classical Texts:

1. Helen's words about her wounded brother
2. Zeus addressing the horses of Peleus
3. Supplicant Achilles words to Priam
4. from Dante Ugolino's brave words;
5. from Dante Beatrice's loving words to Virgil.

From Non-Classical texts:

6. Henry IV, part-II - Henry's expostulation with
7. Hamlet, part-I- Absent thee from felicity awhile
8. Milton's Paradise Lost-Book-I
9. Milton's Paradise Lost-Book-IV

He divided Poets into 4 categories:

➢ The Good, The Great, Not so good & Not so great
➢ Says Historical, personal estimate destroys the real estimate, so use touch stone.

In "The Study of Poetry," Matthew Arnold makes the following enigmatic prophecy regarding the religion of the future: "**Most of what passes with us for religion and philosophy will be replaced by poetry**"

On Translating Homer (1861) (3 lectures)
- These lectures attack Francis Newman's Translating of Homer
- In "On Translating Homer" he says:
  1. Homer's Iliad is best model for- simple and grand style
  2. Milton's Paradise Lost- Severe grand style
  3. Dante's Divine Comedy- Simple & Severe.
- Says "**Great style arises when a noble mature, gifted poet treats with simplicity or with severity a serious subject**"
- It also offers critical analysis of several other translations by Cowper, Pope, Chapman.
- Four items are necessary for a good translation of Homer:
  1. It must be rapid
  2. plain direct in syntax and words
  3. plain & direct in substance of thought
  4. Noble
- In his 2nd lecture he says, translation must reproduce the general effect of original.
- In his 3rd lecture he suggests, '**Hexameter'** is suitable for translating Homer.

Literature and Dogma:
- Matthew Arnold's best work in the criticism of religion, which he believed to be the most important field in which he deployed his fine wit and penetration.
- For the next fifty years it exerted its influence, most notably on Anglican and Catholic modernists and on Leo Tolstoy.
- **God and the Bible;** a sequel to 'Literature and dogma

Essays in Criticism- By Arnold
- First Series, 1865;
- Second Series, 1888

The Stealthy School of Criticism: Essay By Dante Gabriel Rosetti
- Stung to anger by (Scottish Writer) Robert Buchanan's harshly critical essay **"The Fleshly School of Poetry**," Dante Gabriel Rossetti began writing a vitriolic response.

- The first three weeks of the month had been spent uncovering the identity of Buchanan, who had published his essay pseudonymously in the **Contemporary Review.**
- Hence came the title of Rossetti's rejoinder: "**The Stealthy School of Criticism**." These two pieces of writing form the heart of one of the most notorious controversies in English literary history, one that ruined Buchanan's reputation, **precipitated the end of Rossetti's friendship with Swinburne,** and helped shatter Rossetti's mental and physical health for good.

MCQs:

1. Who said "Men not afraid of God, afraid of me"?
a. Mathew Arnold   b. Philip Sidney
c. T S Eliot   d. Alexander Pope

2. Who is often considered as "Father of English Criticism"?
a. Sidney   b. Arnold   c. Dryden   d. T S Eliot

3. Who is known as 'Little Nightingale' for his melodious voice?
a. Sidney   b. Pope   c. John Keats   d. Arnold

4.Who famously defined poetry as "the spontaneous overflow of powerful feelings"?
a. Byron   b. Wordsworth   c. Coleridge   d. Keats

5. Who wrote the essay "The Function of Criticism at the Present Time"?
a. Arnold   b. Sidney   c. Pope   d. Wordsworth

6. Who introduced the concept of "objective correlative" in the essay "Hamlet and his problems"?
a. T S Eliot   b. Spencer   c. Arnold   d. Sidney

7. Who defined criticism as "the disinterested endeavour to learn and propagate the best that is known and thought in the world"?
a. Sidney   b. Arnold   c. Pope   d. Dryden

8. Matthew Arnold's critical work "Literature and Dogma" explores the relationship between:
a. Literature and Philosophy
b. Literature and Science
c. Literature and Politics
d. Literature and Religion

9. Who is the writer of Taxophilus (Lover of the Bow)
a. Philip Sidney   b. John Dryden
c. Sir John Cheke   d. Roger Ascham

10. Who is known for the critical work "The Anxiety of Influence"?
a. Henry James   b. James Boswell
c. Mathew Arnold   d. Harold Bloom

11. According to Mathew Arnold who is "beautiful & ineffectual Angel beating in the void his luminous wings in vain"?
a. Byron   b. Keats   c. Shelly   d. Coleridge

12. The term "pathetic fallacy" was coined by:
a. Shelly   b. Ruskin   c. Wordsworth   d. Keats

13. Who wrote the critical work "Preface to Lyrical Ballads"?
a. Shelly   b. Wordsworth   c. Coleridge   d. B &C

14. According to Mathew Arnold, Who is "as a moral desperado" ?
a. Swinburne   b. Ruskin   c. Keats   d. Carlyle

15. Philip Sydney's concept of "poetry as mimesis" suggests that poetry should:
a. Express subjective emotions and experiences
b. Imitate nature and reality
c. Explore the depths of human psyche
d. Focus on social and political issues

16. Which work is known as "Neoclassical Manifesto"?
a. Essay on Dramatic Poesy   b. Dramatic Poesy
c. Essay on Criticism   d. Lyrical Ballads

17. "Theory of poetic diction" is associated with
a. Eliot   b. Sidney   c. Dr.Johnson   d. Wordsworth

18. Matthew Arnold's concept of "touch stones" refers to:
a. Criteria for evaluating literature
b. Literary devices used in poem
c. Historical influences on literature
d. Poetic forms and structures

19. Who wrote the critical work "An Apology for Poetry"?
a. Sidney   b. Dr. Johnson   c. Pope   d. Dryden

20. Who introduced the concept of the "death of the author" in literary criticism?
a. Philip Sidney   b. Cleanth Brooks
c. T S Eliot   d. Roland Barthes

21. Who said "What pleases the Greeks, would not satisfy an English audience." ?
a. Pope   b. Swift   c. Dryden   d. Johnson

22. Philip Sydney's work "An Apology for Poetry" is also known by which title?
a. Defence of Poesy   b. Literary Manifesto
c. Poetic Discourse   d. Biographia Literaria

23. Arnold's concept of "high seriousness" in literature should have:
a. intellectually and morally elevated
b. Religious themes
c. Deep philosophical questions
d. Political and social issues

24. Who is known for his influential critical work "Biographia Literaria"?
a. Shelly   b. Wordsworth   c. Coleridge   d. Keats

25. Who is known for his critical work "The Essay of Dramatic Poesy"?
a. Sidney   b. Arnold   c.Dryden   d. Pope

26. Who said "Shakespeare was the man who of all modern and perhaps ancient poets had the largest and most comprehensive soul"
a. Pope   b. Johnson   c. Sidney   d. Dryden

27. Matthew Arnold's concept of "dover beach" symbolizes:
a. power of nature and its impact on human emotions
b. eternal cycle of life and death
c. beauty and serenity of coastal landscapes
d. decline of faith and spirituality in the modern world

28. Arnold's "Culture and Anarchy" discusses the tension between:
a. Religion and Science   b. Tradition and Innovation
c. Nature and Civilization   d. Individual and Society

29. The word "mysomousoi" (the poet-hater) is used by
a. Dryden in Dramatic Poesy
b. Pope in Essay on Criticism
c. Arnold's culture and Anarchy
d. Sidney in Defence of Poesy

30. Who said "Judge of poets is only the faculty of poets; and not of all poets, but the best"
a. Ben Jonson   b. Dryden   c. Sidney   d. Pope

31. Who is known for the critical work "The Seven Types of Ambiguity"?
a.Empson   b. Keats   c. Shelly   d. Coleridge

32. Who said "Be Homer's works your study and delight, read them by day and meditate by night"
a. Pope   b. Johnson   c. Sidney   d. Dryden

33. Dr.Johnson's famous quote "He found it (English) brick and left it marble" is about?
a. Shakespeare   b. Pope
c. Sidney   d. Dryden

34. Matthew Arnold believed that literature could serve as a substitute for:
a. Science   b. Religion
c. Political issues   d. Philosophy

35. "Poetry sheds no tears, such as Angles weep, but natural and human tears" is a quote from
a. Dramatic Poesy   b. Defence of Poesy
c. Essay on criticism   d. Lyrical Ballads

36. "Pleasures of Imagination" is a work by…
a. Mathew Arnold   b. Richard Steele
c. Coleridge   d. Joseph Addison

37. "I admire him (Jonson), but I love Shakespeare." Who said it?
a. Arnold   b. Pope   c. Johnson   d. Dryden

38. Who is known for the critical work "An Essay on Criticism"?
a. Sidney   b. Dryden   c. Johnson   d. Pope

39. Johnson's biographer who wrote "The Life of Samuel Johnson" is………
a. Wordsworth   b. Eliot
c. Coleridge   d. Boswell

40. "Defence of Rhyme(1603)" is a book by
a. Samuel Daniel   b. George Gascoigne
c. William Webbe   d. Richard Puttenham

41. In whose work did Pope find 'unequalled fire and rapture'?
a. Virgil   b. Dante   c. Homer   d. Chaucer

42. Barbarians, Philistines, Populace appear in the work of ……..
a. Eliot   b. Arnold   c. Sidney   d. Johnson

43. According to Mathew Arnold, Who is "a pseudo Shelly"
a. Dryden   b. Swinburne   c. Carlyle   d. Ruskin

44. "when man is capable of being in uncertainties, mysteries, doubts, without any irritable reaching after fact & reason" is
a. Negative Capability   b. Poetic Diction
c. Objective Correlative   d. Egoistical Sublime

45. Shelly's "A defence of Poetry (1821) is written in response to…
a. Dryden's Dramatic Poesy
b. Sidney's Defence of poesy
c. Peacock's Four Ages of Poetry
d. Pope's Essay on Criticism

46. Mot Propre, Mot Juste (means precise expression) is the motto of
a. Romanticism   b. Neo-Classicism
c. Aesthetic School   d. Pre-Raphaelites

47. Keats introduced "Negative Capability" in his ……
a. Letter to George and Tom Keats, 1817
b. Letter to Benjamin Bailey,1817
c. Letter to John Taylor, 1818
d. Letter to J. H. Reynolds, 1818

48. "Little learning is dangerous thing"; "For fools rush in, where angels fear to tread." and "To err is human, to forgive is divine" are in ……..
a. Dryden's Dramatic Poesy
b. Pope's Essay on Criticism
c. Sidney's Defence of poesy
d. Peacock's Four Ages of Poetry

49. Robert Buchanan's harshly critical essay "The Fleshly School of Poetry" is about
a. Mathew Arnold's Study of Poetry
b. T S Eliot's Hamlet and His problems
c. William Wordsworth's Lyrical Ballads
d. D G Rosetti's Pre[1]Raphaelites

50. Arnolds's "On Translating Homer (1861)" is a series of
a. Three Essays   b. Three Poems
c. Three lectures   d. Three plays
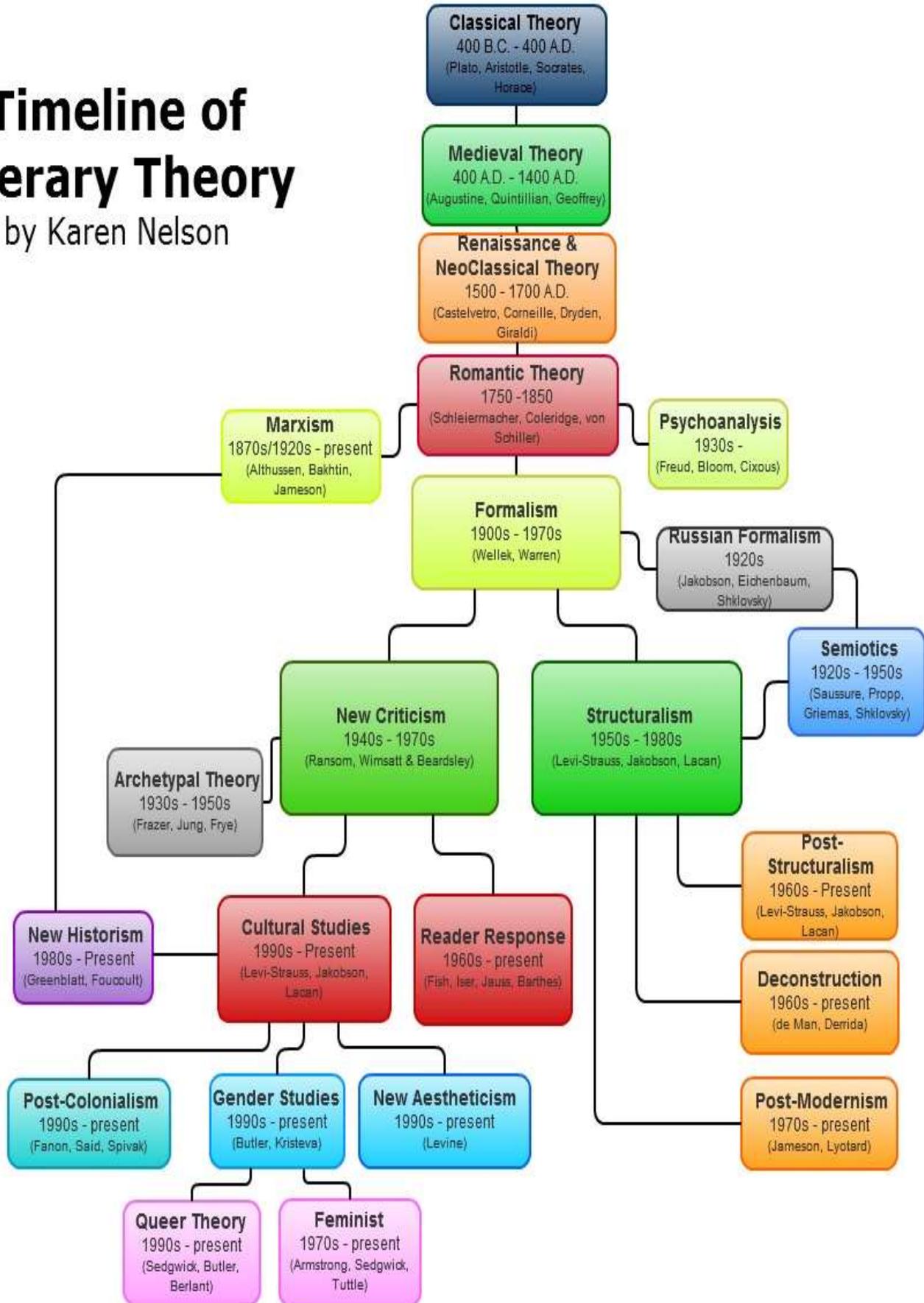
Answers:

Write the answers with a pencil; and scan the Q R code to check answers:

Timeline of Literary Theory
by Karen Nelson

Classical Theory
400 B.C. - 400 A.D.
(Plato, Aristotle, Socrates, Horace)

Medieval Theory
400 A.D. - 1400 A.D.
(Augustine, Quintillian, Geoffrey)

Renaissance & NeoClassical Theory
1500 - 1700 A.D.
(Castelvetro, Corneille, Dryden, Giraldi)

Romantic Theory
1750 -1850
(Schleiermacher, Coleridge, von Schiller)

Marxism
1870s/1920s - present
(Althussen, Bakhtin, Jameson)

Psychoanalysis
1930s -
(Freud, Bloom, Cixous)

Formalism
1900s - 1970s
(Wellek, Warren)

Russian Formalism
1920s
(Jakobson, Eichenbaum, Shklovsky)

Semiotics
1920s - 1950s
(Saussure, Propp, Griemas, Shklovsky)

New Criticism
1940s - 1970s
(Ransom, Wimsatt & Beardsley)

Structuralism
1950s - 1980s
(Levi-Strauss, Jakobson, Lacan)

Archetypal Theory
1930s - 1950s
(Frazer, Jung, Frye)

Post-Structuralism
1960s - Present
(Levi-Strauss, Jakobson, Lacan)

New Historism
1980s - Present
(Greenblatt, Foucoult)

Cultural Studies
1990s - Present
(Levi-Strauss, Jakobson, Lacan)

Reader Response
1960s - present
(Fish, Iser, Jauss, Barthes)

Deconstruction
1960s - present
(de Man, Derrida)

Post-Colonialism
1990s - present
(Fanon, Said, Spivak)

Gender Studies
1990s - present
(Butler, Kristeva)

New Aestheticism
1990s - present
(Levine)

Post-Modernism
1970s - present
(Jameson, Lyotard)

Queer Theory
1990s - present
(Sedgwick, Butler, Berlant)

Feminist
1970s - present
(Armstrong, Sedgwick, Tuttle)

Unit-V, VI

English Language Teaching

Origin of English Language and Origin of UK or Great Britain
CRASJV -N- WSI.

Celts -Romans - Angles - Saxons- Jutes- Vikings- Norman- Wales - Scotland- Ireland.

Origin:

-English is a West Germanic language (Indo European Group)

-Indo European Group (IEG) has many branches & language groups they are Salvic, Baltic, Celtic, Romance, Endo Iranian. etc.

Note:

• Telugu is Dravidian; • Hindi is Indo Aryan; • Sanskrit is Indo Iranian.

Indo European group

46% of world's population (32 billion) speak Indo European Group languages. English belongs to the Indo-European Group. Proto Indo European is parent tongue which was spoken 5000 years ago by nomads of South East Europe.

-Germanic three groups are: East(gothic), North, West. (English is West Germanic.)

-Modern English is analytic relatively uninfected

-Indo European Group has ten major branches Albanian, Anatolian, Armenian, Baltio Slavic, Celtic, Germanic, Hellenic, Indo Iranian, Italic, Tocharian.

In addition to these 10 there are several extinct and little-known language groups.

Three Ages:
1.Old English: (Anglo Saxon) – up to 1066
2.Middle English:- up to 15th Century
3. Modem English: After 15th Century.

I.Old English (up to 1066): 449BC-1100AD
Up to 43 AD: Celtic language
- Western Europe was inhabitated by Celts, They are known as Galli (in France), Gaels (in Ireland), Celts (in England). -It is spelt as Selts or Kelts (a branch of IEG). Celtic lg. Words: shirt, skirt, be, strong, water

43 AD: Latin Influence
-Romans occupied Britain, brought their language: Latin.

-under the Roman Rule British were converted to Christianity. i.e., Romanized.

-they gave name Britannia (Latin name), earlier name for them was Albion (white people).

5th Century AD: Anglo Saxon (old English) Influence
- Angles (Hook men), Saxons (Sword Men) & Jutes (Commonly Anglo Saxons) invaded from south of Denmark. -They pushed Celts to West & North, i.e., Wales, Scotland & Ireland.

-Their land Angla land→ Engole Land→ England.

-The 4 dialects North Umbrian, Mercian, West Saxon and Kentish

9th Century AD: Scandinavian Influence
- Vikings (of Scandinavia), Danes (of Denmark) invaded

-They destroyed North Umbrian school & Literature

- English Prose began under King Alfred (848-901)

Features of Old English:
➢ Old English has 3 genders: Masculine, Feminine, Neutral
➢ Great proportion of strong verbs in old English, but in Modern English they are weak verbs. Ex: helpen→ help
➢ Spelling and pronunciation is different. Ex: wif—wife; cween—queen; ston—stone;
➢ Largely inflectional language. Ex: House—housen; shoe—shoen,
    In modern, house—houses (French effect)
➢ Old English is synthetic(inflections), Modern English is analytic (extensive use of prepositions)
➢ Letters (**j, q, v**) were never used even though the sounds were.
➢ 85% words are no longer in use in Middle English.

II. Middle English (up to 14th century). 1150CE to 1450CE
1066 AD: French Influence

-Norman Conquest: French invaded under the leadership of William, Duke of Normandy.
- Normandy= North men (Northern France)
-They brought their language Anglo Norman (old French)
-Normans are originally from Scandinavia, settled in France .
- Anglo Saxon + Anglo Norman= Middle English
-Lower class spoke English.; Upper Class Spoke French.
- With the beginning of the Renaissance, Middle English emerged as Modern English.
- Shakespeare used it in *Love's Labour Last* (Though Holofernus character)

Features of Middle English:
➢ Old English inflections disappeared. Pronunciation changed. New sounds **f v s z -ing**
➢ All letters were pronounced in Middle English. There are no silent letters. In Chaucer's time Final **e** became silent.
➢ Spellings modified French Effect. Ex: ou replaced u → house; gh replaced h → night; Ch replaced c → church; sum→ some; cild→ child
➢ Huge increase in usage of prefix and suffixes due to French effect.
➢ Flow of French loan words into English.
➢ Gutenberg's Printing press (1439) standardized the language.

III. Modern English (After 15th century)
1536 AD: Welsh
-Wales joined during the reign of Henry VIII. - England became Kingdom of England & Wales".
1707 AD: Scott
Scotland joined, during the reign of Queen Anne . It became Kingdom of Great Britain'.
Jan, 1st, 1801AD: Irish
-Ireland joined by Act of Union 1800. It became "United Kingdom of Great Britain & Ireland"
-Eire or Southern Ireland left the union.
1922 AD:
-Eire or Southern Ireland left the union.
Note: Are UK and Great Britain one and same?
Great Britain = England + Wales + Scotland.

UK=Great Britain +Northern Ireland

> **Bruce- is the national poem of Scotland - By John Barbour.**
> **Chanson De Roland - is the national epic poem of France**

Important changes affected English
1) **Modern & Middle English differs from each other in what is called "great vowel shift** (Change in pronunciation)
- This term was coined by Otto Jespersen (Danish Linguist); and he is the first linguist to study it. The words with vowels in Middle English were pronounced from the back of the mouth, now these words gave rise to new words, which are pronounced from the front of the mouth in Modern English
Ex: hu:s--- house (haws); wi:f----- wife (wayf); ho:m ----home.; bre:k--- break; bite/i:/ →/aɪ/; lyf/li:f/ --- Life;
-All Middle English long vowels /some consonants has changed, became silent.
-Vowel rising- tongue height has changed
- diphthongization: /i:/, /u:/ →became diphthongs

2) **Next major change is due to Renaissance of classical learning,** which resulted in standardization of language, R.P of London. Many words added & pointing press establishment.
-William Caxton invention of printing press helped to standardization of language at least in terms of its spellings.
-King James Bible paved the way for stabilizing the English language to a large extent It was written by scholars in modern English for the benefit of common people.
-It was further supplemented by Robert Cowdrey's first dictionary Table Alphabetical (1604) and then by Samuel Johnson's dictionary (1755).

2) **Another major change is due to Colonialism and wars.**
-Industrial revolution, expansion of British Empire (Colonialism) led to the language borrowing words from several languages.

-Major factor that led to the growth of English language in 20th century is the two world wars. English became the operative language for allied forces and several words of military operation became part of the common vocabulary

-Ex: Spearhead, Charge, Ambush.

4) **Besides the globalization, we can also see the localization of English** as seen in Br.E, Ame.E, Aus.E, Can.E, Ind.Eng & Caribbean

- In this connection it is necessary to note that It has been the cause of death of many minor language, So some linguists called it as **"Bulldozer"**

Important quotes about English language

-Language is one of the most important characteristic forms of human behavior. -Gleason

-English is our major window on the modern world. A we dare not to close the window, and if we do, it will danger for the future. -Nehru

-The language link is a great link- Nehru

-English is today one of the major languages of world and Indians can neglect its study only at the risk of loss to themselves, -Nehru

- English should be studied in high schools and universities to keep in touch with the living stream of ever-growing knowledge and it would prevent Isolation from the world - Dr Radhakrishnan.

-It is impossible for an Englishman to open month, without making some other Englishman hate or despise him - GB Shaw in his preface to Pygmalion (1986).

-Man is man through language alone. -Humboldt.

"Words are like bottles that contain ideas, just as bottles that contain medicines"-H. Dippie

-Mother tongue is the basic of all words. -Ryburn

-English spelling is a national misfortune to England and international misfortune to the rest of the world. -Max Muller

-Spelling is caught rather than taught -W.S. Tompkinson.

-English is not only important in getting a better job, it is everywhere in social interaction. If you can't speak it then you are nobody. -Timothy J scrase.

You feel humiliated if you can't speak English, People think you are dumb. -Timothy J Scrase

- English is the language on which the sun does not set, whose users never sleep- Quirk.

- Language is often referred to as "the dress of thought"

- I have always felt that the true textbook for the Pupil is his teacher. -M.K.Gandhi

-A teacher is one who progressively becomes unnecessary for the learners.

Features of a language

CF Hockett coined the term "design features" about the characteristics of a language.

-**Language is Verbal, vocal or Speech:** Speech is primary to writing; many languages in the world have no writing system. Most languages are spoken.

-**Language is sound:** -It is made of sounds, produced by organs of speech.

-**Language & means of Communication:** to express thoughts feelings desires. Someone says it is not a means of communication, but language itself is communication. It is not like a boat (means) to cross the river (Communication).

-**Language shows displacement**: It goes beyond time & space. It connects present, past and future.

-**Language a social phenomenon:** Without a society, language dies. Humans acquire it not by independent, but of society.

-**Language is extendible, it is creative:** we can't set a standard length of a sentence. Each sentence we use is a new sentence. No two sentences are alike in a book.

Language is non instinctive & Conventional: it is not created in one day, it came out of evolution and conventions.

-**Language is Organic (has life) and dynamic (Changes & grows):** Languages has life. they die, grow and expand.

-**Language is not inherited**. **It is acquired by learning** -It is learnt, not by heredity. Animals inherit, but we don't (we learnt). Each of us has innate ability to acquire language (LAD). We acquire through imitation, insights and Cognitive

perceptions. Ex: **Cuckoo** at crow's-nest inherited; **Child** at Other environment learnt.

-**Language is arbitrary:** each language has its own system of speech sounds and words for different objects. There isn't any reason between any given feature of language and its meaning.

Ex: No reason why we call a dog- Kukka (in Telugu); Nayi in Tamil; Kutta (in Hindi).

-There are some Onomatopoeic (echo words). such as buzz of bees, hiss of snakes, meow of cats which are same in some languages (not same in all languages)

 Language is symbolic: It is a system of arbitrary vocal and graphic symbols. A word (symbol) →some ideal object (symbolizes)

-**Language is systematic:** It can be divided into subtypes of phonology (sounds) Graphology (writing), Morphology (Construction of words) syntax (construction of sentences), semantics (meaning related to words/ sentences & Grammar (rules) -grammatical system differ from language to language.

-**Language has duality of structure** - One system operates within other: 1st - sounds in words; 2nd words in sentences.

-**Language is modifiable:** Languages changes according to the needs of society Ex Modern English - aroused from old English; Pali & Pakriti - aroused from Sanskrit.

-**Language is unique**: All languages evolved from & Indo European families. Each is different from other because of geographical social and cultural differences habits influence language, so each language is special.

-**Language is a skill:** Language acquisition is based on four skills. We use cognitive behavioral & psycholinguistic attitudes to learn language. It is not a subject to study, but a skill to be practiced and perfected.

L1→ without training →acquired →unconscious

L2 → with training→ learnt → Conscious

-**Language exhibits prevarication:** prevarication is the ability to tell lies. It helps us to think. We can imagine things and be creative, and imagine fairy tales. Only human beings can lie. Ex All the stories aren't true. Aesop's fables, Panchatantra.

-**Language exhibits culture**. It is a product of culture of the people -Teacher must teach the pupils to use the language according to the culture. Ex: using thank you, I'm sorry, please.

Language exhibits redundancy: Language repeats itself; it has an ability to repeat an idea without using same woods & structure. Listener can understand the full meaning even if a part of sentence is not carefully heard.

Grimm's law first German sound shift-1822

GRIMM'S LAW
1st GERMANIC CONSONANT SHIFT

- /b/ => /p/: bursa-purse, labial-lip
- /d/ => /t/: decade-ten, dozen-twelve, dent-tooth, duet-two
- /g/ => /k/: agriculture-acre
- /p/ => /f/: pedestal-footnote, padre-father, plate-flat, pyre-fire
- /t/ => /θ/: tricycle-three
- /k/ => /h/: courage-hearty, corn-horn, canis-hound
- (Fromkin Rodman Hyams 481)

Set of sound laws describing the Proto Indo-European stop consonants as they developed in Proto Germanic in first Millennium BC. by Jacob Grimm (German grammar 1822).

Correlation between Germanic and Indo-European languages. Three phases:

1.Stops change into voiceless fricatives

P→ f; t→ p(ɵ); k→h

2.Voice that stops become voiceless stops

3. Voiced Aspirated stops become voiced stops /fricatives: bʰ- dʰ- gʰ → b d g

Ped—foot /p—f/; Tres- three / t— ɵ/; Cord-heart /k---h/; Dec- ten /d---t/; Genus-kin / g—k/

Grimms law is concerned with changes in?
Answer: Consonants

HISTORY AND STATUS OF ENGLISH IN INDIA

> **Phases in spread of English in India:**
> 1. The Transportation Age (1600-1857)
> 2. The Expansion Phase (1857-1904)
> 3. Institutionalization phase (1905-1947)

1498 AD: discovery of sea route to India by Vasco-Da-Gama. He arrived in Kozhikode (Calicut), in Malabar (present day Kerala state of India), on 20 May 1498. The King of Calicut, the Samudiri (Zamorin) gave traditional hospitality.

31st Dec 1600: Establishment of E.I.C. It was formed to trade in the Indian Ocean region, initially with the East Indies (the Indian subcontinent and Southeast Asia), and later with East Asia. **The Englishmen came to India with the purpose of business and trade. They established the British East India Company on the 31st December 1600 which marks the beginning of the English language in India.**

- Edmund Burke called EIC and its agents as "**The Birds of Prey**"

- Initially English Education was available only to the children of the company and Anglo Indians.

-Christian Missionaries entered India, established schools for teaching of English

1698 – Fort William was built at Calcutta.

1757- Battle of Plassey – Establishment of British rule in India followed by Battle of Baxar

1780-95 -"English" newspapers were started.

1794- William Carey, an English Missionary started **first school in Bengal** but the medium has Bengali.

1793- In **Charter Act 1793**, Wilberforce's (person behind the abolition of slave trade), proposed to send school masters to India, but EIC refused to take responsibility of Education in India for another 20 years. He tried again in 1813, when the charter next came up for renewal. He criticized the EIC and their rule in India for its hypocrisy and racial prejudice, while also condemning aspects of Hinduism including the caste system, infanticide, polygamy and suttee. "**Our religion is sublime, pure beneficent, theirs is mean, licentious and cruel**"

1797- **Charles Grant, father of English in India,** laid the foundation for the spread of English India.

anticipated Macaulay's minute. He persuaded EIC & the parliament of England to impart English education to Indians. He recommended dissemination of European literature & science through the medium of English.

-He predicted that a large number of young people would flock to English school, soon they become teachers

-Supported by local leaders such as Raja Ram Mohan Roy, Eshwara Chandra Vidyasagar

> "**Orientalists**"- wants the revival of Sanskrit & Arabic
> "**Anglicists'** - wants Western education through the medium of English

1813 **Charter Act** - Revised Education Policy of India by the parliament of England. A Grant of Rs. 1 lakh was allotted for education in India. Promoted the production & publication of English books in India.

1823- Eng. Education was introduced in India

1823- Ram Mohan Roy wrote to Lord Amherst that Sanskrit system of Education could only keep the Indians in darkness.

1829- Bentinck wrote to the Committee on introducing English as official language of government and that of Education.

1835 Lord Macaulay's Minute on Edn - Laid foundation for English Education (Thomas Babington Macaulay). Known as **English Education Act 1835**

-He is widely regarded as the primary **architect of India's transition to a Western-style education system.**

-**Bentick** was the Governor General of India. Later supported by **'Auckland'.**

-He wrote a letter to Bentinck on **2nd Feb 1835,** which proclaimed **official language policy of government.**

-He received a reply from Bentinck on 7th Feb 1835, and got it approved.

-**It became Blueprint for Education in India**

-Strongly suggested English as the median of instruction.

Objectives of Macaulay's Minute on Education:

1) **To create a class of persons, Indians in blood and color, But English in taste, in opinions, in**

morals and in intellect. (Baboos); or **to create a class of interpreters between them & Indians.**

-His first goal was successfully completed by Creating **Baboos**- English known People; **Brown Sahibs** - Teachers of English with Colonial mind set.

2)To create demand for the European education institutions.

-Spending Only on Western Education: Macaulay wanted the government to spend money only on western education, not oriental education.

The main goal of the British government should be to promote European literature and science among Indians, and that "**all funds appropriated for the purpose of education would be best spent on English education alone.**"

-Closure of Colleges: He advocated for the closure of all colleges that taught only eastern philosophy and subjects.

-The continuance of Sanskrit & Arabic in Indian education system, could only harm both the Indians & British government, so he recommended the closure of Sanskrit and Arabic schools, No books were to be printed in Sanskrit & Arabic, withdrawal of finance support to the teaching of these languages.

> **A Single shelf of a good European library was worth the whole native literature of India & Arabia**-Thomas Babington Macaulay

3) His next goal is referred to as **Down ward Filtration theory**". This means "**Educating a few, who in turn educate others".**

-Lokhitwadi, Ranade protested in 1982 before the Hunter Commission against this theory.

Cleary his objectives were designed to serve the **"interest of Masters, not of the subjects"**

> Macaulay said "**When it comes, It will be the proudest day in English History**"

- 6th year of schooling onwards instruction should be in English

-He says Indian histories, astronomy, medicine & other disciplines were full of errors and false hood.

-Charles Trevelyan, brother-in-law of Macaulay disapproved the teaching of Kalidasa's Sakuntala in Indian schools.

1835 - English Became officially in place of Persian in 1835.

1837 - English was used in education & courts at higher level and Vernacular at Lower level. **Counts replaced English in place of Persian.**

> N. Krishnaswamy, a noted ELT expert termed the **Indian Educational system a living monument to the mission of Macaulay**

Macaulayism- refers to the policy of ostensibly eliminating indigenous culture through the planned substitution of the alien culture of a colonizing power via the education system.

Macaulay's children - refers to the people born of Indian ancestry who adopt Western Culture as lifestyle. Ex: Mulkraj Anand portrays Bakha's passion for fashion and Western Education.

1854- **Wood's Dispatch**--Set up by Bentinck to consolidate the Macaulay's Policy

-In 1854, Sir Charles Wood, president of the Board of Control of EIC, sent a dispatch to Lord Dalhousie which had an important effect on spreading English learning and female education.

> It is known as **Magna Charta** for its great impact and influence on Western Education.
> Wood's Dispatch is the next land mark in English Education

Suggested:
  i. **primary schools**- must adopt vernacular,
  ii. **High schools**- Anglo vernacular; and
  iii. **Colleges**- English medium for education.

Wood's recommendations were:
  ➢ English education would enhance the moral character of Indians and thus supply East India Company with civil servants who could be trusted.
  ➢ An education department was to be set up in every province.
  ➢ Universities on the model of the London university be established in big cities such as Bombay, Calcutta and Madras.
  ➢ At least one government school be opened in every district.
  ➢ Affiliated private schools be given grants in aid.
  ➢ Indian natives be given training in their mother tongue also.

- Provision be made for a systematic method of education from primary level to university level.
- The government should support education for women.
- The medium of instruction at the primary level to be vernacular while at the higher levels the medium would be English.
- Promotion and stress on teachers' training at all levels.
- Grant in Aid must be based on perfect religious neutrality.
- Entire education system should be under one umbrella (Those days India includes Pakistan, Bangladesh, Burma and Nepal)

Measures taken

After Wood's dispatch, several measures were taken by the East India Company:
- Setting up new institutions like the University of Calcutta, the University of Bombay and the University of Madras in 1857 as well as the University of the Punjab in 1882 and the University of Allahabad in 1887.
- In all provinces, education departments were set up.
- Promotion of English education, namely within academics and the bureaucracies of companies and public services.
- Special Education for Girls and vocational education were stressed upon.

1857 - **Three universities** at Calcutta, Madras & Bombay

-Literature of English became discipline first in India on a trial basis. In England, it became a subject at: The University of London - 1828; Kings College (London University) – 1831; Oxford- 1894; Cambridge - 1911

-The rulers started building the edifice called education from Ceiling! Universities started first, High School next, primary neglected.

1869- **Lord Napier's convocation address** at Madras University. In this speech, he spelled out the objectives of European Education.

1882- **Hunter commission- or Indian Education Commission 1882. (Lord Ripon appointed it)** –to look into the non-implementation of Wood's Dispatch

- Main aim is to prevent Indians from University Education as educated Indians are creating unrest in India. (seek no further education after the high school)
- Primary Education is the responsibility of Local Bodies and Municipalities; Secondary education to private enterprises
- English is a subject at all levels.

1902- **Indian University Commission – T. Raleigh.**

-Lord Curzon appointed it in 1902 to inquire the conditions and prospects of the universities established in British India.

-Recommendations: Re-organization of administration of universities and the territorial jurisdiction.

Vernacularisation:

-Dayanand Saraswati, Tagore, Gokhale, Gandhi in 19th century demanded vernacularisation.

-Gokhale asked mother tongue in Administration.

- Gandhi said the existing system of education is defective, based on foreign culture, It ignores our culture, Real education is impossible with English.

1904- **Indian Universities Act** -passed by Viceroy Lord Curzon, based on recommendations of Raleigh Commission.

-Hunter Commission's recommendations for proper education in India were not met with success

-passed order to control over universities.

-laboratories Introduced to improve quality of research

1904-**Govt. of India Resolution on education policy - 11th March 1904**

-Focus on primary Education, raised grant from 1/3 to 1/2 of expenses

-Payment by results introduced by Hunter in 1882 was Cancelled and introduced grant in aid

-Training to teachers, salary hike, reform & curriculum methodology of teaching changes.

1905-1938-**National Educational Movement**- Cause is Curzon's anti national Educational policy.
Three Phases:
- 1906-10- phase1- Bengal Partition, boycott / Swadeshi movement- National Council of Education- Jadavpur- limited to Bonged only.
- 1911-22- phase2- martial law in Punjab. Mont. Ford Reforms 1919 – Non-Violent / Non-Cooperation movement
- 1930-38 – phase3 –Civil disobedience by Gandhi

Three Milestones:
- Anglicist vs Orientalist debate—Finally English medium
- Extinction of Indian / indigenous education
- Conscious of Indianness, created national school

1911- **Gokhale's resolution in Imperial Assembly** about free and compulsory education.

1913- **Govt. of India Resolution on education policy.**
-Refused to take the responsibility of compulsory education but accepted the policy of removal of illiteracy
-University in each province; expansion of lower primary schools, World war-I delayed its resolutions.

1917-19: **Calcutta Commission**- Sadler Commission's Report of 1917 (Dr. Michael Sadler)- Lord Chelmsford appointed it.
-To study the problems of Calcutta university
- All the subjects except English and mathematics to be taught in mother-tongue at the secondary level. (Supported bilingualism.)
-Separate board for Secondary and Higher Edn- resulted in Board of Secondary Education
-Establishment of CABE in 1920, dissolved in 1923, restarted in 1935

1928-29- **Hartog Committee:** Primary focus on wastage and stagnation in primary education. About the growth of education in India till 1928 (focus is mainly on Primary Education).

1937- Gandhiji's Wardha Scheme of Basic Education, 1937.

1938- **Basic Education Commission- Dr. Zakir Hussain.**
-Recommended Seven-year course for Basic Education, emphasize to mother tongue.

1944- **Sargent Report: Scheme of Post war Educational Developments in India**
-Sir John Sargent, the Educational Advisor to the Government of India.
- Lord Wavell appointed it.
-Gave suggestions from pre-primary to technical & Higher education.
-CABE report on post war education
-Minimum length of education at university be 3 years.
-6-14 age children – compulsory Education

1948- **UEC- Dr. S. Radhakrishnan - first committee in free India.**
-Recommended autonomy of universities and establishment of UGC
- Its major emphasis was on higher education but it also touched upon the issues related to school education.
- The aims of university should be to produce able citizens who can take up national responsibilities successfully in various fields. The university has to produce able administrators and suitable workers in various occupations and industries
- It remarked that "**our secondary education remains the weakest link in our educational machinery and needs urgent reforms.**"

1950- Constitution came into force 26 Jan, 1950; It is decided to keep English as official language for 15 years (up to 195) -Article. 343(2) in part XVIII.
Controversy over retention of English got intense. **Maulana Azad, Nehru, Rajaji supported English after independence, but Gandhi opposed.**
The Dravida Munnetra Kazagham and C. Rajagopalachari, for example, demanded that the Constitution should be amended and English should be made the official language of India.
Article 343(1) of constitution- Hindi would take over English as official language. The plan to develop Hindi as official language in 15 years was opposed by Non-Hindi speaking (southern) states especially Tamilnadu.

The first anti-Hindi-imposition agitation was launched in 1937, in opposition to the introduction of compulsory teaching of Hindi in the schools of Madras Presidency by the first Indian National Congress government led by C. Rajagopalachari (Rajaji). This move was immediately opposed by E. V. Ramasamy (Periyar) and the opposition Justice Party. The agitation lasted three years.

On reaching the deadline of 15 years in 1965, in Madras, people revolted with the slogan "**Hindi Never, English Ever**". Anti-Hindi feeling that several Tamil youth, including four students, burned them to death in protest against the official language policy. Two Tamil ministers, C. Subramaniam and Alagesan, resigned from the Union Cabinet. The agitation continued for about two months, taking a toll of nearly 70 lives through police firings.

Nehru's **the Official Languages Act, 1963** assured to continue English for official purposes along with Hindi, even after 1965. But it didn't satisfy the DMK. In late 1964, an attempt was made to expressly provide for an end to the use of English, but it was met with protests from states and territories such as Maharashtra, Tamil Nadu, Punjab, West Bengal, Karnataka, Puducherry, Nagaland, Mizoram and Andhra Pradesh. Some of these protests also turned violent. As a result, the proposal was dropped.

The Official Languages Act was eventually amended (**As per section 3 of the 1963 act, English is accepted as Associate official Language of India**) in 1967 by the Congress government headed by Indira Gandhi to guarantee the **indefinite use of Hindi and English as official languages.** This effectively ensured the current "**virtual indefinite policy of bilingualism**" of the Indian Republic.

Anti Hindi agitations 1968, radical students did not satisfy with the amendment and they demanded scrapping of the 3-language formula and an end to teaching of Hindi, abolishing the use of Hindi commands in the NCC, banning of Hindi films and songs and closure of the Dakshina Bharat Hindi Prachara Sabha. Agitation turned violent. On 23 January 1968, the following resolution was passed in the Legislative Assembly: *"The Three-Language Policy was scrapped and Hindi was eliminated from the curriculum. Only English and Tamil were to be taught and the use of Hindi commands in the NCC was banned. Tamil was to be introduced as the medium of instruction in all colleges and as the "language of administration" within five years, the Central Government was urged to end the special status accorded to Hindi in the Constitution and "treat all languages equally", and was urged to provide financial assistance for development of all languages mentioned in the Eighth Schedule of the Constitution".* These measures satisfied the agitators and "normalcy" returned by February 1968.

Anti Hindi agitations 1986: as a result of NPE86, Navodaya schools were introduced but DMK's MG Ramachandran and Karunana Nidhi opposed. Turned violent and 21 persons committed suicide by self-immolation. Rajiv Gandhi assured Members of Parliament from Tamil Nadu that Hindi would not be imposed. As part of the compromise, Tamil Nadu became the only state in India without Navodaya schools

Anti Hindi agitations 2014, In 2014, the Home Ministry ordered that "government employees and officials of all ministries, departments, corporations or banks, who have made official accounts on social networking sites should use Hindi, or both Hindi and English but give priority to Hindi". This move was immediately opposed by all the political parties in Tamil Nadu.

Note: These protests ensured the continuous official usage of English

Official languages (8th Schedule):
-Originally 14 languages were included in the Constitution in 1950.
-In 1967, the **Sindhi** language added via 21st Constitutional Amendment Act;
-In 1992, **Konkani, Manipuri (Meitei), and Nepali** included via 71st Constitutional Amendment Act.
-In 2003, **Bodo, Dogri, Maithili, and Santali** included via 92nd Constitutional Amendment Act.

-**Note:** *The word Oriya was changed to Odia by the 96th Constitutional Amendment Act in 2011*

1952- **Secondary Education Commission (1952-53)** by Dr. Lakshmanaswami Mudaliar to address the issues related to school education.

-It advocated three language formula.

1953- **UGC formation- Dec 1953**, **Education Minister's conference-**

1955- H N **Kunzru Committee (Hruday Nath Kunzru)**

     -about basic proficiency levels

     -English proficiency is disappointing.

1956- UGC Act Section 3- The UGC was formally established only in November 1956 as a statutory body of the Government of India through an Act of Parliament.

1956-**Three year degree course estimates committee- C. D. Deshmukh**

-Based on the education minister's conference Sep-1956

1956- **Three Language Formula:** CABE (under the chairmanship of PM Nehru) is the oldest statuary board on education devised this in its 23rd meeting in 1956, to remove inequalities among the languages in India. It emerged as a political consciousness on language in school education to accommodate at least three languages within 10 years of schooling.

-CM's conference in 1961 at Shimla simplified and approved it:

- ➢ Regional/Mother tongue
- ➢ Hindi/MIL in Hindi speaking areas and;
- ➢ English/any European language

It was promoted by Kothari Commission 1964-66 in simplified form. It recommended Hindi and English as link languages; and English as library language.

Lg.	Class	Non-Hindi States	Hindi States
1st	I to V	MT/State Lg.	MT/State Lg.
2nd	VI to VII	Hindi or English	English or MIL
3rd	VIII to X	English or MIL	English or MIL

Note: In erstwhile Andhra Pradesh L2 was introduced from Class-I

1958- CIEFL- HLN Shastry

1961- NCERT established

1963- RIE Bangalore establishment

1964- **Dr. Doulat Singh Kothari- Indian Education Commission. (1964-66).**

-appointed on July 16,1964

-Its report is appropriately titled as **"Education and National Development"**

- Introduced 10+2+3 system
- 6% GDP for education
- Supported 3-language formula: 1 language- I to IV; 2 languages- V to VIII; 3 languages- IX to X.
- Free and compulsory educations up to 14 years of age
- Professional preparation of teachers was the key for qualitative improvement of education
- English is medium of instruction at higher level.
- common school system
- Kothari commission quoted "**Destiny of India is being shaped in her classrooms**."

1968- NPE- Indira Gandhi announced the first national policy on education which was recognized as **radical restructuring**. Based on the recommendations of Kothari 1964.

-To reduce the 'wastage' and 'stagnation' in schools.

1972- **Eshwari Bhai Committee-** Formal and Non-Formal Education

1980- ELT- Language cells

1986 – NPE- Rajiv Gandhi Govt

- Its document is titled "**Challenge of Education: A Policy Perspective".**
- Formation of Navodaya and rural universities.
- school within a kilometer. accepted 10+2+3 as common structure
- Establishment of DIETs
- Supported three language formula: mother tongue at school level; regional lg. at university level
- supported English as scientific language

- development of Hindi language as a link language

1987-CDC by UGC- submitted recommendations in 1989

1990- POA- Suggested Operation Black Board

1990- **Rammurthy Commission (7th May 1990-Dec 1990)**
- To review the NPE 8, submitted report in 1990
- Its report was named "Towards an Enlightened and Human Society"

1991- **Janardhan Reddy Committee**- to review NPE 1986.

-NPE 86 was modified in May 1992, based on the recommendations.

-POA also revised in Aug 1992

2009- National Advisory Committee (Dr.Yashpal) - "Learning Without Burden"

-To advise on the ways and means to **reduce the load on school students** at all levels particularly the young students, while improving quality of learning including the capability for life-long self-learning and skill formulation.

2000-Ambani Birla Committee (Mukesh Ambani and Kumaramangalam Birla) to suggest reforms in education

2001- Sarva Shiksha Abhiyan (SSA) scheme was started in 2001 to universalise elementary education by 2010. (under the Prime Ministership of Atal Behari Vajpayee.)

2002- Free and Compulsory Education for all (6-14 years); added in Article 21A through 86th amendment act.

2005-NCERT prepared National Curriculum Framework (NCF) in 2005

-A renewed effort should be made to implement the three-language formula, emphasising the recognition of children's home language(s) or mother tongue(s) as the best medium of instruction. These include tribal languages. English needs to find its place along with other Indian languages.

2005- National Knowledge Commission (NKC) was constituted in June 2005 by the Prime Minister Dr. Manmohan Singh, under the Chairmanship of Mr. Sam Pitroda

-submitted its report on 12 Jan 2007

-English, as a language, should be introduced, along with the first language (either mother tongue or the regional language) of the child, starting from Class I.

-Further, NKC has also focused on the need to reform the pedagogy of English language teaching,

2009- Yashpal Committee for reforms in Higher Education

-Committee to Advise on Renovation and Rejuvenation of Higher Education

Theories of Language Learning: or SLA
Different theories perceived learning languages from different perspectives.

Behavioral Theory:
-Known as Connectionist theory/ Conditioning theory; Started by Watson, Strengthened by Thorndike and Skinner.

-Later it is termed as **behaviorist theory** by Skinner.

-Behaviorism proposes that we are a product of our environment. Therefore, **children have no internal mechanism or ability to develop language by themselves.**

-BF Skinner (1957) suggests that children learn the language first by imitating their caregivers (usually parents) and then modifying their use of language due to operant conditioning.

-Behaviorists believe in **Stimulus → Response**

-Dog- Saliva; → S- R- theory. (Ivan Pavlov)

-Skinner calls language as a form of human behavior and names it as verbal behavior in his book *Verbal Behavior (1957).*

-Thorndike's three laws of learning.
- ➢ Law of readiness
- ➢ Law of exercise
- ➢ Law of effect

Verbal Behavior (1957)- **by Skinner**
- analyzes human behavior, encompassing what is traditionally called language, linguistics, or speech.
-written in response to a challenge by Alfred North Whitehead at a dining table. It took him over twenty years to complete.

-Skinner defines the notion of reinforcement as **positive and negative** in S.R theory
- ➢ Rewards results in acquiring.
- ➢ Punishment shuns learning,

Parental approval: if a child produces a sentence, approval from parents serve as reinforcement.

Implications of this school are:
- ➢ Language is learnt through use and practice.
- ➢ Believes language can be sliced into parts and each part can be taught discretely.
- ➢ Production of learning is dependent on situation.

- ➢ Learner should make effort to learn, otherwise no learning.
- ➢ Habit formation through repeated use of structures.

Gestalt Theory:
-Known as Gestalt theory. It believes in learning is in the name of problem solving.

-**Three German psychologists**: Kohler, Kafka and Wertheimer.

-Learning is treats every situation as meaningful whole, not in parts.

-Learner should be helped to derive his own rules of language.

- Laid stress on the cognitive mental process of learning i.e., perception (analytic), abstraction (generation of own rules) and final production (creative).

Implications of this school are:
- ➢ Sees new situation as a problem to be solved.
- ➢ The learner analyses, identify elements of situation, relate to experience, finds our similarities and differences, it suggests a plan, he tests it, gets solution.
- ➢ It made the teaching learning as creative and flexible.
- ➢ Even errors are regarded as evidences of creative use of language.
- ➢ Believes that exposure is the key means of language learning.

Behaviorist psychology(S-R) concentrated on small units but Gestalts in whole. **Behaviorist psychology believes in introspection, but it was rejected by Gestalts**

Nativist or Innatist Langue Theory:
The Innatist perspective began in 1959 with Noam Chomsky's highly critical review of B.F. Skinner's Verbal Behavior (1957).

-It believes that the abstract system of language cannot be learned, but that humans possess an innate language faculty.

Noam Chomsky (1957) proposes that children are born with an instinct or drive for language

learning which he calls the language acquisition device (LAD). He argued that even if a child is not educated in their country's language, so long as they grow in a normal environment, they will still devise a system of verbal communication. Therefore, there must be an innate, biological component to language acquisition.

Chomsky's Language Acquisition Device LAD
- ➢ Noam Chomsky first suggested the concept of the Language Acquisition Device.
- ➢ LAD is an instinctive mental capacity that enables a baby to acquire and form language.
- ➢ It is a component of the Nativist Language Theory.
- ➢ The theory argues that humans are born with an innate facility or instinct to acquire language.
- ➢ He proposed that all children are born with a LAD meaning, they have an innate understanding of the 'rules of language' – they only need to acquire vocabulary.
- ➢ LAD is active till puberty then it weakens. In Post puberty learning process may be slower.
- ➢ He points out that an infant could not possibly learn a language simply through imitation because the language spoken around them is extremely irregular. An adult person's speech is broken up often, and grammatically incorrect sometimes.
- ➢ The theory applies to all languages because they all contain verbs, nouns, vowel and consonant – and kids 'hard-wired' to acquire the grammar.
- ➢ Every language is highly complex and often come with subtle distinctions that are hard to interpret. However, all kids, regardless of intellectual abilities, are able to speak the native language fluently **by age five or six.** (It takes nearly 60 months for a child to learn language)
- ➢ Chomsky's innate ability (LAD) acts as black magic box.

Chomsky's Universal Grammar:
- ➢ Says L1 and L2 are the same.
- ➢ UG Theory is preprogrammed with 2 components: 1 Rules of a language. 2. Parameter.
- ➢ Ex. Head first language: verbs come before their compliments Ex: English
- ➢ Head last language: verbs come after their compliments. Ex: Japanese

Syntactic structures (1957)- **by Noam Chomsky**
"**Colorless green ideas sleep furiously**" is famous sentence in it which has no clear meaning (semantically non-sensual), yet grammatically correct. It was originally used in his 1955 thesis "Logical structure of Linguistic Theory"

Chomsky's Competence and Performance:
a person's knowledge of language (*competence*) and use of it (*performance*). He coined these terms in *Aspects of the Theory of Syntax*.
In *Knowledge of Language (1986),* Chomsky replaced the terms with I-language (internalized language) and E-language (externalized language).

Chomsky differentiates: **Competence**: idealized capacity; **Performance:** production of actual utterances.

According to him, "*competence is the ideal speaker-hearer's knowledge of his or her language and it is the 'mental reality' which is responsible for all those aspects of language use*"

Dell Hymes's Communicative competence
The term was coined by Dell Hymes in 1966, reacting against the perceived inadequacy of Noam Chomsky's (1965) distinction between linguistic competence and performance.
It has 4 parts:
- ➢ Linguistic Competence: ability to use grammatically correct sentence
- ➢ Sociolinguistic Competence: ability to use appropriate utterances.

- Discourse competence: ability to use coherent/cohesive devices.
- Strategic competence: ability to solve common problems.

Psycho Linguistic Theory: -Evolved in 19th and 20th centuries.

-Psychologists are conscious about language and thought.

-**Frontal Lobe:** front part of left hemisphere in brain is responsible for development of language.

Socio cultural theory: 1930s by Wretch (brain and social),

Vygotsky's Theory of Social constructivism—

Saphir-Whorf relativity theory: Linguists and psychologists like Benjamin Lee Whorf supported Psycholinguistic theory.

-Structure of language affects speaker's world view.

-Language learning is determined by thought.

- stress the importance of genetic characters, still further play down the role of learning environment.

Homeostatis: child takes pleasure in making errors.

Interactionist theory (Jerome Bruner theory of language acquisition)

It supports the innateness hypothesis about the biological innateness of linguistic competence.

Jerome Bruner (1961) believed that children are born with an ability to develop language but they require regular interaction with their caregivers or teachers to learn and understand it to a level of full fluency. This idea is known as the Language Acquisition Support System (LASS).

Semantic theory: meaning is the soul of language.

Interaction hypothesis: Michael Long framed this. (1990's). It states that the development of language proficiency is promoted by face-to-face interaction and communication. Its main focus is on the role of input, interaction, and output in second language acquisition.

Critical hypothesis: Eric Lenneberg (1967). 2 to 13 years old for the acquisition of first language

Comprehensible output hypothesis: Merrill Swain, Canada, argues that learners are needed to be pushed to produce "comprehensible output" -It states that learning takes place when learners encounter a gap in their linguistic knowledge of the second language (L2).

-By noticing this gap, learners become aware of it and may be able to modify their output so that they learn something new about the language.

Noticing hypothesis: Richard Schmidt. (1990)- American linguist. Learner cannot continue advancing their language abilities or grasp linguistic features unless they consciously notice the input.

Stephen Krashen's theory of second language acquisition

By the 1980s, the theories of **Stephen Krashen** had become the prominent paradigm in SLA. In his theories, often collectively known as the Input Hypothesis, Krashen suggested that language acquisition is driven solely by comprehensible input, language input that learners can understand.

It consists of five main hypotheses:

1. **The acquisition learning hypothesis**
   - Acquisition is a product of subconscious process very similar to the Child's learning of L1
   - It needs natural communication
   - Learning is the product of formal instruction. It is a conscious process.
   - According to Krashen learning is less important than acquisition.

2. **The monitor hypothesis:(through learning or acquisition)**
   - Explains the control/ editing/ monitoring /correcting function of learning on the acquisition
   - He says acquisition is utterance initiator learning is monitor. According to Krashen, role of monitor should be minor
   - We use what we have learned in monitoring are self-connecting our input.

➢ Extraverts are under users; introverts are over users

3. **Natural order hypothesis:**
   ➢ Acquisition of grammatical structure follows in natural order which is predictable.
   ➢ It depends on learners age, L1, background, and exposure. Syllabus should be based on natural order.

4. **The Input hypothesis:**
   ➢ Learner improves and progress is through the natural order this input must comprehensible input and it must add some (i + 1) input to this current competence
   ➢ Comprehensive input (oral/ written) must to be slightly above the learner's current level of proficiency.

5. **The affective filter hypothesis:**
   ➢ A number of affective variables such as motivation self-confidence, a good self-image and a low level of anxiety play a felicitate role in second language acquisition.

English as Second Language:
English as a Second Language (ESL) is a traditional term for the use or study of the English language by **non-native speakers in an English-speaking environment** (it is also known as English for speakers of other languages.)

That environment may be a country in which English is the mother tongue (e.g., UK, Australia, the U.S.) or one in which English has an established role (e.g., India, Nigeria).

Language learners often produce errors of syntax, vocabulary, and pronunciation thought to result from the influence of their L1, such as mapping its grammatical patterns inappropriately onto the L2, pronouncing certain sounds incorrectly or with difficulty, and confusing items of vocabulary known as **false friends.**

English as a Second Language also refers to specialized approaches to **language teaching designed for those whose primary language is not English.**

The term "ESL" has been seen by some to indicate that English would be of subordinate importance; or example, where English is used as a **lingua franca** in a multilingual country.

English as a Second Language corresponds roughly to the Outer Circle described by linguist **Braj Kachru in "Standards, Codification and Sociolinguistic Realism: The English Language in the Outer Circle" (1985).**

TESOL (teaching English to speakers of other languages) is used in American English to include both TEFL and TESL.

English as Foreign Language:
English as a Foreign Language (EFL) is the term used to describe the study of English by non-native speakers in countries where English is not the dominant language.

If you are learning English in a country where English is not common, then the phrase English as a Foreign Language (EFL) would apply.

English as a Foreign Language loosely corresponds with the Expanding Circle theory of language described by linguist Braj Kachru.

DIFFERNCE BETWEEN ESL & EFL
ESL countries are nations where the medium of instruction in education and government is in English, although English may not be the native language. Ex: India

On the other hand, EFL countries do not use English as a medium of instruction but English is taught in schools. Ex: Malaysia

Language varieties
Variety: specific set of linguistic item speech pattern. Ex. Can.E, Am.E, Br.E, Ind.E,

Dialect: variety of language, differs in grammar, phonetics, lexical.
   ➢ It is based on speaker's regional social background.
   ➢ `Dialect' stands for a subset of language that is spoken in a part of a country or spoken by a specific social class (spoken by a set of people) Ex. Australian dialect, Indian dialect, RP

- Regional dialect- associated with a place; Social dialect- associated with social groups.

Register: variety of language for particular purpose/ social setting / or particular communicative situation.
- For example, when speaking officially or in a public setting,
- It depends on situation, location, topic etc.
- Ex: The speaking system of Doctors, Lawyers, Business men, or Engineers.
- It is "**Level of formality in a speech with others"**
- The term register was first used by the linguist T. B. W. Reid in 1956,[5] and brought into general currency in the 1960s
- Key factors are:
  - Field (what is being talked),
  - Tenor (relationship b/w participants),
  - Mode (spoken/written)

Style: Choice of words or expressions used by an individual.
- -typical ways we do a particular thing (Formal/informal)

Idiolect: individual's dialect

Pidgin: Acts as a second language in order to communicate (lingua franca).
- The term pidgin English derives from a Chinese pronunciation of the English word business, ("business English"), first attested in 1855,
- The word pidgin, formerly also spelled pigion [often misspelt as pigeon), used to refer originally to Chinese Pidgin English, but was later generalized to refer to any pidgin
- It is a blend of two or more languages. (like bridge)
- simple grammar and borrowed words.
- Often used in trade and commerce
- Linguists do not typically consider pidgins as full or complete languages.
- It is not the first language of a speech community.

- Pidgins have historically been considered a form of patois, unsophisticated simplified versions of their lexifiers.
- However, not all simplified or "unsophisticated" forms of a language are pidgins.
- Each pidgin has its own norms of usage which must be learned for proficiency in the pidgin

Creole: spoken as a first language
- The English term creole comes from French créole, which is cognate with the Spanish term criollo and Portuguese crioulo, all descending from the verb criar ('to breed' or 'to raise'), all coming from Latin creare ('to produce, create') in 16th or 17th century
- Unlike pidgins, creoles have fully developed vocabulary and patterned grammar.
- Most linguists believe that a creole develops through a process of nativization of a pidgin
- Creole emerges when pidgin becomes the first language/native language of a generation. ($1^{st} \rightarrow 2^{nd}$ generation)
- Ex. French/west American creole; Hawaiian creole (English, Chinese, Spanish)
- The pidgin-creole life cycle was studied by American linguist Robert Hall in the 1960s.

Jargon: particular terminology of a study/ subject.
- Technical language of a discipline/profession Ex. SME, CCE, TC, HM, I/C, VC,
- It is not understood by normal speakers.

Lexicon: vocabulary used in a particular profession/subject/group.
- A lexicon (plural: lexicons, rarely lexica) is the vocabulary of a language or branch of knowledge (such as nautical or medical).
- In linguistics, a lexicon is a language's inventory of lexemes.
- The word lexicon derives from Greek word lexicon or lexikos meaning 'of or for words'.

- Dictionaries are lists of the lexicon, in alphabetical order, of a given language
- Linguistic theories generally regard human languages as consisting of two parts: **a lexicon, and a grammar**
- Items in the lexicon are called lexemes, lexical items, or word forms. Lexemes are grouped into lemmas. A lemma is a group of lexemes generated by inflectional morphology.

Ame.E vs Br.E

G.B.Shaw says, "**Britain and America were two countries divided by a common language**"

Oscar Wilde says that "**We have really everything in common with America nowadays, except, of course, the language**" (The Canterville Ghost, 1888)

The main areas of divergence are: 1. Pronunciation: 2. Spelling: 3. Lexis: 4. Grammar:

THREE CIRCLES OF ENGLISH (1992)

Braj Kachru (1932-2016) was an Indian linguist, he coined the term '**World Englishes**' for addressing localized varieties of English chiefly known as hybrid words. A hybrid word derives from at least two languages. '**Lathi-charge**' emerges from the combination of 'Hindi-English'. He is also renowned for his model of '**three circles of English'.**

Basically, we can divide up countries according to whether they have English as a native language, ESL, or EFL.

Braj Kachru has divided the English-speaking countries of the world into three broad types, which he symbolizes by placing them in three concentric rings:
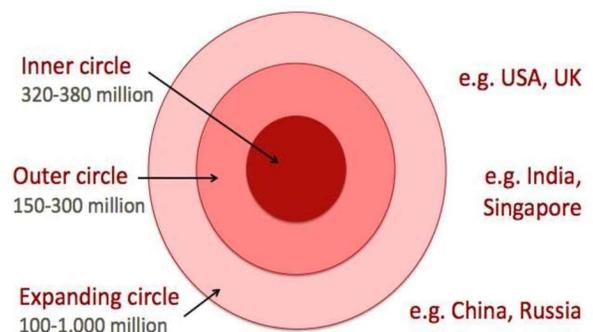
1.The inner circle: these countries are the traditional bases of English, where it is the primary language, that is Great Britain and Ireland, the United States, Canada, Australia, South Africa, and New Zealand.

The total number of English speakers in the inner circle is as high as 380 million, of whom some 120 million are outside the United States.

2. The outer or extended circle: these countries represent the earlier spread of English in non-native contexts, where the language is part of the country's leading institutions, where it plays a second-language role in a multilingual society. e.g. Singapore, India, Pakistan, Bangladesh, Malawi, Malaysia, Tanzania, non-Anglophone South Africa and 50 other territories.

The inner circle (UK, USA, etc.) is 'norm-providing'. That means that English language norms are developed in these countries - English is the first language there. The outer circle (mainly New Commonwealth countries) is 'norm-developing'.

KACHRU'S THREE CIRCLES OF ENGLISH

Inner circle
320-380 million — e.g. USA, UK

Outer circle
150-300 million — e.g. India, Singapore

Expanding circle
100-1,000 million — e.g. China, Russia

3. The expanding circle: this includes countries that represent the importance of English as an international language though they have no history of colonization and English has no special administrative status (govt. rule) in these countries, e.g. China, Japan, most of Europe, Korea, Egypt, Indonesia, Poland and a growing number of other states.

This is English as a foreign language. It is clear that the expanding circle is the one that is most sensitive to the global status of English. It is here that English is used primarily as an international language, especially in the business, scientific, legal, political and academic communities.

The expanding circle (much of the rest of the world) is 'norm-dependent', because it relies on the standards set by native speakers in the inner circle.

Unit- X

Research Methods and Materials in English

What is research?

Research is a systematic and organized process of inquiry, investigation, and exploration undertaken to generate new knowledge, enhance understanding, solve problems, or answer specific questions.

It involves a structured approach to gathering, analyzing, and interpreting information or data in a way that contributes to the existing body of knowledge in a particular field or discipline.

Research can take many forms, including scientific experiments, surveys, case studies, literature reviews, and more, and it is conducted across a wide range of academic, scientific, business, and practical domains.

Types of Research

Research is about using established methods to investigate a problem or question in detail with the aim of generating new knowledge about it.

It is a vital tool for scientific advancement because it allows researchers to prove or refute hypotheses based on clearly defined parameters, environments and assumptions. Due to this, it enables us to confidently contribute to knowledge as it allows research to be verified and replicated.

Knowing the types of research and what each of them focuses on will allow you to better plan your project, utilises the most appropriate methodologies and techniques and better communicate your findings to other researchers and supervisors.

Classification of Types of Research

There are various types of research that are classified according to their objective, depth of study, analysed data, time required to study the phenomenon and other factors. It's important to note that a research project will not be limited to one type of research, but will likely use several.

A)According to its Purpose

1.Theoretical Research: It is also referred to as pure or basic research, focuses on generating knowledge, regardless of its practical application. Here, data collection is used to generate new general concepts for a better understanding of a particular field or to answer a theoretical research question. Results of this kind are usually oriented towards the formulation of theories and are usually based on documentary analysis, the development of mathematical formulas and the reflection of high-level researchers.

For example, a philosophical dissertation, since the aim is to generate new approaches from existing data without considering how its findings can be applied or implemented in practice.

2.Applied Research: Here, the goal is to find strategies that can be used to address a specific research problem. Applied research draws on theory to generate practical scientific knowledge, and its use is very common in STEM fields such as engineering, computer science and medicine.

This type of research is subdivided into two types:

2.Technological applied research: looks towards improving efficiency in a particular productive sector through the improvement of processes or machinery related to said productive processes.

3.Scientific applied research: has predictive purposes. Through this type of research design, we can measure certain variables to predict behaviours useful to the goods and services sector, such as consumption patterns and viability of commercial projects.

For example, market research, because by examining consumption patterns, strategies can be developed for the development of new products and marketing campaign

B)According to your Depth of Scope

1.Exploratory Research: It is used for the preliminary investigation of a subject that is not yet well understood or sufficiently researched. It serves to establish a frame of reference and a hypothesis from which an in-depth study can be developed that will enable conclusive results to be generated.

Because exploratory research is based on the study of little-studied phenomena, it relies less on theory and more on the collection of data to identify patterns that explain these phenomena.

For example, an investigation of the role social media in the perception of self-image.

2.Descriptive Research

The primary objective of descriptive research is to define the characteristics of a particular phenomenon without necessarily investigating the causes that produce it.

In this type of research, the researcher must take particular care not to intervene in the observed object or phenomenon, as its behaviour may change if an external factor is involved.

For example, investigating how the public census of influential government officials differs between urban and non-urban areas.

3.Explanatory Research

Explanatory research is the most common type of research method and is responsible for establishing cause-and-effect relationships that allow generalisations to be extended to similar realities. It is closely related to descriptive research, although it provides additional information about the observed object and its interactions with the environment.

For example, investigating the brittle behaviour of a specific material when under compressive load.

4.Correlational Research

The purpose of this type of scientific research is to identify the relationship between two or more variables. A correlational study aims to determine whether a variable changes, how much the other elements of the observed system change.

C)According to the Type of Data Used

Qualitative Research

Qualitative methods are often used in the social sciences to collect, compare and interpret information, has a linguistic-semiotic basis and is used in techniques such as discourse analysis, interviews, surveys, records and participant observations.

In order to use statistical methods to validate their results, the observations collected must be evaluated numerically. Qualitative research, however, tends to be subjective, since not all data can be fully controlled. Therefore, this type of research design is better suited to extracting meaning from an event or phenomenon (the 'why') than its cause (the 'how').

For example, examining the effects of sleep deprivation on mood.

Quantitative Research

Quantitative research study delves into a phenomena through quantitative data collection and using mathematical, statistical and computer-aided tools to measure them. This allows generalised conclusions to be projected over time

D)According to the Degree of Manipulation of Variables

Experimental Research

It is about designing or replicating a phenomenon whose variables are manipulated under strictly controlled conditions in order to identify or discover its effect on another independent variable or object. The phenomenon to be studied is measured through study and control groups, and according to the guidelines of the scientific method.

For example, randomised controlled trial studies for measuring the effectiveness of new pharmaceutical drugs on human subjects.

Non-Experimental Research

Also known as an observational study, it focuses on the analysis of a phenomenon in its natural context. As such, the researcher does not intervene directly, but limits their involvement to measuring the variables required for the study.

Due to its observational nature, it is often used in descriptive research.

For example, a study on the effects of the use of certain chemical substances in a particular population group can be considered a non-experimental study.

Quasi-Experimental Research

It controls only some variables of the phenomenon under investigation and is therefore not entirely experimental. In this case, the study and the focus group cannot be randomly selected, but are chosen from existing groups or populations. This is to ensure the collected data is relevant and that the knowledge, perspectives and opinions of the population can be incorporated into the study.

For example, assessing the effectiveness of an intervention measure in reducing the spread of antibiotic-resistant bacteria.

E)According to the Type of Inference

Deductive Investigation

In this type of research, reality is explained by general laws that point to certain conclusions; conclusions are expected to be part of the premise of the research problem and considered correct if the premise is valid and the inductive method is applied correctly.

Inductive Research

In this type of research, knowledge is generated from an observation to achieve a generalisation. It is based on the collection of specific data to develop new theories.

Hypothetical-Deductive Investigation

It is based on observing reality to make a hypothesis, then use deduction to obtain a conclusion and finally verify or reject it through experience.

According to the Time in Which it is Carried Out

Longitudinal Study (also referred to as Diachronic Research)

It is the monitoring of the same event, individual or group over a defined period of time. It aims to track changes in a number of variables and see how they evolve over time. It is often used in medical, psychological and social areas.

For example, a cohort study that analyses changes in a particular indigenous population over a period of 15 years.

Cross-Sectional Study (also referred to as Synchronous Research)

Cross-sectional research design is used to observe phenomena, an individual or a group of research subjects at a given time.

F)According to Sources of Information

Primary Research: This fundamental research type is defined by the fact that the data is collected directly from the source, that is, it consists of primary, first-hand information.

Secondary research: Unlike primary research, secondary research is developed with information from secondary sources, which are generally based on scientific literature and other documents compiled by another researcher

Steps in Research:

Research involves a series of systematic steps that guide the researcher from the initial idea or question to the presentation of findings. These steps can vary somewhat depending on the specific research field and the nature of the research project, but here is a general outline of the typical steps in research:

Identification of Research Problem or Question: The research process begins with identifying a research problem or question that needs to be investigated. This may arise from curiosity, gaps in existing knowledge, practical concerns, or societal issues.

Review of Literature: Conduct a comprehensive review of existing literature to understand what has already been studied in the area of your

research. This step helps you refine your research question and identify gaps in knowledge.

Formulation of Hypotheses or Research Objectives: Based on the research question and the literature review, formulate hypotheses (in quantitative research) or research objectives (in qualitative research) that outline what you aim to achieve with your research.

Design of Research Methods: Decide on the research methods and techniques you will use to collect data. This includes selecting data sources, determining the research approach (quantitative, qualitative, mixed methods), and designing data collection tools (e.g., surveys, questionnaires, interviews, experiments).

Sampling: If applicable, determine the sampling strategy and select the sample size. Sampling methods can include random sampling, stratified sampling, convenience sampling, and others, depending on the research design.

Data Collection: Collect data according to the methods and tools you have designed. This may involve conducting surveys, interviews, experiments, observations, or document analysis.

Data Analysis: Analyze the collected data using appropriate statistical or qualitative analysis techniques. This step varies depending on the research design and objectives. Common analysis methods include statistical tests, thematic analysis, content analysis, and coding.

Interpretation of Results: Interpret the findings from your data analysis in the context of your research objectives. Consider whether your results support or refute your hypotheses or research questions.

Discussion: Discuss the implications of your findings, their significance in the broader context, and how they relate to existing literature. Address any limitations of your study and suggest avenues for further research.

Conclusion: Summarize the key findings and conclusions of your research. Emphasize the contributions of your study to the field.

Recommendations: If applicable, provide practical recommendations based on your research findings. These recommendations can be used by policymakers, practitioners, or other stakeholders.

Citation and Referencing: Properly cite and reference all sources and studies that you used in your research to give credit and avoid plagiarism.

Report Writing: Prepare a well-structured research report or paper that includes **a**n introduction, literature review, methodology, results, discussion, conclusion, and references.

Type I and Type II errors are concepts in hypothesis testing, which is a fundamental component of statistical analysis in research. These errors represent two different ways in which researchers can make mistakes when testing a hypothesis.

Type I Error (False Positive): Type I error occurs when a null hypothesis that is actually true is incorrectly rejected. In other words, it's the mistake of concluding that there is a significant effect, relationship, or difference when there is none in reality.

The probability of committing a Type I error is denoted as α (alpha), and it is also called the significance level. Common significance levels are 0.05 (5%) and 0.01 (1%). Lowering the significance level reduces the chances of a Type I error but increases the risk of Type II errors.

Example: Concluding that a new drug is effective when, in reality, it has no effect on a medical condition.

Type II Error (False Negative): Type II error occurs when a null hypothesis that is actually false is not rejected. In other words, it's the mistake of failing to detect a significant effect, relationship, or difference when it exists.

The probability of committing a Type II error is denoted as β (beta). The complement of β, which is 1 - β, is known as the statistical power of a test. A high power indicates a low risk of Type II error.

Example: Failing to conclude that a new drug is effective when, in reality, it has a positive effect on a medical condition.

Hypothesis:

A hypothesis is a specific and testable statement or proposition that suggests a potential answer or explanation to a research question. Hypotheses are more common in quantitative research, where researchers aim to establish relationships, make predictions, or test theories. A hypothesis typically includes an independent variable (the factor being manipulated or studied) and a dependent variable (the outcome being measured or observed).

Hypotheses can be categorized into several types based on their nature and the research context:

Null Hypothesis (H0): The null hypothesis represents a statement of no effect or no relationship between variables. It is often used to test whether any observed differences or relationships in data are due to chance or random variation. Researchers aim to either reject the null hypothesis in favor of an alternative hypothesis or fail to reject it based on statistical analysis.

Example: H0: There is no significant difference in test scores between students who receive tutoring and those who do not.

Alternative Hypothesis (Ha or H1): The alternative hypothesis is a statement that contradicts the null hypothesis. It suggests that there is a significant effect, relationship, or difference in the variables being studied. Researchers aim to provide evidence in support of the alternative hypothesis.

Example: Ha: Students who receive tutoring will achieve higher test scores than those who do not.

Directional Hypothesis: A directional hypothesis specifies the expected direction of the effect or relationship. It predicts whether a change will result in an increase or a decrease in a variable.

Example: Ha: Students who receive tutoring will achieve higher test scores than those who do not (predicting an increase).

Non-Directional Hypothesis: A non-directional hypothesis does not specify the expected direction of the effect or relationship. It simply predicts that a significant difference or relationship will exist without indicating whether it will be positive or negative.

Example: Ha: There is a significant difference in test scores between students who receive tutoring and those who do not (without specifying the direction).

Sampling:

Sampling is the process of selecting a subset or a sample from a larger population for the purpose of conducting research or drawing conclusions about that population. Sampling is an essential component of many research studies because it is often impractical or impossible to collect data from an entire population. Instead, researchers use various sampling techniques to gather data from a representative subset of the population. The goal of sampling is to obtain results from the sample that accurately reflect the characteristics or attributes of the larger population.

The choice of a particular sampling method depends on the research objectives, the characteristics of the population, available resources, and the desired level of precision. Here are some common sampling methods:

Random Sampling: here every individual or item in the population has an equal chance of being selected for the sample. This method minimizes bias and ensures that the sample is representative of the population. Random sampling can be done using random number generators or drawing lots.

Stratified Sampling: here, the population is divided into distinct subgroups or strata based on certain characteristics (e.g., age, gender, income). Then, a random sample is selected independently from each stratum. This method ensures that each

subgroup is represented in the sample proportionally.

Systematic Sampling: it involves selecting every nth individual or item from a list of the population. For example, if you have a population of 1,000 and you want a sample of 100, you would select every 10th person from the list. This method is straightforward and efficient but can introduce bias if there's a hidden pattern in the list.

Cluster Sampling: it involves dividing the population into clusters or groups (e.g., geographic regions, schools, households), randomly selecting some clusters, and then sampling all individuals or items within the selected clusters. Cluster sampling is practical when it is difficult to create a comprehensive list of the entire population.

Convenience Sampling: it involves selecting individuals or items for the sample based on their easy accessibility or availability. This method is quick and convenient but can introduce bias because it doesn't ensure that the sample is representative of the population.

Judgmental or Purposive Sampling: the researcher selects specific individuals or items deliberately based on certain criteria or characteristics relevant to the research. This method is often used in qualitative research or when specific expertise is needed.

Snowball Sampling: it is commonly used in studies involving hard-to-reach populations or social networks. The researcher starts with a few initial participants and asks them to refer other potential participants. This method is useful when the population is not well-defined or accessible through traditional means.

Quota Sampling: it involves dividing the population into categories or quotas based on specific characteristics (e.g., age, gender, ethnicity). The researcher then selects individuals non-randomly to fill the quotas until they are met. Quota sampling is often used in market research.

Volunteer or Self-Selection Sampling: In volunteer or self-selection sampling, individuals voluntarily choose to participate in the study. This method is commonly seen in online surveys or studies where participants opt-in. It can introduce significant bias because those who choose to participate may differ from those who do not.

Multi-Stage Sampling: Multi-stage sampling combines various sampling methods in a multi-step process. For example, researchers might use cluster sampling to select regions, followed by stratified sampling within those regions to select individuals. Multi-stage sampling is often used in complex surveys.

MCQs:

1.What is the primary purpose of conducting a literature review in research?
a) To present the research findings
b) To identify gaps in existing knowledge
c) To formulate the research question
d) To conduct data analysis

2.Which of the following is an example of a primary source in historical research?
a) A history textbook
b) A documentary film about a historical event
c) A letter written by a historical figure
d) An article summarizing a historical event

3.What type of research is focused on exploring and understanding complex phenomena through non-numerical data?
a) Quantitative research
b) Experimental research
c) Qualitative research
d) Cross-sectional research

4.Which of the following represents a null hypothesis?
a) There is a significant difference between two groups.
b) There is no significant difference between two groups.
c) There is a positive relationship between two variables.
d) There is a negative relationship between two variables.

5.What is the term for the consistency and stability of research results when measurements or procedures are repeated?
a) Reliability   b) Validity
c) Generalizability   d) Bias

6.What is the first step in the research process?
a) Data analysis
b) identifying the problem
c) Writing the research paper
d) Literature review

7.What type of research aims to expand our understanding of fundamental principles and concepts without specific practical applications in mind?
a) Applied research
b) Basic research
c) Qualitative research
d) Cross-sectional research

8.What is the systematic approach or set of procedures used to conduct research called?
a) Research design   b) Data collection
c) Data analysis   d) Research hypothesis

9.Which of the following is an example of a secondary source?
a) A historical document from the 19th century
b) A literary analysis essay about a novel
c) A diary written by a World War II soldier
d) An interview with a contemporary author

10.In a research paper, which section typically provides a comprehensive review of existing scholarly literature on the topic?
a) Introduction   b) Methodology
c) Discussion   d) Literature review

11.Which of the following represents the process of selecting a subset of individuals or elements from a larger population for research purposes?
a) Reliability   b) Validity
c) Sampling   d) Generalizability

12.What is the term for the overall plan or blueprint for conducting a research study, including the choice of research methods and data collection procedures?
a) Research design
b) Data collection
c) Data analysis
d) Research hypothesis

13.What is the term for the evaluation of research by experts in the field to ensure its quality and credibility before publication?
a) Peer review   b) Literature review
c) Data analysis   d) Research design

14.Which term refers to the extent to which a research study measures what it intends to measure and produces accurate and meaningful results?
a) Reliability   b) Validity
c) Generalizability   d) Bias

15.What type of research is conducted to address problems or challenges within a specific context, often by practitioners or professionals?
a) Applied research
b) Basic research
c) Experimental research
d) Cross-sectional research

16.What type of research collects data from the same participants over an extended period to study changes and developments?
a) Cross-sectional research
b) Descriptive research
c) Longitudinal research
d) Correlational research

Answers:

1. B	2. C	3. C	4. B	5. A	6. B	7. B	8. A	9. B	10. D
11. C	12 A	13 A	14. B	15. A	16. C				