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UG TRB ENGLISH

(Competitive Exam)

STUDY MATERIALS

UNIT-VI

INDIAN WRITING ENGLISH

PROSE

The Gospel of Non-violence

Mohandas Karamchand Gandhi (2 October 1869 – 30 January 1948) was an Indian lawyer, anti-colonial nationalist and political ethicist who employed nonviolent resistance to lead the successful campaign for India's independence from British rule, and to later inspire movements for civil rights and freedom across the world. The honorific Mahatma "great-souled", "venerable" first applied to him in 1914 in South Africa, is now used throughout the world.

Born and raised in a Hindu family in coastal Gujarat, Gandhi trained in the law at the Inner Temple, London, and was called to the bar at age 22 in June 1891. After two uncertain years in India, where he was unable to start a successful law practice, he moved to South Africa in 1893 to represent an Indian merchant in a lawsuit. He went on to live in South Africa for 21 years. It was here that Gandhi raised a family and first employed nonviolent resistance in a campaign for civil rights. In 1915, aged 45, he returned to India and soon set about organising peasants, farmers, and urban labourers to protest against excessive land-tax and discrimination.

Assuming leadership of the Indian National Congress in 1921, Gandhi led nationwide campaigns for easing poverty, expanding women's rights, building religious and ethnic amity, ending untouchability, and, above all, achieving *swaraj* or self-rule. Gandhi adopted the short *dhoti* woven with hand-spun yarn as a mark of identification with India's rural poor. He began to live in a self-sufficient residential community, to eat simple food, and undertake long fasts as a means of both introspection and political protest. Bringing anti-colonial nationalism to the common Indians, Gandhi led them in challenging the British-imposed salt tax with the 400 km (250 mi) Dandi Salt March in 1930 and in calling for the British to quit India in 1942. He was imprisoned many times and for many years in both South Africa and India.

Gandhi's birthday, 2 October, is commemorated in India as Gandhi Jayanti, a national holiday, and worldwide as the International Day of Nonviolence. Gandhi is commonly, though not formally, considered the Father of the Nation in India and was commonly called **Bapu**.

The Law of Our Species

I am not a visionary. I claim to be a practical idealist. The religion of nonviolence is not meant merely for the rishis and saints. It is meant for the common people as well. Nonviolence is the law of our species as violence is the law of the brute. The spirit lies dormant in the brute and he knows no law but that of physical might. The dignity of man requires obedience to a higher law-to the strength of the spirit....

The rishis who discovered the law of nonviolence in the midst of violence were greater geniuses than Newton. They were themselves known the use of arms, they realized their uselessness,

- ❖ Nonviolence is the law of the human race and is infinitely greater than and superior to brute force.
- ❖ In the last resort it does not avail to those who do not possess a living faith in the God of Love.
- ❖ Nonviolence affords the fullest protection to one's self-respect and sense of honour, but not always to possession of land or movable property, though its habitual practice does prove a better bulwark than the possession of armed men to defend them. Nonviolence, in the very nature of things, is of no assistance in the defence of ill-gotten gains and immoral acts.
- ❖ Individuals or nations who would practice nonviolence must be prepared to sacrifice (nations to last man) their all except honour. It is, therefore, inconsistent with the possession of other people's countries, i.e., modern imperialism, which is frankly based on force for its defence.
- ❖ Nonviolence is a power which can be wielded equally by all--children, young men and women or grown-up people, provided they have a living faith in the God of Love and have therefore equal love for all mankind. When nonviolence is accepted as the law of life, it must pervade the whole being and not be applied to isolated acts.
- ❖ It is a profound error to suppose that, whilst the law is good enough for individuals, it is not for masses of mankind.
- ❖ For the way of nonviolence and truth is sharp as the razor's edge. Its practice is more than our daily food. Rightly taken, food sustains the body; rightly practised nonviolence sustains the soul.
- ❖ The body food we can only take in measured quantities and at stated intervals; nonviolence, which is the spiritual food, we have to take in continually. There is no such thing as satiation. I have

any ill-will against him, I exhibit the ahimsa of the brave. Such instances are of every day occurrence and can be easily multiplied. If I succeed in curbing my temper every time and, though able to give blow for blow, I refrain, I shall develop the ahimsa of the brave which will never fail me and which will compel recognition from the most confirmed adversaries.

Inculcation of cowardice is against my nature. Ever since my return from South Africa, where a few thousand had stood up not unsuccessfully against heavy odds, I have made it my mission to preach true bravery which ahimsameans.

Humility Essential

If one has...pride and egoism, there is no nonviolence. Nonviolence is impossible without humility. My own experience is that, whenever I have acted nonviolently, I have been led to it and sustained in it by the higher promptings of an unseen power. Through my own will I should have miserably failed. When I first went to jail, I quailed at the prospect. I had heard terrible things about jail life. But I had faith in God's protection. Our experience was that those who went to jail in a prayerful spirit came out victorious, those who had gone in their own strength failed. There is no room for self-pitying in it either when you say God is giving you the strength. Self-pity comes when you do a thing for which you expect recognition from others. But there is no question of recognition. It was only when I had learnt to reduce myself to zero that I was able to evolve the power of Satyagraha in South Africa

"The World Community" - Dr. S. Radhakrishnan

Sarvepalli Radhakrishnan (5 September 1888 – 17 April 1975) was an Indian philosopher and statesman who served as the

second president of India from 1962 to 1967. He was also the first vice-president of India from 1952 to 1962.

One of the most distinguished twentieth-century scholars of comparative religion and philosophy, Radhakrishnan held the King George V Chair of Mental and Moral Science at the University of Calcutta from 1921 to 1932 and Spalding Chair of Eastern Religion and Ethics at University of Oxford from 1936 to 1952.

Radhakrishnan's philosophy was grounded in Advaita Vedanta, reinterpreting this tradition for a contemporary understanding. He defended Hinduism against what he called "uninformed Western criticism", contributing to the formation of contemporary Hindu identity. He has been influential in shaping the understanding of Hinduism, in both India and the west, and earned a reputation as a bridge-builder between India and the West.

Radhakrishnan was awarded several high awards during his life, including a knighthood in 1931, the Bharat Ratna, the highest civilian award in India, in 1954, and honorary membership of the British Royal Order of Merit in 1963. He was also one of the founders of Helpage India, a non profit organisation for elderly underprivileged in India. Radhakrishnan believed that "teachers should be the best minds in the country". Since 1962, his birthday has been celebrated in India as Teachers' Day on 5 September every year.

"The World Community" by Dr. S. Radhakrishnan is a plea to the great powers of the world to unite under a single umbrella, namely, a world federal government. To achieve this, he enumerates on the dangers posed by nuclear weapons and wars. According to him, world peace is not a dream in a shrinking world. It is a necessity, an essential condition for the survival of the human

The Power of Prayer - by A.P. J. Abdul Kalam

Dr. A.P.J. Abdul Kalam (1931-2015), the former President of India and a distinguished scientist was born on 15th October 1931 at Rameswaram in Tamilnadu. Kalam specialized in Aeronautical Engineering from Madras Institute of Technology (IIT, Madras). He was the Scientific Adviser to Defence Minister and Secretary, Department of Defence Research and Development. He took up the responsibility of developing indigenous guided missiles. He became President of India on 25th July 2002. "Wings of Fire", "India 2020 – A Vision for the New Millennium", "My Journey" and "Ignited Minds" are the famous books written by him.

Introduction:

The article "The Power of Prayer" is an extract from Kalam's autobiography, "The Wings of Fire". In this chapter, Kalam recollects his childhood days and speaks about his parents and birth place. He proudly pays tribute to his parents and God for the present life he enjoys. Kalam's early religious impressions were very vague. It is from a child's perception. But later he gets matured enough to understand that 'God is one and all'.

Kalam's birth and parentage:

Abdul Kalam was born in the island town of Rameswaram. He was born into a middle class family. His father, Jainulabdeen was neither very rich nor well educated. But he was a wise and generous man. He was a true spiritual human being. His mother Ashiamma was a kind and pious woman. Her family was given the title "Bahadur" by the British Government. The influence of the good-natured parents made the child, Kalam to come out as a great

She asks everyone their identity, and the answer is 'I'. In pursuing the 'I', she identifies with every woman who is having different experiences in life

'Of Mothers, among other things' -A.K. Ramanujan

Attippat Krishnaswami Ramanujan

➤ Born in Mysore

His works

Fifteen Tamil poems - (1965)

The striders - (1966)

The Interior Landscape- (1967)

No Lotus in the Navel - (1969)

Relations - (1971)

Speaking of Siva - (1972)

Samskara - (1976)

A translation of

V.R. Anandha Murth's

Kernnada novel and

selected poems -(1976)

➤ The Tamil writers Association awarded him the gold medal for "The interior landscape in 1969. His poetry draws its sustenance from his intense awareness of his racial burden, his Hindu heritage. He writes with an unflinching sense of rhythm. The poetic art of A.K.R. is a beautiful bending of linguistics. Hindu and Christian religions, Indian and western literatures.

A River

➤ About river vaigai which flows thro temple city Madurai - honorable place for history and Literature.

➤ City of Many temples and famous Tamil Poets City connected with sangam literature - legend of the poet Nakkirar and Thiruvilayal

Aurobindo's short poem 'The Tiger and the Deer' is a didactic poem. It is a contrast between good and evil, innocence and experience, and life and death

The poem begins with a description of the tiger. The tiger crouches and slouches brilliantly through the green forest. It has gleaming eyes, mighty chest and soft soundless paws.

"Brilliant, crouching, slouching, what crept
through the green heart of the forest,
Gleaming eyes and mighty chest and soft
soundless paws of grandeur or murder?"

Generally, people are afraid of the tiger. They hate it because it is rough and dangerous. In the poem, the world of tiger stands for death, darkness and arrogance.

The innocent deer drinks water from the great pool in the forest. It is unaware of the tiger's plan of attack. The tiger crouches slowly to attack the deer:

"..... the great beast crouched and crept, and crept
and crouched a last time, noiseless, fatal".

Then the fierce tiger has leaped up over the deer and torn it to pieces. The deer died pathetically thinking about its mate.

"Destroyed, the mild harmless beauty by
the strong cruel beauty in Nature"

The deer in the poem suggests innocence, softness and love. The killing of the deer by the tiger suggests the death and destruction of healthy values of life by the cruelty of modern civilization.

The poet closes the poem with a note of optimism. He says that in spite of the various blows of death and darkness, life is a thing to be enjoyed. Sufferings are not eternal. He teaches the lesson that those who harm others will be destroyed like the mammoth. The mammoth shook the plains of Asia once upon a time. But it is extinct now. Since the tiger kills and harms other animals, the same fate of mammoth would come to it. But then the deer would drink without any fear in the cool ponds of the forest. The poet beautifully tells,

"The mighty perish in their might The slain survive the slayer".

Thus, the poem expresses the poet's longing for a peaceful and harmless world.

Love and Death By Sarojini Naidu

- Born in Bengal and settled in Hyderabad. Parents followers of Brahma samaj. At the age of 13 she wrote her first poem "Lady of the lake" in 1300 lines. It's a loving mother she immortalized her four children in a poem entitled "To my children". It was Mahatma Gandhi who called her "The Nightingale of India" After Tone Dutt. S.N was the first great Indo-Anglican poet who attracted world wide attention. 1st Published poem "The song of a dream" her poems are available in 4 volumes.

1. The Golden Threshold 1905
2. The Bird of time 1912
3. The Broken Wing 1917
4. The Father of Dawn Published posthumously in 1961.

- Her themes are mostly familiar and even ordinary and are vivified through the magic glass of her imagination.

- Wrote poems about imp personalities' like M.K. Gandhi, Gokhale, Jinnah and Nizam of Hyderabad.
- Written poems about Hinduism, Islam and Buddhism.

The soul's prayer

- A philosophical and religious poem.
- It is the prayer of the soul of everyman to God.
- Deals with the relationship between man God., Man's individual soul and the universal soul God, the love that binds both.

The Poet to death

- Short poem of S.N expresses the poet's optimism and love of life. She implores death for a while because she is in the spring of life and will die after drinking life to the full. Death is a mystery of life. Love of life with all its love and grief and beauty is a strengthening and positive attitude to life.

Indian weavers

- It is a tribute to the skill and art of Indian weavers. The song is patriotic because it is an expression of the love and admiration of the poet for the dazzling art of Indian weavers. Like the weavers all people should carry on their duties, respecting time and serving the purposes of society.

Love and Death

*I dreamed my love had set thy spirit free,
 Enfranchised thee from Fate's o'ermastering power,
 And girt thy being with a scatheless dower
 Of rich and joyous immortality;
 Of Love, I dreamed my soul had ransomed thee,
 In thy lone, dread, incalculable hour
 From those pale hands at which all mortals cower,
 And conquered Death by Love, like Savitri.
 When I awoke, alas, my love was vain
 E'en to annul one throe of destined pain,
 Or by one heart-beat to prolong thy breath;
 O Love, alas, that love could not assuage*

Evening wheat

"Evening Wheat" is a poem by Vikram Seth that explains the beauty of wheat at the end of the day. The speaker is thinking about the end of the day in farming country. He paints a wholesome scene, with children coming home for dinner and workers ending their toil by putting down the loads they've been carrying.

POEM

Evening is the best time for wheat
Toads croak.
Children ride buffaloes home for supper.
The last loads are shoulder-borne.
Squares light up
And the wheat sags with a late gold.
There on the other side of the raised path
Is the untransplanted emerald rice.
But it is the wheat I watch, the still dark gold
With maybe a pig that has strayed from the brigade
enjoying a few soft ears.

Vikram Seth (1952–) is an Indian novelist and poet, born in Kolkata, now living in Salisbury (in a house formerly belonging to poet George Herbert). He is most famous for his novels *A Suitable Boy* and *The Golden Gate* (in fact, a verse novel written in Onegin stanza). Although Seth's Indian heritage is a constant theme throughout his work—and he studies, speaks and writes several languages—he writes in English, most often in rhyming forms.

Good Bye Party - Nissim Ezekiel

An Introduction- Kamala Das

The poet also expresses frankly the wounds of her married life with her readers in other poems. For instance, in "**An Introduction**", "**My Grandmother's House**", "**A Hot Noon in Malabar**" etc. we get the miserable life that she has experienced.

Summary

"An Introduction" by Kamala Das is an autobiographical and confessional poem that voices out her concern about patriarchy, starting from politics to sexual politics. "An Introduction" by Kamala Das encapsulates her personality as it expresses some incidents of her life, her rejection of patriarchal norms, and her rebellion against the gender role as well.

An Introduction Summary

"An Introduction" revolves around the topics of gender bias, individuality, and imposition of societal norms and standards.

burial place and record birth and death of the deceased person. A.K.R deals with Hindu beliefs, customs and rituals connected with the death of a person.

Poem

I smell upon this twisted backbone tree
the silk and whitepetal of my mother's youth.
From her earrings three diamonds

splash a handful of needles,
and I see my mother run back
from rain to the crying cradles.
The rains tack and sew

with broken threads the rags
of the tree tasseled light.
But her hands are a wet eagle's
two black-pink crinkled feet,

one talon crippled in a garden-
trap set for a mouse. Her saris
do not cling: they hang, loose
feather of a one time wing.

My cold parchment tongue licks bark
in the mouth when I see her four
still sensible fingers slowly flex
to pick a grain of rice from the kitchen floor.

Summary

onetime wing". She is no longer the eagle she used to be, but parts of her past still exist.

Stanza Five

fifth stanza of 'Of Mothers, among other things' brings the description of the mother around to the speaker himself. He speaks of his own "cold parchment tongue". There is a strangeness to this image that connects the eagle-like image of the mother to her son. He again taps into the reader's senses to explain how he feels when he sees his mother's four intact fingers.

All the images of the previous stanzas come together to depict the mother, in her current, older state, reaching down to "pick a grain of rice from the kitchen floor." The speaker draws attention to the way her fingers "slowly flex". They are "sensible" and simple in their actions. He sees her whole history in this movement, from her silken, soft youth to the rainy troubles of her aging years, to her current, sensible existence.

Girish Karnad – Nagamandala

Girish Karnad

Naga Mandala by Girish Karnad is a play where myth takes over reality. Girish Raghunath Karnad is a contemporary Indian playwright, actor and movie director in Kannada language. He is among the seven recipients of Jnanpith Award for Kannada, the highest literary honor conferred in India. Girish Karnad wrote the play Naga Mandala in 1987-88. The play is based on two oral Kannada tales he had heard from his mentor-friend and well-known poet, translator and philologist A.K. Rumanian, to whom Karnad also dedicated the play. Through the interesting blend of history and myth, he talks about socio-cultural issues of the India.

Plot Summary

Rani is a young bride who is neglected by her indifferent and unfaithful husband, Appanna. Appanna spends most of his time with his concubine and comes home only for lunch. Rani is one of those typical wives who want to win her husband's affection at any cost. In an attempt to do so, she decides to drug her husband with a love root, which she mixes in the curry. That curry is spilled on the nearby anthill and Naga, the King Cobra drinks it.

Naga, who can take the form of a human being, is enchanted with her and begins to visit her every night in the form of her husband. This changes Rani's life completely as she starts to experience the good things in life though she never knows that the person with her is not her husband but the Naga.

One of these days, she gets pregnant and breaks the news to Appanna. He immediately accuses her for adultery and says that he has not fathered the child. The issue is referred to the village Panchayat. She is then asked to prove her fidelity by putting her hand in the snake burrow and taking a vow that she has not committed adultery. It is a popular belief that if any person lies holding the snake in their hand, they will be instantly killed by the snake God.

She does place her hand in the snake burrow and vows that she has never touched any male other than her husband and the Naga in the burrow. She is declared chaste by the village Panchayat. However, her husband is not ready to accept that she is pregnant with his child and decides to find out the truth by spying on the house at night. Appanna is shocked to see the Naga visiting Rani in his form, spending time with her and then leaving the house.

Dance Like A Man – Mahesh Dattani

Introduction to the play:

Dance Like A Man is a play by Mahesh Dattani, which deals with the dogma of being a man in the 1940s, of the Indian society. Although the story revolves around a dancer couple and their family, but the emotions of the play lies in the emotional and social dance. Jairaj did dance to the tune of his father, his dancer and intelligent wife and to the tune of this society.

This play deals with the recent, and ancient, history of India in personal terms, probing three generations of conflict against a background that evokes the highest achievements of ancient Sanskrit theater and classical religious dance. Some of the turns in this story are harrowing, and the bitterness of the characters can be deeply unsettling.

Individual is as much a part of his own inner conscience, as much as he is a part of defined social code. The perpetual clash of human motives with the tradition of family, prejudice of society and the code of culture constitute the dramatic structure of the play Dance Like a Man

Mahesh Dattani's 'Dance Like A Man' is a significant play that portrays the gender stereotypes against males in the Indian society, and also is a study of complex human relationships and the politics between them that causes battles and misunderstandings. Having said that, Dattani has incorporated elements of humour in the play, to balance out the heavier sentiments in the play with some light-hearted moments as well as wit and sarcasm. Following are instances from the play:

Biography of Vijay Tendulkar

Vijay Tendulkar was one of India's most influential and renowned playwrights of the 20th century, particularly in the Marathi language.

Tendulkar was born on January 6th, 1928 into a Brahmin family in Kolhapur, Maharashtra. He left school at age fourteen because he was involved with Gandhi's anti-British Quit India movement. He read voraciously, attended numerous theater performances, and began writing for newspapers. In the early 1970s, he turned to cinema, writing screenplays in what became India's new wave cinema movement.

Tendulkar said of his love of writing, "Give me a piece of paper, any paper and a pen and I shall write as naturally as the bird flies or a fish swims. For the last 50 years, I have been writing...at roadside restaurants and on the crowded local trains.

Tendulkar was revered by much of India, but his acclaim was not universal. As his *New York Times* obituary stated, "Mr. Tendulkar was accused of obscenity and needless violence, crude exhibitionism of sexuality, anti-Brahminism, historical distortions and even plagiarism. He was burned in effigy in several Indian states after one of his political statements."

Silence! The Court is in Session Summary

The Sonar Moti Tenement (Bombay) Progressive Association is gathering to put American President Lyndon B. Johnson on mock trial for his role in the proliferation of atomic weaponry. The SMTPA is composed of socially committed activists who try to raise awareness of issues of significance affecting members of their

Kashikar reiterates how grave her crime is for society as a whole, and he delivers a guilty verdict as well as punishment: the illegitimate fetus growing inside Benare is to be aborted. Benare collapses to the floor.

Suddenly, the drama is broken by the sound of the locked door opened by the villagers who have come to the mock trial of President Johnson. As if coming out of a dream state, the actors on stage slowly remove the trappings of their "characters" and become their real selves again. As Benare remains unmoving on the floor, they try to persuade her that it was all nothing but a game and not to take it seriously, but she remains lifeless. The others leave her there as they wander off to prepare for the scheduled performance. Finally, the only thing left on stage is her body crumpled on the floor, along with a little stuffed bird from Samant.

Silence! The Court is in Session Character List

Leela Benare

Benare is an unconventional schoolteacher who is not shy about expressing her opinions and lives life just a little off the beaten path. Unfortunately, others see things differently and cast the relatively innocuous independence of the early-30s single woman in a much harsher and more judgmental light. Thanks to the random timing—perhaps—of not being in the right room at the right time, she is chosen to play a woman on trial for infanticide in a mock trial that takes a dark turn toward the serious. While she mocks the whole thing at first, we see her grow tenser, more frightened, and more burdened as the trial goes on. She tries to escape it numerous times but can never manage to do so, and she sits to hear judgment passed upon how she chooses to live her life.

Rawte

Another member of the troupe who is not present during the play but is mentioned a few times.

Act I-**Summary**

The setting is an empty hall with a built-in platform, a couple of old chairs, a box, and other random things. Portraits of national leaders hang on the wall, as does a picture of Ganesha on the door.

Samant unlocks the door, holding a lock, key, toy parrot, and book. He announces that this is the hall and it seems like it has been cleaned for the show tonight; he invites Benare in. She has caught her finger in the bolt, and he tells her to suck on it and make it feel better.

Benare smiles at him that it is nothing and that she feels wonderful today. She is happy they rushed ahead from the others. In fact, she smiles, she likes him very much and thinks he is a "very pure and good person" (18). He is a little embarrassed, but when she says she likes the hall too, he begins talking about how all the village functions take place here.

Benare asks if his wife comes here for the women's *bhajan* group; he replies that he does not have a wife and that the parrot is a toy for his nephew. He adds that he comes to this hall for every show and never misses the entertainment.

Benare comes close to him and asks how they pull off the magic tricks. He is unsettled by her closeness but tries to show her how they pretend to cut the tongue. Benare wonders where everyone else is; when school starts, she says, her foot is already on the threshold: she is a teacher and she never gets behind with her lessons.

court. Ponkshe continues that Benare fell at his feet. She pretended that it was all a joke and laughed when he expressed his confusion and distaste, but he could tell she was not joking because she had tears in her eyes. Sukhatme thanks Ponkshe for his evidence and excuses him.

Coolie by Mulk Raj Anand

Coolie, by Mulk Raj Anand, was first published in 1936 and helped to establish Anand as one of the foremost Anglophone Indian writers of his day. Like much of his other work, this novel is concerned with the consequences of British Rule in India and with the rigid caste system that structured Indian society. "Coolie" is a term for an unskilled laborer, though it can also be used as a pejorative. Anand's novel tells the story of Munoo, a young boy from the Kangra Hills in Bilaspur. He is an orphan who lives with his aunt and uncle; however, early in the novel they reveal they can no longer support Munoo and insist that he get a job. This is the beginning of a journey that will take Munoo to Bombay and beyond, but it also marks the end of his childhood.

With his Uncle, Munoo travels to a nearby town where he finds a job as a servant to a bank clerk, Babu Nathoo Ram. Munoo is mistreated by his master's wife but he admires his master's younger brother, Prem Chand, who is a doctor. Babu Nathoo Ram himself is something of a caricature; a typical example of a Middle Class Anglophile who has internalized the values of the colonizer and firmly believes in the supremacy of white people. A great fuss is made when the aptly named Mr. English visits the bank where Babu Nathoo Ram works, but Anand uses this episode to undercut the apparent superiority of the English. When Prem Chand enquires

is trying to commit suicide and somehow Chetan bhagat gets to know about it.

Thereby he readily rushes out to Govind and finds him already admitted to a hospital. According to the doctors he is out of danger now. But Chetan Bhagat is curious about the reason, Govind tries to commit suicide.

Although during the conversation Govind describes the three mistakes of his life. According to Govind, those three mistakes were the reason, he tries to kill himself.

The three mistakes of my life is a very interesting novel. However, there is also an Indian movie based on this novel. "The three mistakes of my life" is one of the most appreciable novels of Chetan bhagat. Hence It has been overwhelmingly liked by readers all over the globe.

THE THREE MISTAKES OF MY LIFE SUMMARY

THE SUICIDE

One morning Chetan bhagat receives a suicide note through the mail. He gets surprised after reading the mail and starts researching about this uncharted guy. Moreover, he also discusses this with his mentor and after some researches, he gets into his Orkut account. Thereafter he gets some basic information about this guy such as his name, address, date of birth etc...

The next day Chetan bhagat visits the civil hospital of Ahmedabad where Govind was admitted. He tells him about his presence and also asks him about the reason he tries to kill himself. Hence Govind tells him about the three mistakes of his life which

were the reason all he did. The story goes in a flashback and Govind starts the story by introducing his friends.

THE FLASHBACK

There are three friends Govind, Omi, and Ishaan. Govind is very simple and belongs to a poor family. He is very good at studies, especially in mathematics. He wants to be an engineer but he fails to get admission to an engineering college. Although notwithstanding it does not bother him at all, because now he wants to run a business and be independent.

Whereas Ishaan loves playing cricket. he dreams to play cricket for his country and keeps high expectations from himself. He is very competitive and talented.

Omi is the third one, he is the son of a priest who works at a temple. He does not have any dreams like Govind and Ishaan contrary he does not even know what he wants to become.

One day Govind suggests them open a sports shop and start selling items related to it. Ishaan already likes cricket so he agrees to it and omi also does not have anything to do in his leisure, so he is also convinced.

In the inception period, everything was going just awesome but then they realize the missing factor. Actually, one shop was not enough for the survival of these three young friends. They could not fulfil their requirements from just a small sports shop. Thereby giving decides to buy a shop in the mall but in order to buy that, they had to arrange some capital so they also decide to do a part-time job.

Meanwhile, omi's uncle throws a sharp weapon in an order to kill Ali but omi while rescuing Ali loses his life. As his uncle sees him dead, he gets even angrier and again throws a weapon towards Ali. Although this was Govind's time to save Ali from it, he is quite confused. He does not want to lose his life while saving Ali, as omi just **lost**.

THE THIRD MISTAKE

Govind gets quite selfish and lets the weapon hit Ali, but then finally he decides to save Ali, although it was too late by this time and the weapon hits Ali in which his wrist gets injured badly. Now Ali could not play cricket due to this injury. Whereas this makes Ishaan super angry on Govind but then he somehow first manages to get them all out of that situation. Govind deems the decision of caring about himself over Ali as his **third mistake**. Thereafter Ishaan and Govind get separated from each other. On one side Govind sells stationery items and on the other side of the store, Ishaan sells sports item.

Ishaan requires 5 lakh rupees in order to get Ali's wrist fine again. Hereby Govind offers him some financial help but Ishaan refuses to it unless her mother herself convinces him. Moreover, vidya and Govind also apologizes to him. Thereby Ishan finally forgives Govind and they hug each other and start crying.

*****UGTRB-ENGLISH-UNIT-6-END*****

UG TRB ENGLISH

(Competitive Exam)

STUDY MATERIALS

UNIT-VII

TWENTIETH CENTURY LITERATURE

PROSE

Robert Wilson Lynd -The Pleasures of Ignorance

Robert Wilson Lynd (1879-1949) was born in Belfast (Northern Ireland). After his college education, he started his working life as a journalist writing for New Statesman. He was a political activist and was deeply involved in the cause of Irish nationalism. He used the pseudonym Y.Y in his columns and essays for New Statesman. He opposed British dominance over Northern Ireland and was quite vocal about it. Despite such anti-establishment views, he managed to win many friends among the literary elites of his times. The non-conformist tone of his essay reflects his rebellious mind.

About this essay.. The Pleasures of Ignorance truly agitates the readers' minds and rekindles the desire for rational thinking. Although, it sings the praise of 'ignorance', it starts

with powerful arguments that show it as a human failing. Later arguments cited by him in praise of 'ignorance' are both funny and thought-provoking. The essay readers to take a fresh stand on memory, learning, and academic rigor.

Introduction:

Robert Lynd's essays deal with contemporary ethos and interest. He portrayed the daily lives of working people. This essay 'The Pleasures of Ignorance' was first published in the '**New Statesman**' and then as the lead essay in his collection '**The Pleasures of Ignorance**' in 1921. The word "ignorance" is commonly referred to with bad connotation. When we refer to someone as ignorant, it is associated with his stupidity and rude. But, in this essay, Robert Lynd says that ignorance is not bad. It is a source of pleasure as it allows us to discover new things.

Inestimable of Ignorance

Robert Lynd describes a walk in the countryside during summer sightseeing all the unique birds above him. He is astonished by the ignorance of a man from town who is unable to distinguish between common birds like a **thrush** and **blackbird**. So also he does not know the difference between a

beech and an **elm tree**. Like wise there are thousands of ignorant people live and die without knowing the difference between trees or the songs of birds. Though we have been surrounded by these birds all our lives, our observation has been so poor that many cannot even say the colour of a common bird like a cuckoo.

The Pleasure of Ignorance

Ignorance is not always miserable. Out of this ignorance, we get the constant pleasure of discovering new things. We might have lived half our lives without seeing a cuckoo but might have heard its charming, mesmerizing, wandering voice. If we see a cuckoo for the first time, we become so happy that the world will appear new to us.

According to Lynd, "One of the greatest joys known to man is to take a flight into ignorance in search of knowledge". The great pleasure of ignorance is the pleasure of asking questions. When we ask questions, we learn new things. In this sense, ignorance is a gift to us, to know new things and acquire new knowledge. Lynd observes that 'happiness even of the naturalist depends in some measure upon his ignorance, which still leaves him new worlds of this kind to conquer'. Similarly

elements in it. Lynd points-out that the great French writer Montaigne who said that he had so bad memory that he could always read an old book as though he had never read it before. It is the same attitude with the author who re-reads books like '*Hamlet*', '*The Pickwick Papers*', as though they are fresh works. It is so with many of us, because of our fading memory. Ignorance and forgetting make us learn the same thing again in a delightful way.

Conclusion

Lynd declares that all of us are ignorant in one way or other. But it is our limited knowledge and vast ignorance that make our life inquisitive and interesting. He concludes the essay with reference to the great Greek philosopher, Socrates. Socrates was well-known for wisdom, not because he was **omniscient** but because **he realized that**, at the age of **seventy**, that he **still knew nothing**. Hence, *acceptance of ignorance* is the **real wisdom**.

Bertrand Russell - Knowledge and Wisdom

Bertrand Arthur William Russell was born at Trelleck on 18th May, 1872. He was a British philosopher, logician, mathematician, historian, and social critic. He was born in Monmouth shire, into one of the most prominent aristocratic families in Britain. His parents were Viscount Amberley and Katherine, daughter of 2nd Baron Stanley of Alderley. Instead of being sent to school he was taught at home by governesses and tutors, and thus he acquired a good knowledge of French and German.

In 1890 he got enrolled at Trinity College, Cambridge. After obtaining a First Class with distinction in philosophy, he was elected a Fellow of his college in 1895. In 1903 he wrote his first important book, *The Principles of Mathematics*, and with his friend Dr. Alfred Whitehead proceeded to develop and extend the mathematical logic of Peano and Frege. From time to time he abandoned philosophy for politics. In 1910 he was appointed lecturer at Trinity College. Russell was elected a fellow of the Royal Society in 1908, and re-elected a fellow of Trinity College in 1944. He was awarded the Sylvester medal of the Royal Society, 1934, the de Morgan medal of the London

Mathematical Society in the same year, the Nobel Prize for Literature, 1950.

Summary

In the essay, Russel distinguishes knowledge from wisdom. Knowledge is defined as the acquisition of data and information, whereas wisdom as the practical application and use of the knowledge to create value. Wisdom is achieved through learning and practical experience. His lamentation is that though vast knowledge has been acquired, there has been no corresponding increase in wisdom.

Russell thinks several factors contribute to wisdom. He puts first a sense of proportion. It is the capacity to consider all important factors in a problem carefully. Specialization makes it difficult. For example, scientists discover new medicines but they do not know what effect they will have on people's life. The medicines may reduce the infant death rate. But it may lead to increased population.

In poor countries it may lead to starvation. If there are more people, it may decrease the standard of life. The knowledge of the composition of the atom could be misused by

The risk of hatred and narrow-mindedness can be identified in the course of giving knowledge. Russell feels knowledge and wisdom can be amalgamated in the arrangement of education. People should be educated to perceive things in relation to other things of the world. They should be encouraged to think of themselves as world citizens.

E.M. Forster – Tolerance

Introduction:

E.M. Forster writes about the virtue needed most in the post-war world. According to him, its not 'love' as many might advocate, but, 'tolerance' which is needed to rebuild the world torn by World war.

Reconstruction:

People talk of rebuilding the world or reconstructing the civilization after the war. Such a task is not possible unless there is right attitude towards it. To rebuild the civilization, Forster says, "Architects, contractors, international commissioners, marketing boards, broadcasting corporations will never, by themselves, build a new world. They must be

Lowes Dickinson writer of A Modern Symposium, etc..

Conclusion:

He concludes this essay by saying, "Tolerance is not the same as weakness. Putting up with people does not mean giving in to them. Except the Lord build the house they labour in vain who build it. Perhaps when the house is completed, love will enter in and the greatest force in our private lives will also rule in public".

R.L. Stevenson - An Apology for Idlers

Introduction:

"**An Apology for Idlers**" was first published in '**The Cornhill Magazine**' in February 1870. It is one of the most delightful of Stevenson's essays in the lighter vein. Its humour is characteristically a Stevensonian. R.L. Stevenson praises idleness and despises industriousness on certain grounds. Idleness does not mean doing nothing or complete inaction rather, it means doing a great deal according to one's **likes** and **dislikes** without implementing a **rigorous schedule**. So he asserts that there is no meaning in condemning the **idlers**.

The Lack of Recognition for Idlers

professionals, one should show more gratitude to persons who brighten the lives of others with a smile. **Pleasures are more beneficial than duties, because like the quality of mercy they are not strained and are twice blessed.**

Conclusion

R.L. Stevenson concludes the Essay by attacking the so-called busy personnel. A happy person radiates focus of goodwill. He demonstrates the great Theorem of **Liveableness of Life**. But the industrious fellows sow hurry and reap indigestion. By absenting from social life, the busy people live like an ascetic in an attic. They spoil their lives as well as others'. Thus, Stevenson affirms that **nothing in life is worth more than happiness** in addition to that he justifies the advantages of remaining idle.

E.V. Lucas - On Finding Things

Introduction

E. V. Lucas is a versatile and popular English writer. He is a personal essayist like Charles Lamb. "On Finding Things" is one of the pleasant essays by E.V. Lucas. It establishes that finding things, even if they are worth nothing, may bring pleasure to the finder moreover it is one of the purest of

Finding Things: Blue-Sky Dividends:

There are a lot of differences between finding things and getting things as gifts. There is a thrill in finding things even though what is found is a trifle. He calls the things he found as "**blue-sky dividends**". Even the American millionaire, Rockefeller might have been moved by such findings.

To be given something as a gift is not a comparable experience. Consciousness and preparation come with the gift intention. There is also a question of later obligation. Since the gift must be given, there is an involvement of a second person. All these are not there in finding things. Finding things cannot be compared with any other, says author, where there are other things, it is a **sheer rapture** to find a coin on the road whereas the loser of the coin very rarely identifies it. Further, he admits that was an **impure joy** for him to surrender the things that he had found.

Finding things: A Great Triumph:

The real happiness comes when we find something whose owners cannot be traced. To find something and then surrendering it to the owner will not bring joy to the finder. The special quality of the act of finding something is itself a thrill; it

Conclusion:

Thus Lucas' fine sense of humour is well explicated in this essay with a moral that ***finding things receives much significance***

POETRY**T.S. Eliot - Journey of the Magi**

- He was born in St. Louis, Missouri in 1888, After a Harvard degree he came to Europe and he did Low-paid work as a teacher and bank-clerk.
- He was helped and influenced at this time by Ezra Pound on whose advice he is said to have cut his most famous poem, "The Waste Land" in 1922 by about half.
- 'Ash Wednesday' (1930) and 'Four Quartets' (1944) are poems based on Christian faith.
- He called himself as old possum. He is also called as the invisible poet (by Hugh Konner)
- His grand father is the founder of Washington university.
- He was interested in the book of Arthur's 'The Symbolist Movement in Literature'. He was the assistant editor of 'The Egoist'.
- He was the editor of 'The Criterion' and joined the public firm 'Faber and Faber'.
- He was awarded Noble prize in 1948.

"Journey of the Magi" is a poem by T.S. Eliot, first published in 1927 in a series of pamphlets related to Christmas. The poem was written shortly after Eliot's conversion to the Anglican faith. Accordingly, though the poem is an allegorical dramatic monologue that inhabits the voice of

presumably traveling in the year one, know to quote a sermon from the year 1622?

- ❖ This kind of thing keeps happening throughout the poem. The New Testament, which is written way after the Magi die, is referenced a few times, as is Christ's death. We call this technique anachronism.
- ❖ Harris notes that this broadens the scope of the poem-as-narration, i.e., that it's told by a Magus, sure, but there's also something beyond the Magus that is also telling the story, a ghostly present-figure, who can quote a sermon from 1622. We'll go ahead and agree with him because we like the creepiness of that theory, and also the ways in which it expands the possibilities of the poem.

Lines 6-10

And the camels galled, sore-footed, refractory,

Lying down in the melting snow.

There were times we regretted

The summer palaces on slopes, the terraces,

And the silken girls bringing sherbet.

bring with them all kinds of good stuff for the earth—redemption and forgiveness and all that jazz.

Summary

"It freezing. We travelled at the worst time of the year, and it took us ages. The paths were difficult and the weather was horrible—it was a brutal winter." Our camels were in pain, unwilling to go on. They lay down in the snow. Me and the other magi missed the old days—the days of revelry in palaces, when beautiful women would bring us luxuries. The camel drivers were unreliable, full of complaints—some of them ran away, craving alcohol and women. Our fires kept going out and it was hard to find shelter. Wherever we went, the people seemed to dislike us. The villages we visited were filthy and lodging was expensive. It was a difficult journey. We decided to travel throughout the night, sleeping when we could. We heard voices telling us to stop being foolish and turn back.

Then one morning we arrived at a pleasant valley. It was damp but not snowy, and full of plant life. There was a stream and a water mill, and three trees on the horizon. We saw a white horse in a nearby meadow. We pulled up at a tavern with

vines above the door. People asked us for money, and everyone there was drunk. No one gave us any useful information, so we continued along our way. That evening, we finally got to Bethlehem. It was, well... acceptable.

This all happened a long time ago, as I recall. If I had to, I would do it again. But write this down: did we undertake the journey for birth or death? We saw the baby Jesus, yes. I thought I knew birth and death, but I was wrong. Jesus's birth did not feel like a positive development, but something full of pain—like it represented our own death. We went back to our kingdoms and felt like we didn't belong there anymore, in the old ways. Our people seemed foreign to us, with their false idols. I would be happy to encounter another death.

Dylan Thomas - The Hunchback in the Park

"The Hunchback" was written by Dylan Thomas. It is a poem that makes me feel pity, as it is about a disabled, homeless man who lived in Thomas's home town park when the poet was a child. The restricted theme of the poem is the life of the hunchback, and the universal theme of the poem is the treatment of disabled people by modern society. In this

at the hands of others, though he has done nothing to deserve it. On reflection, it seems to me that these points can also be applied to the treatment of disabled and homeless people by society in general. This poem made me feel sorry for the hunchback on a lot of different levels, and I felt attached to him in some way. It made me wonder why people are treated so differently because of their defects, for which they are mocked instead of being helped to overcome.

DRAMA

G.B. Shaw – Candida

Summary

Candida is a domestic comedy written by George Bernard Shaw. Candida is a three-act play revolving around Candida, an attractive and vibrant lady, James Mavor Morell, a clergyman and Candida's husband and Marchbanks, an eighteen year old boy entranced with Candida. The play is primarily a love triangle but has elements of wit, positive exploration of love, marriage, loyalty and position of women in the family. The play has a comic tone yet provokes the thoughts of the viewers.

James Morell is a very popular speaker. His father-in-law, Burgess comes to meet him and they decide to put an end to an old quarrel. An adolescent poet, Eugene Marchbanks, is in love with Morell's wife, Candida. Eugene shocks and infuriates Morell by telling him that he loves his wife and that Morell is nothing more than a preacher with empty words. Morell, in rage, seizes him by his collar. Candida comes and smells that there is something wrong. On her invitation, Eugene stays for dinner.

The play moves slowly towards the climax. Eugene's views about love are described. His reaction to Candida's routine domestic tasks is both revealing as well as amusing. Candida's repetition of words of Marchbanks pierces the heart of Morell. He is shocked that his own wife feels that his speeches are useless. Her praise of Eugene is too much for him. But his faith in her is not shaken. He leaves her and Eugene back at home and goes out, with others, to deliver his lecture.

In the only private meeting between Candida and Eugene, the best of both the characters is revealed. Eugene gains unusual insight in his love for Candida. His love becomes

Marchbanks immediately understands that Morell has won whereas, Morell, considering himself to be stronger one, assumes that he has lost her.

Candida seats between the two making both of them to understand the reason for her choice, that is, Morell. She says that Marchbanks has always been neglected by his parents and forced to live a life of loneliness and desolation for years. He was forced to starved to study at Oxford. His parents never cared about him and he is able to handle the life of loneliness. However, Morell has been spoilt by his sisters and mother. He is much too dependent on Candida and cannot lead a lonely life. She tells Morell that it is not him to protect her and works for her; it is she who has built a castle of comfort around him and made him the 'Master of the Castle'. Morell is emotionally much weaker than Marchbanks. Marchbanks accepts his weakness and expresses gratitude for Candida. Marchbanks leaves feeling heart-broken and depressed.

NOVAL

Virginia Woolf - Mrs. Dalloway

❖ Adeline Virginia Stephen was born in 1892.

second part is "Time passes" The third part is "The light house

- ❖ Window – House party on the island of Skye.
- ❖ The lighthouse – visit to the light house.
- ❖ **Mrs. Dalloway**, novel by Virginia Woolf published in 1925. It examines one day in the life of Clarissa Dalloway, an upper-class Londoner married to a member of Parliament. *Mrs. Dalloway* is essentially plotless; what action there is takes place mainly in the characters' consciousness.
- ❖ The novel addresses the nature of time in personal experience through multiple interwoven stories, particularly that of Clarissa as she prepares for and hosts a party and that of the mentally damaged war veteran Septimus Warren Smith. The two characters can be seen as foils for each other.

Character List

Clarissa Dalloway A delicate lady of fifty; the wife of Richard Dalloway.

Richard Dalloway Quiet, gentle; holds a government post.

Peter Walsh A former suitor of Clarissa; he is planning to marry the wife of a major in the Indian Army.

Elizabeth Dalloway Seventeen years old; the daughter of Clarissa and Richard Dalloway.

R.L. Stevenson - Treasure Island

Characters

1. **Jim Hawkins**– the main character of the story, a brave young boy whose parents run an inn
2. **Billy**– an old sailor with a sea-chest who was at Jim’s parents’ inn for some time
3. **Doctor Livesey**– the local doctor who sets out to find treasure along with Jim
4. **Squire Trelawney**– the local squire who also sets out to find treasure with Jim and the doctor
5. **Captain Smollett**– the captain of the ship that Jim and his companions set out on
6. **Long John Silver**– an old one-legged pirate who hides his identity to steal the treasure
7. **Captain Flint**– the dead pirate whose treasure is buried on Treasure Island
8. **Ben Gunn**– a pirate from Captain Flint’s old crew who has been stuck on Treasure Island for three year

Summary: Chapter I

A boy named Jim Hawkins is urged by Squire Trelawney, Dr. Livesay, and others to record in writing his story of Treasure Island. He leaves out the exact location of the island, as some of the treasure is still buried there. He starts the story by describing the first time he met an imposing but ragged seaman who came to the Admiral Benbow. The Admiral Benbow is the inn owned by Jim's father.

Handing over a few gold coins, the old sailor moves in. He remains at the inn for a far longer time than covered by his payment. He hires Jim to be on the lookout for a specific person: a one-legged sailor who he seems to fear. The old sailor's heavy drinking and vulgar sailor's songs distresses the others staying at the inn. Livesay warns the old sailor about the dangers of alcohol. This enrages the old man. He threatens Livesay, brandishing a knife. Livesay uses a tone of calm authority to subdue him.

Chapter II

match between Hands and another sailor. Jim suddenly finds himself pushed to the back of the coracle. Jim is surprised to discover that he has drifted towards the shore and that he is near the pirates' campfire. Certain that he will be killed, Jim commends his soul to God. He then falls to sleep still in the coracle as he dreams of home.

Chapter XXIV

When Jim awakens, he finds that he has drifted to Treasure Island's southwest end. He cannot paddle in the direction of the shore as the rocks would dash him to death. Jim resolves to try to find his way to a more hospitable shoreline located to the north. After a great deal of effort, he is finally able to get to the cave he wanted to reach. He finds himself so thirsty that his throat burns. He sees the Hispaniola aimlessly drifting. This makes him think that the crew must be very drunk or that they have left the ship.

Jim comes up with a plan to attempt to board the Hispaniola, which is drifting wildly. He recognizes that he will be able to overtake the ship if he sits up and paddles as hard as he can. He is at risk of being spotted, but he imagines that the idea has a heroic air about it. Jim starts paddling. When he

While Silver only seems to be amused by what Jim has said, the men seem like they could become violent. Silver tries to assert his authority over them, but they get together in a far corner. Silver and Jim are alone in another. Silver quietly tells Jim that the man might start another mutiny. He claims that he and Jim only have one another to rely upon if they are to save themselves. He instructs Jim to pretend that he is hostage, in order to make Silver's men believe that he still has power. Silver also tells him that Livesay has provided him with the treasure map. Jim is stunned.

Chapter XXIX

Silver and Jim wait for the pirates' council to end. Silver is given a black spot by one of the pirates. The black spot, as we know, is the official pirate judgment. It is cut out of a page taken from the Bible. Silver reads the judgment with a casual manner. It announces that he is being removed from his position. It is in punishment for failing at the mission. Silver is angry. He says that if the men had followed his orders, they would already have the treasure. He declares that the men bear responsibility for the failure. This is because they forced his hand. He also informs them that they are all at risk of being

Silver suggests to Jim that they could assist one another by pretending that Jim is being kept as a hostage. The men, however, present a black spot to Silver. They tell him that they are deposing him as their commander.

Desperate to bring his crew under control, Silver tries to appease them by showing them the treasure map. Silver brings Jim and the men to the site of the treasure. They are surprised, however, to see that it has already been excavated. The treasure is gone. The men become so angry that they are again near mutiny. At this moment, Ben Gunn, Dr. Livesay, and the others fire on the band of pirates. The pirates scatter all over the island. Silver and Jim flee. Others guide them to Ben's cave. Ben has concealed the treasure there, which he found months earlier.

It takes three days for the men to carry the loot to the ship. They then get ready to travel home. There is some argument about what will happen to the remaining mutineers. Even though the pirates' submissively plea not to be left behind, they are left marooned. Silver is permitted to come along on the voyage, but he sneaks off the vessel one evening with some of the treasure. He is never heard from again. The ship reaches home. Captain Smollett eventually decides to retire from his life at sea. Ben opts to become a lodge-keeper. Jim decides never to hunt for treasure again. He has nightmares about gold coins and the sea.

*******UGTRB-ENGLISH-UNIT-7-END*******

UG TRB ENGLISH

(Competitive Exam)

STUDY MATERIALS

UNIT-VIII

THE STUDY OF LANGUAGE AND LINGUISTICS

THE ORIGIN OF LANGUAGES

Basic Functions of Language

Language is any formal system of gestures, signs, sounds, and symbols used or conceived as a means of communicating thought. As mentioned above, there are over six thousand language schemes currently in use around the world. The language spoken by the greatest number of people on the planet is Mandarin; other widely spoken languages are English, Spanish, and Arabic (Lewis, 2009). Language is ultimately important because it is the primary means through which humans have the ability to communicate and interact with one another. Some linguists go so far as to suggest that the acquisition of language skills is the primary advancement that enabled our prehistoric ancestors to flourish and succeed over other hominid species (Mayell, 2003).

In today's world, effective use of language helps us in our interpersonal relationships at home and at work. Using language effectively also will improve your ability to be an effective public speaker. Because language is an important aspect of public speaking

that many students don't spend enough time developing, we encourage you to take advantage of this chapter.

One of the first components necessary for understanding language is to understand how we assign meaning to words. Words consist of sounds (oral) and shapes (written) that have agreed-upon meanings based in concepts, ideas, and memories. When we write the word "blue," we may be referring to a portion of the visual spectrum dominated by energy with a wavelength of roughly 440–490 nanometers. You could also say that the color in question is an equal mixture of both red and green light. While both of these are technically correct ways to interpret the word "blue," we're pretty sure that neither of these definitions is how you thought about the word. When hearing the word "blue," you may have thought of your favorite color, the color of the sky on a spring day, or the color of a really ugly car you saw in the parking lot. When people think about language, there are two different types of meanings that people must be aware of: denotative and connotative.

Denotative Meaning

Denotative meaning is the specific meaning associated with a word. We sometimes refer to denotative meanings as dictionary definitions. The definitions provided above for the word "blue" are examples of definitions that might be found in a dictionary. The first dictionary was written by Robert Cawdry in 1604 and was called *Table Alphabeticall*. This dictionary of the English language consisted of three thousand commonly spoken English words. Today,

the *Oxford English Dictionary* contains more than 200,000 words (Oxford University Press, 2011).

Conotative Meaning

Connotative meaning is the idea suggested by or associated with a word. In addition to the examples above, the word "blue" can evoke many other ideas:

- State of depression (feeling blue)
- Indication of winning (a blue ribbon)
- Side during the Civil War (blues vs. grays)
- Sudden event (out of the blue)

We also associate the color blue with the sky and the ocean. Maybe your school's colors or those of your archrival include blue. There are also various forms of blue: aquamarine, baby blue, navy blue, royal blue, and so on.

Some miscommunication can occur over denotative meanings of words. For example, one of the authors of this book recently received a flyer for a tennis center open house. The expressed goal was to introduce children to the game of tennis. At the bottom of the flyer, people were encouraged to bring their own racquets if they had them but that "a limited number of racquets will be available." It turned out that the denotative meaning of the final phrase was interpreted in multiple ways: some parents attending the event perceived it to mean that loaner racquets would be available for use during the open house event, but the people running the open house

intended it to mean that parents could purchase racquets onsite. The confusion over denotative meaning probably hurt the tennis center, as some parents left the event feeling they had been misled by the flyer.

Although denotatively based misunderstanding such as this one do happen, the majority of communication problems involving language occur because of differing connotative meanings. You may be trying to persuade your audience to support public funding for a new professional football stadium in your city, but if mentioning the team's or owner's name creates negative connotations in the minds of audience members, you will not be very persuasive. The potential for misunderstanding based in connotative meaning is an additional reason why audience analysis, discussed earlier in this book, is critically important. By conducting effective audience analysis, you can know in advance how your audience might respond to the connotations of the words and ideas you present. Connotative meanings can not only differ between individuals interacting at the same time but also differ greatly across time periods and cultures. Ultimately, speakers should attempt to have a working knowledge of how their audiences could potentially interpret words and ideas to minimize the chance of miscommunication.

Introduction

There is a popular saying that it is difficult to pinpoint the origin of a river; So is the origin of language. The origin of language remains a mystery till today. Only guess work is available about the birth of language. However it is good to know noteworthy

postulations about language from an academic point of view. Some of them are as follows:

Bow-Wow Theory

This theory traces the connection between the sound and the word. A child learns a language first by imitating the sound made by an animal or bird. For eg., the child refers to the dog as 'bow-wow', the cat as 'mew-mew' and a cow as 'maw-maw'. Although the onomatopoeic or echoic element exists in language, such words echoing sense are very few in number. Hence this theory can be dismissed as an incomplete and imperfect explanation of the origin of language.

Ding-dong theory

This theory is associated with the German scholar *Max Muller*. It traces the origin of language to man's innate sense of rhythm. According to this theory, language was born of man's instinctive response to the rhythmic movements in nature. This theory too fails to account for the infinite number of words which are not rhythmic in character.

Pooh-Pooh theory

This theory was propounded by the French philosopher *Jean Jacques Rousseau* in the middle of the eighteenth century. This theory asserts that man constructed words out of natural cries produced by strong emotions like anger, pain, fear, love, joy, etc.. This theory is limited in view and it fails to explain the development of the explanatory sounds into meaningful vocal symbols.

SYNTACTIC LEVEL

In British English, the use of the verb 'do' is confined to habitual action. In American English, it is used in a general sense. For example, the sentence 'I don't have any money' means in British English, I generally don't have money; in American English, it refers to the present situation only. Similarly British English uses 'different from' but American English uses 'different than'

STRESS PATTERN

Americans tend to use a secondary stress in polysyllabic words while Britishers do not. In words like, 'secretary' and 'dictionary' a secondary stress can be heard in the penultimate (last but one) syllable in American pronunciation.

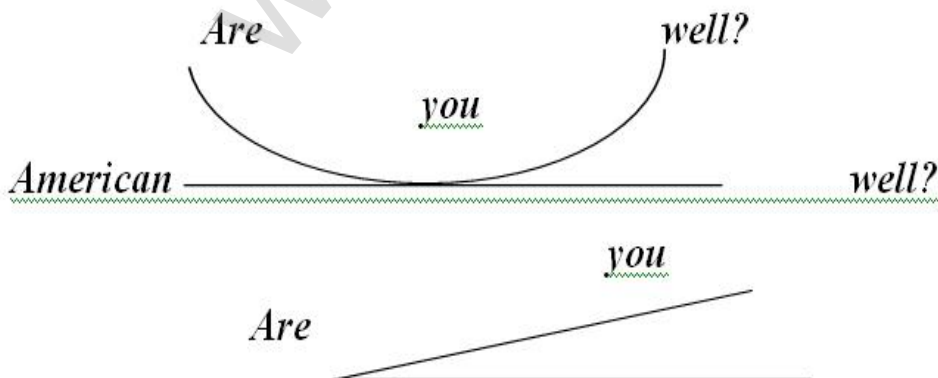
INTONATION PATTERN

British English and American English have different intonation patterns.

Eg:- Are you well?

Eg:- Are you well?

British



Saussure rounds off his discussion with various analogies, of which his analogy with a game of chess is perhaps the most famous. If we walk into a room while a chess game is being played, it is possible to assess the state of the game by simply studying the position of the pieces on the board (as long as we know the rules): we do not normally need to know the previous moves from the beginning of the game. And likewise the state of board at every move is implicit in any pattern of play we may wish to study. The synchronic/diachronic distinction, Saussure claims, is very much like this. And, without wanting to push the analogy too far, we can agree with him.

Throughout the 19th century linguistic research was very strongly historical in character. One of the principal aims of the subject was to group language families on the basis of independent development from a common source, or to study language change. The description of a particular language was made subsidiary to this general aim, and there was little interest in the study of a language of a given community without reference to historical consideration. Saussure's distinction between diachronic and synchronic investigation of the language is a distinction between two opposing view points. Nevertheless, valid diachronic work has to be based on good synchronic work because no valid statement about linguistic change can be made unless good description of a language does exist. Similarly a synchronic statement may well reflect certain historical developments. For example, two vowels of 'reel' and 'real' are described as being basically different because the historical facts show different sources for the 'ee' and the 'ea'.

The great vowel shift

Consonant sounds also underwent considerable changes. Along with this long vowel changes had taken place between the times of Shakespeare and Chaucer.

Dr. Johnson's Dictionary published – 1755

Popular grammar came out - 1762

'by Robert Lowth

Hyponymy – One word include the meaning of another word (eg)

Mango – fruit

Synonymy – Phenomenon of more than one form having the same meaning (eg) prison, jail

Antonymy – Oppositeness in meaning (Eg) large – small, buy – sell

Homonymy – Words sounding alike but having different meanings

(Eg) bank side of a river financial institution

Homography– Words spelt alike but pronounced differently (Eg)

lead (v) lead (N)

Pragmatics – Recovers on the notion of simplicity and elegance of a concept which is supposed to be related to truth.

Discourse – refers to the pieces of language greater than the sentence – both spoken and written. Language varies according to tenor (formal and informal) , mode (medium of transmission) and domain (area of activity for language)

Concepts in Linguistics:

- Beginning of Linguistics was initiated by the Geneva School of Linguistics also Known as Sassurean Linguistics.
- Other Schools to follow were the Prague School. The Copenhagen School the Bloomfieldian & Post –Bloomfieldian structuralism & the T.G. Grammar of Chomsky.

- b) the part which is opposite the soft palate is called the *Back* of the tongue;
- c) the tapering section facing the teeth-ridge is called the *Blade* of the tongue, and
- d) the extreme end of the blade is called the *Tip* of the tongue.

Lips

The lips constitute the orifice of the oral cavity when the nasal passage is closed. The shape of the lips affects the shape of the cavity. The different shapes of the lips can be:

- a) Spread e.g. the vowel in *see*
- b) Open e.g. the vowel in *park*
- c) Neutral e.g. the vowel in *get*
- d) Open rounded e.g. the vowel in *got*
- e) Close rounded e.g. the vowel in *do*

The manner of articulation of various sounds depends upon the position of the movable speech organs-tongue, soft palate, and lips.

CLASSIFICATION AND DESCRIPTION OF SOUNDS

Generally sounds can be divided into 'vowels' and 'consonants'. Traditionally, 'a, e, i, o, u' are cited as vowels and the others as consonants. This statement is based on spelling rather than on the fundamental nature of sounds. In English phonology, there are *twenty vowel sounds* and *twenty four consonants*. Thus there are *forty four speech sounds in English*.

The principal articulators are the movable organs of speech the lower lip, the tongue, the soft palate or *velum*, the *uvula*, and the lower jaw. The tongue is divided into three parts –the tip, the blade, and the back.

d) The Points of Articulation

The important points of articulation are the upper lip, the upper teeth, the alveolum (teeth-ridge) the hard palate, and the soft palate (velum).

Consonants may be classified into seven classes based on the articulator, and the point of articulation:

- (i) *Labial* sounds are produced using the lips. *Bilabial* sounds are articulated by the two lips. The articulator is the upper lip and the point of articulation is the lower lip. e.g. /p, m, b/
- (ii) *Dental* sounds are articulated by the tip of the tongue against the teeth ridge. The articulator is the tip of the tongue and the point of articulation is the teeth ridge. E.g. /t /, /
- (iii) *Labio-dental* sounds are produced by the lower lip against the upper teeth. The lower lip is the articulator and the upper teeth is the point of articulation. E.g. /f, v/
- (iv) *Alveolar* sounds are produced with the tip of the tongue against the teeth ridge. The tip of the tongue is the articulator and the teeth ridge is the point of articulation. E.g. /t, n/

	<i>skin</i>
	<i>slow</i>
	<i>smash</i>
	<i>snap</i>
	<i>stint</i>
	<i>swine</i>
	<i>free</i>
	<i>fly</i>
	<i>prone</i>
	<i>play</i>
	<i>trunk</i>
	<i>cube</i>
	<i>draw</i>
	<i>mew</i>
	<i>news</i>
	<i>huge</i>
	<i>view</i>
b) ccc	<i>splash</i>
	<i>street</i>
	<i>skewer</i>
	<i>squire</i>
	<i>sclerosis</i>

'old-'fashioned	'Vice-'Chancellor
'absent-'minded	'long-'lived
	'north-'west

(Note that in connected speech, one of these two accents is dropped to suit the rhythm of the utterance).

D. Sentence Stress

In individual word, stress falls on the same syllable, irrespective of the speaker who use it. But in connected speech, the sentence rhythm often overrides word stress.

Eg. The word 'over' as an individual word is stressed on the first syllable. But in the following sentence 'It's over an hour since he came', 'over' loses stress. Instead the first syllable of the word 'hour' gets stressed.

Though there cannot be a direct, simple answer to the question 'what kind of words are stressed in a sentence' there are certain general directions'.

- a) Grammatical words of one syllable are not stressed. Eg. Pronouns (*I, you, he, she, it, they*), articles (*a, an, the*), prepositions (*to, at, from, etc*), conjunctions and Auxiliaries.
- b) Content words which carry information are stressed. Eg. Nouns, Full verbs, Adjectives, Adverbs.
- c) Syllables which are not stressed carry the vowel / /

The pattern of sentence-stress mostly depends on

b. / Q / and / S /

thin /oin/

then / S en/

think /Qij k/

this / Sis/

thank /Qank

That / Sat

thought /Qc:t

those / Sauz /

thief / Qi:f/

these / si:z /

author / c:Qa /

leather / leSa /

faith / feiQ /

bathe / beiQ /

growth / grauQ /

loath / lauS /

tooth / tu:Q /

smooth / smu:S/

both/ bauQ /

clothe / klauS /

c. /s/ and /z/

sink /si k/

zinc / zink /

sue /su:/

zoo /zu:/

seal /si:l/

zeal /zi:l/

said /sed/

zed /zed/

bus / b ù s/

buzz /b ù z/

loose /lu:s/

lose /lu:z/

price /prais/

prize /praiz/

niece /ni:s/

knees /ni:z/

k. /a: / and / c /

last /la:st/

lost /lcst/

glass /gla:s/

gloss /glcs /

balm /ba:m/

bomb /b m/

l. / c / and / au /

cot / kct/

coat /kaut/

dot /dct/

dote /daut/

got /gct/

goat / gaut/

rot /rct/

wrote /wraut/

cost /kcst/

coast /kaust/

m. /ai/ and / ci/

buy /bai/

boy /bc i/

tie /tai/

toy /t ci/

tile / tail/

toil / t c il/

bile /bail/

boil /b c il/

file /fail/

foil /f c il/

n. /i a / and / /

here /hi /

hare /hea /

fear /fia /

fair /fea /

dear /dia /

dare /dea /

main burden of interpersonal meanings are the Subject and the Finite" (Butt et al, 1999, p.66).

- Textual function encodes meaning of text development. Textual meanings can be realized by looking at the first element of a clause—the Theme, and the rest is the Rheme. One typical error students often make is with word order as in the following example sentence:

He is buying a white silk Italian shirt.

Participant Process Participant

The order of parts in a nominal group is Deitic | Numerative | Epithet | Classifier. Thus, this sentence must be correctly put as 'He is buying a white Italian silk shirt.'

SYNTAX

Introduction

Syntax is a branch of linguistics. It deals with the grammatical arrangement of words and morphemes in the sentences of a language. In simple terms *syntax* is the sentence structure of a language. The word *syntax* is derived from Latin '*syntaxis*', and from Greek '*suntaxes*', which means *to put in order*.'

THE SENTENCE

A sentence can be defined as *a meaningful arrangement of words*. Traditional grammar defines a sentence as '*the complete expression of a single thought*'. Every sentence has a 'subject' and 'predicate'. In English, a sentence begins with a capital letter and ends with a full stop.

In *indirect subordination*, one unit can be an element of another unit of lower rank.

F.1. Direct subordination

Clause within clause, phrase within phrase and word-within-word are examples for direct subordination.

F.2. Indirect Subordination

Clause within phrase, phrase within word and clause within word are examples for indirect subordination.

To conclude subordination is of great importance in language. It can be replicated so as to make a sentence as complicated as we wish. Hence it lends itself to unlimited structural possibilities.

E.g. *This is the cat that ate the rat that ate the corn that lay in the house that Jack built.*

G. COORDINATION

Through co ordination, we combine clauses, phrases or words to form complex constructions. In English, coordination is denoted by the conjunctions 'and', 'or', 'but'. Given below are three tree diagrams showing coordination of subordinate clauses, coordination of phrases and coordination of words.

COORDINATION OF SUBORDINATE CLAUSES

depending on the context in which they appear. '-ed' is pronounced.

Eg. *look* - *looked*. (-t)

raise - *raised* (-d)

doubt - *doubted* (-id)

C. Morphs and Allomorphs

While 'phones' are used to realize 'phonemes', 'morphs' are used to realize 'morphemes'. Study the following sets:

Set1: *lion*

table

teach

All the above given words have only one morph and they are single lexical morphemes.

Set 2:

lions = *lion* + *s*

tables = *table* + *s*

taught = *teach* + *past participle*

All the above given words in Set 2 comprise two morphemes each.

Allomorphy

The relationship between morphs and morphemes is called *Allomorphy*.

Allomorph

The variant forms of a morpheme are called *Allomorphs*. Eg. The past tense marker -'ed' is pronounced in three different ways as /-t/ or /d/ or /id/.

Conclusion

To sum up, Ronald W. Largacker's remarks on morphology is quoted below:

To understand the morphological patterns of language usage, it is not sufficient to examine the phonetic data alone. The phonological mechanisms involved can be uncovered only if we look beneath the phonetic surface and regard the phonological system as an integrated series of rules that apply to abstract underlying representations. When we do, we find that surface disparity very often results in a completely regular fashion from underlying uniformity.

Since meaning in language is so complex, there are actually different theories used within semantics, such as formal semantics, lexical semantics, and conceptual semantics.

- **Formal Semantics** - Formal semantics uses techniques from math, philosophy, and logic to analyse the broader relationship between language and reality, truth and possibility. Has your teacher ever asked you to use an "if... then" question? It breaks apart lines of information to detect the underlying meaning or consequence of events.
- **Lexical Semantics** - Lexical semantics deconstruct words and phrases within a line of text to understand the meaning in terms of context. This can include a study of individual nouns, verbs, adjectives, prefixes, root words, suffixes, or longer phrases or idioms.
- **Conceptual Semantics** - Conceptual semantics deals with the most basic concept and form of a word before our thoughts and feelings added context to it. For example, at its most basic we know a cougar to be a large wild cat. But, the word cougar has also come to indicate an older woman who's dating a younger man. This is where context is important.

Conceptual semantics opens the door to a conversation on connotation and denotation. Denotation is the standard definition of a word. Meanwhile, connotation deals with the emotion evoked from a word. Connotation will be derived from the manner in which you interpret a word or sentence's meaning. As such, semantics and connotation are deeply entwined. For a deeper dive, read these examples and exercises on connotative words.

*******UGTRB-ENGLISH-UNIT-8-END*******

UG TRB ENGLISH

(Competitive Exam)

STUDY MATERIALS

UNIT-IX

LITERARY CRITICISM AND THEORIES

Literary Movements

1. Cavalier poets:

- 17th century English royalist poets, writing primarily about courtly love called sons of Ben (Ben Jonson).

Authors – Richard Lovelace, Sir John Suckling, Thomas Carew, Robert Herrick and William Davenant.

2. Metaphysical Poets:

- The term was first used by Johnson in 'Life of Cowley'. He borrowed it from Dryden's phrase about Donne "He affects the metaphysics.

Donne was the founder of metaphysical school.

- 17th century English movement using extended conceit often about religion.

Authors – Cleveland, Marvell, Cowley (using imagery in secular Poetry)

Herbert, Vaughan, Crashaw (using imagery in religious poetry. But Donne (using imagery both in secular and religious poetry)

3.The Augustans:

- 18th-century literary movement based chiefly on classical ideals, satire and skepticism.
- The Original Augustan Age was the brilliant literary period of Virgil, Horace and Ovid under the Roman Emperor Augustus (27 B. C - A.D. 14)

Authors : Pope, Swift, Addison, Steele etc..

4. Romanticism:

- 19th century movement emphasizing emotion and imagination, rather than logic and scientific thought. Response to the Enlightenment.
- Lyrical Ballads (1798) to 1832 (Reform Bill)
- Poets return to nature and simple life
- Poets – Wordsworth, Coleridge, Keats, Byron, Blake, Shelley
- Essayist – Lamb, Hazlitt, De Quincey and Leigh Hunt
- Novelists – Jane Austen and Sir Walter Scott

5. Gothic novelists:

➤ The term 'Gothic' originally referred to the 'Goths' a Germanic tribe. The Gothic Novel or gothic romance is a type of fiction which was inaugurated by Horace Walpole's 'Castle of Otranto - (1764)

➤ Fiction in which Romantic ideals are combined with an interest in the supernatural and in violence.

Authors" Ann Radcliff, William Beckford, Bram stoker.

6. Lake poets:

➤ A group of poets from the English Lake District who wrote about nature and the sublime.

➤ Wordsworth and S.T. Coleridge.

7. Pre-Raphaelitism: (Art for Art's shake)

➤ 19th century, In 1848 primarily English movement based ostensibly on undoing innovations by the painter Raphael. many were both painters and poets.

Authors:- D.G. Rossetti, Christina Rossetti, William Holman Hunt and John Millais

➤ The aim was to place the reigning academic style of painting by a return to the truthfulness, simplicity and spirit of devotion.

8. Transcendentalism:

➤ 19th century American movement: poetry and philosophy concerned with self-reliance, independence from modern technology.

Authors:- Ralph Waldo Emerson, Henry David Thoreau

➤ 9. Dark Romanticism:

➤ 19th century American movement in reaction to Transcendentalism. Finds man inherently sinful and self-destructive and nature a dark, mysterious force.

➤ Authors:- Edgar Allan Poe, Nathaniel Hawthorne, Herman Melville, George Lippard.

10. Realism:

➤ Late 19th century – movement in prose fiction (beginning with George Eliot in England, Balzac in France and William Dean Howells in America)

➤ Realistic fiction is opposed to romantic fiction

➤ Movement based on a simplification of style and image and an interest in poverty and everyday concerns.

11. Naturalism:

➤ Late 19th century, movement believes heredity and environment control people with a special philosophical thesis.

➤ Authors – Emile Zola, Stephen Crane, Frank Norris, James Farrell, etc.

12. Symbolist movement:

- Dryden, Pope and Johnson were main critics of the neo-classical age. Dryden has been called as 'the founder of descriptive criticism in English'
- In the Romantic Age, Wordsworth and Coleridge attacked neo-classical rules. Coleridge was the first critic to differentiate between Fancy and Imagination. Through his theory of imagination, Coleridge revolutionized the concept of artistic imitation.
- The initial period of 19th century was dominated by Aesthetes who insisted the work of art as a beautiful entity in itself without any moral or social purpose.

Types of criticism (approach)

- 1) mimetic criticism derives from the teaching of Aristotle. It examines the works as an imitation or representation of the world and human life.

Example Plato and Aristotle

- 2) Pragmatic criticism: Evaluates a work of art in terms of its effects on the reader. It was prevalent in the 18th century.
- 3) Expressive criticism views a work of art as primarily an expression of the spirit, ideas, beliefs, values or emotions of its creator. This type of criticism is found in romantic critics.

Critics – Robert graves, Fergusson, Frye, Maud Bodkin etc.....

- 2. New criticism concentrates on textual explication and rejects historical and biographical study. (in 1940s and 1950s it reached its height)
- Key Terms in New criticism:
- Intentional fallacy is a term to describe the problem. inherent in trying to judge a work of art by assuming the intent or purpose of the artist. It was introduced by "Wimsatt and Beardsley" It is a confusion between the poem and its origins.
- Affective fallacy refers to the error in literary criticism of judging a work on the basis of its effect on the reader. (emotional effect)
- Heresy of paraphrase is a term used by Cleanth Brooks in his book 'The well-wrought urn'. The heresy is that of assuming that the meaning of a work of poetry can be paraphrased.
- 3. Phenomenological criticism: is a method of criticism that focuses on the impression received by the reader. This method was developed by Edmund Husserl. (Example: 1. Derrida's "speech and phenomena")
- 4. Structuralist criticism appeared in the second half of the 20th century and grew to become one of the most popular approaches

Actions in the life of the hero which are connected with one another and appear together.

There may be more actions in every man's life but a tragedy must give what is necessary. There should be only one plot or only one man's life must be discussed. Unity of time comes next. A tragedy must take place within a single revolution of sun and epic does not have this limit. A tragedy, on stage, must happen within 24 hours, if not it may appear unnatural. Unity of place is the last unity.

A tragedy must happen in a single place. A writer should not shift place quite often. A tragedy should arouse pity and fear and there must be purgation at the end. A tragedy should end in an unhappy way, so that we get the true tragic pleasure. A plot can be divided into two – complications and denouement. The complications are the events that form a knot and the denouement unties it. The complications include the beginning to the point where there is a turn for good or ill; the denouement extends from the turning point to the end.

Simple and Complex Plot – In a simple plot there is no complications. In a complex plot there is peripeteia and anagnorsis. Peripeteia is reversal of situation and anagnorsis is recognition or discovery. Reversal of situation means reversal of intention – we do

to imitate things even as the child imitates the parents, 2. Imitation gives pleasure, 3. Imitation gives learning which gives pleasure, 4. Pleasure from rhythm and harmony. In development, poetry broke up into two kinds. The first dealthwith noble actions of noble personages. Hymns to God were written. This led to the birth of epic poetry. Homer's "Iliad and Odyssey" are good examples of epic poetry. The second kind dealth with actions of trivial people and this led to the birth of comedy. Homer's 'The magites" is a comic work.

Chapter V

Comedy, Epic poetry and Tragedy

- 1) Comedy presents characters worse than average. The characters are lowly and ridiculous. (a species of the ugly)
- 2) Epic poetry presents serious characters in the narrative form and it is long and there is no fixed time limit for its action. The metre is 'the heroic'
- 3) Tragedy presents serious characters and in tragedy different metres are used in different parts
- All the elements of an epic could be found in tragedy. But all the characteristics of the tragedy need not be there in epic.

Chapter VI

A Discussion of Tragedy

Aristotle also faults Aeschylus, arguing that the playwright did not create a distinct poetic language.

Euripides

Aristotle refers to the tragedian Euripides - the author of *Medea*, *The Bacchae*, and over seventy other plays of which only nineteen have survived - as a master of plot. Aristotle comes to Euripides' defense often in the *Poetics*, saying that though critics censured his work as morose, his plays were often the best because they were the 'most tragic.' Aristotle conceives of the tragic effect in Euripides' plays as flowing from the inner logic of their plots, which always included a fall from good fortune to bad.

Sophocles

Sophocles is the author of *Oedipus*, and considered by Aristotle the master of the tragedy. He draws men 'as they ought to be,' and creates a higher view of humans. Aristotle compares Sophocles to Homer for his tendency to idealize humanity. The playwright is also credited with raising the number of actors on the stage to three, and with adding scene-painting as a part of spectacle.

Mimetic theory:

The word "mimetic" comes from the Greek word "mimesis," the act of imitation. The mimetic theory of literary criticism places main

drama is told to us by Aristotle, Horace and others. He believes that we have nothing new to offer except calling our wit to be superior. In his opinion, modern plays are failures. By calling moderns to be the ones who don't indulge in mere imitation of the ancients, Eugenius becomes the first to defend the moderns. Modern do not follow ancients in order to create something, they have nature and humans to draw inspirations from. He believes that with the wisdom of the ancients, we also have our own experiences of the world to understand it.

On the point of French versus English, Lisideius prefers French and Neander (Dryden) defend the English. Lisideius argues that French drama follows all the unities, provides a variety of emotions. He argues that French has the right way of dividing the time among narration, action, dialogue. Dryden, in his support of English drama, doesn't refute any claim made by Lisideius in favour of the French; on the other hand, argues that all that is considered erroneous in the English drama is actually a virtue that surpasses traditional techniques.

➤ **The dialogue is among four characters**

1. Eugenius, Crites, Lisideius and Neander.

1) Eugenius – Charles Sackville, Lord Buckhurst

-S.T Coleridge (1772-1834)

- William Walsh calls him "a critic with a poet inside him and a philosopher on his back."
- His theory of "Willing suspension of disbelief" marks an important advance over the earlier theories on the subject.
- 'Coleridge is rather a damaged archangel'. Coleridge's theories are either derived or borrowed from German Philosophers.

A Note on Biographia Literaria

- Saint Bury calls it the 'Very Bible of criticism.'
- Coleridge himself called his book "immethodical miscellany" it was published in 1817. The first name was "Autobiographia Literaria", he changed it to 'Biographia Literaria'.
- It is in two volumes. It has 24 chapters in all. The first volume (Chapters I to XIII) forms a record of Coleridge's philosophy. The second volume (Chapters XIV to XXII) contains an evaluation of Wordsworth's poetic principles and practice.
- Coleridge was Wordsworth's friend and collaborator. When they wrote 'Lyrical ballads' they were obliged to partition the field of poetry between them. Wordsworth wrote poetry dealing with incidents and situations from low and rustic life. Coleridge wrote poetry dealing with the supernatural.

century. The credit for the renewal of interest in the Jacobean dramatists goes to Eliot.

He has restored Dryden and other Augustan poets to their due place. His essay on Dante aroused curiosity for the latter middle ages. The novelty of his statements, hidden in sharp phrases, startles and arrests attention. According to Eliot, the end of criticism is to bring readjustment between the old and the new. He says: "From time to time it is desirable, that some critic shall appear to review the past of our literature, and set the poets and the poems in a new order." Such critics are rare, for they must possess, besides ability for judgment, powerful liberty of mind to identify and interpret its own values and category of admiration for their generation.

Eliot's criticism offers both reassessment and reaction to earlier writers. He called himself "a classicist in literature". His vital contribution is the reaction against romanticism and humanism which brought a classical revival in art and criticism. He rejected the romantic view of the individual's perfectibility, stressed the doctrine of the original sin and exposed the futility of the romantic faith in the "Inner Voice".

impressions. He means much more than that. By 'sensibility' he means a synthetic faculty, a faculty which can amalgamate and unite thought and feeling, which can fuse into a single whole the varied and disparate, often opposite and contradictory, experiences. The Elizabethans had such a sensibility.

They were widely read, they thought on what they read, and their thinking and learning modified their mode of feeling. Eliot gives concrete illustration to show that such unification of sensibility, such fusion of thought and feeling, is to be found in the poetry of Donne and other Metaphysical poets, but it is lacking in the poetry of Tennyson, Browning and the Romantic Poets.

After Donne and Herbert, a change came over English poetry. The poets lost the capacity of uniting thought and feeling. The 'unification of sensibility' was lost, and 'dissociation of sensibility' set in. After that the poets can either think or they can feel; there are either intellectual poets who can only think, or there are poets who can only feel. The poets of the 18th century were intellectuals, they thought but did not feel; the romantics of the 19th century felt but did not think.

Tennyson and Browning can merely reflect or ruminate, i.e. meditate poetically on their experience, but cannot express it

suffrage movement, which leads to National Universal Suffrage in 1920 with the passing of the Nineteenth Amendment.

2. Second Wave Feminism - early 1960s-late 1970s: building on more equal working conditions necessary in America during World War II, movements such as the National Organization for Women (NOW), formed in 1966, cohere feminist political activism. Writers like Simone de Beauvoir (*Le Deuxième Sexe*, 1949) and Elaine Showalter established the groundwork for the dissemination of feminist theories dove-tailed with the American Civil Rights movement.

3. Third Wave Feminism - early 1990s-present: resisting the perceived essentialist (over generalized, over simplified) ideologies and a white, heterosexual, middle class focus of second wave feminism, third wave feminism borrows from post-structural and contemporary gender and race theories (see below) to expand on marginalized populations' experiences. Writers like Alice Walker work to "...reconcile it [feminism] with the concerns of the black community...[and] the survival and wholeness of her people, men and women both, and for the promotion of dialog and community as well as for the valorisation of women and of all the varieties of work women perform"

that there is no way of positioning oneself as an observer outside the closed circle of textuality" (Richter 1205).

A helpful way of considering New Historical theory, Tyson explains, is to think about the retelling of history itself: "...questions asked by traditional historians and by new historicists are quite different...traditional historians ask, 'What happened?' and 'What does the event tell us about history?' In contrast, new historicists ask, 'How has the event been interpreted?' and 'What do the interpretations tell us about the interpreters?'" (278). So New Historicism resists the notion that "...history is a series of events that have a linear, causal relationship: event A caused event B; event B caused event C; and so on" (Tyson 278).

New Historicists do not believe that we can look at history objectively, but rather that we interpret events as products of our time and culture and that "...we don't have clear access to any but the most basic facts of history...our understanding of what such facts mean...is...strictly a matter of interpretation, not fact" (279). Moreover, New Historicism holds that we are hopelessly subjective interpreters of what we observe.

Here is a list of scholars we encourage you to explore to further your understanding of this theory:

- 'The middle of the Journey', his first novel was published in 1947. Two critical studies "Mathew Arnold" in 1939 and "E.M. Forster " in 1943.
- Ezra Pound, one of the leaders of the "Imagist movement, wanted everything to be new. Imagism was a revolt against the vagueness and verbosity of decadent romanticism.
- But Eliot the illustrious disciple of Pound, often uses phrases from earlier literature. In fact, Eliot eventually turned back to the traditional order.

The sense of the past:

- Lionel Trilling's "The sense of the past" like T.S. Eliot's "Tradition and the Individual Talent" is a critical reinforcement of the receptiveness of historical sense and resisted by the field of New criticism.
- Eliot discusses that historical sense is essential in literary creativity but Trilling analyses how the sense of the past becomes a decideratum in critical approach. Trilling's "The sense of the past" is an improvement upon Eliot's "Tradition and the individual talent".

New criticism, and Aggressor

- His books "The meaning of meaning", 'principles of Literary criticism', "Practical criticism" and "The philosophy of Rhetoric" proved to be founding influences of New criticism.
- His cognate field (Philosophy, Psychology, rhetoric etc)
- In foundation of Aesthetics (study of art) (Co-authored by Richards, Ogden and James woods)
- Richards is often labelled as the father of New criticism. He served as a mentor and teacher to other prominent critics. (most notably William Empson and F.R. Leavis)
- 'The meaning of meaning'. "A study of the influence of language upon thought and of the science of symbolism"

Four kinds of meaning

- He was the first critic to bring to English criticism a scientific precision and objectivity. He was the first to distinguish between the two uses of language – the referential and the emotive. The present extract is from his "practical criticism which speaks about the 4 kinds of meaning.
- Four kinds of functions or meanings are
1. Sense, 2. Feeling, 3. Tone, 4. Intention

1. Sense"

What we speak to convey our listeners for their consideration can be called 'sense' something to say and hear (what he says). This is the most important thing in all scientific utterances where versification is possible.

2. Feeling

The attitude towards what we convey is known as 'feeling'. We use language to express our feelings. The speaker's attitude to the subject is known as 'feeling'. (Personal flavour)

3. Tone

Tone refers to the attitude to the listener. Recognition of the relation

4. Intention

There is speaker's intention, his aim or his purpose (conscious or unconscious) the effect he is endeavouring to promote. The speaker's purpose modifies his speech.

- Poetry is a form of words that organizes our attitudes. Poetry is composed of pseudo statements therefore it is effective
- There are two dictionaries 1) Denotative or primary (meanings) 2) Connotative or Secondary (extra given meaning)

Failure of functions:

- One function is predominant and other functions

1. Precise and adequate statement of the sense.

2. Lively exhibition of feelings and

3. Variety of tone

- So intention is predominant. Rank of political utterance 1. Intentions
- 2. Feeling 3. Tone 4. Sense. But in poetry feeling is predominant.

The Seventh Type of Ambiguity - William Empson

- Empson's own phrase is "Licensed buffon".
- 'The Seven Types of Ambiguity' first published in 1930.
- He was widely influential for his practice of closely reading works, fundamental to the new critics.
- he is the sharpest and most sensitive of modern critics.
- Empson's critical work focuses largely on early and pre-modern works in the English literature. He was a significant scholar of Milton (Milton's God), Shakespeare (Essays on Shakespeare) and Elizabethan drama (Essays on renaissance literature)
- He is the first analytic critic to apply Richard's principles.
- Empson's 'Milton's God' is often described as an attack on Christianity.
- An Ambiguity is represented as a puzzle to Empson. It is inducing (provocative) and stimulating.

- In 1848, under the editorship of Richard Monckton miles, two volumes of his life, letters and remains published, the reading public realized that Keats “had engaged in a life of thought, with unusual ability, and seriously planned his contribution to the literature of his age and country in the manner of a philosophic maturity”.
- 1. In the first letter written to his friend ‘Benjamin Bailey’ in 1817, he speaks something that happened to increase his humility. He says that “men of genius are great as certain ethereal chemicals operating on the man of neutral character”. He only knows of “the holiness of the heart’s affection and truth of the imagination”. Using poetic symbolism Keats says “Imagination may be compared to Adam’s dream he awoke and found it truth”.
- This letter is important for this wish which expresses the essence of his philosophy and gives a clue to an understanding of the famous phrase ‘negative capability’
- 2. The next letter written in February 1818 to John Taylor, contains Keat’s axioms.
1. Poetry should express the reader’s thoughts but in fine diction, 2. Like the sun, the expressions of beauty, quite naturally, rise, progress and set. The imagery used by the poet should shine brightly.

3. "If poetry comes not as naturally as the leaves to a tree it had better not come at all".

➤ 3. The next letter written in 1818 to his friend Reynolds, contains his important thoughts regarding expanding knowledge. "An extensive knowledge is needful and it helps by widening speculation, to ease the burden of the mystery. To exaggerate his sensuousness and conclude that he did not want a life of thoughts is a critical error.

➤ Keats here made his position very clear in knowledge and sensation.

➤ Speaking of Wordsworth's genius, he says that axioms in philosophy are to be proved on our pulses is personal experience and faith. He compares human life to a large mansion of many apartments. (The Bible). Two of which Keats can describe.

1. The first is the infant thoughtless chamber where we remain as long as we are without thoughts.

2. The doors of the second chamber remain wide open and after a long interval we go near it pushed by thoughts. This chamber can be called room of maiden thought.

➤ We now feel 'the burden of the mystery' (a phrase borrowed from Wordsworth) Keats felt that the time had not come for him to go exploring the areas of human misery.

- 4. In the next letter, to Richard Wodehouse written on 27 October 1818, Keats speaks of the poetical character. He uses a series of Oxymorons and paradoxes to describe it being everything and also nothing. A poet has no identity, he fills others and plays many roles as such he is the most unpoetical of all God's creatures.
- Keats ambition was to write a great epic but after writing the first 'Hyperion', he stopped it was becoming Miltonic in its grand style.
- Keats composed his 'Ode to Autumn" after abandoning the second attempt at 'Hyperion' the epic. The ode shows the relation between Keats sensuousness and seriousness and his capacity for rapid development.
- Coleridge's contribution is the emphasis on imagination. Coleridge's powerful use of imagination can be seen in his "Kublakhan". Such imaginative vision can be seen in Keat's odes. Besides his thoughts on poetic diction and nature, Wordsworth paid it down almost as a rule that poetry is the result of the overflow of poetic emotions recollected in tranquility.
- Keats did consider himself to be a critic and made no attempt to evolve a theory. De Quincy's essay on the knocking at the Gate in Macbeth' is a fine example of 'affective fallacy'. Keat's critical intelligence which helped him to grow and reach maturity rapidly in seen in the letters he wrote to his friends and relations.

*******UGTRB ENGLISH-UNIT-9-END*******

UG-TRB

ENGLISH

UNIT-IX

LITERARY CRITICISM AND THEORIES

IMPORTANT QUESTION WITH KEYS

This questions contains (100) objective type questions

1.Descriptive criticism begins with (in English literary criticism)

(a) Dryden

(c) Pope

(b) Johnson

(d) Sidney

2.Which is the latest novel, published in 2005, of Salman Rushdie?

(a) Shalimar the Clown

(b) The Moor's Last Sigh

(c) The Satanic Verses

(d) Fury

3. Who wrote in his Salon de (1767). "Poetry always contains a pinch of untruth"?

(a) Diderot

(b) Fontenelle

(c) Macaulay

(d) Maurice Morgann

4. Mahesh Dattani got the Sahitya Academy Award in 1998 for his famous play-

(a) Final Solutions

(b) Do the Needful

(c) Tara

(d) Clearing the Rubble

5. Whose biography did Richard Aldington write in 1950 which was named "Portrait of a Genius"?

(a) D.H. Lawrence

(b) Lawrence of Arabia

(c) T.S Eliot

(d) Virginia Woolf

6. Who wrote Principles of Literary Criticism in 1927?

(a) IA Richards

(b) F.R. Leavis

(c) A.G. Gardiner

(d) Kenneth Brook

7. The first series of Arnold's Essay in Criticism came in 1856.

The second series of this book came in-

- (a) **1888** (b) 1889 (d) 1887 (c) 1886

8. Dryden's dialogue, published in 1688, that is considered the most important for his general literary theory, was titled

(a) **An Essay of Dramatic Poesey**

(b) Defence of an Essay of Dramatic Poesey

(c) Essay of Heroic Plays

(d) Aurangzebe

9. Apologie for poetry was written in 1995 In response to Cusson's pamphlet.....

(a) The School of Thought

(b) **The School of the Abuse**

(c) The School of Poetry

(d) The School of Lyriciam

10. The "Black Death" in England as came in 1348 was known by this name because

(a) Black, knotty boils appeared on the boils of the victims

(b) The country was attacked by black vultures feeding on dead bodies

(c) The whole country became black with dead bodies

(d) It was a mournful event compelling people to wear black dress.

11. When did the hundred years' war which started in 1337 come to an end?

(a) 1450 (c) 1452 (b) 1451 **(d) 1453**

12. An Essay on Dramatic Poesy (1668) is written by

(a) Sidney (c) Webbe (b) Daniel **(d) Dryden**

13. Who wrote An Apology For Poetry (1580)?

(a) Roger Ascham (b) Ben Jonson
(c) Sir Philip Sidney (d) Edmund Spenser

14. Sidney's Defence of Poesie (1585) published in-

(a) 1595 (c) 1586 (b) 1596 (d) 1590

15. Sidney's Apologie for Poririe (1595) an example of

- (a) Legislative criticism (b) Reader-based criticism
(c) Moralistic criticism **(d) Theoretical criticism**

16. Who wrote a Latin essay about 1300 A.D. defending vernacular poetry, the De Valgari Eloquentia?

- (a) Dante** (c) Quintilian (b) Demetrius (d) Cicero

17. Who wrote 'Structuralist Poetics', 'The Pursuit of Signs' and 'On Deconstruction'?

- (a) Ford Madsa (b) Carrington
(c) Anthony Conron **(d) Jonathan Culler**

18. The 13th century vernacular poem which has been called the earliest literary criticism is.....

- (a) Teireziar (b) Ennead
(c) The Owl and the Nightingale (d) Uliver

19. Who said about Coleridge's Biographis Literaria (1817) that it is "among the few which constitute the very Bible of criticism"?

(a) TS. Eliot

(b) George Saintsbury

(c) Matthew Arnold

(d) S.A. Brook

20. The Spirit of the Age (1825) was written by (a) S.T.

(a) Coleridge

(b) William Hazlitt

(c) Charles Lamb

(d) Thomas Carlyle

21. Pater's critical work Appreciations (1889) is a collection of-

(a) poems

(b) letters

(c) dialogues

(d) impressionistic essays

22. In Literature and the American College (1908) he presents

(a) humanist doctrine

(b) aesthetic theory

(c) criticism of romantics

(d) modern civilization

23. The Anxiety of Influence (1913) was written by

(a) Lionel Trilling

(b) Ernest Jones

(c) Sigmund Freud

(d) Harold Bloom

24. Eliot's The Waste Land (1922) is the best example of.....

(a) Formalism

(b) Dialogic Criticism

(c) Gynocriticism

(d) Modernism

25. The Meaning of Meaning (1923) was authored by.....

- (a) William Empson (b) L.A. Richards
(c) Richards and Ogden (d) C.K. Ogden

26. In Democracy and Leadership (1924) he presents

- (a) plea for humanities
(b) discussions on classical theory of imitation
(c) concepts of spontaneity
(d) philosophy of modern civilization

27. Who is the author of The Road to Xanadu (1927)?

- (a) S.T. Coleridge **(b) J.L. Lowes**
(c) William Empson (d) FL. Lucas

28. Who wrote A Room of One's Own (1929) which advocates a balance between a male self realization and female self annihilation?

- (a) Robin Lakoffs (b) Elain Showalter
(c) Simone de Beauvoir **(d) Virginia Woolf**
(b) a reaction against and a rejection of theory based on sex

29. Seven Types of Ambiguity (1930) was written by

(c) a reaction against Freudian theory of

(a) William Empson

(b) William Wansatt

(c) LA. Richards

(d) Northrop Frye

30. The Mirror and the Lamp (1953) was written by ...

(a) CS. Lewis

(b) Nosloup Frye

(c) M.H. Abrams

(d) FR. Leave

31. In his New Bearings in English Poetry (1932) Lewis acknowledges his critical debt to

(a) LA. Richards

(b) T.S Eliot

(c) Matthew Arnold

(d) S.T. Coleridge

32. Who is the author of Coleridge on Imagination (1934)?

(a) T.S. Eliot

(c) CS Lewis

(b) L.A. Richards

(d) FL. Lucas

33. The Liberal Imagination (1950) is the work of.....

(a) Northrop Frye

(b) Harold Bloom

(c) Lionel Trilling

(d) FR. Leavis

34. G.V. Desai's Hali (1950) is.....

(a) An autobiographical play in poetic prose

(b) A political and social play in terse and precise prose

(c) A neumatic play on love in verse (d) None of these

35. Who wrote The Anatomy of Criticism (1957)?

(a) Richard Chose

(b) Northrop Frye

(c) Robert Graues

(d) Philip Wheelwright

36. Who is the author of The Uses of Literacy (1958)?

(a) Raymond Williams

(b) Richard Hoggart

(c) Arnold Kettle

(d) Terry Eagleton

37. George Lamming's The Pleasurers Exile (1960) makes a postcolonial reading of.....

(a) A Passage to India

(b) Heart of Darkness

(c) Kim

(d) The Tempest

38. The author of The Verbal Icon (1954) is

(a) I.A. Richards

(b) J.C. Ransome

(c) William Wimsatt

(d) Austin Warren

39. Attia Hossain's the only novel (1960) is the story of Laila's revolt against the joint family system. Name the novel.....

(s) A Stronger Climate **(b) Sunlight on a Broken Column**

(c) The Zigzag Way (d) Alphabet of Lost

40. Madness and Civilization (1961) wit written by

(a) Sigmund Freud

(b) Jacques Derrida

(c) Michel Foucault

(d) Edward Said

41. Who is the author of The Wretched of the Earth (1966)?

(a) Wole Soyinka

(b) Edward Said

(c) Frantz Fanon

(d) Homi Bhaba

42. Derrida's Of Grammatology (1967) was translated into English (from French) by.....

(a) Ronald Barthes

(b) Harold Bloom

(c) Paul de Man

(d) Gayatri Chakravorti Spivak

43 Bhabani Bhattacharya was awarded the Sahitya Academy Award (1967) for his famous novel.....

(a) Music for Mohini

(b) So Many Hungers

(c) A Goddess Named Gold

(d) Shadow From Ladakh

44. "Death of the Author" (1968) was written by.....

(a) Jacques Derrida

(b) Roland Barthes

(c) Michel Foucault

(d) Mikhail Bakhtin

45. Kate Miller's Sexual Politics (1970) makes a distinction between.....

(a) sex and genders

(b) sex and love

(c) society and country

(d) village and city

46. Archeology of Knowledge (1972) is written by.....

(a) Michel Foucault

(b) Jacques Derrida

(c) Mikhel Bakhtin

(d) Roland Barthes

47. Who is the author of A Map of Misreading (1975)?

(a) Edmund Wilson

(b) Harold Bloom

(c) Lionel Trilling

(d) Paul de Man

48. Murder At the Prayer Meeting (1976), a play on the murder of Mahatma Gandhi, is full of echoes from Eliot's Murder in the Cathedral. Who wrote this play?

(a) Guru Charan Das

(b) Lakhan Deb

(c) Pratap Sharma

(d) Gieve Patel

49. Margins of Philosophy and Writing and Difference (1978)

are foundational books for.....

(a) Structuralism

(b) Post-colonialism

(c) Deconstruction

(d) Psychoanalytical approach

50. Edward Said's Orientalism (1978) led to the creation of

(a) Postmodernism

(b) Postcolonialism

(c) Poststructuralism

(d) Post-Freudianism

51. Semiotics of Poetry (1978) was written by.....

(a) Saussure

(b) Barthes

(c) Paul de Man

(d) Michael Riffaterre

52. The Role of the Reader.....

(a) Umberto Eco

(b) Mary Wollstonecraft

(c) Elaine Showalter

(d) Julia Kristiva

53. The Madwoman in the Attic (1979) is written by.....

(a) Elaine Showalter

(b) Susan Gubar

(c) Gubar and Showlater **(d) Gilbert and Gubar**

54. The Empire Writes Back (1985) written/edited by

(a) Gayatri Spick **(b) Ashcroft, Griffiths, and Tiffirs**

(c) Edward Said (d) Homi Bhaba

55. Nation and Narration (1990) is the works of

(a) Homi Bhaba (b) Edward Said

(c) Gayatri Spivak (d) Bill Ashcroft

56. Who is the author of Culture and Imperialism (1993)?

(a) J. Hillis Miller (b) Stanley Fish

(c) Harold Bloom **(d) Edward Said**

57. The Political Unconscious (1981) is written by

(a) Terry Eagleton **(b) Frederic Jameson**

(c) Raymond Williams? (d) Arnold Kettle

58. Towards an Aesthetic of Reception (1982) is the work of

(a) Umberto Eco (b) Jonathan Culler

(c) Arnold Kettle **(d) Hans Robert-Jauss**

59. Toril Mor's Sexual/Textual Politics/ (1985) is an example of

(a) Feminist criticism

(b) Political ideology

(o) Structural approach

(d) Psychological approach

60. English August An Indian Story (1988) is a famous novel, written by.....

(a) Vikram Seth

(b) V.N. Arora

(c) Upmanyu Chatterjee

(d) Range Rao

61. Who has written Matthew Arnold (1935) and EM. Forster (1943) with acumen.....

(a) Cleanth Brooks

(b) Yvor Winters

(c) Lionel Trilling

(d) Allen Tate

62. Aristotle was a Greek philosopher and critic and belonged to.....

(a) 384-322 B.C.

(b) 360-302 B.C

(c) 394-333 B.C

(d) 400-338 B.C

63. Aristotle was the son of.....

(a) Nichomachus, the court physician King Amyntas II of Macedonia

- (b) a Macedonian citizen
- (c) a nobleman of Athens
- (d) a common man of Macedonia

64. During Aristotle's period of Greek history virtues were.....

- (a) wisdom
- (b) religions
- (c) moral values**
- (d) courage, heroism, magnificence and skill in the use of

65. According to Aristotle virtue stood for.....

- (a) excellence
- (b) goodness
- (c) performance of good deeds
- (d) moral mobility and performance of good deeds**

66. Which man, according to Aristotle, does not unnecessarily expose himself to danger yet is ready to give his life?

- (a) a good man
- (b) the ideal man**
- (c) a virtuous man
- (d) brave man

67. Aristotle said: "Neither one should do too little, nor too much". Which concept of the critic is implied?

- (a) moderation, the golden mean**

(b) to do what is right

(c) carefully choose his actions

(d) take moral responsibility and act carefully

68. is it correct to say that Aristotle was scientific and Plato was metaphysical?

(a) true

(b) partly true

(c) false

(d) both were metaphysical

69. Aristotle's Poetics is divided into how many chapters?

(a) twenty six

(c) twenty

(b) thirty (d) sixteen

70. Plato influenced Aristotle but what is the basic difference between the two giants?

(a) Plato was an idealist and Aristotle a realist

(b) they agreed in many issues but arrived at different conclusions

(c) Plato rejected poetry and Aristotle defended it based on idealism of the former and realistic approach of the latter.

(d) discussion of poetry

71. What were the areas in literary criticism in which Plato and Aristotle agreed?

(a) Poetry is an imitative art, poetry arouses emotions; poetry produces pleasure, poetry has an effect on human personality

(b) they agreed in all major areas

(c) they agreed on the Mimetic theory of creativity

(d) Plato was the master and Aristotle

72. Aristotle defines tragedy: "an imitation of an action that is serious, complete and of certain magnitude, in language embellished with each kind of artistic ornament, the several kinds being found in several parts of the play in the form of action, not of narrative through pity and fear effecting its catharsis of such emotions. Is it complete and correct?"

(a) yes

(b) partly correct

(c) incomplete

(d) no

73. There are six elements of tragedy according to Aristotle. These are: (1) imitation of a serious action with magnitude, (ii) complete in itself, (iii) language with rhythm and harmony, (iv) dramatic form, arousing pity and fear

(a) mimetic

(b) poetic

(c) sad ending

(d) catharsis

(c) causally related to something tha

(d) appropriate, went before beginning and middle

74. According to Aristotle, poetry is a form of imitation which does not present a photographic realism. A poet does not describe what has happened but what might happen. How correct is this statement?

(a) imitation is copying

(b) a poet copies life

(c) poetry presents poetic truth, which based on probability and necessity leads to inevitability

(d) poetry uses logical connections

75. According to Aristotle what points are important in a character? First goodness, secondly appropriateness, thirdly true to life and lastly

(a) truthful

(c) powerful

(b) magnificent

(d) consistency

76. What is six constituent elements in tragedy according to Aristotle? (i) plot, (ii) character, (iii) thought, (iv) diction, (v) melody

(a) incident

(b) rhetorical brilliance

(c) spectacle

(d) grandeur

77. What unity a plot should have?

(a) unity of purpose

(b) unity of thought

(c) unity of hero

(d) unity of action

78. What factors are essential in a plot?

- (a) a grand opening (b) balanced in form
(c) a beginning, middle and end **(d) all**

79. Thought must have a.....

- (a) cause and effect relationship **(b) nobility of expression**
(c) grandeur of presentation (d) dignity of the character

80. What are the proper emotions for a plot in tragedy?

- (a) pity and fear** (b) tragic pleasure
(c) horror (d) disaster

81. In a plot of tragedy the hero's fortunes move from happiness to misery because of.....

- (a) fate **(b) tragic flaw**
(c) wrong judgement (d) human failings

82. Who can be a tragic hero?

- (a) a perfectly good man
(b) a good man with human failings like error of judgement or a flaw

(c) a good man with certain weaknesses over which he has no control

(d) ill-fated man

82. Horace was a Roman poet who belonged to.....

(a) 121-65 B.C.

(b) 65-3 B.C

(c) 221-171 B.C.

(d) 65-8 BC.

83. Horace's views on Poetry are significant for he belonged to a glorious period of Roman rule. What was the period he represents?

(a) Augustan age named after the Roman emperor

Octavian Augustus

(b) golden period of Roman poetry

(c) the period which produced poets like Virgil

(d) Augustus was interested in art and progress in literature

was tremendous during his period

84 .Who said that perfection is not possible and small faults in a good piece will be tolerated?

- (a) Virgil **(c) Horace** (b) Livy (d) Aristotle

85.Which form of literature received greatest attention of Horace?

- (a) drama** (c) satire (b) poetry (d) prose treatise

86. The discussion on importance of ancients and moderns received largest contribution from which critic?

- (a) Horace** (c) Ovid (b) Virgil (d) Livy

87. Horace's greatest works in criticism are contained in.....

- (a) odes (b) epistles
(c) Art Poetica (d) satires

88. The ancients in this discussion are.....

- (a) Greeks** (b) early Romans
(c) Greeks and Romans
(d) all those who did not subscribe to Horace's concept of classical poetry

89. Art Poetica is Horace's treatise on art of poetry which contains

- (a) stray views on poetry (b) basically an epistle
(c) significant deliberation on poetry

(d) random observations on poetry but they are significant statements of a great poet

90. Which English writer made this discussion subject matter of his work?

- (a) Pope in Essays on Criticism
(b) Matthew Arnold in Essays
(c) Jonathan Swift in The Battle of the Books

(d) John Dryden in his Prefaces

91. Who advised the poets to choose a subject within his powers, to study the best models, to seek competent criticism and to revise his work with care?

- (a) Virgil (c) Ovid **(b) Horace** (d) Livy

92. Horace's concept of poetry is based on

(a) disenchantment with the Alexandrian and the old Latin models

(b) the enlightened poets turned to revival of the ancient Greek tradition in place of Alexandria and old Roman models

(c) the new-found splendour was great

(d) there is a significant relationship between the theory and practice of the new-found splendour of ancient Greeks

93. Who had said that the Metaphysical Poets "yoked by violence together" the most heterogeneous ideas.....

(a) Elint **(c) Johnson** (b) Richards (d) Bacon

94. Who found in the bold and often strenuous figurative language of the metaphysical poets the necessary fears for achieving a direct sensuous apprehension of thought, or a recreation of thought into feeling"?

- (a) Coleridge **(b) Eliot** (c) Arnold (d) Richards

95 . In Poetry and Drama Eliot opined that.....

- (a) All poetry has natural drama
- (b) Poetry and drama must be kept sepa-rate
- (c) Drams in verse is the ideal**
- (d) Drama in verse is rarely exciting

96. The poet is only the efficient cause of the poem, but the poem, having form, has a formal cause that is to be sought. On ex-amination, Northop Frye finds this formal cause to be.....

- (a) the myth **(b) the archetype**
- (c) the universal emotion (d) none of the above

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100. Kiran Desai's latest novel, which appeared in 2006, deals with poverty and patterns that repeat across generations. Which is the novel?

- (a) Hullabaloo in the Gonava Orchard (b) None of these
(c) **The Inheritance of Loss** (d) Ancient Promises

UNIT	Contents	NO OF MCQ
UNIT-1	UNIT TEST MCQ QUESTIONS BANK	1700
UNIT-2	UNIT TEST MCQ QUESTIONS BANK	300
UNIT-3	UNIT TEST MCQ QUESTIONS BANK	160
UNIT-4	UNIT TEST MCQ QUESTIONS BANK	160
UNIT-5	UNIT TEST MCQ QUESTIONS BANK	260
UNIT-6	UNIT TEST MCQ QUESTIONS BANK	270
UNIT-7	UNIT TEST MCQ QUESTIONS BANK	280
UNIT-8	UNIT TEST MCQ QUESTIONS BANK	560
UNIT-9	UNIT TEST MCQ QUESTIONS BANK	620
UNIT-10	UNIT TEST MCQ QUESTIONS BANK	250
ALL UNIT TOTAL NO OF MCQ		4000+
150 MARKS MODEL EXAM -1 -FREE		Free Free

TN UG TRB English material (Or) Question bank தேவைப்படும் நபர்களும் மெட்ரீரியல் விவரம் தெரிந்து கொள்ள விரும்பும் நபர்களும் முகவரியிட்ட ஆதார் அட்டை அல்லது TET Passed Certificate image and உங்கள் மாவட்டத்தின் பெயர் *ஆகிய அனைத்து Details (9994098972) இந்த கைபேசி எண்ணிற்கு வாட்சாப் வழியாக அனுப்பினால் மட்டுமே (Material +Questions bank (MCQ)and keys Cost /price /விலை விபரம்) தெரிவிக்கப்படும்..Sample MCQs it in PDF

UG TRB ENGLISH

(Competitive Exam)

STUDY MATERIALS

UNIT X

WOMEN'S WRITING IN ENGLISH

Prose

Sojourner Truth - Ain't I a woman?

Sojourner Truth

Sojourner does not address herself by name in the speech, but she does reference herself throughout the speech. According to her description, she is as strong as many as the result of a lifetime of plowing, reaping, husking, chopping, cutting and carrying just as much any man. She possesses a keen political understanding of scripture and reveals herself a master of the rhetorical devices utilized in the art of persuasion.

Eve

Truth references Eve from the Bible to allude to the generally accepted religious dogma that her actions in the Garden of Eden were directly responsible for bringing sin to mankind. She introduces this notion to suggest that any woman that powerful surely deserves a second chance to use her power to correct her mistake.

Mary and Martha

Mary and Martha are the brothers of Lazarus. Truth moves from Eve to these two sisters as evidence that Jesus was willing to give women a chance.

Lazarus

Lazarus is the brother of Mary and Martha. In response to their grief, Jesus not only does not turn his back on them, he performs a miracle to end their suffering. The dead and buried Lazarus is resurrected back to life by Jesus.

Jesus

Truth alludes to Jesus several times in her story, proving her intense religiosity and also lending credibility to her words.

Ain't I a Woman? Summary

The speech begins with Sojourner Truth politely asking permission to say a few words. She opens with the conclusion, "I am a woman's rights," and begins laying out her evidence. She asserts that she is as strong as any man and is capable of doing the work of a man such as plowing and reaping crops in the field. She then subtly addresses the specific issue of gender equality by answering any lingering doubt that she can cut and carry as much as a man. Regarding the issue of intellectual inequality, she makes a sudden and effective shift in rhetoric by asserting that if a man has a quart and a woman only has a pint, she should be allowed to keep that full pint.

She then admits she cannot read, but she can certainly hear, and many of the things she has heard are stories from the Bible. In particular, she references the story that Eve is the cause of all the sin of mankind. Rather than trying to argue against that point, she suggests that if one woman can cause all that trouble for the world, she should be given the chance to put things right. Next, she moves to Jesus and the New Testament, reminding her audience that the Lord seemed willing to give women a second chance. When Mary and Martha came to Jesus in grief over their death of their brother, for example, Jesus did not spurn them, but rather raised Lazarus from the grave. And finally, Truth asserts that it was a woman

that brought Jesus into this world through the intervention of God. Man himself, she says, is missing from the story.

The speech ends with yet another rhetorical shift from allusion to metaphor. After asking where man's part is in this plan of God, she admits that man is, indeed, in a difficult position. With the slave already on him, and the woman fast approaching, Truth ends on a note of sympathy for the white man, who is perhaps caught "between a hawk and a buzzard."

A Vindication of the Rights of Woman

Mary Wollstonecraft's *Vindication of the Rights of Woman*, published in 1792, is often referred to as the founding text or manifesto of Western feminism. Nineteenth-century American feminists revered its author as their founding mother and read and spoke about her works ubiquitously.

Wollstonecraft's first major work, *The Vindication of the Rights of Man* (1790), was a response to *Reflections on the Revolution in France* (1790) by Edmund Burke. Burke was one of many British writers and polemicists who entered the impassioned dialogue on the French Revolution, but his work was particularly galvanizing to people like Wollstonecraft and Thomas Paine for its espousal of the view that citizens should not rebel against their government in order to revolutionize its traditions. Wollstonecraft averred that rights cannot be based on tradition, only reason and rationality.

Her *Vindication of the Rights of Woman* continued these themes and applied them to women. She dedicated the volume to Charles Maurice Talleyrand-Périgord, whose recently delivered speech on education to the

under Oliver Cromwell. He is touted as a man of genius by Wollstonecraft, although she gives some criticism of his apparent views on women.

Dr. Gregory

A Scottish physician, medical writer, and moralist whose book *A Father's Legacy to His Daughters* (1774) was widely read in the 18th century. Wollstonecraft attacked his promulgations of women's cultivation of beauty and eschewing of learning.

Dr. Priestley

An 18th-century English theologian, clergyman, natural philosopher, chemist, educator, and political theorist. He published over 150 works and is usually credited with the discovery of oxygen by isolating it in its gaseous state.

Louis XVI

The King of France from 1643 to his death in 1715. His long reign was characterized by extravagance and absolute rule.

Adam Smith

An 18th-century Scottish social philosopher and economist. His main works included *The Theory of Moral Sentiments* and *An Inquiry into the Nature and Causes of the Wealth of Nations*, the latter being one of the most influential works on economics ever published and a classic explanation of capitalism.

Madame Genlis

A French harpist, writer, and educator. In Britain she was best known for her children's books. She wrote over 80 works, including novels and educational tracts.

Summary

Mary Wollstonecraft's *A Vindication of the Rights of Woman* is a treatise on overcoming the ways in which women in her time are oppressed and denied their potential in society, with concomitant problems for their households and society as a whole. The dedication is to Charles M. Talleyrand-Périgord, the late bishop of Autun whose views on female education were distasteful to Wollstonecraft. The introduction sets out her view that neglect of girls' education is largely to blame for the condition of adult women. They are treated as subordinate beings who care only about being attractive, elegant, and meek, they buy into this oppression, and they do not have the tools to vindicate their fundamental rights or the awareness that they are in such a condition.

In the first chapter Wollstonecraft promotes reason and rationality and discusses the deleterious effects of absolute, arbitrary political power and the vices associated with riches and hereditary honors. Chapters two and three detail the various ways in which women are rendered subordinate. They are taught that their looks are of paramount concern, and they tend to cultivate weakness and artificiality to appear pleasing to others. They are seldom

She made her debut in 1946 with '*The Moving Image*' (Wright's first book of poetry), in which she showed her technical excellence free from the burden of fashionable trends. In 1966, she published '*The Nature of Love*', her first collection of short stories, set mainly in Queensland. In 1973-74 she was a member of the Australia Council. In 1975 she published a collection of her addresses and speeches in '*Because I was Invited*'.

Wright received several awards, including the Grace Leven Prize (1950), the Australia-Britannica Award (1964), the Robert Frost Memorial Award (1977), the Australian World Prize (1984), the Queen's Medal for Poetry (1992). Wright's memoir, '*Half a Life time*' (2000), covered her life until the 1960s. Wright died of a heart attack in Canberra on 2000 June 25, at the age of 85.

Themes in her Works:

Judith Wright is a powerful voice which echoes to raise the issues concerning women rights and suffragette. She gives the voice to voiceless women- ignored in a male dominated society.

Her focus is clearly concerned with voicing the less heard inner thoughts and feelings of post-colonial Australian society from a 'naturally' grounded, 'female' perspective, uttering concern for and awe of the Australian social and natural landscape. She gave common voice to her 'mob's dreaming', drawing on her embedded sense of belonging to the land and its people.

Her works deals with following themes:

- Life and death
- Indigenous Australia
- The natural world/environmentalism

The main subject of the poem is the poet's great-great-grandmother whose character is highly extolled in the following stanzas by recalling and summoning her past events. Here, the woman self-assuredly posits her wish to the year that she believes is yet to take the final decision. Great-great grandmothers' portraiture is positively highlighted in the above lines.

Australian body of writing has marked the difference in the global literary canon by revisiting their past and rereading their historical backdrop to bring to the surface what was hidden and suppressed by grand narratives of European discourse. Writers all over the continent emerged with their creative thoughts retelling the stories of once colonised nation from a marginal point of view. Female writers are no exception. Compared to their male counterparts, their identity was twice removed from the reality. But they have been successful enough to bring into notice their plight and have efficaciously confirmed their position in Australian literary culture.

Similarly, great-great-grandmother is specified as being a legendary devotee of the arts, strengthening her position and stance in the male dominated society where her charm as an artist obscures the male ascribed role to her within the society.

One can easily figure out from the above lines that the author is being a little envious of her great-great-grandmother's attributes and her desire to owe them. This enviousness could be taken in the positive sense because what the author is craving for is something that can help assert her status and opinion, therefore, marking her way into the loudest preconceived and opinionated world.

The following lines suggest the setting of the Victorian Era:

Who having eight children

*While her second daughter, impeded,
No doubt, by the petticoats of the day,
Stretched out a last-hope alpenstock
(Which luckily later caught him on his way).*

These lines provide the delineation of the protagonist's daughter portrayed as the alter ego of the main figure. She is the one who runs to save her brother, crossing all the impediments unlike her mother who is watching over them calmly and silently with a complete sense of objectiveness. The last two lines of the stanza fore spell a brief hint of a hope. But then, this hope diminishes as we move further in the poem.

*Nothing, it was evident, could be done;
And with the artist's isolating eye
My great-great-grandmother hastily sketched the scene.
The sketch survives to prove the story by.*

The very first line of the stanza in question derives the inference that the protagonist is as calm and quiet as showing no sign of emotions or agitation. She appears very objective, outstripped, Machiavellian, and rational. She has sanely apprehended the situation of the uncontrolled dramatic scene before her eyes but the only thing she can do is to aim at the piece of art, the painting she has desired to draw. With her "isolating eyes", she draws the picture which survives as a piece of evidence that no assault of nature or time or dogmatic society can challenge to destroy. The very term "isolating eyes" is scathing enough to portray the protagonists' emotionally distanced and unfeeling attitude towards her family. At the same time, what it

and she herself was almost in trouble as her heavy frocks acted as a barrier for the rescue. The grandmother resignedly sketched this scene. It is a way of reflecting what her life must have felt like; surrounded by disasters and horrors and unable to directly contain, confront or control them. The poet asks that if it is possible for the year to think of trying to provide her with an attitude just like her great-great-grandmother.

Request to a year is not part of her much-feted scenic nationalistic canon. Deceptively casual, it demonstrates her craft; the discipline, wit, grace of expression and, above all, her gift with images.

Summary

The narrator addresses her poem to a Year. She asks of the Year to be like her great-great-grandmother, a "legendary devotee of the arts." Yet, the woman had eight children and rarely had an opportunity to paint.

One day, she was sitting on a high rock next door to a river in Switzerland when she saw her second son stuck on an ice floe, heading toward a waterfall.

One of her daughters was slow to get to him because of her heavy petticoats, but she stuck out an alpenstock and saved him.

The great-great-grandmother knew she could do nothing to save the boy.

She decided to sketch the scene with "the artist's isolating eye."

This sketch is the proof of the story's veracity.

The narrator concludes that Year ought to give her the older woman's firmness for a Mother's day present.

Sylvia Plath is one of the few American women of the mid-twentieth century, who was an exceptional poet, a novelist, and a writer who never forgot to give her short stories a periphrastic touch, which in turn attracted her readers to delve into the inner recesses into her mind and conscience. Boston-born Plath had a fascinating academic career even before she established herself as a poet and writer; she studied at Smith College and Newnham College at the University of Cambridge. She is responsible for the advancing popularity of the genre called confessional poetry; her most celebrated works are collections called *The Colossus and Other Poems* and *Ariel*.

Her semi-autobiographical novel *The Bell Jar* is greatly admired and was published shortly before her death. In 1932, she was born in Boston to Otto Plath, an entomologist and a professor of botany at Boston University. Plath went through depression for most of her adulthood; after not being able to meet Dylan Thomas, who she claimed as her boyfriend, she slashed her legs to see if she can commit suicide. Such incidents have inspired her novel *The Bell Jar*. She had to undergo electroconvulsive therapy for depression; her first documented suicide attempt was in the August of 1953.

Later she got married to poet Ted Hughes on 16 June 1956. Controversies surrounded her death in 1963; some believe she had shoved her head into the oven and turned on the gas; while looking at the site evidence, some find it hard to believe that she was willing to commit suicide.

Medusa

Off that landspit of stony mouth-plugs,

Cobra light
 Squeezing the breath from blood bells
 Of the fuscia. I could draw no breath,
 Dead and moneyless,

Overexposed, like an X-ray.
 Who do you think you are?
 A Communion wafer? Bluberry Mary?
 I shall take no bite of your body,
 Bottle in which I live,

Ghastly Vatican.
 I am sick to death of hot salt.
 Green as eunuchs, your wishes
 Hiss at my sins.
 Off, off, eely tentacle!

Medusa: Summary

"Medusa" imparts a similar essence to the poem "Daddy" written by her; Medusa is concerned with Plath's mother. The poem is like a long list of complaints that the poet rant against her mother. Written four years after the phenomenal "Daddy," according to Plath, this was one of her best. The "you" in the poem undoubtedly refers to her mother, Aurelia. Lines like "Overexposed, like an X-ray. Who do you think you are?" emit the anger and offense that she felt. The poem starts with the description of her mother's situation where she houses her "unnerving head- God-ball, Lens of mercies, [her] stooges." To an extent, Plath has accused her mother of punishing her, as she says in the third stanza that her mother had "steamed" her "over the sea, Fat and Red, a Placenta." The reference is here to her birth; maybe Plath's depressed life made her believe that giving life to her was her

Character List

The speaker

The speaker of this poem is a confident, empowered, and resilient woman who refuses to succumb to oppression. By making references to her ancestors and the ways in which they have been depicted in history, she proclaims adamantly that she will break the cycle of suffering and rise above the pain of her heritage. She uses a confrontational tone and addresses an unspecified "you" throughout the poem.

However, by referring to herself as a "black ocean" and citing the word "slave," the speaker gives the poem racial overtones and implies that she is, in fact, a black woman. This reference therefore implies that she is most likely addressing the white oppressors who have enslaved and discriminated against black people.

The white oppressors

The "you" most likely refers to the white oppressors who have historically kept the speaker's people down in history with "bitter, twisted lies." This history may refer to all the different forms of oppression that black people have encountered around the world, from colonial oppression to racism and a lack of civil rights in America and beyond. The speaker implies that black people have been targeted unfairly, treated cruelly, and depicted dishonestly. She directs her rage at these oppressors, condemns their behavior, and challenges them to try to stop her from shedding the horrible past. She will not be silenced, and she will overcome any obstacles that come her way. She is the victor, not the victim.

Summary

The poem is directed towards those oppressors in society who would tie the speaker to her past and to a history that has been misrepresented and cannot be relied upon. Her ancestors were depicted unfairly and dishonestly in history, and she will rise above the cruelty and suffering they

In humming pallor or to leap and die.

Gwendolyn Brooks: Explication of "A Sunset Of The City" "A Sunset Of The City" is full of visual imagery and rhyming. The poem produces a depressed and sad tone. Throughout the six stanzas, Gwendolyn Brooks switches back and forth between the different characteristics. In my opinion, this poem is about a mother who has raised her children in the same house for years and years. She describes the city, atmosphere and how her children out-grew her.

Everything seems to change, her kids, her husband, where she lives, the seasons, but not her. It is almost as if she's longing for the past. The first stanza has imagery. For example, "My daughters and sons have put me away with marbles and dolls," after reading that line, a visual picture is imprinted in one's head of little children putting their toys away. I think that Brooks is trying to get the point across that the mother's children have grown up and put away what they have once adored, including her.

In the second stanza, the season has changed to autumn and the mother feels as if she's stuck in the spring or summertime. Everything is moving too quickly for her and she feels left out. There is also imagery in this stanza where it's said that "Because sun stays and birds continue to sing." This makes me picture a large sun lighting up the sky with birds flying high in the sky. Once again, in the third stanza, the season has changed. Imagery plays an important role in this stanza because the "sweet flowers" and "blazing grass" refer to the mother's children changing. It states that the flowers were once.

Trifles

stories present common themes of women struggling against an oppressive patriarchy.

Right before she wrote *Top Girls*, Churchill had visited America and met many women excited by the new opportunities available to them as a result of feminism. Churchill embraced this idea but was also skeptical of whether or not these opportunities would actually be a victory for feminism. In *Top Girls*, she criticizes the extreme individualism and hyper professionalism that capitalist society valued. The play is particularly concerned with the tendency of 1980's feminism to equate liberation with financial and professional success, especially since this archetype often excluded working class women. *Top Girls* was a critical success from its opening run, and has been staged by many prominent theater companies in London and New York over the past 30 years.

Character List

Marlene

The central protagonist of *Top Girls*, who has just been promoted to managing director at the employment agency where she works. Marlene's career ambitions have led her to abandon her family, including her daughter, Angie, who was instead raised by Marlene's sister, Joyce.

Isabella Bird

An English woman who lived from 1831-1904. She was an avid explorer and travelled all around the world between the ages of 40 and 70. She wrote extensively about her experiences abroad. Bird married late in life because of her professional aspirations, but her husband died short of their 5-year anniversary. She is one of Marlene's dinner guests in Act I.

Lady Nijo

A concubine to the Emperor of Japan in the 13th Century, and later, a Buddhist nun. She had 4 children, all of whom were taken away from her. She is one of Marlene's dinner guests in Act I.

that her mom doesn't like Angie. Angie calls Kit's mom a "slag" who "does it with everyone" and Angie says Kit doesn't even know what "it" is. Joyce comes out of the house and listens to their adolescent bickering, then asks the girls if they want to come in for chocolate biscuits and tea. All three listen and wait, and when the girls don't respond Joyce shouts, "Fucking rotten little cunt. You can stay there and die." Joyce goes back inside and the girls remain in the shelter.

Kit tells Angie she worries about the outbreak of war, and wonders what would be the safest place to hide. Angie thinks that New Zealand would be the best place. Kit and Angie start arguing about war, and Kit tells Angie that her mom thinks it's bad for her to be playing with Angie because she isn't Kit's age and is a bad influence. Angie twists Kit's arm until she cries out, telling her to say that she's a liar and that she eats shit. Kit threatens to leave, and to stop her, Angie offers to share a secret with her young friend. Angie is planning to go to London to see her aunt, who is presumably Marlene. Angie says her mother hates her aunt, but Angie thinks Marlene is special because "she gets people jobs." She tells Kit that she thinks her aunt is really her mother and her mother, Joyce, is really her aunt.

Joyce comes outside and surprises the girls, telling Kit to go home. Kit tells Joyce that the girls want to go to the Odeon to see a movie, but Joyce insists that Angie must clean her room first, and Angie goes inside alone. Meanwhile, Joyce and Kit discuss Angie's prospects now that she has dropped out of school. Joyce is worried that Angie won't find a job or get married because of her lack of education. Kit, however, aspires to become nuclear physicist because she's clever. When Angie comes back out, she is wearing an old dress that is slightly small for her. Joyce mocks Angie's look and tells her she can't go to the movies until her room is clean. Angie picks up a brick, and Kit says to Angie "let's go." It begins to rain and Joyce and Kit run inside while Angie stays put. Kit quickly runs back out to her friend. Angie tells Kit,

Marlene says she's "a bit thick...a bit funny" and that she's "not going to make it."

Act 3 is a flashback scene set at Joyce's home on a Sunday evening, three years earlier - the last time Marlene visited Joyce and Angie in Ipswich. One of the gifts Marlene has brought is the dress that Angie wears in Act 1. Joyce grumbles that Marlene's surprise visit has caught her off-guard, and we learn that Angie has orchestrated the visit and invited Marlene without telling Joyce. In this scene, we learn more about Joyce and Marlene's past as the sisters begin sharing a bottle of whisky. At one point, Angie asks her aunt to tuck her in, and Marlene does.

When the sisters are alone, Joyce scolds Marlene for leaving town when she was younger and leaving Joyce to look after their mother and Angie, who is actually Marlene's biological child. The sisters continue to argue, and it comes out that Marlene got pregnant with Angie at age seventeen, but didn't tell anyone about it until it was too late for an abortion. Joyce and her husband Frank offered to take the child, after being married for three years and having no children of their own. However, Joyce blames the stress of raising Angie for her subsequent miscarriage. Marlene and Joyce begin to argue about British politics, with Marlene taking the pro-Thatcher conservative side, and Joyce siding with the socialist left wing. The two change the subject and begin talking about their parents' working class struggles and difficult marriage.

Marlene tells Joyce that she doesn't "believe in class." Anyone ought to be able to pursue their desires if they "have what it takes." Marlene does not feel that she should be expected to help "stupid or lazy or frightened" people find jobs. Joyce thinks that Angie falls into the "stupid, lazy, and frightened" category, but Marlene brushes off her concerns. Joyce, meanwhile, expects Angie to have a wasted life so long as England is run by "them" meaning Thatcher's conservative party. Joyce accuses Marlene of being one of "them".

symbol of femininity and a sign that John's strict daytime regimen is no longer applicable to the narrator.

Over time, as the narrator's insanity deepens, she identifies completely with this woman and believes that she, too, is trapped within the wallpaper. As a ghostly counterpart of the narrator, the woman in the wallpaper also symbolizes female imprisonment within the domestic sphere. Unable to break free from the room, like the narrator, the woman in the wallpaper has only the symbolic option of tending to the house as a wife or mother. The woman's habit of "creeping" suggests that she must still be secretive after she has achieved her liberation. Social norms will not accept her freedom from the domestic sphere, and so she must creep furtively and lie in wait in the shadows of the wallpaper.

Jennie

Jennie is the narrator's sister-in-law and takes care of the house during the narrator's illness. Although she does not play an active role in the narrative, she is a constant reminder of the narrator's inability to assume her proper role as John's wife and housekeeper. Always maintaining a passive position under John's supervision, Jennie symbolizes the happily domesticated woman who does not find anything wrong with her domestic prison. However, Gilman also suggests that there may be more to Jennie than meets the eye: the narrator acknowledges that Jennie is aware of the narrator's growing interest in the wallpaper and even discusses her future with John.

Mary

Mary takes care of the narrator and John's baby. With her name a possible allusion to the Virgin Mary, Mary is the perfect mother-surrogate for the narrator, an idealized maternal figure whose only concern is her child. Like Jennie, she also symbolizes the happily domesticated woman. Although Mary is even less present in the text than Jennie, she still serves to remind

about it. Yet, the narrator feels insecure talking about her case because she does not want him to think that she doubts him or loves him any less.

Rather than wake him, the narrator gets out of bed to look at the female figure in the wall. When she comes back, John is awake. She asks him if they can leave, but he says their lease is up in three weeks and their house is still being remodeled; besides, she looks like she is getting better. She responds with "Better in body perhaps," but John interrupts and urges her not to think about such things. He goes to sleep, but the narrator stays up for hours staring at the wallpaper.

The wallpaper's pattern continues to absorb the narrator. She is appalled at the irritating pattern and still cannot understand how the pattern can be so torturous. She notices that when the first ray of sunlight shoots through the east window, the pattern changes quickly. By moonlight, the pattern looks completely different. The pattern becomes bars, and the figure of a woman becomes very clear.

As the days pass, John makes the narrator lie down more often for her health. The narrator pretends to follow his orders, but she is unable to sleep and simply follows the pattern of the wallpaper with her eyes. However, she does not want to tell John that she stays awake, and she feels that this is cultivating deceit in their relationship.

The narrator notices that John and Jennie are beginning to act strangely; she is even beginning to be a little afraid of John. Her only explanation for this change in behavior is that they are also interested in the wallpaper. The narrator catches Jennie touching the wallpaper under the excuse that the paper stains clothing. The narrator resolves that no one shall figure out the pattern but her.

Part 5

The narrator finds life more exciting now because of the wallpaper. Her health improves, and she is calmer, all because of the stimulation provided by the wallpaper; finally she has something to look forward to. Still, she does not tell John that her improving health is due to the wallpaper for fear he would laugh or take her away. She does not want to leave until she has "found it out," and thinks that the remaining week of their vacation will be enough to do so.

Amazed at how much better she feels, the narrator spends most of the daytime sleeping so that she can watch the developments in the wallpaper by night. Every day, new patterns appear in the wallpaper, and the narrator can barely keep track of them. She begins to notice that the wallpaper has its own smell -- a subtle but enduring odor -- that creeps over the entire house and gets in her hair. The "yellow smell" was initially disturbing, but now she is used to it. The narrator also discovers a mark low down on the wall that streaks around the entire room as if it had been rubbed in repeatedly. She wonders why it is there and who did it.

Finally, the narrator has discovered why the wallpaper seems to shake at night: the woman in the wallpaper seizes the bars of the pattern and shakes them as she tries to climb through. Then narrator is not sure if it is only one woman in the wallpaper's pattern crawling around fast, or if there are many women. In the bright spots she is still, and in the darker spots, she shakes the bars of the pattern and tries to climb through. But no one can get through the pattern, which has strangled so many women's heads.

The narrator believes she sees the wallpaper woman outside in the daylight and hiding when others come. She is certain that it is the same woman from behind the wallpaper because of the "creeping," something that most women would never do in daylight. The narrator acknowledges that it must be extremely humiliating to be caught creeping in the daylight; she only creeps during the day when the door is locked and John is gone.

The narrator has only two days left to remove the "top pattern" of the wallpaper off "from the other one." She determines to try and do it, little by little. John and Jennie are growing suspicious of her, and the narrator hears John asking Jennie a series of professional questions about her. Although the narrator is disconcerted by John's strange behavior, she decides that anyone would start to act oddly after sleeping under the yellow wallpaper for three months.

Part 6

They are leaving the house soon, and servants pack up the furniture. John has to stay overnight in town, and the narrator realizes that this is her last chance to free the woman in the wallpaper. Jennie wants to sleep with the narrator, but the narrator tells her that she will sleep better on her own. When the moon comes out, however, the woman in the wallpaper shakes the pattern. The narrator helps her by pulling off the paper. By morning, she has peeled off a head-high strip halfway around the room.

In the morning, Jennie is shocked when she sees the half-stripped wallpaper. The narrator explains that she simply pulled it off because the pattern is so ugly, and Jennie, much relieved, jokes that she would not mind doing it herself. The narrator is suspicious of Jennie and wants to make sure that Jennie does not touch the wallpaper. The narrator "rests" in the nursery and promises to call for Jennie when she wakes up.

Night comes, and the narrator is alone. She locks the door to the nursery and throws the key down into the front path. She wants to astonish John by capturing the woman in the wallpaper and proving that her delusions are real. She has a rope to tie up the woman in case she tries to get away. The narrator continues to strip off the wallpaper, but she cannot reach high up along the wall, and she cannot move the bed to help her. She pulls off what she can reach, and hears within the pattern the "strangled heads and bulbous eyes and fungus growths...shriek with derision."

Frustrated and angry, the narrator wants to jump out the window, but the bars are solid, and she realizes that an action like that might be "misconstrued." Besides, she is afraid to go outside or even look out the window because of all of the women who are creeping about. She wonders if they came out of the wallpaper as she did. She ties herself up with the rope. Though she enjoys creeping about the room, she thinks she will have to get back inside the wallpaper when it "comes night."

John comes home and tries to open the locked door. The narrator tells him where the key is, and he finds it and enters. He asks her what she is doing as she creeps around. She tells him that she has finally gotten out of the wallpaper despite him and Jennie, and that she has pulled off most of the wallpaper so they cannot put her back. John faints, and the narrator keeps creeping over him as she goes around the room.

Summary

The narrator and her physician husband, John, have rented a mansion for the summer so that she can recuperate from a "slight hysterical tendency." Although the narrator does not believe that she is actually ill, John is convinced that she is suffering from "neurasthenia" and prescribes the "rest cure" treatment. She is confined to bed rest in a former nursery room and is forbidden from working or writing. The spacious, sunlit room has yellow wallpaper – stripped off in two places – with a hideous, chaotic pattern. The narrator detests the wallpaper, but John refuses to change rooms, arguing that the nursery is best-suited for her recovery.

Two weeks later, the narrator's condition has worsened. She feels a constant sense of anxiety and fatigue and can barely muster enough energy to write in her secret journal. Fortunately, their nanny, Mary, takes care of their baby, and John's sister, Jennie, is a perfect housekeeper. The narrator's irritation with the wallpaper grows; she discovers a recurring pattern of

narrator locks herself in her room and continues stripping the wallpaper. She hears shrieks within the wallpaper as she tears it off. She contemplates jumping out of a window, but the bars prevent that; besides, she is afraid of all of the women that are creeping about outside of the house. When morning comes, the narrator has peeled off all of the wallpaper and begun to creep around the perimeter of the room. John eventually breaks into the room, but the narrator does not recognize him. She informs him that she has peeled off most of the wallpaper so that now no one can put her back inside the walls. John faints, and the narrator continues creeping around the room over him.

Ambai - Forest

C.S. Lakshmi pen-named as Ambai is one of the prominent feminist short story writer from Tamilnadu, India and she comes on the forefront of modern Indian writers who has made a remarkable mark in World Literature as a whole. Ambai is considered as a greatest short story writer in feministic perspective. Though she declares herself not as a feminist, her writing style reveals her passion for feminism and feministic issues. Her works are characterized by her passionate espousal of the cause of women with a lucid and profound style and the touch of realism. Her short stories "Isolation in Darkness" and "The Forest" portray the self estrangement of the heroines.

Lakshmi's, Adavi [The Forest] is a sketch of Chenthiru's self-estrangement from her husband, family, business and home. Chenthiru's odyssey towards forest is a new concept in Indian history. Usually women accompany their husbands to forest. Like mythological Sita, Draupadi and other saint's wives help their husbands', Chenthiru too helped her husband in his business. She seeks refuge in a forest when her abilities and business acumen are neglected by her business minded husband.

A forest far away, leaving behind the noise of traffic, the sounds of conversation, of people walking about, of electrical gadgets in the house. [Adavi 145]

All of a sudden, she sheds her responsibilities and peeps into the forest. As a saying, peeping into the 'Forest' is a 'punishment for correcting oneself, the protagonist of Adavi goes deep into the forest to punish and correct

herself. Chenthiru being an ordinary woman starts her journey towards forest all alone in search of her own identity. The protagonist is discouraged and criticised by many and even questioned,

Is it right to leave the existing and enter into a new world? [Adavi 426]

Her self-estrangement is not only for her search of self, she was obsessed by the way she was treated by her husband. Chenthiru developed her husband's business to international standard, but she was denied of good position and a share in the family business despite all the hard work and efforts that she had put in for its expansion. She decides to distance herself from her husband and practise renunciation. She perceives her odyssey to the forest as a place of selfdiscovery and self-expansion and seeks refuge there.

Time has come to change the epic of women.

Her alienation is towards self identity. Even after reaching the forest Chenthiru is unable to identify what she seeks. She walked towards north in search of truth. Her inner monologue reveals her state of depressed mind. Her solitary walk leads to a new person, who helped her to differentiate between 'Sur' and 'Asur'. Sur meaning solitary life and Asur meaning wedded life. Her alienation ends with identifying herself and her mind becomes light. Chenthiru's journey from self-estrangement to self- identity is narrated along with the mythological tale of Sita's vanavas to underscore Chenthiru's unique search for self-identity.

Both the heroines estrange themselves from worldly pleasures and physical world without any reason to be outspoken. Their estrangement is due to their inner urge in search for something unknown. In the process of alienation, they sometimes hurt themselves for perfection and identify what they want and understand themselves and arrive with a solution for their unknown problem and reconcile themselves.

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கைபேசியை தொடர்புகொள்க

Cell/whatsap Number : 9994098972

UGTRB ENGLISH INDIAN WRITING IN ENGLISH UNIT-6 QUESTIONS BANK

1. 'Achakka' is the narrator in the novel–
(a) Kanthapura (b) The Road
(c) The Village (d) Serpent and the Rope
2. The author of the novel, "I Shall Not Hear the Nightingale" is–
(a) Chaman Nahal (b) Anita Desai
(c) Nayantara Sahgal (d) Khushwant Singh
3. "Prison and Chocolate Cake" is an autobiography of -
(a) Shashi Deshpande (b) Nayantara Sahgal
(c) Ruth Praver Jhabvala (d) Kamala Markandaya
4. Which of the following novel is about the struggle for independence–
(a) So Many Hungers (b) Inquilab
(c) Kanthapura (d) Selective Memory
5. Cleopatra is a character in Aurobindo's play–
(a) Perseus, the Deliverer (b) Rodo gune
(c) Vasavadut ta (d) None of the above
6. Which of the following is not a partition novel?
(a) Train to Pakistan (b) The Shadow Lines

UG-TRB-ENGLISH KAVIYA COACHING CENTER -9600736379**(C)** Dalip Singh**(D)** Lord Hardingle

265. Who is the son of Ranjith?

(A) Ranjith Singh**(C)** Dalip Singh**(B)** Rani Jinda**(D)** Lord Hardingle

266. A strongly independent Punjab will be our buffer against the loose, unruly hordes of Central Asia – Who is the speaker?

(A) Ranjith Singh**(C)** Dalip Singh**(B)** Rani Jinda**(D)** Lawrence

267. Which dimmed the vision of Eagle?

(A) Man's loose of independence**(C)** Man's Independence**(B)** Heaven & Earth**(D)** Silver Flash

268. Bird's despondency is a symbol of _____

a) Man's loose of independence**c)** Man's Independence**b)** Heaven & Earth**d)** Silver Flash

269. "The Dying Eagle is symbolic of old order changes' yielding place to new? –

Yes or No?

(A) Yes**(C)** Nota**(B)** No**(D)** Error

270. The song of the fire is the desire of _____

(A) Love and life**(B)** Love and wife**(C)** Love and leaves**(D)** Love and death

UG TRB ENGLISH

(PROSE-POEM-DRAMA-FICTION/NOVEL)

Important Questions

With Answers

1. The Miracle plays principle deal with the miracles performed by-
 - (a) Magic
 - (b) Supernatural powers
 - (c) Saints and Sages**
 - (d) Personified Vices and Virtues
2. The Mystery plays deal with-
 - (a) The life and deeds of the saints
 - (b) Biblical Themes**
 - (c) Heaven and Hell
 - (d) Moral values
3. What is the most significant feature of the Morality plays?
 - (a) They present Biblical figures
 - (b) They present saints and sages
 - (c) They present Vices and Virtues as personified figures**
 - (d) They symbolize Christian moral values
4. Why were the Interludes introduced?
 - (a) They had better theatrical effect

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(b) They pleased the common class of the spectators

(c) They provided comic relief

(d) They dealt with the real problems of life

5. Everyman was the most famous play of the 15th century. It was a_

(a) Morality play

(b) Mystery play

c) Miracle play

(d) An Interlude

6. Virtues and Vices are personified in-

(a) The Moralities

(b) The Mysteries

(c) The Miracles

(d) The Interludes

7. There were four famous theatrical Cycles enacting the Morality plays. One of the following four names given below is wrong. Which one?

(a) York Cycle

(b) Towneley Cycle

(c) Chester Cycle

(d) Charles Cycle

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(a) **Wordsworth** (b) Matthew Arnold (c) Shelley (d) Philip Sidney

448. The first twelve line of a Shakespeare sonnet are arranged under one of these patterns. Which pattern?

(A) **Three Quatrains** (C) Two Quatrains and two Couplets

(D) One Quatrain and four Couplets (B) Six Couplet

449. In which poem Ezekiel calla himself 'a poet, rascal, clown'?

(A) **Background Casualty** (B) Night of the Scorpions

(C) Philosophy (D) Poem of the Separation

450. The Statute of Pleadings makes English the official language of the English Parliament in

(A) 1755 (B) **1362** (C) 1611 (D) 1879

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Made On 02-12-2023

UGTRB ENGLISH

UNIT-VII

TWENTIETH CENTURY LITERATURE

QUESTIONS BANK

1. From the following option _____ English author was a member of the Bloomsbury group, a literary circle that rejected the Victorian taboos on religious, artistic, social, and sexual matters?

A. George Orwell

B. John Fowles

C. Virginia Woolf

D. D. H. Lawrence

2. _____ is a late 20th century play written by a woman?

a. Queen Cristina

b. Top Girls

c. Camille

d. The Homecoming

3. Each stanza of the poem, 'A Firm Hill' consists-----lines.

a. Seven

c. Nine

b. Eight

d. Ten

4. The poem, 'A Firm Hill' is based on-----of the poet, Dylan Thomas.

a. The old age experiences

c. The city experiences

b. The future experiences

d. The childhood experiences

5. The poet, Dylan Thomas has experienced his childhood at -----

a. His aunt's farm

b. His father's home

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- c. The sea shore
d. The school
6. Where does the farm of poet's aunt exist as described in the poem, 'A Fern Hill'.
- a. Wales
b. Switzerland
c. Mississippi
d. Boston
7. "A Fern Hill" is first and foremost a celebration of -----.
- a. Old age
b. Childhood
c. The poet's birthday
d. The birthday of the poet's aunt
8. Where did the poet, Dylan Thomas used to relax as described in the poem, 'A Fern Hill'?
- a. In an AC room at his aunt's house
b. On boat
c. Under the apple trees
d. On the hill
9. According to Dylan Thomas, the farm was like-----to him.
- a. School
b. Home
c. Village
d. Jungle
10. Being young and inexperienced, the poet had----- as described in the poem, 'A Fern Hill'.
- a. So many responsibilities
b. No responsibilities
c. No relatives
d. To cook in the house only
11. The poet, Dylan Thomas compares his childhood memories with the story of-----.
- a. King and Queen
b. Prince and Princess

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a. cook b. cabin-boy c. captain d. doctor

273. The Hispaniola leaves from _____ for the voyage to Treasure Island.

a. Black Hill Cove b. London c. Scotland d. Bristol

274. Stevenson was a _____ novelist.

a. American b. Scottish c. Ireland d. India

275. At the beginning, Jim lives with his _____

a. father b. Brother c. Sister d. mother

276. In Jim's father funeral a _____ appear in the inn.

a. blind man b. One legged man c. Child d. Old

277. The squire Trelawney is a _____

a. policeman b. Doctor c. Local lard d. Owner of the inn

278. Who offers money to the people?

a. Livesey b. Trelawney c. Blind man d. Jim

279. When the Hispaniola arrives at the island, the crew become _____

a. excited b. Happy c. Unhappy d. Delighted

280. Jim is astonished to see _____ in the ship.

a. Ben Gunn b. Livesey c. Long john silver d. A pirate

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**UGTRB ENGLISH
UNIT-8
LANGUAGE AND LINGUISTICS
QUESTIONS BANK**

1. Chomsky's 'The Logical Structure of Linguistic Theory' was published in the year

- (A) 1965 (C) 1962
(B) 1975 (D) 1955

2. Following the order of Linguistic Theory, select the correct sequence:

- (A) Competence – Acquisition – Performance
(B) Acquisition – Competence – Performance
(C) Performance – Acquisition – Competence
(D) Competence – Performance – Acquisition

3. The sub-disciplines of Philosophy are given below. Identify the odd item from the following:

- (A) Epigraphy (C) Logographic
(B) Paleography (D) Ideograms

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4. B.F. Skinner's famous theory published in the year 1957 is

(A) Behavioural Theory

(C) Verbal Theory

(B) Mentalist Theory

(D) Rational Theory

5. Assertion (I): The term langue and parole has been coined by de Saussure.

Assertion (II): Noam Chomsky's more recent distinction between competence and performance is analogous.

(A) Both (I) and (II) are true.

(B) Both (I) and (II) are false.

(C) (I) is true and (II) is false.

(D) (I) is false and (II) is true.

6. A process that re-orders a sequence of segments is called

(A) Assimilation

(C) Juxtaposition

(B) Dissimilation

(D) Metathesis

7. Assertion (I): For second language learners, the situation of learn ability is similar, but not identical.

Assertion (II): In the naturalistic approach, investigators observe and record children's spontaneous utterances occasionally.

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- (30) Stress and _____ are linked phenomena.
(a) Pronunciation (b) Pitch (c) Intonation (d) Syllable
- (31) Words with _____ prefixes are stressed on the root.
(a) strong (b) weak (c) medium (d) low
- (32) Indian English is sometimes _____ to native English speakers.
(a) intelligible (b) unintelligible (c) ordinary (d) sensible
- (33) In the words of more than two syllable ending in ----ate, the primary stress is placed _____ syllable before the suffix.
[a] three [b] one [c] four [d] two
- (34) In the sentence "They offered him a job," the word "job" is a direct _____.
[a] object [b] subject [c] verb [d] adverb
- (35) The sentence "The fragrance spread everywhere," follows the _____ sentence pattern.
[a] SVC [b] SVA [c] SVO [d] SVOO
- (36) The main elements in the clause are _____.
[a] verb and averb [b] subject and object
[c] subject and verb [d] complement and adverb
- (37) In the sentence "We found the house expensive," the word "expensive" is a
[a] subject [b] verb [c] complement [d] object
- (37) Linking verb links the subject with the _____.
[a] subject [b] verb [c] complement [d] object
- (38) "Till" is used as a conjunction in the adverb clause of _____.
[a] condition [b] time [c] reason [d] place
- (39) A _____ sentence has two or more main clauses.

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(a) complex (b) compound (c) simple (d) mixed

(40) A clause is a group of words that has a subject and a_____.

(a) noun (b) preposition (c) verb (d) conjunction

ANSWERS

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
B	D	C	B	D	C	A	A	A	B	C	D	A	B	A	B	C	C	B	A
21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
C	D	A	B	D	A	B	C	A	D	B	B	D	A	B	C	C	C	A	C

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UG TRB ENGLISH

LITERARY CRITICISM AND THEORIES

UNIT-9

QUESTIONS BANK

1. How many principal sources of sublimity are there according to Longinus?

- (a) Three (b) Four (c) Five (d) Six

2. Who is the author of De Vulgari Eloquio?

- (a) Aristotle (b) Dante (c) Longinus (d) Plato

3. Who is the author of "Institution Oratoria" ?

- (a) Aristotle (b) Dante (c) Longinus (d) Quintilian

4. "Legislative criticism" aims at teaching

- (a) the literary critic how to criticize a work
(b) the literary critic how to criticize a work
(c) the writer how to write or how to write better
(d) the law makers how to legislate for public good

5. Who is the founder of the first "Pragmatic Theory"?

- (a) Aristotle (b) C.S. Peirce (c) Longinus (d) Quintilian

6. "There is not prohibition which can not be related to mimetic conflict"

whose view is this ?

- (a) Aristotle (b) C.S. Peirce (c) Noah (d) Quintilian

7. Which of the following critics preferred Shakespeare's Comedies to his Tragedies?

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(a) Dryden (b) Pope (c) Dr. Johnson (d) Addison

8. Who is the author of Principles of Literary Criticism?

(a) David Daiches (b) F.R. Leavis (c) William Empson (d) I.A. Richards

9. Who is the author of New Criticism?

(a) F.R. Leavis (b) I.A. Richards (c) David Daiches (d) Northrop Frye

10. "The end of writing is to instruct, the end of poetry is instruct by Pleasing." Whose view is this?

(a) Wordsworth's (b) Coleridge's
(c) Dr. Johnson's (d) Matthew Arnold's

11. Regarding the observance of the three Classical Unities in a play, Dr. Johnson's view is that:

(a) Only the Unity of Time should be observed
(b) Only the Unity of Place should be observed
(c) Only the Unity of Action should be observed
(d) All the three Unities should be observed

12. "I write in metre because I am about to use a language different from that of prose." Who says this?

(a) Wordsworth (b) Coleridge (c) Shelley (d) Keats

13. Which of the following critics has most elaborately discussed the concept of Imagination?

(a) Walter Pater (b) John Ruskin (c) Freud (d) S.T. Coleridge

14. Who defines poetry "as a criticism of life under the conditions fixed for such a criticism by the laws of poetic truth and poetic beauty"?

(a) Coleridge (b) Shelley (c) Walter Pater (d) Matthew Arnold

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- (A) Stephen Greenblatt (B) Mikhail Bakhtin
- (C) Jonathan Dollimore (D) Raymond Williams

619. The terms 'resonance' and 'wonder' are associated with

- (A) Stephen Greenblatt
- (B) Terence Hawkes
- (C) Terry Eagleton
- (D) Ronald Barthes

620. Which of the following statements is not applicable to the definition of New Historicism? New historicist critics

- (A) Remind us that it is treacherous to reconstruct the past as it really was – rather than as we have been conditioned by our own place and time to believe the way it was.
- (B) Are less likely to see history as linear and progressive, as something developing toward the present.
- (C) Tend to view history as literature's background.
- (D) Are unlikely to suggest that a literary text has a single or easily identifiable historical context.

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- A. Military. B. Commerce.
C. Police. D. Architecture.
8. who are all affected by the epistemic violence?
A. The rich. B. The poor and the illiterate.
C. The Middle class. D. The capitalists.
9. The marginalised spectrum includes ,
A. Illiterate men and women. B. illiterate women.
C. The tribals. D. All of these.
10. Why does Spivak quote Foucault and Deleuze ?
A. to support their arguments. B. to object to their arguments.
C. to support her claims. D. to mock them.
11. How many groups of people are defined by Ranajit Guha ?
A. Two. B. three. C. Four D. Five.
12. What does Spivak find out through the analysis of the conversation between Foucault and Deleuze?
A. Language is unidimensional.
B. knowledge production is related with power.
C. language is related with knowledge production.
D. Language and vocabulary are agenda bound.
13. Was the outlawing of Sati by the British an agenda-less act ?
A. No, the British acted in order to dominate India more. B. Yes.
C. No, but the British diverted from it later.
D. Yes, but it helped them secure their roots in India.
14. What is epistemic violence according to Spivak ?

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- b) Happy and cheerful demeanor
- c) Thin, nervous face
- d) Comfortable looking

247. What do the men do as they first enter the room?

- a) Stand by the door
- b) Warm up at the stove
- c) Sit down on the chairs
- d) Find a bite to eat

248. What is the weather like over the course of the play?

- a) Blisteringly hot
- b) Raining
- c) Bitingly cold
- d) Cloudy

249. Why does Hale originally visit John Wright's farmhouse?

- a) He is bringing Hale some food.
- b) He wants to invite Hale to a party.
- c) He wants to install a telephone.
- d) He wants to ask Hale about the crops.

250. Who watches the household the day before?

- a) Frank
- b) No one
- c) Henderson
- d) The sheriff

*****All The Best*****

REVISED ENGLISH EXAM-KEYS

Govt Gazette No.122

UNIT – I-HISTORY OF ENGLISH LITERATURE

The Age of Chaucer

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

The Age of Shakespeare

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
A	D	B	A	A	D	A	D	A	C	C	A	B	D	D	B	A	C	C	D
21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
C	D	B	C	A	C	B	B	B	A	C	A	C	D	B	C	D	D	B	B
41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60
A	C	B	C	D	C	D	B	A	A	D	B	C	C	D	D	B	C	C	B
61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80
B	C	C	D	B	B	C	D	B	B	A	D	D	B	B	A	D	A	B	D
81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
B	C	B	D	B	A	D	B	C	A	B	A	C	C	B	B	D	C	C	C
101	102	103	104	105	106	107	108	109	110	111	112	113	114	115	116	117	118	119	120
B	B	C	D	C	C	B	D	A	B	D	C	B	A	C	*	D	C	D	D
121	122	123	124	125	126	127	128	129	130	131	132	133	134	135	136	137	138	139	140
C	A	B	C	A	A	D	D	*	A	C	D	D	D	B	B	B	C	C	C
141	142	143	144	145	146	147	148	149	150	151	152	153	154	155	156	157	158	159	160
A	D	D	D	C	A	B	A	B	A	A	D	B	C	A	A	D	C	D	B
161	162	163	164	165	166	167	168	169	170	171	172	173	174	175	176	177	178	179	180
A	A	C	D	C	D	C	C	B	B	D	C	B	C	C	D	A	B	C	B
181	182	183	184	185	186	187	188	189	190	191	192	193	194	195	196	197	198	199	200

VIP KAVIYA TRB COACHING CENTER ENGLISH KEYS -9600736379**UNIT – V-AMERICAN LITERATURE**

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

UNIT – VI-INDIAN WRITING IN ENGLISH

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
A	D	B	C	B	C	A	D	B	D	A	A	B	D	B	D	B	D	A	D
21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
C	B	C	C	C	A	B	C	B	C	C	B	D	A	D	B	D	C	A	A
41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60
A	A	C	A	C	A	C	B	D	C	A	D	B	A	B	A	B	B	A	B
61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80
C	D	A	B	C	C	A	B	C	C	B	B	A	B	C	C	D	A	B	C

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81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
A	C	A	C	B	C	B	A	C	D	B	A	A	A	A	A	B	B	A	A
101	102	103	104	105	106	107	108	109	110	111	112	113	114	115	116	117	118	119	120
C	D	B	A	B	B	C	B	B	B	A	A	A	A	D	D	B	C	A	C
121	122	123	124	125	126	127	128	129	130	131	132	133	134	135	136	137	138	139	140
A	B	B	B	B	C	C	B	B	C	A	B	A	A	B	B	B	C	C	D
141	142	143	144	145	146	147	148	149	150	151	152	153	154	155	156	157	158	159	160
A	C	A	A	A	C	A	A	A	A	A	A	A	B	A	A	A	A	C	C
161	162	163	164	165	166	167	168	169	170	171	172	173	174	175	176	177	178	179	180
D	C	A	A	C	D	C	A	C	A	A	A	C	A	D	A	A	A	C	D
181	182	183	184	185	186	187	188	189	190	191	192	193	194	195	196	197	198	199	200
B	A	A	C	D	B	A	B	D	D	C	D	C	*	*	C	B	A	D	A
201	202	203	204	205	206	207	208	209	210	211	212	213	214	215	216	217	218	219	220
B	C	A	A	B	C	A	A	A	B	B	C	D	B	D	A	C	C	B	D
221	222	223	224	225	226	227	228	229	230	231	232	233	234	235	236	237	238	239	240
B	A	D	D	C	A	B	A	C	C	D	A	D	C	C	D	C	C	D	B
241	242	243	244	245	246	247	248	249	250	251	252	253	254	255	256	257	258	259	260
C	A	A	C	C	A	A	A	C	C	C	B	C	D	C	D	C	D	D	A
261	262	263	264	265	266	267	268	269	270										
C	D	D	A	C	D	D	A	A	D										

UNIT-VII-TWENTIETH CENTURY LITERATURE

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

VIP KAVIYA TRB COACHING CENTER ENGLISH KEYS -9600736379

A	B	C	D	A	B	C	D	A	B	C	C	D	B	C	D	A	B	C	A
441	442	443	444	445	446	447	448	449	450	451	452	453	454	455	456	457	458	459	460
A	C	C	A	A	D	D	A	A	B	C	B	A	B	B	A	A	C	A	A
461	462	463	464	465	466	467	468	469	470	471	472	473	474	475	476	477	478	479	480
B	D	C	C	C	B	D	B	D	B	A	D	D	A	A	B	A	A	B	B
481	482	483	484	485	486	487	488	489	490	491	492	493	494	495	496	497	498	499	500
C	D	B	C	C	D	A	C	A	A	D	B	B	B	A	C	A	A	C	D
501	502	503	504	505	506	507	508	509	510	511	512	513	514	515	516	517	518	519	520
C	C	A	A	B	B	A	B	A	C	A	C	D	B	A	D	A	A	B	B
521	522	523	524	525	526	527	528	529	530	531	532	533	534	535	536	537	538	539	540
C	A	B	A	A	A	D	A	C	C	C	C	A	A	D	D	A	C	C	B
541	542	543	544	545	546	547	548	549	550	551	552	553	554	555	556	557	558	559	560
C	A	A	C	C	B	D	C	B	A	B	B/C	B	A	D	A	C	D	A	D
561	562	563	564	565	566	567	568	569	570	571	572	573	574	575	576	577	578	579	580
C	B/D	C	A/D	C	C	A	C	*	D	C	D	A	C	A	A	B	C	D	D
581	582	583	584	585	586	587	588	589	590	591	592	593	594	595	596	597	598	599	600
B	C	C	B	B	D	A	A	C	B	D	D	A	B	B	A	B	C	D	A
601	602	603	604	605	606	607	608	609	610	611	612	613	614	615	616	617	618	618	620
B	D	C	C	C	C	B	C	D	A	A	B	D	C	B	B	D	A	A	C

UNIT X-WOMEN'S WRITING IN ENGLISH

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

VIP KAVIYA TRB COACHING CENTER ENGLISH KEYS -9600736379

A	A	B	A	A	D	B	B	A	B	C	D	A	D	A	B	C	A	A	A
181	182	183	184	185	186	187	188	189	190	191	192	193	194	195	196	197	198	199	200
A	A	A	B	D	D	C	A	D	A	C	D	D	D	D	B	D	D	C	A
201	202	203	204	205	206	207	208	209	210	211	212	213	214	215	216	217	218	219	220
A	A	A	D	A	C	B	A	A	D	B	A	C	B	B	A	C	B	D	B
221	222	223	224	225	226	227	228	229	230	231	232	233	234	235	236	237	238	239	240
D	D	C	A	C	D	B	D	D	A	B	A	A	C	A	A	D	A	A	A
241	242	243	244	245	246	247	248	249	250										
D	B	D	A	B	C	B	C	C	B										

*****ALL THE BEST*****

NOT FOR XEROX