

AKSHIRAA COACHING CENTRE - SET/NET/ARTS TRB - English Study Material



AKSHIRAA COACHING CENTRE

SALEM – 636004

(REG NO: TN-20-0012039)

NET/SET/ARTS TRB EXAM
(ENGLISH ONLY)

for the post of
**Assistant Professors in Government Arts and
Science Colleges**

SALIENT FEATURES

- ☞ Well Trained Professors
- ☞ Excellent Coaching
- ☞ Unit Wise Materials
- ☞ All Previous Year Questions
- ☞ Slip Test, Unit Test, Revision Test, Model Test

Website: www.akshiraa.com

Email: akshiraa@gmail.com

Contact: 9487976999

BRITISH LITERATURE - I

S.No	Title	P. No
Poetry		
01	The Age of Chaucer (1340 – 1400)	
	1.1 Geoffrey Chaucer	14
	1.2 William Langland	26
02	The Age of Revival (1400 – 1550)	
	2.1 Thomas More	29
	2.2 Thomas Wyatt	37
	2.3 Henry Howard	39
03	Elizabethan Age (1558–1603)	
	Poets:	
	3.1 Edmund Spenser	41
	3.2 Philip Sidney	52
	3.3 Shakespeare	58
	Dramatists:	
	3.4 Christopher Marlowe	74
	3.5 Thomas Kyd	85
	3.6 William Shakespeare	89
	Essayist:	
3.7 Francis Bacon	109	
04	Jacobean & Caroline Age (1603–1625 & 1625–1649)	
	Poets:	
	4.1 John Donne	116
	4.2 Henry Vaughan	125
	4.3 George Herbert	127
	4.4 Andrew Marvell	129
	Dramatists:	
	4.5 Ben Jonson	133
4.6 John Webster	138	

AKSHIRAA COACHING CENTRE – SET/NET/ARTS TRB - English Study Material

05	Commonwealth Period or Puritan Interregnum (1649-1660)	
	5.1 John Milton	145
	5.2 John Bunyan	155
06	Restoration Age (1660-1700)	
	6.1 John Dryden	166
	6.2 William Congreve	178
	6.3 William Wycherley	189
07	The Augustan Age (1700-1745)	
	Poets:	
	7.1 Alexander Pope	194
	7.2 Jonathan Swift	206
	7.3 Joseph Addison	217
	7.4 Richard Steele	221
Novelist:		
7.5 Daniel Defoe	230	
08	The Age of Sensibility or Age of Johnson (1745–1785)	
	Poets:	
	8.1 Dr. Johnson	241
	8.2 Thomas Gray	249
	8.3 Oliver Goldsmith	255
	8.4 William Blake	266
	Novelists:	
	8.5 Samuel Richardson	280
8.6 Henry Fielding	285	

04. Jacobean and Caroline Age (1603-1625 & 1625 – 1649)**4.1 John Donne****Life:**

- ✿ John Donne was born on **1572 in London, England.**
- ✿ He was born into a **Catholic family** during a strong anti-Catholic period in England.
- ✿ Donne's father, also named **John**, was a prosperous London merchant.
- ✿ His mother, **Elizabeth Heywood**, was the grand-niece of Catholic martyr, Thomas More.
- ✿ In 1601, **Donne secretly married Anne More**, with whom he had twelve children.
- ✿ His occupations were **Poet, Priest, Anglican Minister and Lawyer.**
- ✿ He was also a gifted artist in **sermons and devotional writing.**
- ✿ He studied at **Oxford and Cambridge University.**
- ✿ However, **Donne could not obtain a degree from either institution** because of his Catholicism, since he refused to take the Oath of Supremacy required to graduate.
- ✿ On 6 May 1592 he was admitted to **Lincoln's Inn**, one of the Inns of Court.
- ✿ He is considered the pre-eminent **representative of the metaphysical poets.**
- ✿ At age 25, Donne was appointed **private secretary to Sir Thomas Egerton**, Lord Keeper of the Great Seal of England.
- ✿ He held his position with Egerton for several years and it's likely that around this period Donne converted to Anglicanism.
- ✿ In 1615, **he became an Anglican priest**, although he did not want to take Anglican orders.
- ✿ In 1615 Donne was awarded an **honorary doctorate in divinity from Cambridge University.**
- ✿ He became a **Royal Chaplain** in the same year, and a **Reader of Divinity at Lincoln's Inn** in 1616, where he served in the chapel as minister until 1622.
- ✿ Donne was appointed **Vicar of St. Dunstan's-in-the-West** and became known for his eloquent sermons.
- ✿ **In 1621, he was appointed the Dean of St Paul's Cathedral in London.**
- ✿ He also served as a **Member of Parliament** in 1601 and in 1614.
- ✿ He delivered his famous **Death's Duel sermon** at the Palace of Whitehall before King Charles I in February 1631.
- ✿ **Izaak Walton**, who wrote a biography of Donne in 1658.

AKSHIRAA COACHING CENTRE – SET/NET/ARTS TRB - English Study Material

Works:**Poetry:**

- Satires (1593)
- Songs and Sonnets (1601)
- Divine Poems (1607)
- Pseudo-Martyr (1610)
- An Anatomy of the World (1611)
- Ignatius his Conclave (1611)

- *Biathanatos (1608)*
 - During this middle period Donne wrote *Biathanatos*, which was published after his death by his son in 1646.
- *Pseudo-Martyr (1610)*
 - His *Pseudo-Martyr* (1610) accused Roman Catholics of promoting false martyrdom (when a person or a group of people suffer or are killed for the sake of their religion) for financial gain.
- *Ignatius His Conclave (1611)*
 - *Ignatius His Conclave* (1611) was popular in both English and Latin versions: it brilliantly mocks the Jesuits but is interesting today because it reflects the new astronomy of Galileo (1564–1642) and toys with the notion of colonizing the moon.
- *Devotions upon Emergent Occasions (1624)*
 - This book became quite famous for its phrase "for whom the bell tolls" and for the golden statement that "no man is an island".
- Donne's works are noted for their strong, sensual style and **include sonnets, love poems, religious poems, Latin translations, epigrams, elegies, songs, satires and sermons.**
- His subjects are **love, sexuality, religion and death.**
- He wrote secular poems as well as erotic and love poems.
- His poetry is noted for its vibrancy of language and inventiveness of **metaphor**, especially compared to that of his contemporaries.
- These features, along with his frequent dramatic or everyday speech rhythms, his tense syntax and his tough eloquence, were both a **reaction against the smoothness of conventional Elizabethan poetry.**

AKSHIRAA COACHING CENTRE – SET/NET/ARTS TRB - English Study Material

- ❁ His elaborate metaphors, religious symbolism and flair for drama soon established him as **a great preacher.**
- ❁ His early career was marked by poetry that bore immense knowledge of English society and he met that knowledge with sharp criticism.
- ❁ Another important theme in Donne's poetry is the **idea of true religion**, something that he spent much time considering and about which he often theorized.
- ❁ Donne's style is characterised by abrupt openings and various **paradoxes, ironies and dislocations.**
- ❁ He is particularly famous for his mastery of **metaphysical conceits.**
- ❁ He belongs to the literary movement of **Metaphysical poetry.**
- ❁ **John Donne** was the **founder of the Metaphysical Poetry.**
- ❁ **Dryden** first coined the term '**Metaphysics**'.
- ❁ **Dr. Johnson** first used the term '**The Metaphysical Poets**' in his work '*Life of Cowley*'.
- ❁ The group of metaphysical poets includes **John Donne, George Herbert, Andrew Marwell, Abraham Cowley, Robert Southwell, Richard Crawshaw, Thomas Traherne, Henry Vaughan, Thomas Carew.**
- ❁ Metaphysical conceit is a metaphor of two different ideas combined into one often through use of imagery.
- ❁ Donne took part in the Earl of Essex's crusades against the Spanish in Cadiz, Spain, and the Azores in 1596 and 1597 and wrote about this military experience in his poems "*The Storm*" and "*The Calm.*"
- ❁ Donne continued to write worldly poems and, about 1609 or 1610, he produced a powerful series of "**Holy Sonnets,**" in which he reflected on sickness, death, sin, and the love of God.
- ❁ In 1610, John Donne published his anti-Catholic polemic '*Pseudo-Martyr*', renouncing his faith.
- ❁ In it, he proposed the argument that **Roman Catholics could support James I** without compromising their religious loyalty to the pope.
- ❁ This won him the king's favor and patronage from members of the House of Lords.
- ❁ The change can be clearly seen in "*An Anatomy of the World*" (1611), a poem that Donne wrote in memory of Elizabeth Drury, daughter of his patron, Sir Robert Drury of Hawstead, Suffolk.

AKSHIRAA COACHING CENTRE – SET/NET/ARTS TRB - English Study Material

- ❁ The poem "*A Nocturnal upon S. Lucy's Day, Being the Shortest Day*", concerns the poet's despair at the death of a loved one.
- ❁ Having converted to the **Anglican Church**, Donne focused his literary career on religious literature.
- ❁ He quickly became noted for his **sermons and religious poems**.
- ❁ The lines of these sermons and devotional works would come to influence future works of English literature, such as **Ernest Hemingway's *For Whom the Bell Tolls***, which took its title from a passage in **Meditation XVII of Devotions**.
- ❁ Donne is considered a master of the **metaphysical conceit**, an extended metaphor that combines two vastly different ideas into a single idea, often using imagery.
- ❁ An example of this is his equation of lovers with saints in "**The Canonization**".
- ❁ One of the most famous of Donne's conceits is found in "**A Valediction: Forbidding Mourning**" where he compares two lovers who are separated to the two legs of a compass.
- ❁ Donne's works are also witty, employing **paradoxes, puns, and subtle yet remarkable analogies**.
- ❁ His pieces are often ironic and cynical, especially regarding love and human motives.
- ❁ John Donne's poetry represented a shift from classical forms to more personal poetry.
- ❁ Donne is noted for his poetic metre, which was structured with changing and jagged rhythms that closely resemble casual speech.
- ❁ He wrote '*Devotions upon Emergent Occasions*' published in 1624.
 - This work contains the immortal lines "*No man is an island*"
- ❁ He also composed poetic letters, funeral songs, and witty remarks, which were published after his death as '*Songs and Sonnets*'.
- ❁ The first two editions of **John Donne's poems were published posthumously, in 1633 and 1635**, after having circulated widely in manuscript copies.

Death:

- ❁ He died on 31 March **1631 in London, England**.
- ❁ Donne was buried in old St Paul's Cathedral, where a memorial statue of him was erected with a Latin epigraph.
- ❁ His memorial survived in the **Great Fire of London in 1666**.

AKSHIRAA COACHING CENTRE – SET/NET/ARTS TRB - English Study Material

- It was believed that Donne suffered from stomach cancer which was the most prominent reason of his death.
- He died on March 31, 1631 and was buried in **St. Paul's Cathedral**.
- A memorial statue of him was erected at the Cathedral with a Latin epigraph engraved on it.

Quotes:

- *"He affects the metaphysics, not only in his satires, but in his amorous verses"* –
John Dryden
- *"Donne, for not keeping of accent, deserved hanging"* – **Ben Jonson**
- *"The wit of metaphysical poets is a kind of Dicordia concerns, a combination of dissimilar images"* – **Dr. Johnson**
- *"Metaphysical poetry is the most heterogeneous ideas are yoked by violence together"*
- **Dr. Johnson**

The Metaphysical Poets:

The term "Metaphysical" in poetry was first used by Dr. Johnson, who borrowed it from Dryden's phrase about Donne's poetry and said that Donne's poetry affects the "metaphysics", thereby meaning that in his poems Donne strove to express things in a way that was far beyond the natural way of expressing things. If we break the word "Metaphysical", and see its literal meaning, it is made up of two words "meta" which means "beyond" and "physical" which means "earthly", thus, Metaphysical Poetry is the poetry which was far beyond the physical or the earthly, thereby meaning that it deviated from naturalness of thought and style to a way of expression that was unique and strange.

The Metaphysical style was established by John Donne early in the seventeenth century. Later, he inspired a number of followers, the most notable among whom were George Herbert, Richard Crashaw, Henry Vaughan, Robert Herrick, Thomas Carew, and Andrew Marvell. In W.H. Hudson's An Outline History of English Literature, Abraham Cowley is regarded as "the chief representative of the metaphysical school." The metaphysical conceit is a characteristic figure in the work of John Donne and other metaphysical poets of the seventeenth century. It was described by Samuel Johnson, in a famed passage in his "Life of Cowley," "as *"wit" which is a*

AKSHIRAA COACHING CENTRE – SET/NET/ARTS TRB - English Study Material

kind of discordia concors; a combination of dissimilar images, or discovery of occult resemblances in things apparently unlike. . . . The most heterogeneous ideas are yoked by violence together.” Further Johnson writes, *the metaphysical poets “were men of learning, and to show their learning was their whole endeavour....they neither copied nature nor life...”*

The metaphysical poets exploited all knowledge—commonplace or esoteric, practical, theological, or philosophical, true or fabulous—for the vehicles of these figures; and their comparisons, whether succinct or expanded, were often novel and witty, and at their best startlingly effective. In sharp contrast to both the concepts and figures of conventional Petrarchism is John Donne’s *“The Flea,”* a poem that uses a flea who has bitten both lovers as the basic reference for the lyric speaker’s argument against a lady’s resistance to his advances. In Donne’s *“The Canonization,”* as the poetic argument develops, the comparisons for the relationship between lovers move from the area of commerce and business, through actual and mythical birds and diverse forms of historical memorials, to a climax which equates the sexual acts and the moral status of worldly lovers with the ascetic life and heavenly destination of unworldly saints.

The best known sustained conceit is Donne’s parallel in *“A Valediction: Forbidding Mourning”* between the continuing relationship of his and his lady’s soul during their physical parting, and the coordinated movements of the two feet of a draftsman’s compass. An oft-cited instance of the chilly ingenuity of the metaphysical conceit when it is overdriven is **Richard Crashaw’s description**, in his midseventeenth-century poem *“Saint Mary Magdalene,”* of the tearful eyes of the repentant Magdalene as:

*“two faithful fountains
Two walking baths, two weeping motions,
Portable and compendious oceans.”*

Difference in the use of conceit:

- ★ Donne uses the comparison of two lovers to a pair of compasses in his *“A Valediction: Forbidding Mourning.”*
- ★ Cowley elaborates on the common place comparison of the world to a chessboard in his poem, *‘To Destiny’*.

AKSHIRAA COACHING CENTRE – SET/NET/ARTS TRB - English Study Material

- ★ In his ‘*A Valediction: Of Weeping*’ Donne compares the tears of his beloved to the geographer’s globe and the tear to the deluge.
- ★ “*A globe, yea world, by that impression grow, Till thy tears mix'd with mine do overflow*”
- ★ In Donne’s ‘*The Relic*’, the most powerful effect is produced by the sudden contrast of association of ‘bright hair’ and of ‘bone’.
- ★ “*A bracelet of bright hair about the bone*”
- ★ This telescoping of images and multiplied associations is frequent in Shakespeare, Middleton, Tourneur and Webster and is one of the sources of vitality of their language.

The metaphysical conceit fell out of favor in the eighteenth century, when it came to be regarded as strained and unnatural. But with the strong revival of interest in the metaphysical poets during the early decades of the twentieth century, a number of modern poets exploited this type of figure. In his essay on “*The Metaphysical Poets*”, T.S. Eliot defends John Donne and other metaphysical poets from the unjust criticism of Dr. Johnson. This essay was originally published in the Times Literary Supplement as a review of a just-published selection of their poetry by the scholar Herbert J. C. Grierson titled *Metaphysical Lyrics and Poems of the Seventeenth Century: Donne to Butler*. Eliot finds that the kind of “*telescoping of images and multiplied associations*” is “*one of the sources of the vitality*” of the language to be found in metaphysical poetry, and then he goes as far as to propose that “*a degree of heterogeneity of material compelled into unity by the operation of the poet’s mind is omnipresent in poetry.*”

The “Dissociation of Sensibility”:

“Dissociation of sensibility” was a phrase introduced by T. S. Eliot in his essay “The Metaphysical Poets” (1921). Eliot’s claim was that John Donne and the other metaphysical poets of the earlier seventeenth century, like the Elizabethan and Jacobean dramatists, “*possessed a mechanism of sensibility which could devour any kind of experience.*” They manifested “a direct sensuous apprehension of thought,” and felt “their thought as immediately as the odour of a rose.” But “in the seventeenth century a dissociation of sensibility set in, from which we have never recovered.” This dissociation of intellection from emotion and sensuous perception, according to Eliot, was greatly aggravated by the influence of John Milton and John Dryden; and most of the later poets writing in English either thought or felt, but did not think and feel, as an act of unified sensibility.

AKSHIRAA COACHING CENTRE – SET/NET/ARTS TRB - English Study Material

Characteristics of Metaphysical poetry:

- ★ **Lyrical in nature,**
- ★ **Shows a surprising blend of passion and thought:**
 - The Metaphysical School of Poets wished to convey their ideas in a novel way. They did not want to use the common expressions that were used by the poets hitherto. For example, in the poem, “*A Valediction Forbidding Mourning*”, John Donne compares the “twin souls” of the separated lovers to a pair two legs of a pair of compasses which are fixed together and cannot function without each other.
- ★ Full of learned imagery and striking conceits, and,
- ★ At their best, reveal great psychological insight and subtlety of thought development.
- ★ **Affectation and Hyperbole:**
 - Hyperbole (exaggeration) is one of the favourite devices used by the physical Poets. However, we should remember that in good metaphysical poetry, the hyperbole is never superficial. For example, Andrew Marvell opens his poem “*To His Coy Mistress*” with the line “Had we but world enough and time.”, thereby expressing the state of mind of a desperate lover.
- ★ **Far-fetched images:**
 - The Metaphysical Poets made use of fanciful images to make comparisons. The Metaphysical Poets were men of learning and exploited various fields of knowledge, science as well as nature to link various objects. For example, in the poem “*The Flea*”, John Donne compares a flea to a marriage bed because the flea first sucked on his blood and then his beloved’s thereby, mingling the bloods of the two lovers.