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ENGLISH

UNIT-I-DRAMA

STUDY MATERIAL

PAPER-2-

Modern Drama

- Drama is the specific mode of fiction represented in performance. The term comes from Greek word which means action.
- The structure of dramatic texts is directly influenced by collaborative production and collective reception.
- The early modern tragedy “Hamlet” (1601) by Shakespeare, the classical Athenian tragedy “Oedipus the king” (429BC) by Sophocles and a modern example “Long Day’s Journey into night” by Eugene ‘O’ Neil (1956).

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- The two masks associated with drama represent the traditional generic division between comedy and tragedy. They are the symbols of the ancient Greek muses, Thalia and Melpomene. Thalia was the muse of comedy (the laughing face) while Melpomene was the muse of tragedy. (the weeping face)
- Aristotle's poetics is the earliest work of dramatic theory.
- Western Drama originates in classical Greece. Athens produced three genres of drama tragedy, comedy and the satyr play.
Tragedians – Aeschylus, Sophocles and Euripides.
Comic writers – Aristophanes, Menander
- In the middle Ages, mystery plays were presented and also along with moralities and interludes.

Elizabethan and Jacobean

- One of the great flowerings of drama in England occurred in the 16th and 17th centuries. Many of the plays were written in verse (iambic pentameter) usually in Blank verse. In addition to Shakespeare authors such as Christopher Marlowe, Thomas Middleton and Ben Jonson were prominent playwrights during this period. Greek and Roman mythology and historical plays celebrated the lives of the past kings.
- Drama was introduced to England from Europe by the Romans and auditoriums were constructed across the country for this purpose.
- By the medieval period, the mummers' plays had developed, a form of early street theatre. (Morris dance) concentrating on themes such as saint George, The Dragon and Robin Hood. (Folk tales)

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- The first two comedies in English “Nicholas Udalls” “Ralph Roister Doister” (1552) and Gammer Gurton’s Needle (1566) anonymous belong to 16th century.
 - 17th and 18th centuries:
During the Interregnum (1649-1660) English theatres were closed by the puritans for religious and ideological reasons. when the London theatres were opened with the Restoration of the monarchy in 1660, under the support of Charles II.
 - New genres of Restoration were heroic drama, pathetic drama and restoration comedy.
 - Notable heroic tragedies
 1. John Dryden’s ‘All for Love’ and ‘Aurangzeb’
 2. Thomas Otway’s “Venice preserved”
 - Notable comedies:-
 1. Wycherley’s ‘The country wife’
 2. Congreve’s ‘The way of the world’
 - This period saw the first professional woman play Wright, ‘Aphra Behn’ author of ‘The Rover’.
 - Restoration comedy is famous for its sexual explicitness, encouraged by Charles II.
- Victorian era:-
- Farces, musical burlesques, extra waganzas and comic operas were competed with Shakespeare productions.
 - Gilbert and Sullivan were followed by the 1890’s with the first Edwardian musical comedies.

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- Oscar Wilde's plays have much closer relationship to those of the Edwardian dramatists such as Irishman 'George Bernard Shaw' and Norwegian "Henrik Ibsen" modern and post modern Drama.
- Edwardian musical comedy held the London stage till world war I. Irish playwrights George Bernard Shaw and J. M. Synge were influential in British Drama. Shaw wrote more than 60 plays (belong to last decade of 19th century)
- Synge's plays belong to the first decade of 20th century.
- Bernard Shaw turned the Edwardian theatre into an arena for debate about important political and social issues like marriage, class and the rights of women. In the 1930's W.H. Auden and Christopher Isherwood co-authored verse dramas is the most notable.
- T.S. Eliot had begun this attempt to revive poetic drama with "Sweeney Agonistes" in 1932, 'The Rock' (1934) 'Murder in the cathedral' (1935) and "Family Reunion" (1939).
- An important cultural movement developed in the late 1950s and early 1960s was kitchen sink realism. The term coined by John Brat by to describe art novels, films and television plays. The term angry young men was often applied members of this movement.
- The drawing room plays were challenged by these Angry young men in plays like John Osborne's "Look Back in Anger"(1956).
- In the 1950s, the absurdist play 'waiting for Godot (1955) by Samuel Beckett affected British drama. "The theatre of Absurd" influenced Harold Pinter.
- Dylan Thomas' "Under milk wood" (1954), Samuel Beckett's 'All that fall", Harold Pinter's 'A slight Ache" (1959) are radio plays. Beckett's

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- Moving spirits of the theatre renaissance, George Moore, W.B. Yeats, Lady Gregory, J.M. Synge, Sean 'O' Carey.

2. Verse drama:-

- Poetic language replaced by language in dialogue and probable conversion of characters on stage (villain, negative)
- Notable writers – T. S. Eliot, Christopher Isherwood, W.H. Auden

3. Working class Drama

- The Angry young men to protect society who manifest toward the traditions, standards, manners and Establishment.

Continental influences:

- a. Alienation and epic theatre
 - b. Absurdist Drama
- The Irish Movement is also known as Celtic revival.

THE MAJOR FORMS OF DRAMA

- ❖ Mortality, Miracle and Mystery Plays and Interludes
- ❖ The Tragedy
- ❖ The Farce
- ❖ The Melodrama
- ❖ The Masque
- ❖ The Tragic-Comedy
- ❖ The Poetic Play
- ❖ The Romantic Comedy
- ❖ The Dramatic Monologue
- ❖ The Comedy of Humours
- ❖ The Problem Play
- ❖ The comedy of Manners
- ❖ The One-Act Play

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6. William Shakespeare Tragedies
- (a) Early and Middle Tragedies
- Romeo and Juliet
- Timon of Athens
- Titus Andronicus
- (b) Great Tragedies
- Hamlet
- Othello
- King Lear
- Macbeth
- (c) Roman Tragedie
- Julius Caesar
- Antony and Cleopatra
- Coriolanus
- (D) Historical Tragedies
- Henry VI
- Richard II
- Richard III
- Henry VIII
- Henry VI
- Henry V
- King John
7. John Dryden All for love
- The Rival Ladies
8. Joseph Addison Cato

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A Mid-summer Night's Dream

The Merchant of Venice

Much Ado About Nothing

As you Like It

Twelfth Night

Romances

2. John Lyly

Euphuse, the Anatomy of Wit

Endymion

Comedies of Humours**Dramatists****Titles**

1. Ben Jonson

Every Man is His Humour

Every Man Out of His Humour

The Alchemist

Volpone or the Fox

The Silent Women

The Masque of Beauty

2. George Chapman

Humorous Day's Mirth

Eastward Ho

Comedies of Manners and Sentimental comedies**Dramatists****Title of the Play**

1. John Dryden

All for Love

The Rival Ladies

2. William Congreve

The Way of the World

The old Bachelor

The Double Dealer

Love For Love

The Mourning Bride

The Sentimental Comedies

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Around 335 BCE, Aristotle, in his work Poetics, stated that comedy originated in Phallic processions and the light treatment of the otherwise base and ugly. He also adds that the origins of comedy are obscure because it was not treated seriously from its inception.

Aristotle taught that comedy was generally a positive for society, since it brings forth happiness, which for Aristotle was the ideal state, the final goal my activity.

For Aristotle, a comedy did not need to involve sexual humor. A comedy is about the fortunate arise of a sympathetic character. Aristotle divides comedy into three categories or subgenres: farce, romantic comedy, and satire. On the contrary, Plato taught that comedy is destruction to the self. He believed that it produces an emotion that overrides rational self-control and learning. In the Republic (Plato), he says that the Guardians of the state should avoid laughter, "for ordinarily when one abandons himself to violent laughter, his condition provokes a violent reaction.' "Plato says comedy should be tightly controlled if one wants to achieve the ideal state.

Also, in Poetics, Aristotle defined Comedy as one of the original four genres of literature. The other three genres are tragedy, epic poetry, and lyric poetry. Literature in general is defined by Aristotle as a mimesis, or imitation of life. Comedy is the third form of literature, being the most divorced from a true mimesis. Tragedy is the truest mimesis, followed by epic poetry, comedy and lyric poetry. The genre of comedy is defined by a certain pattern according to Aristotle's definition. Comedies begin with low or base characters seeking insignificant aims, and end with some accomp' 'ment of the aims which either lightens the initial baseness or reveals the insignificance of the aims.

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throughout Europe during the 15th and 16th centuries. The Somonyng of Everyman (The Summoning of Everyman, c.1509-19), usually referred to simply as Everyman, is a late 15th-century English morality play which was the most popular amongst all the morality plays.

Like John Bunyan's allegorical poem Pilgrim's Progress, Everyman (1678) deals with the question of Christian salvation using allegorical characters. The play is the allegorical accounting of the life of Everyman, who is a representative of all mankind. In the course of the action of the play, all the characters are also presented allegorically, where each character personifies an abstract idea such as Fellowship, (material) Goods, Knowledge, etc.; and the conflict between good and evil is dramatized by the interactions between the characters, etc.

Miracle Plays : A miracle play, or a saint's play presents a real or fictitious account of the life, miracles, or martyrdom of a saint. Almost all surviving miracle plays concern either the Virgin Mary or St. Nicholas, the 4th-century bishop of Myra in Asia Minor.

Mystery Plays : The mystery plays, usually represent biblical subjects such as the Creation, Adam and Eve, the murder of Abel, and the Last Judgment.

Morality Plays : An allegorical drama popular in Europe especially during the 15th and 16th centuries, in which the characters personify moral qualities (such as charity or vice) or abstractions (as death or youth) and in which moral lessons are taught.

Interlude : An early form of early English Dramatic theatre, interludes were performed at court or at "great houses" by professional minstrels or amateurs at intervals between some other entertainment, such as a banquet, or preceding or following a play, or between acts. Some plays were called interludes that are today

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The situation is rich with innuendos of treachery: that Marlowe set Kyd up, that Kyd returned the Favor, that Marlowe's subsequent death was covertly arranged as a result. Current evidence suggests that Marlowe may have been an agent provocateur employed by the Privy Council in its anti-Catholic activities. Kyd was eventually released from prison, but seems to have been broken by the imprisonment, torture, and disgrace. He died in December of 1594, in poverty, not yet thirty-six years old.

Works

The Spanish Tragedie : Kyd probably began his career as a popular playwright about 1583 and produced his most significant work; The Spanish Tragedie or Hieronimo is Mad Again. It was based on the tragedies written by the Roman playwright Seneca, whose plays focused on murder and revenge. It was Kyd who established the revenge tragedy on the Elizabeth Stage which included William Shakespeare's Hamlet.

Cornelia (1594): This work can be attributed to Kyd which he adapted from a French play by Robert Garnier. Arden of Feversham :

Another play which has sometimes been attributed to Kyd is Arden of Feversham, a dramatization of a crime that had been reported in Holinshed's Chronicles.

Thomas Lodge : Poet, playwright, and physician Thomas Lodge was the son of a lord mayor of London. Lodge made his first appearance at the University of Oxford about the year 1573, and was afterwards a scholar under the learned Mr Edward Hoby of Trinity College. In 1578, he joined Lincoln's Inn, London for a study of law. However, he left it midway, went against the wishes of his family and took up literature. He first was noticed in literary circles for his Defence of Plays in 1580.

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secondary characters would nonetheless remain in contemporary clothing. Moreover, the Elizabethans did not have elaborate props for stage. Stage was primarily bare and the backdrop of the play was left for the audience to imagine. Mostly a placard was hung on the stage door to suggest where the scene is set. A flag was unfurled to suggest that the play has started. After some music, an actor through the prologue would give the gist of the setting of the play to make the audience understand the backdrop in which the play is about to be performed. If the play lacked a prologue, then in the opening scene(s) the backdrop of the play is referred to make the audience know where the play is set. If the Royalists promoted literature and theatre, then there was a faction in England called Puritans who had a strong dislike for theatre, as theatre was seen as an immoral place. Though Queen Elizabeth herself was a great admirer and promoter of theatre, still women were not allowed to act in plays in the Elizabethan era. The women characters were mostly played by boys who used to cross-dress as females.

William Shakespeare is widely regarded as the greatest dramatist of all time and occupies a unique position in world of literature. The prophecy of his contemporary, the poet and dramatist Ben Jonson, that Shakespeare "was not of an age, but for all time," has come true and probably will always be true.

The parish register of Holy Trinity Church, Stratford-upon-Avon, Warwickshire, shows that he was baptized there on April 26, 1564; his birthday is conventionally celebrated on April 23. His father, John Shakespeare, was engaged in various kinds of trade and appears to have suffered some fluctuations in prosperity. His mother, Mary Arden, of Wilmcote, Warwickshire, came from an ancient family and was the heiress to some land. Thus, Shakespeare belonged to an affluent family, but not to a family who are close to art and literature.

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Upon his return to Rome, Coriolanus is given a hero's welcome, and the Senate offers him to go out and plead for the votes of the plebeians, a task that he undertakes reluctantly. At first, the common people agree to give him their votes, but they later reverse their decision at the prodding of two clever tribunes, Brutus and Sicinius, who consider Coriolanus an enemy of the people. This drives the proud Coriolanus into a fury, and he speaks out intemperately against the very idea of popular rule; Brutus and Sicinius, seizing on his words, declare him a traitor to the Roman state and drive him into exile.

Desiring revenge against Rome, Coriolanus goes to his Volscian enemy, Aufidius, in the city of Antium, and makes peace with him. Aufidius is planning a new campaign against the Romans, and he welcomes Coriolanus's assistance, although he soon feels himself to be falling into his new ally's shadow. Their army proceeds to march on Rome, throwing the city into a panic. Rome's armies are impeded to advance, and soon Aufidius and Coriolanus are encamped outside the city walls. Two of his oldest friends come pleading for mercy, but Coriolanus refuses to hear them. However, when his mother, Volumnia, to whom he is devoted, begs him to make peace, he relents, and the Romans hail Volumnia the savior of the city. Meanwhile, Coriolanus and the Volscians return to Antium, where the residents hail Coriolanus a hero. Aufidius, feeling insulted, declares that Coriolanus's failure to take Rome amounts to treachery; in the ensuing argument, some of Aufidius' men assassinate Coriolanus.

Romeo and Juliet : Romeo and Juliet is an enduring tragic love story written by William Shakespeare about two young star-crossed lovers whose deaths ultimately unite their feuding families. Shakespeare borrowed his plot from an original Italian tale. It is believed Romeo and Juliet were based on actual characters from Verona.

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Marlowe, Shakespeare and Jonson are the giants of English Renaissance drama. The Jacobean Era covers the period of 1603-1625 in England. The Jacobean Era succeeds the Elizabethan Era and precedes the Caroline. The major writings of poets and playwrights as included Ben Johnson, Michael Drayton, Beaumont, Fletcher, John Webster, George Chapman etc. Elizabeth Cary was the first English woman whose biblical drama (a closet drama) "The Tragedy of Mariam, the Faire Queen of Jewry" was published at that time.

The Caroline Age of English Literature coincides with the reign of Charles I, 1625 – 1649. The writers of this age wrote with refinement and elegance. This era produced a circle of poets known as the Cavalier Poets and the dramatists of this age were the last to write in the Elizabethan tradition. Under Charles I, Public theatres got flourished and they kept on blooming until 1642 when Parliament banned theatres.

In literature, too, many themes and patterns were carried over on the preceding Elizabethan era. Though rich, Jacobean literature is often darkly questioning. William Shakespeare's greatest tragedies were written between about 1601 and 1607. Other Jacobean dramatic writers became preoccupied with the problem of evil: the plays of John Webster, John Marston, Thomas Middleton, and George Chapman induce all the terror of tragedy but little of its pity.

Comedy

The comedy of this age perpetuated and turned into the comedy of manners of the 18th century. The Merry Wives of Windsor (1597) is Shakespeare's one 'citizen comedy', a genre whose archetype is Dekker's The Shoemaker's Holiday (1599).

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be pregnant when she is found to be pregnant. But the secret of lovers' is revealed thus lead to overcome the plan of revenge which was earlier plotted by Soranzo now exceeded by Giovanni's encounter of Annabella and then Soranzo. And the irony is Giovanni himself is executed by Soranzo's hired killers.

The revenge plays are welcomingly frightening, but their staying period of forty years became so famous that it proposes an imagination with malevolence of humans which calls for explanation. The dilapidated notions of human's temperament were replaced by four religious divisions in forty years. If comedy is considered to be meant for society to represent the wall to conventional social virtues from new mercantile values, then tragedy is entirely marked with metaphysical nature. Theology can only be a correct answer here: Thomas Aquinas (1225-74) pondered man to be good but he come out to be stupid, whereas Martin Luther (1483-1546) discovered man as bad but full of cleverness. The source of Jacobean tragedy could be pessimistic that was why few of us take it as serious as they are. There is brilliance and interest in human aim in *The Shovelig ty Middleton*, with a subplot by William Rowley. Beatrice-Joanna, an heiress, contacts De Flores, a villain to murder her unwanted fiancé Alonzo. The murderer then asks her as his reward. Annoyingly, he replies:

'Push! You forget yourself!

A woman dipp'd in blood, and talk of modesty!'

She accepts the attractiveness of the repulsive De Flores, and knuckle under (give permission unwillingly) to him. The few scenes are expressed as comic which were part of subplot in '*Bedlam (the Bethlehem mad-house)*'. Middleton is an intelligent and prodigious playwright; whose secular realism turn out to be very extraordinary.

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Though these tragedies were generally created in rhymed heroic couplets this was not necessary to the concept for after 1680 that lyrical form was almost totally substituted by blank verse (Dryden's *All for Love* and Otway's *Venice Preserved*). The chief traits of the heroic dramas were: (a) the great emphasis laid upon valour, beauty and love; (b) over indulgence in bombastic tirades; and (c) avoidance of ultimate disaster. Because of this last trait the plays of the period doubtfully be called tragedies.

The major playwrights of heroic dramas beside Dryden were:

John Dryden : He was the principal master of this form, which is shown in its perfection in his *Tyrannic Love or The Royal Martyr* (1669) and the two parts of his *Conquest of Granada* (1670). These plays are written in the heroic style. In *All for Love* (1667) he closely followed Shakespeare's *Antony and Cleopatra* and reverted to blank verse. In Dryden's Heroic Plays *The Indian Emperor*, *Tyrannic Love*, *Aurengzebe* and *All For Love* we find, in the words of Nicoll, "a hero of superhuman prowess and with superhuman ideals; there is a heroine of unsurpassed constancy and beauty; there is an inner conflict in the minds of several characters between love and honour; there is a stirring story of fighting and martial enthusiasm, filled with intense dramatic interest."

All For Love heralded the emergence of the new-the sentimental tragedy or the she tragedy. It is called the she tragedy because in it the central figure is a woman. It is a traditional play which combines the feature of both the heroic play and the new she tragedy.

Thomas Otway (1651-85)

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The School for Scandal is more considered, more subtle, more perfect, but less spontaneous. "The farcical elements have been removed: the characterisation is firm, penetrating and human, and, above all, the plot is one of the most perfect in the whole range of English comedy".

The Critic is a less ambitious play. It is a general burlesque on dramatic absurdities bringing up-to-date the parodies which in the previous century Buckingham had invented so successfully in The Rehearsal. Augustan tragedy, the sentimental drama, the incongruity of mismanaged stage-effects, all these Sheridan burlesqued.

Sheridan's prose comedies revive the brilliant spirit of the Restoration comedies but without the immorality of the Restoration plays. We see the polite world of fashion, but Sheridan makes its vices appear foolish by exaggerating them in humorous portraiture.

The plots are ingenious and effective, though they depend largely on a stagy complexity of intrigue. He has created some immortal characters- Mrs. Malaprop, Bob Acres, Sir Anthony Absolute, Faulkland and Sir Fretful Plagiary. All of them are drawn with admirable skill. The dialogue is brilliant in its picturesque, epigrammatic repartee. The plays are remarkable for their vivacity and charm.

After Goldsmith and Sheridan no comedies of any lasting merit were written for the stage until two more Irish dramatists Oscar Wilde and G. B. Shaw revitalized the classic concept of comedy again in the later part of the nineteenth century.

John Milton (1608-1674)

Milton is also regarded a dramatist of the age though only one tragedy is witnessed by him. Milton's Samson Agonistes, the only successful classical tragedy in the English Language. Samson is a self-portrait, and Milton has succeeded in

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❖ T.S. Eliot (1885-1965) : We have also discussed Eliot in details in the Modern Poetry Section. In this section we will be only dealing with his plays. T.S. Eliot propounded the theory of the poetic drama in his essay Rhetoric and Poetic Drama (1919). T. S. Eliot can be said to be the foremost runner as far as the genre of the Poetic drama is concerned in the modern period. His play *The Murder in the Cathedral* (1935) is one of the greatest examples of the poetic drama which deals with the life of a mediaeval saint's legend and comic relief that takes the form of contemporary satire, treats of the conflict between the claims of the world and the claims of the soul. *The Family Reunion* (1939) is Eliot's one of the most powerful plays which deals contemporary people speaking contemporary language. In *The Cocktail Party* (1950), Eliot gave up even those rituals which had been retained in *The Family Reunion*. In it the characters are modern upper - class Londoners, and the dominant tone is worldly and sophisticated.

This play lacks some of the poetic richness of *The Family Reunion* but it has greater humanity. The verse is flexible and is capable of expressing all kinds of feelings. It is a verse of statement, with the minimum of imagery and evocation. *The Confidential Clerk* (1953) deals with the importance of coming to grips with one's true self. It is a thought - provoking play which contains, under its surface wit and comedy, serious consideration of such questions as the nature of identity and effects of heredity. *The Elder Statesman* (1958) treated Eliot's familiar theme of an old sin brought of light and acknowledged the consequent spiritual release. It has an increased warmth of feeling, but the characters are anemic. It was less impressive than the earlier works.

CONTEMPORARY DRAMATISTS

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A Taste of Honey : It was published in 1958. It is a beautiful combination of solid realism and romantic dream fantasy. In this play, on one hand, she shows the innocence of young love. On the other hand, she describes the conflicts of mother-daughter relationship and homosexuality. She got success with this play.

Bertolt Brecht (1898-1956) : Bertolt Brecht was born in Augsburg, Bavaria, to a conventionally-devout Protestant mother and a Catholic father (who had been persuaded to have a Protestant wedding. His first three plays, *Drums in the Night* (1919), and *In the Jungle*. *Baal* (written 1918), arose in response to an argument in one of Kutscher's drama seminars, initiating a trend that persisted throughout his career of creative activity that was generated by a desire to counter another work. In 1926 a series of short stories was published under Brecht's name, though Hauptmann was closely associated with writing them. Following the production of *Man Equals Man* in Darmstadt that year, Brecht began studying Marxism and socialism in earnest, under the supervision of Hauptmann. Brecht collaborated with Piscator during the period of the latter's landmark productions, *Hoppla*, *We're Alive!* by Toller, *Rasputin*, *The Adventures of the Good Soldier Schweik*, and *Konjunktur* by Lania. Brecht's most significant contribution was to the adaptation of the unfinished episodic comic novel *Schweik*, which he later described as a "montage from the novel". Brecht outlined in "The Modern Theatre is the Epic Theatre" (1930).

Peter Levin Shaffer (1926) : He is an English playwright and screenwriter. He was born in 1926. He wrote *Five Finger Exercise* in 1958. This play shows a broken family hiding under the cover of respectability. His historical plays show the conflict between idealism and evil such as **The Royal Hunt of the Sun** (1964), *The Battle of the Shridings* (1970) and *Equus* (1973). **John Whiting** (1917-1963) : He wrote farcical plays, *A Penny for a Song* (1951) and *Marching Song* (1954). His most

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Interludes (1928), the Pulitzer Prize of the year, uses dramatic stream of consciousness technique; and Mourning Becomes Electra (1931) uses a Greek theme and structure in New England civil war period. It is a study of character and fate. Ah, Wilderness! (1933) is a comedy on New England family life. He was awarded Nobel Prize for Literature in 1938. His other plays are The Ice Man Cometh (1946)' Long Day's Journey into Night, a Pulitzer Prize play, and A Touch of the poet (1957).

O'Neill's sense of theatre was so strong that always his plays were found to be more effective on stage than during a literary reading of them. He is the first universally recognized world dramatist America produced.

Psychological studies and Freud's principle psycho-analysis influenced modern American drama. Psychological themes that found their way into the theatre were parental rejection, reversal to adolescence and latent homosexuality. Arthur Laurent's A Clearing in the Woods (1957), a psycho-biography, deals with the incessant quest for happiness and self-discovery. William Inge's plays Picnic and Bus Stop are important production of modern period.

Tennessee Williams and Arthur Miller are two major dramatists after O'Neill. William's impoi mil plays are the Glass Menagerie (1945). Streetcar Named Desire (1947), for which he was awarded the Pulitzer Prize and drama critics circle award; the Rose Tattoo (1950); Cat on a Hot Tin Roof (1953) and The Night of the Iguana (1962). He was given Pulitzer Prize and Drama Circle Award for Cat on a Hot Tin Roof. His other plays are Summer and Smoke (1948), Camino Real (1953), I Rise in Flame, Cried the Phoenix 1951), which indicate his interest in D.H. Lawrence.

It was with Arthur Miller that post-war drama acquired new importance and dignity. His famous plays are Man Who Had All the Luck (1944). All My Sons (1947), Death of A Salesman (1949), The Crucible (1953), View from the Bridge

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hearted scene, after a succession of intensely tragic dramatic moments. Typically these scenes parallel the tragic action that they interrupt. Comic relief is lacking in Greek tragedy, but occurs regularly in Shakespeare's tragedies. Example : The opening scene of Act V of Hamlet, in which a gravedigger banter with Hamlet.

4. Conflict : There is no drama without conflict. The conflict between opposing forces in a play can be external (between characters) or internal (within a character) and is usually resolved by the end of the play. Example: Lady Gregory's one-act play The Rising of the Moon exemplifies both types of conflict as the Policeman wrestles with his conscience in an inner conflict and confronts an antagonist in the person of the ballad singer.

5. Denouement / Resolution : Literally the action of untying. A denouement (or resolution) is the final outcome of the main complication in a play. Usually the denouement occurs AFTER the climax (the turning point or "crisis"). It is sometimes referred to as the explanation or outcome of a drama that reveals all the secrets and misunderstandings connected to the plot Example: In Shakespeare's Othello, the climax occurs when Othello kills his wife. The denouement occurs when Emilia, proves to Othello that his wife was in fact honest, true, and faithful to him.

6. Deus Ex Machina : When an external source resolves the entanglements of a play by supernatural intervention. The Latin phrase means, literally, "a god from the machine." The phrase refers to the use of artificial means to resolve the plot of a play. Examples: Many of Euripides' plays have gods coming to rescue the day. In Medea a dragon drawn chariot is sent by Apollo, the Sun-God, to rescue Medea who has just murdered her children. In Joe Orton's classic play, What the Butler Saw (1969) the deus ex machina comes in the form not of a god but of a policeman who saves the day.

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character. However, in this case, the central character (like virtually everybody else in the play or story) is likely to be cynical, foolish, or morally corrupt. Examples: Aristophanes's *The Birds*, Ben Jonson's *Volpone*. In its most extreme forms (e.g., the movies *Fargo* and *Pulp Fiction*), satirical comedy spills over into so-called Black comedy-- where we're invited to laugh at events that are mortifying or grotesque.

19. Farce : Farce is a type of comedy designed to provoke the audience to simple, hearty laughter (belly laughs), in the parlance of the theater. It employs highly exaggerated or caricatured types of characters, puts them into improbable and ludicrous situations, and makes free use of sexual mixups, broad verbal humor, and physical bustle and horseplay. The characters of farce are typically fantastic or absurd and usually far more ridiculous than those in other forms of comedy. At the same time, farcical plots are often full of wild coincidences and seemingly endless twists and complications. Elaborate comic intrigues involving deception, disguise, and mistaken identity are the rule. Examples of the genre include Shakespeare's *Comedy of Errors*.

20. Comedy of Humours: Another important type of English comedy, conceived and popularised by Ben Jonson, is the 'comedy of Humours'. The word 'humours' refers to bodily fluids to which medieval medicine attributed to the various types of human temperament according to the predominance of each within the body. Thus a preponderance of blood would make a person 'bata guine', while excess of phlegm would make him or her 'phlegmatic', too much choler (yellow bile) would produce a melancholy one. In Jonson's 'Comedy of Humours' each of the major characters instead of being a well balanced individual, has preponderant humour that gives him a characteristic distortion or eccentricity of disposition. Jonson expounds in his

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the audience. The protagonist is admired, and the antagonist is hated. It is this identification by the audience that provides the grounds for poetic justice because the antagonist loses in the end.

26. Impressionism : It is one of the important features of modern drama. In the impressionistic plays of W.B. Yeats, the main effort is in the direction of recreating the experience of the artist and his impressions about reality, rather than in presenting reality as it is. These modern age dramatists seek to suggest the impressions on the artist rather than to make an explicit statement about the objective characteristics of things or events.

27. Expressionism : This important feature of drama marks an extreme reaction against naturalism. The movement which had started early in Germany made its way in English drama with the emergence of several dramatists like Sean O'Casey, C.K. Munro, H.E Rubinstein, J.B. Priestley, Elmer Rice and Eugene O'Neill who made experiments in the expressionistic tendency in modern drama. "Expressionist drama was concerned not with society but with man. It aimed at to offer subjective, psychological analysis not so much of an individual as of a type, and it made much of the subconscious.

28. Technique : In modern drama the three classical unities of time, place and action are generally maintained. Dialogues in modern drama are short and trenchant. The lack of action is made up by tiny dialogues. Further, 'Soliloquies' and 'Asides' have been completely avoided in modern drama.

29. Opera : Western opera is a dramatic art form, which arose during the Renaissance in an attempt to revive the classical Greek drama tradition in which both music and i väire were combined. Being strongly intertwined with western classical music, the opera has undergone enormous changes in the past four centuries, and it is

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an important form of theatre until this day. Noteworthy is the huge influence of the German 19th century composer Richard Wagner on the opera tradition. In his view, there was no proper balance music and theatre in the operas of his time, because the music seemed to be more important than the dramatic aspects in these works.

30. Pantomime : These stories follow in the tradition of fables and folk tales, usually there is a lesson learned, and with some help from the audience the hero/heroine saves the day. This kind of play uses stock characters seen in masque and again commedia dell'arte, these characters include the villain (doctore), the clown/servant, the lovers etc. These plays usually have an emphasis on moral dilemmas and good always triumphs over evil, this kind of play is also very entertaining making it a very effective way of reaching many people.

31. Poetic Plays : Another reaction to realism and naturalism in drama was evinced in the popularising of poetic plays by a host of dramatists who have produced poetic plays in large numbers. T.S. Eliot espoused the cause of poetic plays against the realistic prose drama of the modern age. He stated, "I believed that poetry is the natural and complete medium for drama and the verse play is capable for something much more intense and exciting." Among those who gave an impetus to poetic drama in our times the names of Stephen Phillips, J.E. Flecker, John Drinkwater, John Masefield, W.B. Yeats, T.S. Eliot and Christopher Fry are worthy of special mention. They have made poetic plays a force to reckon to within modern drama.

32. The Irish Movement : A new trend in modern drama was introduced by the Irish dramatists who brought about the Celtic Revival in literature. In the hands of the Irish dramatists like W.B. Yeats, J.M. Synge, Leanox Robinson, T.C. Murray and Edward Martyn, drama ceased to be realistic in character, and became an expression of the hopes and aspirations of the Irish people from remote days to "their own times.

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The imaginative idealism which has always characterised the Celtic races, the love of passionate and dreamy poetry which has exercised a fascination over the Irish mind, the belief in the fairy world which has been an article of faith in the Irish people have been represented in modern Irish drama. The object of the above stated Irish dramatists was, "not to make people think but to make them feel; to give them an emotional and spiritual uplifting such as they might experience at mass in a Cathedral or at the performance of a sympathy.

33. Drama of Ideas : Modern drama is essentially a drama of ideas rather than action. The stage is employed by dramatists to give expression to certain ideas which they seek to propagate in society. The modern drama dealing with the problems of life has become far more intellectual than ever it was in the history of drama before the present age. "With the treatment of actual life, the drama became more and more a drama of ideas, sometimes veiled in the main action, sometimes didactically act forth."

39. Trends in Modern Drama : There are two divisions, as considered, for Modern English drama. First, there is the naturalistic prose drama, dealing with contemporary social problems, focusing attention on them, discussing them from various angles, thus provoking thought on these problems. Shaw and Galsworthy are the chief exponents of this realistic prose drama. The second significant development in the modern drama is the revival of poetic drama. Despite the efforts of the major Victorian poets, there was no tradition of poetic drama at the beginning of the 20th century. By 1920 there were signs of a rebirth, at the Abbey Theatre in Dublin, W.B. Yeats attempted to revive poetry on the stage, but he lacked the essential qualities of the dramatist. Stephen Philips (1864-1915) is a more important figure in the history of poetic drama. He wrote several blank verse plays, including Herod, Ulysses, The Son of David, and Nero, but he had little popular appeal. Masefield, too, experimented in poetic drama but had only a limited success while Gordon Bottomely (1874-1948), who wrote a number of quite powerful poetical plays, saw hope for this from only in the amateur theatre. It was also during this period that

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John Drinkwater (1882-1937), began his career with poetic dramas, and achieved popularity with such plays as *The Storm*, *The God of Quiet*, and *A Night of the Trojan War*. But the true poetic drama was that of J.M. Synge which, though not in verse, had all the qualities which the others lacked. T.S. Eliot both through his theory and practice, provided a powerful stimulus to English Poetic Drama, and Christopher Fry contributed to it the "Theatre of Words" and the "Comedy of Moods". lucid and direct style. Tyndale's aim was to make the Bible readable even to peasants. It formed the basis for the Authorised Version of the Bible (1611).

Richard Hooker (1554-1600) wrote *The Laws of Ecclesiastical Polity* (1594), a defence of the church against the Puritans. S. A/ Brooke writes : "Its style is grave, clear, with the figures of poetry, but he used them with terance, and the grand and rolling rhetoric with which he often concludes an argument is kept for its right place. On onument of splendid literary prose that we possess."

Prose Romances:-

Prose romances, which anticipated novel, were depicts a lively sketch of country-house life. It is remarkable for well portrayed characters. John Lyly (1554-1606) wh Greene (1558- 1592) is remembered for his prose *Menaphone* (1589). He has a sense of structural unity, restraint and considered to be the source of Shakespear's *As you Like It*, imitates the style of Lyly. Thomas Nashe (1543- 1600) is a pioneer of the picaresques novel in his famous work *The Unfortunate Traveller* or *The Life of Jack Wilton* (1594), which depicts contemporary Landon life and its which depicts contemporary Landon.

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PAPER-2-

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

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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

(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

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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

8. John Heywood's Interlude entitled 4pp (or 4p's) caricatures four professionals whose professions begin with P. In the four professionals listed below, one is wrong. Which one?

(a) The palmer

(b) The pardoner

(c) The piper

(d) The pedlar

9. In some of the plays, an 'Epilogue' appears. At what stage of the plot does the Epilogue appear?

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- (a) In the beginning of the play
- (b) At the end of the play**
- (c) At the end of the Third Act
- (d) At any stage where its presence is felt necessary
10. Into which stanza form is Pope's Essay on Criticism written?
- (A) Blank Verse
- (B) Heroic Couplets**
- (C) Free Verse
- (D) Eight Parts
11. What is the function of the Chorus in a play?
- (a) The Chorus explains the past and the future events in the play**
- (b) At Chorus represents the views of the dramatist
- (c) The Chorus is a band of singers who sing
- (d) The Chorus comes to declare the ending of an Act
12. Strophe, Antistrophe and Epode are the component parts of?
- (A) Pindaric Ode**
- (B) Horatian Ode
- (C) Sophoclean Chorus
- (D) Aeschylus Chorus
13. The Concept of 'Tension' in poetry was advanced by:

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- (A) R.P. Blackmur
- (B) Austin Warren
- (C) Cleanth Brooks
- (D) Allen Tate**

14. Name the earliest dramatist who wrote his plays in Blank Verse?

- (A) John Lyly
- (B) Marlowe**
- (C) Shakespeare
- (D) Ben Johnson

15. Each stanza in Shelley's Adonais has :

- (A) Seven lines
- (B) Nine lines**
- (C) Fourteen lines
- (D) Eight line

16. What is Spenserian stanza?

(A) It is a nine-line stanza consisting of two quatrains in iambic pentameter, rounded off with an Alexandrine in the last line.

(B) It is a nine-line stanza of which the first line is an Alexandrian following by two quatrains in iambic pentameter

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(C) It is a nine-line stanza consisting of two iambic pentameter quatrains rounded off by an iambic hexameter

(D) It is a nine-line stanza made up of four Heroic Couplets rounded off with an unrhymed line

17. In Which work does Spenser use the Spenserian stanza for the first time?

(A) The Faerie Queene

(B) Amoretti

(C) The Shepheard's Calendar

(D) Astrophel

18. What is Blank Verse?

(A) Blank Verse has no metre and no rhyme

(B) Blank Verse has a metre but no rhyme

(C) Blank Verse has rhyme but no metre

(D) Blank Verse has both rhyme and metre but no rhyme

19. What is Free Verse?

(A) Free Verse has no metre and no rhyme

(B) Free Verse has rhyme but no meter

(C) Free Verse has rhyme but no rhyme

(D) Free Verse is musical prose

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20. What is meant by Rhetoric?

- (A) Art of using language effectively and impressively in poetry.
- (B) Using language musically in poetry
- (C) Using language according to poetic diction**
- (D) Using language metaphorically in Poetry

21. Nissim Ezekiel's Hymns in Darkness is—

- (A) A Drama
- (B) A Novel
- (C) Literary Essays
- (D) Collection of Poems**

22. Who said, "I regard untouchability as the greatest blot on Hinduism"?

- (A) Bakha
- B) Mahatma Gandhi**
- (C) Hutehinson
- (D) Lakha

23. 'Black Death' is the name given to

- (A) The great Famine that occurred in Chaucer's Age
- (B) The Epidemic of Plague that occurred in Chaucer's age**
- (C) The epidemic of cholera that broke out in Chaucer's Age

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(D) W.B. Yeats

31. In which year was Bernard Shaw awarded the Nobel Prize?

(A) 1920 **(B) 1925** (C) 1930 (D) 1932

32. E.M. Forster's A Passage to India deals with

(A) Ancient Indian Culture (B) Arrival of the Britishers in India

(C) Relationship between the Britishers and Indians

(D) Discovery of the Sea-route to India

33. Who was he lived to be 'a classicist in literature, royalist in politics, and Anglo-Catholic in religion'?

(A) Ezra Pound (B) Rudyard Kipling (C) George Orwell **(D) T.S. Eliot**

34. The exodus of Greek scholars and artists from their country started after

(A) The fall of Constantinople at the hands of the Turks

(B) The defeat of the Greeks in the War of Troy

(C) The death of Alexander, the Great (D) the death Homer

35. The Renaissance spirit is best expressed in

(A) Spenser's Faerie Queene (B) Shakespeare's Historical Plays

(C) Bacon's Essays

(D) Ben Johnson's Comedies of Humours

36. One of the following poets did not belong to the group called the

Metaphysical Poets Identify him

(A) Andrew Marvell

(B) Richard Crashaw

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- (A) Sir Walter Raleigh (B) Sir Philip Sidney
(C) **Queen Elizabeth** (D) King Arthur

64. The central theme of the Lusiad is

- (A) The Voyages of Odysseus
(B) Ancient Glory of Portugal
(C) **Vasco-da-Gama's Voyage to India**
(D) Battles between Portugal and England

65. Spenser's Motto in writing his Faerie Queen was

- (A) To please and honour Queen Elizabeth
(B) To justify Holiness as the greatest virtue
(C) To save the Honour of Womanhood
(D) **To Fashions a Gentleman in virtuous and gentle discipline**

66. How many books are there in Spenser's Faerie Queene?

- (A) Ten (B) Twelve (C) Six (D) Four

67. Which Book of Paradise Lost begins with an invocation to Light ?

- (A) Book IX (B) Book IV (C) **Book III** (D) Book VI

68. Who is next in command after Satan in the Paradise Lost?

- (A) Mammon (B) **Beelzebub** (C) Moloch (D) Baalim

69. "What in me is dark

Illumine, what is low raise and support."

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96. A Famous lyric opens with the following line-

“Drink to me only with thine eye”

Who is the poet who wrote it?

(A) Shakespeare (**B) Ben Jonson** (C) Marlowe (D) John Donne

97. “Others abide our question –Thou art free.

We ask and ask: Thou Smilest and art still,

Out-topping Knowledge.” These lines are quoted from a lyrical poem by

Matthew Arnold. Who does the Poet refer To in this poem?

(A) Chaucer (B) Spenser (C) Wordsworth (**D) Shakespeare**

98. “Just for a handful of silver he left us,

Just for a rib and to stick in his coat.” These are the opening lines of a

poem The Lost Leader. Who is this lost Leader?

(A) Robert Southey (**B) William Wordsworth**

(C) Lord Tennyson (D) Coleridge

100. “Smiling they live, and call life pleasure:

To me that cup has been dealt in another measure”.

From which of Shelley’s poems have these lines been quoted?

(A) Love’s Philosophy (B) Ozymandias

(**C) Stanzas Written in Dejection** (D) A Lament

101. “The music in my heard I Bore,

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122. " I Change, but I Cannot Die."What it is that changes but cannot die, according to Shelley as stated in one of his odes?

(A) The World **(B) The Cloud** (C) The West Wind (D) The Skylark

123. "Field is that music- do I wake or sleep ?" Which ode of Keats ends with this line ?

(A) Ode on a Grecian Urn (B) On Melancholy
(C) To a Nightingale (D) To Psyche

124."If winter comes, can spring be far behind ?

(A) The Cloud (B) the Skylark
(C) The West Wind (D) The Poet's Dream

125.Spenser wrote an elegy to mourn the death of Sidney. Choose the Correct title of the Elegy

(A) Amoretti (B) Epithalamion **(C) Astrophel** (D) Prothalamion

126. Choose the correct title of an elegy written by Dryden on the death of Cromwell.

(A) The Medal (B) MacFlecknoe (C) Tyrannic Love **(D) Heroic Stanzas**

127. On whose death did Milton write the elegy Lycidas?

(A) Spenser **(B)Edward King** (C) Maelowe (D) Cromwell

128. What kind of elegy is Milton's Lycidas?

(A) A Classical Elegy (B) An elegy of personal grief

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(A).William Maggin's The Rime Of the Ancient Waggoner

(B).Scott's The Lay of the Last Minstrelg

(C).Coleridge's The Rime of the Ancient Mariner

(D).Keat's la Belle Dame Sans Merci

148. Langland's piers the plowman is a satire on

(A) Peasants of his time **(B) Corrupt Clergy men of his time**

(C) Some of his contemporary poets (D) Princes of his time

149. Samuel Butler's Hudibras is a satire on

(A) Puritanism (B) Corrupt clergymen of his time

(C) Some of his contemporary poets (D) contemporary social life

150. Dryden's The Medal is a personal satire on

(A) Shafetsbury (B) James II (C) Charles I (D) John Bunyan

151. Whom does Dryden satiries in Absalom and Achitophel ?

(A) Abraham Cowley (B) Thomas Shadwell

(C) Duke of Buckingham **(D) Shafetsbury**

152. Whom does Dryden satirise in Mac Flecknoe ?

(A) Alexander pope **(B) Thomas Shadwell**

(C) Duke of Buckingham (D) Shaftesbury

153. Whom does Dryden satiries under the name of Zimri in Absalom and

Achitophel?

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(c) Dr. Faustus

(d) Hamlet

178. A 'Soliloquy' is defined as the 'loud-thinking' of a character. Who can hear this 'loud thinking'?

(a) The character himself

(b) The heroine of the play

(c) The characters present of the stage **(d) The whole audience.**

179. One of the following types of the plays is not meant for acting. Which one of the following?

(a) A Romance

(b) A Chronicle play

(c) A Closet play

(d) A Masque

180. How many Dramatic Unities were recommended by the Greeks?

(a) One central unity

(b) Two dramatic unities

(c) Three dramatic unities

(d) No number fixed

181. How many constituent parts are there in a Tragedy according to Aristotle?

(a) Four

(b) Five

(c) Six

(d) Three

182. Which is supposed to be the first regular in English?

(a) Roister Doister

(b) Gorboduc

(c) Morte de Arthur

(d) Troylus and Cryseyde

183. Who is the author of The Spanish Tragedy?

(a) Thomas Lodge

(b) George peelee

(c) Thomas Kyd

(d) Robert Greene

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(a) Horror Plays

(b) Heroic Plays

(c) Revenge Plays

(d) Restoration Plays

208. Dryden has written a play on a Mughal Emperor. What is the name of the Emperor on whom he has written the play?

(a) Shahjahan

(b) Aurangzebe

(c) Bahadur Shah

(d) Akbar

209. Addison's tragedy Cato has been called-

(a) The last of the Elizabethan tragedy

(b) The tomb of the Heroic plays

(c) The grave of English tragedy

(d) The burial of classical tragedy

210. What is a Melodramatic play?

(a) A play which has predominance of pity

(b) A play which has predominance of violence and heinous crimes

(c) A play which has boisterous laughter

(d) A play in which the hero is a villain

211. Which of the following plays of Marlowe has the maximum number of melodramatic scenes?

(a) Tamburlaine the Great

(b) William Congreve

(c) John Webster

(d) William Wycherley

212. Which of the following dramatists is a writer of Melodramas?

(a) George Etherege

(b) William Congreve

(c) John Webster

(d) William Wycherley

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235. Mosca is an important character in Ben Johnson's-

- (a) **Volpone or the Fox** (b) The Alchemist
(c) Sejanus (d) The Poetaster

236. Which of the following plays is written by William Congreve?

- (a) She Would If She Could (b) Love in Wood
(c) **The Way of the World** (d) The provoked Wife

237. One of the following Restoration Playwrights gave a happy ending to Shakespeare's King Lear. Identify the playwright-

- (a) Thomas Otway (b) Nathaniel Lee (c) **Nahun Tate** (d) George Farquhar

238. Nahun Tate gave a happy ending to Shakespeare's King Lear. How does the play end in Tate's version?

- (a) Cordelia does not die (b) Lear does not die
(c) **Cordelia marries Edgar**
(d) The three sisters are united and patronize Lear

239. Zimri, Duke of Buckingham, is a character that appears in Dryden's-

- (a) MacFlecknoe (b) **Absolem and Achitophel**
(c) The Medal (d) The Rehearsal

240. Who is the author of the play, The School for Scandal?

- (a) Richardson (b) William Congreve (c) **Sheridan** (d) Goldsmith

241. Dryden's MacFlecknoe is a satire on-

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(a) Ulysses

(b) The Bishop Orders His Tomb

(c) Prospice

(d) Rabbi Ben Ezra

264. "Made weak by time and fate, but strong in will To strive, to seek, to find, and not to yield." From which Dramatic Monologue are these lines quoted?

(a) My Last Duchess (b) Evelyne Hope **(c) Ulysses** (d) Rabbi Ben Ezra

265. "Fail I alone, in words and deeds? Why? all men strive and who succeeds?" From which Monologue are these lines quoted?

(a) The Last Ride Together (b) Andrea del Sarto

(c) Rabbi Ben Ezra (d) Ulysses

266. The tragic plays of Galsworthy are-

(a) Lyrical tragedies (b) Political tragedies

(c) Social tragedies (d) Psychological tragedies

267. What is the central theme of George Bernard Shaw's Man and Superman?

(a) Man's evolution into superman

(b) The exposition of the latent faculties of man

(c) A woman's search for a fitting man (d) Godly spark in man

268. The central theme of Galsworthy's Strife is-

(a) An individual in conflict with society

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(d) Art and Literature

293. What is the basic theme of Swift's The Battle of the Books?

(a) A comparative study of modern and ancient poets

(b) Competitive spirit amongst Augustan authors

(c) Humour and satire on contemporary authors

(d) Competition amongst literary critics.

293. Who defines the Essay as "a loose sally of the mind"?

(a) Hugh Walker (b) Saintsbury **(c) Dr. Johnson** (d) Dryden

294. Who is believed to be the Father of the Essay?

(a) Plato (b) Aristotle **(c) Montaigne** (d) Horace

295. Who is the most important writer of the Aphoristic Essays in English?

(a) Ben Jonson **(b) Bacon** (c) Sir Thomas Browne (d) Sidney

296. Bacon's Essays are modeled on the Essais of:

(a) Plato (b) Montaigne (c) Aristophanes (d) Rahael Holinshed

297. How many Essays were there in Bacon's third and last edition of Essays

Published in 1625?

(a) 28 (b) 40 **(c) 58** (d) 62

298. Who is the author of a collection of essays published under the title

Discoveries?

(a) Thomas Dekker

(b) Joseph Hall

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(a) John Lockhart

(b) William Mason

(c) Thomas Moore

(d) James Froude

326. Whose volumes of Essays are entitled Essays, or Counsels Civil or Moral?

(a) Ben Jonson (b) Thomas Browne **(c) Bacon** (d) Abraham Cowley

327. Whose volumes of Essays is entitled Timber or Discoveries?

(a) Thomas Overbury (b) Thomas Dekker

(c) Abraham Cowley **(d) Ben Jonson**

328. Whose essays and character-sketches are collected in a volume entitled Essays and Characters of a Prison and Prisoners?

(a) Abraham Cowley (b) Thomas Dekker

(c) Geffray Mynshull (d) Joseph Hall

329. Who brought out a weekly journal entitled The Adventurer?

(a) Addison **(b) Dr. Johnson** (c) Leigh Hunt (d) Richard Steele

330. Who is the author of The English Comic Characters?

(a) Coleridge (b) Walter Scott **(c) William Hazlitt** (d) Charles Lamb

331. Who is the author of The Spirit of the Age?

(a) Thomas De Quincey (b) Carlyle

(c) Savage Landor **(d) William Hazlitt**

332. Who is the author of Latter-day Pamphlets?

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(c) Free Will

(d) Man as the architect of his own fate

357. What award was given to Hardy as a great novelist?

(a) Nobel Prize

(b) Laureateship

(c) Order of Merit

(d) Knighthood

358. Wilkie Collins as a novelist is best known for:

(a) Psychological characterization

(b) Creating double plots

(c) The creation of sensational plots

(d) The striking endings of his novels

359. The phrase 'Stormy Sisterhood' is applied to:

(a) Charlotte Bronte

(b) Emily Bronte

(c) Ann Bronte

(d) Collectively to all the three

360. Which of the following novels of Charles Dickens is most autobiographical?

(a) A Tale of Two Cities

(b) David Copperfield

(c) Hard Times

(d) Pickwick Papers

361. Who is the author of the novel No Name?

(a) Mrs. Elizabeth Gaskell

(b) Wilkie Collins

(c) Ann Bronte

(d) Charles Kingsley

362. Dickens said about one of his novels: "I like this the best". Who novel was he referring to?

(a) Oliver Twist

(b) Great Expectations

(c) A Tale of Two Cities

(d) David Copperfield

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414. "Be Homer's works your study and delight. Read them by day and meditate by night." Who gives this advice to the poets?

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

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

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

416. Wordsworth's Preface to the Lyrical Ballads is believed to be the Preamble to Romantic Criticism. In which year was it Published?

- (a) 1798 **(b) 1800** (c) 1801 (d) 1802

417. "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

417. 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

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445. T.S. Eliot says, "Poetry is not a turning loose of emotion, but an escape from emotion : it is not the expression of personality, but an escape from personality." In which essay does he make this observation?

(a) Tradition and the Individual Talent (b) The Perfect Critic

(c) The Imperfect Critic (d) Hamlet and His Problems

446. "The poet has none, no identity-he is certainly the most unpoetical of all God's creatures".

(a) T.S. Eliot **(b) Keats** (c) Walter Pater (d) F.R. Leavis

447. "Poetry is the first and last of all knowledge-it is as immortal as the heart of man. "Who makes this observation?

(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

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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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