

**UGC TNSET /NET ENGLISH UNIT-2 STUDY MATERIAL -9600736379****UNIVERSITY GRANTS COMMISSION****UGC/TNSET/NET****ENGLISH****UNIT-II-POETRY****STUDY MATERIAL****PAPER-2-****ANGLO SAXON POETRY**

we will trace the history of British Poetry in detail starting from the Anglo Saxon time to the moderns. While tracing the British poetry, we will discuss the major poets and the major movements in poetry that happened in England over centuries. Old English has a wide discrepancy from other modern languages or any other language existing in the world. The initial fragments of English poetry are identified in Anglo-Saxon or old English which was brought to Great Britain by Anglo-Saxon settlers during 5th century. Old English or Anglo-Saxon is the earliest

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historical form of the English language, spoken in England and southern and eastern Scotland in the early Middle Ages. It was brought to Great Britain by Anglo-Saxon settlers probably in the mid-5th century, and the first Old English literary works date from the mid-7th century.

After the Norman conquest of 1066, the end of old English era was witnessed and a new development of language was seen in the medieval period chiefly known as Middle English. Religious and epic poetry dominated the period, along with proverbs, riddles characterized by alliteration rather than rhyme. The English poem which marked the beginning of Anglo Saxon Poetry is a hymn on the creation, attributed to Saint Caedmon who lived between approximately 658 and 680 A.D. The reference of Caedmon is found in the Ecclesiastical History of English People by the Father of English History, Bede. It tells how Caedmon, an illiterate herdsman, retired from company one night in shame because he could not comply with the demand made of each guest to sing. Then in a dream a stranger appeared commanding him to sing of "the beginning of things," and he began to sing the verses he was quite unheard of. When Caedmon awoke he related his dream to the farm bailiff under whom he worked and was conducted by him to the monastery at Streaneshalch (now called Whitby). Thus, he became the great Christir 7. Cyran"; - anter eminent figure of Christian Poetry. The four signed poems of this eighth century poet are The Christ, Juliana, The Fates of the Apostles and Elene.

The most famous Old English poem, Beowulf, has been dated to the eighth century. Beowulf deals with the adventures of a brave warrior in Pre-Christian Europe. He kills two monsters, becomes a king, and then kills a dragon before dying of his wounds. Beowulf is an example of a heroic epic, a long narrative poem that mixes history and legend.

## MEDIEVAL POETRY

After the Norman conquest of 1066, Norman French became the language of upper classes and the courts and influenced the English tongue. The emergence of Middle English was the result. The output of literature in this age is a bit scanty. At the onset of the 13th century Layamon wrote his Brut and it was around till 1362 that the English language regained prestige and replaced French and Latin in Parliament and Courts of Law.

The middle age was also the era for Arthurian romances that found its proper place in the works of Pearl Poet's works like Patience, Cleanness and Sir Gawain and the Green Knight. The political and religious allegory found its place in Langland's Piers Plowman. Gower's Confessio Amantis and Chaucer's works that succeeded the tradition of Virgil and Dante, proved an asset of literary era in the age. The Poetry of Medieval Age consists of the following forms and writers :

- ❖ **Ballads** : Ballads or Narrative Songs were one of the most popular forms of literature in the Medieval Age. Medieval Ballads sang the narratives of common folks and of characters and events from legends and folklores, thus being popular amongst all classes.
- ❖ Chivalry and 'Courtly' Love Literature. 12th – 13th Century - In a feudal society, Chivalry was a courtly norm (of the Medieval Age) and the custom of Chivalry found its expression in literature not only in terms of it being a mark of nobility, but also in the courtly love tradition. One has to keep in mind here that the poetry written was not intended for a warrior audience as in AngloSaxon days, but for a refined Christian aristocratic society in which women played a significant role, and knights had to obey their Kings. The

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literature was primarily love songs, "chansons courtesies," and romances or fantastic tales of the adventures of

- ❖ chivalrous knights. Early romances were related by troubadours or minstrels, first in France and later in Norman England. The source of much of the English courtly romantic literature was a history of Britain written in Latin in the early twelfth century by the Welshman Geoffrey of Monmouth recording the Celtic legends of King Arthur. By the late Middle Ages, an entire body of romances were written about the legendary hero King Arthur and the Knights of the Round Table. Thomas Malory retold the tales in *Morte d'Arthur* (printed in 1485), the first version of the Arthurian legends written in English prose. In such style were written the two anonymous Medieval English poems *Sir Orfeo* and *Sir Gawain and the Green Knight*.
- ❖ **English Lyric Poetry** : Most of the English Lyric poems written during the 13th, 14th, 15th centuries are anonymous, as their authors could not be traced. They are primarily love-lyrics which are inspired by French. They render a new fascination with service to a fair lady rather than to a feudal King.
- ❖ **W. Langland's The Vision of Piers Plowman** : William Langland's allegorical poem *The Vision of Piers Plowman* is again a radical criticism of society. It was composed around 1362 in Middle English which faithfully describes major historical events, such as the Hundred Years' War, the Black Death, and the Peasants' Revolt. Langland reviews the problems of his time in allegorical narrative poetic form: vices and virtues appear as characters in the story. The poem, a mix of theological allegory and social satire, concerns the narrator/ dreamer's quest for the true Christian life in the context of medieval Catholicism. This journey takes place within a series of dream-visions Piers

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Plowman contains the first known reference to a literary tradition of Robin Hood tales.

❖ **John Skelton:** A poet of Tudor dynasty, John Skelton was an English poet (ca. 1460-1529). Skelton was declared poet laureate by Oxford in 1488, by Louvain shortly thereafter, and by Cambridge in 1493. These degrees, partly honorary, were also given in recognition of his achievement in grammar. Skelton's earliest poetry is occasional, including, for example, the poem *The Dolorous Death and Most Lamentable Chance of the Most Honorable Earl of Northumberland* (1489). About 1495 Skelton became tutor to Prince Henry (later Henry VIII), a position he held for about 7 years. He was ordained a priest in 1498. Skelton's first satire, *The Bowge of Court* (1499), was a dream vision attacking the vices of courtiers. Many of his poems were written in the seven-lined Rhyme Royal, a Continental verse-form first used in English by Chaucer, but it is in an irregular meters of his own-known as "Skeltonics" -that his most characteristic work was accomplished In 1504 Skelton became rector of Diss, Norfolk. There he wrote some satirical poems on local personages and his famous mock dirge, *Philip Sparrow*. A young nun Skelton knew, had lost her pet bird to a voracious cat. His short verses had an irregular meter with two or three stresses arranged sometimes in falling and sometimes in rising rhythm. They rely on such devices as alliteration, parallelism, and multiple rhymes and are related to agerel.

❖ **Geoffrey Chaucer:** The most famous writer of the Medieval Period, the 'Father of English Literature', was Geoffrey Chaucer (1345-1400), a poet who demonstrated the potential of Middle English as a literary language. Chaucer is the greatest writer of the period and some literary historians also prefer to call Medieval Age as the "Age of Chaucer." His greatness lies in the fact that he is

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the first person to make the English people realize the significance and beauty of English language and in showing that beautiful and elegant poetry can also be written in the language. It is his continental knowledge, his cosmopolitan outlook which helped him in composing his poems which typify the Middle Ages to a large extent and at the same time portrays the new thoughts that were already developing across Europe. He was the son of a wealthy London wine merchant and travelled widely in Europe negotiating financial treaties for the crown, and thus became acquainted with the works of Dante, Boccaccio and Petrarch.

- ❖ As he was an educated Englishman, like all other noble people of the age, he knew and loved French literature and as much of classical culture as was known in his time. It was his cosmopolitan European orientation which made him into one of the most original of English writers. There are three stages in his work: at first he wrote in the French courtly style (the allegorical romance *The Romaunt of the Rose*); then he came under the influence of Dante and Boccaccio, producing the masterpiece *Troilus and Criseyde* (1380). He borrowed freely from his Italian source; as it was a standard medieval poetical practice because in that age originality of thought was not as significant as the weight of a revered authority.
- ❖ It was Chaucer who gave impetus to the development of English as a literary language. He enriched the language by adding new words from Romance languages Latin, French and Spanish. Rhyme was not much used in English before Chaucer. Chaucer took the idea of Rhyme from French Literature and introduced into English. Chaucer can be traced for metrical innovations and new verse forms. He invented the rhyme royal and was among the first English poets to use the five stress line, a decasyllabic cousin to the iambic pentameter

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in his work. According to the American poet Lowell, Chaucer found his native tongue a dialect and left it a language.

### **Three Periods of Chaucer's Life**

#### **First Period (French Period)**

Chaucer's first period was of French influence. It involves his early work, which is based largely on French models, especially the Roman de la Rose and the poems of Guillaume de Machaut. Chaucer's chief works during this time were the Book of the Duchess, an allegorical elegy written in 1369 on the death of Blanche, wife of John of Gaunt and a partial translation of the Roman de la Rose.

#### **Second Period (Italian Period)**

This was Chaucer's period of Italian influence. During this time, his works were modeled primarily on Dante and Boccaccio. Major works of the second period include The House of Fame, recounting the adventures of Aeneas after the Fall of Troy; The Parliament of Fowls, which talks about the mating of fowls on St Valentine's Day and a prose translation of Boethius De consolatione philosophiae.

#### **Third Period (English Period)**

Chaucer's third period was a period of mature strength and originality, in which he pursued the bent of his own genius. During this period, he wrote The Legend of Good Women, a series of biographies of famous women from myth and history. Chaucer's masterpiece, the 17000 line Canterbury Tales (written mostly after 1387) also belong to this period.

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The Canterbury Tales of 1386, the most famous and significant of Chaucer's works, is a verse collection of stories told by thirty one pilgrims who are resting in a tavern on their way to the shrine of Saint Thomas Becket, the archbishop murdered in 1170 in Canterbury cathedral by the Norman King Henry II. Harry Bailey is the host of the inn was the one who suggested the idea of storytelling contest.

He further suggested to give an elegant dinner at the end of the trip to one who will tell the best story. He himself became the judge of the contest. Chaucer originally planned that each character should narrate four tales but it could not happen. Boccaccio's Decameron has a similar structure: his characters entertain themselves having fled to the countryside from the plague. The characters in The Canterbury Tales are introduced in the Prologue: they nearly all come from the middle ranks: professional men such as a doctor, lawyer, an official; a merchant, a sailor; there are craftsmen, servants, a woman who has outlived five husbands; a nun, priests and monks.

They are further characterised by the stories they narrate, so that we get to have a panorama of medieval life and thought processes as well as a survey of popular literary genres: fables, classical legends, lives of the saints, tales of chivalrous adventure as well as of decidedly unchivalrous erotic exploits. Though most of the tales have a continental source, but through the framework in which they are placed they are woven together, each tale narrating and at the same time commenting ironically on its predecessor and contributing a further facet to the complex and sophisticated whole. Chaucer's work consists of twenty three tales written in verse: most in heroic couplets. It is not that they were known by the name in the Medieval Age, but these were given the name "heroic" in the eighteenth century because they were used to translate Homer's heroic epics into English. The "couplets" are lines

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rhyming in pairs; each line has five measures; heroic couplets are written in iambic pentameter that is each of the five measures consists of a short syllable followed by a long, a pattern resembling the rhythm of ordinary speech bear witness to the strength and self-confidence of England's fourteenth century urban citizenry to which Chaucer belonged. We see the spirit of the Renaissance and Reformation at work in his satirical depiction of churchmen's worldliness and corruption, in the respect shown for the labour of the decent ploughman and the honest cleric, in his detached and critical powers of observation.

The most striking feature of Chaucer's art is surely his ironic sense of humour. Chaucer's ironic approach to the evils of his time will no doubt have had a liberating impact on his listeners. He is not angry, does not incite to rebellion; the nobility, the princes of the church do not appear - neither do the unfortunate serfs. But his sharp-sighted and amused observation of the reality behind the respectable mask in the middle ranks must have encouraged his audience not to accept blindly what they were told, but to scrutinise things for themselves. From Chaucer's *The Canterbury Tales* we see that there was much enlightenment in the Middle Ages.

To conclude, the *Canterbury Tales*, and more particularly *The Prologue* indicate Dryden's view that here is God's plenty. Chaucer's comprehensive nature is evident. He has taken into the compass of his *Canterbury Tales* the various manners and humours (as we now call them) of the whole English nation in his age. Not a single character has escaped him. All his pilgrims are severally distinguished from each other; and not only in their inclinations, but in their very physiognomies and decisions, observes Dryden.

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Scottish Chaucerian : The group of Scottish courtly poets that flourished from about 1425 to 1550 and produced the literary works under the influence of their acknowledged master, Geoffrey Chaucer often using his seven-line rhyme royal stanza. The group includes Robert Henryson (Testament of Cresseid), William Dunbar, Gavin Douglas, and Sir David Lyndsay and even expanded to James I of Scotland and Harry the Minstrel, or Blind Harry.

**ENGLISH RENAISSANCE POETRY**

- ❖ The arrival of Renaissance in England was at slower pace. With the invention of the Caxton's printing press in 1474, the ideas of writers and thinkers rapidly disseminated. The poetry of the Renaissance has all the freshness and vigour of a youthful race. English poetry is interesting more for its promise than for the performance. The poetry of the age opens with the publication of the volume known as Tottel's Miscellany (1557). One of the chief writers of this age, Thomas Wyatt, esquire to the King, travelled to Italy on several occasions and was the first to introduce the Sonnet into England. He was born in 1503. He adhered strictly to the Petrarchan model with such fine effect which was used at a later date by Milton and still more recently by Rossetti. Thomas Wyatt and Henry Howard, the Earl of Surrey, were the first English poets to write in the sonnet form that Shakespeare later used, and Surrey was the first English poet to publish blank verse (unrhymed iambic pentameter) in his translation of the second and fourth books of Virgil's Aeneid. Together, Wyatt and Surrey, due to their excellent translations of Petrarch's sonnets, are known as "Fathers of the English Sonnet".
- ❖ **Sir Philip Sidney** was born at Penshurst, in Kent, on the 29th November, 1554. He was also one of the famous sonneteers of the age. His chief works are

**UGC TNET /NET ENGLISH UNIT-2 STUDY MATERIAL -9600736379****John Milton**

John Milton (1608-74) is considered one of the greatest English poets, and wrote at a time of religious flux and political upheaval. "On Shakespeare," though composed in 1630, first appeared anonymously as one of the many encomiums in the Second Folio (1632) of Shakespeare's plays. It was Milton's first published poem in English. In the 16line epigram Milton contends that no man-made monument is a suitable tribute to Shakespeare's achievement.

- ❖ Milton's prose might be read less if he had not created Paradise Lost. The first morals of politics and religion became a subject of debate in Parliament, at open-air meetings, and in tracts. None fascinated to principles greater than Milton, although he said abusive words to opponents. He became conspicuous when he argued that Scripture allowed the putting away of a wife found to be incompatible. Then, there was an attack on episcopacy, The Reason of Church Government (1642), in which he had a confession which says an 'inward prompting which now grew daily upon me, that by labour and intense study (which I take to be my portion in this life), joined with the strong propensity of nature, I might perhaps leave something so written to aftertimes as they should not willingly let it die.' He decided to become an interpreter and connector of the best and safest things among mine own citizens throughout this island in the mother dialect.' Satan's address to the Sun was a poem, written in 1642, came in Paradise Lost in 1667. The short epic Paradise Regained and the tragedy Samson Agonistes published in 1671.
- ❖ There was the only prose which had fled away. With the heat of criticism is Areopagitica, called after the Areopagus, it is the abode of Ares where the Athenian parliament met. This was written as a speech for the freedom of

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says, 'God the Father', , 'turns a school divine' (an academic theologian). To epitomise God the Father is securing his own defence was a fault. Donne describes Mysteries, are like the sun, 'dazzling, but plain to all eyes'. Milton describes this dazzling. The intricate scene of the Son's promotion to 'Vice-Gerent', which incites Satan's revolt, is a big mistake.

- ❖ To show 'what the eye hath not seen and the ear hath not heard' is probably not possible: in Milton the life of paradise is very much like that of Homer's Olympus: 'Tables are set, and on a sudden piled/With angels' food, and rubied nectar flows ... They eat, they drink, and in communion sweet/Quaff immortality.' Dante presente it much better. The follies are well neigh of Milton's capability of motive. Paradise Lost does in dense manner what the Mystery cycles had performed in their dramas. Its Bible story is didactic, as the Renaissance desired, and filled with picturesqueness, just in the design of Italian ceiling painters. The splendour and magnificence of Paradise Lost hit even those readers who are unaware of the Bible and its stories.
- ❖ **Paradise Regain'd** is not about the Redemption but about the strong desire in the desert. The Son's refusal of Satan's scheme of (pagan) knowing about Athens remains out in a dry landscape. Samson Agonistes is a tragic play to be read, not to act and such plays are called Closet drama. ('A dialogue without action can never please like a union of the narrative and dramattick powers' – Johnson.) Its design is Greek, with chief character and chorus; its theme the destiny of Israel's champion, 'eyeless in Gaza at the mill with slaves'. Samson says: 'Why was my breeding ordered and prescribed/As of a person separate to God/Designed for great exploits; if I must die/Betrayed, captived, and both my eyes put out?

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amatory poem. His society verses, such as "A Divine Mistress" and "Disdain Returned," were prized for their wit. Much of Carew's poetry was sexually explicit far beyond the norms of his age, and he was a reputed libertine. Yet he translated nine of the Psalms and wrote one of the finest elegies of the period: "An Elegy on the Death of the **Dean of St. Paul's Dr. John Donne.**"

**Sir John Suckling:** He is chiefly remembered for a few Delineate Small poetry songs though he also wrote some plays. He was a courtier and a soldier and fought for the king. His play, Aglaura, was published in 1638 and performed twice for Charles I. The play had two different endings, one tragic and one happy. It was not a critical success, but it introduced the wonderful lyric poem "Why so pale and wan, fond lover?".

**Richard Lovelace :** Like the other Cavalier poets of 17th-century England, Richard Lovelace lived a legendary life as a soldier, lover, and courtier. Persecuted for his unflagging support of King Charles I, he died in dire poverty but not before writing two of the ages most melodic and moving lyrics: To Althea, from Prison and To Lucasta, Going to the Wars which are full of the spirit of Chivalry and faithful to the ideals of love and knighthood in the tradition of Sir Philip Sidney. Some of Lovelace's first works, that stemmed during this portion of his life, included The Scholar and The Soldier.

**Edmund Waller :** Took an active part in the struggle between king and Parliament and after having been a members of the opposition became a Royalist and organized a plot (Waller's ploy) to seize London for Charles I (1643). He was imprisoned and then punished but could return to England in 1651. With his verse of a polished simplicity, he represented a race ion against the metaphysical school. Among his earlier poems the best known are On a Girdle" and "Go, lovely rose

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**Alexander Pope (1688-1744)** : Pope can be called as the only poet representing the ethos of his age. After Milton, it was he who mastered the heroic couplet. However, unlike Milton who used it to compose the greatest modern epic, Pope used the heroic couplet to gently satirize the frivolities of his age. However, his skill was honed not through a classical or university education. Since he was Catholic by birth, the Test Acts forbade Catholics to attend schools and universities, amongst other civil and political restrictions imposed upon them. Thus, he started his literary career with limited access to formal education. He was schooled at home by Catholic priests and then he attended a couple of Catholic schools in London. However, once his family moved to Binfield, Berkshire Pope educated himself through self-study of classical authors such as Homer, Virgil, Horace, Juvenal, and others. In particular, it was the restoration poet John Dryden who had a huge impact upon the development of Pope's poetic sensibilities. Further, Pope's poor physique also contributed in developing his emergence as a man of letters. His deformed physique did not allow him to engage in much physical activity and he, then, devoted his mental abilities to reading and writing.

**Pastorals (1709)** : Pope started his literary career by writing and circulating manuscripts of four pastorals (on four seasons). Not only were these written in the classical style of Virgil's Eclogues, Pope also borrowed the names of his shepherds from the same. They were first published in the sixth part of Jacob Tonson's Poetical Miscellanies and brought him instant renown.

**An Essay on Criticism (1711)** : This was Pope's first major poem composed using the heroic couplets. The couplet was rhyming verse written in iambic pentameter and was first popularised by John Milton through his epic Paradise Lost. The poem is full of epigrams such as "A little learning is a dangerous thing," "To err is human, to

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writing when he couldn't find a teaching job. In 1735, he married Elizabeth Porter, a widow who was 20 years senior to him. This decision was primarily based upon his belief that the acrimony between his parents was due to his mother's lack of learning. Hence, since Elizabeth was both attractive and intelligent, he readily settled down with her.

However, his literary career still went nowhere and he had to move to London in 1737, after failing in running of a school. There he wrote on a variety of subjects, slowly building his reputation as a literary critic, a poet, essayist, biographer and lexicographer. This finally landed him with his most famous project, the "Dictionary of English Language", a task which took him eight years and six assistants to complete. By now, he was famously being referred to as "Dr Johnson". Other than the "Dictionary", he also became renowned for creating a critical edition of the works of William Shakespeare. Further, he contributed a lot of "satirical criticism for The Rambler, The Idler and The Adventurer. His biographical pieces on 52 contemporary poets also received critical acclaim. In 1762, he was awarded a government pension that allowed him to move more freely. His social circle also expanded and now he became friends with artists and writers such as Joshua Reynolds, Edmund Burke, Oliver Goldsmith and David Garrick. After his death in 1784, James Boswell's Life of Johnson (1791) cemented his place as a literary genius of his age.

**London (1738)** : Before Johnson wrote this poem, he admired and imitated the Augustan poet Alexander Pope. He even translated Pope's Messiah into Latin. This poem, then, follows in the tradition of Augustan poets, who imitated classical poets in order to adhere to an established standard of linguistic and thematic beauty. The poem, thus, imitates the Roman poet Juvenal's third satire. The character Thales

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communicate with the "infinite" or the 'divine' and get some access to the ideal world of His. According to him, the only poetic means through which a poet can surpass the "fixities and definites" of the world of Fancy is Primary Imagination. He makes a distinction between the fanciful and the imaginative poet when he compares John Milton and Abraham Cowley, and says –

"Milton is an imaginative poet, whereas Cowley, a fanciful one."

But the poet's work is not only that of a seer, as he does it while getting into the mode of perceiving the supreme reality with the Primary Imagination. His next role is that of a prophet, where his duty is to talk about the things that he has perceived in his primary imagination. So the poet now tries to concretize the perception of the Primary Imagination through Secondary one. But as Coleridge says it is not altogether possible to recreate the things of the primary imagination, as the secondary imagination "dissolves, diffuses, dissipates, in order to re-create." Therefore, it is never possible for any imaginative poet to be very content with the things that his creative work as the essence of what he had perceived through his primary imagination is gone if not fully, but partially.

**P. B. Shelley:**

Percy Bysshe Shelley (4 August 1792 – 8 July 1822) was one of the major English Romantic poets who is radical in his poetry as well as his political and social views. P. B. Shelley is known for his poems as Ozymandias, Ode to the West Wind, To a Skylark,

Music, When Soft Voices Die, The Cloud and The Masque of Anarchy. His other major works are Queen Mab, Alastor, The Revolt of Islam, Adonais, the

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very much a parts of Keats' sensibility. From this isolation Keats won a vision of life which embodied a

*"Negative Capability"*

"Where a man is capable of being in uncertainties, mysteries, doubts without any irritable reaching after fact and reason."

Unlike the impassioned self-projection and self-dramatization of Byron and Shelley, Keats strove to objectify his emotions and feelings into a universal form. He believed that man possesses an inherent power by which he can conquer his self-regarding instincts and attain the heights of selflessness. Keats' poetic world not only comprised the "imagined" but also the far off, remote world of myth and legend, feelings and intuitions, which are the pure activities of the imagination.

For Keats, Greek paganism held strange and necessary elements of experience, as he said in a letter to B. Barton – "What the imagination seizes as Beauty must be Truth." Keats' early works exhibit a progressive adaptation of myth to humanitarian symbolism and while Keats initially found in Classical Mythology a satisfying system of values, he soon came to realize its insufficiency. The realization, which probably is marked in the third book of *Endymion*, was no doubt painful, but it also led him to search for new systems of thought. And it is this sense of urgency that makes Keats' poems and letters so moving a record.

In the great Odes, Keats realizes his visions of beauty and truth are transitory moments which he must strive to experience to the fullest. Most of his odes have a close connection of thought and sense, -crise of mood. E de Selincourt finds the odes bound together only by a similar chain of thought and a unity of feeling. They not only sum up Keatsian attitude to life, but are the expressions, in varying keys of

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And binding with briars my joys & desires."

For Blake, love is the supreme religion and it cannot be found in the bricks and mortar of the churches, but in love for humanity. It is not that he did not have faith in merciful benevolent Christ, but he is against God the Father who, according to him, is authoritative and tyrannical. If we look at the poems "The Lamb" and "The Tyger" from Songs of Innocence and Songs of Experience respectively then we will figure out that Jesus is the lamb, the merciful, innocent and tender, whereas God, the Father, as represented in "The Tyger" has a "fearful symmetry."

William Blake was very hostile in his attitude towards traditional Christianity which also influenced his interpretation of history. He identified three stages in history which corresponded to three stages in the life of an individual. The first stage corresponds to that of the Garden of Eden, or of primal innocence. The second stage was the eating of the fruit of the forbidden tree or the Fall (that is, the phase of Experience). The third stage was that of achieving a higher state of innocence or redemption (when one is as clever as a serpent and as innocent as a dove). In the third stage, the innocence cannot be corrupted anymore as one has the necessary cleverness of the serpent to not allow the corruptions to affect the innocence. So from that point of view, the two contrary states – innocence and experience are absolutely essential as "without contraries, there is no progression." One can never be in the first stage of innocence forever; one will get into the phase of experience with aging and with the pressures of culture; but when one seeks that to achieve supreme innocence, one is in an ideal. Blake through his two series of poems - Songs of Innocence and Songs of Experience is trying to concretize the notion of Supreme Innocence for the readers.

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Rugby in 1840 for his poem Alaric at Rome. In 1841 he went up to Oxford on a scholarship. In 1842 his father died, who is remembered in the famous elegy Rugby Chapel, written fifteen years after his father's death. In 1843 Arnold won the Newdigate prize with the poem entitled Cromwell. His stay at Oxford was the happiest part of his life. Here he composed some of his finest poems The Scholar Gipsy and Thyrsis, and the famous Preface to The Essays in Criticism.

The poetry of Matthew Arnold represents the age in quite a profound way than any other Victorian poet. He is a sensitive Victorian poet who was brooding over the lack and loss of faith in God and consequent situation of the Victorian people. Arnold's first volume of poetry, The Strayed Reveller and Other Poems (1849), is noted for its elegiac description of landscape which is also typical of his poem "Sohrab and Rustum." The poem "Dover Beach" thought to be one of the finest expression of that symbolic scene of night quiet which provided the setting and the emotional background of so much of Arnold's elegiac medication.

Arnold's second volume of poems, Empedocles on Etna and Other Poems, appeared in 1852. His poems, Second Series, appeared in 1855, and Merope, his somewhat wooden attempt at a Greek tragedy, in 1858; after this, he published only one slim volume of poetry, New Poems, in 1867, and some twenty volumes of prose, between 1861 and 1888. "Thyrsis" was written to commemorate Arnold's friend Arthur Hugh Clough, who had died in 1861. It is a poem which is closely linked to "The Scholar Gypsy", though written many years after it. It has the same stanza form, the same general tone.

**Elizabeth Barrett Browning (1806-61)** is known today chiefly for the romantic circumstances of her marriage with Robert Browning. In the Victorian Age, it was Elizabeth Barrett Browning who was a much more popular and famous poet.

**UGC TNSET /NET ENGLISH UNIT-2 STUDY MATERIAL -9600736379****Rudyard Kipling (1865-1936)**

Kipling is an imperialist who celebrates the British empire and the white man's burden in his poetry as well as in his fiction. Departmental Ditties (1886), Barrack Room Ballads (1892), The Seven Seas (1826), The Five Nations (1826), and Inclusive and Verse Poems (1930) present the best pieces of poetry by him. He was chiefly the poet of soldiers and sailors and many of his poems 're written on the exploits of British soldiers in foreign lands.

**Thomas Stearns Eliot**

Thomas Stearns Eliot has been a popular name in English poetry since the early 1920s. He had ruled the age in which he lived with absolute authority. The twentieth century cannot be signaled by a single voice or authority. Still, T.S. Eliot might be considered as its best spokesperson in English literature, probably more than any other literary figure. Amongst the post-war poets, playwrights as well as critics, who have enjoyed honour and prestige, Eliot can be seen as a towering celebrity. He alone could face and enjoy the life of austere and harsh realities. He would never sit back and ignore the complicated and confusing problems being faced by people of his time. He always wanted to come forward as one of us and give a first-hand report on the difficult issues of the age.

As a poet, Eliot drew from many different sources to gather his material. He was deeply influenced by some famous personalities of the past and of the modern scene. Shakespeare, Milton, Dryden, Ben Jonson, Arnold, etc. in general, and Donne and the metaphysical poets particularly added up in shaping Eliot's mind. Many French symbolists such as Laforgue and Gautier, German philosophers such as Hegel, Meinong and Bradley and the Indian religions and philosophies also influenced him. By accepting the influences so wide and varied in nature, Eliot

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Eliot called the poem a "love song" in reference to Rudyard Kipling's poem "The Love Song of Har Dyal", first published in Kipling's collection Plain Tales from the Hills (1888).

The poem begins with an epigraph from Dante's *Inferna* that sets a tone of both despair and illusion. J. Alfred Prufrock guides a companion through the smoggy, lurid streets of modern London as he ponders his "overwhelming question" and worries that he is running out of time "for a hundred indecisions." Prufrock visits a party of sophisticated women who "come and go / Talking of Michelangelo," but he feels self-conscious of his slender, balding appearance.

In the further part of the poem Prufrock becomes lost in thought, wondering whether he should "force the moment to its crisis" or "squeeze the universe into a ball / To roll it toward some overwhelming question." He feels dilemmatic of the situation. He considers himself as a side character in Shakespeare's *Hamlet*, an "attendant lord" or "Fool" who plays an insignificant part in life's drama. As the poem ends, Prufrock imagines himself strolling down the beach, listening to "mermaids singing, each to each" but not to him. He dreams of lingering "in the chambers of the sea" until "human voices wake us and we drown."

**Dylan Thomas (1914-1953)**

British poet Dylan Thomas was born in South Wales in 1914. He was a child, who preferred studying on his own. He left school at the age of 16 and became a junior reporter. His first collection of poems was published in 1934. His most famous poem 'Do not Go Gentle into that Good Night' was published in 1952. He died in 1953.

## Other Poets of the Modern Age

### Thomas William (Thom) Gunn (1929-2004)

Anglo-American poet Thomas Gunn was born in 1929 in Britain. He travelled many years. Now, he has settled in USA. He saw that the life was tough, cynical, love and useless, but still the man is tender. These sense of Movement (1957). His style is logical, economical. It startles in its imagery. He has been compared with John Donne. He was one was of the Barrow poets of Britain. He died in 2004. His works are-'Fighting Terms' (1954) 'The Sense of Movement' (1957), 'My Sad Captains' (1961), 'Touch' (1967), 'Moly' (1971).

### Ted Hughes (1930-1998)

English poet Ted Hughes was born in 1930 in Yorkshire and died in 1998. He was impressed with Yorkshire's local language and traditional oral literature. They gave firmness to his view. He finds power and vitality as necessary principles.

#### Works

1. The Hawk in the Rain (1957)
2. Lupercal (1960),
3. Wood Wo (1967)
4. Crow (1972),
5. Birthday Letter (1998),
6. The Thought Fox,
7. The Bull Moses
8. Hawk Roosting
9. Sir Gawain and the Green Knight

**UGC TNSET /NET ENGLISH UNIT-2 STUDY MATERIAL -9600736379****Ralph Waldo Emerson (1803-1882)**

Ralph Waldo Emerson, the towering figure of his era, had a religious sense of mission. The Transcendentalist movement was a reaction against 18th-century rationalism and a manifestation of the general humanitarian trend of 19th-century thought. The movement was based on a fundamental belief in the unity of the world and God. Emerson was the great proponent of the movement. The Transcendentalists published a quarterly magazine, *The Dial*, which lasted four years and was first edited by Margaret Fuller and later by Emerson. Spiritual vision and practical, aphoristic expression make Emerson exhilarating; one of the Concord Transcendentalists. Much of his spiritual insight comes from his readings in Eastern religion, especially Hinduism, Confucianism, and Islamic Sufism. For example, his poem *Brahma* relies on Hindu sources to assert a cosmic order beyond the limited perception of mortals:

If the red slayer think he slay  
Or the slain think he is slain,  
They know not well the subtle ways I keep,  
and pass, and turn again.

The British critic Matthew Arnold said the most important writings in English in the 19th century had been Wordsworth's poems and Emerson's essays. A great prose poet, Emerson influenced a long line of American poets, including Walt Whitman, Emily Dickinson, Edwin Arlington Robinson, Wallace Stevens, Hart Crane, and Robert Frost. He is also credited with influencing the philosophies of John Dewey, George Santayana, Friedrich Nietzsche, and William James.

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her life in Amherst, Massachusetts, a small Calvinist village. She never married, and she led an unconventional life that was outwardly uneventful but was full of inner intensity. She loved nature and found deep inspiration in the birds, animals, plants, and changing seasons of the New England countryside. Her poetry exhibits great intelligence and often evokes the agonizing paradox of the limits of the human consciousness trapped in time. She had an excellent sense of humor, and her range of subjects and treatment is amazingly wide. Her poems are generally known by the numbers assigned them in Thomas H. Johnsons standard edition of 1955.

Dickinsons 1,775 poems continue to intrigue critics, who often disagree about them. Some stress her mystical side, some her sensitivity to nature; many note her odd, exotic appeal. One modern critic, R.P. Blackmur, comments that Dickinsons poetry sometimes feels as if a cat came at us speaking English. Her clean, clear, chiseled poems are some of the most fascinating and challenging in American literature.

### **The "Chirag School" of Poetry**

Three Midwestern poets who grew up in Illinois and shared the midwestern concern with ordinary people are Carl Sandburg, Vachel Lindsay, and Edgar Lee Masters. Their poetry often concerns obscure individuals; they developed techniques – realism, dramatic renderings – that reached out to a larger readership.

#### **Edgar Lee Masters (1868-1950)**

By the turn of the century, Chicago had become a great city, home of innovative architecture and cosmopolitan art collections. Chicago was also the home of Harriet Monroes Poetry, the most important literary magazine of the day. Among the intriguing contemporary poets the journal printed was Edgar Lee Masters, author

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Williams cultivated a relaxed, natural poetry. In his hands, the poem was not to become a perfect object of art as in Stevens, or the carefully recreated Wordsworthian incident as in Frost. Instead, the poem was to capture an instant of time like an unposed snapshot a concept he derived from photographers and artists he met at galleries like Stieglitzs in New York City. Like photographs, his poems often hint at hidden possibilities or attractions, as in *The Young Housewife* (1917).

**Edward Estlin Cummings (1894-1962)** Edward Estlin Cummings, commonly known as E.E. cummings, wrote attractive, innovative verse distinguished for its humor, grace, celebration of love and eroticism, and experimentation with punctuation and visual format on the page. A painter, he was the first American poet to recognize that poetry had become primarily a visual, not an oral, art; his poems used much unusual spacing and indentation, as well as dropping all use of capital letters. Like Williams, Cummings also used colloquial language, sharp imagery, and words from popular culture. Like Williams, he took creative liberties with layout. His poem *In Just* (1920) invites the reader to fill in the missing ideas: in Just Spring when the world is mud luscious the little lame balloon man whistles far and wee and eddie and bill come running from marbles and piracies and its spring...

**Langston Hughes (1902-1997)** One of many talented poets of the Harlem Renaissance of the 1920s in the company of James Weldon Johnson, Claude McKay, Countee Cullen, and others was Langston Hughes. He embraced African-American jazz rhythms and was one of the first black writers to attempt to make a profitable career out of his writing. Hughes incorporated blues, spirituals, colloquial speech, and folkways in his poetry. One of his most beloved poems, *The Negro Speaks of Rivers* (1921, 1925), embraces his African and universal heritage in a grand epic

**UGC TNSET /NET ENGLISH UNIT-2 STUDY MATERIAL -9600736379****POST-MODERN POETRY**

The verse manifestos of the group known as the movement proclaimed the antimodernist mode of the 1950s, Philip Larkins defiance of 'tradition' summed up the desire for change, "I have no belief in "tradition" or a common myth ... or casual allusions in poems to other poems or poets". Clearly, the modernist mode was exhausted and the literary movement was now swinging away from it. The works of Hugh MacDiarmid and Austin Clark, whose best poems had first appeared in the twenties re-emerged in the charged intellectual climate. MacDiarmid's poetry, nourished by a Scottish past, serves to resurrect a tradition forgotten since the time of Burns. Lyrics such as "The Parrot Cry", "Penny Wheep", "O What's Been Here Afore Me Lass", "The Eemis stone" represent his style, richly flavoured by a nationalist consciousness. Austin Clarke's Irish consciousness asserts itself in his poetry. An epigrammatist and satirist of great vitality, he extends this range represented by the Collected Poems to myth in Tiresias. His style is not like Eliot's but his conscious effort to recover the past and forge a creative relation with it reminds us of him. The most significant poet of the Movement is Philip Larkin whose poetic output *The North Ship*, 1945; *The Less Deceived*, 1955; *The Witsun Weddings*, 1944 reveals a wry humour with which he accepts and sustains a sense of defeat. There is not much optimism in Lebins English provinces." But if the strikes a lugubrious note, if he does not see much chance for the fulfilment of human possibilities, his view of life is partly in tune with the national mood following the Second World War.

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The wry understatement of Larkin are not in the style of Thom Gunn, often linked with the former in Movement anthologies. Gunn tries to emulate the energy of Hemingway's writing, a strength that fits his determination "to seek the heroic in the experience of nihilism." His range and skill are evident in *The Sense of Movement* (1957) and *My Sad Captains* (1961) Gunn's individuality is over-shadowed by the powerful voice of Ted Hughes. Instead of the formal graces of the Movement poets, there is an energy, even a certain violence in his poems on the natural world. Hughes reverts to the idea of death, time and again.

"The Hawk in the Rain" is an early example of this obsession. His impressive talent combines a sense of dislocation brought on by the war and an awareness of the "mind" of Europe with a consciousness of nature. Hughes's is portrayal of animal (*Animal Poems* 1967) evokes a world of primitive forces and untamed energy. This quality gives a strange power to the Crow poems in which the human struggle, the business of surviving and devouring is savagely parodied.

The poetry of Geoffrey Hill has often been compared with Hughes's. Hill's tortuous turns of thought are conveyed through images that carry a rare immediacy. In "Genesis" he surveys the six days of creation with sensitivity never allowing any self-indulgence to swamp his austere style. *King Log* and *Mercian Hymns* reveal another side to his talent - his awareness of historicity. Anthony Thwaite's polished meditations on a wide variety of subjects linking the near and the remote, both in time and space are an expression of another formidable talent like Hill's.

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Thematic and stylistic variety provide interest and excitement to his poems. In "Mr. Cooper" from *The Owl in the Tree* (1963) the reality of death surfaces unexpectedly between drinks in a Manchester pub. *New Confessions* (1974) is a commentary on St. Augustine which combines comments, with personal reflections. The near and the remote are yoked together in the poems, as well. He works into his poetry the Irish past, the consciousness of the Irish people, delving deep into both. *Let the Poet Choose* (1971) *Wintering Out* (1972) and *North* (1975) are examples of his unique mingling of tradition and individuality and evoke images of the landscape of Ireland and the nature of its people. In sum, postmodern poetry eludes categorization but remains distinct from the Modernist movement.

**UNIT-2-END FOR SET/NET EXAM ENGLISH**

**UGC TNSET /NET ENGLISH UNIT-2 STUDY MATERIAL -9600736379****SAMPLE QUESTIONS MCQ**

1. 'Verse is only an ornament and no cause to poetry'. Who holds this view?

(A) Wordsworth (B) Milton **(C) Sidney** (D) Coleridge

2. "Poetry is not a formula which a thousand flappers and hobbledehoys ought to be able to master in a week without any training." Whose view is this?

**(A) T.S. Eliot**(B) Edmund Gosse (C) I.A. Richards (D) F.R. Leavis

3. "As to the poetical character itself, it has no character, the poet has none, no identity he is certainly the most unpoetical of all God's creatures". Whose observation is this?

(A) Wordsworth's (B) Shelley's **(C) Keats's** (D) Tennyson's

4. "A great poem is a fountain forever over-flowing with the waters of wisdom and delight a source of an unforeseen and an unconceived delight." Who says this?

**(A) Shelley** (B) Sidney (C) Wordsworth (D) T.S. Eliot

5. "Poetry, in a general sense, may be defined to be the expression of imagination: and poetry is connotative with the origin of man." Who holds this view?

**(A) Shelley** (B) Wordsworth (C) Keats (D) Coleridge

6. Who has written the greatest Epic in English Literature?

(A) Spenser (B) Chaucer (C) pope **(D) Milton**

7. Which of the following is the first great Epic?

(A) The Paradise Lost **(B) Aeneid** (C) Iliad (D) Morte D' Arthur

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8. How many Books are there in Homer's Iliad?

(A) Six (B) Ten (C) Twelve **(D) Twenty-four**

9. How many Books are there in Virgil's Aeneid?

(A) Six (B) Ten **(C) Twelve** (D) Twenty-four

10. Milton's Paradise Lost is divided into the same number of books as

**(A) Divine Comedy** (B) Iliad (C) Odyssey (D) Faerie Queene

11. Spenser's Faerie Queene was planned to be completed in Twelve Books. But he was able to complete only

(A) Three Books **(B) Six Books** (C) Four Books (D) Ten Books

12. Who is the Hero of Spenser's Faerie Queene?

(A) Morpheus (B) Sir Walter Raleigh **(C) King Arthur** (D) Arch imago

13. To Whom does Spenser dedicate his Faerie Queene ?

(A) Sir Walter Raleigh

(B) Sir Philip Sidney

**(C) Queen Elizabeth**

(D) King Arthur

14. 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

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15. 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**

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

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

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

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

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

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

19. "What in me is dark

Illumine, what is low raise and support."

In which Book of Pradise lost do these lines appear?

**(A) In Book I** (B) In Book IV (C) In Book III (D) Book VI

20. A Mock-Epic is a

(A) Satire on a real Epic

(B) An imitation of a real Epic

**(C) A Parody of a real Epic**

(D) Another version of a real Epic

21. Which of the following is a Mock-Epic?

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71. Who has written an Ode for Ben Johnson?

(A) Abraham Cowley      **(B) Robert Herrick**      (C) John Donne      (D) Marvell

72. Who has written an Ode to Thomas Moore?

**(A) Byron**      (B) Keats      (C) Shelley      (D) Words worth

73. "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

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

(A) The Cloud      (B) the Skylark

**(C) The West Wind**      (D) The Poet's Dream

75. 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

76. 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**

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

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

78. 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

98. 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

99. 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

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

**(A) Shafetsbury**

(B) James II

(C) Charles I

(D) John Bunyan

101. Whom does Dryden satiries in Absalom and Achitophel ?

(A) Abraham Cowley

(B) Thomas Shadwell

(C) Duke of Buckingham

**(D) Shafetsbury**

102. Whom does Dryden satirise in Mac Flecknoe ?

(A) Alexander pope

**(B) Thomas Shadwell**

(C) Duke of Buckingham

(D) Shaftesbury

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108. Pope's Rape of the lock is a satire on

- (A) The fashion of playing cards      **(B) Contemporary aristocratic society**  
 (C) Family friends      (D) The fashion of going to clubs

109. The central theme of Dr. Johnson's satirical poem London is

- (A) The vanity of human wishes**      (B) Industrial life of London  
 (C) Social life of London      (D) Political scene of London

110. Byron's Vision of Judgement is a satire on

- (A) Langland's Vision of Piers the Plowman  
 (B) Visions of Tyndale  
**(C) Southey's Vision of Judgement**  
 (D) Draham's Dream Days

111. G.B.Shaw's The Apple Cart is a powerful satire on

- (A) The Working of Monarchy      **(B) The Working of Democracy**  
 (B) The Working of Dictatorship      (D) The Working of Capitalism

112. Shaw's Arms and the Man is a satire on

- (A) The false glorification of war** (B) The false concept of Knighthood  
 (C) The blending of love and gallantry (D) The value of armaments in war

113. In a letter to Pope, Swift wrote: "I heartily hate and detest that animal called Man.

"This is the central theme of one of his novels.

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119. "The greatness of a poet lies in his powerful and beautiful application of ideals to life to the Question: How to live?" Whose observation is this?

(A) Dryden (B) Dr. Johnson (C) Wordsworth (**D) Matthew Arnold**)

120. "I Change, but I Cannot Die." What is it 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

**121. The speaker in 'When You Are Old' addresses .**

a) a young lady      b) an old lady      c) a little girl      d) an old friend

**122. The word 'book' in the poem refers to .**

a) her dreams      b) memories      c) love      d) diary

**123. The lady will be 'gray and full of sleep' when she is .**

a) dreaming      b) sleeping      c) old      d) young

**124. W B Yeats' would be 'nodding by the fire' when she is old.**

a) mother      b) beloved      c) friend      d) sister

**125. Yeats anticipates that his beloved would slowly read .**

a) and nod by the fire      b) when she is full of sleep  
c) beside the glowing bars      d) and dream of the shadows deep

**126. According to Yeats, many loved her .**

a) when she was full of sleep      b) dream of the shadows deep

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- c) moments of glad grace                      d) pilgrim soul

**127. Yeats loved his .**

- a) beloved when she was full of sleep    b) beloved's dream of the shadows deep  
c) beloved's moments of glad grace    d) beloved's pilgrim soul

**128. According to Yeats, many loved her beauty .**

- a) when she was full of sleep    b) with love false or true  
c) and moments of glad grace    d) and pilgrim soul

**129. Yeats feels that she would bend down .**

- a) and nod by the fire    b) when she is full of sleep  
c) beside the glowing bars    d) and dream of the shadows deep

**130. Yeats feels that she would murmur .**

- a) a little sadly    b) when she is full of sleep  
c) beside the glowing bars    d) amid a crowd of stars

**131. Yeats anticipates that his beloved would murmur a little sadly .**

- a) and dream of the shadows deep    b) when she is full of sleep  
c) beside the glowing bars    d) as to how love fled her

**132. Yeats claims, many loved the lady's .**

- a) huge wealth    b) physical beauty    c) pilgrim soul    b) changing face

**133. 'The Pilgrim Soul' means .**

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- a) a sorrowing soul b) a loving soul  
c) a questing soul d) a changing soul

**134. Yeats feels that she would ponder as to how love fled and paced upon...**

- a) the shadows deep b) the mountains overhead  
c) the glowing bars d) the crowd of stars

**135. Love fled' connotes .**

- a) The death of the man who loved her  
b) her inner beauty  
c) The loss endured by her  
d) the fleeing of her lover to the mountains

## Answers

- |                                       |  |
|---------------------------------------|--|
| 121. a) a young lady                  | 129. c) beside the glowing bars                |
| 122. b) memories                      | 130. a) a little sadly                         |
| 123. c) old                           | 131. d) a little sadly as to how love fled her |
| 124. b) beloved                       | 132. b) physical beauty.                       |
| 125. d) and dream of the shadows deep | 133. c) a questing soul                        |
| 126. c) moments of glad grace         | 134. b) the mountains overhead                 |
| 127. d) beloved's pilgrim soul        | 135. c) The loss endured by her                |
| 128. b) with love false or true       |  |

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**UNIT-1-2-3-4**

**TEST STUDY MATERIAL**

**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 15<sup>th</sup> 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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