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TNPG TRB ENGLISH

New Syllabus Study Material

WITH MCQA UNIT TEST

UNIT-9-

LANGUAGE, LINGUISTICS AND PEDAGOGY

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UNIT -IX	*TEST FREE FREE*()MCQA

THE ORIGIN OF LANGUAGE

Introduction

There is a popular saying that it is difficult to pinpoint the origin of a river; So is the origin of language. The origin of language remains a mystery till today. Only guess work is available about the birth of language. However it is good to know noteworthy postulations about language from an academic point of view. Some of them are as follows:

Bow-Wow Theory

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

Ding-dong theory

This theory is associated with the German scholar *Max Muller*. It traces the origin of language to man's innate sense of rhythm. According to this theory, language was born of man's instinctive response to the rhythmic movements in nature. This theory too fails

to account for the infinite number of words which are not rhythmic in character.

Pooh-Pooh theory

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

Gesture theory

This theory is associated with *Sir Richard Paget* and *Prof. Alexander Johansson*. These scholars believed that primitive man first communicated through gestures. Their theory is based on the acceptance that gesture preceded speech. Surprisingly in ancient art forms of India such as Bharathanatyam and Kathakali, gestures and facial expressions are effectively used for communication. Further, it has been scientifically proved that the centers in the brain controlling hand movements and vocal expression are interlinked. Yet this theory is not fully convincing.

Musical theory

This theory was propounded by the Danish linguist *Otto Jespersen*. According to this theory language derived from song. It

should be noted that the ancient Vedas were mainly in verse form. However this theory cannot be accepted due to lack of historical evidence.

Contact theory

This theory is related to *Prof. G. Revesz*. He proposed that language originated from man's inborn desire to establish contact with his fellowmen. He opined that language must have started with noise, and gradually passed through various stages of calls and demands and finally evolved into words.

Yo-he-ho theory

This theory was propounded by the nineteenth century scholar *Noire*. He suggested that language was born out of the rhythmic grunts of men working together. When man is engaged in strenuous physical labour, such as lifting a log of wood, or turning a rock, he makes involuntary sounds. Such vocal noises could have developed into words.

This theory seems significant; still it presupposes co-operative activity of man even before language had its origin. In other words, this theory puts cart before the horse.

Conclusion

Among the seven theories discussed above, none provides a comprehensive, all-inclusive and satisfactory explanation of the origin of language. The debate about the origin of language still goes on.

A. Introduction

This chapter is concerned with the growth of vocabulary in English language. Of all the languages in the world today, English remains the richest language in her vocabulary. The reason for this breath-taking collection of words is that the English people widely welcome words from other languages. This ready borrowing of words has resulted in the enrichment of English. Today English enjoys the supreme status of an international language.

The principle ways by which English has enriched her vocabulary are given below:-

B. Root Creation

A large portion of the English language has no etymology at all. Such English words which have no etymology are included in *Root-creation*. One of the principle ways of root-creation is *Onomatopoeia*. Onomatopoeic words are those whose sounds convey sense.

Eg:- bang, buzz, giggle, hiss, etc.

Onomtopoeia is one of the principal ways of word building.

C. Extended meaning

It is one of the frequently used methods of word building, in English. An example of this method is the word *manufacture*. This word literally means *to make by hand*, but today it is employed with the opposite meaning. A *manufactured* article is quite different from a *hand-made* article.

A typical example for the extended meaning of a word is the word *board*. Besides the various meanings of the word '*board*', the word stands for (i) *a plank of wood* (ii) *a table* (iii) *a member of people who sit around a table as in a board of directors* (iv) *a plane surface made of wood as a notice board*, and (v) *the deck of a ship*.

D. Functional shift

Functional Shift or *category change* is perhaps the most outstanding method of expansion of vocabulary. In English the same word is used as noun, verb, adjective and many other parts of speech.

Eg:- (1) Nouns used as verbs.

Tattoo, radio, market.

(2) Verbs used as nouns

Run, hit, side

Another interesting class comprises words which exist as both nouns and verbs with a distinct difference in stress. Such words are stressed in the first syllable when used as noun; the same word, when used as verb receive stress in the second syllable.

Eg:-

'Noun	Verb
'Content	Con'tent
'Object	Ob'ject
'Conduct	Con'duct

E. Affixation

The Vocabulary of a language can be enlarged using *Affixation*, i.e. by attaching prefixes and suffixes, to words.

Eg:- Prefixes

kind	-	unkind
honest	-	dishonest
patient	-	impatient

Eg:- Suffixes

Friend	-	Friendship
King	-	Kingdom
Care	-	Careless

The extent to which words can be multiplied by affixation is almost unlimited.

F. Abbreviation

New words have been acquired by abbreviation or shortening lengthy words.

Eg:- Abbreviated word**Full word**

Photo

Photograph

Lab

Laboratory

Plane

Aeroplane

Exam

Examination

Memo

Memorandum

Shortening of lengthy words is a natural and a universal method of increasing the vocabulary of a language.

G. Syncopation

In this process, a vowel in the given word is omitted and the consonants on either side of the vowel run together.

Eg:- 'Perambulator' is syncopated to *prambulator*.

H. Telescoping

In this process, two words are combined into one.

Eg:- *don* is the telescoped form of 'do on'.

atone is the telescoped form of 'at one'.

I. Meta analysis

In this method, the consonant at the end of one word is attached to the vowel at the beginning of the next word resulting in a new combination.

Eg:- *an umpire* from 'a numpire'

An orange from a 'norange'.

J. Portmanteau words

Portmanteau words are word blends. A portmanteau word is formed by combining part of one word with part of another word.

Eg:- *Brunch* - *breakfast* and *lunch*

Smog - *smoke* and *fog*

Motel - *motor* and *hotel*

Electrocute - *electric* and *execute*.

K. Words formed from initials

In this method, initials become more popular than the actual words they stand for.

Eg:- B.A., - Bachelor of Arts

M.B.A., - Master of Business Administration

U K - United Kingdom

NRI - Non Resident Indian

L. Back -formation

Back-formation is quite common in the present age.

Eg:- BackformationOriginal word

<i>Baby-Sit</i>	Baby-Sitter
<i>To audit</i>	Auditor
<i>To donate</i>	Donation
<i>Greed</i>	Greedy

M. Corruption

By way of corruption, a number of words have become a part of English thus adding to its vocabulary. For eg., the Englishmen who had been in India picked up the native word '*cha*' (tea) and corrupted it to '*chas*'. The '*goodbye*' is a gorbled form of '*God be with ye*'.

N. Slang

This is a very potential source of word-building in any living language. Slang words have enlarged and enriched English language to a great extent. A large number of slang expressions have been accepted and absorbed as '*good*' vocabulary in due course.

For eg., the expression '*what on earth*' is quite accepted today as good English. But this expression was condemned by De Quincey as '*slang*'. Similarly the word '*row*' which means a disturbance or commotion was '*a very low expression*' in the nineteenth century. Words like '*boom*' '*slump*', '*crank*' and '*fad*' were

slangs earlier. But now they have become popular is the present day English.

O. Words formed from Proper Nouns

English has gained many words from the names of persons and places.

Eg:- *Sandwich* - from the *Earl of Sandwich*.

Limousine - from *Limousine*, a province in France.

Teddy bear - from *Theodore Roosevelt*.

P. Compounding

This is one of the oldest methods of word-formation. In this method, a new word is formed by joining together two or more existing words. In this way, we have many words in English.

Eg:-

Goldfish

Teen-age

Fingerprint

Aircrew

Q. Conscious coinage

When a new invention or discovery is made, there arises a necessity of finding new words to designate them. Necessity is the mother of invention. When there is a need, there is a deliberate coinage of new words. Words like *computer*, *xerox* are examples for conscious coinage.

R. Loan words

Down the ages English has shown a tremendous capacity to increase its word-hoard through borrowings from foreign languages. In fact, it has borrowed from practically every language under the sun.

Eg:- **Word** **Language**

<i>Lilac, pyjama</i>	Persia
<i>Alcohol</i>	Arabic
<i>Loot, thug</i>	India
<i>Bamboo</i>	Malaya
<i>Tomato</i>	Mexico

Besides a flood of words from Greek, Latin and French have entered English language.

S. Freak formations

A majority of freak formations supply the need of the given occasion and are forgotten later. Some freak formations that have become a part of English vocabulary are given below:

Teetotal

Tandem

The former originated from '*t-total*' the result of total abstainer; the latter is a temporal adverb in Latin and meant '*at length*'.

T. The impact of journalism

Newspapers and popular magazines, besides popularizing new words are fertile producers of new words. In their effort to be interesting and racy, the reporters adopt an informal and colloquial style in their writing. Many of their colloquialisms have found their way into writing in course of time. In this way, we have *pacifist*, *socialize*, *to boost*, *oust*, *to comb*, and *go-between*.

U. Multiple Processes

In the previous sections, we have discussed word-formation process in isolation. However, it is possible to trace the operation of more than one process at work in the creation of a particular word. For eg., the verb *to snowball* in *His problems have been snowballed* we have 'snow' and 'ball' being combined to form the noun 'snowball', which has then undergone 'conversion' to be used as a verb. Similarly forms which begin as 'acronyms' can also undergo other processes, as in the use of 'lose', as a verb, the result of 'back formation' from 'loses'.

V. Conclusion

The process of word-building discussed above are not the only ones by which language expands its vocabulary. No living language is static; new words are being constantly added. For instance, since the outbreak of World War II, a large number of words have come into English. They include *automation*, *bottleneck*, *coldwar*, *the iron curtain*, *radar*, *welfare state* and several others. There is also a growing practice of prefixing *mini* ordinary font *miniature* to an already existent noun to signify a small version, of the thing or article in question. Eg. *minibus*, *minicab*, *minikirt*, *minimeal* etc.

A. Introduction (CHANG OF MEANING)

In this lesson, we are concerned with the way in which words gradually change their meanings. *Etymology* is the study of the history of words. It throws light on the rise and fall in the meaning of words.

Language has life. As ages pass living languages undergo change like any other living being. The change of meaning in words is a universal feature of human languages. The branch of linguistics that studies the meaning of words is called '*semantics*' or '*semasiology*'.

Word meanings change in various ways. Some of the semantic changes are discussed as follows:

B. Generalization

'*Generalization*' refers to a process in which a word acquires a wider meaning. For example, let us take the word, *virtue*. Originally *virtue* meant *manliness*. Now the word has a wider and more general meaning. It describes certain good qualities not only in men but also women. Similarly, the word *bird* referred to a specific type of bird long ago. Now *bird* has become a general term for all animals which are capable of flying.

C. Specialization

'*Specialization*' denotes 'narrowing of meaning'. For example the word 'meat' refers only to a particular kind of food now but earlier it referred to food in general. Similarly, 'deer' refers only to a particular animal now but earlier, it meant animals in general.

Generalization and Specialization in a nutshell

Examples

Generalization	Original meaning
Governor	steersman
Butcher	slaughterer of goats

Box container made of boxwood

Pipe a musical instrument.

Specialization

Wife any woman

Girl young boy or young girl

Liquor any liquid

Undertaker anyone undertaking a job

D. Elevation

'Elevation' is also called 'Amelioration'. It refers to the process in which words acquire a better meaning or positive meaning. For example, the word *nice* originally meant *foolish* or *stupid*, but now it has a better meaning compared to the original meaning. Likewise the words '*lord*' and '*lady*' meant '*bread keeper*' and '*bread kneader*' respectively. Now '*lord*' and '*lady*' have an elevated status.

E. Degradation

Degradation is opposite to *Elevation*. Degradation is also called '*Peroration*'. It refers to the process in which words have acquired a negative meaning. The words '*villain*' and '*silly*' are good examples of degradation. '*Villain*' originally meant a *farmhand* and '*silly*' meant *happy*. But now both these words have a degraded meaning.

Elevation and Degradation in a nutshell.

Example

Elevation Original meaning

Nice foolish

Steward keeper of pigs

Town village

B2. ARCHAIC FEATURE

The second important quality of American English is archaism. American English has presented the old features of English, which have become out of use in British English. The Americans pronounce 'r' in all positions and the flat 'a' / / in words such as 'fast' 'pass' 'path' etc. stand as proof for archaic use. The Americans still pronounce 'either' and 'neither' with the vowel /i/ whereas in British English, it is pronounced as /ai/. The Americans still use 'gotten' as the past participle of 'get'. They use 'mad' in the sense of 'angry' as Shakespeare and his contemporaries did. The 17th century use of the word 'fall' for autumn season is out of use in England but still in vogue in America.

B3. RICH VOCABULARY

American English shows great flexibility, inventiveness, resourcefulness and adaptability. The Americans have coined new words and also borrowed infinite number of words from Spanish, Dutch, French and German Languages. In American English verbs are formed by the simple process of prefixing the preposition. Eg- 'To style' 'to author' and 'to engineer'

B4. ABSENCE OF SOCIAL AND CLASS BARRIERS

Unlike British English, class distinction, have not played any large role in the speech habits of the Americans. This is because social or class distinctions have never been very sharp in America.

sound it is called centum group

“Satem” Group ‘Satem’ is the old “Indo-“Iranian word for the Indo European ‘Km tom”

“Satimlang” include Balto Slavic Indo Iranian, Armenian and Albanian

Eastern Group

Western group

Satem Group

Centum Group

Balto Slavic, Indo Iranian Greek, (or Hellenic) Latin (or Italic)

Armenian and Albanian Celtic and Teutonic or Germanic

4

4

In the 19th the discovery of Sanskrit was one of the languages of the Indo- European family.

Indian – Persian

Hindi

Indo Iranian Indic - Sanskrit and Prakrit - Bengali

Romani Baltic Slavic - Bulgarian

Serbian

Czech

Russian

Polish

Armenian

Albanian

Greek

- Classical Greek - Modern Greek

Latin-

French

Italian

Spanish

Portuguese

Rumanian

Celtic

Germanic

-

East Germanic

-

Gothi

North Germanic

-

Swedish

(Scandinavian)

Danish and

Norwegian

Icelandic

West Germanic

-

Old High -

Modern

German

High German

Old Low

Dutch and

German

Flemish Anglo

Old Middle

and Frisian

1942 the U.S. war department had published "A short guide to great Britain" including a list of American and British variants of particular expressions. "A Dictionary of modern American usage and the Anglo- American Interpreter have also helped British English and American English to be easily understood by speakers of either tongue.

History of the Language and Linguistics

Origin of Language

About 200 languages in the world formation of new languages → many sources

Indo – European and Dravidian

Formerly known as Indo Germanic

Earlier Aryan

Old English dictionary is about 20.000 words In 2000 BC→8 recognised languages

Eastern	Western
Indo Iranian	Hellenic
Armenian	Italic
Albanian	Primitive Germanic
Balto-Slavic	Celtic

First sound shifting – The great consonant shift (or) Grimm's law

Period

English

AD **1000 to 1100** Old English (Anglo-Saxon) – a period full of inflexions

AD 1100 to 1500 Middle English- a period leveled of inflexions

Ad 1500 to present Modern English- a period lost of inflexions

Dialects of old English → Northumbrian, Mercian, West Saxon and Kentish

Characteristic of old English → Spelling and pronunciation, phonetic symbols

Sound changes in old English → Mutation and gradation

Old English – like modern German – a synthetic language

(change in the form of a word **esp** at the ending)

Inflexion – nouns, adjective, definite article, personal pronoun and verb

and political elites, offering significant economic, political, and social advantage to fluent speakers.

Though English is one of the two official languages of the Union Government of India, only a few hundred thousand Indians have English as their first language. According to the 2005 India Human Development Survey, of the 41,554 surveyed households reported that 72 percent of men (29,918) did not speak any English, 28 percent (11,635) spoke at least some English, and 5 percent (2,077, roughly 17.9% of those who spoke at least some English) spoke fluent English. Among women, the corresponding percentages were 83 percent (34,489) speaking no English, 17 percent (7,064) speaking at least some English, and 3 percent (1,246, roughly 17.6% of those who spoke at least some English) speaking English fluently. According to statistics of District Information System for Education (DISE) of National University of Educational Planning and Administration under Ministry of Human Resource Development, Government of India, enrollment in English-medium schools increased by 50% between 2008–09 and 2013–14. The number of English-medium school students in India increased from over 1.5 crore (15 million) in 2008–09 to 2.9 crore (29 million) by 2013–14. In December 2015, the Supreme Court of India ruled that English is the only court language.

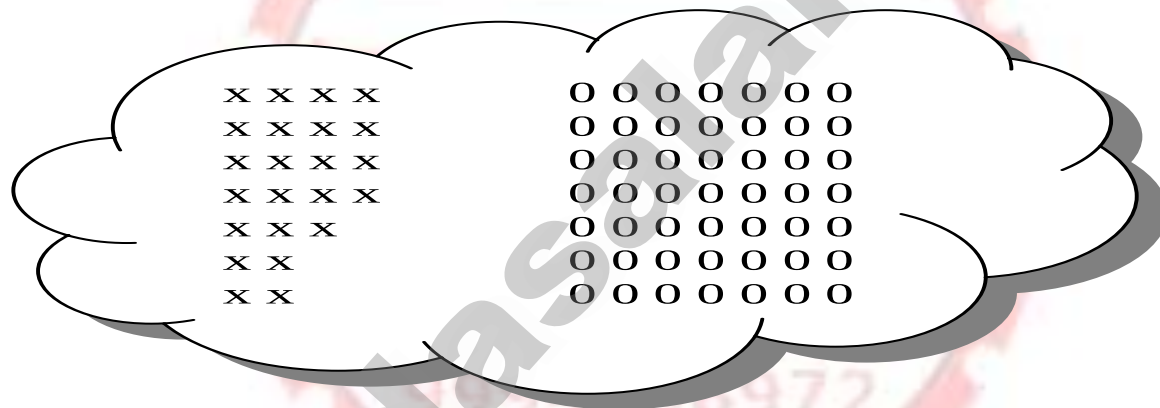
Indian English generally uses the Indian numbering system. Idiomatic forms derived from Indian literary languages and vernaculars have been absorbed into Indian English. Nevertheless, there remains general homogeneity in phonetics, vocabulary, and phraseology between variants of the Indian English

English language public instruction began in India in the 1830s during the rule of the East India Company (India was then, and is today, one of the most linguistically diverse regions of the world. In 1837, English replaced Persian as the official language of the Company. Lord Macaulay played a major role in introducing English and western concepts to education in India. He supported the replacement of Persian by English as the official language, the use of English as the medium of instruction in all schools, and the training of English-speaking Indians as teachers.^[16] Throughout the 1840s and 1850s, primary-, middle-, and high-schools were opened in many districts of British India, with most high schools offering English language instruction in some subjects. In 1857, just before

ISOGLOSSES AND DIALECT BOUNDARIES

An isogloss is, ‘ a line indicating the degree of linguistic change’ (Gloason 1963:398) On linguistic maps, a line separating the areas called isogloss area) in which the language differs with respect to a give feature of features, i.e., a. line marking the boundaries within which a given linguistic feature or phenomenon can be observed. (*A Dictionary of Linguistics*)

On the basis of differences in phonology, morphology, syntax, etc., it is possible to draw imaginary boundaries separating the geographical areas using divergent linguistic items. Let us imagine that in a country called, ‘*Pagan bran den*’, some people use the word ‘*pooca*’ for ‘*cat*’ and others use the word ‘*peeca*’. We can mark the ‘*pooca*’ area with the symbol ‘X’ and the use of ‘*peeca*’ with the symbol ‘O’. Such a map would look like the following.



The boundary line which divides the ‘*pooca*’ area from the ‘*peeca*’ area would be called an ‘*isogloss*’. Thus an isogloss is an imaginary line dividing two areas which differ in the use of a linguistic item.

A map with a number of crisscrossing isoglosses is possible and in that map a number of isoglosses tend to come together. In such a case the group of isoglosses is referred to as a *bundle of isoglosses*. The phenomenon of a number of isoglosses coming together is called ‘*bundling*’, Maps representing such items as discussed above are called ‘*Dialect maps*’.

language. The word syntax is derived from Latin 'syntaxis', and from Greek 'suntaxes', which means *to put in order*.

B. THE SENTENCE

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

C. WORD ORDER

Many linguists and grammarians believe that word order is at the heart of the syntax. Word order is very important because every order conveys a distinct meaning. Where the word order changes, the meaning also changes. Note carefully the following parts of the sentences for difference in meaning:

The tiger chased *the man*

The man chased the tiger

They are all writing exam

Are they all writing exam?

She loves *only roses*

Only she loves roses.

The above cited sentences reveal to us that there is an underlying pattern or rule which governs the word order in a sentence. Disorderly arrangement of words destroys the meaning of a sentence.

Look at the sentence given below:

1) I walked to the temple (Gives sense)

C. CLASSIFICATION OF SUBORDINATE CLAUSES

Subordinate clauses may be classified by

1. Structural type or 2. 'function'.

C.1. Structural types

Structurally, there are three classes of subordinate clauses.

(i) Finite clause

In this type, the V element is a finite verb phrase.

Examples.

Because he is late.....

If you are late.....

Though he is late.....

(ii) Non-finite clause

In this type, The V element is a Non-finite verb phrase.

Example:

Having finished the homework.....

(iii) Verb less Clause

This type contains no V elements

Examples:

Though a rich man.....

When ripe, (the mangoes will be delicious)

Formal indicators of subordination

Given below is a list of words that indicate subordinate status of a clause. *After, [a1] though, as, because, before, if, once, since, that, until, when, where, while, so, that, except, that, so far as, as long as, as soon as, etc.,*

A1. REWRITE RULES

PS Grammar makes, use of rewrite rules. These 'rewrite rules can be arranged in a sequence so that each rule a past from the initial one) is used to replace, expand, or recur rite the output of the previous rules.

E.g. (1) S NP + VP

(2) VP à V +NP+PREP.PH

(3) NP à D + N

(4) PREP. PH à PREP + NP

By applying rule 2, to the output of rule 1, we get

Sà NP + V +NP + PREP.PH

By applying rule 3, we get

Sà D + N + V + D + N + PREP.PH

By applying rule 4, and rule 3 again, we get

Sà D+N+V+D+N+PREP.+D+N

A2. LIMITATIONS OF PS GRAMMAR

- (1)PS rules cannot account for all types of sentences in a language.
- (2)PS Grammar fails to reveal the relationships between sentence types and the relationships within parts of sentences.
- (3)PS grammar cannot show the relationship between declarative and interrogative, active and passive, affirmative and negative, imperative and non-imperative sentences.
- (4)PS grammar cannot account for certain types of 'ambiguity' found in all natural languages.

e) Close rounded e.g. the vowel in *do*

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

CLASSIFICATION AND DESCRIPTION OF SOUNDS

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

VOWELS

Vowels are sounds formed without any obstruction in the oral cavity. Vowels may be long or short. They are the *nucleus* in a syllable. They can stand alone. They may also occur with a consonant preceding or following. All vowels are soft, voiced and musical in effect. The vowels can be classified on the basis of the answer to the following questions:

- How high is the tongue? (the tongue height)
- Which part of the tongue is raised? (the part of the tongue raised)
- What is the position of lips? (lip position)

The Tongue Height

The quality of the vowel is altered according to the height to which the tongue is raised. Those Vowels in the production of which the tongue is as high as possible are called *Close Vowels* or *High Vowels*.

e.g. /i:/ in feet

/u:/ in food

Those Vowels in the production of which the tongue is as low as possible are called *Low Vowels* or *Open Vowels*.

- (v) *Laterals* are produced when the air-stream passes over one or both sides of the tongue but not over the center of the tongue. E.g. / l /
- (vi) *Rolled or Trill* sounds are produced when the uvula, the fleshy appending at the back of the tongue, is trilled i.e. there is a rapid succession of taps. These taps result when the tip of the tongue vibrates against the roof of the mouth. e.g. the rolled /r/ in *drill, shrill* etc. Rolled sounds are common in Spanish.
- (vii) *Flaps* are formed like the rolled consonants but consist of only a single flap. e.g. /r/ in *very*. Here, the tongue flaps against the alveolar ridge once.
- (viii) *Semi-Vowels* are special consonants which share certain characteristics of vowels and hence called semi-vowels. E.g. /w, j/

THE CLASSIFICATION OF CONSONANTS

Place of Articulation

Manner of articulation	Bilabial	Labiodental	Dental	Alveolar	Palatoalveolar	Palatal	Velar	Glottal
Plosives	/p/		/t/				/k/	
V/less	/b/		/d/				/g/	
V/d								
Fricatives								
V/less		/f/	/θ/	/s/	/f/			/h/
V/d		/v/	/ð/	/z/	/z/			
Affricates								
V/less					/tʃ/			

‘one sound’. And each sound has only ‘one symbol’. Knowledge of ‘phonemes’ and ‘allophones’ would be of use to the learners in order to understand transcription.

B. Phoneme

A phoneme is ‘a minimal distinctive unit of sound’. Each language has a large number of sound segments, but the number of distinctive items in the vowel and the consonant systems is always much smaller. In English, there are 44 speech sounds. These distinctive sound units are called phonemes.

C. Allophone

Allophones are the members of a phoneme. For example, (k) and (k) are the all phones of the phoneme /k/; (p) and (p) are the allophones of the phoneme /p/; similarly (t) and (t) are the allophones of the phoneme /t/.

D. Transcription

Transcription is the written representation of the sounds of a language. There are two types of Transcription – (1) *phonemic transcription* and (2) *phonetic transcription*.

D1. Phonemic Transcription

Phonemic transcription is the most common and the least cumbersome method of clear indication of the spoken language. Also called ‘*linguistically broad*’, it is based on the principle of ‘*one symbol per phoneme*’. In phonemic transcription, the symbol for each phoneme is placed within slanting lines or slashes. The phonemic transcription indicates only the phonemes. The allophonic variations in the pronunciation of the phonemes are not indicated in this transcription. Hence in this transcription the symbol /p/ is used in both ‘*pin*’ and ‘*spin*’.

D2. Phonetic transcription

A Phonetic or allophonic transcription indicates the allophonic variants of the given phoneme. In words like ‘*pin*’ and ‘*spin*’ the /p/ sounds heard are phonetically different from each other. Word-initially, consonants like /p, t, k/ are accompanied by a puff of air

foreign languages. Changes in language teaching methods throughout history have reflected recognition of changes in the kind of proficiency learners need, such as a move toward oral proficiency rather than reading comprehension as the goal of language study; they have also reflected changes in theories of the nature of language and of language learning. Kelly (1969) and Howatt (1984) have demonstrated that many current issues in language teaching are not particularly new. Today's controversies reflect contemporary responses to questions that have been asked often throughout the history of language teaching.

It has been estimated that some 60 percent of today's world population is multilingual. From both a contemporary and a historical perspective, bilingualism or multilingualism is the norm rather than the exception. It is fair, then, to say that throughout history foreign language learning has always been an important practical concern. Whereas today English is the world's most widely studied foreign language, 500 years ago it was Latin, for it was the dominant language of education, commerce, religion, and government in the Western world. In the sixteenth century, however, French, Italian, and English gained in importance as a result of political changes in Europe, and Latin gradually became displaced as a language of spoken and written communication.

Second Language Acquisition

Content

- Learning outcome
- What is language acquisition?
- Meaning of Second language acquisition
- second language acquisition theory,
- classroom implications of the theory
- Oral communication development through acquisition activities,
- Additional sources of input for acquisition
- Language acquisition vs. language learning
- The five stages of second language acquisition
- Language Acquisition Device
- Second Language Acquisition/Learning Theories
- The factors that influence the acquisition of a second language
- Second language acquisition (SLA) research findings
- The Bad Language Learner
- The Role of the First Language in Second Language Acquisition
- Child Second Language Acquisition vs Adult second language acquisition

Learning out come

The module is devoted to a brief statement of the theory and its implications for different aspects of second language acquisitions theory and practice. Acquisition and learning are defined and compared.

Module presents the Monitor Model for adult second language performance.

What is language acquisition?

Acquiring language is considered as an involuntary process. It's the act of adopting native language, without the methodical memorization of a word and its definition. With acquisition, there is no need to be aware of the learning process, because it takes place in its normal course. Therefore, learners need to be able to analyze speech to hear the beginning and ending of a word and to decipher the alphabet to see words on a page. 'Language 'input' can then be turned into language 'intake' which is acquired and transferred from short to long-term memory. Without these decoding and parsing abilities, language acquisition may not take place for language learners in an immersion setting.'

ORIGIN: It is difficult to identify a precise date when the field of second language acquisition research began, but it does appear to have developed a great deal since the mid 1960s. Stephen Krashen, who made a sharp distinction between acquisition and learning in his 1982 theory of second language acquisition, popularized the term acquisition. He used learning to refer to the conscious aspects of the language learning process and acquisition to refer to the subconscious aspects.

“Natural communication—in which speakers are concerned not with the form of their utterances but with the messages they are conveying and understanding. Error correction and explicit teaching of rules are not relevant to language acquisition.

(Brown and Hanlon, 1970; Brown, Cazden, and Bellugi, 1973), but caretakers and native speakers can modify their utterances addressed to acquirers to help them understand, and these modifications are thought to help the acquisition process. (Snow and Ferguson, 1977).’’

Meaning of Second language acquisition

‘’A language is ‘first’-and so is its acquisition-if no other language was acquired before; otherwise it is second. Thus, the mother tongue, which is acquired primarily by a child when his language cells are empty, is first language (L1), and the language, which is acquired / learnt in addition to the L1 is second language (L2).’’ (Klein, 1986:3).

Mostly the second language is the official language of the speaker’s country or state.

In this perspective, ‘second’ language is acquired following to the native language. It is also the case with the learning of third (L3) or fourth Language (L4).

Second language acquisition, or SLA, has two meanings. In a general sense it depicts learning a second language. More precisely, it is the name of the theory of the process by which we acquire – or pick up – a second language. This is mainly a subconscious process, which happens while we focus on communication. It can be compared with second language learning, which describes how formal language education helps us learn language through more conscious processes. Second language empowers the speakers for larger involvement in society.

Foreign Vs Second Language

The phrase 'foreign language' is used to denote a language that is learnt through instruction where it is not used. 'Second language', on the other hand, is one that becomes another tool of communication along with the first language. It is typically acquired / learnt in a social environment in which it is actually spoken or in coached settings.

Second Language Acquisition Theory

Theories of SLA talk about the acquisition/learning process of L2 in different ways. Some of the important theories are short listed as follows.

Acculturation Theory

According to the acculturation theory, SLA is fixed by the degree of social and psychological distance between the learner and the target language culture. Motivation, and ego boundaries play major role in the process of acquiring/learning of L2.

Contrastive Theory

The contrastive theory claims that the acquisition of a Second language is largely determined by the structure of an earlier acquired language. Those structures, of the Second language that coincide with corresponding structure of the first language are assimilated with great ease as a result of 'positive transfer'. Contrasting structures on the other hand give rise to errors as a result of 'negative transfer' or 'interference'.

Identity theory is contrasted with the contrastive theory, which asserts that the acquisition or availability of language has little or no influence on the acquisition of another language. Thus, in other words, first and

second language learning are basically one and the same process governed by the same law.

Monitor Theory

Monitor Theory assumes that adults have two independent systems for developing ability in second languages, subconscious language acquisition and conscious language learning, and that these systems are interrelated in a definite way. Subconscious acquisition appears to be far more important. The vital point of the theory is that 'learning' in this sense is always caused through a 'monitor', or an effort on the part of the learner to control his language output and to self-correct it whenever necessary. We can enumerate three conditions that decide the effective use of monitor.

Classroom implications of the theory

Implications for the language classroom include the ideas that the teacher can create contexts for communication which facilitate acquisition, that there is a natural order of acquisition of language, that there are affective filters which obstruct acquisition, especially for adults, and that coherent input is very important.

Oral communication development through acquisition activities

'Acquirers need not have a conscious awareness of the "rules" they possess, and may self correct only on the basis of a "feel" for grammaticality conscious language learning, on the other hand, is thought to be helped a great deal by error correction and the presentation of explicit rules (Krashen and Seliger,1975).'

Chesterfield & Chesterfield (1985) identified a natural order of strategies in the development of a second language.

1. Repetition (imitating a word or structure);
2. Memorization (recalling songs, rhymes or sequences by rote);
3. Formulaic expressions (words or phrases that function as units i.e. greetings);
4. Verbal attention getters (language that initiates interaction);
5. Answering in unison (responding with others);
6. Talking to self (engaging in internal monologue);
7. Elaboration (information beyond what is necessary);
8. Anticipatory answers (completing another's phrase or statement);
9. Monitoring (self-correcting errors);
10. Appeal for assistance (asking someone for help);
11. Request for clarification (asking the speaker to explain or repeat); and
12. Role-playing (interacting with another by taking on roles).

Language acquisition vs. language learning

Acquisition vs. learning

Ellis says that 'second language acquisition is the subconscious or conscious process by which a language, other than the mother tongue, is learnt in a natural or a tutored setting. It covers the development of phonology, lexis, grammar and pragmatic knowledge.' Some language acquisition will happen as a by-product (posters on the classroom walls,

the teacher's repeated use of a certain phrase) but most language will be learned through memorization and direct study. There are different opinions about the acquisition of language and learning of language. Krashen's (1981) opinion is one among them. He distinguishes between 'acquisition' and 'learning'. Acquisition refers to the subconscious process of picking up a language through exposure and the learning refers to the conscious process of studying it. According to this view, if a language is internalized subconsciously through exposure in a natural environment the process becomes acquisition. In contrast, if a language is internalized consciously through instruction in classroom settings the process becomes learning. When a learner internalizes a language subconsciously, he may not have grammatical competence but he may have communicative competence in a particular context.

Language learning, on the other hand, is not communicative. It is the result of direct instruction in the rules of language. And it certainly is not an age-appropriate activity for your young learners. In language learning, students have conscious knowledge of the new language and can talk about that knowledge. They can fill in the blanks on a grammar page. Research has shown, however, that knowing grammar rules does not necessarily result in good speaking or writing. A student who has memorized the rules of the language may be able to succeed on a standardized test of English language but may not be able to speak or write correctly.

Understanding the language acquisition vs. language learning distinction can help to understand tools and language programs clearly. The best approach is a balanced one. A good language teacher knows this and always ensures the material you work with is logical input, which makes language acquisition more possible. In this way one can acquire new words and grammar from the logical input.

‘Second language acquisition’ (SLA) is used in the applied linguistic studies to refer to the internalization process of an L2 through exposure in a social environment where the real communication takes place; where the learner focuses on only meaning not the structure of L2.

The Five Stages of Second Language Acquisition

The term ‘process’ which is common in acquisition studies is used in two related meanings. It refers both to the sequence of development and to the factors that determine how acquisition takes place.

First language acquisition occurs when the learner-usually a child-has been without a language so far and now acquires one (Klein, 1986:4). Hence, the acquiring process of language takes place, subconsciously in a social environment, in several stages.

Every child learns to talk and this learning process happens in stages—first understanding, then one-word expressions, then two-word phrases, and so on. Students learning a second language move through five probable stages: (Krashen & Terrell, 1983).

1.Preproduction

2.Early Production

3.Speech Emergence

4.Intermediate Fluency and Advanced Fluency

Level of formal education, family background, and length of time spent in learning are the factors that affect the second language acquisition. Proper instructions should be given at every stage of language acquisition.

Teachers should ask repeated questions throughout their lessons, as doing so lets English Language Learners practice their new language and teachers could evaluate the understanding level of ELLs. Of course, questions should be tailored to each ELL's level of second language acquisition. By knowing the stages of language acquisition and stage-appropriate questions, Teachers can involve students at the appropriate level of discussion. Asking the tiered questions that accompany the stages of acquisition is one way to help students move to the next stage. To ensure that the student is being challenged and pushed to the next level, it is important to once in a while ask questions from the next level as well. Although there may be an approximate time frame for each stage of language acquisition, the length of time students spend at each level will be as varied as the students themselves.

The Role of the First Language in Second Language Acquisition

Often this question appears whether first language “interference” is a tool for SLA or it is “getting in the way” of second language skills. In terms of the Monitor performance model, interference is the result of the use of the first language as a speech originator: first language

competence may replace acquired second language competence in the performance model. For many years, it had been presumed that the only major source of syntactic errors in adult second language performance was the performer's first language (Lado, 1957). Studies also show that the first-language- influenced errors are there in second language performance as well.

First language influence may thus be an indicator of low acquisition, or the result of the performer attempting to produce before having acquired enough of the target language. It is, not surprisingly, found most often in foreign language, as opposed to second language situations, where opportunities for real communication are fewer, and is only rarely seen in "natural" child second language acquisition.

'Children are usually allowed to go through a "silent period", during which they build up acquired competence through active listening. Several scholars have suggested that providing such a silent period for all performers in second language acquisition would be beneficial.

First language influence can thus be considered as unnatural. One could theoretically produce sentences in a second language without any acquisition: the first language surface structure can be used with second language content lexicon incorporated.

The Factors That Influence The Acquisition Of A Second Language

Some students learn a new language more quickly and easily than others. This simple fact is known by all who have themselves learned a second language or taught those who are using their second language in school. Clearly, some language learners are successful by virtue of their

Language Acquisition Device(LAD)

Chomsky's (1959, 1965, 1975) scheme is that the acquisition of the structure of language hangs upon a distinctive identification method. He calls it as language acquisition device (LAD). That is, in effect programmed 'to accept its surface structure of any natural language as input and to recognize its deep structures by virtue of the kinship of all natural language to a universal deep structure that human beings know innately.'

Child Second Language Acquisition vs Adult second language acquisition

The impression one gets from the literature on child second language acquisition is that the second language performer relies far more on routines and patterns than does the first language acquirer. In discussing why the child second language acquirer may use routines and patterns more than the first language acquirer, Hakuta emphasizes the older child's greater need to communicate: "... in the case of the second language learner, we would expect that, with advanced semantic development and yet no form with which to express such thoughts, the need to learn the various linguistic structures of the target language is especially acute."

Until the structure of the language is acquired, it is conceivable, Hakuta suggests, that "the learner will employ a strategy which 'tunes in' on regular, patterned segments of speech, and employs them without knowledge of their underlying structure, but with the knowledge as to which particular situations call for what patterns. They may be thought

In other words, there is no clear evidence for a “reading” factor, a “speaking” factor, etc. Also, there is no evidence for an oral modality factor, as opposed to a written modality factor. Our research on “Monitor Theory” is also consistent with the idea that the four skills are not the primary division: Oller (1976a) has noted that error analysis “reveals a high degree of correspondence between the structures generated in widely different tasks, e.g. translation, oral imitation, and spontaneous speech”.

Designing Syllabus

Introduction

Any syllabus is a plan of what is to be achieved through teaching and learning. It is part of an overall language curriculum or course which is made up of four elements: **aims, content, methodology** and **evaluation**. The syllabus identifies *what* will be worked upon by the teacher and students in terms of content selected to be appropriate to overall aims. Methodology refers to how teachers and learners work upon the content, whilst evaluation is the process of assessing outcomes from the learning and judging the appropriateness of other elements of the curriculum.

A syllabus may be formally documented, as in the aims and content of a national or institutional syllabus for particular groups of learners or (less explicitly perhaps) in the content material of published textbooks. Every teacher follows a syllabus, but it may vary from being

The above approaches belong to the product-oriented category of syllabuses. An alternative path to curriculum design would be to adopt process oriented principles, which assume that language can be learnt experientially as opposed to the step-by-step procedure of the synthetic approach.

Process-Oriented Syllabuses

Process-Oriented Syllabuses, or the analytical approach, developed as a result of a sense of failure in product-oriented courses to enhance communicative language skills. It is a process rather than a product. That is, focus is not on what the student will have accomplished on completion of the program, but on the specification of learning tasks and activities that s/he will undertake during the course.

Procedural/Task-Based Approaches

Prabhu's (1979) 'Bangalore Project' is a classic example of a procedural syllabus. Here, the question concerning 'what' becomes subordinate to the question concerning 'how'. The focus shifts from the linguistic element to the pedagogical, with an emphasis on learning or learner. Within such a framework the selection, ordering and grading of content is no longer wholly significant for the syllabus designer.

Arranging the program around tasks such as information- and opinion-gap activities, it was hoped that the learner would perceive the language subconsciously whilst consciously concentrating on solving the meaning behind the tasks. There appears to be an indistinct boundary

the classroom, a task based strategy with a blend of approaches and emphasis on communicative learning, may well be one of the most suitable types of syllabus design on offer for language learners in Japan.

Conclusion

Clearly, there is a vast amount of material to disseminate when considering syllabus design. The numerous approaches touched on here all offer valuable insights into creating a language program. The synthetic approaches of structuralism, situational and functional-notional, all have objectives to be attained, a content to be processed and learnt. The foundations of the product syllabuses remain fundamentally similar, whereas the underlying assumptions about language and language learning from the analytic approaches differ greatly: process type syllabuses assert that learning a language is transient and cannot be itemized ; pedagogical procedure takes precedence over content.

If our assumptions about the nature of linguistics and language learning is one of "language as communication" (Richards and Rodgers 1986:69) then a syllabus based around activities and tasks which promote real and meaningful communication will seem advantageous. We have shown that the false beginner in Japan will have learned structural rules to a surprisingly complex degree, yet may find it difficult to use, or indeed, may never have had an opportunity to use the language learned. Consequently, the belief that learning is facilitated by activities that include real communication, may be the most suitable belief to adopt in the Japanese classroom.

Further points to consider when critically reviewing a syllabus are the objectives of the course as well as the needs of the learners. Ultimately, and perhaps ideally, a hybrid syllabus will result purely due to pragmatic reasons. As Hutchinson and Waters (1987:51) suggest:

It is wise to take an eclectic approach, taking what is useful from each theory and trusting also in the evidence of your own experience as a teacher.

Thus, to what extent has an integration of the various approaches taken place? Does the syllabus specification include all aspects? If yes, how is priority established? These questions must also form part of the criteria when designing or assessing your own syllabus.

Designing a syllabus in English language refers to the process of creating a structured plan or outline for teaching and learning English language skills, literature, or linguistics.

Components of a Syllabus

1. Course objectives: Clearly stated goals and outcomes for the course.
2. Course content: Topics, themes, and skills to be covered.
3. Course structure: Organization of the course, including lesson plans, assignments, and assessments.
4. Assessment methods: Evaluations, tests, quizzes, and projects used to measure student progress.
5. Resources: Textbooks, materials, and technology required for the course.

Importance of Syllabus Design

1. Clarifies expectations: Provides students with a clear understanding of the course requirements and objectives.
2. Organizes instruction: Helps instructors plan and deliver lessons effectively.
3. Promotes student learning: Aligns course content and assessments with learning objectives, enhancing student engagement and outcomes.
4. Facilitates communication: Serves as a reference point for instructors, students, and administrators.

Effective Syllabus Design Principles

1. Alignment: Ensure course objectives, content, and assessments are aligned.
2. Coherence: Organize course content logically and chronologically.
3. Flexibility: Allow for adjustments and adaptations throughout the course.
4. Transparency: Clearly communicate course expectations, policies, and procedures.
5. Inclusivity: Consider diverse student needs, abilities, and backgrounds.

By designing a well-structured syllabus, instructors can create an effective learning environment, promote student success, and enhance the overall teaching and learning experience.

Materials Production

Materials production in English language refers to the process of creating and developing educational resources, tools, and materials to

support teaching and learning English as a first or second language.

These materials can be:

Types of Materials:

1. Print materials:

- Textbooks
- Workbooks
- Readers
- Grammar guides
- Vocabulary books

2. Digital materials:

- E-books
- Online courses
- Educational software
- Audio and video recordings
- Interactive multimedia

3. Visual aids:

- Posters
- Charts
- Flashcards
- Pictures
- Videos

4. Audio materials:

- Audiobooks
- Podcasts
- Audio recordings

Purpose of Materials Production:

1. Support language learning objectives
2. Enhance student engagement and motivation
3. Provide authentic language practice
4. Develop language skills (reading, writing, listening, speaking)
5. Facilitate teacher instruction and assessment

Materials Production Process:

1. Needs analysis
2. Design and planning
3. Content creation
4. Review and editing
5. Testing and piloting
6. Revision and refinement
7. Publication and dissemination

Benefits:

1. Effective language learning
2. Improved teacher confidence
3. Enhanced student motivation
4. Increased accessibility
5. Better learning outcomes

Language Testing and Evaluation

Testing and Evaluation: A test is an assessment for measuring the learner's knowledge, skill, aptitude, or classification in certain topics. It can be administered verbally, on paper, on a computer, or in a predetermined area that requires a test taker to demonstrate or perform a set of skills. Tests may vary in style, rigor and requirements. There are closed book tests and open book tests, formal and informal tests, interpretative and analytical tests, standardized and non-standardized tests.

Types of Tests ' The commonly used types of assessment or testing are the following: ' **Diagnostic:** Diagnostic tests determine proficiency levels of learners in specific areas. They help the teacher and the learner to identify areas of weakness which require more attention. ' **Formative:** Formative tests evaluate the process of learning in its process and is a part of the teaching process. It is also used to identify the lacunae, if any, in the teaching-learning process, and modifications are made accordingly. The current needs of the learner are identified and learning activities are altered to meet them. ' **Summative:** Summative tests evaluates the learning that has happened, at the end of a year or a semester, or sometimes even at the end of a unit. The progress, performance and knowledge of the learner are assessed. ' **Alternative:** Alternative tests use activities that reveal what the learners can do with language, emphasizing their strengths, rather than weaknesses. These are designed and structured differently from traditional tests and are scored

and graded differently. It gives the learners an opportunity to reflect on their linguistic development and their learning processes.

Types of Questions: The commonly used types of questions in evaluation are multiple choice, true or false, Fill-in-the-blank, Matching, one-word/ one-sentence, short answers and essays. They might be comprehension-checking, analytical or descriptive. They can be used to evaluate the existing level of knowledge or the practical application of the knowledge they have acquired. → **Objectivity in Evaluation:** Objectivity, Reliability and Validity are the three major aspects that are crucial in evaluation. Reliability refers to the consistency of a test. A test that has been administered one day should yield the same result when administered on another day.

Objectivity is sometimes called as the "Rater's Reliability". The differences in valuation/ score/ assessment of the evaluators should be minimal. Very often validity is the most valued aspect of a test or an evaluation procedure. There should be content validity and construct validity. → **Internal and External Evaluation:** Internal evaluation is evaluation of learners done by the internal faculty itself. External evaluation will be conducted by external faculty or board, which is largely meant to assure objectivity and anonymity of evaluation, especially in written examinations.

*****All the best *****

TNPG TRB ENGLISH

New Syllabus Study Material

WITH MCQA UNIT TEST

UNIT-9-

LANGUAGE, LINGUISTICS AND PEDAGOGY

1) The history of the English language begins with the setting of Germanic tribes in British.

A)Angles Saxons, Jutes

B)ban Sans Deuri

C) Antarian Byllines Cavit

D) Anime. Datoral. Deur

2) Mutation is called as.....

A) Ablau B) Gradation C) Apophany **D) Umlaut**

3) The term 'Great Vowel Shift' was coined by.....

A) Otta Jespersen

B) Kenneth Jackson

C) Roman Jakobson

D) Gunnar Jarring

4) Modern period is known as.....

A) period of full inflexions

B) period of leveled inflexions

C)period of loss of inflexions

D) period of West Saxon Dialect

5) Who says, "The standard English is that which was a spoken within certain social boundaries with an extraordinary degree of uniformity all over the country"?

A) Daniel Jones

B) H.C.Wyld

C) Rask

D) Verner

6) Who said, "Standard English is that most usually heard in everyday speech in the families of southern England whose menfolk have been educated at the great public schools"?

A) Daniel Jones-

B) HC Wyld

C) Rask

D) Werner

7) Which period is called as period of full inflexions?

A) Ancient Period

B) Old English Period

C) Middle English Period

D) Modern Period

8) What is the time span of Middle English period?

A) 0 to 450

B) 450 to 1100

C) 1066 to 1500

D) 1500 to present

9) What is an important dialect in Middle English period?

A) Wessex Dialect

B) East Midland Dialect

C) West Midland Dialect

D) North East Dialect

10) The Great Vowel Shift was a major change in the pronunciation of the English language in

A) Old English Period

B) Middle English Period

C) Modern Period

D) Post Modern Period

11) Grimm's Law is the consonant sound change which was originally discovered by Great Consonant Shift

A) Rask

B) Verner

C) Harald

D) Hallutday

12) Grimm's Law is also known as.....

A) Great consonant Shift

B) Great Vowel Shift

C) Great Diphthong Shift

D) Verner's Law

13. According to.....Law is that voiceless fricatives in Germanic became voiced, if the proceeding syllable was unstressed.

A)Verner's B) Grimm's C) Saussure's D) Jakribson's

14) The change which took place in old English is called as

A) gradation

B) mutation

C)Both 'd' and B

D) Standard English

15) Which of the languages is not under group of Satem in Indo-European Family?

A) Armenian

B) Albanian

C) Indian

D) Celtic

16) The family of indo-European languages has..... major groups.

A) 2

B) 4

C)7

D) 9

17) Who is 4th century BCE Indian grammarian, wrote a formal description of the Sanskrit language?

A) Bharthari

B)Panini

C) Pingala

D) Vararchi

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18) What is the principal language of East Teutonic?

A) Gothic

B) Scandinavian

C) Danish

D) Old Norse

19) English belongs to the.....

A) East Teutonic

B) West Teutonic

C) North Teutonic

D) South Teutonic

20) Which of the languages is not under group of Centum in Indo-European Family?

A) Greek

B) Latin

C) Indian

D) Primitive Teutonic

21) Dr. Johnson's Dictionary fixes English spelling and pronunciation and brought out Standard English which was published in

A) 1745

B) 1755

C) 1766

D) 1756

22) BBC was set up in in London.

A) 1920

B) 1921

C) 1922

D) 1923

23) The Authorised Version of the Bible was published in

A) 1611

B) 1612

C) 1613

D) 1614

24) English of the southern upper class people of England became the.....

A) Local Dialect

B) Standard English

C) American English

D) Indian English

25) Who used the term Strong Verbs and Weak Verbs?

A) Grime

B) H.C .Wyld

C) Rask

D) Werner

Morphology

26. Morphology is the scientific study of the.....

A) arrangement of words in a sentence

B) meaning of words

C) history of words

(D) formation of words

27) Who said, "Language is associated with the phoneme as the unit of phonology and morpheme as the unit of grammar"?

A) Bloomfield

B) Saussure

C) Daniel Jones

D) Khudiram Das

28).....is the minimal meaningful units.

A) Phoneme

B) Morpheme

C) Vowel

D) Consonants

29).....is a combination of grammatical units.

A) Syntagm

B) Semantics

C) Pragmatics

D) Phonetics

30) "Morpheme is a short segment of language that meets three criteria". Which is not a criteria of morpheme?

A) It is minimal sound unit of a language

B) It is a word or part of a word that has a meaning.

C) It cannot be divided into smaller meaningful units.

D) It recurs in differing verbal environments with a relatively stable meaning

31) The morphs which belong to same morpheme are called.....

A) Phoneme

B) Syntax

C) Allomorphs

D) Lexicon

32).....is an act of dividing words into morphemes.

A) Displacement

B) Synchronic

C) Diachronic

D Segmentation

33) A morpheme that consists of four syllables is called as.....

morpheme.

A) Monosyllabic Morpheme

B) Trisyllabic Morpheme

C) Disyllabic Morpheme

D)Tetrasyllabic Morpheme

34) The word 'happy' is a an example of morpheme.

A) Non-syllabic morpheme

B) Zero Morpheme

C)Free Morpheme

D) Round morpheme

35) Plural morpheme is presented as....., when a word has same singular and plural form.

A) Non-syllabic morpheme

B)Zero Morpheme

C)Free Morpheme

D)Bound morpheme

36) A morpheme which cannot add another affix is called as.....

A) Inflexional Morpheme

B) Derivational Morpheme

C) Non-syllabic morpheme

D) Zero Morpheme

37) A morpheme which can add another affix is called as

A) Inflexional Morpheme

B) Derivational Morpheme

C) Non-syllabic morpheme

D) Zero Morpheme

38) If the original word and new word are same parts of speech, it is called as.....

A) class maintaining

B) class changing

C) Circumfix

D) Simulfix

39) If the original word and new word are different parts of speech, it is called as.....

A) class maintaining

B) Circumfix

C) class changing

D) Simulfix

40).....is a morpheme that is attached to a word stem to form a new word or word form.

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A) An affix B) A prefix C) A suffix D) An infix

41).....is a morpheme that is attached to a word at the beginning of a root.

A) An affix **B) A prefix** C) A suffix D) An infix

42)is a morpheme that is attached to a word at the end of a root.

A) An affix B) A prefix **C) A suffix** D) An infix

Linguistics

43).....is a group of people speaking a common dialect.

A) Speech community B) Literal community

C) Linguistic society D) Language Association

44).....is the study of regional dialects or dialects defined by geographical regions.

A) Morphology **B) Dialectology**

C) Geographical Linguistics D) Regional Linguistics

45).....is the variety of language according to the use/users.

A) Dialect **B) Register** C) Idiolect D) Lexicology

46).....is the scientific study of language, and involves an analysis of language form, language meaning, and language in context.

A) Linguistics B) Morphology C) Phonology D) Lexicography

47) The term 'Linguistics' comes from the..... Latin word "Lingua" which means "Tongue"?.

A) Greek **B) Latin** C) Spanish D) Gothic

48) Which is the branch of linguistics that deals with historical development of language through time?

A) Clinical Linguistics B) Computational Linguistics

C) Comparative Linguistics **D) Diachronic Linguistics**

49) Which is the branch of linguistics that deals with the encoding of the language faculty in the brain?

- A) Clinical Linguistics B) Biological Linguistics
C) Ethno linguistics **D) Neuro Linguistics**

50) Which is the branch of linguistics that deals with the study of the language as it exists at particular point of time?

- A) Philosophical Linguistics B) Socio Linguistics
C) Synchronic Linguistics D) Statistical Linguistics

51) The study of the arrangement of words in a sentence is called as.....

- A) Paradigmatic **B) Syntagmatic**
C) Philology D) Gnomusiology

52) Semantics is the study of-----

- A) the theory and practice of writing dictionary
B) the study of words and expressions having similar concepts
C) the study of the meanings of words and phrases in language

D) the study of the formation of words

53).....is the study of sign processes (semiosis), or signification and communication, signs, and symbols.

- A) Semiotics** B) Lexicography)
C) Lexicology D) Philology

54).....is the features of a literary text at the levels of phonology, syntax, lexis and rhetoric.

- A) Literary stylistics** B) Dialectology
C) Lexicology D) Philology

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A) Clinical Linguistics

B) Historical Linguistics

C) Computational Linguistics

D) Comparative Linguistics

64) Sociolinguistics is the study of the relation between.....

A) people and society

B) language and society

C) linguistics and grammar

D) grammar and structure

65) Who is often regarded as the founder of the study of sociolinguistics?

A) Bloomfield

B) Grimm

C) Noam Chomsky

D) William Labov

66) Who popularized neurolinguistics in the United States in the 1970s, founding the journal "Brain and Language" in 1974?

A) Harry Whitaker

B) Edith Crowell Trager

C) Henri Hecaen

D) Alexandr Luria

67) The word 'Dialect' comes from..... language.

A) Latin

B) Greek

C) French

D) Celtic

68).....is the distinct form of a language spoken in a certain geographical area.

A) Idiolect

B) Ethnolect

C) Regional Dialect

D) Social Dialects

69) Phrase structure grammar is a type of generative grammar in which constituent structures are represented by.....

A) rewrite rules

B) descriptive rules

C) abstract rules

D) linguistic rules

70) A phrase structure (or constituent) functions as the base component in the classic form of transformational grammar introduced by.....

A) Noam Chomsky

B) Bloomfield

A) Speaking

B) Reading

C) Listening

D) Writing

139) Which could be improved by understanding para-linguistic attributes such as voice quality, volume and tone, voice modulation, articulation?

A) Speaking

B) Reading

C) Listening

D Writing

140) Classroom students tests, homework, competitions and Exams **Are** used to assess the students.....

A) Speaking

B) Reading

C) Listening

D Writing

141) Which is the ability to understand language!

A) Expressive language

B) Receptive language

C) Phonetic Language

D) Fluency

142) The main proponent of the view that biological influences bring about language development is the well-known linguist.....

A) Bloomfield

B) Noam Chomsky

C) B.F. Skinner

D) Edward Sapir

143) Skinner viewed language acquisition as a

A)cognitive behaviour

B) personal behavior

C) impersonal behaviour

D) knowledge based skill

144) Which method is to enable the learner to communicate effectively and appropriately in the various situations?

A) The Direct Method

B) Grammar-Translation Method

C) Audio-lingual

D) Communicative Language Teaching**Miscellaneous Topics**

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32. Assertion (I): Semiotics is the scientific study of the properties of signalling systems whether natural or artificial.

Assertion (II): The term synonymy is used in semantics to refer to a major type of sense relation between lexical items.

Codes:

(A) Both (I) and (II) are true. (B) (I) is true and (II) is false.

(C) (I) is false and (II) is true. (D) Both (I) and (II) are false.

33. "The tornado annihilated the whole town to the point that nothing was left standing". What does annihilated mean?

(A) Constructed **(C) Destroyed**

(B) Created (D) Saved

34. Match the items in List – I with List – II and select the correct answer from the codes given below:

Codes:

List – I

List – II

a. Tagmemics

i. Social interaction

b. Semantics

ii. Noun phrase

c. Pragmatics

iii. K.L. Pike

d. Anaphor

iv. Meaning

Codes:

a b c d

(A) iii iv i ii

(B) iii i ii iv

(C) ii iv i iii

(D) iv iii i ii

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Codes:

(A) Only (a) is correct

(B) Only (b) is correct

(C) Both (a) and (b) are correct

(D) Both (c) and (d) are correct

63. Which of the following is stigmatized variety of English?

(A) Communicative English

(C) American English

(B) Technical English

(D) Black English

64. A 'Speech-community' in its simplest sense means

(A) A group that shares norms and expectations regarding the use of a common communication system.

(B) A group of people who can allow marriage outside the group.

(C) Community can take its share by allowing people to be group.

(D) A group of people who demand more money and power.

65. The use of language in social environment may include:

(a) Power-politics of language

(b) Social stratification of language

(c) Standardization of language

(d) Metaphorical use of language

Codes:

(A) Both (a) and (b) are correct

(B) Only (d) is correct

(C) Both (c) and (a) are correct

(D) (a), (b) and (c) are correct

66. Which transformation does the derivation of the sentence 'He works hard' involve?

(A) Deletion (B) Gapping

(C) S-deletion

(D) Head movement

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a. Language in culture	i. Language Planning
b. Linguistic change	ii. Historical Linguistics
c. Language in mind	iii. Ethno linguistics
d. Conscious and deliberate change of language	iv. Psycholinguistics

Codes:

a b c d

(A) ii iii iv i

(B) iii ii iv i

(C) iii iv ii i

(D) ii iii i iv

100. In traditional dialectology the methodology involved selection of informants as:

(A) Mobile, rural older people

(B) Non-mobile, older, rural people

(C) Rural non-mobile young people

(D) Non-mobile, urban old people

101. Identify the odd item from the following:

(A) Idiolect

(C) Imperative

(B) Dialect

(D) Mutual intelligibility

102. Assertion I: Analogy brings about regularity in the paradigm.

Assertion II: Analogy destroys the paradigmatic regularity.

Codes:

(A) (I) and (II) are false

(B) (I) and (II) are true

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136. Match the following with List – I and List – II and select the correct answer from the codes given below:

List – I

List – II

a. Intransitivity

i. ram ne sita: kobula: ya:

b. Transitivity

ii. ramcae pi: ta: hai

c. Double Transitivity

iii. ra:msota: hai

d. Ergative

iv. ra:m us kopaisedetahai

Codes:

a b c d

(A) i ii iii iv

(B) iii ii iv i

(C) iv iii ii i

(D) iii iv i ii

137. Assertion I: The hierarchical structure of the word 'foolishness' can be presented as the following:

((fool) Root + (-ish) DA) Adj. + (-ness) DA) Noun

Assertion II: The hierarchical structure of the word 'foolishness' can also be presented as the following:

Codes:

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

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

(C) (I) is advantageous and (II) is dis-advantageous.

(D) (I) is disadvantageous and (II) is disadvantageous.

Answer: (Wrong question)

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(C) Dravidization

(D) Genetically Related

178. The hierarchy of number of speakers recorded for the four dominant families of languages is

(A) Indo Aryan, Dravidian, Austro Asiatic, Tibeto Burman

(B) Indo Aryan, Dravidian, Tibeto Burman, Austro Asiatic

(C) Dravidian, Indo Aryan, Tibeto Burman, Austro Asiatic

(D) Austro Asiatic, Indo Aryan, Dravidian, Tibeto Burman

179. The official language of Meghalaya is

(A) War

(C) Khasi

(B) Mon-Khmer

(D) Microbarese

180. "Nihali" which has some 2000 speakers in the Indian State of Maharashtra is generally regarded as

(A) Creole

(C) Isolate

(B) Pidgin

(D) Artificial

181. Match the item in List – I with List – II and select the correct answer from the codes given below:

List – I

List – II

a. Retroflexion

i. Brahmi, Garo, Khasi, Assamee

b. Absence of Retroflexion

ii. Hindi-Urdu, Punjabi, Tamil, Malyalam

c. Aspiration

iii. Hindi-Urdu, Punjabi, Marathi

d. Loss of voiced Aspirates

iv. Punjabi

Codes:

a b c d

(A) ii i iii iv

(B) i ii iv iii

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c. Construct validity iii. The result agrees with those provided by some dependable measures.

d. Face validity iv. If its content constitutes are presentative sample of the language skills.

Codes:

a b c d

(A) i ii iii iv

(B) iv iii ii i

(C) iv iii i ii

(D) ii i iii iv

214. Match the following with the List – I and List – II and select the correct answer from the codes given below:

List – I

List – II

a. Semasiological	i. A catalogue of the words of agiven language
b. Lexica	ii. Giving information on many subjects or on many aspects of one subject.
c. Encyclopedia	iii. What concepts the word refers to
d. Thesauri	iv. It lists words grouped together according to similarity of meaning

Codes:

a b c d

(A) iii i ii iv

(B) i ii iii iv

(C) iv i ii iii

(D) iii ii i iv

215. Literacy and non-formal, adult education may be linked to

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(C) C.F. Hockett

(D) E. Sapir

252. Assertion – I: A foot is a rhythmical unit in speech consisting of one or more syllables.

Assertion – II: In foot one or more syllables are grouped together according to their stress pattern.

Codes:

(A) Both I and II are true.

(C) I is true and II is false.

(B) Both I and II are false.

(D) I is false but II is true.

253. In the English word 'untruthful' the morphemes

(A) Display a linear order and also a hierarchical structure.

(B) Display a linear order and does not display a hierarchical structure.

(C) Does not display a linear order but display a hierarchical structure.

(D) Display neither a linear order nor a hierarchical structure.

254. Match the items in List – I with those in List – II and choose the correct answer from the codes given below:

List – I

List – II

a. Prosodic phonology

i. A prince and P. Smolensky

b. Autosegmental phonology

ii. J. Goldsmith

c. Generative phonology

iii. J.R. Firth

d. Constraints based phonology

iv. N. Chomsky and M. Halle

Codes:

a b c d

(A) i iii ii iv

(B) ii iv i iii

(C) iii ii iv i

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

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

292. Assertion (I): Reconstruction as theoretical construct is absent.

Assertion (II): A proto-phoneme is without concrete realization.

(A) (I) is true (II) is false.

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

(B) (I) is false (II) is true.

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

293. When two languages come into contact and one language with power influence the other, that influence is called

(A) Substratal influence

(C) Superstratal influence

(B) Adstratal influence

(D) None of the above

294. Assertion (I): Immersion programme in the language teaching programme in two languages for language minority students.

Assertion (II): Immersion programme is the language teaching programme in one language for tribal language learners.

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

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

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

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

295. Assertion (I): Diachronic linguistic deals with changes over time.

Assertion (II): Historical linguistics deals with the nature of change in languages in general.

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

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

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

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

296. Assertion – I: Proto-language does not allow any dialect variation.

Assertion – II: Proto-language is an abstraction.

Codes:

(A) I is true, II is false.

(C) Both I and II are true.

(B) I is false, II is true.

(D) Both I and II are false.

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495. "Recycling" appears to be among the primary sources related to social motivation of sound change. Who among the following proposed the above methodology?

(A) Peter Trudgill

(C) John J. Gumperz

(B) William Labov

(D) Ronald Wardough

496. Assertion – I: Stems and roots belong to different strata, claim some lexical morphologists.

Assertion – II: Homophonous affixes have different origins, some morphologists propose that.

Codes:

(A) Both I and II are true.

(B) Both I and II are false.

(C) I is true, II is false.

(D) I is false, II is true.

497. The branch of morphology which studies the way in which words vary in order to express grammatical contrasts in sentences such as singular/plural, past/present tense, is known as

(A) Derivational morphology

(B) Inflectional morphology

(C) Item and process

(D) Word and paradigm

498. The English word blackberry is an example of

(A) Endocentric construction

(B) Exocentric construction

(C) Copulative compound

(D) Secondary construction

499. A morph which does not directly realize a morpheme is

(A) An empty word

(B) An empty morph

(C) A zero morph

(D) An allomorph

500. Complex predicate can involve

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(C) Cleft palate

(D) Mutism

538. "Viterbi" is a term that refers to

(A) Context-sensitive grammar

(B) A Programming Algorithm

(C) Context-free Grammar

(D) Parameter weight

539. Assertion I: If one can efficiently calculate the prefix probability, then calculating probabilities is straight forward.

Assertion II: A shift-reduce parser provides the means to calculating conditional probabilities in the 'Structured Language Mode'.

(A) I & II are true.

(B) I & II are false.

(C) I is true, II is false.

(D) I is false, II is true

540. A collection of language data brought together for linguistic analysis through computer is known as

(A) Corpus

(B) MRD

(C) Chunking

(D) Parsing

541. Match the items in List - I with List - II.

List-I

List-II

(a) Generate

(i) Auto segmental Phonology

(b) Nasal spread

(ii) Lexical phonology

(c) Foot

(iii) Optimality phonology

(d) Strata

(iv) Prosodic Phonology

Code:

(a) (b) (c) (d)

(A) (iii) (i) (iv) (ii)

(B) (i) (ii) (iii) (iv)

(C) (ii) (iv) (i) (ii)

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39. Odd one out
A) tin B) zip C) jug **D) cab**
40. Which among the following is not British English word?
A) gonna B) lorry C) ill D) chips
41. January 12 Is celebrated as.....
A) women's day B) literacy day C) flag day **D) National Youth Day**
42. Which among the following is not correct?
1. February 14 - Women's day
2. March 8 - International Women's Day
3. March 22 - World day for water 4. April 7 - World Health Day
A) 3 **B) 1** C) 2 D) 4
43. Which pair will suit the following sentence?
..... Your tongue or you will keep spoiling your.....make-up.
A) Bridal, bridle B) Brittle, bridal **C) Bridle, bridal** D) Broil, bridal.
44. The driver applied the hand..... to stop the car.
A) brake B) broke C) breik D) break.
45. Which among the following sentence is correct?
A) We will set sayl for Japan next week.
B) We will set sail for Japan next week.
C) We will set sayle for Japan next week.
D) We will set sail for japan next week.
46. The hungry lion went in search of its.....
A) pray B) prey C) fray **D) bray**
47. Which among the following sentence is correct?
A) We can't hear your voice. **B) We can't hear your voice.**
C) We can't her your voice D) We can't heir your voice.
48. The..... Is pleasant today.
A) weather B) whither C) whether D) whethur
49. We have planned to Our CEO Mr. S. Jeyakumar.
A) met B) meat **C) meet** D) mit
50. Sundar ate the Cake yesterday.
A) hole B) holl **C) whole** D) hoel

SELF TEST-2**1. Which among the following statements is not true?**

- a. Language is a means of communication
- b. Language is symbolic
- c. Language is structural
- d. Language is the only means of communication

2. Who defined language as "a set or (finite or infinite) sentences, each finite in length and constructed out of a finite set of elements"

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[a] reading [b] listening [c] speaking [d] writing

(21) The GTM has special appeal for teacher in India as it relies on _____ for language learning.

[a] speech [b] listening [c] memory [d] intellect

(22) The Direct Method is against the use of _____ in class room.

[a] second language [b] reading [c] spelling [d] mother tongue

(23) _____ is taught inductively in Direct Method.

[a] grammar [b] translation [c] pronunciation [d] listening

(24) The Community Language Learning method is _____ centered approach.

[a] reader [b] learner [c] teacher [d] class

(25) Primary accent is also known as _____.

(a) Second accent (b) Third accent (c) Fourth accent (d) Tonic accent

(26) All English words have primary or secondary _____.

(a) Stress (b) Intonation (c) Tone (d) Pitch

(27) Very often stress and pitch change work together to make a _____ prominent.

(a) word (b) syllable (c) sound (d) pitch

(28) In compound words, the primary stress is generally on one element- usually the _____.

(a) first (b) second (c) first & second (d) last

(29) Words that are normally stressed in native English are sometimes left unstressed in _____.

(a) Indian English (b) American English

(c) Standard English (d) African English

(30) Stress and _____ are linked phenomena.

(a) Pronunciation (b) Pitch (c) Intonation (d) Syllable

(31) Words with _____ prefixes are stressed on the root.

(a) strong (b) weak (c) medium (d) low

(32) Indian English is sometimes _____ to native English speakers.

(a) intelligible (b) unintelligible (c) ordinary (d) sensible

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(33) In the words of more than two syllable ending in ----ate, the primary stress is placed _____ syllable before the suffix.

[a] three [b] one [c] four [d] two

(34) In the sentence "They offered him a job," the word "job" is a direct _

[a] object [b] subject [c] verb [d] adverb

(35) The sentence "The fragrance spread everywhere," follows the _____ sentence pattern.

[a] SVC [b]SVA [c] SVO [d] SVOO

(36) The main elements in the clause are ____

[a]verb and averb [b] subject and object

[c] subject and verb [d] complement and adverb

(37) In the sentence "We found the house expensive," the word "expensive" is a

[a] subject [b] verb [c] complement [d] object

(37) Linking verb links the subject with the _____ .

[a] subject [b] verb [c] complement [d] object

(38) "Till" is used as a conjunction in the adverb clause of _____.

[a] condition [b] time [c] reason [d] place

(39) A _____sentence has two or more main clauses.

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

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

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

ANSWERS

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

*****All the best*****

TNPG TRB ENGLISH

New Syllabus Study Material WITH MCQ UNIT TEST

UNIT-7-

(A)INDIAN WRITING IN ENGLISH

Contents	Writers	Works
<i>Poetry /Poem</i>	<i>Rabindranath Tagore</i>	Gitanjali
	<i>Nissim Ezeikel</i>	Goodbye Party to Miss Pushpa
	<i>Toru Dutt</i>	Our Casuarina Tree
	<i>Kamala Das</i>	An Introduction
	<i>Sujatha Bhatt</i>	A Different History
<i>Prose and Fiction</i>	<i>Nehru Jawaharlal</i>	An Autobiography
	<i>Dr. B.R. Ambedkar</i>	Annihilation of Caste
	<i>Mulk Raj Anand</i>	Coolie
	<i>Markandeya</i>	A Handful of Rice
	<i>Arundathi Roy</i>	The God of Small Things
Drama	<i>Girish Karnad</i>	<i>Hayavadana</i>
	<i>Vijay Tendulkar</i>	<i>Silence! The Court is in Session</i>
	<i>Mahasweta Devi</i>	<i>Rudali</i>
	<i>Mahesh Dattani</i>	<i>Dance like a Man</i>
UNIT-VII-	*TEST FREE FREE*	MCQA

Gitanjali- Rabindranath Tagore

- Born on May 7th 1861, Father – Debendranath Tagore, Mother – Sarada Devi
 - Was a Brahmo (reformed Hindu) – a faith propagated by Raja Ram Mohan Roy.
 - Robi youngest of 14 children read magazines read English and Sanskrit. Embraced neither English and Sanskrit. It was Gandhiji who first called Tagore “Gurudev” It was Tagore who first called Gandhiji “Mahatma”. Tagore has authored the national anthems of two countries .Our own “Jana Gana Mana” and that of Bangladesh “Amar sonar Bangla”. Tagore met Einstein on 14th July 1930 both of them later denounce the extreme nationalism in Germany poet and dramatist 1901 went to Shantiniketan and set up experimental school there (today Vishwabharati University) Translated many works into English at the request of English writers. 1913 – won Nobel Prize for Gitanjali His works are translated into many
 - non – Indian languages too – Spanish, Argentinean etc.
 - 1915 – made knight of the British Empire
 - 1919 – renounced the knighthood in protest against Jallianwallah Bagh massacre at Amritsar.
- “Gitanjali” – (song offerings) 103 songs
- “Gita” – song in most Indian languages
- “Anjali – Offering in most Indian Languages

- First written in Bengali and later translated by Tagore himself into English
- Many songs from Gitanjali are used as hymns in churches and sung at Bhajans
- Though a religious poem – it is not about or for any one religion. Today it is difficult to separate God from religion for it is religion that give us an image and name for a God with whom we can relate. But in Gitanjali, Merley one mention of the name of a God in every other place god appears in many forms.
- The text can be read either as a single long poem or as a collection of small songs like Walt Whitman's "Leaves of Grass" can be read as one or many.
- The poem can be seen as part of the medieval Bhakti tradition.
- It was written basically by a devotee seeking to reach God or the divine. God has no name or form. God is someone the human being tries to reach and understand.
- People feel that by participating rituals they get closer to God.
- He belonged to the group called Brahmo Samaj – a social reform movement started by Raja Ram Mohan Roy. It questioned many practices of orthodox Hinduism – esp caste and women. Many people joined this as it was so rebellious. Tagore's own "Gora" and Saratchandra Chattopadhyay's "Parineeta" are the two books that tell us about people who converted to the Brahma Samaj. Gitanjali does not

advocate anykind of ritualism in religion or in one's experience of the divine. It constantly stresses on simplicity and human relationships.

➤ Song 7 (refer Gitanjali itself)

Song itself is a way of reaching the divine but the way needs to be simple. Although ornaments and jewels are meant for beautification there is the danger that we may be caught up with them that we may not be able to reach God. theOrnaments here represent rituals – we are caught up withrituals that we forget out final goal is to communicate with God. This song advocates denial of rituals in our relationship with God.

➤ Song 8

The joy of a childhood is lost if there is too much ornaments. The child needs to enjoy the time of play just as we devotees need to enjoy our union with God.

➤ Song 64

The lamp loses all significance when it does not help light up another human being's dark house. Rituals do not create a bond between human beings are a waste. In most religions "light" also has connotations of "knowledge" and wisdom. So the song also implies that any kind of knowledge is useless unless it is shared with others who do not possess it.

➤ Song 10 and 11

God is shown as dwelling among the poor – He is a friend of the downtrodden. Christ and many images of Krishna that show as God

being friends with friendless and helping the needy in their times of need. In the Bible Christ asserts in many passages that he is with the poor and the downtrodden. Hinduism contains a number of stories (the South India legend of Nandanar, of Sudama, or the Maharashtrian story of Gora kumhar) where the same idea is reinforced.

- Gitanjali we find mingling of various religious traditions-Hinduism Sufism, Christianity etc. Many songs of Gitanjali remind us of Psalms of David. many songs can be related to massive Bakhti movement that swept across India from 11th century to around 15th century
- Saint poet – Kabir, Rahim, Mirabai and Andal – Bakhti movement poets.
- Most of the poets belonged to depressed classes – Weavers, barbers Women etc – who were traditionally not allowed to participate in any rituals. Through their songs and poems they propagated a different kind of religion in two different ways.

1. Poets like kabir who chose to see God as a nameless, formless being. Meditation was the main way of reaching God. Many Sufi poets too saw God this way.

2. Meera, Andal, Thulisidas, Surdas and other poets gave God a particular name, form and an elaborate mythology but stressed on a personal, emotional relationship with god. The God they ‘formulated’ was not kept far away from them and need not necessarily be reached through rituals. What was more important was to love God.

yearning for the complete union with God for which he tries several ways like the rigorous discipline and endurance. He says “If thou speakest not I will fill my heart with thy silence and endure it.” Ultimately he realizes that God is the impelling force within man and lives in the “Horoscope of ages.” In such realizations he recognizably echoes the *Gita*.

Nissim Ezeikel Goodbye Party to Miss Pushpa

Nissim Ezekiel (1924)

- ❖ Distinguished 20th century Indian writer of English poetry belonged to Beno-Israel family
- ❖ Published poems,
 - A Time to change (1952)
 - Sixty poems (1953)
 - The Third (1959)
 - The Unfinished man (1960)
 - The Exact Name (1965)
 - Hymns in Darkness (1976)
- ❖ The theme of alienation is central to Ezekiel’s poetry. He learnt his poetic craft from Eliot and Auden. 3 solutions to his problem of alienation protective assumption of easy superiority expressing itself in surface irony.

- ❖ To give himself the testimonial of being a good native to whom India is his mother land acceptance of failure ‘to weave himself more closely into things’.
- ❖ His poem “Night of the scorpion” is a thing of beauty.
- ❖ Uses the external metaphor in his “Enterprise”
- ❖ Large number of his poems are biographical in nature and they contain personal themes. A writer has immense responsibility to a society.

Text

Friends,

our dear sister

is departing for foreign

in two three days,

and

we are meeting today
to wish her bon voyage.

You are all knowing, friends,

What sweetness is in Miss Pushpa.

I don't mean only external sweetness
but internal sweetness.

Miss Pushpa is smiling and smiling

even for no reason but simply because
she is feeling.

Miss Pushpa is coming
from very high family.

Her father was renowned advocate
in Bulsar or Surat,

I am not remembering now which place.

Surat? Ah, yes,
once only I stayed in Surat
with family members
of my uncle's very old friend-
his wife was cooking nicely...
that was long time ago.

Coming back to Miss Pushpa
she is most popular lady
with men also and ladies also.

Whenever I asked her to do anything,
she was saying, 'Just now only
I will do it.' That is showing
good spirit. I am always
appreciating the good spirit.

Toru Dutt Our Casuarina Tree

Toru Dutt(1856-1877)

- ❖ Toru Dutt was an Indian poet who wrote in English and French.
- ❖ Her father was Govind Chandra Dutt, sister Aru and brother Abju.
- ❖ Their family became Christian in 1852. She died at a very young age of 21. She was a poet, novelist and translator. She was born in Calcutta.
- ❖ She translated some sonnets of de Cramont and regarded him as one of the best modern French poets. She is considered as the “First English writing women of India”. Edmund Spenser wrote about her that “she brought with her from Europe a store of knowledge that would have sufficed to make an English or French girl seemed learned.”

Our Casuarina Tree

Like a huge Python, winding round and round
The rugged trunk, indented deep with scars,
Up to its very summit near the stars,
A creeper climbs, in whose embraces bound
No other tree could live. But gallantly
The giant wears the scarf, and flowers are hung
In crimson clusters all the boughs among,
Whereon all day are gathered bird and bee;
And oft at nights the garden overflows
With one sweet song that seems to have no close,
Sung darkling from our tree, while men repose.

When first my casement is wide open thrown
At dawn, my eyes delighted on it rest;
Sometimes, and most in winter,—on its crest
A gray baboon sits statue-like alone
Watching the sunrise; while on lower boughs
His puny offspring leap about and play;
And far and near kokilas hail the day;
And to their pastures wend our sleepy cows;
And in the shadow, on the broad tank cast
By that hoar tree, so beautiful and vast,
The water-lilies spring, like snow enmassed.
But not because of its magnificence
Dear is the Casuarina to my soul:
Beneath it we have played; though years may roll,
O sweet companions, loved with love intense,
For your sakes, shall the tree be ever dear.
Blent with your images, it shall arise
In memory, till the hot tears blind mine eyes!
What is that dirge-like murmur that I hear
Like the sea breaking on a shingle-beach?
It is the tree's lament, an eerie speech,
That haply to the unknown land may reach.

Unknown, yet well-known to the eye of faith!

Ah, I have heard that wail far, far away

In distant lands, by many a sheltered bay,

When slumbered in his cave the water-wraith

And the waves gently kissed the classic shore

Of France or Italy, beneath the moon,

When earth lay tranced in a dreamless swoon:

And every time the music rose,—before

Mine inner vision rose a form sublime,

Thy form, O Tree, as in my happy prime

I saw thee, in my own loved native clime.

Therefore I fain would consecrate a lay

Unto thy honor, Tree, beloved of those

Who now in blessed sleep for aye repose,—

Dearer than life to me, alas, were they!

Mayst thou be numbered when my days are done

With deathless trees—like those in Borrowdale,

Under whose awful branches lingered pale

“Fear, trembling Hope, and Death, the skeleton,

And Time the shadow;” and though weak the verse

That would thy beauty fain, oh, fain rehearse,

May Love defend thee from Oblivion’s curse.

Toru Dutt has brought out the theme of nature as something that shares feeling with humans, that lightens the burden on the heart. The poet continues with a description of how strong the image of the tree is, even when in lands far away. Even in France and Italy (where the poet studied), she can hear the tree's lament. The poet wishes to consecrate the tree's memory and importance for the sake of those who are now dead - and looks ahead to her own death, hoping that the tree be spared obscurity (or that no-one will remember it). She immortalizes the tree through this poem like how Wordsworth sanctified the Yew trees of Borrowdale. She says "May love protect thee from Oblivion's curse"- by which she means that she is glad that her love for the Casuarina will protect it from the curse of being forgotten.

Synopsis

Our Casuarina Tree is an autobiographical poem . While living abroad, she is pining for the scenes of her native land and reliving the memories of childhood . In the first part of the poem the poet depicts the Casuarina Tree trailed by a creeper vine like a huge python, winding round and round with the rough trunk, sunken deep with scars . It reached to the height touching the very summit of stars .

The Casuarina Tree stood alone unaccompanied in the compound . It was wearing the scarf of the creeper hung with crimson cluster of flowers among the boughs accompanied by the bird an hives of bees humming around . the tree is dear to the poet because it is the solo bod between the poets past and present,

23-33: The casuarina tree becomes more a symbol than a tree, a symbol, like Keats's nightingale, of timelessness and eternity and like Wordsworth's rainbow a link between the past, the present and the future. While Wordsworth looks back upon the past to realize the way in which the days are bound each to each by natural piety, young Toru visualizes a similar continuity by thinking of the future when the tree will continue to be dear to her.

30-33: The sea breaking on a shingle beach, that is on a pebble- covered beach produces a ringing, rattling sound which sounds dirge-like. The lines are reminiscent of Arnold's "Dover Beach" while the last two lines echo a sentiment similar to that which finds expression in the Nightingale Ode: The dirge-like murmur sent forth by the tree becomes again symbolic of a universal wail, the still sad music of humanity which has been heard for centuries across many alien shores. This idea is fully developed in the stanza that follows (1.34-44).

39-40: "Beneath the Moon... dreamless swoon". A beautiful image which is at once Shelleyan and Arnoldian.

43-44: The tree which had been a physical and emotional companion in her childhood is no longer a mere tree in her memory but a sublime form, a symbol of time and timeless eternity.

45-55: In the words of K.R.S. Iyengar "the last stanza wills as it were the immortality of the tree". As Padmini Sen Gupta has observed, the poem has proved its own last line, "May love defend thee from oblivion's curse". .

45-57: An obvious reference to her dear Aru and Abju who had died very early.

49: The reference to the trees of Borrowdale makes it clear that equally tender and nostalgic are her 'memories of the English landscape. A careful reading of the poem should reveal that even her portrayal of the Indian landscape is often coloured by such memories of familiar English rural scenes.

An Introduction-Kamala Das

Kamla Das (1934 – 2009)

- ❖ Kamla Surayya also known by her one time pen name Madhuikutty and Kamala Das, was an Indian.English poet, and a leading Malyalam author from Kerala.“An Introduction” is a poem by Das which has famous line –
- ❖ “I am an Indian very brown, born in Malabar, I speak three languages, write in two and dream in one”.
- ❖ Her first book of poetry Summer in Calcutta was a breath of fresh air in Indian English poetry.
- ❖ Her second book of poetry Descendants was even more explicit woman to –
- ❖ “Gill him what makes you woman, the scent of long hair, the must of, sweet between the breasts,
- ❖ The warm shock menstrual blood and all your endless female hungers” – The Looking Glass.

- ❖ At the age of 42, she published a daring auto-biography 'My Story' originally written in Malayalam and later in English. It has 50 chapters.
- ❖ In 2009, 'The Times' called her 'The mother of Modern English India Poetry'. She adopted Islam in 1999 and assumed the name Kamala Surayya. She got Sahitya Akademi Award in 1985. She founded a political party called 'Lok Sera'.

An Introduction-

I don't know politics but I know the names
Of those in power, and can repeat them like
Days of week, or names of months, beginning with Nehru.

I am Indian, very brown, born in Malabar,

I speak three languages, write in

Two, dream in one.

Don't write in English, they said, English is

Not your mother-tongue. Why not leave

Me alone, critics, friends, visiting cousins,

Every one of you? Why not let me speak in

Any language I like? The language I speak,

Becomes mine, its distortions, its queernesses

All mine, mine alone.

It is half English, half Indian, funny perhaps, but it is honest,

It is as human as I am human, don't

You see? It voices my joys, my longings, my
Hopes, and it is useful to me as cawing
Is to crows or roaring to the lions, it
Is human speech, the speech of the mind that is
Here and not there, a mind that sees and hears and
Is aware. Not the deaf, blind speech
Of trees in storm or of monsoon clouds or of rain or the
Incoherent mutterings of the blazing
Funeral pyre. I was child, and later they
Told me I grew, for I became tall, my limbs
Swelled and one or two places sprouted hair.
When I asked for love, not knowing what else to ask
For, he drew a youth of sixteen into the
Bedroom and closed the door, He did not beat me
But my sad woman-body felt so beaten.
The weight of my breasts and womb crushed me.
I shrank Pitifully.
Then ... I wore a shirt and my
Brother's trousers, cut my hair short and ignored
My womanliness. Dress in sarees, be girl
Be wife, they said. Be embroiderer, be cook,
Be a quarreller with servants. Fit in. Oh,
Belong, cried the categorizers. Don't sit
On walls or peep in through our lace-draped windows.

House”, “A Hot Noon in Malabar” etc. we get the miserable life that she has experienced. “[An Introduction](#)” by Kamala Das is an autobiographical and confessional poem that voices out her concern about patriarchy, starting from politics to sexual politics. “An Introduction” by Kamala Das encapsulates her personality as it expresses some incidents of her life, her rejection of patriarchal norms, and her rebellion against the gender role as well.

Summary

“An Introduction” revolves around the topics of gender bias, individuality, and imposition of societal norms and standards. The poet begins the poem with one aspect of Indian politics. There is little space for women in Indian politics. Though she does not know politics, she can repeat the names of politicians. Just as days of the week or names of months are repetitive, the names of Indian politicians are repetitive, all are male. There are very few names of women on the list.

After politics, she comes to talk about her introduction. She can write in two languages: Malayalam and English. But the critics, her friends, and cousins don’t like her for writing in English. They prohibit her because English is a foreign language. In response to that, she asks everyone to leave her alone and give her the freedom to write in any language she likes. Writing in a colonial language like English does not mean she must follow the standardized form of the language.

Like language, the agents of patriarchy also come forward to impose norms of the society. They make her realize that she is grown up, and this implies that she is ready for marriage. When she feels the need for love, her family and relatives forcefully fix her marriage with a youth of sixteen. In her married life, she undergoes pain and suffering. Consequently, she starts to feel repulsive toward her womanliness and rejects her womanliness. Seeing the change in her, the agents of patriarchy again remind her of the roles that she needs to follow. Indifferent to them, she goes on to search for love. She falls in with a man. He is every man who wants a woman, and she is every woman who seeks love. She asks everyone their identity, and the answer is 'I'. In pursuing the 'I', she identifies with every woman who is having different experiences in life

Sujatha Bhatt A Different History

Summary:-

A Different History is written by an Indian poet, Sujata Bhatt, and reflects on the cultural and historical context of India. The poem alludes to historical events and cultural practices, highlighting the complexities of historical narratives. The poem explores the idea of history and how it is perceived differently by various cultures and individuals. The speaker reflects on the way history is taught and recorded, often from a dominant cultural perspective. "A Different History" is a thought-provoking poem that challenges readers to think critically about the nature of history and how it is perceived differently by various cultures and individuals.

A Different History

Great aunt, you must have seen"

the rivers of India"

Great aunt, you must have heard"

"the names of our ancestors"

"and the stories of their lives"

"Great aunt, you must have seen"

"the cities of India"

"Great aunt, you must have heard"

"the names of our conquerors"

"and the stories of their conquests"

"Great aunt, you must have seen"

"the rivers of India"

"Great aunt, you must have heard"

"the names of our freedom fighters"

"and the stories of their struggles"

The speaker begins by addressing their great aunt, seeking her perspective on history. The speaker mentions the rivers of India, symbolizing the flow of history and culture. The speaker asks their great aunt if she has heard the stories of their ancestors. The speaker emphasizes the importance of remembering their ancestors' names and stories. The speaker highlights the significance of sharing stories about their ancestors' lives.

The speaker repeats the phrase, emphasizing the importance of their great aunt's perspective. The speaker mentions the cities of India, symbolizing the complexity of Indian history and culture. The speaker asks their great aunt if she has heard the stories of India's history.

The speaker mentions the names of India's conquerors, highlighting the impact of colonialism. The speaker emphasizes the significance of remembering the stories of India's conquests. The speaker repeats the phrase, emphasizing the importance of their great aunt's perspective. The speaker mentions the rivers of India again, symbolizing the ongoing flow of history and culture.

The speaker asks their great aunt if she has heard the stories of India's struggle for independence. The speaker mentions the names of India's freedom fighters, highlighting their role in shaping India's history. The speaker emphasizes the significance of remembering the stories of India's struggle for independence. The poem concludes by emphasizing the importance of remembering and sharing stories about India's history, culture, and ancestors.

Poetic Devices:

1. Imagery: Vivid descriptions of historical events and cultural practices.
2. Metaphor: Comparing history to a "river" that flows differently for different cultures.
3. Allusion: References to historical events and cultural practices.

The mood in the country is one of despair and there is 'silent suffering ... throughout the country'. Discusses his own health, digressing to talk about middle class food habits; meat eating. Gandhi, on the outside, launches 'a new form of civil disobedience for individuals'. In jail, Gandhi goes on fast, on a 'trivial issue' (Harijan work from prison), which Nehru finds incomprehensible. Gandhiji 'had lost the will to live', and was preparing for death. CF Andrews intervenes, discharged from prison, survives. Nehru's release: 30 August 1933.

A visit to Gandhiji Politically a quiet time. India is a police state, spies and secret agents are everywhere, fear and demoralization among the people. Repressive measures increasing, for example a rule to ban employment of political offenders in Calcutta corporation. Turning to international events, discusses rise of Nazism. The British feel virtuous by comparison. Nehru admits, that while 'they indulge in the deed, they are a little ashamed of it.' Public hangings in Sind, watched by thousands, another instance of police state in operation. Censorship: Rafi Ahmed Kidwai, in prison, writes to himself in order to get across to censors. Economic hardship: he receives begging letters, esp from south India. Released from prison, he goes to Poona to see Gandhi. They have disagreements but agree that vested interests must be 'de-vested'. This probably has reference to the domination of the Congress by bourgeois class interests.

First of comments on Gandhi: a medieval saint (Elwin). CD was now on individual basis. Gandhi's personal problem: 'What was he to do

- In England he studied Indian Art and Philosophy
- In 1932 he returned to India and stayed with Gandhi for sometime in Sabarmathi. It was in this year he wrote his 1st novel “untouchable”.
- Foremost ‘folk-epic’ of the Indo Anglican fiction.
- Produced 15 novels.
- Almost all his novels are a variation on the same theme but there are striking issues involved in them 2nd Novel Coolie (1936)
- “Untouchable and coolie the earlier books of Mulk Raj Anand are not only the best Indian novels but also they have a place in English literature. It is a tragedy - a depiction of the economic exploitation
- It is a proliterian novel
- Pioneer of the Proliterian novel in India
- He experimented with the stream – of consciousness technique in untouchable and The Big Heart
- Major theme – Exploitation Picaresque Novel.
- Term “Picaresque” comes from the Spanish word ‘Picaro’ meaning a rogue. It is because the hero of a picaresque novel is a rogue – an anti hero who goes from place to place in search of adventures.
- 1st example of picaresque novel is Le saye’s GILBLAS, a French novel.
- In England Thomas Nashe 1st attempted this variety in his novel The unfortunate traveler (or) The story of Jack wilton where the hero is gambler. In 18th century become a dominant genre attempted by Fielding and Smollet

Arundathi Roy : God of Small Things

Arundhati Roy(1959 –)

- ❖ Suzanna Arundhati Roy is an Indian writer who is best known for her novel 'God of Small Things' (1997) which won the Man Booker Prize for Fiction in 1997.
- ❖ She is also a political activist involved in human rights and environmental causes.
- ❖ She was awarded with Sahitya Akademi Award in 2006.
- ❖ She is labeled as diasporic writer.

The God of Small Things (1997) is the debut novel of Indian writer Arundhati Roy. It is a story about the childhood experiences of fraternal twins whose lives are destroyed by the "Love Laws" that lay down "who should be loved, and how. And how much." The book explores how the small things affect people's behavior and their lives. It won the Booker Prize in 1997.

The God of Small Things was Roy's first book and, as of 2015, is her only novel. Completed in 1996, the book took four years to write. The potential of the story was first recognized by Pankaj Mishra, an editor with HarperCollins, who sent it to three British publishers. Roy received 500,000 pounds in advances, and rights to the book were sold in 21 countries. In 2013, *Talkhiyan*, a Pakistani serial based on the novel, was aired on Express Entertainment.

Eventually, Paradise Pickles & Preserves folded. Comrade Pillai was the last person to see Velutha before "The last betrayal that sent [him] across the river, swimming against the current, in the dark and rain, well in time for his blind date with history."

Another new sub-chapter begins. Mammachi summons Velutha to her house. As soon as he arrives, she lays into him with yelling and insults. She banishes him from her property and says that if she ever finds him there, she will have him killed. She spits in his face. Velutha says simply, "We'll see about that," before leaving. Sapped and revolted, he heads straight to Comrade Pillai's house. He asks for the Party's help, but Comrade Pillai refuses and sends him away. After he shuts the door on Velutha, Comrade Pillai remarks that Velutha is wearing red nail polish, which the children painted on earlier. Velutha feels as though he has no control over his body or actions--as though he is a slave to history and destiny.

Chapter 15 -

It is after midnight. Velutha strips naked and swims across the river to the History House, completely undetected and undetectable. He is sad and beautiful in the moonlight as he moves deliberately but unconsciously. Again Roy refers to him as "The God of Loss" and "The God of Small Things."

sighs that he is not blaming her and Kapila is more like a brother than a friend. He wonders, though, if it is wrong to want some time with just the two of them, husband and wife.

Padmini asks if he is jealous of Kapila. Devadatta is annoyed at this and she laughs and tells him not to sulk. Padmini tells him she knows he is liberal and openhearted and could never get jealous; in fact, if she died tomorrow he wouldn't care. Devadatta is shocked and Padmini apologizes for saying whatever comes into her head. Finally, Padmini comforts Devadatta by saying he is her everything and Kapila is just an innocent and a baby. They both laugh in recognition of this.

Devadatta wonders, though, if she does not see how Kapila looks at her. He tells her that Kapila is not used to women. She wonders if he means Kapila is dangerous, which makes Devadatta mad. She tells him the trip can be canceled, and they will spend the day together and go to Ujjain some other time. Devadatta is excited to hear this and starts to think about how they will spend the whole day by themselves.

Kapila arrives and Padmini tells Devadatta to tell him the trip is off. She stands hidden in a corner. Kapila is excitedly talking but Devadatta cuts him off and tells him their trip is canceled. Kapila is very distressed and wonders what he is to do now, and why it feels like the “whole world has been wiped out for a whole week” (94).

right room at the right time, she is chosen to play a woman on trial for infanticide in a mock trial that takes a dark turn toward the serious. While she mocks the whole thing at first, we see her grow tenser, more frightened, and more burdened as the trial goes on. She tries to escape it numerous times but can never manage to do so, and she sits to hear judgment passed upon how she chooses to live her life.

Sukhatme

A major player among the Sonar Moti Tenement (Bombay) Progressive Association, he is usually cast as a lawyer in the association's mock trials because he is a lawyer in real life, albeit one who apparently isn't very talented. Here, he is the attorney in charge of prosecuting the mock case against Benare. He unflinchingly and happily persecutes her the entire time, showing no mercy but disingenuously protesting that the whole thing is a game.

Samant

Samant is a local villager who helps get the actors set up with the hall. He is a simple man, one who is mostly kind throughout the play. However, when asked to pretend to be a witness to Benare's "immoral" behavior, he finds it easy enough to fabricate a story about her being pregnant with Damle's child and claiming she will kill herself. While Samant is not as deliberately cruel and manipulative as the others, it says something about him (and people in general) that he finds it easy to be swept up in the malicious game.

Balu Rodke

Rodke is a young man who was raised and supported by the Kashikars as a sort of son. He is clearly rather servile to them, though we learn later that

Mahasweta Devi Rudali

Mahasweta Devi(1926-2016)

- ❖ Mahasweta Devi is an Indian social activist and writer. She is a Bengali writer. She is famous for her Agnigarbha (Womb of Fire); 1978. She was influenced by the communist movement of the 1940's.
- ❖ Postcolonial scholar Gayatri Chakraborty Spivak has translated most of the stories of Mahasweta Devi into English, most notably among them is 1955 collection Imaginary Maps.
- ❖ She is renowned social activist.

Awards

1. Sahitya Akademi (For Bengali 'Aranyer Adhikar')
2. Padma Shri (1986)
3. Janpith Award (1996)
4. Padam Vibhusan (2006)
5. Raman Magsaysay

Summary:

In a compelling narrative, Mahasweta Devi's Rudali scrutinises how the traditional image of a crying woman can be subverted against the background of outrageous corruption. Here the women do not cry at their own destitution, but their tears rescue the men from their shame. Engrossed in their lust for property and lacking in emotions, the Rajput men from their shame. Engrossed on their lust for property and lacking in emotions, the Rajput men in Chhotanagpur area hire the rudali to cry at the funeral of their family members. But a powerful bonding between two rudalis who join hands with a host of

- The Nation and the landscape are the favourite themes stirring pride and patriotism of common wealth Literature.
- He never idealises his country but delight in laying bare and dismal geography and history of his own land.
- 7 stanzas
- 1st 5 portray a dismal picture of Australia carry a catalogue of what Australia lacks. She is without songs, architecture and history, the emotion and superstitions of younger lands.
- Last 2 stanzas strike a dissenting note of what is presented in the previous stanzas.
- Australia is “a young country”.
- Deserves to be called “The last of the land” an empty far off land.
- She is sterile woman with “a breast still tender” but “womb dry within” “She has rivers but they are rivers of “stupidity” for they flow in the reverse direction from sea to land instead of fertilizing the island sand.
- (forced to leave the county because they have broken the law) The foreign settlers – the convicts deported for life from England.
- Refers five main cities (Melbourne, Sydney, Perth, Adelaide, Brisbane) which drain all the vitality (energy enthusiasm) like ‘five teeming sores’.
- 5 cities – ‘vast parasite robber state’ and ‘the second hand Europeans pullulate (drain | squeeze) her.
- Despite these repulsive aspects, people are attracted to their roots.

No Longer at Ease 1960

Arrow of God 1964

A man of the people 1966

Things Fall Apart (1958)

- ❖ Achebe had already chosen the title of the book after much thought as – “The Pacification of the Primitive
- ❖ Tribes of the Lower Niger.
- ❖ It is a post-colonial historical novel of Chinua Achebe, published in 1958. The title of the novel comes from a line in W.B. Yeats poem “The Second Coming”.
- ❖ The novel follows the life of Okonkwo, an Igbo (Ibo in the Novel), leader and local wrestling champion in the fictional Nigerian Village of Umuofia.
- ❖ The novel is in three parts. First describing his family and personal history, the customs and society of the Igbo. The second and third sections introduce the influence of British Colonialism and Christian missionaries on the Igbo community.
- ❖ The protagonist Okonkwo defeats a wrestler nickname “the cat”.
- ❖ He has a 12yrs old son Nwoye whom he finds lazy.
- ❖ Okonkwo took the charge of the boy Ikemefuna, who was won by Umuofia.
- ❖ At the end of the novel, Okonkwo hangs himself in his compound
- ❖ In the novel, Okonkwo’s furious manhood over powers everything “feminine” in his life.

- ❖ Before meeting the lady in person the student rings her up. He wants to avoid a wasted journey and so introduces himself as African. The sudden revelation of his race and colour, the phone falls dead for sometime No response from other side.
- ❖ After taking considerable time her voice asked “Are you light’ or very dark?’ – The student cannot bear the insult at the questions (to hit something with your open hand unfair treatment of who belong to different race) smacking racism and imperialism – (one country controls other country)
- ❖ He tries to control his mind and can hardly believe that the world in which he lives is ‘real’. He never thought that anyone could refer to his colour with such impunity (disapproval)
- ❖ He is clever with his words tries to tease the lady playing on the very issue of colour. He asks her whether she thinks of his brown colour as that of plain milk chocolate (reddish – brown colour) or the clam of a west African sepia.
- ❖ He can see clearly that the landlady is shocked at his limited knowledge of now words do not allow her to grasp what he is saying.
- ❖ He adds that his colour is closer to the hair of brunette – (a white skinned woman with dark brown hair palm of his hand and soles of his (liquid to bleach hair) (pale gold in colour) feet are a peroxide blonde. (liquid to bleach hair)
- ❖ His bottom is raven black due to friction while sitting down.

simple mind. Baroka pats Sidi and says her mind is straight and truthful. He admits that he and Lakunle are a great deal alike and must learn from each other. The old and new must join; old wine thrives in new bottles. Sidi seems overcome. Her head drops on his shoulders.

As the scene shifts, a troupe of dancers files in. Female dancers pursue a male dancer. Lakunle and Sadiku are waiting for Sidi's return. Lakunle is very nervous and assumes that either Baroka has killed her or that she is languishing in a dungeon. He plans to risk his life to save her, even though she little deserves it. The mummers can be heard in the distance. Sadiku tells Lakunle he ought to pay for a performance. Lakunle refuses, but when the mummers come by Sadiku grabs money from his pocket and gives it to them.

The mummers dance the story of Baroka. It first depicts him in his prime, but then shows his downfall. Sadiku is given the honor of participating and "killing" him. Lakunle enjoys the performance against his will. Sidi suddenly comes running in, sobbing. She will not let Sadiku touch her, and Lakunle assumes she has been beaten. Sidi lifts her head and calls them both fools, telling them the Bale lied to Sadiku and is more cunning than they knew. It was a trick: he knew Sadiku would not keep the story of his impotence to herself.

advantage of, such as schools and health services. He claims that they don't keep jobs ("Your reliability record is ruined and an employer has to regard you as lazy, undependable") and that they purposefully migrate to working-class neighborhoods in the cities. His message is clear: "You Indians seem to be incapable of taking action to help yourselves". Before he exits, he warns Rita that her days are numbered.

The Murderers appear on stage. As Rita runs away from them, she runs into Jaimie. He tells her they will go eat and watch a movie. The Murderers attack Jaimie. Jaimie dies. The Murderers attack Rita. She dies. They rape her. Rita's father enters carrying Jaimie's body. He is surrounded by Mourners. They place his body next to Rita's. They all kneel around the two bodies.

Jane Harrison Stolen

Summary:

"Stolen" tells the story of five Aboriginal children who are forcibly removed from their families and placed in a mission. The play explores the traumatic experiences of the Stolen Generations and the ongoing impacts of colonialism and racism on Aboriginal communities. "Stolen" is a powerful and moving play that explores the experiences of the Stolen Generations and the ongoing impacts of colonialism and racism on Aboriginal communities.

Themes:

The play highlights the traumatic experiences of the Stolen Generations and the ongoing impacts of colonialism and racism on Aboriginal communities. The play explores the children's struggles to maintain their cultural identity in the face of forced assimilation. The play emphasizes the importance of family and cultural connections for Aboriginal people. The play explores the children's experiences of trauma and their struggles to heal.

The play highlights the trauma and suffering inflicted on Aboriginal children who were forcibly removed from their families. The characters struggle to maintain their cultural identity in the face of forced assimilation. The play emphasizes the importance of family and cultural connections for Aboriginal people. Trauma and Healing: The characters' experiences of trauma and their struggles to heal are central to the play.

Main Characters:

Ruby: The protagonist, a young Aboriginal girl stolen from her family and placed in a mission. Ruby's story is central to the play.

Jimmy: Ruby's brother, also stolen and placed in a mission. Jimmy struggles with his identity and the trauma of being separated from his family.

Shirley: A younger sister, also stolen and placed in a mission. Shirley's innocence and vulnerability highlight the tragedy of the Stolen Generations.

Anne: A nurse at the mission, who tries to care for the children but is ultimately complicit in the system that harms them.

Nan Dear: Ruby and Jimmy's grandmother, who tells stories of their family's past and helps them connect with their culture.

Supporting Characters:

The Mission Superintendent: A strict, authoritarian figure who enforces the rules of the mission and seeks to assimilate the Aboriginal children into white Australian culture.

The Welfare Officer: A bureaucratic figure who is responsible for removing Aborig

Act 1:

- Introduces the five Aboriginal children: Ruby, Jimmy, Shirley, Sandy, and Joe.
- Shows the children being forcibly removed from their families by the Welfare Officer.
- Introduces the harsh conditions and strict rules of the mission.

Scene 1:

The play opens with Ruby, Jimmy, and Shirley, three Aboriginal children, being taken from their family by the Welfare Officer. They are placed in a mission, where they meet Anne, a nurse.

Scene 2:

The children struggle to adjust to life in the mission. Jimmy is rebellious, while Ruby tries to make sense of their situation. Shirley is traumatized by the separation from her family.

Scene 3:

Nan Dear, the children's grandmother, tells stories of their family's past and helps them connect with their culture.

Act 2:

- Explores the children's struggles to adjust to life in the mission
- Shows the children's experiences of physical and emotional abuse
- Introduces Nan Dear, the children's grandmother, who tells stories of their family's past and helps them connect with their culture

Scene 1:

The children face harsh treatment at the mission. The Mission Superintendent enforces strict rules, and the children are punished for speaking their native language or practicing their culture.

Scene 2:

Jimmy becomes increasingly angry and rebellious, while Ruby tries to find ways to cope with their situation. Shirley's trauma deepens.

Scene 3:

Nan Dear's stories help the children hold on to their cultural identity. They begin to resist the mission's attempts to erase their culture.

Act 3:

- Shows the children's growing resistance to the mission's attempts to erase their culture
- Explores the traumatic experiences of the children, including the loss of their families and culture
- Concludes with the children finding strength in their cultural identity and their connection with each other

Scene 1:

The children face a crisis when Jimmy is punished severely for speaking his native language. Ruby and Shirley are devastated.

Scene 2:

Ruby finds a way to resist the mission's oppression by creating art that reflects her cultural heritage. Shirley begins to heal through her connection with Nan Dear's stories.

Scene 3:

The play ends with the children finding strength in their cultural identity and their connection with each other. They look to the future, determined to survive and thrive despite the trauma they have experienced.

TNPG TRB ENGLISH

New Syllabus Study Material WITH MCQ UNIT TEST

UNIT-VII-

INDIAN WRITING IN ENGLISH

1. 'Achakka' is the narrator in the novel—

(a) Kanthapura	(b) The Road
(c) The Village	(d) Serpent and the Rope

2. The author of the novel, "I Shall Not Hear the Nightingale" is—

(a) Chaman Nahal	(b) Anita Desai
(c) Nayantara Sahgal	(d) Khushwant Singh

3. "Prison and Chocolate Cake" is an autobiography of -

(a) Shashi Deshpande	(b) Nayantara Sahgal
(c) Ruth Praver Jhabvala	(d) Kamala Markandaya

4. Which of the following novel is about the struggle for independence—

(a) So Many Hungers	(b) Inquilab
(c) Kanthapura	(d) Selective Memory

5. Cleopatra is a character in Aurobindo's play—

(a) Perseus, the Deliverer	(b) Rodo gune
(c) Vasavadut ta	(d) None of the above

6. Which of the following is not a partition novel?

(a) Train to Pakistan	(b) The Shadow Lines
(c) In Custody	(d) The Inheritance of Loss

7. "Ric Like Us" is a novel which is set against the backdrop of–

- (a) **The Emergency** (b) Globalization
(c) Indo-Pak wars (d) Five year plans

8. How many books did Mulk Raj Anand publish before 1935–

- (a) 10 (b) 6 (c) 4 **(d) 5**

9. In India by Nissim Ezekiel depicts the relationship between

- (a) Literature and Sex **(b) Literature and Environment**
(c) Literature and Science (d) Literature and War

10. Kamala Das's poetry can be best described as –

- (a) social (b) political (c) religious **(d) confessional**

11. V.S. Naipauls works present :

- (a) a cultural crisis** (b) predicament of immigrants
(c) crisis in a multicultural society (d) individuals conflict with society

12. "Can the subaltern speak"? is the title of an essay by–

- (a) Gayatri C. Spivak** (b) Ashish Nandy (c) Homi Bhabha (d) Derek Walcott

13. The protagonist of Upamanyu Chatterjee's 'English, August' is–

- (a) Ashok Sharma **(b) Agastya** (c) Balram Halwai (d) Krishnan

14. Which of the following is not a novel by Amitav Ghosh?

- (a) The Circle of Reason (b) The Shadow Lines
(c) The Calcutta Chromosome **(d) Beethoven Among the Cows**

15. Who among the following is not a diasporic writer?

- (a) Meena Alexander **(b) Malati Rao**
(c) Kamala Markandeya (d) Mahashweta Devi

16. The novel 'Midnight's Children' was published in–

- (a) 1980 (b) 1990 (c) 1986 **(d) 1981**

17. Tagore's Gitanjali comprises ----- poems.

- (a) 101 **(b) 103** (c) 88 (d) 90

18. 'The Captive Ladie' is a narrative poem by-

- (a) Aurobindo Ghosh (b) Henri Derozio
(c) Jayant Mahapatra **(d) Michael Madhusudan Dutt**

19. Arun Joshi's novel "The Apprentice" is in the form of-

- (a) Long Monologue** (b) Oblique narrative
(c) Epistelery form (d) Verse narrative

20. "The Road" is a novel by-

- (a) R.K. Narayan (b) Raja Rao
(c) Manohar Malgaonkar **(d) Mulk Raj Anand**

21. Which of the following is not a work by Mulk Raj Anand

- (a) The Private Life of an Indian Prince (b) Coolie
(c) Kanthapura (d) Two Leaves and a Bud

22. The author of My story is -

- (a) Ruskin **(b) Kamala Das** (c) Amitav Ghosh (d) V.S. Naipaul

23. Which of the following is not a poem by Kamala Das ?

- (a) " Summer in Calcutta" (b) " The Dance of the Eunuchs"
(c) " Night of the Scorpion" (d) " Krisna"

24. Nissim Ezekiel belonged to the ----- community.

- (a) Christian (b) Parsee **(c) Jewish** (d) Muslim

25. Mulk Raj Anand died in the year -

- (a) 2005 (b) 2003 **(c) 2004** (d) 2002

26. Who wrote the Foreword to Anand's novel Untouchable?

- (a) E.M. Forster** (b) Rudyard Kipling (c) R.K. Narayan (d) Graham Greene

27. Name the author of the essay "Naipaul's India and Mine".

- (a) Dom Moraes **(b) Nissim Ezekiel**
(c) Salman Rushdie (d) Vikram Seth

28. A Bend in the Ganges' is a work of -

- (a) Anita Desai (b) Amitav Ghosh
(c) Manohar Malgonkar (d) M. R. Anand

29. The first Indian author to win the prestigious Pulitzer Prize in the U.S.A. was –

- (a) Anita Desai (b) Jhumpa Lahiri
(c) Vikram Seth (d) Khushwant Singh

30. What is the title of Kamala Das autobiography?

- (a) Summer in Calcutta (b) The Descendants
(c) My Story (d) None of these

31. Which poem of Kamala Das has the following expression?

"Why not leave

**Me alone, critics, friends, visiting cousins,
Every one of you? Why not let me speak in
Any Language I Like?"**

- (a) The Maggots (b) The Doubt
(c) An Introduction (d) Luminol.

32. "The Old Playhouse" by Kamala Das is a poem of

- (a) surrender to male domination
(b) protest against male domination
(c) harmony between husband and wife
(d) jealousy

33. Which of the following novels is not by Mulk Raj Anand?

- (a) Untouchable (b) Coolie
(c) Two Leaves and a Bud (d) The Second Wife

34. In which of his poem did Nissim Ezekiel talk about love and sex :

- (a) Sixty Poems (b) The Exact Name
(c) Hymns in Darkness (d) Passion Poems

35. "His poetry comes out of his reactions to his environment, and he juxtaposes old and new by selling peasant superstition against modern scepticism." This is a comment on Ezekiel and one of his particular poem. Which one is it?

- (a) Mamaji (b) The Untouchable
(c) The Hill of Devi **(d) Night of the Scorpion**

36. What of these is not a novel by Mulk Raj Anand?

- (a) Coolie (b) **Heat and Dust**
(c) Across the Black Waters (d) The Untouchable

37. What does Mulk Raj Anand satirize in Coolie?

- (a) Indian imitating English society and its consequences (b) Nationalism
(c) Industrialization **(d) Exploitation of the poor people**

38. I am every

Woman who seeks love.....

These lines are from the poem by :

- (a) Anita Desai (b) Sarojini Naidu **(c) Kamala Das** (d) Toru Dutt

39. R. K. Narayan wrote many wonderful novels which of these is not his?

- (a) Coolie** (b) The Guide
(c) Malgudi Days (d) The English Teacher

40. Nissim Ezekiel's poem, 'Background, Casually' reflects:

- (a) his feeling alienation** (b) his love for rural life
(c) his love for religion (d) None of the above

41. What was the origin of the race of Nissim Ezekiel?

- (a) Bene Israel** (b) Indian Christians
(c) Dravidian (d) Latin American

42. 'Munoo' is the central character of M.R. Anand's novel?

- (a) Coolie** (b) Untouchable
(c) Two Leaves and a Bud (d) The Village

43. The Dance of Eunuchs has been written by:

- (a) Sylvia Plath (b) Sarojini Naidu
(c) Kamala Das (d) Nissim Ezekiel

44. Which of the following is a work of Ezekiel?

- (a) **A Time to Change** (b) Rough Passage
(c) Summer (d) None of the above

45. Which of the following writers writes uninhibitedly about his or her sexual relationships?

- (a) Mulkraj Anand (b) Nissim Ezekiel
(c) **Kamala Das** (d) Robert Frost

46. Which of the following collections of poems was written by Kamala Das?

- (a) **Summer in Calcutta** (b) Gitanjali
(c) Leaves of Grass (d) Songs and Sonnets

47. Who among the following writers was a University Professor of English?

- (a) Kamala Das (b) Mulkraj Anand
(c) **Nissim Ezekiel** (d) None of these

48. Who among the following writers has not won the Nobel Prize?

- (a) T.S. Eliot (b) **Mulkraj Anand**
(c) William Faulkner (d) Ernest Hemingway

49. "Background, Casually" is written by :

- (a) Kamala Das (b) Robert Frost
(c) Whitman (d) **Nissim Ezekiel**

50. Who has penned the following lines?

I am sinner,

I am saint. I am the beloved and the betrayed.

- (a) Rabindranath Tagore (b) Nissim Ezekiel
(c) **Kamala Das** (d) Sarojini Naidu

51. What is real name of the poetess Kamala Das?

- (a) **Madhavi Kutty** (b) Ratnavalli
(c) Kalluri Devi (d) None of them

52. Nissim Ezekiel is a born -

- (a) British (b) American (c) Swiss **(d) Jew**

53. Who is the author of the poem 'Enterprise'?

- (a) Kamala Das **(b) Ezekiel**
(c) Ramanujan (d) None of them

54. The theme of alienation is central to the poetry of -

- (a) Nissim Ezekiel** (b) Kamala Das
(c) Robert Frost (d) Walt Whitman

55. Who changed his/her religion some years ago?

- (a) M.R. Anand **(b) Kamala Das**
(c) Nissim Ezekiel (d) None of them

56. Indian English Drama begins with

- a) The Persecuted** c) Chandalika
b) Mukthdhara d) Hayavadhana

57. 'Gitanjali' in English was published in :

- (a) 1911 **(b) 1912** (c) 1913 (d) 1914

58. Which among the following is the author of The Barber's Trade Union?

- (a) R. K. Narayan **(b) Mulk Raj Anand**
(c) Shashi Deshpande (d) Raja Rao

59. The original title of Mulk Raj Anand's Gauri was :

- (a) The Woman and the Cow**
(b) The Village
(c) Across the Black Waters
(d) Untouchable

60. When was Mulk Raj Anand's novel, Untouchable, published?

- (a) 1934 **(b) 1935** (c) 1936 (d) 1937

61. Who is bitten by the scorpion in Night of the Scorpion?

- (a) The poet (b) The narrator **(c) The mother** (d) The father

62. Mulk Raj Anand passed away in the year:

(a) 1998 (b) 2000 (c) 2002 **(d) 2004**

63. Which among the following is the hero of Coolie?

(a) Munoo (b) Oliver (c) Raju (d) Shankar

64. The solution of the evil practice of untouchability suggested by Mulk Raj Anand in Untouchable is :

(a) conversion

(b) use of machines

(c) refusal to do dirty work

(d) social reform

65. Who is the author of Summer in Calcutta?

(a) Nissim Ezekiel

(b) A. K. Ramanujan

(c) Kamala Das

(d) Toru Dutt

66. "Yes why not let the natives run their own show? It is their country and we have really no right to it"?

Who speaks these words in Mulk Raj Anand's novel

Two Leaves and a Bud?

(a) Reggie Hunt (b) Croft-Cooke **(c) Dr. John de La Havre** (d) Barbara

67. When was Kamala Das born?

(a) 1934 (b) 1937 (c) 1947 (d) 1941

68. Gangu occurs in Mulk Raj Anand's -

(a) Coolie

(b) Two Leaves and a Bud

(c) Private Life of an Indian Prince (d) Untouchable

69. The name of the priest who makes improper suggestions to Sohini in Mulk Raj Anand's *Untouchable* is

(a) Kalidas (b) Kaliprasad **(c) Kalinath** (d) Kalipada

70. Who is the author of the volume of poems *The Descendants*?

(a) Nissim Ezekiel (b) A. K. Ramanujan **(c) Kamala Das** (d) None of them

71. Who among the following later embraced Islam?

(a) Kamala Markandeya

(b) Kamala Das

(c) Nissim Ezekiel

(d) Mulk Raj Anand

72. *The Old Playhouse and Other Poems* was written by :

(a) T. S. Eliot **(b) Kamala Das** (c) Mulk Raj Anand (d) Nissim Ezekiel

73. Where was Mulk Raj Anand born?

(a) Peshawar (b) Lahore (c) Amritsar (d) Jalandhar

74. Who authored the novel-'The Financial Expert'-

(a) Mulk Raj Anand **(b) R. K. Narayan**

(c) William Faulkner (d) Hemingway

75. Which novel of R. K. Narayan is similar to the 'A Doll's House'.

(a) Mr. Sampath (b) The Guide

(c) The Dark Room (d) The Bachelor of Arts

76. Who is of a Jewish origin-

(a) Kamala Das (b) R. K. Narayan **(c) Nissim Ezekiel** (d) None

77. Who wrote these lines-

I cannot leave this island

I was born here and belong

(a) Kamala Das (b) T. S. Eliot (c) Whitman **(d) Ezekiel**

78. Which of the following poems by Kamala Das is in dialogue form-

(a) The Invitation (b) In Love (c) Composition (d) The Suicide

79. Kamala Das got 'Kerala Sahitya Academy Award' in the year -

(a) 1985 **(b) 1969** (c) 1964 (d) 1965

80. Which of the following Indian English poets was professor of English at Bombay University?

(a) Jayant Mahapatra (b) A. K. Ramanujan

(c) Nissim Ezekiel (d) Keki N. Daruwalla

81. The protagonist of Mulk Raj Anand's Coolie is

(a) Munoo (b) Gangu (c) Ratan (d) Ramcharan

82. The mother tongue of Kamala Das was

(a) Konkani (b) Bengali **(c) Malayalam** (d) Tamil

83. Kamala Das died in the year -

(a) 2009 (b) 2008 (c) 2004 (d) 2005

84. Mulk Raj Anand's father was a clerk in

- (a) a post office (b) a bank **(c) the army** (d) the navy

85. 'Night of the Scorpion' is a poem by

- (a) Kamala Das **(b) Nissim Ezekiel**
(c) Dom Moraes (d) A. K. Ramanujan

86. R. K. Narayan wrote novels :

- (a) 20 novels (b) 12 novels **(c) 15 novels** (d) 19 novels

87. In the novel, Untouchable, Bakha's sister is

- (a) Mohini **(b) Sohini** (c) Sajani (d) Gulabo

88. The central theme of Nissim Ezekiel's work is

- (a) social reform** (b) Patriotism
(c) nostalgia (d) alienation

89. The theme of.....dominates the poetry of Kamala Das.

- (a) Death (b) Patriotism **(c) Love** (d) Disease

90. "The Mimic Men" presents Naipaul's encounter with –

- (a) Indians (b) Trinidadians
(c) Palestinians **(d) English People**

91. Which of the following novels is written in verse?

- (a) An Equal Music **(b) A Golden Gate**
(c) A Suitable Boy (d) Sacred Games

91. Ratan Rathor is a character in–

- (a) The Strange case of Billy Biswas (b) The Last Labyrinth
(c) The Foreigner **(d) The Apprentice**

92. According to Gandhiji Non Violence is

- (A) A way to attain truth** (B) A way to win political freedom
(C) The only way to realize God (D) An end in itself

93. The essential condition of Satyagraha led by Mahatma Gandhi was

- A: Non-violence** B: Disobey the British government
C: Become extremist D: Finite capacity for suffering

118. Her lover was dead and her love was not that powerful.....

- a) the pain of death
- b) nothing had changed
- c) **enough to bring him back**
- d) a kind debate

119. The sonnet Love and death contains a kind debate. Its between a certain idea of love which would conquer everything including death but that usually never happens even though a lover loves his/her beloved from heart and soul. Whose poem is dealt with the above sentences.

- a) **Sir Aurobindo Ghosh - The Tiger and the Deer**
- b) Sarojini Naidu - Love and Death
- c) Vikram Seth - Evening Wheat
- d) **Nissim Ezekiel - Good Bye Party**

120. "Evening Wheat" is a poem by Vikram Seth that **explains**.....

- a) the beauty of children coming home for dinner
- b) the beauty of farming country
- c) **the beauty of wheat at the end of the day.**
- d) the beauty of his poem

121. There on the other side of the raised path
Is the untransplanted emerald rice.

But it is the wheat I watch, the still dark gold

With maybe a pig that has strayed from the brigade

enjoying a few soft ears. From whose poem are these lines quoted ?

- a) **Vikram Seth - Evening Wheat**
- b) Nissim Ezekiel - Good Bye Party
- c) Kamala Das - An Introduction
- d) A.K. Ramanujam - Of Mothers, Among other Things

163. One of the closest friend of swami is _____

a. Rajam b. Manic. Somu d. Sankar

164. Rajam is the son of _____ superintend.

a. Police b. Forestc. Doctord. Teacher

165. who is the class monitor and gets along well with everyone _____

a. Sankar **2. Somu** 3. Rajam 4. Mani

166. Mr. Ebenezer is the fanatical _____ scripture teacher at the mission school.

a. Hindu 2. Muslim 3. Other **4. Christian**

167. Mr. Nair is the district _____ who helps swami return home after being lost.

a. Army officer b. Police officer **c. Forest Officer** d. Medical Officer

168. Swami views _____ as ancient and sometimes embarrassing.

a. Granny b. father c. mother 4. friends

169. "The three mistakes of my life" is the third novel of the author.....

a) Mulk Raj Anand

c) Chetan Bhagat

b) R.K. Narayan

d) Vijay Tendulkar

170. "The three mistakes of my life" Who is very simple and belongs to a poor family.....?

a) Govind,

c) Ishaan

b) Omi

d) Chetan Bhagat

171. Where did Govind admitted.?

a) the civil hospital of Ahmedabad

b) the civil hospital of Delhi

c) the civil hospital of Australian

d) the civil hospital of Mumbai

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200. "We part as friends" – Who are parting?

- a) **Seetha & Lakshman** c) Lion & Bear
b) Rama d) Lakshman

201. "Is there a creature on the Earth, that dares to work our hero harm" – Who is the hero?

- a) Seetha & Lakshman c) Lion & Bear
b) **Rama** d) Lakshman

202. Who did cover, when they see Rama's look?

- a) Seetha & Lakshman c) **Lion & Bear**
b) Rama d) Lakshman

203. At the tread of Rama, pythons and cobra's covert glide to _____

- a) **Most secret** c) One of the most
b) More secret d) NOTA

204. Let the mouth speak and my life be spent, to clear the sky of thy discontent – Who is the speaker and who is discounted?

- a) **King Feroz, Queen Gulnar** c) Queen Gulnar
b) Murmuring rose d) Mirror

205. Queen Gulnar sighed like a _____

- a) *King Feroz, Queen Gulnar* c) Queen Gulnar
b) **Murmuring rose** d) Mirror

206. "No savour or salt hath my dream or day" – Whose dreams have no salt?

- a) King Feroz, Queen Gulnar c) **Queen Gulnar**
b) Murmuring rose d) Mirror

207. "Wow I am a thought worn singer, In life's high and lonely faces" – Who is the singer?

- a) **The poet** c) Sarojini Naidu
b) Gilderness d) Lotus leaves

208. Honey, child.....to wed you. Who has composed this poem?

- a) **Sarojini naidu.** c) Tagore
b) Toru dutt d) Kamala das

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(C) cattle are auctioned)

(D) No Tax Campaign

248. In the words of Narayan English Teacher is largely _____

(A) **Autobiographical**

(C) Lithography

(B) Biography

(D) Social novel

249. The opening chapter of The English Teacher is an example of Narayan's technique of----

(A) Writing with economy of human

(B) Writing with economy of social

(C) **Writing with economy of words**

(D) Writing with economy of society

250. Who is the doctor called by Krishna?

(A) Typhoid

(C) **(Dr. Shankar**

(B) Leela

(D) Door mechanism

251. The river flows through the country of _____

(A) Green Heaven

(C) **Kosala**

(B) Hinduism

(D) the Garden

252. Why did Ravi feel disturbed?

(A) By Ravi's non-chalant attitude

(C) East West relationship

(B) **Damodar lived in luxury**

(D) Returning home drunk

253. Which is recurring indicated the terms of poor and the rich?

(A) By Ravi's non-chalant attitude

(C) **East West relationship**

(B) Damodar lived in luxury

(D) Returning home drunk

254. Which words are used ironically?

(A) By Ravi's non-chalant attitude

(C) Returning home drunk

(B) East West relationship

(D) **Decent and respectable**

255. What is there upon it?

(A) **Crescent Moon**

(C) Cassia leaves

(B) Man's ear ring

(D) Woman's ear ring

256. What type of dress was worn by Shiva?

(A) non-living things

(C) Living and non-living things

(B) living things

(D) **Tightly fitting breaches**

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265. Who is the son of Ranjith?

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

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

- (A) Ranjith Singh b) Rani Jinda c) Dalip Singh d) **Lawrence**

267. Which dimmed the vision of Eagle?

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

268. Bird's despondency is a symbol of _____

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

269. "The Dying Eagle is symbolic of old order changes' yielding place to new? – Yes or No?

- a) Yes**
- b) No
- c) Nota
- d) Error

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

- a) Love and life
- b) Love and wife
- c) Love and leaves
- d) **Love and death**

TNPG TRB ENGLISH

New Syllabus Study Material

UNIT-2-

STUDY MATERIAL

WITH MCQ UNIT TEST

ENGLISH LITERATURE FROM (1601-1798)

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UNIT-2-	*TEST FREE FREE*	MCQA

Paradise Lost Book IX-John Milton

John Milton-(1608-1674)

- ❖ Milton was an English Poet, polemicist, man of Letters and a civil servant for the commonwealth of England under Oliver Cromwell.
- ❖ He is best known for his Paradise Lost (1667 & 1674) written in Blank verse. He wrote in English, Latin, Greek & Italian and became internationally famous. Milton's first Latin elegy is 'Elegia Prima'.
- ❖ His Aeropagitica (1644) is among history's most influential and impassioned defences of free speech and freedom of press. William Hayley in his 1796 biography called him "the greatest English author".
- ❖ Dr. Samuel Johnson appreciated "Paradise Lost" as – "A poem which... with respect to design may claim the first place, and with respect to performance, the second, among the productions of human mind."
- ❖ At Christ College Cambridge, Milton was called "Lady of the Christ".
- ❖ In 1626, he wrote the first Latin elegy to Charles Diodati.
- ❖ He wrote another elegy, Lycidas (1638) on the death of his friend Edward King in the collection of elegies-"Just a Edouardo King Naufrago"
- ❖ Samuel Johnson, in his "Life of the Most Eminent English Poets" wrote about Milton as – "It appears in all his writings that he has the usual concomitant of great abilities, a lofty and steady confidence in himself, perhaps not without some contempt of others; for scarcely any man ever wrote so much, and praised so few." His two masques Arcades and

Comus were both composed for noble patrons' connections of the Egerton family and performed in 1632 and 1634 respectively.

- ❖ Milton's first foray into polemics was – Of Reformation Touching Church Discipline in England (1641), followed by Of Prelatical Episcopacy.
- ❖ In 1644 he wrote a short tract "Of Education" urging a reform of the national universities.
- ❖ At the age of 34, Milton married Mary Powell, a 16-years-old girl.
- ❖ In 1652 Milton went completely blind and his wife Mary Powell also died. He remarried in 1656 to Katherine Woodcock.
- ❖ In 1659 he wrote "A Letter to a Friend, Concerning the Ruptures of the Commonwealth" in response to General Lambert's recent dissolution of the Rump Parliament.
- ❖ Upon the restoration in May 1660, Milton was briefly imprisoned.
- ❖ In 1663, Milton married for the third time with Elizabeth 'Betty' Minshull. Milton published minor prose works such as a grammar text book Art of Logic and History of Britain.
- ❖ In 1674, Milton died of Kidney failure.
- ❖ Milton's first published poem was On Shakespeare (1630) and it was anonymously included in the second folio edition of William Shakespeare in 1632. Milton collected his works in 1645 Poems, published by Humphery Mosley. His famous work Paradise Regained (1671) appeared along with another tragedy play Samson Agonistes

together in 1671. Milton's theological views are presented in his *De Doctrina Christiana*, in this he also expresses support for polygamy.

- ❖ In his 1641 treatise *Of Reformation*, Milton expressed his dislike for Catholicism and episcopacy.
- ❖ In 1643, he wrote *The Doctrine and Discipline of Divorce*.
- ❖ John Dryden began the trend of describing Milton as the “poet of the sublime”.
- ❖ William Blake placed Edmund Spenser as Milton's precursor, and saw himself as Milton's Poetical son.
- ❖ Blake in his poem *Milton a Poem*, used Milton as a character. Blake considered him a major poet. Blake
- ❖ made the illustration on both poems *L'Allegro* (The Happy man) & *Il Penseroso* (The Melancholy man).
- ❖ William Wordsworth began his sonnet “London”, 1802 with –
“Milton! Thou should'st be living at this hour” and modelled his *The Prelude*, a blank verse epic on *Paradise Lost*.
- ❖ John Keats exclaimed that:
“Miltonic verse can not be written but in an artful or rather artist's humour.”
- ❖ Harold Bloom in his *The Anxiety of Influence* wrote that –
- ❖ “Milton is the central problem in any theory and history of poetic influence in English”.
- ❖ Milton's ‘*Aeropagitica*’ is cited as the “First amendment to the United States Constitution”

Quotation from 'Aeropagitica'

- ❖ "A good book is the precious lifeblood of a master spirit, embalmed and treasured up on purpose to a life beyond life."
- ❖ In 1631, appeared his two narrative poems together L'Allegro and Il Penseroso. L'Allegro means "Happy man" contrasting the comparison pastoral poem Il Penseroso, that means "melancholy man".
- ❖ He also wrote a sonnet entitled "On His Having arrived at the age of 23". L'Allegro is written in "Octosyllabic Couplet" (tetrameter couplet).
- ❖ His sonnet – 'On his Blindness' & 'On the Late Massacre in Piedmont' are written in Iambic pentameter. The elegy, Lycidas (1638) is written in irregular meter and rhyme.
- ❖ **Dryden said** – "Milton was the Poetic son of Spenser".
- ❖ Tennyson called Milton – "The mighty mouthe inventor of harmonies – good gifted organ, voice of England".
- ❖ Wordsworth said – "The Sonnet in Milton's hand becomes a trumpet".
- ❖ His masque Comus (1634) is subtitled – "A Masque presented at Ludlow Castle, 1634, On Michaelmas Night ". It is written in blank verse. It's music is composed by Henry Lawes. It was first presented before John Egerton, the 1st earl of Bridge Water.
- ❖ The masque Arcades (1632) was written in praise of Alice Spencer, Countess Dowager of Darby.
- ❖ The masques of Milton was influenced by the masques of Ben Jonson.

- ❖ Horton Poems: From 1635, Milton spent 6 years at Horton in intensive private study. The poems written during this period are called Horton Poems. They are –
- ❖ Upon the Circumcision
- ❖ At a Solemn music
- ❖ On Time
- ❖ Arcades & Comus
- ❖ Lycidas.
- ❖ Mathew Arnold called Milton's style as "Grand Style".
- ❖ Lycidas is written in 6 sections – a prologue, four main parts and an epilogue. "and calm of mind all passion spent" is a famous line from Samson Agonistes.
- ❖ Dryden called Milton "Poet of Sublime".
- ❖ "Love virtue, she alone is free" – a line from Comus.
- ❖ "Fame is no plant that grows on mortal soil" – from Lycidas.
- ❖ Dr. Johnson's criticised Lycidas for the 'inherent improbability' of its pastoral convention.
- ❖ Dryden was the first to say that "Satan is the real Hero of Paradise Lost".
- ❖ William Blake in his "Marriage of Heaven and Hell" said about Milton –
- ❖ "... he was a true poet and of the devil's party without knowing it."
- ❖ William Hazlitt in the essay "On Milton's Sonnet" said about Milton's sonnet –
- ❖ "Compared with Paradise Lost, they are like tender flowers that adorn the base of some proud column or stately temple".

- ❖ “Milton’s Grand Style” is a famous book by Christopher Rick.
- ❖ Milton has written 24 sonnets (19 in English and 5 in Latin). His sonnets are Petrarchan Sonnets comprising an octave and a sestet (Octave may be divided into two stanzas abba abba and sestet into two stanzas of three lines each called tercet cdc cdc or cdecde).
- ❖ Spenser was Milton’s Master.
- ❖ Wordsworth said– “The sonnet in Milton’s hand became a trumpet.”
- ❖ “Milton was the poetic son of Spenser” – Dryden
- ❖ Tennyson called Milton “The mighty mouthe inventor of harmonies- god gifted organ voice of England.”

Paradise Lost: It is an epic poem written in blank verse in 1667.

- ❖ World Literature in Your Fist: An Assortment of English Literature 141
- ❖ It consisted of ten books. A second edition followed in 1674 which was arranged into twelve books. On
- ❖ the reader’s request and also to neatly match with Virgil’s Aeneid which was also written into 12 books,
- ❖ Book VII, and Book X was split into two, thus total 12 books.
- ❖ Milton’s purpose to write this book as per Book I, is to “Justify the way of god to man.”
- ❖ In 1674 edition Milton also added an introductory prose “argument” summarizing the plot of each book to prepare readers for the complex poetry that was to follow. In Paradise Lost, Satan takes various shapes as:
 - Comet or meteor

- Cherub
- Cormorant
- Toad
- Serpent/snake
- ❖ Prologue
- ❖ Milton opens his poem's subject: Human kind's first act of disobedience towards god.
- ❖ The act is Adam and Eve's eating forbidden fruit of the tree of knowledge.
- ❖ The first book of the bible is called Genesis.
- ❖ Milton asserts that the sin of Adam and Eve's brought death to human beings for the first time, causing to lose our home in paradise until Jesus comes to restore humankind to its former position of purity.
- ❖ Milton's speaker announces that he wants to be inspired with this sacred knowledge because he wants to show his fellowman that the fall of humankind into sin and death was part of the god's greater plan and that god's plan is justified. Thus prologue finishes.
- ❖ Book I
- ❖ Immediately after the prologue, Milton raises the question of how Adam and Eve's disobedience occurred and explains that their actions were tempted by Satan.
- ❖ Satan and his followers are residing in Hell after defeated by god. He turns himself into a serpent.

- ❖ The second-in-command of the hell is Beelzebub who stands in a lake of fire that gives darkness instead of light.
- ❖ Satan does not repent on his rebellion against god while Beelzebub now believes that God can't be overpowered.
- ❖ The two devils then decide to pervert god's good works to evil purposes.
- ❖ All the devils who were following Satan were angels, but they choose to follow Satan in his rebellion and turns into devils.
- ❖ God was allowing the devil's intentions because god wanted the evils to turn good at the end.
- ❖ Satan believes that it is better to be a King in Hell rather servant in heaven. He also remarks that the mind can make its own hell out of heaven.
- ❖ Satan appears like a comet or meteor, a fallen angel, in the beginning.
- ❖ The devils dig into the bowels of ground, unearthing gold and other minerals. With their inhuman power they construct a great temple in a short time, called Pandemonium (which means "all the demons").
- ❖ All the demons make Pandemonium as their meeting place.
- ❖ Being spirits, they compact themselves and thousands of demons enter in the Pandemonium.
- ❖ His classmates used to call him 'The Lady of christ'
- ❖ Milton's Poetic drama ' Samson Agonistrs' is considered the last work of Milton The length of the poem, 13355 lines in all.

In Book IX – 1189 lines

- ❖ Book IX (longest book, 1189 lines)

- ❖ The actual disobedience of Adam and Eve takes place in this book.
- ❖ Milton asserts that the fall of humankind is more heroic than the tales of Virgil and Homer.
- ❖ Satan returns after 8 days when he caught and banished by Gabriel.
- ❖ Satan feels jealous to see the beauty of earth that is even more beautiful than Heaven. Satan enters in the body of a snake and becomes a serpent.
- ❖ The next morning, because of much work to do, Adam and Eve decides to work separately.
- ❖ Satan speaks in a man's voice to Eve who surprises to see such creature. She asked the serpent about how he can speak and he tells that it is all the magic of the fruit of the Tree of Knowledge. Eve is convinced and eats the forbidden apple.
- ❖ Adam now thinks that Eve alone will be punished by God now, so he eats the apple too, because he loved Eve so much.
- ❖ It is written in an epic form. The story is rendered in 12 books
- ❖ A good poet is made as well as Born – Ben Jonson
- ❖ 'Paradise lost' is written in the meeting point of 'Renaissance and Reformation' (Pre-destination, fate was an influence in calvinism followers of John Calvin, a French protestant)

Epic poetry is divided in two 1. Primary epic – authentic epic – oral , 2. Secondary epic – Literal epic – written primary epic is intended for recital secondary epic is for reading paradise lost includes both the qualities. This poem is written in unrhymed iambic pentameter of blank verse and his style is grand style gods are the

(Lines 1034 – 1044 – They sleep after satisfying their lust)

(Lines 1045 – 1066 – Awakening, they feel guilty and Shania.)

Lines 1067 – 1080 – Adam upbraids Eve.

It is a bad fruit that makes them that they are taken of their innocence, faith and purity. They are filled with desire which forebodes evil and shanie.

(Lines 1081 – 1131 – They make Loin clothes out of fig leaves.

Lines 1132 – 1141 – Adam blames Eve for her willfulness

Lines 1142 – 1161 – Eve blames Adam and the serpent in turn

Lines 1162 – 1186 – Adam incensed and defends himself

Lines 1187 – 1189 – They resort to mutual Recrimination)

Satan:-

- He is a lover of liberty and freedom.
- His entry into Eden is compared to the wolf stealing into the sheepfold.
- Good is a curse and bad/evil is a boon to him

Adam:-He like a disciplined soldier

Summary

In the prologue to Book IX, Milton says that his work must now take a tragic tone and that this Christian epic, though different, is nonetheless more heroic than earlier epics like the *Iliad* and the *Aeneid*. Again, he calls on Urania as the muse of Christian inspiration to help him complete his work and show the true heroism that lies in the Christian idea of sacrifice. Then Milton returns to his story. Satan returns to Eden eight days after being forced out by Gabriel. He has

from the tree. Satan says that God forbids it only because he wants them to show their independence. Eve is now seriously tempted. The flattery has made her desire to know more. She reasons that God claimed that eating from this tree meant death, but the serpent ate (or so he claims) and not only does he still live, but can speak and think. God would have no reason to forbid the fruit unless it were powerful, Eve thinks, and seeing it right before her eyes makes all of the warnings seem exaggerated. It looks so perfect to Eve. She reaches for an apple, plucks it from the tree, and takes a bite. The Earth then feels wounded and nature sighs in woe, for with this act, humankind has fallen.

Eve's first fallen thought is to find Adam and to have him eat of the forbidden fruit too so that they might be equal. She finds him nearby, and in hurried words tells him that she has eaten the fruit, and that her eyes have been opened. Adam drops the wreath of flowers he made for her. He is horrified because he knows that they are now doomed, but immediately decides that he cannot possibly live without Eve. Eve does not want Adam to remain and have another woman; she wants him to suffer the same fate as she. Adam realizes that if she is to be doomed, then he must follow. He eats the fruit. He too feels invigorated at first. He turns a lustful eye on Eve, and they run off into the woods for sexual play.

Adam and Eve fall asleep briefly, but upon awakening they see the world in a new way. They recognize their sin, and realize that they have lost Paradise. At first, Adam and Eve both believe that they will gain glorious amounts of knowledge, but the knowledge that they gained by eating the apple was only of

doesn't have sex with him before they die. If she refuses to have sex with him, there will be repercussions for him, too. All his sexual desire will burn up, "ashes" for all time.

In the third stanza he says, "NOW," I've told you what will happen when you die, so let's have sex while we're still young. Hey, look at those "birds of prey" mating. That's how we should do it – but, before that, let's have us a little wine and time (cheese is for sissies). Then, he wants to play a game – the turn ourselves into a "ball" game. (Hmmm.) He suggests, furthermore, that they release all their pent up frustrations into the sex act, and, in this way, be free.

In the final couplet, he calms down a little. He says that having sex can't make the "sun" stop moving. In Marvell's time, the movement of the sun around the earth (we now know the earth rotates around the sun) was thought to create time. Anyway, he says, we can't make time stop, but we can change places with it. Whenever we have sex, we pursue time, instead of time pursuing us. This fellow has some confusing ideas about sex and time. Come to think of it, we probably do, too. "To His Coy Mistress" offers us a chance to explore some of those confusing thoughts.

Lines 1-2

Had we but world enough, and time,

This coyness, Lady, were no crime

Lines 23-24

And yonder all before us lie

Deserts of vast eternity.

- Then, he seems to have a hallucination.
- Look, he tells the mistress, look at all this sand. The future is just endless sand.
- We're all going to die.

Line 25

Thy beauty shall no more be found,

- And you won't look so pretty there, missy.

Lines 26

Nor, in thy marble vault, shall sound

- You sure won't be able to hear my pretty song when you are in a "grave."

Lines 27-28

My echoing song: then worms shall try

That long preserved virginity,

- This next part is even creepier.
- The speaker tells the mistress that, in the grave, worms will have sex with her.
- According to the line, she's a virgin.

- Donne is regarded as Elizabethan Browning (The poet asks his friend to hold his tongue as he dissuades from loving. He considers love as a disease. The lovers are canonized in this poem. Love saints is the title for them as they sacrifice their lust. The lovers are compared to flies as they wheel round each other. They are compared to two tapes as they burnt each other. They are also compared to eagle (The poet) and dove (lady love) because of tyrannical and gentlest nature. They are compared to phoenix and they offered to trade love for death. Chronicles cannot be written and songs and sonnets can be written on their love. On the sights of lovers no ship will sink. The tears will not bring flood or damage. The colds of love does not remove spring season. The heat of vow will not interfere in 'Activities of soldiers and lawyers' As there is no sexual union and they unite in death.)

Summary

The speaker asks his addressee to be quiet, and let him love. If the addressee cannot hold his tongue, the speaker tells him to criticize him for other shortcomings (other than his tendency to love): his palsy, his gout, his "five grey hairs," or his ruined fortune. He admonishes the addressee to look to his own mind and his own wealth and to think of his position and copy the other nobles ("Observe his Honour, or his Grace, / Or the King's real, or his stamped face / Contemplate.") The speaker does not care what the addressee says or does, as long as he lets him love.

- ❖ In 1700, his family moved to Popeswood, because of strong anti-Catholic sentiment and a statute preventing Catholics from living within 10 miles (16 km) of either London or Westminster.
- ❖ Pope described the countryside around his house in “Windsor Forest”.
- ❖ He educated himself by reading Horace and Juvenal, the epic poets Homer, Virgil, and English authors as Chaucer, Shakespeare, and Dryden.
- ❖ Pope had a closed attachment with Lady Mary Wortley Montagu, and also had lifelong relationship with Martha Blount.
- ❖ ‘The Translation of Homer’ brought Pope a financial independence and became first professional poet.
- ❖ His famous work “The Rape of the Lock” is dedicated to John Caryll.
- ❖ The first major work of Pope is “The Pastorals”.
- ❖ He was removed from the society as he was a Catholic.
- ❖ In May 1709 Pope’s Pastorals was published in sixth part of Tonson’s Poetical Miscellanies, when he was only 16 years old.
- ❖ In 1711 he wrote Essay on Criticism. (Don’t confuse with Essay in Criticism by Mathew Arnold).
- ❖ His friends were Tory writers along with whom he formed Scriblerus Club in 1713:

John Gay

- ❖ World Literature in Your Fist: An Assortment of English Literature 160
- ❖ Jonathan Swift

- ❖ Dr. Johnson translated Messiah in 1728 in Latin language. Pope's Messiah deals with Virgil's 4th eclogue which was said to predict the birth of Christ. Walter Jackson Bate praised this work and called it a "major effort".
- ❖ In 1715, after the Jacobite Rebellion, strict majors were taken against the Catholics so Pope moved from London to Twickenham and came to be called "Wasp of Twickenham".
- ❖ Voltaire said about Pope as- "The best Poet of England, and at present of all the world."

"The rape of the Lock." Essay on criticism Essay on man, The Dunciad and Epistle to Dr. Arbuthnot are the famous poems.

- Through the method of satire, he laughs at the follies and foibles of this society.
- 'The rape of the lock' was published in 1712, in Two cantos.
- In 1714, he published in 5 cantos.
- The rape of the lock is one such poem conceived of in the form of an epic.
- Critics rave often called it a mock epic
- The poem begins with Invocation to Goddess of poetry.
- It is a satire on artificial manners of the 18th century.
- Satire is a sacred weapon meant for Truth's Defence – to pope
- 18th century men have no respect for women as they have spent most of their time in make-up
- Swift is the close friend of pope.
- Pope's poetry has conciseness.

John Dryden Absalom and Achitophel

John Dryden-(1631 – 1700)

- ❖ John Dryden is considered as “The Father of English Criticism”, according to Dr Samuel Johnson, “a new era of criticism began with Dryden”.
- ❖ Dryden upholds Aristotle’s definition of poetry as a process of imitation. According to him, poetry and painting are not only true imitations of nature but of the best nature.
- ❖ According to Dryden, the final end of poetry is delight and transport rather than instructions.
- ❖ According to Dryden a poet is neither a teacher nor a bare imitator-a photographer- but a creator.
- ❖ About Dramatic Poetry, Dryden said that, incredible scenes such as death on the stage can never be imitated and it can be avoided.
- ❖ Dryden’s “An essay on Dramatic Poesy” (1668) was written in 1666, during the closure of London Theatres due to plague.
- ❖ Dryden takes up the subject that Sir Philip Sidney had set forth in Defence of Poesy (1580), and attempts to justify drama as a legitimate form of “Poetry” comparable to the epic as well as defend English drama against that of ancients and the French. Dryden made use of historical method of criticism.

- ❖ The treatise Defence of Poesy is a dialogue between four speakers Eugenius, Crites, Lisideius, and Neander. These were first identified by “Edward Malone” in 1800.
- ❖ Eugenius: He represents Charles Sackville or Sir William Davenant, Lord Buckhurst (afterwards Earl of Dorset). The name means “Well born man”. He defends the moderns, Shakespeare and Johnson.
- ❖ Lisideius: He represents Sir Charles Sedley or Roger Boyle, defends the French.
- ❖ Neander: Represents Dryden himself. The name means “New man”. Defends contemporary English writers, tragic comedy and rhyme. He says “I admire him (Johnson) but I love Shakespeare”.
- ❖ He told about Shakespeare – “He was the man who of all modern and perhaps ancient poets had the largest and most comprehensive Soul”. He defended the English dramatic tradition and justified the use of rhymes in his tragedies.
- ❖ Crites: He represents Sir Robert Howard, playwright and Dryden’s brother in law, he defends the ancients. He attacked on Rhyme’s at the end of the essay.
- ❖ This debate is over the ancients and moderns in form of a Socratic dialogue. It dealt with 3 contemporary critical issues in an unbiased manner: -
 - Rhyme or Blank Verse in Drama.
 - Modern French and English Restoration

➤ Classical Unities and freedom.

- ❖ Dryden on the Function of Poetry: As we know, Plato wanted Poetry to instruct the reader, Aristotle to delight, Horace & Sidney to do both instruct and delight, and Longinus to transport: So, Dryden came with his own new view and opined that the final end of poetry is to “delight and transport”, rather than instruct.
- ❖ According to Dryden, Poet is neither a teacher nor imitator but creator. He felt the necessity of fancy what later Coleridge called “the shaping spirit of imagination”.
- ❖ Dryden gave comparative study of Homer, Ovid, and Chaucer in Fables Ancient and Modern. Dryden changed his religion from Anglican to Catholic.
- ❖ In “The Preface to the Fables”, Dryden translated Chaucer’s The Knight Tale, The Nun’s Priest Tale, and The Wife of Bath’s Tale.
- ❖ Samuel Johnson justified Dryden as– “If he changed, he changed with the nation”.
- ❖ “Dryden maybe properly considered as the father of English criticism.” – Johnson.
- ❖ Dr. Johnson in his “Life of Dryden” about Dryden and English poetry– “He found it brick and legit it marble”.
- ❖ Walter Scott called him “Glorious John”.
- ❖ He joined the Catholic Church

❖ He translated Virgil's Aeneid, Homer's Illiad, Ovid's Epistles, and Metamorphoses.

SUMMARY

In holy times, before religion made polygamy a sin, one man was not confined to one woman. Law did not forbid a man from taking both a mistress and a wife, and Israel's monarch, David, spread his royal seed across the land. Michal is his queen, but several women have "godlike David's" sons. These sons, however, are not of royal birth and thus cannot legally ascend the throne. Of all David's illegitimate sons, Absalom is the most loved and admired, by both the Jews and his father. Absalom is handsome and full of grace, and he has proven himself a hero fighting in foreign wars. David is filled with "secret joy" as he watches Absalom grow into a respected man, and in his son, David sees his own "youthful image." David's reign is peaceful and quiet, but the Jews, "a headstrong, moody, murmuring race," begin to desire more liberty. It is not long before the Jews revive the Good Old Cause to "raise up commonwealths and ruin kings."

The Jebusites, who are native to Israel, begin to lose their rights. Their taxes are increased, their land is seized, and their gods and religion are discredited. Their priests are incensed, and soon the plot, the "nation's curse," begins to circulate. The Jebusites, in a clandestine plan, infiltrate all areas of Israel, including the courts and brothels, looking for converts. The plot ultimately fails because it is lacking "common sense," but it also has a "deep and dangerous consequence." The Jebusite plot makes major waves within the government, and the people begin to rise up and rebel against David. Some even oppose David

likely represents John Sheffield, 3rd Earl of Mulgrave, who opposed Monmouth's succession to the crown and supported James II.

Hushai – One of David's loyal supporters. In the Bible, Hushai is David's friend who agrees to spy on Absalom during his rebellion. Here, Hushai represents Lawrence Hyde, Earl of Rochester, who fought against the Exclusion Bill in Parliament.

Amnon– Absalom's half-brother whom Absalom murders after he rapes Absalom's sister. David forgives Absalom for the murder of Amnon, which is proof of David's, thus Charles II's, mercy and forgiving nature.

Michal / David's Wife – The Queen of Israel. Michal is also the daughter of Saul, and she and David have no children. She represents Charles II's wife, Catherine of Braganza; like David and Michal, Charles and Catherine did not have children.

Annabel – Absalom's wife. She represents the Duke of Monmouth's wife, Anne, Countess of Buccleuch.

Michal-She was the daughter of Saul and the wife of King David. She stands for Catherine of Braganza, the daughter of John IV of Portugal and wife of Charles II.

Saul-Saul was the first king of Israel; he defeated the Philistines in their first battle. He represents Oliver Cromwell, who ruled England after Charles's execution as Lord Protector.

David-The king of Israel, representing Charles II of England.

some are at David's side because, in his mercy, he had pardoned them—and now they pretend to be loyal.

Lines 150-229

The false [Achitophel](#) is a man of wisdom, wit, restlessness, and flexible morality. He does not brook disgrace and always desires more power. He has a “fiery soul” and is a “daring pilot in extremity” who loves the storms more than the calm. Certainly, the poet notes, “Great wits are sure to madness near alli'd; / And thin partitions do their bounds divide.” Achitophel toils and bears anarchy; he desires nothing more than to ruin or rule Israel. In carrying out his machinations, he breaks the triple bond, shakes the public's safety, and opens Israel up to a foreign power.

Not even one of the Abbethdin (the Jewish High Court) is as clean and honest as Achitophel. If only he had been content to serve David; if only the weed had not destroyed the noble seed. Sadly, though, “wild ambition loves to slide, not stand,” and Achitophel is bored and restless. He wants fame and thus “lent the crowd his arm to shake the tree.”

He takes up the old crimes and defies his prince, pretending to espouse the will of the people. He hides behind the law and buzzes his words into the crowd's ears. He claims David is a Jebusite, and even though this is a weak argument, it is easy enough to sway the people with it. After all, the scribes record that it seems as if the Jews change their lord every twenty years.

Lines 544-697

In the first rank of corrupt, disloyal men is [Zimri](#), a man full of all the wrong opinions. He takes on numerous professions and is lecherously obsessed with women. He is prone to railing, praising, and squandering riches; he is characterized by extremes.

The poet writes that it is tedious to name these names, especially as they are “below the dignity of verse.” Nevertheless, there is [Balaam](#), dull and well-hung, the cold [Caleb](#), the canting [Nadab](#), and the bull-faced [Jonas](#). None of these men has titles, and God gave them no grace.

One of the worst is [Shimei](#), who in his youth seemed promising but soon broke the Sabbath for gain and had plenty of oaths for the government. He amasses a great deal of wealth by cheating, and for that, the city chooses him as the magistrate. He wears a chain of gold around his neck as he pretends to uphold justice. During his time in office, even treason is not a crime, and the sons of Belial—wicked men—have a delightful time. Shimei loves his wicked neighbor as he loves himself, and he is quick to gather with others in criticizing the king. He puts dissenting Jews on his juries to make sure his friends are acquitted, for he knows that “laws are only made to punish those / Who serve the king, and to protect his foes.” If Shimei has any leisure time, he spends it writing persuasive diatribes against the king. He has a spare, dull table and puts all the warmth of his brain into his malice.

The rest of the men are better forgotten, but there is [Corah](#), who devised the plot. Corah is a Levite with sunken eyes and a loud voice, and his prodigious

memory lets him repeat “plots exceeding man’s belief.” Sometimes these plots have lies in them, but he is persuasive; as a priest, he seems to have power. There is a certain latitude allowed him as well.

Surrounded by men such as these, [Absalom](#) leaves the court filled with impatience, high hopes, and desire for renown. He is fired up with the thought he may possess the crown. When he comes before the people, they admire his goodly appearance, and his lovely form helps him as he enters “unfelt into their secret hearts.” He seems compassionate and mournful, covering his joy and sighing deeply. He prepares to speak a few words to the people.

Lines 698-816

Absalom adopts a mournful tone and tells the people that he rues their lost estate and wishes it were only he who was banished. He knows that Egypt and Tyrus are intercepting their trade and the Jebusites are threatening their sacred rites. He admits he loves his father, but the king is “careless of his fame” and has been seduced by foreign gold. His enemies are clearly more important than his friends, and he is giving the people’s rights away.

Absalom wipes tears from his eyes and says that those tears are all he can give right now. He hopes the next successor to the throne will be good to the Israelites.

The poet writes that “youth, beauty, graceful action, seldom fail,” but that, even more importantly, Absalom makes the people’s wrongs his own. The crowd lifts their hands to bless the young man.

Absalom gathers a glorious train of chariots and horsemen and surveys the Promised Land as the sun does every morning. He hears shouts of joy calling his name, and the various houses see him as a guardian god. This moving court appears to be just pomp, but as [Achitophel](#) has devised it, it is much more. The purpose is to “sound the depths, and fathom where it went,” to figure out who is friend and who is foe. Though this looks like mere pageantry, it is a plot against [David](#); it is war masquerading as peace.

Of course, this is a problematic situation because, the poet writes, who can be assured of their private property if a sovereign can be “dissolv’d by might”? The people’s judgment can be wrong and “the most may err as grossly as the few.” Wicked people without a set of standards may attack a good king. Even high officials may be affected with this ignorance and wickedness and “share the madness of rebellious times.” Only “base rebels” desire to change the foundations and frame of the state.

As for David, he seems to have few friends and the madness grows more intense. If someone is his friend, then they are the foe of the people. The following are some who choose to support David.

Lines 817-932

First, there is [Barzillai](#), a man of great honor. He withstood rebels in the wasteland, and he yokes himself to David’s fate. He has wealth but also a large heart. Barzillai suffers because his eldest son was sadly snatched by death in his prime. This young man was honorable and brave, and everyone knew his worth.

There is [Zadoc](#), a priest who desires neither fortune nor fame; he gives himself to David.

[The Sagan of Jerusalem](#), a high priest, is eloquent and has a “hospitable soul and noble stem.” He helps lead the Prophet’s sons in their learning. [Adriel](#), the “Muse’s friend,” is loyal to David and a keen judge. [Jotham](#) is observant and learned, and he chooses to stay on David’s side. [Hushai](#) has long been a steadfast friend of David’s, helping the throne with “frugal care.” [Amiel](#) is noble and dexterous in defending the crown.

These men are the “small but faithful band / Of worthies” who dare to stand in the breach with David. They are grief-stricken at the troubles besetting Israel. They see the rightful heir removed and feel it their duty to inform the king of what is happening. They tell him it is Absalom, “ambitious of the crown,” and the “false Achitophel” filled with “pernicious hate.”

Lines 933-1031

Finally, his patience gone, the god-like David speaks from his royal throne. He admits he has delayed a bit, putting his role as father before his role as king. Now, though, he cannot dismiss the contention that mercy or tenderness of blood have made him weak. These are absurd claims and not fit for a king. As the monarch, the king is the pillar of the state is born to “sustain and prop the nation’s weight.” If Absalom wants to be a young Samson and shake the pillars, then he will have to pay the price. If only Absalom would repent, though, he would be forgiven.

David says firmly that Absalom has been used, and that he is more of a fool than a patriot. Religion and the laws do not favor him more than they do David. David will not approve the people's choice of Absalom because he knows these petitioners merely want to take his power away. Thus, David will hold on to his power, continue to rule, and pray to Heaven to preserve him from senseless plots.

David wonders if he will have to take up the sword, and he warns the people to "beware the fury of a patient man." If someone wants to attempt to look at Law close up, then let them try—they will see "the terror of her front" and die. Like the fallen angels, David's foes can fight and bleed among themselves.

David knows his foes will spend their energy in their first attempt, so he will attack when they are "breathless." He has the "lawful pow'r" and it will always stand the ground.

David concludes his oration. The Almighty consents, and peals of thunder shake the heavens. A "series of new time began" and David reigned as the lawful king and "willing nations knew their lawful lord."

Thomas Gray : Elegy Written in a Country Churchyard

Thomas Gray(1716-1771)

- ❖ He was born in London and was educated at Eton College (with Horace Walpole) and Cambridge. Gray began seriously writing poems in 1742, mainly after the death of his close friend Richard West, which inspired "Sonnet on the Death of Richard West".

- Milton's diction is always lofty and heavily complex but it is original.
- Addison says 'our language sunk under him' due to his heaviness of diction.
- He uses English words with a foreign idiom.
- He has employed the English heroic verse without rhyme - The blank verse.
- Dr. Johnson does not approve of using blank verse. 'Blank verse seems to be verse only to the eye but not to the ears'.
- Johnson, though a man of letters, he was prejudiced and it influenced his criticism.

Jonathan Swift Gulliver's Travels

Jonathan Swift (1667-1745)

- ❖ Jonathan Swift was having different pen names as:
 - M.B. Drapier
 - Lemuel Gulliver
 - Isaac Bickerstaff
- ❖ He was an Anglo-Irish satirist, essayist, political pamphleteer, poet, and cleric who became a Dean of St. Patrick Cathedral, Dublin. He is known for being a master of two styles of satire, the Horatian Satire and Juvenalian Satire.
- ❖ Horatian Satire: Named after Roman satirist Horace and criticizes some social vice through gentle, mild, and light-hearted humour.
- ❖ Juvenalian Satire: Named after Roman satirist Juvenal. It addresses social evil through scorn, outrage, and savage ridicule.

- ❖ He was born in Dublin, Ireland, his father died when he was 7 months old. Glorious Revolution forced him to leave for England in 1688.
- ❖ In England he became an assistant of Sir William Temple.
- ❖ In 1708, he invented the character Isaac Bickerstaff which appeared in his series of essay “Predictions for the Ensuing Year”.
- ❖ Swift’s intimate and playful ‘Letters to Stella’ were published posthumously. At his residence at Moor Park, he met Esther Johnson, and he acted as her tutor and given her a nickname ‘Stella’. They were having ambiguous relationship throughout life.
- ❖ During his visit to England, Swift wrote ‘A Tale of a Tub’ and ‘The Battle of Books’ (1704).
- ❖ He became editor of “The Examiner”. Swift recorded his experiences and thoughts during this difficult time in a long series of letters to Esther Johnson, collected and published after his death as ‘A Journal to Stella’.
- ❖ He wrote Verses on the Death of Dr. Swift, his own obituary, published in 1739.
- ❖ Dryden told Swift, “Cousin Swift, you shall never be a poet.”
- ❖ At the time of James II reign, Swift left England and became secretary to Sir William Temple.
- ❖ He wrote ‘The Battle of The Books’ to defend his patron William Temple’s “Essay Upon the Ancient and Modern Learning”. William Temple’s work was attacked by Richard Bentley and William Wotton.

- ❖ When Temple died in 1699, Swift returned to Dublin as Chaplain to Lord Berkeley, in 1701. Swift visited London with Berkeley, and published “Discourse of the Contests and Dissensions in Athens and Rome”.
- ❖ Whigs returned to power after accession of George I in 1741. Thus Hanoverian Period is started. Swift wrote his own epitaph into Latin and W.B. Yeats translated it into English.
- ❖ Major Works of Swift
 - A Tale of a Tub (1704)
 - Gulliver’s Travels (1726)
 - The Battle of the Books (1704)
 - The Drapier’s Letters (1724) – in Ireland
 - The Journal to Stella (1766) – total 65 letters
 - The Bickerstaff – Partridge Papers
 - A Modest Proposal
 - On the Death of Dr. Swift
 - Poems to Cadenus and Vanessa (Esther Vanhomrigh is nicknamed Vanessa)
 - Meditation on a Broomstick (1710).

Gulliver’s Travels (1726)

- ❖ Complete Title: Travels into Several Remote Nations of the World. In Four Parts. By Lemuel Gulliver, First a Surgeon, and then a Captain of Several Ships. It is written anonymously.
- ❖ It is a prose satire (Menippean satire) by Anglo-Irish writer and clergyman Jonathan Swift.

- ❖ Protagonist Lemuel Gulliver is a surgeon who becomes sailor.

Plot

- ❖ Part I: A Voyage to Lilliput (4 May 1699 – 13 April 1702)
- ❖ The book begins with a brief outline of Gulliver's life and history.
- ❖ During his first voyage, Gulliver is washed ashore after a shipwreck and finds himself a prisoner of a race of tiny people, less than 6 inches tall, who are inhabitants of Lilliput (capital of Lilliput is Mildendo).
- ❖ He is given residence in Lilliput and becomes a favorite of the court. Lilliput represents England and Blefuscu represents France.
- ❖ Gulliver roams around the city. He assisted Lilliputians to subdue their neighbors, Blefuscudians by stealing their fleets but he refuses to reduce the island of Blefuscu to a province of Lilliput, displeasing court and the King.
- ❖ He is convicted and sentence to be blinded.
- ❖ But with the help of his kind friend, he escapes to Blefuscu.
- ❖ In Blefuscu he retrieves an abandoned boat and sails out to be rescued and took a ship to home.
- ❖ This book is a topical political satire.
- ❖ Part II: A Voyage to Brobdingnag (20 June 1702 – 3 June 1706)
- ❖ In search of fresh water Gulliver is forced to sail to Brobdingnag. He is abandoned by his companion and found by a farmer who is 72 ft. (22 m) tall (the scale of Brobdingnag is about 12:1 compared to Lilliput 1:12).

- ❖ Farmer brings Gulliver home and his daughter takes care of Gulliver. His daughter's name was Glumdalclitch who used to call Gulliver Grildrig.
- ❖ When Lemual fell sick, the farmer sold him to the queen of realm.
- ❖ The Queen asked for a small house to be built for him.
- ❖ He discusses the state of Europe with the King. King is not happy with Gulliver's accounts. On a trip to the seaside his travelling box is seized by a giant eagle which drops Gulliver and his box into the sea.
- ❖ He is picked by sailors and returns him to England.

Part III: A Voyage to Laputa, Balnibarbi, Luggnagg, Glubbdubdrib and Japan (5 August 1706 – 16 April 1710)

- ❖ This part is called a satire on the Royal Society.
- ❖ After Gulliver ship was attacked by pirates he is marooned close to a desolate rocky island near India.
- ❖ Fortunately he is rescued by the flying island of Laputa.
- ❖ Laputa is a kingdom devoted to the arts of music and mathematics but unable to use them practically.
- ❖ There is a custom at Laputa of throwing rocks down at rebellious cities on the ground seems as the air strike (they oppress Balnibarbi, the land below them).
- ❖ Gulliver tours Balnibarbi, the kingdom ruled from Laputa (the Capital of Balnibarbi is Lagado).

- ❖ Gulliver is then taken to Maldonada, the main port to await a trader who will take him to Japan.
- ❖ While he was waiting for a passage, he makes a short trip to Glubbdubdrib. In Glubbdubdrib, he visits a magician dwelling and discusses history with ghosts of historical figures, the most obvious restatement of the ancient versus modern theme in the book.
- ❖ In Luggnagg, he encounters the struldbrugs, who are immortals. Struldbrugs, the unfortunates don't have the gift of eternal youth, but suffer the infirmity of old age and are considered legally dead at the age of 80.
- ❖ After searching Japan, Gulliver asks the emperor "to excuse my performing the ceremony imposed on my countrymen, of trampling upon the crucifix", which the emperor does. Gulliver returns home, determine to stay there for the rest of his days.

Part IV: A Voyage to the Land of the Houyhnhnms (1710-1715)

- ❖ Here Swift satirizes the English society and human nature.
- ❖ As his intention earlier was to remain at home but he returns to sea once again as the Captain of a merchant man, as he was bored with his employment as a surgeon.
- ❖ On his voyages, the crew does the mutiny and he was abandoned in a landing boat and comes upon a race of hideous, deformed, and savage humanoid creatures to which he conceives a violent antipathy. There he meets Houyhnhnms, a race of talking horses.

- ❖ Houyhnhnms are the rulers while deformed creatures are Yahoos, who are human beings in their base form. Gulliver becomes a member of a horse household and starts admiring them rejecting his fellow humans (Yahoos).
 - ❖ An assembly of Houyhnhnms rules, that Gulliver is a Yahoo and is a danger to their civilization so they expelled him.
 - ❖ He is rescued by a Portuguese ship and is surprised to see that Captain Pedro de Mendez, a Yahoo is a wise courteous and generous person.
 - ❖ He returns to his home England but is unable to reconcile himself to living among Yahoos and becomes a recluse, remaining in his house, spending several hours a day speaking with the horses in his stables.
- Note:** Houyhnhnms are a race of noble horses who live according to the 'Laws of Reason and Nature', while Yahoos, a degenerated species of man are serving Houyhnhnms.
- ❖ George Orwell in his essay 'Politics vs. Literature: An Examination of Gulliver's Travels', he argues that the worlds of the Houyhnhnms is dreary.
 - ❖ In genre, Gulliver's Travel is social and political satire.

Summary

Lemuel Gulliver is a married English surgeon who wants to see the world. He takes a job on a ship and ends up shipwrecked in the land of Lilliput where he is captured by the miniscule Lilliputians and brought to the Lilliputian king. The Lilliputians are astonished by Gulliver's size but treat him gently, providing him

with lots of food and clothes. Gulliver is at first chained to a big abandoned temple then, after surrendering his weapons and signing articles of allegiance to Lilliput, he is granted his liberty. He befriends the king and puts out a fire in the palace by urinating on it. He successfully assists Lilliput by stealing the neighboring Blefuscans' war ships and receives a high honor, but the Lilliputian king begins to cool towards Gulliver when Gulliver refuses to help enslave the Blefuscans. Gulliver makes friends with the Blefuscans' when they come to make peace and, soon after, an unnamed man of the court informs Gulliver that the Lilliputian court plans to accuse him of treason and put out his eyes.

Gulliver escapes to Blefuscu and then returns to England. Gulliver soon sets out on his next voyage and is stranded in the land of Brobdingnag where the Brobdingnagians are immense giants and Gulliver feels like a Lilliputian. After being forced to perform exhausting freak shows by the Brobdingnagian farmer, Gulliver is sold to the Brobdingnagian queen, the farmer's daughter and his loving caretaker Glumdalclitch in tow. In the court, Gulliver is well cared for but everyone laughs frequently at his physical mishaps. Gulliver tries to maintain his dignity with little success. He offers to help the Brobdingnagian king strengthen his power by using gunpowder and is puzzled the king's disgust, concluding that, though the Brobdingnagians are a good-hearted people, they are just not as sophisticated as humans.

One day, the box Gulliver is carried around in for outings gets snatched up by a bird on the beach and, dumped in the sea, he is picked up by a human ship and carried back to England. Back among humans, Gulliver is astonished by their

littleness. Gulliver sets out yet again to sea and is again stranded, this time getting taken up by the Laputians to their floating island. He meets the Laputian king and observes life in Laputa where everyone is so obsessed with abstract mathematical, musical, and astronomical theory that they are utterly incompetent about practical matters and can barely hold a conversation. Gulliver is disgusted when he visits the city of Lagado below and sees the destructive influence the Laputians' theories have had, turning a once functioning people into a broken society.

He tours the academy where the projectors contrive useless scientific projects. Afterwards, Gulliver visits Glubbdubdrib and meets ghosts of history, visits Luggnagg and meets the power-crazed Luggnaggian king and the grim immortal Struldburgs, and finally returns to England. Gulliver sets out on his fourth voyage only to be mutinied and stranded in a land where the noble and reasonable horses, the Houyhnhmns, do their best to control the foul degenerate human Yahoos. Gulliver tries to distance himself as much as possible from the Yahoos and, indeed, the Houyhnhmns, especially Gulliver's mentor, the master horse, see Gulliver is different because he has a rational mind and wears clothing. The more Gulliver learns from the Houyhnhmns, the more he admires their uprightness, egalitarianism, and reason, and he eventually turns against humankind, wanting to live forever among the Houyhnhmns.

As he learns about the Houyhnhmns from the master horse, the master horse also learns about humanity from Gulliver, and concludes that the Yahoos Gulliver has come from are really not very different from the filthy Yahoos

Gulliver spends a great deal of time describing the landscape of Brobdingnag, the palace that he now lives in and his manner of traveling in a small traveling box designed especially for him. He also sees and describes the largest temple in Brobdingnag, which he does not find impressive in its size.

Chapter V

"Several Adventures that happened to the Author. The Execution of a Criminal. The Author shews his Skill in Navigation." Serving in Brobdingnag proves difficult for Gulliver. He experiences a series of dangers because of his small size-and because the dwarf relishes in making Gulliver's life difficult. The ladies at court treat Gulliver like a toy, dressing and undressing him and undressing themselves in front of him. Gulliver again mentions how offensive he finds the skin and smell of the [Brobdingnagians](#). He remembers the Lilliputians' similar reaction to his smell, which he did not understand at the time. Gulliver nearly drowns when a toad jumps onto the boat the queen has had made for him. He is also carried to the top of the palace by a monkey and narrowly survives. The monkey is killed, and it is declared that monkeys will no longer be allowed in the palace.

Chapter VI

"Several Contrivances of the Author to please the King and Queen. He shews his Skill in Musick. The King enquires into the State of Europe, which the Author relates to him. The King's Observations thereon." Gulliver salvages several of the king's hairs from his shaving cream and makes himself a comb. He then makes

intelligent than he is. He has a hard time conversing with them and is generally ignored. He petitions to go down to Balnibarbi, and his request is granted. On Balnibarbi, Gulliver meets Lord [Munodi](#), who invites Gulliver to stay at his home. Munodi's home is beautiful and kept well, but when the two travel out into the country Gulliver finds that the rest of the land is barren and sadly kept. Munodi explains that this is because many years back, people from Balnibarbi visited Laputa, and when they returned they decided to change things to a more academic way of living. This idea has failed. Munodi's land is plentiful because he never changed his way of living.

Chapter V

"The Author permitted to see the grand Academy of Lagado. The Academy largely described. The Arts wherein the Professors employ themselves." Gulliver visits the Grand Academy of Lagado, the largest metropolis of Balnibarbi. The scientists there are constantly working on experiments that Gulliver finds pointless. For instance, he meets a man who is trying to extract sunlight from cucumbers. Other experiments are trying to turn excrement back into the food it began as, trying to make gunpowder from ice, and trying to employ spiders as weavers of silk. Professors are also attempting to alter the communication of Balnibarbi by doing away with language altogether.

Chapter VI

"A further account of the Academy. The Author proposes some Improvements, which are honourably received." Gulliver then visits the part of the Academy designated for studies of government. He finds the professors

After some discussion between the horse and his wife about whether or not Gulliver is in fact a Yahoo, he is brought out to the stable where the Yahoos are kept and is made to stand next to one of them. Aside from the extra hair, longer nails, and nakedness of the Yahoo, they are the same. Gulliver makes a kind of bread out of the horses' oats for his dinner and is given a small room near the house with some hay to sleep in.

Chapter III

"The Author studies to learn the Language. The Houyhnhnm his master assists in teaching him. The Language described. Several Houyhnhnms of Quality come out of Curiosity to see the Author. He gives his Master a short Account of his Voyage."

After about three months of living among the Houyhnhnms, Gulliver has learned their language quite well and can answer most of their questions. He tells them about the mutiny that landed him on their shores, but they have a very difficult time understanding, because they have no concept of what a lie is. They tell Gulliver that "The Word Houyhnhnm, in their Tongue, signifies a Horse, and its Etymology, the Perfection of Nature."

The horses believe that Gulliver is a Yahoo-but a more rational and civilized Yahoo. Gulliver, wanting to separate himself from the Yahoos as much as possible, asks not to be called a Yahoo anymore.

Chapter IV

He falls into a Swoon for Grief, but submits. He contrives and finishes a Canoo, by the help of a Fellow-Servant, and puts to Sea at a venture."

Gulliver is given a nice room in the Houyhnhnms' home, where he settles in very comfortably. He makes new clothes and enjoys his life very much. The other Houyhnhnms, however, begin to worry about a Yahoo living among Houyhnhnms. They fear that Gulliver may lead a revolt among the other Yahoos. They tell Gulliver's master that it is time for him to leave the island. When Gulliver hears this news, he faints from grief. Having no other choice, Gulliver builds a canoe over the next two months. Heartbroken, he sets sail, but not before kissing his master's hoof.

Chapter XI

The Author's dangerous Voyage. He arrives at New-Holland, hoping to settle there. Is wounded with an Arrow by one of the Natives. Is seized and carried by Force into a Portugueze Ship. The great Civilities of the Captain. The Author arrives at England."

Gulliver paddles away from the shore, determined not to go too far from the Houyhnhnms. He writes, "My Design was, if possible, to discover some small island uninhabited, yet sufficient by my Labour to furnish me with the Necessaries of Life, which I would have thought a greater Happiness than to be first Minister in the Politest Court of Europe." He finds a small island, where he lives for four days on raw oysters and other shellfish until he is discovered by the

natives. He runs to his canoe and rows away, but not before being shot in his left knee.

Gulliver sees a Portuguese ship, but he feels disgusted by the thought of sharing a ship with Yahoos, so he chooses to return to another side of the same island. The Portuguese land and find Gulliver. He refuses to leave, but the crewmates decide not to leave him by himself on the island. The captain, Don Pedro, is very kind to Gulliver, but Gulliver cannot stand to be near Yahoos, so he spends most of the voyage in his cabin alone.

Finally back in England, Gulliver's family is thrilled to see him alive, but Gulliver thinks of them only as Yahoos and cannot stand to be near them. He buys two horses and spends at least four hours a day in the stables conversing with them.

Chapter XII

"The Author's Veracity. His Design in publishing this Work. His Censure of those Travellers who swerve from the Truth. The Author clears himself from any sinister Ends in writing. An Objection answered. The Method of planting Colonies. His Native Country commended. The Right of the Crown to those Countries described by the Author is justified. The Difficulty of conquering them. The Author takes his last leave of the Reader; proposes his Manner of Living for the future; gives good Advice, and concludes."

Gulliver concludes the tale of his travels, saying that everything he has written is true. He also tells the reader that he is now able to eat at the same table with his family although he is still working to teach them to overcome their vices. He only wants to help the world he lives in to become more like the world of the Houyhnhnms.

The Pilgrim's Progress – John Bunyan

- John Bunyan's Life time – 1628 – 1688.
- He was a younger contemporary of the great John Milton. Both were deeply religious men, Puritans. He was an English writer and preacher and best remembered as the author of the religious allegory "The Pilgrim's Progress".
- He wrote nearly sixty titles, many of them expanded sermons.
- He joined the parliamentary army at the age of 16 only. After three years in Army he returned to Elstow to take up the trade of tinker which he had learnt from his father.
- Bunyan was arrested as he denied giving up preaching and spent 12 years in jail. He was released in 1672 and obtained license to preach. In jail he wrote a spiritual autobiography "Grace Abounding to the Chief of Sinners".
- In jail itself he started writing his book "The Pilgrim's Progress". It was his second brief imprisonment in 1677 for 6 months.
- He died at the age of 59 after falling ill on a journey to London and is buried in Bunhill Fields.
- In Grace Abounding, he indicated an incident an evidence of the grace of god. "When I was a soldier I, with others were drawn out to go to such a place to

there for one month. Mathew marries merci, James marries phobe daughter of Gaius. In Vanity fair Samuel marries grace, daughter of Me. Mauson. Joseph marries march, II daughter christiana crosses the river of Death but the others stay on the other bank.

- ❖ Allegory – Greel term allegoria means ‘Speaking otherwise’. The influence of the Bible and ps alms- in the description of the shadow of Death, Vanity fair, The celestial city etc.

Daniel Defoe : Robinson Crusoe

Daniel Defoe(1660-1731)

- ❖ He was an adventure novel writer.
- ❖ He as an English trader, writer, journalist, and pamphleteer, and spy born in 1600.
- ❖ He is most famous for his novel Robinson Crusoe.
- ❖ He was a pioneer of economic journalism. His original name was Daniel Foe.
- ❖ In 1685, Defoe joined Monmouth Rebellion but gained a pardon. He was anti-Jacobite (against of James II).
- ❖ Defoe was arrested for debts of £700. His first notable publication was “An Essay upon Projects”, a series of proposals for social and economic improvement, published in 1697. His most successful poem “The True-Born Englishmen” defended the King. ‘The Storm’ (1704) includes a collection of witness accounts of ‘The Tempest’.

- ❖ He set up his periodical “The Review of the Affair of France” in 1704-1713. It ran three times a week, ran up to 1713.
- ❖ One pamphlet is entitled “A True Relation of the Apparition of one Mrs. Veal the Next Day after her Death to One Mrs. Bargrave at the Canterbury 8th September 1705”.
- ❖ He was prosecuted for his pamphlet “The Shortest-Way with the Dissenters; Or, Proposals for the Establishment of the Church”.
- ❖ He has also written “The History of the Union of Great Britain” in 1709.
- ❖ When he was released in 1703, he published a periodical “The Review” which initially appeared weekly but later three times a week. Defoe is known to have used at least 198 pen names.
- ❖ Sir Leslie Stephan said about Defoe as– “Defoe gave his stories an air of reality and convinced his readers of their authenticity. That is why they are appropriately called as ‘Fictitious Biography’ or ‘History minus the Facts’”. Daniel Defoe is called the Poet Laureate of Market Economy. The Rise of the Novel is written by Ian Watt

Robinson Crusoe (1719)

- ❖ It is about the real life adventures of Alexander Selkirk narrated in first person as an autobiography. It is a historical fiction by Defoe published in 1719 by the publisher W. Taylor.
- ❖ Complete title: “The Life and Strange Surprizing Adventures of Robinson Crusoe, of York, Mariner: Who lived Eight and Twenty Years, all alone in an un-inhabited Island on the Coast of America, near the

- ❖ Mouth of the Great River of Oroonoke; Having been cast on Shore by Shipwreck, wherein all the Men perished but himself. With An Account how he was at last as strangely deliver'd by Pirates”
- ❖ Epistolary confessional and didactic in form, the book is presented as an autobiography of the title character Robinson Crusoe. The story has been perceived to be based on the life of “Alexander Selkirk”, a Scottish who lived for four years on the Pacific Island called “Mas a Tierra” which was renamed as Robinson Crusoe Island.

Plot

- ❖ Crusoe (the family name corrupted from German name “Kreutznaer”) set sail from Queen’s dock in Hull on a sea voyage in August 1651, against the wishes of his parents who wanted to study him law.
- ❖ The journey ends in disaster as the ship is taken over by Sale pirates and he is enslaved by a Moor. Two years later he escapes in a boat with a boy named Xury, a captain of Portuguese ship. The ship enroutes to Brazil.
- ❖ Crusoe joins an expedition to bring slaves from Africa, but he is shipwrecked in a storm and reaches an island (he called this island, Island of Despair) near the mouth of the river Oroonoke in 1659.
- ❖ At his arrival, only he and three animals, the captain’s dog and two cats were there, on September 1 1659. Before the ship wrecks he fetches arms, tools, and other supplies to make a habitat near a cave. By making marks in wood cross he creates calendar.

- ❖ On the island he hunts, grows barley, and rice, dries grapes to make raisins, learn to make pottery, raises goats and adopt a parrot. The years pass and Crusoe discovers native Cannibals who occasionally visit the island to kill and eat pirates.
- ❖ Crusoe made a new companion named Friday as he was a prisoner and was helped by Crusoe while he was escaping.
- ❖ Crusoe teaches him English and converts him to Christianity.
- ❖ When more natives arrived to participate in Cannibal's feast, Crusoe and Friday kills most of the natives and saved two prisoners. One is Friday's father and the other Spaniard. He asked Spaniard to return his mainland with Friday's father and bring back others and sail to Spanish port.
- ❖ An English ship appears in which the mutineers are planning to maroon their Captain on the island. Crusoe and Captain makes a deal in which Crusoe helps the royal sailors to retake the ship and leaves the mountaineers on the island.
- ❖ He leaved the island on 19 December 1686 and arrived England on 11 June 1687. He learned that his family believed him dead so he was nothing left in his father's will.
- ❖ Friday accompanies him and they go for one last adventure together to his island and finds that it is governed by Spaniards.
- ❖ He survived for 28 years 2 months 19 days on this island.
- ❖ The Farther Adventures of Robinson Crusoe (1719)
- ❖ It is sequel to Robinson Crusoe and it is a historical novel by Defoe.

- ❖ Original title: “The Farther Adventures of Robinson Crusoe; Being the Second and Last Part of His Life,
- ❖ And of the Strange Surprising Accounts of his Travels Round three Parts of the Globe”
- ❖ The novel is followed by ‘Serious Reflections of Robinson Crusoe’.
- ❖ The book starts with the statements of Crusoe’s marriage in England and had three children, two sons, and a daughter.
- ❖ In this book following voyages takes place:
- ❖ Crusoe’s return to his island
- ❖ Crusoe’s adventures in Madagascar
- ❖ Crusoe’s travels in Southeast John Dryden

The adventures of Crusoe on his island, the main part of Defoe's novel, are based largely on the central incident in the life of an undisciplined Scotsman, Alexander Selkirk. Although it is possible, even likely that Defoe met Selkirk before he wrote his book, he used only this one incident in the real sailor's turbulent history. In these days the island was known as the island of Juan Fernandez. Selkirk was not the first person to be stranded here--at least two other incidents of solitary survival are recorded. A Mosquito (Guyanese) Indian, Will, was abandoned there in 1681 when a group of buccaneers fled at the approach of unknown ships. The pilot of Will's ship claimed that another man had lived there for five years before being rescued some years before. Three years later, Will was picked up alive and well by an expedition that contained William Dampier, a

of the same year, he spied cannibals sitting around a campfire. He did not see them again for quite some time.

Later, Crusoe saw a ship in distress, but everyone was already drowned on the ship and Crusoe remained companionless. However, he was able to take many provisions from this newly wrecked ship. Sometime later, cannibals landed on the island and a victim escaped. Crusoe saved his life, named him Friday, and taught him English. Friday soon became Crusoe's humble and devoted slave.

Crusoe and Friday made plans to leave the island and, accordingly, they built another boat. Crusoe also undertook Friday's religious education, converting the savage into a Protestant. Their voyage was postponed due to the return of the savages. This time it was necessary to attack the cannibals in order to save two prisoners since one was a white man. The white man was a Spaniard and the other was Friday's father. Later the four of them planned a voyage to the mainland to rescue sixteen compatriots of the Spaniard. First, however, they built up their food supply to assure enough food for the extra people. Crusoe and Friday agreed to wait on the island while the Spaniard and Friday's father brought back the other men.

A week later, they spied a ship but they quickly learned that there had been a mutiny on board. By devious means, Crusoe and Friday rescued the captain and two other men, and after much scheming, regained control of the ship. The grateful captain gave Crusoe many gifts and took him and Friday back to England. Some of the rebel crewmen were left marooned on the island.

merchandise before settling to down and marrying his mother, whose surname is Robinson. His true last name is Kreutznaer, but has been corrupted into Crusoe by the English. There are two older brothers in the family; one died in the English regiment, and Robinson does not know what became of the other.

Crusoe's father has designed him for the law, but early on his head is filled with "rambling thoughts" of going to sea. No advice or entreaties can diminish his desire. His father gives him "excellent advice and counsel," telling him that only men of desperate and superior fortunes go abroad in search of adventures, and that he is too high or too low for such activities. His station is the middle station, a state which all figures, great and small, will envy eventually, and his happiness would be assured if he would stay at home. Nature has provided this life, and Robinson should not go against this. After all, look what happened to his brother who went into the army. The narrator is truly affected by his father's discourse, but after a few weeks he decides to run away. He prevails upon his mother to speak to his father and persuade him to allow one voyage. If Robinson does not like it, he resolves to go home and think of the sea no more. She reluctantly reports their conversation, but no headway is made, no consent given. About a year later, he is able to procure free passage on a friend's boat heading to London. Asking for no blessing or money, he boards the ship and leaves.

Misfortune begins immediately. The sea is rough, and Robinson regrets his decision to leave home. He sees now how comfortably his father lives. The sea calms, and after a few days, the thoughts are dismissed. The narrator speaks with his companion, marveling at the "storm." His companion laughs and says it was

They have to at least try and swim. Once they jump into the sea, Robinson has some good luck and is helped to shore by a wave. He runs as the sea continues to chase him. The water fights him, but he manages to land safely on shore. Robinson thanks God for his deliverance. He looks around, sees nothing to help him, and runs about like a madman until he falls asleep in a tree. The next day is calm and sunny. The narrator now sees that if they had stayed on board, the ship would have made it to land without being dashed. But the rest of the company is dead, and Robinson grieves. He swims out to the ship and takes a few pieces to build a raft. On this he loads the provisions, everything from food to weaponry. Robinson looks about the island for a good place to live and store his supplies. There are no people, only beasts. A tent serves as his lodging. He makes a number of voyages to the ship in the next few weeks and brings back everything salvageable. In order to guard against possible savages, the narrator moves his tent near a cave with steep sides. He sets up a home with cables and rigging. A hammock is his bed. He makes a cave behind the tent to serve as a cellar. Discovering goats on the island, Robinson goes out daily to kill his food. This leads to his making a cooking area. When desolation threatens to overwhelm him, he forces himself to remember the dead company, and how much better off he is. At the very least he has housing and guns to kill food.

Part 3 Summary:

After having been there about 12 days, Robinson decides to keep a calendar by marking a large wooden post. He is very happy to have some pen and paper, three Bibles, two cats and a dog, all from the ship. The work upon his home is

Robinson's clothes have begun to wither. He manages to use the skins of creatures he has killed to make a "sorry shift." The skins keep him very dry in the rain, so he decides to make an umbrella. He also makes another boat, small enough that he can get it to the water. In the sixth year of his "reign or captivity," he sets out on a voyage around the island. The current is strong and sweeps him away from the island. Crusoe begins to fear that he will not be able to return. Gradually the wind changes, and the narrator immediately goes back to shore, drops to his knees, and thanks God. He is able to reach his country house by nightfall. He is terribly frightened to hear a voice calling his name, asking where he is, until he sees it is the parrot Poll. For the next year Robinson lives a quiet, sedate life. He perfects his carpentry skills and is able to make a wheel tool to aid in his building. His powder supply is decreasing, so he begins to set traps to catch the goats and have his own flock. Eleven years have past. The goats provide him with milk, from which the narrator is able to make butter and cheese. He now dines like a "king among his subjects." Still the narrator longs to sail around the island, but he is afraid of being swept away. Thus he decides to have a boat on either side of the island. One day going to visit his boat, he spies a man's footprint near it. Robinson is thunderstruck with fear: it must be a savage from nearby lands. He wonders if there are on the island, if it is the mark of the devil. His religious hope is abating. But the narrator resolves to let God decide--if he is not to be delivered from the evil, so be it.

Part 6 Summary:

that more of his men are living with the savages, but in peace. The narrator would like to join these Europeans, but he fears being a prisoner in New Spain and being sent to the Inquisition. The Spaniard assures him this would not happen. He is so impressed with Robinson's island that he wants to bring the rest of his men there to live. Everyone works to increase the livestock and crops in preparation. Finally the Spaniard and Friday's father are sent back in the canoe to gather the men.

As Friday and Robinson await their return, they spy another ship close to shore. It appears to be an English boat. Some men row to the island. Three of them are prisoners. The seamen are running about, trying to explore this strange place. Robinson dearly wishes that the Spaniard and Friday's father were here to help fight. While the seamen sleep, Crusoe and Friday approach the prisoners, who see them as God-sent. They learn from one that he is the captain of the ship, and his crew has mutinied. They want to leave him with the first mate and a passenger to perish. Robinson says he will try to save them on two conditions: that they pretend no authority on the island, and that if the battle is won, that they take Friday and himself to England passage-free. It is agreed. They are able to surprise everyone on land, killing some and granting mercy to those who beg for their lives. Crusoe tells the captain of his life on the island. The captain is visibly moved. Next they want to recover the ship. On the water they hear shots. With the aid of a binocular-type instrument, they see another small boat of men approaching. The captain says only a few can be trusted; the chief organizer of

the island or return to England and be hanged. They choose to stay on the isle. Robinson takes time to show them where all his amenities are. He and Friday leave on the ship with the rest of their little army.

Robinson arrives in England thirty-five years after he left it. He finds the old Portuguese captain in Lisbon and is able to get in contact with his old plantation partners. He finds he is very wealthy and successful. He pays the Portuguese man and the widow who was his trustee very well for all the kindness they have shown him. He sends his two sisters in the English countryside some money. Crusoe thinks of going to Brazil, but decides he could not bear the rule under the religion of Catholicism. Thus he resolves to sell the plantation and settle in England. To get to England from Portugal, Robinson decides not to sail but to go by land. The journey is treacherous. They are almost attacked by wolves. The guide becomes ill. At one point Friday must fight a bear. Happily enough, they are successful and arrive unscathed in Dover. Robinson eventually marries and has three children. When his wife dies, he takes a voyage with his nephew to the East Indies. There he sees that his island is faring well, the Spaniards having arrived at the behest of Friday's father and the first [Spaniard](#) who landed on the isle. There are women and young children as well as men. Crusoe looks in on the inhabitants of the island from time to time. He is always on a voyage.

ALL FOR LOVE – John Dryden

John Dryden (1631 – 1700)

- ❖ John Dryden – the first great English Critic to make a close study of the dramatic literature of England.

bizarre tendency to speak with exaggerated timidity to "modest" women, while speaking in lively and hearty tones to women of low-class. When he has his first meeting with Kate, she is dressed well, and hence drives him into a debilitating stupor because of his inability to speak to modest women. She is nevertheless attracted to him, and decides to try and draw out his true character. Tony and Hastings decide together that Tony will steal the jewels for Hastings and Constance, so that he can be rid of his mother's pressure to marry Constance, whom he doesn't love.

Act III opens with Hardcastle and Kate each confused with the side of Marlow they saw. Where Hardcastle is shocked at his impertinence, Kate is disappointed to have seen only modesty. Kate asks her father for the chance to show him that Marlow is more than both believe. Tony has stolen the jewels, but Constance doesn't know and continues to beg her aunt for them. Tony convinces Mrs. Hardcastle to pretend they were stolen to dissuade Constance, a plea she willingly accepts until she realizes they have actually been stolen. Meanwhile, Kate is now dressed in her plain dress and is mistaken by Marlow (who never looked her in the face in their earlier meeting) as a barmaid to whom he is attracted. She decides to play the part, and they have a lively, fun conversation that ends with him trying to embrace her, a move Mr. Hardcastle observes. Kate asks for the night to prove that he can be both respectful and lively.

Act IV finds the plots almost falling apart. News has spread that Sir Charles Marlow (Hardcastle's friend, and father to young Marlow) is on his way, which will reveal Hastings's identity as beloved of Constance and also force the question of whether Kate and Marlow are to marry. Hastings has sent the jewels in a casket to Marlow for safekeeping but Marlow, confused, has given them to Mrs. Hardcastle (whom he still believes is the landlady of the inn). When Hastings learns this, he realizes his plan to elope with wealth is over, and decides he must convince Constance to elope immediately. Meanwhile, Marlow's impertinence towards Hardcastle (whom he believes is the landlord) reaches its apex, and Hardcastle kicks him out of the house, during which altercation Marlow begins to realize what is actually happening. He finds Kate, who now pretends to be a poor relation to the Hardcastles, which would make her a proper match as far as class but not a good marriage as far as wealth. Marlow is starting to love her, but cannot pursue it because it would be unacceptable to his father because of her lack of wealth, so he leaves her. Meanwhile, a letter from Hastings arrives that Mrs. Hardcastle intercepts, and she reads that he waits for Constance in the garden, ready to elope. Angry, she insists that she will bring Constance far away, and makes plans for that. Marlow, Hastings and Tony confront one another, and the anger over all the deceit leads to a severe argument, resolved temporarily when Tony promises to solve the problem for Hastings.

Act V finds the truth coming to light, and everyone happy. Sir Charles has arrived, and he and Hastings laugh together over the confusion young Marlow was in. Marlow arrives to apologize, and in the discussion over Kate, claims he

barely talked to Kate. Hardcastle accuses him of lying, since Hardcastle saw him embrace Kate (but Marlow does not know that was indeed Kate). Kate arrives after Marlow leaves the room and convinces the older men she will reveal the full truth if they watch an interview between the two from a hidden vantage behind a screen. Meanwhile, Hastings waits in the garden, per Tony's instruction, and Tony arrives to tell him that he drove his mother and Constance all over in circles, so that they think they are lost far from home when in fact they have been left nearby. Mrs. Hardcastle, distraught, arrives and is convinced she must hide from a highwayman who is approaching. The "highwayman" proves to be Mr. Hardcastle, who scares her in her confusion for a while but ultimately discovers what is happening. Hastings and Constance, nearby, decide they will not elope but rather appeal to Mr. Hardcastle for mercy. Back at the house, the interview between Kate (playing the poor relation) and Marlow reveals his truly good character, and after some discussion, everyone agrees to the match. Hastings and Constance ask permission to marry and, since Tony is actually of age and therefore can of his own volition decide not to marry Constance, the permission is granted. All are happy (except for miserly Mrs. Hardcastle), and the "mistakes of a night" have been corrected.

There are two epilogues generally printed to the play, one of which sketches in metaphor Goldsmith's attempt to bring comedy back to its traditional roots, and the other of which suggests Tony Lumpkin has adventures yet to be realized.

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

TNPG TRB ENGLISH

New Syllabus Study Material

UNIT-2-

STUDY MATERIAL

WITH MCQ UNIT TEST

ENGLISH LITERATURE FROM (1601-1798)

1. "Sky lowered, and muttering thunder, some sad drops/ wept at completing of the mortal sin". The lines are taken from –

- (a) Don Juan (b) Paradise Lost
(c) Divine Comedy (d) The Faerie Queene

2. Who disapproved Milton's "Lycidas" for its "inherent improbability"?

- (a) Samuel Johnson (b) I.A. Richards (c) F.R. Leavis (d) T.S. Eliot

3. Who among the following regarded Satan as the real hero of Paradise Lost?

- (a) Alexander Pope (b) S.T. Coleridge (c) John Dryden (d) T.S. Eliot

4. Who among these is not among the University Wits?

- (a) Thomas Kyd (b) Thomas Nashe
(c) Christopher Marlowe (d) **Ben Jonson**

5. Leviathan is a famous work by—

- (a) John Lyly (b) Francis Bacon (c) **Thomas Hobbes** (d) Robert Burton

6. Milton's 'Lycidas' is a/an-

- (a) Epic (b) **Elegy** (c) Ode (d) Lyric

7. Milton begins Paradise Lost book I with

- (a) Lament (b) **Invocation** (c) Soliloquy (d) Refrain

**8. The word that completes the famous line "Better to reign
in Hell than serve in " —**

- (a) Sky (b) **Heaven** (c) Earth (d) Moon

9. Milton is most famous for his —

- (a) Narrative style (b) Dramatic style (c) **Grand style** (d) Aphoristic style

10. Paradise Lost is written in —

- (a) Free verse (b) **Blank verse** (c) Rhymed verse (d) None of the above

11. Paradise Lost comprises ____ books.

- (a) **12** (b) 16 (c) 10 (d) 14

12. In which of the following works did Milton promote freedom of speech and oppose licensing and censorship?

- (a) Paradise Regained (b) Areopagitica
(c) Eikonoklastes (d) Samson Agonistes

13. When was Paradise Lost published?

- (a) 1660 (b) **1667** (c) 1658 (d) 1654

14. In whose memory did John Milton write “ Methought I Saw my late espoused saint”?

- (a) Oliver Cromwell (b) Mary Powell
(c) **Katherine Woodcock** (d) Charles I

15. By what age had Milton become totally blind ?

- (a) 34 (b) 46 (c) **44** (d) 56

16. When was John Milton born?

- (a) 22 April, 1600 (b) 19 August, 1604
(c) 6 June, 1606 (d) **9 December, 1608**

17. Who said that in Paradise Lost Book I “ Milton belongs to the Devil’s party without knowing it.”

- (a) Frank Kermode (b) William Empson

(c) C.S. Lewis

(d) William Blake

18. Where was John Milton born ?

(a) Bristol (b) Yorkshire (c) Liverpool (d) **London**

19. The famous line "What though the field be lost all is not best is spoken by –

(a) Adam (b) **Eve** (c) Satan (d) Beelzebub

20. One of the following poets was nicknamed 'the Lady of Christ's by his fellow undergraduates. Spot the correct name of the poet.

(a) **Milton** (b) Spenser (c) Shakespeare (d) Marlowe

21. 'When the assault was intended the city' is a sonnet written by -

(a) **Milton** (b) Wordsworth (c) Shakespeare (d) Spenser

22. 'On the Morning of Christ's Nativity' is a -

(a) Sonnet (b) **Ode** (c) Masque (d) Pastoral Elegy

23. Which of the following is a work of Milton?

(a) Novum Organum (b) **De Doctrina Christiana**

(c) Endymion (d) Prothalamion

24. From which book has it been taken?

"To be weak is miserable,

Doing or suffering''.

- (a) The Tempest (b) Paradise Regained
(c) The Prelude (d) **Paradise Lost**

25. One of the following works of Milton is a prose work mention that :

- (a) Lycidas (b) Paradise Regained
(c) Paradise Lost (d) **Areopagitica**

26. Milton's Paradise Lost –

- (a) has no trace of personal element
(b) **is notable for its autobiographical passages**
(c) is quite objective
(d) has none of the above qualities

27. Who is the hero of Paradise Lost?

- (a) God (b) **Satan** (c) Adam (d) None of them

28. "They also serve who only stand and wait". This line occurs in –

- (a) Lycidas (b) Comus
(c) Paradise Lost (d) **On His Blindness**

29. Milton's Paradise Lost has been praised for its –

- (a) lightness of touch (b) **grand style**

(c) its satirical tone (d) none of these

30. Paradise Lost has been divided into.....Books.

(a) ten (b) nine (c) eleven (d) **twelve**

31. Samson Agonistes by Milton –

(a) **is a play** (b) is a long poem

(c) is a masque (d) a long treatise

32. Which of the following is a pastoral poem by Milton?

(a) Adonis (b) Thyrsis (c) **Lycidas** (d) None of the above

33. “Milton’s poetry is a mirror in which the writer’s character is very clearly reflected.” Who made this statement?

(a) Verity (b) Macmillan (c) **Pattison** (d) Bush

34. The period known as the age of Milton is-

(a) 1621-1681 (b) 1620-1665 (c) **1625-1660** (d) 1628-1655

35. The age of Milton had three kinds of poets-

(a) Religious, Heroic, Puritan (b) **Metaphysical, Cavalier, Puritan**

(c) Metaphysical, Romantic, Dramatic (d) Cavalier, Religious, Classical

36. Paradise Lost was written by Milton in the phase of his life.

(a) Middle (b) **Last** (c) Student (d) First

37. Which of the following is a masque written by Milton?

(a) **Comus** (b) Aereopagitica (c) Lycidas (d) None of the above

38. In which poem does the following statement appear?

"Solitude, sometimes is best society".

(a) Paradise Regained

(b) Lycidas

(c) **Paradise Lost**

(d) Comus

39. 'De Doctrina Christiana' casts doubt on the orthodoxy of-

(a) **Paradise Lost**

(b) History of Britain

(c) Paradise Regained

(d) Pro Se Defensio

40. Comus by John Milton is in the form of a-

(a) **Masque** (b) Hymn (c) Epic (d) Lyric

41. Milton was appointed to the position of Latin Secretary to Cromwell's Government chiefly due to his work-

(a) Paradise Lost

(b) Reason of Church Government

(c) **On the Tenure of Kings and Magistrates**

(d) Defensio Secunda

42. Samson Agonistes shows Milton's desire to bring over into English-

- (a) the mythology of Samson for all to know
- (b) the gravity and calm dignity of the Greek tragedies**
- (c) the story of Samson was akin to his own life
- (d) the bitter irony with which he could write

43. L' Allegro and II Penseroso mean-

- (a) 'the blind man' and 'the unhappy man'
- (b) 'the desperate man' and 'the pensive man'
- (c) 'the joyous man' and 'the meditative man'**
- (d) 'the philosopher' and 'the stalwart'

44. The *Paradise Lost* was completed by-

- (a) 1666 (b) 1667 (c) **1665** (d) 1663

45. John Milton's magnificent *Ode On the Morning of Christ's Nativity* was written when the poet's age was –

- (a) 24 years (b) **21 years** (c) 26 years (d) 35 years

46. Milton's *Samson Agonistes* is :

- (a) an elegy (b) an ode (c) a classical epic (d) **a classical tragedy**

47. Who of the following become blind?

- (a) John Milton** (b) William Wordsworth

(c) P.G. Wodehouse (d) A. Tennyson

48. 'Paradise Regained' was the work of –

(a) John Milton (b) William Shakespeare

(c) William Wordsworth (d) William Pitt

49. 'Paradise Lost' consists of books.

(a) 10 **(b) 12** (c) 06 (d) 08

50. 'Lycidas' is Milton's :

(a) A Pastoral Elegy (b) General poem (c) An Ode (d) None of these

51. When was 'Paradise Lost' completed by Milton?

(a) 1640 **(b) 1665** (c) 1641 (d) 1660

52. 'In Milton', there is always an appearance of effort; in Shakespeare, scarcely any. This remark has been made by :

(a) Thomas Hardy

(b) Nissim Ezekiel

(c) William Hazlitt

(d) Matthew Arnold

53. Which of the following was an epic?

(a) Wordsworth's Daffodils

(b) Paradise Lost

(c) Coleridge's Kubla Khan

(d) Keat's Hyperion

54. "Who overcomes By force, hath overcome but half his foe". The lines occur in –

(a) Venus and Adonis (b) **Paradise Lost**

(c) Tintern Abbey (d) Christabel

55. Who called Shakespeare- Sweetest Shakespeare, Fancy's child'

(a) **Milton** (b) Coleridge (c) Ben Jonson (d) Arnold

56. The age of Milton when he wrote-

'On the morning of Christ's Nativity' was -

(a) **21** (b) 23 (c) 43 (d) 47

57. Lycidas was written in the memory of -

(a) Sir Christopher Milton

(b) **Edward king**

(c) Arthur Hugh Clough

(d) Arthur Hallam

58. Milton was born in Bread Street London in the year-

(a) 1616 (b) 1620 (c) **1608** (d) 1643

59. John Milton was blinded in the year 1652, What other event is peculiar in the year.

(a) Published Comus

(b) Married

(c) **His wife died**

(d) Started Paradise Lost

113. "A mind not be changed by place or time, The mind is its own place, and in itself Can make a Heaven of Hell, a Hell of Heaven." These lines show the spirit of :

(a) Revolution **(b) Renaissance** (c) Puritanism (d) Reformation

114. "O might mouth'd inventor of harmonies, O skill'd to sing of Time or Eternity, God-gifted organ-voice of England Milton, a name to resound for ages."

Who praises Milton in these words ?

(a) Wordsworth (b) Keats (c) Shelley **(d) Tennyson**

115. "Nor second he that rode sublime Upon the seraph-wings of poesy, The secrets of the abyss to spy, ... Where angels tremble when they gaze, He saw." Who praises Milton in these poetic lines ?

(a) Tennyson **(b) Thomas Gray** (c) Wordsworth (d) Matthew Arnold

116. ".....He died Who was the sire of an immortal strain,

Blind, old and lovely, When his country's pride,

The priest, the slave, and the liberticide

Trampled and mocked with many loathed rite of lust and blood." Who praises Milton in these Lines ?

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

163. 'To enliven morality with wit and temper wit with morality' is professed aim of—

- (a) The Tatler (b) The Spectator
(c) The Pickwick Papers (d) Gulliver's Travels

164. Which of the following is not a work by Sheridan?

- (a) The Rivals (b) The School for Scandal
(c) She Stoops to Conquer (d) The Critic

165. Arabella Fermor is a character in Alexander Pope's—

- (a) Dunciad (b) Essay on Man
(c) The Rape of the Lock (d) Essay on Criticism

166. Horace Walpole and Ann Radcliffe are known as the authors of—

- (a) Epistulary Novels (b) Gothic Novels
(c) Bildungstoman (d) Romantic Novels

167. Which of the following is not a work by Ms Fanny Burney?

- (a) Evelina (b) Cecilia (c) Camilla (d) Rasselas

168. Which one of the following is not a pastoral elegy?

- (a) Milton's Lycidas
(b) Shelley's Adonais

(C) 26 December 1716

(D) 21 July 1714

224. *Where did Thomas Gray have his education in 1725-1734?*

(A) Queen Mary School

(B) Kilkenny Grammar School

(C) Eton College

(D) Holy Family School

225. *Who was with Thomas Gray during European tour of 1739- 1741 and quarrelled and separated in Italy?*

(A) Richard West (B) **Horace Walpole** (C) Horace Mann (D) Thomas Ashton

226. *What other major poet tends to upstage Thomas Gray in eighteenth-century literature?*

(A) William Shakespeare

(B) **Alexander Pope**

(C) John Keats

(D) Alfred Lord Tennyson

227. *Thomas Gray's The Bard and The Progress of Poesy are _____*

(A) Long lyrics (B) Narrative poems (C) Elegiac Poems (D) **Pindaric odes**

260. *Who wrote “No farther seek his merits to disclose, Or draw his frailties from
their dread abode, (There they alike in trembling hope repose), The bosom of
his Father and his God.”*

(A) William Collins (B) Alexander Pope (C) Ben Jonson (D) **Thomas Gray**

261. *“Full many a gem of purest ray serene, The dark unfathom’d caves of ocean bear”*. In these lines ‘pure gems’ refers to _____

(A) **renowned poets** (B) *bravest soldiers*
(C) *greatest musicians* (D) *unseen heroes*

262. *Elegy Written in a Country Churchyard* is a dignified elegy in eloquent classical diction celebrating the graves of _____

(A) Monarchs of England (B) Poets buried in Westminster Abbey

(C) **Humble and unknown villagers** (D) Rich people at Stoke Poges

263. *“For them no more the blazing hearth shall burn”*. Here ‘blazing hearth’ refers to _____

(A) *fire place of cottage* (B) *light by evil spirit*

(A) Fifty-six (B) Fifty-eight **(C) Forty-six** (D) Forty-eight

316. What alternative title to *She Stoops to Conquer* was given by Goldsmith?

(A) *The Errors of a Night* (B) *The Follies of a Night*

(C) *The Blunders of a Night* **(D) The Mistakes of a night**

317. The Age of Johnson covers the period:

(A) (1750-1790) (B) (1748-1795) **(C) (1745-1798)** (D) (1745-1802)

318. Dr. Johnson was born in:

(A) 1708 **(B) 1709** (C) 1710 (D) 1711

319. What was the name of the Periodical which Johnson started in imitation of the *Spectator*?

(A) The Rambler (B) *The Grumbler* (C) *The Awakener* (D) *The Morning star*

320. Dr. Johnson's most ambitious work was *A Dictionary of the English Language*. How many years he took in finishing it?

(A) Eight years from 1747-55 (B) Seven years from 1748-55

(C) Nine years from 1746-55 (D) Six years from 1749-55

321. Another equally ambitious work of Dr. Johnson was *Lives of the Most Eminent English Poets*. The Live of how many poets were written by him?

(A) 50

(B) 52

(C) 54

(D) 55

TNPG TRB ENGLISH

New Syllabus Study Material

Unit-I—

ENGLISH LITERATURE FROM (1400-1600)

Poetry / Poem	Geoffrey Chaucer	Prologue to the Canterbury Tales (The Book of the Duchess Chapter only)
	Edmund Spenser	Prothalamion and Epithalamion
	Thomas Wyatt	Remembrance
Prose	Bacon	Essays: Of Truth, Of Friendship, Of Studies, Of Adversity, Of Revenge and Of Ambition
	Sir Philip Sydney	An Apologie for Poetrie
	The Bible	The Book of Job
Drama	Christopher Marlowe	Dr. Faustus
	Thomas Kyd	The Spanish Tragedy
	Ben Jonson	Every Man in His Humour

Geoffrey Chaucer (1340-1400)

Prologue to the Canterbury Tales

About Writer

- ❖ He was born between 1340-1345 probably in London. His father was a prosperous wine merchant. In 1357 he was a page in the household of Elizabeth de Burgh, Countess of Ulster (wife of Prince Lionel).
- ❖ He was captured by the French during the Brittany Expedition of 1359 but was ransomed by the King. Edward III later sent him to France on a diplomatic mission. He also travelled to Genoa and Florence. Around 1366, Chaucer married Philippa Roet, a lady in waiting in the Queen's household.

- ❖ Phillippa's sister, Katherine Swynford later became the third wife of John of Gaunt (King's fourth son and Chaucer's patron). In 1374 Chaucer was appointed Comptroller of the Lucrative London customs.
- ❖ In 1386 he was elected Member of Parliament for Kent and also served as a justice of peace. In 1389, he was made clerk of the King's works, overseeing loyal building projects.
- ❖ He held a number of royal posts serving both Edward III and his successor Richard II.
- ❖ Chaucer lived during,
 - Edward III – 1327-1377
 - Richard II – 1377 -1399
 - Henry IV – 1399 -1413
- ❖ He was the first poet to be buried in Westminster Abbey now known as "The Poets Corner."
- ❖ Arnold called him father of English poetry.
- ❖ In the "Legends of Good Women", the 9 legends are - Cleopatra, Thisbe, Dido, Hypsipyle, Medea, Lucrece, Ariadne, Philomela, Phyllis and Hypermnestra.
- ❖ Dryden re-wrote Canterbury Tales in Modern English.
- ❖ He was the first national poet of England.
- ❖ Dryden said about him – "Here is God's plenty " and "A Rough diamond and must first be polished ere he shines".

- ❖ Boccaccio exercised a deep influence on Chaucer. On diplomatic mission he was sent to Italy where he met Petrarch and Boccaccio. He makes a clear reference of Petrarch in his Clerk's tale.
- ❖ He is called father of English poetry and Grandfather of English Novel.
- ❖ He is called morning star of song, and morning star of Renaissance.
- ❖ Arnold says about him – "Chaucer lacks not only the accent of Dante but also the high seriousness."
- ❖ He is the first one to use Ottava Rima in The Book of The Duchess. (Ottava Rima is the eight syllable line in couplet rhyming)
- ❖ He first used heroic couplet in The Legends of Good Women. (Heroic couplet is ten syllable line rhyming in Couplets i.e. Decasyllabic Couplet)
- ❖ He first used Rhyme Royal in Troilus and Cressida. Rhyme Royal is ten syllable line arranged in Seven line stanza (ABAB BCC)
- ❖ Chaucer's Troilus and Cressida is called novel in verse.
- ❖ In The House of Fame, Chaucer resemblance closes to Dante's Divine Comedy.
- ❖ W. J. Long called the prologue to the Canterbury tales as "the prologue to modern fiction" because of its realism.
- ❖ The general prologue of The Canterbury Tales contains 858 lines.
- ❖ The general plan of Canterbury tales is taken from Boccaccio's Decameron. In Canterbury the pilgrims could be seen going to Thomas a Beckett in the month of April. He gave pen picture of 21 pilgrims in this work.

- ❖ “Had Chaucer written in prose it is possible his Troilus and Cressida and not Richardson’s “Pamela” would be celebrated as 1st English Novel” - by S. D. Neil.
- ❖ Edmund Spenser in his “Faerie Queene” called – “Chaucer, well of English undefiled.”
- ❖ Nevill Coghill interpreted Canterbury Tales in 20th Century English.
- ❖ ‘Albert’ called Chaucer “The earliest of the great moderns.” and “the morning star of Renaissance.”
- ❖ Dryden called Chaucer “The father of English poetry.”
- ❖ “Chaucer found his native tongue a dialect and left it a language” - By Lowes
- ❖ “Chaucer is the earliest of the great moderns”: By Mathew Arnold
- ❖ “If Chaucer is the father of English poetry, he is the grandfather of English novel.” -By G.K. Chesterton.
- ❖ “Here is God’s plenty.” By Dryden
- ❖ Occleve wrote a famous poem “The Regiment of Princess” on the death of Chaucer.
- ❖ Chaucer and Langland died in the same year (1400).
- ❖ Chaucer has been criticised for presenting about courts and cultivated classes and neglect the suffering of the poor.
- ❖ Although in Canterbury Tales 120 stories were planned but only 24 were completed.
- ❖ Chaucer introduced ‘Felicity’ in English.
- ❖ Longest tale of Canterbury Tales is Knight’s Tale.

- ❖ Chaucer has been called the “Prince of Plagiarists.”
- ❖ “Chaucer was not in any sense a poet of the people” – by Hudson
- ❖ The works of his life can be divided into three periods

French Period (1359-1372)

- ❖ During this time, Chaucer translated the "Roman de la Rose," a French poem written during the 1200s.
- ❖ He also wrote his "Book of the Duchess," an elegiac poem that shared much with contemporary French poetry of the time but also departed from that poetry in important ways.
- ❖ Chaucer's extensive reading of Latin poets such as Boethius also influenced his own work.
- ❖ He was influenced by French masters as Guillaume de Machaut, Jean de Meun and Guillaume de Lorris.

The Romaunt of the Rose (1360)

- ❖ This book was almost a translated version of French work “le Roman de la Rose” Jean de Meun and Guillaume de Lorris.
- ❖ The story begins with an allegorical dream, in which the narrator receives advice from the god of love on gaining his lady's favour. Her love being symbolized by a rose, he is unable to get to the rose.
- ❖ The second fragment is a satire on the mores of the time, with respect to courting, religious order, and religious hypocrisy. In the second fragment, the narrator is able to kiss the rose, but then the allegorical character Jealousy builds a fortress encircling it so that the narrator does not have access to it.

- ❖ The third fragment of the translation takes up the poem 5,000 lines after the second fragment ends. At its beginning, the god of love is planning to attack the fortress of Jealousy with his barons. The rest of the fragment is a confession given by Fals-Semblant, or false-seeming, which is a treatise on the ways in which men are false to one another, especially the clergy to their parishioners.
- ❖ The third fragment ends with Fals-Semblant going to the fortress of Jealousy in the disguise of a religious pilgrim. He speaks with Wikked-Tunge that is holding one of the gates of the fortress and convinces him to repent his sins. The poem ends with Fals-Semblant absolving Wikked-Tunge of his sins.

The Book of the Duchess (1369)

- ❖ This book was written on the death of the Dutchess Blenche, who was the wife of John of Gaunt (Patron of Chaucer). She belongs to Lancaster. This book is an elegy and allegory in nature. It comprises 1300 lines. In this book Chaucer used Ottava Rima for the first time.
- ❖ 'The Book of the Duchess' begins with a man who cannot sleep. His heavy thoughts and fantasies are so disturbing that he hasn't slept for eight years. He fears he will die of his insomnia, so he asks a servant to bring him a book to read, which he calls a romance, a medieval European genre of literature often about knights and their adventures and romances. He says that it's better to read than to play chess to try to fall asleep.

- ❖ He reads about a fictional king, Ceyx, who sets sail for an adventure at sea and is drowned in a storm. The queen, Alcyone, waits for him to return and when he doesn't, she grieves inconsolably. She begs the goddess Juno to let her see what happened to her husband, if only in a dream. She vows to give her total devotion to the goddess if she grants her wish.
- ❖ The goddess causes Alcyone to fall into a deep sleep and summons Morpheus, the god of sleep, to go find the king on the ocean floor, inhabit his body, and make him appear to Alcyone in a dream so that she sees that he has drowned. He does so, and Alcyone dies of grief three days later.
- ❖ The narrator, or the speaker of the poem, figures that if a god helps Alcyone fall asleep and dream, maybe a god would do the same for him. He sends a plea up to the gods that he will reward them with the most luxurious gold-painted bedchamber, with a bed of the finest down, with covers embroidered with the finest threads of pure gold, if they will help him sleep. He immediately falls asleep and has a vivid dream. First, the narrator hears the birds singing the sweetest symphony he's ever heard. He is lying in a room whose walls have pictures of all the characters of the great European epic poems.
- ❖ 'For the entire story of Troy was wrought in the glasswork thus: of Hector and of King Priam, of Achilles and of King Lamedon, and also of Medea and of Jason, of Paris, Helen, and of Lavinia. And on all the

walls were painted with fine colours the entire Romance of the Rose, both text and gloss.'

Italian Period (1372-85)

- ❖ In 1372 Chaucer has been to Italy & came in personal contact with Dante, Petrarch and Boccaccio. The important works of this period are : Troilus and Criseyde, The Parlement of Foules, The House of Fame and The Legend of Good Women.

Troilus and Criseyde

- ❖ It is a tragic verse romance by Geoffrey Chaucer, composed in the 1380s and considered by some critics to be his finest work. The plot of this 8,239-line poem was taken largely from Giovanni Boccaccio's Il filostrato. It recounts the love story of Troilus, son of the Trojan king Priam, and Criseyde, widowed daughter of the deserter priest Calchas.
- ❖ The poem moves in leisurely fashion, with introspection and much of what would now be called psychological insight dominating many sections. Aided by Criseyde's uncle Pandarus, Troilus and
- ❖ Criseyde are united in love about halfway through the poem, but then she is sent to join her father in the Greek camp outside Troy.
- ❖ Despite her promise to return, she is loved by the Greek warrior Diomedes and comes to love him.
- ❖ Troilus, left in despair, is killed in the Trojan War.
- ❖ These events are interspersed with Boethian discussion of free will and determinism and the direct comments of the narrator.

- ❖ At the end of the poem, when Troilus's soul rises into the heavens, the folly of complete immersion in sexual love is contrasted with the eternal love of God.

The Parliament of Foules (1382)

- ❖ It is a 699-line poem in rhyme royal by Geoffrey Chaucer, written in 1380–90. Composed in the tradition of French romances. This poem has been called one of the best occasional verses in the English language. Often thought to commemorate the marriage of Richard II to Anne of Bohemia in 1382, it describes a conference of birds that meet to choose their mates on St. Valentine's Day.
- ❖ The narrator falls asleep and dreams of a beautiful garden in which Nature presides over a debate between three high-ranking eagles, all vying for the attentions of a beautiful female.

The House of Fame (1380)

- ❖ It was written after the influence of Dante. It has the resemblance to Dante's Divine Comedy. It is an unfinished dream-poem by Chaucer. There are three books, in 2,158 lines of Octosyllabics.
- ❖ After the prologue on dreams and the invocation to the god of sleep, Book I says the poet fell asleep and dreamt that he was in a Temple of Glass where he saw depicted Aeneas and Dido; the dream moves on to deal more briefly with other parts of the Aeneid.

The Legend of Good Women (1385)

- ❖ It is written on Queen Bohemia's bidding who asked him to write of good women. Much of this poem is devoted to the first use of the

heroic couplet by Chaucer to retell in lyrical form the tragic love stories of Cleopatra, Thisbe, Dido, Hypsipyle, Medea, Lucrece, Ariadne, Philomela, Phyllis and Hypermnestra.

- ❖ It is a dream-vision by Geoffrey Chaucer. The fourth and final work of the genre that Chaucer composed, it presents a “Prologue” (existing in two versions) and nine stories.

English Period (1386-1400)

- ❖ The famous work of this period is Canterbury Tales which was written after influence of Boccaccio’s ‘The Decameron’.

The Canterbury Tales (contains 17000Lines)

- ❖ In The Canterbury Tales, 32 characters make the trip to the shrine of the martyr Saint Thomas Becket in Canterbury.
- ❖ Although 29 characters are mentioned in line 24 of the “General Prologue.” The narrator joins this group (making 30). The host, Harry Bailey, makes 31. The Canon’s yeoman, who joins the group later, makes 32. The narrator gives a description of 27 Pilgrims. (Except second Nun or Nun’s Priest).
- ❖ This work remained unfinished at Chaucer’s death.
- ❖ In Prologue to Canterbury Tales Chaucer employed the Heroic couplet. There are four characters that are not criticised or satirised by Chaucer in The Canterbury Tales –

- ❖ Knight

- ❖ Parson

- ❖ Clerk

❖ Plowman

❖ Clergymen in the Canterbury Tales are:

- Prioress (Madam Eglantine)
- Parson
- Friar and
- Monk

❖ Canterbury Tales have the characters from three social groups or estates Viz. Nobility, Church and Commoners. Opinion of Chaucer about different Characters of Canterbury Tales in The Prologue

❖ **Plowman:** He would help the poor for the love of Christ and never take a penny. About Plowman

❖ **Chaucer says** “He would pay his taxes regularly.

❖ **Host:** Bold in his speech, yet wise and full of tact no manly attribute he lacked, merry- hearted man.

❖ **Doctor (Physician):** He was rather close to expenses and kept the gold he won in pestilence. Gold stimulated the heart or so we are told, had a special love for gold.

❖ **Reeve:** He was under contract to present the accounts, right from his masters earliest years; no one ever caught him in arrears.

❖ **Miller:** A wrangler and buffoon who had a store of tavern stories, filthy in the main, was a master-hand at stealing grain.

❖ **Summoner:** Loved Garlic, Onion, leeks and drinking strong wine till he was hazy. Then he would shout and jabber as if crazy and wouldn't speak a word except in Latin when he was drunk.

- ❖ **Franklin:** His house was never short of bake-meat pies of fish and flesh, and these in such supplies it positively snowed with meat and drink and all the dainties that a man could think.
- ❖ **Clerk of Oxford:** His horse was thinner than a rake and he was not too fat, but had a hollow look, a sober stare; the thread upon his overcoat was bare.
- ❖ **Friar:** Knew the taverns well in every town and every innkeeper and barmaid too; better than leapers, beggars, and the crew, kept his tippet stuffed with pins for curls and pocket-knives to give to pretty girls.
- ❖ **Merchant:** Had set his wits to work, none knew he was in debt, was so stately in negotiation, loan, bargain and commercial obligation.
- ❖ **Wife of Bath:** Liked to laugh and chat and knew the remedies of love's mischances, an art in which she knew the oldest dances.
- ❖ **Cook:** Had an ulcer on his knee, as for blancmange he made it with the best.

Characters of The Canterbury Tales

- ❖ **The Knight:** The Knight, a courtly medieval fighting man who has served king and religion all over the known world. Modest in dress and speech, though the highest in rank of the pilgrims to Canterbury, he rides with only his son and a yeoman in attendance.
- ❖ **The Squire:** He is the Knight's son. A young man of twenty years, he has fought in several battles. Like his father, he is full of knightly courtesy, but he also enjoys a good time.

- ❖ **The Yeoman:** He is the Knight's attendant, a forester who takes excellent care of his gear. He wears a St. Christopher medal on his breast. He does not tell a story.
- ❖ **The Prioress:** The Prioress is Madame Eglentyn, who travels with another nun and three priests as her attendants to the shrine of St. Thomas Becket at Canterbury. A woman of conscience and sympathy, she wears a curious brooch on which appears the ambiguous statement, in Latin, "Love conquers all."
- ❖ **The Second Nun:** She accompanies the Prioress.
- ❖ **The Nun's Priest:** His name is John.
- ❖ **The Monk:** He is a fat hedonist who prefers to be out of his cloister. No lover of books and learning, he prefers to hunt and eat.
- ❖ **The Friar:** The Friar's name is Huberd. He is a merry chap who knows barmaids better than the sick. Having the reputation of being the best beggar in his house, he appears to be a venal, worldly man.
- ❖ **The Merchant:** The Merchant is a tight-lipped man of business. Unhappily married, he tells a story of the evils of marriage between old men and young women.
- ❖ **The Clerk of Oxford :** The Clerk of Oxford is a serious young scholar who heeds philosophy and prefers books to worldly pleasures.
- ❖ **The Sergeant of Law:** The Sergeant of Law is a busy man who seems busier than he really is. He makes a great show of his learning; citing cases all the way back to William the Conqueror.

- ❖ **The Franklin:** The Franklin is a rich landlord who loves to eat and keeps a ready table of dainties. He has been sheriff of his county.
- ❖ The Haberdasher
- ❖ The Carpenter
- ❖ The Weaver
- ❖ The Dyer
- ❖ The Tapestry Maker
- ❖ **The Cook:** The Cook is named Roger, who was hired by the master workmen to serve them during their journey. He is a rollicking fellow. Pleased by the bawdy tales of the Miller and the Reeve, he insists on telling a bawdy story of his own, one left unfinished.
- ❖ **The Shipman:** The Shipman is the captain of the Maudelayne, of Dartmouth. He is a good skipper and a smuggler.
- ❖ **The Doctor of Physick:** The Doctor of Physick is a materialistic man greatly interested in money. He knows all the great medical authorities, as well as his astrology, though he seldom reads the Bible
- ❖ **The Wife of Bath:** The Wife of Bath is named Alice, a cloth maker and five times a widow. Apparently wealthy from her marriages, she has travelled a great deal, including three trips to Jerusalem. She is well versed in marriage and lovemaking. Her theory is that the woman must dominate in marriage. To make her point, she tells a tale of a loathsome lady who, when her husband is obedient, becomes fair.
- ❖ **The Parson:** The Parson is a poor but loyal churchman who teaches his parishioners by his good example. Refusing to tell an idle tale to his

fellow pilgrims, he tells what he terms a merry tale about the Seven Deadly Sins.

- ❖ **The Plowman:** He is an honest man, the Parson's brother. He tells no tale.
- ❖ **The Miller :** The Miller is a jolly, drunken reveler who leads the company playing on his bagpipes.
- ❖ **The Reeve:** The Reeve is a slender, choleric man named Oswald.
- ❖ **The Manciple:** The Manciple is an uneducated man who is shrewd enough to steal a great deal from the learned lawyers who hire him to look after their establishments.
- ❖ **The Summoner:** The Summoner is a lecherous, drunken fellow who loves food and strong drink.
- ❖ **The Pardoner:** The Pardoner is a womanish man with long, blond hair.
- ❖ **Harry Bailey:** Harry Bailey is the host at the Tabard Inn in Southwark. He organizes the storytelling among the pilgrims, with the winner to have a meal at his fellows' cost upon the company's return. He is a natural leader, as his words and actions shows.
- ❖ **Geoffrey Chaucer:** Geoffrey Chaucer is the author, who put himself into his poem as a retiring, mild-mannered person.

- ❖ **The Canon:** The Canon is a traveller who joins the pilgrims briefly on the road to Canterbury. He leaves when it is hinted that he is a cheating alchemist.
- ❖ **The Canon's Yeoman:** The Canon's Yeoman, remains with the pilgrim company and tells an anecdote about an alchemist, a canon like his master, who swindles a priest.

Poem Summary

The Canterbury Tales start with a prologue that frames, or sets the stage for, the tales that follow. Spring has come, and with it an increase in pilgrims traveling to Canterbury to visit the shrine of the martyred Saint Thomas Becket. A group of pilgrims assemble at the Tabard Inn just outside of London to start their journey. The Host of the Tabard Inn, a man named Harry Bailey, joins the company on the pilgrimage, as does a pilgrim named Chaucer. Harry Bailey suggests a tale-telling competition to help pass the time on the long road, and the company agrees.

With the exception of Chaucer and Harry Bailey (who is often called simply the "Host"), none of the other pilgrims are named. Instead they are identified by their roles. The Knight tells the first tale. He recounts a long story about two knights who fall in love with the same woman. The men fight for her, and one wins her. However, he soon dies, and the other knight marries her instead. The Miller decides to tell the next story. It is a funny, crude story about an old carpenter who has a young wife. Two young men fall in love with her, and she conspires with one of them to meet for sex. On the night they meet, the other young man comes to her window, and in the

dark he is tricked into kissing her bare behind. Most of the pilgrims enjoy this comical story, but the Reeve, a carpenter, is offended, so he pays the Miller back by telling a story about a dishonest miller. In this story two students decide to make sure this dishonest miller does not steal any of the grain as it is being ground. In another middle-of-the-night mix-up, one of the students has sex with the miller's daughter, and the other has sex with the miller's wife.

Next the Cook begins to tell a story of a young apprentice with a weakness for gambling, but the story remains unfinished. Harry Bailey, noting that the day is getting on, calls on the Man of Law, who then tells a story about Constance, daughter of the Roman emperor. She endures many hardships, but her people are converted to Christianity, and her son becomes emperor. The Wife of Bath then tells the company about her five husbands before beginning a story about a knight who is sentenced to death for rape. To avoid this fate, the knight must go on a quest to find the answer to a seemingly simple question: What do women want?

After the Wife of Bath ends her tale, the Friar tells a story about a dishonest summoner, who makes a deal with a fiend from Hell and ends up being taken there. The Summoner is enraged by the tale and tells two crude stories—one short and one long—about the treachery of friars. To calm everyone down, Harry Bailey then asks the Clerk to tell a more lighthearted story. The Clerk's story focuses on a wife of unending patience and obedience to her husband. In response to this, the Merchant tells a story about an unfaithful young wife. Harry Bailey then calls on the Squire, who

begins a story about a beautiful young woman whose magic ring allows her to understand the speech of animals. His story is cut short by the Franklin, who interrupts to wonder at the beauty of the Squire's storytelling skills. Rather than allowing the Squire's story to be completed, Harry Bailey asks the Franklin to tell his story.

The Franklin tells about a faithful wife who is nearly—but not quite—tricked into unfaithfulness. Next the Physician tells a tale about a beautiful young woman who must choose between death and dishonor. It is such a tragic story that Harry Bailey calls on the Pardoner for a happier one. The Pardoner tells a story about three young men who meet Death, and this is followed by the Shipman's tale of a merchant whose wife has an affair with a monk. Then the Prioress tells of a young boy who sings, miraculously, after he is dead.

Chaucer is called upon next, and after Harry Bailey interrupts his first tale because its rhymes are terrible, Chaucer tells a story that is more of a long argument about whether revenge should be taken to repay a violent act. The Monk then tells a long string of short stories about how powerful people are brought low, and this is followed by a fable about a rooster and a fox told by the Nun's Priest. The Second Nun then tells the story of Saint Cecilia, a Christian martyr.

The company of pilgrims meets two more travelers on the road, and one, a Yeoman, tells a story about a treacherous alchemist who tricks a priest into giving him money. Next the Manciple tells a tale about an unfaithful wife and a talking crow. After this, instead of a story, the Parson

gives a sermon about sin and forgiveness. Finally, Chaucer apologizes for his work and asks forgiveness of anyone who is offended by his tales.

*"When in April the sweet showers
fall/And pierce the drought of
March to the root/...
Then people long to go on pilgrimages."*

Prologue-Summary

Chaucer's Prologue begins with a description of springtime. The April rains drench the ground, and roots deep in the soil absorb the powerful liquid, which gives rise to flowering plants. The "young sun" shines down on these new plants, and birds sing. People, too, want to go on pilgrimages to far-away places, especially Canterbury Cathedral, where the relics of the martyr Thomas Becket are kept.

Chaucer is one of these pilgrims, and he is staying at the Tabard Inn in Southwark before embarking on the journey to Canterbury. A large group of pilgrims—29 in all—arrive at the inn, and they are such a friendly group he decides to join their company. He introduces each one in turn, describing their professions, social status, and clothing.

After Chaucer introduces the company, he describes the Host, a plump, bright-eyed man who takes a liking to the company of pilgrims and decides that he, too, will go with them to Canterbury. To make the time go by more quickly on the journey, each of the company will tell two stories on the way there and two on the way back. He will judge the stories, and the person who tells the best one will win a free meal at the inn when they return. Everyone agrees to this competition, and, as they set off the next morning, they draw lots to see who will go first. The Knight draws the short

cut so he must begin the game, which he does cheerfully awakening rather than the Christian sort—that energizes the vast majority of the pilgrims' tales.

The Prologue also sets up the frame story that holds the rest of the tales together. It is loosely in the form of an estates satire—a satirical analysis of the different estates of society. In the Middle Ages there were three main estates—the first estate included members of the clergy and religious orders, the second estate were made up of the nobility, and the third estate were composed of peasants. Women were part of these informal social categories, but they also had their own estates: virgins, wives, and widows. All of these estates are represented among the pilgrims.

In Chaucer's time society had changed, and people were not as easily classified among these estates, which is one reason why a satire about the estates was possible. Merchants, skilled workers, and business owners made up a growing middle class that was difficult to classify as simply *noble* or *peasant*. The Miller, Reeve/Carpenter, Cook, Wife of Bath, Franklin, Merchant, and Shipman are examples of this growing middle class. These characters are not exactly peasants, but they are definitely not nobility or clergy, whose representatives among the pilgrims do not seem to behave much differently than the others. Chaucer's individual descriptions of the pilgrims give readers a sense of their personalities as well as social class. Some, like the description of the Knight, are idealized. Some seem more like caricature. Their clothing, whether rich or ragged, also suggests their social status and occupation. In many of the descriptions, Chaucer slyly

draws attention to the characters' weaknesses—whether vanity, greed, or gluttony.

Tales

1.The Knight's Tale: It is based on Boccacio's Teseida. The story begins by "Theseus (duke of Athens) who just has conquered Amazon and married Hyppolyta and returning to Athens. While returning he is encountered by grieving widows of Thebes whose husbands were killed in the war of Thebes by King Creon (King of Thebes) King Creon refused to give them the dead bodies, so Theseus was touched by pathos and Kills Creon and destroys Thebes and restored the pile of bodies to the widows.

*"It's well to be upon one's guard, I
mean,/Since all day long we meet
the unforeseen."*

- ❖ Two of them in the pile of bodies were alive. They were seriously injured but not dead. One is Palamon and another is Arcite, they are cousin brothers.
- ❖ Duke Theseus orders to put them in prison. While in prison Palamon sees Emily, a charming, beautiful and attractive sister of Hyppolyta through back window and falls in love. Soon Arcite also got up and sees Emily and he also fell in love with her.

- ❖ Arcite was ransomed by his friend and rescued. But Duke Theseus banished him from Athens, but he disguises as a page boy of Emily and walked in Emily's chamber secretly.
- ❖ Poor Palamon escapes from prison and they both (Palamon and Arcite) met in a forest. Duke Theseus caught them while going for hunting and commanded them to be killed, but kind Hyppolyta requests Duke not to do so. A deal is made by Theseus - both the convict should collect 100 soldiers and fight. The winner will get Emily as wife.
- ❖ Palamon prays to Venus (goddess of Love) and Arcite prays to Mars (god of war) while Emily prays to Diana (goddess of chastity and maidness). The war begins and Mars gives victory to Arcite as he earlier whispered "victory". Goddess Venus cries to his father Saturn as she got defeated. So Saturn ordered earth to shake the horse on which Arcite was riding and threw him away and Arcite died. Now Venus won and Palamon got Emily's hand as Arcite finally wished them to marry and they lived happily forever.
- ❖ The knight is socially the most prominent person on the pilgrimage epitomizing chivalry, truth and honour. He stands apart from the other pilgrims because of his dignity and honour.

***"Well is it said that neither love nor
power/Admit a rival, even for an hour."***

2. Miller's Tale:

***"People can die of mere
imagination."***

The host asks Monk to tell the next tale but drunken Miller interrupts and insists that his tale should be the next. Tale begins – There was a

foolish carpenter named John who had a beautiful wife named Alison. Nicholas is a young scholar of Astrology. He is rusty and covets lovely Alison.

- ❖ One day when John was not at home Nicholas seduced Alison, first she resisted but finally agreed. She worried that if her husband finds this out, he will kill her. Nicholas made a plan for it. Nicholas lied John, that there will be great floods tomorrow (like Noah's flood). So he ordered John to tie the three tubs to the beam of ceiling with rope and fill the tub with food so that they can escape when flood comes. Foolish John did so, at night he climbs into the tub and falls dead asleep.
- ❖ The two, Alison and Nicholas get out of the tub and spent the whole night together. Absalom, a parish clerk also had been wooing Alison. While Nicholas and Alison were enjoying Absalom saw this and asks Alison to kiss him but she insulted him but when 2nd time he asked for a kiss Nicholas showed his back and Absalom got pissed and applied hot poker on Nicholas's back and Nicholas shouted water, water. Hearing of water, John got up and cut the rope of the tub and fell down and broke his legs.

3.The Reeve's Tale: As Miller told the tale about a carpenter and as Reeve was also doing carpentry, so he takes Miller's tale as offense and counters with his own tale of a dishonest Miller. Reeve tells the story of two students John and Alayn. They go to the Miller to watch him grinding their corn, so that he can't steal their corn with his golden thumb. Miller unties their horse and while they chase it, he steals some

of the flour he had just grinded for them. By the time students catch the horse it becomes dusk and they spent the night in Millers house.

"Do evil and be done by as you did."/Tricksters will get a tricking, so say I."

- ❖ That night Alayn seduces Miller's daughter while John seduces Miller's wife. When Miller woke up and found out what had happened. He tried to beat the students. His wife thinking that her husband is actually one of the students, hits Miller over the head with a staff. The students took back their corn and leaves.

4.The Cook's Prologue and Tale: Cook's name is Roger. The cook enjoys the Reeve's tale and offers to tell another funny tale. The tale is about an apprentice named Perkyn who drinks and dances so much that he is called 'Perkyn's Reveller'. Finally Perkyn's master decides to leave the apprentice as he was corrupting other servants too. Perkyn decides to stay with a friend who loves drinking and gambling and he had a wife who was a prostitute. The tale brakes off after fifty eight lines (This story is unfinished.)

5.The Prologue and the Tale of Man of Law. The host Harry Bailly reminds his fellow pilgrims to waste no time, because lost time cannot be regained. He asks the Man of law to tell the next tale. The Man of Law apologises that he can't tell any suitable tale that Chaucer had not already told. Chaucer may be unskilled as a poet, says the Man of Law, but he has told more stories of lovers than Ovid and he does not print tales of incest as John Gower does.

- ❖ In the prologue, the Man of Law laments the miseries of poverty and remarks how fortunate merchants are and says that his tale is the one which is told to him by a merchant.
- ❖ In the tale, the Muslim Sultan of Syria converts his entire Sultanate to Christianity in order to persuade the emperor of Rome to give him his daughter Custance in marriage. The Sultan's mother and her attendants remain faithful to Islam.
- ❖ The mother tells her son that she wishes to hold a banquet for him and all the Christians. At the banquet she murders her son and all the Christians except, Custance who she sets adrift in a rudderless ship.
- ❖ After years of floating, Custance runs ashore in Northumberland, where a constable and his wife Hermengyld offer her shelter. She converts them to Christianity. One night Satan makes a young knight to sneak into Hermengyld's chamber and murders her, and places the bloody knife next to Custance, who sleeps in the same chamber.
- ❖ When the constable returns home accompanied by Alla, the King of Northumberland, he finds his slain wife.
- ❖ He tells Alla the story of how Custance was found and Alla begins to pity Custance. He decides to look more deeply into the murder. Just as the Knight who murdered Hermengyld is swearing that Custance is the true murderer but he is stuck down and his eyes burst out of his face proving his guilty to Alla and the crowd.
- ❖ The convict knight is executed; Alla and many others converted to Christianity, and Custance and Alla marry.

- ❖ While Alla was away in Scotland, Custance gave birth to a baby boy named Mauricious. Alla's mother Donegild intercepts a letter from Custance to Alla and substitutes a counterfeit one that claims that the child is disfigured and bewitched. She then intercepts Alla's reply, which claims that the child should be kept and loved no matter how malformed. Donegild substitutes a letter saying that Custance and her son are banished and should be sent away on same ship on which Custance arrived.
- ❖ Alla returns home and finds out what happened and kills his mother Donegild. After many adventures at sea, including an attempted rape, Custance ends up back in Rome where she reunites with Alla who has made a pilgrimage there to atone for killing his mother. She also reunites with her father, the emperor.
- ❖ Alla and Custance return to England but Alla dies after a year, so Custance returns to Rome once again. Mauricious becomes next Roman emperor.

6.Wife of Bath's Prologue and Tale: The host asks the Parson to tell the next tale but Parson reproaches him for swearing and they fall to bickering. Wife of Bath is characterised as gap toothed, somewhat deaf and wearing bright scarlet red stockings. Her last husband is half her age. The wife of bath, Alisoun gives a lengthy account of her feelings about marriage. Quoting from the bible, the wife argues against those who believe that it is wrong to marry more than once, and she explains

how she dominated and controlled each of her five husbands. She married her fifth husband Jankyn, for love instead of money.

"Marriage is a misery and a woe."

- ❖ After the wife has rambled on for a while, the friar butts in, to complain that she is taking too long, and Summoner retorts that friars are like flies always meddling. The Friar promises to tell a tale about Summoner and Summoner promises to tell a tale about Friar.
- ❖ The host cries to calm down and allow the wife to tell her tale. Tale begins – In the court of King Arthur, young knight rapes a maiden; to atone for his crime Arthur's queen sends him on a quest to discover what women want most.
- ❖ An ugly old woman promises the knight that she will tell him the secret if he promises to do whatever she wants for saving his life. He agrees and she tells him that women want most "to control their husbands and their own lives". They go together to Queen Arthur and old woman's answer turns out to be correct.
- ❖ The old woman then tells the knight that he must marry her. When the knight confesses later that he is repulsed by her appearance she give him a choice, she can either be faithful and ugly or beautiful and unfaithful.
- ❖ The knight tells her to make the choice herself and she rewards him for giving her control of the marriage by rendering herself both beautiful and faithful.

7.Friar's Prologue and Tale: Huberd, the Friar is a sensual, licentious man who seduces young girls and then arranges their marriages. He

loves money and knows the taverns better than the poor houses. Friar's scarf was stuffed full of knives and brooches to give to pretty women. The Friar speaks approvingly of the Wife of Bath's tale and offers to lighten things up for the company by telling a funny story about a lecherous Summoner.

- ❖ Summoner does not reject but promises to pay the Friar back in his own tale. The Friar tells of an archdeacon who carries out law without mercy, especially to lechers. The archdeacon has a Summoner, who has a network of spies working for him, to let him know who has been lecherous. The Summoner extorts money from those he is sent to summon, charging them more money than he should for penance.
- ❖ He tries to serve a summons on a Yeoman, who is actually a devil in disguise. After comparing notes on their treachery and extortion the devil vanishes, but when Summoner tries to prosecute an old wealthy widow unfairly, she cries out that the Summoner should be taken to hell.
- ❖ The devil follows the women's instruction and lays the Summoner to hell.

8.Summoner's Prologue and Tale: Summoner is an officer of the church who calls people for a church trial. He is as ugly as his profession, he frightens children with his red complexion, pimples and boils and skin infected with scales. Summoner is furious at Friar's tale and asks the company to let him tell the next tale.

- ❖ First he tells the company that there is little difference between Friars and friends. When an angel took a Friar down to hell to show him the

torments there, the Friar asked why there were no Friars in hell, the angel then pulled up Satan's tail and 20,000 Friars came out of his ass.

- ❖ Tale begins: - A Friar begs for money from a dying man named Thomas and his wife who have recently lost their child. The Friar shamelessly exploits the couple's misfortunes to extract money from them, so Thomas tells Friar that he is working on something that he will bequeath to the Friar. The Friar reaches for his bequest and Thomas lets out an enormous fart. The Friar complains to the lord of Manor, whose squire is required to promise to divide the feast evenly among all the Friars. Quote by Chaucer:- "Summoner would lend his concubine / lend his mistress to anyone for a quest of wine he loved garlic in special".

9.Clerk's Prologue and Tale: The host asks the Clerk to cheer up and tell a merry tale and Clerk agrees to tell a tale by the Italian Poet Petrarch. The Clerk is a sincere, devoted student at Oxford University who loves learning and is respected by all pilgrims. He is poor because he spends all his money on books. He narrates the story of Griselde.

- ❖ Griselde is a hard working peasant who marries into the aristocracy. Her husband tests her fortitude in several ways, including pretending to kill her children and divorcing her.
- ❖ He punishes her one final time by forcing her to prepare for his wedding to a new wife. She does all this dutifully. Her husband tells her that she has always been and will always be his wife and they lived happily ever after. The true import of this tale is "that man must learn to endure adversity with courage and adversity".

10.Merchant's Prologue and Tale: The merchant is a shrewd and intelligent man and the member of rich rising middle class who knows how to strike a good bargain.

*"And if you take a wife into your
bed/You're very likely to be cuckolded."*

- ❖ The merchant reflects on the great difference between the patient Griselde of the clerk's tale and the horrible shrew he has been married for the past two months. The host asks him to tell a story of the evils of marriage and he compiles.
- ❖ Story begins: - Against the advice of his friends, an old knight named January, married May, a beautiful young woman. She is less impressed by his enthusiastic sexual efforts, and conspires to cheat on him with his squire Damien. When blind January takes May into his garden to copulate with her, she tells him she wants to eat a pear and he helps her up into the pear tree where she has sex with Damien.
- ❖ Pluto, the King of fairies restores January sight and May is caught in the act. She accuses him that he must be still blind. The Host prays to god to keep him from marrying a wife, like that merchant had described. A Satire on unequal marriages is found in the Merchant's tale of January and May.

11.Squire's Prologue and Tale: The host calls upon the squire to say something about his favourite subject love, and Squire willingly complies. King Cambyuskan of Mongol Empire is visited by a knight on his birthday bearing gifts from the King of Arabia and India.

- ❖ He gives Cambyuskan and his daughter Canacee, a magic brass horse, a magic mirror, a magic ring that gives Canacee the ability to understand the language of birds, and a sword with the power to close any wound it creates. She rescues a dying female falcon that narrates, how her consort abandoned her for the love of another.
- ❖ The Squire's tale is either unfinished by Chaucer or is interrupted by Franklin who interjects that he wishes his own son were as eloquent as the squire. The host expresses annoyance at Franklin's interruption and asks him to tell the next tale.
- ❖ Squire is a vain, lusty young man and a candidate for knighthood. He can sing, write poetry and ride horse very well, and considers himself a Lady's man. Chaucer about Squire: 'Squire was as fresh as month of May'.

12.Franklin's Prologue and Tale: The Franklin says that his tale is a familiar Breton lay, a fold ballad of ancient Brittany. Franklin is a large and wealthy landowner who enjoys fine living and good companionship.

- ❖ Tale :The heroine awaits the return of her husband Arveragus, who has gone to England to win honour in feats of arms. She worries that ship bringing her husband home will wreck itself on the coastal rocks and she promises. Aurelius, a young man who fell in love with her, that she will give her body to him if he clears the rocks from the coast.
- ❖ Aurelius hires a student, learned in magic to create the illusion that the rocks have disappeared. Husband Arveragus returns home and tells his wife that she must keep her promise to Aurelius.

**"Lovers must each be ready to
obey/The other, if they would long keep company."**

- ❖ Aurelius is so impressed by Arveragus' honourable act that he generously absolves her of the promise and the magician in turn generously absolves Aurelius of the money he owes.

13.The Physician's Prologue and Tale: Appius, the judge lusts after Virginia, the beautiful daughter of Virginius. Appius persuades a churl named Claudius to declare her, his slave. Appius declares that Virginius must hand over his daughter to Claudius.

- ❖ Virginius tells his daughter that she must die rather than suffer dishonour and she virtually consents to her father cutting her head off. Appius sentences Virginius to death but the Roman people aware of Appius' hijinks throw him into prison where he kills himself.
- ❖ Physician was heavily dependent upon astrology. About Physician Chaucer tells that -"For gold in Physique is cordial. Therefore, he loved gold is special."

14.Pardoner's Prologue and Tale: The host is dismayed by the tragic injustice of the physician tale and asks the pardoner to tell a messy tale. The other pilgrims contradict the host demanding a moral tale after he eats and drinks. The pardoner tells the company how he cheats people out of their money preaching that money is the root of all evils.

- ❖ His tale describes three righteous youth who go looking for death thinking they can kill him. An old man tells them that they will find death under a tree. Instead they find eight bushes of gold which they plot

to sneak into the town under the cover of darkness. The youngest one goes to town to fetch food and drinks but brings back poison hoping to have the gold all to himself. His companions kill him to enrich their own shares. They drink the poison and die under the tree.

- ❖ After pardoner completes his tale, he offers to sell the pilgrims pardons, and singles out the host to come and kiss his relics. The Host infuriates the pardoner by accusing him of fraud but the Knight persuades the two to kiss and bury their differences.

15.Shipman's Tale: Magdelan Rascal is the name of the ship on which the shipman was writing. This tale features a monk who tricks a merchant's wife into sex with him by borrowing money from the merchant, then giving it to the wife so she can pay her own debts to her husband, in exchange for sexual favours.

- ❖ When the monk sees the merchant, next he tells him that he returned the merchant's money to his wife. The wife realises that she has been duped, but she boldly tells her husband to forgive her debt. She will repay it in bed.

16.The Prioress' Prologue and Tale: The host praises Shipman's story and asks the Prioress to tell the next tale. Prioress call on the Virgin Mary to guide her tale. In an Asian City, A Christian School is located at the edge of a Jewish ghetto. An angelic seven year old boy, a widow's son attends the school. He is a devoted Christian and loves to sing Alma Redemptories (Gracious mother of the Redeemer). Singing the song on his way through the ghetto, some Jews hire a murderer and slit his throat

and throw him into a latrine. The Jews refuse to tell the Widow where her son is, but he miraculously begins to sing Alma Redemptories so the Christian people recover his body. The magistrate orders the murdering Jews to be drawn apart by wild horses and then hanged.

- ❖ She is called Madame Eaglentine who wears a brooch with an inscription (Amor Vincit Omnia, That Means “Love conquers all”) Second nun is her secretary.

17.The Prologue and Tale of Chaucer: The host after teasing Chaucer, the narrator about his appearance, asks him to tell a tale. Chaucer says that he only knows one tale than launches into a parody of bad poetry – The Tale of Sir Thopas. Sir Thopas rides about looking for an elf queen to marry until he is confronted by a giant.

*"When in April the sweet showers
fall/And pierce the drought of
March to the root/... Then people
long to go on pilgrimages."*

- ❖ The narrator's doggerel continues in this vein until the host can bear no more and interrupts him. Chaucer asks him why he can't tell his tale since it is the best he knows and the host explains that his rhyme is not worth a turd. He encourages Chaucer to tell a prose tale. It is the smallest tale in Canterbury Tales.

18.The Tale of Melibee: Chaucer's second tale is the long, moral and prose story of Melibee. Melibee's house is raided by his foe. They beat his wife, Prudence, and severely wounded his daughter. Sophie in her feet, hands, ears, nose and mouth.

- ❖ Prudence advises him not to rashly pursue vengeance on his enemies. He follows her advice by putting his foe's punishment in her hands. She forgives them for the outrages done to her, in a model of Christian forbearance and forgiveness.

19.The Monk's Prologue and Tale: The host wishes that his own wife were as patient as Melibee and calls upon the Monk to tell the next tale.

- ❖ First he teases the Monk pointing out that the monk is clearly no poor cloistered. The Monk takes it all in stride and tells a series of tragic falls, in which Nobel figures are brought low e.g. Lucifer, Adam, Sampson, Hercules, Nebuchadnezzar, Belshazzar, Zenobia, Pedro of Castile and down through the ages.
- ❖ Altogether 17 noble falls were narrated by the monk. Chaucer satirizes the Monk because - "Monk spends too much time hunting and too little time on religious duties".

20.Nun's Priest Tale and Prologue: After seventeen Nobles falls narrated by the monk, the Knight interrupts, and the host calls upon the Nun's priest to deliver something more lively. Priest tells of Chanticleer, the Rooster who is carried off by a flattering fox who tricks him into closing his eyes and displaying his crowing abilities. Chanticleer turns the table on the fox by persuading him to open his mouth and brag to the barnyard about his feet, upon which Chanticleer falls out of fox's mouth and escapes.

*"See how Dame Fortune quickly
changes side/And robs her enemy
of hope and pride!"*

- ❖ The host praises the Nun's priest tale adding that if Nun's priest were not in holy orders he would be as sexually potent as Chanticleer. It has its origin in French 'Roman de Renart.' Theme: "Never Trust Flatterer".

21.Second Nun's Tale and Prologue: In her prologue the second Nun explains that she will tell a saint's life that of St. Cecilia, for this saint has set an excellent example through her good works and wide teachings. She focuses particularly on the story of Saint Cecilia's martyrdom. Before Cecilia's new husband, Valerian, can take her virginity she sends him on a pilgrimage to Pope Urban, who converts him to Christianity.

- ❖ An angel visits Valerian, who asks that his brother Tiburce be granted the grace of Christian conversion as well. All three; Cecilia, Valerian and Tiburce are put to death by Romans.

22.Canon's Yeoman Tale: When second Nun's tale is finished, the company is overtaken by a black clad Canon and his Yeoman, who has heard of the pilgrims and their tales, wishes to participate. The Yeoman brags to company about how he and the Canon create the illusion that they are alchemists and canon departs in shame at having his secrets discovered.

**"However, all that glitters is not
gold,/And that's the truth as we're so often told."**

- ❖ The Yeoman tells a tale of how a Canon defrauded a priest by creating an illusion of alchemy using sleight of hand.

23.The Manciple's Tale and Prologue: The host pokes fun at the Cook, riding at the back of the company, blind and drunk. The cook is unable to honour the host's request that he tells a tale and the Manciple criticizes him for his drunkenness.

- ❖ The Manciple relates the legend of a white crow, taken from the Roman poet Ovid's Metamorphosis and one of the tales in Arabian nights. In it Phoebus's talking white crow informs him that his wife is cheating on him. Phoebus kills his wife, pulls out the crow's white feathers and curses it with blackness.

24.Parson's Tale: As the company enters a village in the late afternoon the host calls upon the Parson to give them a fable. Refusing to tell a fictional story, because it would go against the rule set by St. Paul, the Parson tells a lengthy treatise on the seven deadly sins in prose form. Quote – “If gold (represents monks) rusts what shall iron do?” – by Parson

The Book of the Duchess: (1369)- French Period: (1360-1370)

- Chaucer's first published work was The Book of the Duchess, a poem of over 1,300 lines.
- It is an elegy for Blanche, Duchess of Lancaster, addressed to her widower, the Duke.
- It is called as “The Dreame of Chaucer”.

Character List:

Narrator: The narrator is a man who may or may not have resembled Chaucer himself. He is dying over the loss whether through death or through rejection of his beloved lady. His lovesickness has led to sleeplessness and despair, and he

seems unable to imagine any hope. He is an insomniac and dreams the vision of the story in this poem. He reads this book while lying awake one night. The personal details are probably conventional rather than idiosyncratic, for similar details are found in other narrators of the Continental love poems.

Seys: Seys is the king in the story in Ovid's Metamorphoses. In some editions the spelling of his name is modernized to Ceyx or sometimes Ceys.

Alcyone: Alcyone is the queen in the story in Ovid's Metamorphoses. Chaucer spells it as "Alcione."

Morpheus: Morpheus is the Roman god of sleep in Ovid's Metamorphoses.

Black Knight: The Black Knight, possibly an idealized version of John of Gaunt. He is a representation of the Dreamer's own psychological state. He tells the story of the loss of his wife, Lady White. He is young, about twenty-four years old, with few hairs in his beard. His entire life has been given to the service of love, and it has not been an easy service for him. He was so fearful of rejection that he only made up songs about his beloved; when he finally did approach her, he was indeed rejected, leading to terrible sorrow for a year. After a time, his beloved perceives his virtue, loyalty, and faithfulness and accepts him. Her death leaves him disconsolate.

Lady White: Lady White is the representation of the Duchess Blanche. She is the lost love of the Black Knight. **Fortune:** Lady Fortune is the allegorical representation of chance against whom the Black Knight rails.

The Book of the Duchess, also known as The Deth of Blaunche is the earliest of Chaucer's major poems, preceded only by his short poem, "An ABC," and possibly by his translation of *The Romaunt of the Rose*. Most sources put the date of composition after September 12, 1368 (when Blanche of Lancaster died) and 1372, with many recent studies privileging a date as early as the end of 1368.

Overwhelming evidence suggests that Chaucer wrote the poem to commemorate the death of Blanche of Lancaster, wife of John of Gaunt. The evidence includes handwritten notes from Elizabethan antiquary John Stowe indicating that the poem was written at John of Gaunt's request. There are repeated instances of the word "White," which is almost certainly a play on "Blanche." In addition, at the end of the poem there are references to a 'long castel', suggesting the house of Lancaster (line 1318) and a 'ryche hil' as John of Gaunt was earl of Richmond (mond=hill) (line 1319) and the narrator swears by St John, which is John of Gaunt's saint's name.

SUMMARY

At the beginning of the poem, the sleepless poet lies in bed, reading a book. A collection of old stories, the book tells the story of Ceyx and Alcyone. The story tells of how Ceyx lost his life at sea, and how Alcyone, his wife, mourned his absence. Unsure of his fate, she prays to the goddess Juno to send her a dream vision. Juno sends a messenger to Morpheus to bring the body of Ceyx with a message to Alcyone. The messenger finds Morpheus and relays Juno's orders. Morpheus finds the drowned Ceyx and bears him to Alcyone.

three hours before dawn. The deceased Ceyx instructs Alcyone to bury him and to cease her sorrow, and when Alcyone opens her eyes Ceyx has gone.

The poet stops relaying the story of Ceyx and Alcyone and reflects that he wished that he had a god such as Juno or Morpheus so that he could sleep like Alcyone and describes the lavish bed he would gift to Morpheus should he discover his location. Lost in the book and his thoughts, the poet suddenly falls asleep with the book in his hands. He states that his dream is so full of wonder that no man may interpret it correctly. He begins to relay his dream.

The poet dreams that he wakes in a chamber with windows of stained glass depictions of the tale of Troy and walls painted with the story of The Romance of the Rose. He hears a hunt, leaves the chamber, and inquires who is hunting. The hunt is revealed to be that of Octavian. The dogs are released and the hunt begins, leaving behind the poet and a small dog that the poet follows into the forest.

The poet stumbles upon a clearing and finds a knight dressed in black composing a song for the death of his lady. The poet asks the knight the nature of his grief. The knight replies that he had played a game of chess with Fortuna and lost his queen and was checkmated. The poet takes the message literally and begs the black knight not to become upset over a game of chess.

The knight begins the story of his life, reporting that for his entire life he had served Love, but that he had waited to set his heart on a woman for many years until he met one lady who surpassed all others. The knight speaks of her

surpassing beauty and temperament and reveals that her name was “good, fair White.”

The poet, still not understanding the metaphorical chess game, asks the black knight to finish the story and explain what was lost. The knight tells the story of his fumbling declaration of love and the long time it took for the love to be reciprocated and that they were in perfect harmony for many years. Still the narrator does not understand, and asks the whereabouts of White. The knight finally blurts out that White is dead. The poet realizes what has occurred as the hunt ends and the poet awakes with his book still in hand. He reflects on the dream and decides that his dream is so wonderful that it should be set into rhyme.

Epithalamion /Prothalamion by Edmund Spenser – 1552- 1599

- Born in London studied at Cambridge.
- Works embody all the great qualities of Elizabethan literature.
- The friends who influenced him were
Gabriel and Harvey – a great scholar
- In 1579 – “The shepherd calendar” (dedicated to sir. Philip) consists of 12 pastoral imagesidney.
- (the poet writes of his unfortunate love for Posclind. He folloved the models of greek poets Theocritus and virgil)
- In 1594 – Amoretti – a beautiful sonnet sequence – about Elizabeth – the girl whom he loved and married.
- Epithalamion (1595) – a hymn celebrating his wedding
- Prothalamion (1596) – about society marriage
- “Astrophel” 1595 – an elegy on the death of sir. Philip Sidney.
- ‘The Faerie Queene’ – masterpiece

Mother Hibbard's Tale – (a social satire)

Amoretti (it describes the progress of his love for Elizabeth Boyle whom he married late in 1594) (written in Petrarch's manner) – sonnet sequence on love
 “Four Lymns on Love, Beauty, Heavenly Love and Heavenly Beauty” (poems which reveal Spenser's idea of love) Charles Lamb calls him “The poet's poet”
 Spenser – The child of Renaissance and Reformation” “The prince of poets in this Time” – Proclaims Spenser's Tombstone in Westminster Abbey great poet of Elizabethan period. Renaissance means “Revival of Learning” – a revival of interest in classical the Renaissance marked the end of middle age and the down of the modern world age and the down of the modern world. The Renaissance influenced Spenser – his works bear the imprint of classical masters like Homer, Virgil, Theocritus, Moschus, Bion, Ariosto, Tasso and Petrarch in the field of literature's poetry marks a beginners in English Literature greatest contribution of Spenser to English versification is Spenserian Stanza. (9 lines) – last line has 6 feet ie, 12 syllable and is called alexandrine

- Epithalamion and prothalamion – unsurpassed for their literary excellence.
- Both songs celebrating marriage, deal with human relationship. Epi – more typical as a Renaissance poem. both the songs indicate that Spenser was a true child of Revival of Learning.

Epithalamion – Personal – it is a gift of the poet to his bride on the day of wedding.

Prothalamion – Marriage song written in the honour of the marriage of Essex house of Lady Elizabeth and Lady Katherine Somerset, daughters of Edward Somerset with master (Earl of workster) Henry Gilford and Master William peter marriage look place on 8th Nov 1596.

- Poem consists of 10 stanzas. Each stanza has 18 lines a 18th line of each stanza is repeated by a refrain “Sweet Thames, run softly till I end my song”

Epithalamion pub in 1595 is a marriage song celebrating spenser's own marriage to Elizabeth Boyle in Ireland.

Epithalamion (1595)

- ❖ It was written by Spenser on his wedding with Elizabeth Boyle in 1594 but published in 1595. It is also called Nuptial Song. It is an ode written to his bride Elizabeth Boyle.
- ❖ When published by William Ponsonby, both works were included in the volume and Epithalamion and Amoretti were published together in 1595. This song, actually sung by choirs of young men and women who accompanied the bride and groom from the bride's parents' house to her husband's family house where they would spend the wedding night. The
- ❖ Latin word Thalamus means 'bridal chamber.'
- ❖ The setting is Ireland. The poem contains 365 lines. He invokes 'Muses' at the beginning of the poem. The Ode consists of 24 stanzas, each stanza contains 18 lines and each stanza corresponds to an hour of midsummer's day.

Prothalamion (1596)

- ❖ It is a betrothal song written on the occasion of the twin marriage of the daughters of the Earl of Worcester, Elizabeth Somerset and Katherine Somerset. In this poem when the bride awakes her eyes are compared to Sun. The poem begins with the description of River Thames where Spenser finds two beautiful women.
- ❖ The line from this song – "Sweet Thames, run softly till I end my song" is used by T.S. Eliot in his The Wasteland.
- ❖ Prothalamion was coined by Spenser himself and means "a betrothal song" W.Vallan's "A tale of Two swanes" and Leland's

“cygmentcentio” are (Latin) regarded as the two works which might have suggested the theme and manner to Spenser. Pro presents two swans which symbolize the two daughters of Somerset.

Epi – The finest of all his minor poem.

Jove – Jupiter or Zeus – God of the gods.

Leda – Charming maiden – Jove loved her and approached in the form of swan W.B Yeats has written an excellent poem on this theme ‘Leda and the Swan’.

Venus – Goddess of beauty and love in Roman mythology.

Coleridge himself a great poet praises proth for the swan like movement of the verse. The Thames river stream with flowers is compared to the waters of peneus, as they flow along Tempe Valley in Thessaly.

- The two white swans swimming down the river Zee.
- the birds were purer and whiter than the snow covering the top of pindus.
- Whiter than the Jupiter
- Whiter than the maiden Leda with whom he was in love.
- Very bright when compared to the waters of Thames – it seems to be impure before the swans.
- The Noble Lord – The Earl of Essex came to the river with many men along with two handsome knights. They looked bright like the twins of Jupiter. They came to the river to receive the beautiful maidens. Later they married them on the bridal day.

(The faerie queene and Bunjam's the pilgrim's progress all the two greatest allegorical works)

- Allegory/didactic romance 1552 – 1599
- Written in blank verse/one of the longest of English poems.
- Faerie queene tells the story of unbelievable adventures. Every knight represents a particular adventure – Spencer could find a model in Queen Elizabeth's court.
- Faerie Queene has been called the work of an unformed literature
- planned to write 12 books the figure of the 12 knights and their various exploits and character of "gentle man" or a noble fashioned gentle discipline" He took his machinery from popular legends about king Arthur and his moral code from Aristotle – Greek philosopher. (12 knights errands are types of 12 cardinal virtues of Aristotle's philosophy)
- Only 6 books were completed
 - Book I – Represents holiness – The Red Cross Knight sets forth as a champion of Truth and after overcoming several temptations and dangers kills the dragon that has imprisoned it.
 - Book II (Temperance hero – Sir Guyon fights temptations successfully) – Pursues the same subject psychological development of the human character.
 - Book – III Legend of chastity (heroine – Britomart – illustrates romantic sentiment)
 - Book IV – Celebrates the legend of friendship (between Cambell and Telamond)

Book V – Justice as theme (main character Sir Artegall and Prince Arthur expound the theory of government)

Book VI – Courtesy (Portrayed by the hero Sir Calidore)

Book VII – unfinished cantos on mutability (intended to be)

- In writing Faerie Queene his object was to complete a heroic poem to surpass 1. “Orlando furuioso” - by Aristo – Italian poet ‘romance in epic. 2. Jerusalem delivered” – by – Tasso Italian poet

Book i devoted to holiness by which is meant the love of God. It shows the Red Cross Knight – Symbolises the virtue of love of (holiness) God riding out to destroy the Dragon sin accompanied by Una – stands for truth RCK wears the armour of a Christian, a girdle of truth, a breast – plate of righteousness, a helmet of salvation and a sword of the spirit. He goes through the usual trivialities of life for a while abandoning truth and courting falsehood falling almost a prey to error and despair finally overcomes all obstructions and releases the parents of Truth from the Devil. We almost see in him, Every man in his journey life, pilgrim’s progress through a sinful world to salvation. He has also been said to stand for St. George – the patron saint of England.

Summary :

Prothalamion, a spousal verse by Edmund Spenser is one of the loveliest wedding odes. The verse is essentially the wedlock of twin sisters; Lady Catherine and Lady Elizabeth with Henry Gilford and William Peter. Conversely, on comparison with Epithalamion, the verse is considered less realistic and unappealing. Spenser incorporates

classical imagery strongly with a beautiful atmosphere in the poem. The emphasis of renaissance on Prothalamion brings a tinge of mythological figures like Venus, Cynthia and Titan.

Stanza 1:

The poet walks along the banks of River Thames to forget the worries of his personal life. He was completely frustrated with the Job at the court and all he wanted is some mental peace. The cool breeze covered the heat of the sun by reflecting a shade of tender warmth. There are flowers everywhere and the birds chirp happily. The poet as a refrain requests the river to flow softly until he ends his song.

Stanza 2:

The poet happens to see a group of nymphs along the banks of the river. Here the poet makes use of first Mythological figure, the nymphs which are supernatural maidens known for their purity. Every nymph looked stunning and had loose strands of hair falling to the shoulders. Nymphs together prepared bouquets of flowers with primroses, white lilies, red roses, tulips, violets and daisies.

Stanza 3:

As the second mystic entity, Spenser introduces the swans. Swans that swam across the river looked holy and whiter than Jupiter who disguised as a swan to win his love, Leda. But, yes, what Spenser says next is that these swans are shinier than Leda herself. The River Thames requests its waters not to dirty the sacred wings of the swan.

Stanza 4:

The nymphs were all dumb struck watching the swans swim across the river. Swans are usually assigned to drawing the chariot of Venus, the goddess of love. The white lilies are matched to the purity or virginity of the nymphs.

Stanza 5:

As the next step, the nymphs prepare poises and a basket of flowers which look like bridal chamber adorned with flowers. The nymphs on excitement of the upcoming wedding throw the flowers over the River Thames and birds. The nymphs also prepare a wedding song. With all the fragrance of flowers, Thames exactly looked like the Peneus, the river of ancient fame flowing along the Tempe and the Thessalian valley.

Stanza 6:

The song of the nymph mesmerizes with an enchanting musical effect. Here Spenser wishes the couple live forever with swans' contented heart and eternal bliss as these birds are the wonder of heaven. He also prays to Cupid and Venus to bless the couple with love and care lest they be safe from deceit and dislike. With endless affluence and happiness, their kids must be a sign of dignity and a threat to immoral people.

Stanza 7:

The river Lee, with headquarters at Kent, flows with happiness on such an occasion. As the birds flew above the swans, the sight looked like moon (Cynthia) shining above the stars.

Stanza 8:

Once the wedding starts at London, the poet begins to recollect his encounters at the mansion and the building where the wedding occurs.

Stanza 9:

The Earl of Essex lived in the mighty castle which actually was the venue of the wedding. He was so chivalrous that he served as a danger to foreign countries. His brave attack on Spain shot him to fame and entire Spain shook at his very name. Queen Elizabeth was so proud of him and he deserves to be celebrated with a poem.

Stanza 10:

The Earl of Sussex walked towards the river and he looked fresh with his lovely golden hair. He was accompanied by two young men who were brave, handsome and glorious. They resembled the Twins of Jupiter namely, Castor and Pollux. The men held the hands of the brides and their wedlock begun thereby. With all the necessary ingredients for a successful verse, Prothalamion is embroidered with long lasting style and simplicity.

Edmund Spenser's Epithalamion is an ode written to his bride, Elizabeth Boyle, on their wedding day in 1594. It was first published in 1595 in London by William Ponsonby as part of a volume entitled *Amoretti and Epithalamion*. Written not long since by Edmund

Spenser. The volume included the sequence of 89 sonnets (*Amoretti*), along with a series of short poems called *Anacreontics* and the *Epithalamion*, a public poetic celebration of marriage. Only six complete copies of this first edition remain today, including one at the Folger Shakespeare Library and one at the Bodleian Library.

The ode begins with an invocation to the Muses to help the groom, and moves through the couple's wedding day, from Spenser's impatient hours before dawn while waiting for his bride to wake up, to the late hours of night after Spenser and Boyle have consummated their marriage (wherein Spenser's thoughts drift towards the wish for his bride to have a fertile womb, so that they may have many children).

Spenser meticulously records the hours of the day from before dawn to late into the wedding night: its 24 stanzas represent the hours of Midsummer Day. The ode's content progresses from the enthusiasm of youth to the concerns of middle age by beginning with high hopes for a joyful day and ending with an eye toward the speaker's legacy to future generations.

Epithalamion is a poem celebrating a marriage. An epithalamium is a song or poem written specifically for a bride on her way to the marital chamber. In Spenser's work he is spending the day-24 hours- anxiously awaiting to marry Elizabeth Boyle. The poem describes the day in detail. The couple wakes up, and Spenser begs the muses to help him on his artistic endeavor for the day. He asks the nymphs to wake his sleeping

love so the day can begin. Spenser spends a majority of the poem praising his bride to be. Which is depicted as both innocent and lustful.

When she finally wakes, the two head to the church. Hymen Hymenaeus is sung by the minstrels at the festivities. As the ceremony begins, Spenser shifts from praising Greek Gods and beings to Christian language to praise Elizabeth. After the ceremony, Spenser becomes even more anxious at the thought of consummating the marriage. Spenser then rebukes any idea of evil that could ruin their new found happiness. Spenser asks for blessings for childbearing, fidelity and all things good at the end.

REMEMBRANCE BY SIR THOMAS WYATT

Sir Thomas Wyatt(1503-1542)

- ❖ He was a 16th century poet and English Ambassador in the reign of Henry VIII. He was born in Kent and his father Henry Wyatt was a counselor in the court of Henry VIII. He introduced Petrarchan Sonnet in English.
- ❖ None of the Wyatt's poem was published during his lifetime. The first book Tottel's Miscellany was published in 1557 i.e. 15 years after his death. In 1535 Wyatt was knighted and appointed High Sheriff of Kent and in 1541 was elected Knight of the Shire. In 1520 he married to Elizabeth Brooke.
- ❖ Tottel's Miscellany was named after its printer Richard Tottel who included 97 poems attributed to Wyatt's among total 271 poems. Tottel's Miscellany is also called Songs and Sonnets.

- ❖ He experimented stanza forms like rondeau, epigrams, terza rima, ottava rima, satires, monorime, quatrains, and iambic tetrameter. C.S. Lewis called him the “father of the drab age”.
- ❖ In 1536 Wyatt was imprisoned in the tower of London for allegedly committing adultery with Anne Boleyn the wife of Henry VIII. He started Wyatt Rebellion against the marriage of Mary I and Philip II.
- ❖ He was died of illness in 1542. The structure of Wyatt sonnet or Petrarchan sonnet is octave and sestet and a caesura in between. ABBA ABBA + CDC CDE or CDC CDC
- ❖ ‘They Flee from Me’ is a poem written by Thomas Wyatt referring Wyatt’s affair with high born woman of court of Henry VIII (Anne Boleyn). Opening Line of the poem is: “They flee from me, that sometime did me seek with naked foot stalking in my chamber.”

REMEMBRANCE

They flee from me, that sometime did me seek
With naked foot, stalking in my chamber.
I have seen them gentle, tame, and meek,
That now are wild, and do not remember
That sometime they put themselves in danger
To take bread at my hand; and now they range
Busily seeking with a continual change.

Thanked be fortune it hath been otherwise
 Twenty times better; but once, in special,
 In thin array, after a pleasant guise,
 When her loose gown from her shoulders did fall,
 And she me caught in her arms long and small;
 Therewith all sweetly did me kiss,
 And softly said, 'Dear heart, how like you this?

It was no dream: I lay broad waking:
 But all is turned, thorough my gentleness,
 Into a strange fashion of forsaking;
 And I have leave to go of her goodness,
 And she also to use newfangledness.
 But since that I so kindly am served,
 I would fain know what she hath deserved.

Bacon - Essays - Of Truth,

Francis Bacon 1561- 1626

- At 25- published a philosophical essay

“The greatest Birth of time in 1586 essays sediton

1597 – 10 essays = 1st edition dedicated to Bacon's brother
Anthony Bacon

1612 – 38 essays

1625 – 10 essays

- In 1605 published his first nature work in English prose “The advancement of Learning .It is dedicated to king James Montaigne

who had published his first two books of Essays in 1580 – they were translated into English by John Horio in 1603 – and the **term** it was from him that Bacon derived the word Essay.

Essays - no artistic form, no beginning, no ending

Four Groups

- 1.Man in his home
- 2.Man in public life
- 3.Politics and
- 4.Abstract subject

Essay Tribute to Machiavelli (Florentine historian and political writer)

– almost half of the essays are written to give wise counsel to the king on various aspects. Like Machiavelli he thinks that a common code of morality does not apply to the king he advises the king to rule by craft and cunning. His political views can be compared with those of Machiavelli.

➤ Father of modern English prose

Father of English Essay

➤ 'Of Truth' Explains the value of truth of truth 1625 3rd edition

Two -kinds

I. Religious (or) speculative 2. Civil (or) concerning daily life.

1st part deals with the sense of religious and philosophical truth.

2nd part – he speaks of truthfulness of daily life.

Of Adversity, Of Adversity 1625 - 3rd edition

- Thought provoking essay
- He places before us the comparative value and importance of prosperity and adversity in life
- Quotes Seneca – famous Roman philosopher Adversity teaches fortitude (calm and courage, self control) Old Testament promises us prosperity

New Testament prepares us to welcome the life trials and adversity with faith and fortitude.

Bacon's judgement of his 'Essays' was that they might last as long as books last. In "Of truth, of death, of Great place" might have been written by Aristotle what is said in these and other essays of like character is as true as when Bacon lived.

- 'Of friendship' – grew out of Bacon's longest and most disinterested friendship.
- 'Of studies' – a life long student he describes his craft. The subject of this essay was one that revolved longest in the edition of 1625, it is number 50.

"The wisest, brightest, meanest of mankind" – character of Bacon

Of Studies, Famous quotes

Some books are to be tasted others to be swallowed and some few to be chewed and digested"

"Reading maketh a full man

Conference a ready man

Writing an exact man"

“Histories make man wise (taster wisdom)poets witty, mathematics subtle, (subtle- not obway)natural philosophy deep (depth), moral grave (gravity), logic and rhetoric able to contend” (debate and argument)

I. Use of studies (3)

- 1.Delight (personal enjoyment) (in seclusion or retirement or privacy)
- 2.Ornament in society (the cultivation of social charm through the cultivation of the power of exposition in speech and writing)
- 3.ability in practical business (for the cultivation of the power of judgement regard to particular circumstances and events)

Of Revenge,

‘Of revenge’ 1625 3rd edition

Revenge is a kind of wild justice.

- uncultivated form of lawful punishment
- Revenge is to be discouraged because
 - 1.puts the law out of office
 - 2.ignoble
 - 3.past is gone and irrevocable
 - 4.ignores the weakness and selfishness of man’s nature

Of Ambition,

Of studis‘longest in the edition of 1625

‘Of Ambition’ 1597 - 2nd edition

Ambitions persons became dangerous when their wishes are thwarted (to Prevent from doing what they wanted) such person should not be employed except necessity in public or private service.

- kings ought to distinguish between honest ambition and dishonest (selfish) ambition. (filled with patriotism, hated imbued with genuine desire to do good.

Of Friendship

1. Nature of a life solicitude – without a friend **or** companion.

- lived all alone and friendless among a crowd of people

2. Advantages of friendship

Two fold

1. Those effect the heart 2. The mind or understanding

1. It releases the pent up feelings and emotions of the heart.

2. It clears the understanding

a. Giving shape and form of vague thoughts

b. Giving advise against folly

c. Giving means to continue even after one's death

It is another himself Thus a means of prologation of life.

3. Occasion

This essay was written at the special request of Bacon's friend Toby Matthew to celebrate his intimacy with Bacon without interruption – which was tested on both sides by adversity (unpleasant situation) and prosperity alike.

An apology for poetry or, The Defence of Poesy)

Philip Sidney (1554 – 1586)

- 1 "Arcadia" in 1580 pub in 1590 pastoral romance deals with the story of love and chivalry revealing the unbridled imagination of Sidney and his attachment to valour and courtesy.

- Wrote it to please his sister the countess of Pembroke.

2 “Astrophel and Stella” in 1591 – amorous sonnet – he reveals a bitter regret for lost happiness, the irresistible desire to possess’ his beloved, despair at her first coldness, the sweetest feeling himself loved by her even when she fled him, the struggle in his truly virtuous heart between duty and passion, reason and desire.

3 “Apology for poetry” – 1582-83 pub in 1590 critical work Sidney fought the puritanical criticism of Stephen Gosson in his ‘school of abuse’. Stephen Gosson dedicated his ‘School of Abuse’ to Philip Sidney. Sidney had to defend the divine art of poetry by writing Apology for poetry Monsonby and Odney pub it separate in 1595 with two diff titles

1. “Defence of poetry” 2. An apology for poetry.

Stephen Gosson made 4 charges against the art of poetry

1. Poetry as useless and waste of time
2. poetry was the mother of lies
3. Poetry was the nurse of abuse
4. Poetry never made an ideal republic (Plato also believed the 4th charge)

Sidney wrote Apology for poetry by answering all the charges of Gosson and exhausting all the ideas and concepts of classical and romantic poetry.

➤ becomes the 1st poet-critic in the history of English criticism. 5 main divisions

1. conventional reasons for praising poetry very highly the antiquity and universality of poetry
2. convincing arguments for discovering the nature and utility of poetry with reference to 3 kinds of poetry and their sub-divisions the function of poetry.
3. answers to the objections of Gosson and other puritan critics to poetry.
4. Sidney's estimate of contemporary English poetry and drama his objection to Traic comedy and the violation of unities.
5. Sidney's remarks on style, diction and versification.

1. Nature and functions of poetry

Poetry is superior to philosophy, History, and other arts and sciences

Kinds of poetry

Religions poetry

Philosophical poetry

True poetry

Eg:- David's "Psalms" Moral works of Tyrtacus,

heroic, lyric,

Solomon's "songs of songs" Phycylides, Cato and soon tragic, comic,

Hymns of Moses and Deborah satiric, iambic elegiac, pastoral and soon.

As to Plato the poets are inspired by visions of God and the ideal world of Heaven. Aristotle defines poetry as an art of imitation. He explains how the poets imitate the actual life by giving vivid accounts of the real world with a view to delight and teach the readers. Horace also defines the art of poetry and admires it for speaking pictures and delightful teaching.

Superiority to poetry

Philosophy imparts knowledge of good and Evil, it fails to attract a large number of people and make them virtuous. But poetry delights the people and attracts more people by means of its sweet music and pleasant pictures of the real and ideal world. No philosopher can so effectively present wisdom and temperance as the poet portrays them Ulysses and Diomedes, Valour in Achilles friendship in Nisus and Euryalus. The historian presents the imperfect personalities of the real world without any alterations. He depicts the triumph of vice and defeat of virtue occurring in the real world. But the poet portrays the triumph of virtue and defeat of vice. Hence Aristotle said that poetry is more philosophical than philosophy and more serious than history. It combines the moral precepts of philosophy with the historical examples of virtue and vice. Similarly mathematician and other scientists deal with the facts and figures of the material world without referring to the eternal truths and moral principles of the ideal world. It is only the poet

who presents not only the imperfection of the actual world but the perfection of the ideal world. Poetry is not the mother of lies. poetry has nothing to do with lies. It deals with the eternal truths of ever – lasting bliss and prosperity.

3. Sidney's 'Defence of poetry' is a reply to "Thomas love peacock's attack on poetry in general and Sidney's bear certain similarities in their subject and treatment similarly Stephen Gosson's and Thomas love peacock's resemble each other very much in their attack on poetry in general and contemporary poetry in particular. Sidney answers to the first charge that the end and aim of all learning is to impart virtue to mankind and move man to virtuous action. A moral philosopher fails to attract the multitude of humanity by the complexity of his subject and gravity of its treatment and dryness of language. But the poet delights the people by means of musical language effective images and symbols interesting events and powerful characters.

2 The aim of the poet is to refine the animal nature of mankind. So he is least bothered about historical facts and figures.

3rd charge of poetry is not the nurse of abuse because its aim is moralistic and idealistic. A poet is the product of society for whom he writes poetry. The abuse of poetry is either due to the vulgarity of the poet or the vulgarity of the society for whom he writes his poetry

4th charge

Referred to the banishment of poets from Plato's commonwealth. Plato's philosophical works are poetical in their treatment of truth. only by means of his poetical style Plato became a popular philosopher with the reading public so he did not banish the poets

from his common wealth. He only banished the baser poetry written to please the vulgar spirits of demoralized society.

The Bible : The Book of Job.

The Book of Job – Unknown author

(Part of old Testament of the bible) 4 dramatic poem

According

Acc to the Editors of the Jerusalem Bible “The Bible is not a book but a library”. The two types are

1. Old testament
 - a. Hstories. b. Wisdom books (deals with People’s) c. Prophetic writings Book of Job, proverbs, Ecclesiastes ecclesiastics (the song of Solomon)

The psalms

Book of Job is a masterpiece of poetry

- it is considered an epic tragedy and a didactic **moral** poem

Book of Job – parts

1 to 3 Prologue prose (character of Job and cause of his trials.)

chapters 4 to 14 Debate or poetry (Dialogue between Job and)

32 to 37 Speeches of Elihu

38 to 42 Long and serious Discourses of the Almighty

Epilogue – Prose

Book of Job was written perhaps by a single author as the structure of the work indicates and it was based on old tradition

Characters

Job – Wealthy man in Uz

Eliphaz – The Temanite

Bildad.the shuhite = Job's friends represent earlier theories
of providence they stay

Zophar.the Naamathite 7 days and 7 nights with Job.

Elihu—a youthful by stander

The Lord.

satan, the adversary

central theme – problems of suffering. B. J – purpose is to instruct the
people of Israel.

Purpose to teach the righteousness Undergo sufferings.

Character Job (lived in the land of UZ)

Rich lord, pious and godfearing.

➤ Happy family 7 sons and 3 daughters

1st trial mentally - Disaster caused by Satan and (7000 shaps 500
oxen)permitted by God

➤ Loses cattle and men

➤ Sons and daughters perish

➤ Never curse God

➤ Consoles by saying God gave him and God taken away.

2nd trial physically – Smites him with boils

➤ One should adore god even when he sends evil as one would on
receiving good things.

➤ In this great affection (Pain, trouble) he remains sinless

Job's 3 friends came to condole him

➤ In the debate they discussed

1.The problem of Job's afflictions obeying the law

2.Relation of evil to the righteousness of God

3.The conduct of man

- 3 cycles comprises 6 speeches – the friends accused him of concealing his sin and repent. Job denied He wanted God to reveal him the cause of his afflictions.
- Elihu, a bystander intervened and said that Job was wrong in expressing his charges against God.
- Contradicted Job's views on God's providence and sufferings.

Lord's discourse

God caused the trial – watched Job's sufferings from afar it is time for God to bring to an end.

- The epilogue describes how Job was restored to double his former wealth. children and companion of friends. It is an appropriate conclusion, be it brings the trial of the righteousness to an end.

Debate – 3 cycles – six speeches 3 friends and 3 replies from Job last round zophar, 3rd speaker fails to come forward. It signifies a confession of defeat.

- Structure of the work is interrupted by

Two elements

1. Contradictory views about wisdom

2.2. Speeches of Elihu Eliphaz's speech Opens the debate – most dignified the calmest and most considerate of Job's friends. Views Job had comforted so many in trouble Indirectly warns him against Job should be happy that God

so he should not fall into such despair. complaining God is correcting him by giving

Good people never perish under affliction. Only the Uri godly do so. suffering

Bildad's speech:-

- Representative class of the wise
- God discriminates the good and bad.
- Punishes the sinners.
- Ask Job to reflect on the wise generalizations made by the ancients.
- Concludes with the prophesy days for him

Zophar's speech

- Mocks at Job for boasting about his own innocence.
- Wishes God to speak with him and reveal His Divine wisdom.
- Zophar praises god for his wisdom.
- Assumes that god will restore his prosperity.

The wisdom of man is the fear of lord – Job. Job's lament beginning with

“Let the day perish wherein I was born”

-Moving line

After the trial Job lived 140 years, saw 4 generations.

Summary :

The Old Testament is a collection of thirty-nine books about the history and religion of the people of Israel. The authors of these books are unknown, and each book possesses a unique tone, style, and message. Individually, they include stories, laws, and sayings that are intended to function as models of religious and ethical conduct. Together—through hundreds of characters and detailed events—they represent a unified narrative about God and his attempt to relate to humankind by relating to a specific group of people.

The Old Testament contains four main sections: the Pentateuch, the Former Prophets (or Historical Books), the Writings, and the Latter Prophets. This study guide covers books from the first three sections.

The Pentateuch

The Pentateuch comprises the first five books of the Old Testament. It depicts a series of beginnings—the beginning of the world, of humankind, and of God’s promise to the Israelites.

Genesis, the first book, opens with God’s creation of the world. The perfect world falls into evil when humans disobey God, and the human population divides into separate nations and languages. After many generations, God speaks to a man named Abraham. God makes a promise, or covenant, with Abraham to make his descendants into a great nation and to give them a great land. Abraham shows strong faith in God, and God seals his promise with a number of signs and tests. This special covenant with God passes on to Abraham’s son, Isaac, and to his grandson, Jacob. Together, they represent the patriarchs, or fathers, of the Israelite people. Jacob’s twelve sons move to Egypt after the youngest brother, Joseph, miraculously becomes a high official in Egypt.

In the Book of Exodus, the descendants of Jacob’s children have become a vast people, but the Pharaoh of Egypt holds them in slavery. God chooses one man, Moses, to rescue the Israelites. God sends ten plagues to Egypt, and, with miraculous signs and wonders, Moses leads the people out of Egypt and across the Red

Sea. They go to Mount Sinai, where God appears in a cloud of thunder over the mountain and affirms to the Israelites the promise he made to Abraham. God commands them to worship only himself, and he gives them various ethical and religious laws.

The books of Leviticus, Numbers, and Deuteronomy continue the explanation of God's religious laws and his promises to the people. The people must keep these laws to enter and enjoy the promised land, toward which they are heading. Despite God's presence, the Israelites complain and disobey incessantly, inciting God's wrath. They wander the wilderness for forty years in search of the promised land. These books continue the period of Moses's legendary leadership and miracles, until his death at the end of Deuteronomy.

The Former Prophets

The Former Prophets, or the Historical Books, cover the history of the Israelites from Moses's death to the fall of the nation in 587 b.c. In the books of Joshua and Judges, the Israelites successfully conquer the land promised to them by God, but they disobey God by worshipping the deities of the surrounding peoples. Neighboring nations invade and oppress the Israelites. God saves the people of Israel by designating judges, or rulers, to lead the people in warding off their enemies.

The two books of Samuel (First Samuel and Second Samuel) cover the rise of the united kingdom of Israel. Israel's religious leader, Samuel, appoints a king named Saul. Saul disobeys God,

however, and God chooses another man, David, to be Israel's king. King Saul attempts to kill the young David, but fails. Saul's death closes the first book. In the second book, David establishes the great kingdom of Israel. He conquers Israel's surrounding enemies and establishes Jerusalem as the religious and political center of Israel.

The books of Kings (called 1 Kings and 2 Kings) trace the decline of Israel's success. God blesses David's son, Solomon, with immense wisdom. As king, Solomon expands Israel into an empire and builds a great temple in Jerusalem. Solomon disobeys God by worshipping other deities, and, at his death, the kingdom splits into a northern kingdom, Israel, and a southern kingdom, Judah. A host of evil kings leads the two kingdoms away from worshipping God. Despite the attempts of the prophets Elijah and Elisha to halt Israel's wrongdoing, the two kingdoms fall to the Assyrian and Babylonian Empires. Jerusalem is destroyed, and the people are sent into exile.

The Writings

The Writings are placed after the historical books in the Christian Bible. Some of these are narratives covering the time of Israel's exile in other nations and its eventual return to the homeland. The Book of Esther, for example, tells the story of an unassuming Jewish girl who becomes the queen of Persia and boldly saves the Jewish people from genocide.

Many of the Writings are books of poetry and wisdom, among the most important literature in the Old Testament. The Book of Job is a lengthy dialogue investigating God's justice and the problem of human suffering. The Psalms are lyrical poems and hymns—many attributed to King David—that express humankind's longing for God. The books of Proverbs and Ecclesiastes—similarly attributed to the wise King Solomon—offer sayings and instructions about the meaning of life and ethical behavior. Lastly, the Song of Solomon (also attributed to Solomon) is a romantic, lyric dialogue between a young woman and her lover

Character List

God - The creator of the world and an all-powerful being. God calls himself the only true deity worthy of human worship. As the figurehead of Israel and the force behind every event, God acts as the unseen hero of the Old Testament. God reveals his intentions by speaking to people. Physical manifestations of God are always indirect or symbolic. God appears in many different forms, including an angel, a wrestler, a burst of fire, and a quiet whisper.

Abraham - The patriarch of the Hebrew people. Abraham is traditionally called "Father Abraham" because the Israelite people and their religion descend from him. God establishes his covenant, or promise, with Abraham, and God develops an ongoing relationship with the Israelites through Abraham's descendants. Abraham practices the monotheistic worship of God, and his resilient faith in God, despite many challenges, sets the pattern for the Israelite religion's view of righteousness.

Moses - The reluctant savior of Israel in its exodus from Egyptian bondage to the promised land. Moses mediates between God and the people, transforming the Israelites from an oppressed ethnic group into a nation founded on religious laws. Moses's legendary miracles before Pharaoh, along with his doubts and insecurities, make him the great mortal hero of the Old Testament. He is the only man ever to know God "face to face." Four out of the five books of the Pentateuch are devoted to Moses and Israel's activities under his leadership.

David - The king of Israel and the founder of Jerusalem, or "Zion." David's reign marks the high point of Israel in the biblical narrative. Although David's claim to the throne is threatened by Saul and by David's own son, Absalom, David maintains his power by blending shrewd political maneuvering with a magnanimous and forgiving treatment of his enemies. David's decision to bring the Ark of the Covenant—Israel's symbol of God—to the capital of Jerusalem signals the long-awaited unification of the religious and political life of Israel in the promised land.

Jacob - The grandson of Abraham, Jacob is the third patriarch of the Israelite people and the father of the twelve sons who form the tribes of Israel. Jacob experiences a life fraught with deception, bewilderment, and change. He steals his brother Esau's inheritance right and wrestles with God on the banks of the Jabbok River. Appropriately, the nation that springs from Jacob's children derives its name from Jacob's God-given name, "Israel." "Israel" means "struggles with God," and Jacob's struggles are emblematic of the tumultuous story of the nation of Israel.

Joseph - Jacob's son and the head official for the Pharaoh of Egypt. Despite being sold into slavery by his brothers, Joseph rises to power in Egypt and saves his family from famine. Joseph's calm and gracious response to his brothers' betrayal introduces the pattern of forgiveness and redemption that characterizes the survival of the Israelite people throughout the Old Testament.

Saul - Israel's first king. After God chooses Saul to be king, Saul loses his divine right to rule Israel by committing two religious errors. Saul acts as a character foil to David, because his plot to murder David only highlights David's mercy to Saul in return. Saul's inner turmoil over the inscrutability of God's exacting standards makes him a sympathetic but tragic figure.

Solomon - David's son and the third king of Israel. Solomon builds the opulent Temple in Jerusalem and ushers in Israel's greatest period of wealth and power. God grants Solomon immense powers of knowledge and discernment in response to Solomon's humble request for wisdom. Solomon's earthly success hinders his moral living, however, and his weakness for foreign women and their deities leads to Israel's downfall.

Elijah & Elisha - The prophets who oppose the worship of the god Baal in Israel. After the division of Israel into two kingdoms, Elijah and his successor, Elisha, represent the last great spiritual heroes before Israel's exile. Their campaign in northern Israel against King Ahab and Jezebel helps to lessen Israel's growing evil but does not restore Israel's greatness. Israel's demise makes Elijah and Elisha

frustrated doomsayers and miracle workers rather than national leaders or saviors.

Adam & Eve - The first man and woman created by God. Adam and Eve introduce human evil into the world when they eat the fruit of a tree God has forbidden them to touch.

Noah - The survivor of God's great flood. Noah obediently builds the large ark, or boat, that saves the human race and the animal kingdom from destruction. Noah is the precursor to Abraham, because Noah represents the first instance of God's attempt to form a covenant with humanity through one person.

Isaac - Abraham's son and the second member in the triumvirate of Israel's patriarchs. Isaac's importance consists less in his actions than in the way he is acted upon by others. God tests Abraham by commanding him to kill his son Isaac, and Isaac's blindness and senility allow his own son Jacob to steal Isaac's blessing and the inheritance of God's covenant.

Aaron - Moses's brother, who assists Moses in leading the Israelites out of Egypt. God designates Aaron to be the first high priest in Israel. The quiet Aaron often stands between Moses and the people to soften Moses's angry response to their sinful behavior.

Joshua - The successor of Moses as Israel's leader. Joshua directs the people in their sweeping military campaign to conquer and settle the Promised Land. Joshua's persistent exhortations to Israel to remain obedient to God imply that he doubts Israel will do so. His exhortations foreshadow Israel's future religious struggles.

Samson - One of Israel's judges and an epic hero who thwarts the neighboring Philistines with his superhuman strength. Samson is rash, belligerent, and driven by lust for foreign women—qualities that contradict Jewish religious ideals. Samson's long hair is both the source of his strength and the symbol of his religious devotion to God as a Nazirite. Samson's character demonstrates that in the bible, heroic potential is gauged not by human excellence but by faith in God.

Samuel - The last of Israel's judges and the prophet who anoints both Saul and David as king. Samuel fulfills political and priestly duties for Israel, but he ushers in Israel's monarchy mainly as a prophet—one who pronounces God's words and decisions. Samuel's stoic and aloof position in Israel allows Saul to struggle with God and his fate on his own.

Absalom - David's son, who attempts to overthrow his father's throne. Absalom's violent rise to power suggests that the evil that corrupts Israel comes from within.

Joab - King David's loyal military commander. Joab serves as a foil to David's successful combination of religion and politics. Joab's reasonable desire to see justice and retribution delivered to the kingdom's traitors emphasizes the unusual quality of David's kindness to his enemies.

Rehoboam & Jeroboam - The opposing kings who divide Israel into the northern kingdom of Israel and the southern kingdom of Judah. Rehoboam and Jeroboam introduce rampant worship of idols and false gods into their kingdoms. Each king acts both as a point of

contrast and a double, or mirror, for the other, allowing the biblical reader to trace the rapid growth of evil in Israel's two kingdoms.

Ahab & Jezebel - The most wicked rulers of Israel. Ahab and Jezebel spread cult worship of the pagan god Baal throughout the northern kingdom. Dogs gather to eat their blood at their deaths, fulfilling Elijah's prophecy.

Esther - A timid Jewish girl who becomes the queen of Persia. Esther boldly and cunningly persuades the king of Persia to remove his edict calling for the death of the exiled Jews.

Job - The subject of God and Satan's cosmic experiment to measure human faithfulness to God in the midst of immense pain. Job scorns false contrition and the advice of his friends, preferring instead to question God's role in human suffering. He retains an open and inquisitive mind, remaining faithful in his refusal to curse God.

Chapters 1-11

Summary

The Book of Genesis opens the Hebrew Bible with the story of creation. God, a spirit hovering over an empty, watery void, creates the world by speaking into the darkness and calling into being light, sky, land, vegetation, and living creatures over the course of six days. Each day, he pauses to pronounce his works "good" (1:4). On the sixth day, God declares his intention to make a being in his "own image," and he creates humankind (1:26). He fashions a man

out of dust and forms a woman out of the man's rib. God places the two people, Adam and Eve, in the idyllic garden of Eden, encouraging them to procreate and to enjoy the created world fully, and forbidding them to eat from the tree of the knowledge of good and evil.

In the garden, Eve encounters a crafty serpent who convinces her to eat the tree's forbidden fruit, assuring her that she will not suffer if she does so. Eve shares the fruit with Adam, and the two are immediately filled with shame and remorse. While walking in the garden, God discovers their disobedience. After cursing the serpent, he turns and curses the couple. Eve, he says, will be cursed to suffer painful childbirth and must submit to her husband's authority. Adam is cursed to toil and work the ground for food. The two are subsequently banished from Eden.

Sent out into the world, Adam and Eve give birth to two sons, Cain and Abel. Cain, a farmer, offers God a portion of his crops one day as a sacrifice, only to learn that God is more pleased when Abel, a herdsman, presents God with the fattest portion of his flocks. Enraged, Cain kills his brother. God exiles Cain from his home to wander in the land east of Eden. Adam and Eve give birth to a third son, Seth. Through Seth and Cain, the human race begins to grow.

Ten generations pass, and humankind becomes more evil. God begins to lament his creation and makes plans to destroy humankind completely. However, one man, Noah, has earned God's favor because of his blameless behavior. God speaks to Noah and promises to establish a special covenant with Noah and his family.

He instructs Noah to build an ark, or boat, large enough to hold Noah's family and pairs of every kind of living animal while God sends a great flood to destroy the earth. Noah does so, his family and the animals enter the ark, and rain falls in a deluge for forty days, submerging the earth in water for more than a year. When the waters finally recede, God calls Noah's family out of the ark and reaffirms his covenant with Noah. Upon exiting the ark, Noah's family finds that the earth is moist and green again. God promises that from this new fertile earth will follow an equally fertile lineage for Noah and his family. But humankind must follow certain rules to maintain this favor: humans must not eat meat with blood still in it, and anyone who murders another human must also be killed. God vows never to destroy the earth again, and he designates the rainbow to be a symbol of his covenant.

One night, Noah becomes drunk and lies naked in his tent. Ham, one of Noah's sons, sees his naked father and tells his brothers, Shem and Japeth. Shem and Japeth cover their father without looking at him. Upon waking, Noah curses Ham's descendants, the Canaanites, for Ham's indiscretion, declaring that they will serve the future descendants of Ham's brothers. A detailed genealogy of the three brothers' descendants is given. Many generations pass and humankind again becomes corrupt. Some men, having moved west to Babylon, attempt to assert their greatness and power by building a large tower that would enable them to reach the heavens. Their arrogance angers God, who destroys the edifice. He scatters the people across the earth by confusing their common language, thus forever dividing humankind into separate nations.

Chapters 12–25

“I will make you exceedingly fruitful; and I will make nations of you, and kings shall come from you”.

Summary

Nine generations of Shem's descendants, the Semites, pass. God calls on a man named Abram, living with his father Terah and his wife Sarai in Haran, a city in upper Mesopotamia. God makes a covenant with Abram, promising to make Abram's descendants into a great nation. Abram agrees to leave his home and move southwest to Canaan with his wife and his nephew, Lot, to a land that God has promised to give to Abram's descendants. Abram takes up residence there and erects a number of altars throughout the land as symbols of his devotion to God.

After a brief stay in Egypt, Abram becomes wealthy and returns to Canaan, where, with the help of only 318 men, he defeats a legion of marauding armies from the East that has descended upon Sodom, where Lot is currently living. The king of Sodom recognizes Abram for his great deed, and the priest Melchizedek blesses Abram with a gift of bread and wine. Abram returns home where God speaks to him again regarding his covenant. Abram's descendants, God promises, will be as numerous as the stars in the sky. A ceremony is performed in which God passes a blazing pot through pieces of sacrificed animals, symbolizing that his promise will not be broken. The writer notes that God considers Abram's faith in him as a form of righteousness.

Sarai cannot become pregnant, but she wants to give her husband an heir. To this end, she sends her handmaiden Hagar to sleep with Abram. When Sarai becomes upset because of Hagar's contempt, the handmaiden flees in fear. God speaks to Hagar and comforts her, promising her a son who will be a "wild ass of a man," and Hagar returns to give birth to Abram's first son, Ishmael (16:12). Once again, God speaks with Abram, this time enjoining Abram to remain blameless in his behavior and adding a new requirement to his everlasting covenant. Abram and all his descendants must now be circumcised as a symbol of the covenant, and God promises Abram a son through Sarai. The son is to be called Isaac, and it will be through Isaac that the covenant is fulfilled. God renames Abram "Abraham," meaning "father of many," and gives Sarai a new name, "Sarah."

One day, God appears to Abraham in the form of three men. The three men say that Sarah will have a son, but Sarah, who is now ninety years old, laughs. The three men travel toward the eastern cities of Sodom and Gomorrah to destroy the cities because of their flagrant wickedness and corruption. Abraham pleads on the cities' behalf, convincing the Lord not to destroy the cities if only a handful of good men can be found there. The men enter the city of Sodom, and Lot welcomes them into his home. Night falls, and the men of the city surround Lot's home, wishing to rape the three messengers. The messengers persuade Lot to flee the city with his family, telling him and his family not to look back as they leave. However, as God rains down burning sulfur on Sodom and Gomorrah, Lot's wife looks back at her home and is turned into a pillar of salt.

Abraham continues to gain political status in the area of Canaan, and Sarah eventually gives birth to Isaac. At Sarah's bidding, Abraham sends Hagar and Ishmael away. God again speaks to Abraham in a test, asking Abraham to kill his son, Isaac, as a sacrifice. Abraham quietly resolves to obey, and when he takes Isaac to the mountains, Isaac asks what animal they are going to sacrifice. Abraham replies that God will provide an offering. Isaac is laid on the altar, and just as Abraham is ready to strike, the angel of the Lord stops him. God is impressed with Abraham's great devotion and, once again, reaffirms his covenant.

Sarah dies. Abraham sends his chief servant to Abraham's relatives in Assyria to find a wife for Isaac, to prevent his lineage from being sullied by Canaanite influence. The servant prays to be guided to the correct wife for Isaac. God leads him to Rebekah, whom he brings back to Isaac. Isaac marries Rebekah, and Abraham dies soon thereafter.

Chapters 25–50

Summary

Following Abraham's death, God reveals to Isaac's wife Rebekah that she will soon give birth to two sons who will represent two nations, one stronger than the other. When Rebekah delivers, Esau is born first and is extremely hairy. Jacob, who is smooth skinned, is born immediately after, grasping the heel of his brother. Isaac's two sons grow to be opposites. Esau is a hunter and a brash man. Jacob stays at home, soft-spoken but quick-witted. One day, Esau

comes home famished, demanding to be fed, and agrees to give Jacob his inheritance rights in exchange for a bowl of soup.

Like his own father, Isaac prospers in Canaan and, despite occasional errors in judgment, enlarges his property, making alliances with area rulers and continuing to erect monuments to God. One day, when he is old and blind, Isaac instructs Esau to catch some game and prepare him a meal so that he may give the elder son his blessing. While Esau is gone, Rebekah helps Jacob deceive his father, preparing a separate meal and disguising the younger son with hairy arms and Esau's clothing. When Jacob presents Isaac with the meal, Isaac—smelling Esau's clothing and feeling the hairy body—proceeds to bless Jacob, promising him the inheritance of God's covenant and a greater status than his brother. Esau returns to discover the deception, but it is too late. Isaac, though dismayed, says that he cannot revoke the stolen blessing.

Jacob flees in fear of Esau, traveling to the house of his uncle Laban in upper Mesopotamia. En route, Jacob dreams of a stairway leading up to heaven, where angels and God reside. In the dream, God promises Jacob the same covenant he previously made with Abraham and Isaac. Jacob arrives at Laban's house, where he agrees to work for his uncle in exchange for the hand of Laban's daughter, Rachel, in marriage. Laban deceives Jacob into marrying Leah, Rachel's older sister, before marrying Rachel. The two wives compete for Jacob's favor and, along with their maids, give birth to eleven sons and a daughter.

After twenty years, Jacob heeds God's urging and leaves to return to Canaan, taking his family, his flocks, and Laban's collection of idols, or miniature representations of gods. Rachel, who has stolen the idolic figurines from her father, hides them under her skirt when Laban tracks down the fleeing clan in the desert. Unable to procure his belongings, Laban settles his differences with Jacob, who erects a pillar of stone as a "witness" to God of their peaceful resolution (31:48). Jacob continues on and, nearing home, fears an encounter with Esau. Jacob prepares gifts to appease his brother and, dividing his family and belongings into two camps, spends the night alone on the river Jabbok. Jacob meets God, who, disguised as a man, physically wrestles with Jacob until dawn. Jacob demands a blessing from his opponent, and the man blesses Jacob by renaming him "Israel," meaning, "he struggles with God."

The next morning, Jacob meets Esau, who welcomes his brother with open arms. Jacob resettles in Shechem, not far from Esau, who has intermarried with the Canaanites and produced a tribe called the Edomites. Jacob and his sons prosper in peace until one day Jacob's daughter, Dinah, is raped by a man from Shechem. Enraged, Jacob's sons say they will let the Shechemite marry Dinah if all the members of the man's family will be circumcised. The man agrees and, while the greater part of his village is healing from the surgical procedure, Jacob's sons take revenge and attack the Shechemites, killing all the men. Isaac and Rachel die soon thereafter.

Jacob's sons grow jealous of their youngest brother, Joseph, who is Jacob's favorite son. When Jacob presents Joseph with a beautiful, multi-colored coat, the eleven elder brothers sell Joseph into slavery, telling their father that Joseph is dead. Joseph is sold to Potiphar, a high-ranking official in Egypt, who favors the boy greatly until, one day, Potiphar's flirtatious wife accuses Joseph of trying to sleep with her. Potiphar throws Joseph in prison, but—ever faithful to God—Joseph earns a reputation as an interpreter of dreams. Years pass until the Pharaoh of Egypt, bothered by two troublesome dreams, hears of Joseph and his abilities. Pharaoh summons Joseph, who successfully interprets the dreams, warning Pharaoh that a great famine will strike Egypt after seven years. Impressed, Pharaoh elects Joseph to be his highest official, and Joseph leads a campaign throughout Egypt to set aside food in preparation for the famine.

Drama

Dr.Faustus - 1563 - 1593 (-14 scenes)

(1592) (morality play) (Tragedy 14 scenes)

-Christopher Marlowe - (Atheist)

Growth of English drama upto Marlowe

English drama has its origin in religion Early religious play were two types

Mysteries:- based upon subjects taken from bible

The miracles:- dealing with lives of saints.

The morality marks the next stage in the growth of drama in England. These plays were didactic and religious in nature but the characters were not drawn from the scriptures or the lives of saints but were personified abstractions All sorts of virtues. and vices were personified and there was generally a place for the Devil also

"Everyman" is the 1st ex of this type of play.

Masque another popular form of dramatic entertainment. It was popular in the 17th

The Interludes

In the midst of morality plays and masques, short humorous plays or interludes came to be interpolated. The characters of the interlude were all drawn from real life.

First real comedy in English

Ralph Roister Doister by Nicholas Udall was acted about middle of the 16th

First tragedy

Gorboduc (or) Ferrex and Porrex by Nicholas and Norton in 1562
The university wits were the first real fashioners of the Elizabethan drama and of them Marlowe was immeasurably the greatest.

- pioneer of the Elizabethan drama
- 1st to introduce Blank verse as a medium for play writing.

Plays

Tamburlaine (in 2 parts), Dr. Faustus

The Jew of Malta, Edward II (Maturest play)

The massacre at Paris – weakest play

The tragedy of Dedo – finished by Nash.

All the powerful tragedies Each tragedy revolves round one central personality who is consumed by the lust for power, Beauty or knowledge

Poem

Hero Leander. Translated Ovid's Elegies

Marlowe – introduced the element of struggle

In Dr. Faustus – there is a constant struggle within the soul of Faustus himself represented by the good and bad angels.

Marlowe = Father of English drama

Morning star of the English drama

Blank verse – verse in which the rhymes are blank or vacant – has for unit a line of 5 accents. It is an Iambic pentameter line – It consists of 5 feet, each of 2 syllables of which the second is accented. There is a pause normally after the 4th (or) 6th syllable. Durrey was the first he use blank verse for his translation of Virgil's Aeneid Sackville and Norton were the first to use it for dramatic purposes in their tragedy Gorboduc. 'Marlowe's Dr. Faustus is the greatest English tragedy before Shakespeare. It is based on the Faustus legend. This legend captured the imagination of both Marlowe and Goethe was woven round the disreputable reality of the historical Dr. Faustus who was born in Germany in 1488 and lived when the Renaissance was its height.

The story of the play is divisible into four clearcut acts

1. Faustus's early life and his decision to give himself over the magical studies
 2. The signing of the terrible contract with the Devil
 3. Faustus's enjoyment of his powers and his exploits in the various capitals of Europe.
 4. His remorse (feeling sorry for doing wrong) and last agony.
- Play opens with chorus speech-gives necessary exposition. Faustus and his circumstans are briefly introduced. Faustus is a profound

scholar yet he is poor. He is dissatisfied with his present studies and want to study magic.

- carried away by his own visions and encouraged by Valdes and Cornelius (friends of Faustus) he decides to give himself over to magic.

“This night I’ll conjure, though I die therefore.

Then we are shown Faustus in meditation among his books. The figures of God and Evil Angels are the personifications of Faustus’s conscience and his forbidden desires and as they appear to him in his moment of doubt the conflict within is vividly externalized.

The opening and the conjuration (clever trick) of Mephistophilis and again between the arrival of Mephistophilis and the signing the bond two comic interludes are inserted. The central incident of the play – the signing of the contract with the Devil – **Mephis** has vigourously portrayed **Faustus**’ excitement his terror and his almost hysterical haste to put his new power to the test. Faustus has been enjoying for some time the pleasures which his newly acquired power has given him.

“The pageant of the seven Deadly sins which the Devil offers as a positive is another of Mephis’s additions to the story”

Faustus’ magic power have been taken from the old story and roughly put into dramatic form. Last scene culminates 3 great emotional Moments.

1. Reappearance of the old man whose words bring Faustus to despairing repentance and the old man is followed by the watchful mephistophilis.

2. Faustus cry of ecstasy as he gazes on the beauty of Helen of Troy for whose love he will again willingly forget the danger to his soul.

3. Death scene

The subdued talk to the scholars as they bid farewell and go to pray for their master is a masterly prologue to the overwhelming agony of Faustus last hour.

Moral of the drama

Dr. Faustus suffers because he forgot simple truth that "Desire for divinity is a sin, man should not think of rising above human condition."

Necromancy – the art of calling up spirits.

"Important" lines"-

"A sound magician is a mighty God"

The Alchemist (Satirical comedy)

– form of chemistry studied in middle ages believed trying to discover how to change ordinary metal into gold. Ben Jonson (other name Benjamin) – 1573 – 1637

He said "Shakespeare was not of an age but for all time."

First play – Everyman in his humour (1598)

Every man out of his humour (1599) (less popular comedy)

Greatest classical comedies

volpone 1606

Epicene or the silent woman 1609

The Alchemist 1610

Tragedy

1st Sejanus 1603 (blood, black bile, yellow bile phlegm

2nd castiline 1611 earth, water, fire and air)

Four humours

Four important humours in the theory of humours of Jonson. 1. Choler, 2. melancholy, 3. phlegm, 4. blood. **Jonson** has based this theory on the old physiology. These four humours correspond with 1. moisture, 2. dryness, 3. heat, 4. Cold. The emergence of humour takes place due to some kind of personality imbalance.

In alchemist Ben Jonson makes an elaborate study of human gullibility. Alchemist – supreme masterpiece of his comedy. performed in 1610 and published in quarto in 1612. Plot of the play Jonson is indebted to Plautus. The opening dialogue of the alchemist seems to recall a scene in “Plautus” Mostellaria

Characters

Face and subtle – partners in a plan to cheat people

Dol common – another partner tries to control them (male servant a large home) society lady entice Mammon.

Face is a butler disguised as a captain

Subtitle

- Supposed to be an alchemist. One who transforms base metal into gold.
- All actions take place in the house of Lovewit
- character Epicure Mammon – a symbol of the human lust for wealth.
- Surly – stands as a symbol of rationalization in the age of greed – ridden London
- Subtle and Face form the hub of the activity in the play. Face the servant of the house disguises as a captain subtle (the chemist) the

assumes the role of Dr. Subtle. Their roles are intermingled and both of them work individually for their mutual gain.

Dol common – a society lady to entice Epicure Mammon

Cap. Face brings in various client to Dr. Subtle who robs item of their money. Face and Dolcommon also do it. The skill of Face his in trapping the clients to be (to take a lot of money from by charging them too much) fleeced by them. He is a cunning chap who understands the psychology of men. He promises what they want. Except surly all of them are fleeced by him.

Subtle – Greedy, sensual and totally Unscrupulous – endowed with (extremely bad) diabolical intelligence. He knows the psychology of people and can size of up the desires of the clients. He is full of perverse logic easily convinces the clients. He explains the making of the philosopher's stone with scientific precision..

Captain face plays an active role. His establishment (Lovewit's house) is like a spider's web in which the stage in a flies stumble to be fleeced to their last penny. Dapper is one such client subrleworks without any compunction of conscience. He gets looked by surly alone. Though he is a man of rugged culture he simulates the dignified note of a doctor successfully. face is a fit accomplice to subtle. He moves in and out of the play persuading various clients. He is adventurous enough to let out his master's house for nefarious activities. He is shrewd observer of men and women. Ben Jonson presented both subtle and face as representative character of the cheats of the period. In the days of Jonson do swindlers practiced alchemy to fool the gullible. Subtle fools Mammon and tribulation wholesome promising them

philosopher's stone is a typical product of the age of which hankers after wealth by any method. London was the nest for swindlers like Subtle and Face. The fortune's lines of dame plaint are reed by subtle. Dapper is cheated by the promises to show him the fairy queen. Jonson criticizes the Puritanism of his day through the characters of Ananias and tribulation wholesome Their hypocrisy is exposed by the author. surly is the only character who can see through the tricks and escape the evil. There was ambition, greed, lust and. acquisitiveness in Jonson's period. The Renaissancetoned up the living of the people and they acquired expensive tastes. They started hankering after more and more wealth. The superstitious people believed in the philosopher's stone and elixir. Alchemy became an accepted method for amassing wealth in the age of Jonson. Both Elizabeth and king James believed in the potential of alchemy. thus it came to be a fit subject for Jonson.

Observance of classical unities Aristotle believes that the action must complete its course in "The single revolution of the sun"

B.J observed

Unity of time

Unity of place

Unity of action in alchemist

The entire drama takes place more than a fortnight. The entire action takes place in the house of Lovewit. The action found in the alchemist is 'one and entire' – Swindling motives. broken at the end by the appearance of the owner of the house

Summary :

Doctor Faustus, a well-respected German scholar, grows dissatisfied with the limits of traditional forms of knowledge—logic, medicine, law, and religion—and decides that he wants to learn to practice magic. His friends Valdes and Cornelius instruct him in the black arts, and he begins his new career as a magician by summoning up Mephistophilis, a devil. Despite Mephistophilis's warnings about the horrors of hell, Faustus tells the devil to return to his master, Lucifer, with an offer of Faustus's soul in exchange for twenty-four years of service from Mephistophilis. Meanwhile, Wagner, Faustus's servant, has picked up some magical ability and uses it to press a clown named Robin into his service.

Mephistophilis returns to Faustus with word that Lucifer has accepted Faustus's offer. Faustus experiences some misgivings and wonders if he should repent and save his soul; in the end, though, he agrees to the deal, signing it with his blood. As soon as he does so, the words "Homo fuge," Latin for "O man, fly," appear branded on his arm. Faustus again has second thoughts, but Mephistophilis bestows rich gifts on him and gives him a book of spells to learn. Later, Mephistophilis answers all of his questions about the nature of the world, refusing to answer only when Faustus asks him who made the universe. This refusal prompts yet another bout of misgivings in Faustus, but Mephistophilis and Lucifer bring in personifications of the Seven Deadly Sins to prance about in front of Faustus, and he is impressed enough to quiet his doubts.

Armed with his new powers and attended by Mephastophilis, Faustus begins to travel. He goes to the pope's court in Rome, makes himself invisible, and plays a series of tricks. He disrupts the pope's banquet by stealing food and boxing the pope's ears. Following this incident, he travels through the courts of Europe, with his fame spreading as he goes. Eventually, he is invited to the court of the German emperor, Charles V (the enemy of the pope), who asks Faustus to allow him to see Alexander the Great, the famed fourth-century b.c. Macedonian king and conqueror. Faustus conjures up an image of Alexander, and Charles is suitably impressed. A knight scoffs at Faustus's powers, and Faustus chastises him by making antlers sprout from his head. Furious, the knight vows revenge.

Meanwhile, Robin, Wagner's clown, has picked up some magic on his own, and with his fellow stablehand, Rafe, he undergoes a number of comic misadventures. At one point, he manages to summon Mephastophilis, who threatens to turn Robin and Rafe into animals (or perhaps even does transform them; the text isn't clear) to punish them for their foolishness.

Faustus then goes on with his travels, playing a trick on a horse-courser along the way. Faustus sells him a horse that turns into a heap of straw when ridden into a river. Eventually, Faustus is invited to the court of the Duke of Vanholt, where he performs various feats. The horse-courser shows up there, along with Robin, a man named Dick (Rafe in the A text), and various others who have fallen victim to Faustus's trickery. But Faustus casts spells on them

and sends them on their way, to the amusement of the duke and duchess.

As the twenty-four years of his deal with Lucifer come to a close, Faustus begins to dread his impending death. He has Mephistophilis call up Helen of Troy, the famous beauty from the ancient world, and uses her presence to impress a group of scholars. An old man urges Faustus to repent, but Faustus drives him away. Faustus summons Helen again and exclaims rapturously about her beauty. But time is growing short. Faustus tells the scholars about his pact, and they are horror-stricken and resolve to pray for him. On the final night before the expiration of the twenty-four years, Faustus is overcome by fear and remorse. He begs for mercy, but it is too late. At midnight, a host of devils appears and carries his soul off to hell. In the morning, the scholars find Faustus's limbs and decide to hold a funeral for him.

Character List

Faustus - The protagonist. Faustus is a brilliant sixteenth-century scholar from Wittenberg, Germany, whose ambition for knowledge, wealth, and worldly might makes him willing to pay the ultimate price—his soul—to Lucifer in exchange for supernatural powers. Faustus's initial tragic grandeur is diminished by the fact that he never seems completely sure of the decision to forfeit his soul and constantly wavers about whether or not to repent. His ambition is admirable and initially awesome, yet he ultimately lacks a certain inner strength. He is unable to embrace his dark path wholeheartedly but is also unwilling to admit his mistake.

Mephastophilis - A devil whom Faustus summons with his initial magical experiments. Mephastophilis's motivations are ambiguous: on the one hand, his oft-expressed goal is to catch Faustus's soul and carry it off to hell; on the other hand, he actively attempts to dissuade Faustus from making a deal with Lucifer by warning him about the horrors of hell. Mephastophilis is ultimately as tragic a figure as Faustus, with his moving, regretful accounts of what the devils have lost in their eternal separation from God and his repeated reflections on the pain that comes with damnation.

Chorus - A character who stands outside the story, providing narration and commentary. The Chorus was customary in Greek tragedy.

Old Man - An enigmatic figure who appears in the final scene. The old man urges Faustus to repent and to ask God for mercy. He seems to replace the good and evil angels, who, in the first scene, try to influence Faustus's behavior.

Good Angel - A spirit that urges Faustus to repent for his pact with Lucifer and return to God. Along with the old man and the bad angel, the good angel represents, in many ways, Faustus's conscience and divided will between good and evil.

Evil Angel - A spirit that serves as the counterpart to the good angel and provides Faustus with reasons not to repent for sins against God. The evil angel represents the evil half of Faustus's conscience.

Lucifer - The prince of devils, the ruler of hell, and Mephistophilis's master.

Wagner - Faustus's servant. Wagner uses his master's books to learn how to summon devils and work magic.

Clown - A clown who becomes Wagner's servant. The clown's antics provide comic relief; he is a ridiculous character, and his absurd behavior initially contrasts with Faustus's grandeur. As the play goes on, though, Faustus's behavior comes to resemble that of the clown.

Robin - An ostler, or innkeeper, who, like the clown, provides a comic contrast to Faustus. Robin and his friend Rafe learn some basic conjuring, demonstrating that even the least scholarly can possess skill in magic. Marlowe includes Robin and Rafe to illustrate Faustus's degradation as he submits to simple trickery such as theirs.

Rafe - An ostler, and a friend of Robin. Rafe appears as Dick (Robin's friend and a clown) in B-text editions of *Doctor Faustus*.

Valdes and Cornelius - Two friends of Faustus, both magicians, who teach him the art of black magic.

Horse-courser - A horse-trader who buys a horse from Faustus, which vanishes after the horse-courser rides it into the water, leading him to seek revenge.

The Scholars - Faustus's colleagues at the University of Wittenberg. Loyal to Faustus, the scholars appear at the beginning and end of the play to express dismay at the turn Faustus's studies

have taken, to marvel at his achievements, and then to hear his agonized confession of his pact with Lucifer.

The pope - The head of the Roman Catholic Church and a powerful political figure in the Europe of Faustus's day. The pope serves as both a source of amusement for the play's Protestant audience and a symbol of the religious faith that Faustus has rejected.

Emperor Charles V - The most powerful monarch in Europe, whose court Faustus visits.

Knight - A German nobleman at the emperor's court. The knight is skeptical of Faustus's power, and Faustus makes antlers sprout from his head to teach him a lesson. The knight is further developed and known as Benvolio in B-text versions of *Doctor Faustus*; Benvolio seeks revenge on Faustus and plans to murder him.

Bruno - A candidate for the papacy, supported by the emperor. Bruno is captured by the pope and freed by Faustus. Bruno appears only in B-text versions of *Doctor Faustus*.

Duke of Vanholt - A German nobleman whom Faustus visits.

Martino and Frederick - Friends of Benvolio who reluctantly join his attempt to kill Faustus. Martino and Frederick appear only in B-text versions of *Doctor Faustus*

Summary: Scene 1

These metaphysics of magicians,
And necromantic books are heavenly!

In a long soliloquy, Faustus reflects on the most rewarding type of scholarship. He first considers logic, quoting the Greek philosopher Aristotle, but notes that disputing well seems to be the only goal of logic, and, since Faustus's debating skills are already good, logic is not scholarly enough for him. He considers medicine, quoting the Greek physician Galen, and decides that medicine, with its possibility of achieving miraculous cures, is the most fruitful pursuit—yet he notes that he has achieved great renown as a doctor already and that this fame has not brought him satisfaction. He considers law, quoting the Byzantine emperor Justinian, but dismisses law as too petty, dealing with trivial matters rather than larger ones. Divinity, the study of religion and theology, seems to offer wider vistas, but he quotes from St. Jerome's Bible that all men sin and finds the Bible's assertion that "[t]he reward of sin is death" an unacceptable doctrine. He then dismisses religion and fixes his mind on magic, which, when properly pursued, he believes will make him "a mighty god".

Wagner, Faustus's servant, enters as his master finishes speaking. Faustus asks Wagner to bring Valdes and Cornelius, Faustus's friends, to help him learn the art of magic. While they are on their way, a good angel and an evil angel visit Faustus. The good angel urges him to set aside his book of magic and read the Scriptures instead; the evil angel encourages him to go forward in his pursuit of the black arts. After they vanish, it is clear that Faustus is going to heed the evil spirit, since he exults at the great powers that the magical arts will bring him. Faustus imagines sending spirits to the end of the world to fetch him jewels and delicacies, having them

teach him secret knowledge, and using magic to make himself king of all Germany.

Valdes and Cornelius appear, and Faustus greets them, declaring that he has set aside all other forms of learning in favor of magic. They agree to teach Faustus the principles of the dark arts and describe the wondrous powers that will be his if he remains committed during his quest to learn magic. Cornelius tells him that “[t]he miracles that magic will perform / Will make thee vow to study nothing else”. Valdes lists a number of texts that Faustus should read, and the two friends promise to help him become better at magic than even they are. Faustus invites them to dine with him, and they exit.

Scene 2

Two scholars come to see Faustus. Wagner makes jokes at their expense and then tells them that Faustus is meeting with Valdes and Cornelius. Aware that Valdes and Cornelius are infamous for their involvement in the black arts, the scholars leave with heavy hearts, fearing that Faustus may also be falling into “that damned art” as well (2.29).

Scene 3

Think'st thou that I, who saw the face of God,
And tasted the eternal joys of heaven,

Am not tormented with ten thousand hells
In being deprived of everlasting bliss?

That night, Faustus stands in a magical circle marked with various signs and words, and he chants in Latin. Four devils and Lucifer, the ruler of hell, watch him from the shadows. Faustus renounces heaven and God, swears allegiance to hell, and demands that Mephistophilis rise to serve him. The devil Mephistophilis then appears before Faustus, who commands him to depart and return dressed as a Franciscan friar, since “[t]hat holy shape becomes a devil best” (3.26). Mephistophilis vanishes, and Faustus remarks on his obedience. Mephistophilis then reappears, dressed as a monk, and asks Faustus what he desires. Faustus demands his obedience, but Mephistophilis says that he is Lucifer’s servant and can obey only Lucifer. He adds that he came because he heard Faustus deny obedience to God and hoped to capture his soul.

Faustus quizzes Mephistophilis about Lucifer and hell and learns that Lucifer and all his devils were once angels who rebelled against God and have been damned to hell forever. Faustus points out that Mephistophilis is not in hell now but on earth; Mephistophilis insists, however, that he and his fellow demons are always in hell, even when they are on earth, because being deprived of the presence of God, which they once enjoyed, is hell enough. Faustus dismisses this sentiment as a lack of fortitude on Mephistophilis’s part and then declares that he will offer his soul to Lucifer in return for twenty-four years of Mephistophilis’s service. Mephistophilis agrees to take this offer to his master and departs. Left alone,

Faustus remarks that if he had “as many souls as there be stars,” he would offer them all to hell in return for the kind of power that Mephistophilis offers him (3.102). He eagerly awaits Mephistophilis’s return.

Scene 4

Wagner converses with a clown and tries to persuade him to become his servant for seven years. The clown is poor, and Wagner jokes that he would probably sell his soul to the devil for a shoulder of mutton; the clown answers that it would have to be well-seasoned mutton. After first agreeing to be Wagner’s servant, however, the clown abruptly changes his mind. Wagner threatens to cast a spell on him, and he then conjures up two devils, who he says will carry the clown away to hell unless he becomes Wagner’s servant. Seeing the devils, the clown becomes terrified and agrees to Wagner’s demands. After Wagner dismisses the devils, the clown asks his new master if he can learn to conjure as well, and Wagner promises to teach him how to turn himself into any kind of animal—but he insists on being called “Master Wagner.”

Scene 5

Think’st thou that Faustus is so fond to imagine

That after this life there is any pain?

Tush, these are trifles and mere old wives’ tales.

Faustus begins to waver in his conviction to sell his soul. The good angel tells him to abandon his plan and “think of heaven, and heavenly things,” but he dismisses the good angel’s words, saying

that God does not love him (5.20). The good and evil angels make another appearance, with the good one again urging Faustus to think of heaven, but the evil angel convinces him that the wealth he can gain through his deal with the devil is worth the cost. Faustus then calls back Mephistophilis, who tells him that Lucifer has accepted his offer of his soul in exchange for twenty-four years of service. Faustus asks Mephistophilis why Lucifer wants his soul, and Mephistophilis tells him that Lucifer seeks to enlarge his kingdom and make humans suffer even as he suffers.

Faustus decides to make the bargain, and he stabs his arm in order to write the deed in blood. However, when he tries to write the deed his blood congeals, making writing impossible. Mephistophilis goes to fetch fire in order to loosen the blood, and, while he is gone, Faustus endures another bout of indecision, as he wonders if his own blood is attempting to warn him not to sell his soul. When Mephistophilis returns, Faustus signs the deed and then discovers an inscription on his arm that reads "Homo fuge," Latin for "O man, fly". While Faustus wonders where he should fly Mephistophilis presents a group of devils, who cover Faustus with crowns and rich garments. Faustus puts aside his doubts. He hands over the deed, which promises his body and soul to Lucifer in exchange for twenty-four years of constant service from Mephistophilis.

After he turns in the deed, Faustus asks his new servant where hell is located, and Mephistophilis says that it has no exact location but exists everywhere. He continues explaining, saying that hell is everywhere that the damned are cut off from God eternally. Faustus

remarks that he thinks hell is a myth. At Faustus's request for a wife, Mephistophilis offers Faustus a she-devil, but Faustus refuses. Mephistophilis then gives him a book of magic spells and tells him to read it carefully.

Faustus once again wavers and leans toward repentance as he contemplates the wonders of heaven from which he has cut himself off. The good and evil angels appear again, and Faustus realizes that "[m]y heart's so hardened I cannot repent!" (5.196). He then begins to ask Mephistophilis questions about the planets and the heavens. Mephistophilis answers all his queries willingly, until Faustus asks who made the world. Mephistophilis refuses to reply because the answer is "against our kingdom"; when Faustus presses him, Mephistophilis departs angrily (5.247). Faustus then turns his mind to God, and again he wonders if it is too late for him to repent. The good and evil angels enter once more, and the good angel says it is never too late for Faustus to repent. Faustus begins to appeal to Christ for mercy, but then Lucifer, Belzebub (another devil), and Mephistophilis enter. They tell Faustus to stop thinking of God and then present a show of the Seven Deadly Sins. Each sin—Pride, Covetousness, Envy, Wrath, Gluttony, Sloth, and finally Lechery—appears before Faustus and makes a brief speech. The sight of the sins delights Faustus's soul, and he asks to see hell. Lucifer promises to take him there that night. For the meantime he gives Faustus a book that teaches him how to change his shape.

Scene 6

Meanwhile, Robin, a stablehand, has found one of Faustus's conjuring books, and he is trying to learn the spells. He calls in an innkeeper named Rafe, and the two go to a bar together, where Robin promises to conjure up any kind of wine that Rafe desires.

Wagner takes the stage and describes how Faustus traveled through the heavens on a chariot pulled by dragons in order to learn the secrets of astronomy. Wagner tells us that Faustus is now traveling to measure the coasts and kingdoms of the world and that his travels will take him to Rome.

Scene 7

Faustus appears, recounting to Mephistophilis his travels throughout Europe—first from Germany to France and then on to Italy. He asks Mephistophilis if they have arrived in Rome, whose monuments he greatly desires to see, and Mephistophilis replies that they are in the pope's privy chamber. It is a day of feasting in Rome, to celebrate the pope's victories, and Faustus and Mephistophilis agree to use their powers to play tricks on the pope.

The events described in the next two paragraphs occur only in the B text of Doctor Faustus, in Act III, scene i. The A text omits the events described in the next two paragraphs but resumes with the events described immediately after them.

As Faustus and Mephistophilis watch, the pope comes in with his attendants and a prisoner, Bruno, who had attempted to become

pope with the backing of the German emperor. While the pope declares that he will depose the emperor and forces Bruno to swear allegiance to him, Faustus and Mephastophilis disguise themselves as cardinals and come before the pope. The pope gives Bruno to them, telling them to carry him off to prison; instead, they give him a fast horse and send him back to Germany.

Later, the pope confronts the two cardinals whom Faustus and Mephastophilis have impersonated. When the cardinals say that they never were given custody of Bruno, the pope sends them to the dungeon. Faustus and Mephastophilis, both invisible, watch the proceedings and chuckle. The pope and his attendants then sit down to dinner. During the meal, Faustus and Mephastophilis make themselves invisible and curse noisily and then snatch dishes and food as they are passed around the table. The churchmen suspect that there is some ghost in the room, and the pope begins to cross himself, much to the dismay of Faustus and Mephastophilis. Faustus boxes the pope's ear, and the pope and all his attendants run away. A group of friars enters, and they sing a dirge damning the unknown spirit that has disrupted the meal. Mephastophilis and Faustus beat the friars, fling fireworks among them, and flee.

Scene 8

Robin the ostler, or stablehand, and his friend Rafe have stolen a cup from a tavern. They are pursued by a vintner (or wine-maker), who demands that they return the cup. They claim not to have it, and then Robin conjures up Mephastophilis, which makes

the vintner flee. Mephistophilis is not pleased to have been summoned for a prank, and he threatens to turn the two into an ape and a dog. The two friends treat what they have done as a joke, and Mephistophilis leaves in a fury, saying that he will go to join Faustus in Turkey.

Scene 9

Note: The events described in the first two paragraphs of this summary occur only in the B text of Doctor Faustus, in Act IV, scenes i-ii. The A text omits the events described in the first two paragraphs but resumes with the events described immediately after them.

At the court of the emperor, two gentlemen, Martino and Frederick, discuss the imminent arrival of Bruno and Faustus. Martino remarks that Faustus has promised to conjure up Alexander the Great, the famous conqueror. The two of them wake another gentleman, Benvolio, and tell him to come down and see the new arrivals, but Benvolio declares that he would rather watch the action from his window, because he has a hangover.

Faustus comes before the emperor, who thanks him for having freed Bruno from the clutches of the pope. Faustus acknowledges the gratitude and then says that he stands ready to fulfill any wish that the emperor might have. Benvolio, watching from above, remarks to himself that Faustus looks nothing like what he would expect a conjurer to look like.

The emperor tells Faustus that he would like to see Alexander the Great and his lover. Faustus tells him that he cannot produce their actual bodies but can create spirits resembling them. A knight present in the court (Benvolio in the B text) is skeptical, and asserts that it is as untrue that Faustus can perform this feat as that the goddess Diana has transformed the knight into a stag.

Before the eyes of the court, Faustus creates a vision of Alexander embracing his lover (in the B text, Alexander's great rival, the Persian king Darius, also appears; Alexander defeats Darius and then, along with his lover, salutes the emperor). Faustus conjures a pair of antlers onto the head of the knight (again, Benvolio in the B text). The knight pleads for mercy, and the emperor entreats Faustus to remove the horns. Faustus complies, warning Benvolio to have more respect for scholars in the future.

Note: The following scenes do not appear in the A text of Doctor Faustus. The summary below corresponds to Act IV, scenes iii–iv, in the B text.

With his friends Martino and Frederick and a group of soldiers, Benvolio plots an attack against Faustus. His friends try to dissuade him, but he is so furious at the damage done to his reputation that he will not listen to reason. They resolve to ambush Faustus as he leaves the court of the emperor and to take the treasures that the emperor has given Faustus. Frederick goes out with the soldiers to scout and returns with word that Faustus is coming toward them and that he is alone. When Faustus enters, Benvolio stabs him and cuts off his head. He and his friends rejoice,

and they plan the further indignities that they will visit on Faustus's corpse. But then Faustus rises with his head restored. Faustus tells them that they are fools, since his life belongs to Mephistophilis and cannot be taken by anyone else. He summons Mephistophilis, who arrives with a group of lesser devils, and orders the devils to carry his attackers off to hell. Then, reconsidering, he orders them instead to punish Benvolio and his friends by dragging them through thorns and hurling them off of cliffs, so that the world will see what happens to people who attack Faustus. As the men and devils leave, the soldiers come in, and Faustus summons up another clutch of demons to drive them off.

Scene 10

Faustus, meanwhile, meets a horse-courser and sells him his horse. Faustus gives the horse-courser a good price but warns him not to ride the horse into the water. Faustus begins to reflect on the pending expiration of his contract with Lucifer and falls asleep. The horse-courser reappears, sopping wet, complaining that when he rode his horse into a stream it turned into a heap of straw. He decides to get his money back and tries to wake Faustus by hollering in his ear. He then pulls on Faustus's leg when Faustus will not wake. The leg breaks off, and Faustus wakes up, screaming bloody murder. The horse-courser takes the leg and runs off. Meanwhile, Faustus's leg is immediately restored, and he laughs at the joke that he has played. Wagner then enters and tells Faustus that the Duke of Vanholt has summoned him. Faustus agrees to go, and they depart together.

Note: The following scene does not appear in the A text of *Doctor Faustus*. The summary below corresponds to Act IV, scene vi, in the B text.

Robin and Rafe have stopped for a drink in a tavern. They listen as a carter, or wagon-driver, and the horse-courser discuss Faustus. The carter explains that Faustus stopped him on the road and asked to buy some hay to eat. The carter agreed to sell him all he could eat for three farthings, and Faustus proceeded to eat the entire wagonload of hay. The horse-courser tells his own story, adding that he took Faustus's leg as revenge and that he is keeping it at his home. Robin declares that he intends to seek out Faustus, but only after he has a few more drinks.

Scene 11

At the court of the Duke of Vanholt, Faustus's skill at conjuring up beautiful illusions wins the duke's favor. Faustus comments that the duchess has not seemed to enjoy the show and asks her what she would like. She tells him she would like a dish of ripe grapes, and Faustus has Mephistophilis bring her some grapes. (In the B text of *Doctor Faustus*, Robin, Dick, the carter, the horse-courser, and the hostess from the tavern burst in at this moment. They confront Faustus, and the horse-courser begins making jokes about what he assumes is Faustus's wooden leg. Faustus then shows them his leg, which is whole and healthy, and they are amazed. Each then launches into a complaint about Faustus's treatment of him, but Faustus uses magical charms to make them silent, and

they depart.) The duke and duchess are much pleased with Faustus's display, and they promise to reward Faustus greatly.

Kyd : The Spanish Tragedy

The Spanish Tragedy

-Thomas Kyd 1558 – 1594 did not go to any university but 7 members are called university wits. John Lyle, Thomas Kyd, George Peele, Thomas Lodge, Robert Greene, Christopher Marlowe, and Thomas Nash.

Lyle – 1557 – 1606 – Known for his prose romance

Eupheus

- Dramatic work consists of 8 comedies best are 'Compaspe' and Endymion' Shakespeare's 'Love's labour lost' and 'A midsummer' Nights' Dream owe much to his example in using puns and all sorts of verbal fire work.
- From Lyle Shakespeare learned how to combine a courtly main plot with episodes.
- In comedy he was undeniable Shakespeare's first master Lyle's allegorical style in 'Endymion' and 'Midas' is used by Shakespeare in 'aAmid summer Night's dream' and 'Tempest'.
- Popularised a style euphuistic style marked by antithesis, cross alliteration all kinds of far fetched allusions to strange fauna and flora.
- “As you like it” and ‘The winter’s tale’
- based on Euphuistic style novels

Kyd – 1557 – 1594

- Forerunner of Shakespeare educated at merchant Taylor's school.
- Known play 'The Spanish tragedy'
- Many scenes in this play are a source of inspiration to Shakespeare.

Example:-

1. Bel – imperia's Horatio's too brief love making and their parting interview heralds the last leave taking of 'Romeo and Juliet'.
 2. Hieronimo dissipating his energy in rhetorical outbursts is reminiscent of Hamlet's irresolution. Hamlet is far more complex than Hieronimo.
- Treatment of revenge motive in Hamlet is far subtler than Kyd's Spanish tragedy.
 - Shakespeare is seen piling horror upon horror in 'Titus Andronicus' is in the very vein of Kyd.

George Peele 1558 – 1597

- Studied at Oxford, an actor writer of plays.
- Best works are
'The Arrangement of Paris', 'Edward II', 'The battle of Alcester', 'The old Wives Tales' and 'David and Fair Bathsheba'.
- 'The Arrangement of Paris' performed in 1584 before Queen Elizabeth. It is similar to John of Gaunt's eloquent apostrophe in Shakespeare's Richard III.
- His greatest contribution to Elizabethan drama is his facile and fluent blank verse 'shares with Marlow the honour of intruding blank verse'.

The Spanish Tragedy

-Revenge play

1st work of Kyd, only typical work

- Play within the play
- First great revenge tragedy.

Characters:-

Andrea – Courtier of Spanish court (a person who is part of the court of a king or Queen)

Bel Imperia – Daughter of a duke of a castle.

Both are lovers.

Balthazar – Prince of Portugal.

War between Spain and Portugal

- Andrea was slain in the battle by Balthazar. His love affair was nipped in the bud. Funeral rites were not performed properly. Three days after his death the rites were performed in a proper manner by Horatio (friend of Andrea)- son of a knight marshal Hieronimo and the soul of Andrea was carried by charon to the underworld. Three headed dog Cerberus guarding the entrance and reached the hall – three judges

Aeacus Rhadamanth Minos = debated how to treat Andrea.

1. He was a lover and he should be sent to pleasant fields.
2. As he died in war he should spend his time with the souls of great warriors like Hector and Achilles groaning with everlasting pain
3. Mildest of the three- he had better send to Pluto – god of the underworld to be judged by him.

3 path – right side leading to fields of lovers and warriors. Left side – sinners were tortured to the utmost extent. On the way to Pluto's court Andrea was exposed to such gruesome scenes as Ixion (who had tried to seduce Zeus' wife Hera)

Prosperine – Pluto's wife was kind to Andrea because she has personally experienced the pangs of unfulfilled love. So she instructed her messenger named Revenge to take the soul of Andrea to earth so that he can watch the fate of Bel – imperia and the heartless Portuguese prince Balthazar – who brought about Andrea's death.

- Revenge hold Andrea that he was slain by Balthazar and in turn his sweet heart Bel – Imperia murdered him.
- Scene shifted to Portugal. The viceroy of Portugal is distraught (extremely upset and anxious) thinking that his son Balthazar was killed by enemies in the battle. He complains that the Goddess of fortune is blind, deaf and inconstant like the wind.

Alexandro – a faithful servant expresses his hope that Balthazar might have only been imprisoned and not killed by the Spanish.

Villuppo - A villainous attendant tells the viceroy that Alexandro shot down Balthazar under the pretext of shooting down the Spanish General. The viceroy orders that if Balthazar is found out to be dead then Alexandro will be sentenced to death. Before the scene closes Villuppo expresses satisfaction over the success of his scheme to ruin his enemy Alexandro.

Bel – imperia brings Horatio to a secluded place and asks him to narrate the circumstances Andrea met with his tragic death.

Nemesis – The goddess of retribution (severe punishment for something that has done) grew jealous of Andrea's valour. Nemesis brought a group of fresh halberdiers who stabbed Andrea's horse to death and pulled him down. Balthazar took advantage of Andrea's helplessness and finished him off.

Bel- says he ought to have slain him then and there to this Horatio replied how he got hold of Andrea's carcass and properly performed all the funeral rites. He shows Andrea's scarf which he had secured after Andrea's death. Bel said that it was she who had presented to him in her last meeting. She allows to keep it for horatio in memory not only of his dear friend Andrea but also of Bel.

Horatio termed it as second love. Bel use Horatio as a tool to avenge the death of Andrea.

Now Lorenzo and Balthazar came. Balthazar who is already in love with Bel imperia. Bel says his heart is with hers and that he will die if she returns his heart to him. Bel wonders how a heartless man, that is a man without a breathing organ manages to live. He praises her as "perfection", "beauty's bower"

Now Horatio picks up the glove

Bel asks him to keep it himself.

Bal's jealousy is roused. Lorenzo consoles Balthazar and to bring round his sister through persistent efforts. Lorenzo guesses that Bel – is in love with some other knight. At once Lorenzo calls Bel's confidant Pedringano who acted as go between in the past promoting her love for Andrea. At first Lorenzo promises to offer gold and land. Ped refuses to tell the truth. Then Lorenzo threatened with death. On hearing Bel's secret love with Horatio, he assures Balthazar that Bel can be won by 'removing' Horatio

Horatio and Bel meet in Hieronimo's bower after nightfall. Hor calls her a star fairer than Venus Bel reciprocates by comparing him to the God of war – Mars. They started to love.

Now pedrigano appears disguised bringing with him Lorenzo and Balthazar and some murders. They catch hold of Horatio and hang him on a tree and stab him to death without minding Bel's alarm. Hieronimo stumbles on his son's dead body and vows to avenge his death. He gets a letter from Bel and Pedrigano about the murders (Lorenzo and Balthazar) of his son. He is much upset. Bel reprimands (not approve) Hieronimo for his inaction and threatens to take action herself.

Now Balthazar invites Hieronimo to come ready for the entertainment to be presented on the first night of the royal marriage. Hieronimo suggested to stage a tragedy of Soliman and Perseda (played by balthazar) Perseda- charming lady married to (played by Bel imperia) a knight of Rhodes Soliman loved Perseda, wanted to possess her. He sought his bashaw's (played by Hieronimo) help. But he said she would be free to marry if her husband Erasto (played by Lorenzo) was killed. The bashaw killed the knight of Rhodes and finally Lanyed himself. As for Perseda, she thought that soliman was responsible for all this tragedy slew him and then slew herself in order to escape from bashaw's tyranny. Hieronimo assigns the role and ask the participants to talk in different languages. He says the resultant confusion would add to the delight of the audience.

Arrangements were made for the play within the play by Hieronimo. He asks Castilo to lock the gallery after all the visitors take their seats and throw down the key to him. Hieronimo advises himself not to let slip this glorious opportunity for revenge.

Hieronimo explains to the audience that these are all real murders. He shows his son's dead body and tells them that he devised this gory (lot of blood violence) tragedy to avenge his son's death. When forced to give further information he bites off his tongue. When forced to write out his confession, he asks for a knife to sharpen his pen. When a knife is given to him he stabs Lorenzo's father Cyprian (brother of a king of Spain) with it and stabs himself to death.

King of Spain carries his son's dead body

Portuguese vicerey carries Balthazar's dead body.

Andrea is happy about the outcome. He hopes to get Prosperine's permission to take the souls of Hieronimo, Horatio Bel Imperia and Isabella (mother of Horatio) to the Elysian fields. As for the villains Revenge plans endless tortures for them in hell. Thus the justice is established.

➤ Play written in middle style rhetoric.

Hieronimo – central figure of the play a virtual hero
wife Isabella night marshal of Spain

(Son) Horatio – was murdered by Lorenzo

(son of a duke of Castile) (quite Elizabethan villain) he wanted his sister to marry Don Balthazar – son of the king of Portugal.

Thomas Lodge 1558 – 1625

➤ Educated at Oxford

➤ Wrote plays novels and poems

➤ His novel 'Rosalind' was the source of Shakespeare's 'As you like it'

➤ He is only a minor figure

Robert Greene 1560 – 1592

- Educated at Cambridge and Oxford many of the women Characters created by him remind us of Shakespeare's women.

Christopher Marlowe

- from other university with different .
- Man of fiery imagination.
- Shakespeare was first profoundly influenced by him
- Introduced blank verse.

Shakespeare's 'Venus and Adonis' is inspired by Marlowe's 'Hero and Leander' "His Tamburlaine the great", DR. Faustus', 'The Jew of Malta' and "Edward II' gave him the place of pre-eminence among other pre-Shakespearean playwrights.

- Prime creative force in English Literature.
- Provided big heroic subjects that appealed to imagination.

Example:-

Tamburlaine – a world conqueror (first play)
 Faustus – in pursuit of universal knowledge
 Barnabas – fabulous dreams of wealth
 Edward II – Nobility

- He gave life and reality in his work.
- He is greater than his contemporaries

Difference between Shakespeare and Marlowe

Shakespeare condemns overreaching ambition in Richard III and Macbeth

Marlowe evokes sympathy and admiration in Tamburlaine and Faustus

Summary:

The Spanish Tragedy begins with the ghost of Don Andrea, a Spanish nobleman killed in a recent battle with Portugal. Accompanied by the spirit of Revenge, he tells the story of his death; he was killed in hand-to-hand combat with the Portuguese prince Balthazar, after falling in love with the beautiful Bel-Imperia and having a secret affair with her. When he faces the judges who are supposed to assign him to his place in the underworld, they are unable to reach a decision and instead send him to the palace of Pluto and Proserpine, King and Queen of the Underworld. Proserpine decides that Revenge should accompany him back to the world of the living, and, after passing through the gates of horn, this is where he finds himself. The spirit of Revenge promises that by the play's end, Don Andrea will see his revenge.

Andrea returns to the scene of the battle where he died, to find that the Spanish have won. Balthazar was taken prisoner shortly after Andrea's death, by the Andrea's good friend Horatio, son of Hieronimo, the Knight Marshal of Spain. But a dispute ensues between Horatio and Lorenzo, the son of the Duke of Castile and brother of Bel-Imperia, as to who actually captured the prince. The King of Spain decides to compromise between the two, letting Horatio have the ransom money to be paid for Balthazar and Lorenzo keep the captured prince at his home. Back in Portugal, the Viceroy (ruler) is mad with grief, for he believes his son to be dead, and is tricked by Villuppo into arresting an innocent noble, Alexandro, for Balthazar's murder. Diplomatic negotiations then begin between the Portuguese ambassador and the Spanish King, to

ensure Balthazar's return and a lasting peace between Spain and Portugal.

Upon being taken back to Spain, Balthazar soon falls in love with Bel-Imperia himself. But, as her servant Pedringano reveals to him, Bel-Imperia is in love with Horatio, who returns her affections. The slight against him, which is somewhat intentional on Bel-Imperia's part, enrages Balthazar. Horatio also incurs the hatred of Lorenzo, because of the fight over Balthazar's capture and the fact that the lower-born Horatio (the son of a civil servant) now consorts with Lorenzo's sister. So the two nobles decide to kill Horatio, which they successfully do with the aid of Pedringano and Balthazar's servant Serberine, during an evening rendez-vous between the two lovers. Bel-Imperia is then taken away before Hieronimo stumbles on to the scene to discover his dead son. He is soon joined in uncontrollable grief by his wife, Isabella.

In Portugal, Alexandro escapes death when the Portuguese ambassador returns from Spain with news that Balthazar still lives; Villuppo is then sentenced to death. In Spain, Hieronimo is almost driven insane by his inability to find justice for his son. Hieronimo receives a bloody letter in Bel-Imperia's hand, identifying the murderers as Lorenzo and Balthazar, but he is uncertain whether or not to believe it. While Hieronimo is racked with grief, Lorenzo grows worried by Hieronimo's erratic behavior and acts in a Machiavellian manner to eliminate all evidence surrounding his crime. He tells Pedringano to kill Serberine for gold but arranges it so that Pedringano is immediately arrested after the crime. He then

leads Pedringano to believe that a pardon for his crime is hidden in a box brought to the execution by a messenger boy, a belief that prevents Pedringano from exposing Lorenzo before he is hanged. Negotiations continue between Spain and Portugal, now centering on a diplomatic marriage between Balthazar and Bel-Imperia to unite the royal lines of the two countries. Ironically, a letter is found on Pedringano's body that confirms Hieronimo's suspicion over Lorenzo and Balthazar, but Lorenzo is able to deny Hieronimo access to the king, thus making royal justice unavailable to the distressed father. Hieronimo then vows to revenge himself privately on the two killers, using deception and a false show of friendship to keep Lorenzo off his guard.

The marriage between Bel-Imperia and Balthazar is set, and the Viceroy travels to Spain to attend the ceremony. Hieronimo is given responsibility over the entertainment for the marriage ceremony, and he uses it to exact his revenge. He devises a play, a tragedy, to be performed at the ceremonies, and convinces Lorenzo and Balthazar to act in it. Bel-Imperia, by now a confederate in Hieronimo's plot for revenge, also acts in the play. Just before the play is acted, Isabella, insane with grief, kills herself.

The plot of the tragedy mirrors the plot of the play as a whole (a sultan is driven to murder a noble friend through jealousy over a woman). Hieronimo casts himself in the role of the hired murderer. During the action of the play, Hieronimo's character stabs Lorenzo's character and Bel-Imperia's character stabs Balthazar's character, before killing herself. But after the play is over, Hieronimo reveals to

the horrified wedding guests (while standing over the corpse of his own son) that all the stabbings in the play were done with real knives, and that Lorenzo, Balthazar, and Bel-Imperia are now all dead. He then tries to kill himself, but the King and Viceroy and Duke of Castile stop him. In order to keep himself from talking, he bites out his own tongue. Tricking the Duke into giving him a knife, he then stabs the Duke and himself and then dies.

Revenge and Andrea then have the final words of the play. Andrea assigns each of the play's "good" characters (Hieronimo, Bel-Imperia, Horatio, and Isabella) to happy eternities. The rest of the characters are assigned to the various tortures and punishments of Hell.

Character List

Hieronimo - The protagonist of the story. Hieronimo starts out as a loyal servant to the King. He is the King's Knight-Marshal and is in charge of organizing entertainments at royal events. At the beginning of the play, he is a minor character, especially in relation to Lorenzo, Balthazar, and Bel-Imperia. It is not until he discovers his son Horatio's murdered body in the second Act that he becomes the protagonist of the play. His character undergoes a radical shift over the course of the play, from grieving father to Machiavellian plotter. After his son's murder, he is constantly pushed the limits of sanity, as evidenced by his erratic speech and behavior.

Bel-Imperia - The main female character of the story. Bel-Imperia's role is prominent in the plot, especially toward the end. The

daughter of the Duke of Castile, she is headstrong, as evidenced by her decisions to love Andrea and Horatio, both against her father's wishes. She is intelligent, beautiful, and, in moments of love, tender. She also is bent on revenge, both for her slain lover Andrea and for Horatio. Her transformation into a Machiavellian villain is not as dramatic as Hieronimo's, but only because she shows signs of Machiavellian behavior beforehand—her decision to love Horatio, in part, may have been calculated revenge, undertaken in order to spite Balthazar, Andrea's killer.

Lorenzo - One of Horatio's murderers. Lorenzo's character remains fairly constant throughout the play. He is a proud verbal manipulator and a Machiavellian plotter. A great deceiver and manipulator of others, Horatio unsurprisingly has an enthusiasm for the theater. Lorenzo has a foil in Horatio; they are both brave young men, but Horatio's directness, impulsiveness, and honesty, contrast and highlight Lorenzo's guardedness, secretiveness, and deception.

Balthazar - The prince of Portugal and son of the Portuguese Viceroy. Balthazar is characterized by his extreme pride and his hot-headedness. This pride makes him kill Horatio along with Lorenzo, and it turns him into a villain. He kills Andrea fairly, though with help, so it is unclear whether he is as "valiant" as the King and others continuously describe him. But his love for Bel-Imperia is genuine, and it is this love that primarily motivates his killing of Horatio.

Horatio - The proud, promising son of Hieronimo. Horatio sense of duty and loyalty is shown in his actions towards Andrea, and he gives Andrea the funeral rites that let the ghost cross the river Acheron in the underworld. He also captures Andrea's killer, Balthazar, in battle, thus recovering Andrea's body. His sense of pride is shown in his confrontation with Lorenzo; though Lorenzo greatly outranks him in stature, he does not defer, but instead continues to argue his case in front of the King.

Ghost of Andrea - Andrea's ghost is the first character we see in the play, and the first voice to cry out for revenge. His quest for revenge can be seen both as a quest for justice, since it is sanctioned by Persephone, the Queen of the Underworld, and as a quest for closure. Andrea is denied closure when he travels to the underworld, because the three judges there cannot decide where to place him; ironically, at the end of the play he becomes a judge himself, determining the places of the various characters in hell.

Revenge - Andrea's companion throughout the play. Revenge is a spirit that symbolizes the forces of revenge that dominate the play's action. He talks of the living characters as if they were performing a tragedy for his entertainment.

Isabella - Hieronimo's suffering wife, her inaction is a foil to his and Bel-Imperia's action. Her inaction, along with her visions of a dead Horatio, torment her increasingly throughout the play, providing an extreme version of Hieronimo's more subdued madness. Her death by her own hand foreshadows Hieronimo's suicide.

The King - The King of Spain is an ambivalent character. At times he appears noble and is definitely a friend to Hieronimo, resisiting Lorenzo's attempts to have the Knight-Marshal dismissed. But he is also complacent (a typical English stereotype about the Spanish), as demonstrated by his callous conversation after the Spanish victory in Act I, his subsequent dialogue with the ambassador, and his failure to know that Horatio has been murdered on his estate.

The Viceroy - The King's counterpart in Portugal. The Viceroy is shown as both a loving father but also a weak king. He is defeated in battle, wallows in self-pity when he believes his son Balthazar to be dead, is easily led astray by Villuppo into condemning Alexandro to death, and then renounces his kingship in favor of his son. All of these are signs of bad leadership, especially to an Elizabethan audience.

Pedringano - Bel-Imperia's servant. Pedringano is easily bribed, and he betrays Bel-Imperia and is one of the gang of four murderers who kill Horatio. In fact, Pedringano seems to have no moral considerations, only following the person whom he thinks can help him most. Ironically, this leads him to trust Lorenzo, who ends up betraying him.

Serberine - Balthazar's manservant who, along with Lorenzo, Balthazar, and Pedringano, kills Horatio. Lorenzo suspects Serberine of informing Hieronimo of the crime, and has him killed by Pedringano.

Bazulto - An old man. Bazulto visits Hieronimo because his own son has been murdered, and he wants the Knight-Marshal's help in

finding justice. The appearance of the old man makes Hieronimo feel ashamed at his own inability to avenge Horatio's death.

The Ambassador - The Portuguese Ambassador is the agent of communication between the King and Viceroy. His presence appears purely functional, exchanging information between the Portuguese and Spanish court.

Alexandro - A Portuguese nobleman who fought at the battle in Act I. Alexandro is betrayed by Villuppo, who falsely informs the King that Alexandro has shot Balthazar, the King's son. Alexandro's character appears exceptionally just; even when Villuppo is discovered, he begs the Viceroy (unsuccessfully) for mercy on Villuppo's behalf.

Villuppo - A nobleman who, for no reason clear to the audience, betrays Alexandro. Villuppo's role is so short and so tied in with his lie about Alexandro that he almost serves as a personification of deceit, contrasting against Alexandro's personification of honor.

General of the Spanish Army - The General simply describes the battle between Spain and Portugal in Act I. His account of Andrea's death (or lack of account of it) and description of the Spanish casualties as minimal provides an ironic contrast to Andrea's lamenting of his death in battle.

Christophil - A servant who attends on Bel-Imperia while she is kept prisoner by Lorenzo.

The Hangman - The hangman is witty and jovial, and he exchanges verbal retorts with Pedringano before hanging him. Later, the hangman discovers the letter on Pedringano's body that confirms Hieronimo's suspicions of Lorenzo and Balthazar's guilt.

The Page - The page is a messenger boy who brings Lorenzo's empty box to the execution, which is believed to hold a pardon for Pedringano. After the page looks inside, he does not tell anyone that it is empty, out of fear for his own life. This has a distinct impact on the play, since Pedringano's belief that he will be pardoned stops him from exposing Lorenzo as one of Horatio's murderers before it is too late.

Act I, scene i

The play begins when the ghost of Andrea and the spirit of Revenge enter the scene. Andrea informs the audience that during his life, he was a nobleman at the Spanish court. The ghost then tells the story of his last days, how in the prime of his youth he won the love of the beautiful Bel-Imperia, but was soon thereafter killed in battle between Spain and Portugal.

Andrea's narrative then shifts to what happened after his death. He "descended straight" down to a classically pagan underworld or Hell, where he arrived at the river of Acheron only to be blocked passage by the ferryman Charon, because of his unperformed funeral rites. When his friend Horatio finally performed his rites three days later, Andrea descended into the underworld where he

came to sit before three judges, Minos, Eacus and Rhadamant, who were to determine which "field", or area of the underworld, he should spend the rest of eternity—the field of the lovers or of the warriors. The judges are conflicted over their placement of Andrea because of the circumstances surrounding his death: Andrea died in war, but seems to have died for the love of Bel-Imperia. So, Minos decides to defer the matter to Pluto, king of the underworld. On his way to the palace of the king, Andrea came to a place with "three ways," the right one leading to the field of the lovers and the warriors, the left one to "deepest hell" of villains in eternal torment, and the middle way to the Palace. Taking this middle way, he soon arrived at the palace, where Proserpine, Pluto's wife, took a special interest in his case and asked if she could be his judge. After which, according to Andrea, she immediately sent him, along with the spirit of Revenge, through the gates of horn into the world, which, according to Andrea, is the last thing he remembers before arriving "here," at the start of the play.

The spirit of Revenge then goes on to predict that Andrea will see his killer, Prince Balthazar of Portugal, slain by Bel-Imperia and explains that he and Andrea will now both watch and serve as the chorus for the tragedy that they and the audience are all about to witness.

Act I, scene ii

The Spanish King, a Spanish Lord General, the Duke of Castile (the King's brother), and Hieronimo, Knight-Marshal of Spain, return to discuss the aftermath of their battle with Portugal, which is the same battle in which Don Andrea died. When the King asks him to give a report on the status of the troops, the Lord General reports good news: the Spanish troops have gained victory and with "little losse." After congratulations from the King and Castile, the General proceeds to give a run-down of the battle. This includes a more detailed description of Don Andrea's death at the hands of Balthazar, Prince of Portugal and the son of the Portuguese Viceroy which we first heard described by Andrea himself in I.i. The General also relates the subsequent capture of Balthazar by Horatio, Hieronimo's son and Andrea's friend, a capture that resulted in the retreat of the Portuguese forces. The General informs the King that the Viceroy of Portugal has made an offer of conditional surrender, promising to pay tribute to Spain if the Spanish armies cease their attack. The Spanish King seems to accept this offer and asks Hieronimo to celebrate with him the success of his son's capture of Balthazar.

The Army returns from the battle, with Balthazar held captive between Horatio and Lorenzo, son of the Duke of Castile and brother of Bel-Imperia. The two Spaniards hotly contest which one should receive credit for the capture of Balthazar; Horatio, who knocked Balthazar off his horse after battling with him, or Lorenzo, who after Balthazar was cornered persuaded him to surrender using

gentle persuasion. Hieronimo, while avowing his partiality, pleads for his son's case. The King ultimately takes a compromise position, giving Balthazar's weapons and horse to Lorenzo, while giving the ransom money Balthazar will bring from the Viceroy, as well as the prince's armor, to Horatio. He also deems that Balthazar will stay at Lorenzo's estate, since the estate of Horatio (and Hieronimo) being too small for a man of Balthazar's stature.

Act I, scene iii

The scene is now at the Portuguese court. The Viceroy and two Spanish noblemen, Alexandro, who is the Duke of Terceira, and Villuppo, enter, having received news of the Portuguese defeat. The Viceroy mourns his son, believing him to be dead, and blames himself for not having gone in Balthazar's place. Alexandro comforts the king, assuring him that the Spanish have probably taken Balthazar prisoner and are keeping him for ransom.

Villuppo then steps in and offers to tell the king the "real story" of what happened at the battle. According to Villuppo, Balthazar was engaged in combat with the Lord General of Spain when Alexandro came up behind him and shot him in the back with a pistol. The story is a complete fabrication, but the Viceroy believes it and asks Alexandro whether it was bribery or the hope of inheriting the Portuguese crown that made him betray the prince. He then sentences Alexandro to die the second he confirms that Balthazar is dead. After the other two characters leave, Villuppo confesses his deception to the audience, explaining that Alexandro is his enemy and that he hopes to gain by his death.

Act I, scene iv

The scene switches back to Spain, where Bel-Imperia and Horatio are walking together in her garden. Bel-Imperia was Don Andrea's lover, and she asks Horatio to tell her how he died. So Horatio recounts the story of Andrea's death for the third time in the play, now emphasizing how Andrea was outnumbered by Balthazar's horsemen, thrown from his horse, and then quickly finished off by Balthazar. Then Horatio continues with how he took Balthazar prisoner and retrieved Andrea's corpse. He then describes how he took Andrea's lifeless corpse back to his tent, futilely attempting to revive his friend with his tears and then finally giving Andrea the funeral rites he deserved.

Horatio also recounts how he took a scarf from Andrea and now wears it in remembrance of his friend. Bel-Imperia reveals that the scarf was originally hers and that she gave it to Andrea when she last saw him before he went off to war so that he could wear it in battle as a keepsake. She asks Horatio to wear it now, for both her and Andrea. Horatio then tells her he must leave to go seek Balthazar.

When he is gone, Bel-Imperia confesses that she now loves Horatio but still wishes to avenge the death of her first love Andrea. This she will do through her love for Horatio, since we now learn that Balthazar, the man who slew her husband, is in love with her.

That man, Balthazar, soon enters with Lorenzo, who asks his sister Bel-Imperia why she looks so glum, for the prince has arrived to see her. She then exchanges several lines with the prince, in which his love and her barely repressed hatred become apparent. Bel-Imperia finally tires of Balthazar and leaves, but as she does so, she drops a glove, which Horatio, coming in again, picks up off the ground. Bel-Imperia tells him to keep it. Lorenzo then consoles Balthazar, telling him that women are fickle. Horatio, Lorenzo, and Balthazar then leave to attend the feast being held at the Court for the Portuguese ambassador.

Act I, scene v

The King and Portuguese ambassador both enter. The Portuguese ambassador, upon seeing Balthazar, remarks how the Viceroy of Portugal mourns his son. Balthazar replies that the only thing he has been "slain" by is the beauty of Bel-Imperia. The King remarks upon his newfound goodwill for Portugal, now that they have paid their tribute to him. He then wonders aloud where Hieronimo, the Knight-Marshal was supposed to provide entertainment for the guests, is.

Hieronimo then enters, followed by actors who perform a masque that he has prepared. The masque consists of three knights, each with an escutcheon (a shield with armor). Hieronimo then brings in three kings, each of whom has their crown stolen by one of the knights. When the King asks what the scene is supposed to mean, Hieronimo explains that each king and knight represents a scene from Spanish and Portuguese history, in which either Portugal or

Spain were defeated by "little England." The first knight represents Robert, Earl of Gloucester, who during the reign of King Stephen subdued the "Saracen" King of Portugal. The second knight reenacts Edmund, Earl of Kent's conquest, during the time of King Richard, of the Christian king of Portugal. And the third represents John of Gaunt's capture of the King of Castile (the royal family that later went on to assume the monarchy of Spain). After each Portuguese defeat, the Spanish king makes patronizing remarks to the ambassador, to the effect that Portugal shouldn't be upset by its latest defeat at the hands of Spain, having already been defeated by "little England." After the third act, the Portuguese ambassador makes a remark that the Spanish should not be too arrogant in their victory, having also been defeated by England. The King then proposes a toast, and the guests leave to commence their feast.

Act I, scene vi

Don Andrea accuses the ghost of not fulfilling his promise; instead of witnessing Balthazar's brutal death, he instead has seen the prince feast and be merry. Revenge reassures Andrea that Balthazar and Lorenzo's current happiness will, before the play is over, turn into misery.

Act II, scene I

Lorenzo and Balthazar enter, discussing Balthazar's affection for Bel-Imperia. Lorenzo consoles his friend, telling him that in time, he will succeed in winning Bel-Imperia's hand; Balthazar, however, professes that his case is hopeless. Lorenzo then informs him that

he has begun investigating whether Bel-Imperia is in love with another knight and has summoned Pedringano, one of Bel-Imperia's close confidantes, to gather information on Bel-Imperia's thoughts and affections. Pedringano arrives, and Lorenzo begins questioning him. At first, Pedringano seems reluctant to tell Lorenzo about his sister's affections. At first he offers affection and reward (presumably in the form of money or advancement) for Pedringano's help; when Pedringano refuses, Lorenzo turns to threats of violence and death. These prove effective, and Pedringano reveals that his lady loves Horatio. Lorenzo then tells Pedringano to let him know the next time the two lovers meet and then sends him back to Bel-Imperia. When he is gone, Balthazar affirms that he will seek revenge against Horatio for "stealing" Bel-Imperia's love from him; Lorenzo then spurs him on.

Act II, scene ii

Horatio and Bel-Imperia now enter the scene, presumably somewhere else on the King's estate. As Pedringano, Lorenzo, and Balthazar watch on, Horatio asks why Bel-Imperia seems reticent, now that their love affair has started to become serious. She replies that she is simply lovesick for him, to the great disgust of Balthazar. The two lovers then begin to discuss the dangerous course of their secret affair (for, like Andrea's love for Bel-Imperia, it is still secret), and they exchange vows of love, to the increasing disgust of Balthazar. Bel-Imperia then suggests that they meet later, at

sunset, in Horatio's father's garden. As they leave, Lorenzo vows that Horatio will be sent into "eternal night."

Act II, scene iii

The scene switches now to a meeting of the King of Spain, the Portuguese Ambassador, Don Cyprian (the Duke of Castile), and others. They discuss Balthazar's love for Bel-Imperia; the King asks Castile of Bel-Imperia's opinion of Balthazar. Castile replies that however she may act now, she will eventually love Balthazar, for he has threatened to revoke his own love for her if she does not. The King then tells the Ambassador that the diplomatic marriage has been decided and that all that rests now is to gain the Viceroy of Portugal's consent. To sweeten the deal, the king offers to release the Viceroy from his tribute if he agrees and stipulates that Balthazar and Bel-Imperia's children will be the heirs to the Spanish throne. The King reminds the ambassador that his offer does not, of course, include the ransom to be paid for Balthazar, which is a private matter to be dealt with between the ambassador and Horatio, the prince's captor. The ambassador replies that everything on that score has been arranged.

After the ambassador leaves, the King has a little talk with his brother the Duke, reminding him, in essence, that there will be trouble if Bel-Imperia does not consent to marry Balthazar, and, therefore, the Duke should make the utmost effort to ensure that she does.

Act II, scene iv

It is sunset and time for Horatio and Bel-Imperia's rendezvous. Horatio, Bel-Imperia, and Pedringano enter Hieronimo's garden. Bel-Imperia sends Pedringano to keep watch and alert the pair if anyone approaches; instead, Pedringano goes off to inform Lorenzo and Balthazar of the two lovers' whereabouts. While he does this, Horatio and Bel-Imperia talk, first flirtatiously, then seductively, about their growing love. However, just at the second the two are about to "stop talking", Pedringano returns with Lorenzo, Balthazar, and Balthazar's manservant Serberine, who hang Horatio up on a tree (or a tree-covered trellis, "arbour" can mean both) and then stab him several times for good measure. They drag Bel-Imperia away kicking and screaming, as she cries out for Hieronimo's help.

Act II, scene v

Hieronimo, awakened by screams, runs into his garden to discover a man hanging from one of his trees. Only after cutting the man down does he recognize him by his clothes as his son, Horatio. He cries out in anguish, begging his son to speak if he lives, soon realizing that he has died. His wife Isabella, disturbed by his absence from their bed, discovers the horrifying scene and begins to cry out in grief. Hieronimo takes a bloodstained handkerchief from his son and vows to wear it until he takes revenge on his boy's murderers. He and his wife then carry away their son's corpse, with Hieronimo briefly considering suicide, then rejecting it in favor of revenge.

Act II, scene vi

Andrea is now very upset with Revenge. Not only has he failed to see Balthazar killed, as he had hoped; he has instead been forced to witness the murder of his friend Horatio. But Revenge promises Andrea that he is premature in his condemnation and that, in due time, Balthazar will suffer vengeance.

Act III, scene I

At the Portuguese court, the time of Alexandro's execution has arrived. The King, several nobles, and Villuppo enter, discussing the unexpected nature of Alexandro's treason. The Viceroy soon orders Alexandro to be brought in. The condemned nobleman arrives, still protesting his innocence. The King orders him to be quiet, and, at the king's orders, Alexandro is then bound to the stake, where he is to be burnt. Just before the fire is lit, however, the Ambassador arrives from the Spanish court, with news that Balthazar still lives and that Villuppo has been deceiving the Viceroy. He provides proof of this fact to the Viceroy in the form of letters. The Viceroy, realizing his mistake, orders Alexandro to be released and asks Villuppo why he falsely accused Alexandro; Villuppo admits he did

so only out of greed and hope for advancement. The King then condemns Villuppo to a horrible death, ignoring Alexandro's pleas for mercy on behalf of his tormentor. The Viceroy then, while not apologizing to Alexandro for nearly executing on completely baseless grounds, nevertheless seems eager to renew his friendship with the young nobleman.

Act III, scene ii

The setting returns to Spain, where Hieronimo mourns the death of his son in an extended soliloquy. Suddenly, a letter drops, seemingly from the sky, written in blood. The letter has been written by Bel-Imperia and is addressed to Hieronimo. In it, she states that Lorenzo and Balthazar murdered Horatio and then hid her (presumably somewhere in the royal palace) from society so that she could not inform on them. She then urges Hieronimo on to avenge Horatio's death. Hieronimo does not entirely believe the letter at first, suspicious of being led into a trap and resolves to wait for further evidence. Spotting Pedringano, he asks him where Bel-Imperia can be found; Pedringano says that he does not know. Lorenzo arrives, and Pedringano informs him of Hieronimo's question. Lorenzo says that his father, the Duke of Castile, has "removed her hence" because of some "disgrace" and offers to give Bel-Imperia whatever message Hieronimo might have for her. Hieronimo declines, confusedly explaining that he desired Bel-Imperia's help with something (a thing which he does not specify) and then rejects Lorenzo's offer to help in his sister's place. When Hieronimo leaves, Lorenzo reveals his alarm at Hieronimo's question

and immediately assumes that Serberine (Balthazar's manservant) has confessed the details of Horatio's murder to Hieronimo. Pedringano objects that Serberine could not possibly have done this, because the manservant had not been out of his sight since the murder. But to be on the safe side, Lorenzo decides to have Serberine killed and offers Pedringano gold if he will do so, which Pedringano accepts. Lorenzo tells Pedringano to be at St. Luigi's Park, assuring him that Serberine will also be there. Pedringano then leaves, and Lorenzo sends a page to Serberine, with the message that the manservant should meet him and Balthazar at St. Luigi's Park at eight o'clock. After the page leaves, Lorenzo reveals in soliloquy that he intends to have the park heavily guarded that night, so that Pedringano will be apprehended upon killing Serberine and most likely executed himself. In other words, Lorenzo is cutting off all the loose ends that connect himself and the Prince to the murder of Horatio.

Act III, scene iii

Under Lorenzo's orders, Pedringano enters Saint Luigi's park with a pistol. He is intent on killing Serberine and hopes for good luck (literally, he asks Fortune to look kindly upon him). Unbeknownst to him, three watchmen enter the park nearby. Serberine then arrives for what he believes to be his eight o'clock rendezvous with Lorenzo. Pedringano sees him and shoots him dead. The watchmen hear the shot and quickly find and apprehend Pedringano, and they decide to take the murderer to the Knight-Marshall's house. He

speaks defiantly to them, believing that Lorenzo will protect him from any possible harm.

Act III, scene iv

Lorenzo and Balthazar have awoken early the next morning, and Balthazar wonders why Lorenzo seems so nervous. Lorenzo reveals his fear that both he and the prince have had their role in Horatio's murder exposed to Hieronimo. Balthazar chides him for being silly. A Page enters with news of Serberine's death the previous night. Balthazar is shocked and grieved by the news, for Serberine was his personal servant. When the page reveals that Pedringano committed the murder, Balthazar becomes enraged. Lorenzo assured Serberine that he will help Balthazar seek revenge against Pedringano, in a legal manner; Balthazar agrees that Serberine must be put to death for his crime and leaves to summon the meeting of Hieronimo's court so that the sentence can be carried out quickly. After Balthazar has left, Lorenzo reflects how well his plan is working; he will rid himself of both Serberine and Pedringano. A messenger then arrives with a letter from Pedringano, asking for Lorenzo's help now that he, Pedringano, has committed the murder that the Duke of Castile's son requested. Lorenzo tells the messenger to return to Pedringano and reassure him. After the messenger leaves, Lorenzo then gives the page (who announced Serberine's death) a box and tells the page to inform the murderer that the box contains his official pardon, already signed. But, says Lorenzo, the young boy must not look in the box, and in fact must not open the box for anyone on pain of death, even when Pedringano stands on the

gallows. The page runs off, and Lorenzo congratulates himself on how only he knows the true intentions of his plans.

Act III, scene v

The page from the previous scene enters and speaks directly to the audience. He has, of course, opened the box and looked inside. And he has, of course, found nothing—the box is empty and contains no pardon. He believes that his lord's actions are dishonourable and reflects on how odd and it will be to stand at the gallows, pointing at the box as if there were a pardon inside, while Pedringano mocks the proceedings, right up until the point he is hanged. But he still will go along with his master's deception, because he realizes that if he does not, then Pedringano will still die and he will die along with him.

Act III, scene vi

The time has come for Pedringano's execution for the murder of Serberine. Hieronimo and a deputy enter. Hieronimo reflects on the irony of his situation, since in carrying out his official role as a judge by executing Pedringano, he will do justice for others, while still completely unable to find justice for himself or his son. Pedringano soon enters, along with some officers and Lorenzo's page. He reveals that he had written another letter asking for Lorenzo's help, but after the arrival of Lorenzo's page, realized that that letter was redundant. His attitude is now one of joviality and defiance, for he believes (wrongly) that the box contains his pardon. The Hangman asks Pedringano to step onto the gallows; Pedringano

does so, confesses to his crime, but instead of showing repentance and remorse, begins to joke with the Hangman, trading witty insults, and continually dropping hints that he does not expect to be hanged; all the while, the page is continually pointing to the box, leading Pedringano on. The Hangman soon becomes annoyed, and Hieronimo is eventually forced to leave in disgust at Pedringano's impudence. The Hangman finally asks Pedringano directly whether he hopes to live; Pedringano says yes he does, by his pardon from the king. But the boy does not reveal the pardon, because it does not exist, and the Hangman immediately carries out the execution. The deputies take away Pedringano's body.

Act III, scene vii

Hieronimo, having left the execution, now wanders around his estate, mourning his son. He asks where he can possibly find relief from his grief and concludes that his grief is inescapable and that it demands that he finds justice for his son's murder. The Hangman finds him and tells him that a letter was recovered from Pedringano's body, which indicates that in fact Pedringano was operating under the orders of a superior and was therefore executed unjustly. Hieronimo assuages the Hangman's fear of punishment for the hasty execution and takes the letter from him. Hieronimo then reads the letter aloud. The letter is addressed to Lorenzo, and it restates Pedringano's request for help from his lord. It also contains a threat: that Pedringano will, if not aided by Lorenzo, reveal that Lorenzo ordered him to kill Serberine and also that Lorenzo and Balthazar killed Horatio with their servants' help. Hieronimo, upon

reading the letter, finds confirmation for the first letter he received (from Bel-Imperia). He becomes enraged, realizing the truth of the allegations, finally convinced of the identity of his son's murderers. He resolves to seek justice from the king and heads directly toward the court.

Act III, scene viii

At the Knight-Marshall's house, Isabella circles with her maid, discussing different medicines. Complaining that there is no medicine that will restore the dead to life, she has a fit, running wildly across the room. Her maid attempts to console her, but she will not be consoled; the only thing that seems to help is the thought of her son sitting happily in Heaven "backed with a troop of fiery cherubins," singing and dancing in perfect bliss. But then the thought of his murder returns to her, and she again screams out a demand for justice against the murderers of her son.

Act III, scene ix

Bel-Imperia sits at the window of the room in which she is being kept by Lorenzo. She wonders why she has been treated so unkindly, why her brother has behaved so evilly, and why Hieronimo has been so delayed in seeking out revenge against the murderers of his son. She briefly thinks of Andrea, who must be angry at the way she and Horatio have been abused and murdered. She resolves to be patient until the opportunity for freedom arises. Christophil, a servant, then enters to take her away from the window (in case she is seen by someone outside).

Act III, scene x

Lorenzo and Balthazar receive information from Lorenzo's page, confirming that Pedringano is indeed dead. He then gives the page a ring, telling him to give it to Christophil, who in turn is to give it to Bel-Imperia. Lorenzo and Balthazar then discuss Balthazar's continuing affections for Bel-Imperia, until Bel-Imperia arrives. She is angry at her brother for killing Horatio and imprisoning her. Lorenzo attempts to explain that he was acting out of concern for her. Lorenzo hints at the fact that Bel-Imperia's marriage to Balthazar had been arranged by the King and Viceroy. He then says that having found her in the wood with a man far below her social rank (as Horatio was), and remembering her old affair with Don Andrea, another man considered beneath her, he and Balthazar saw no other means to preserve her honor and hide her transgression from the king and her father than to kill the Knight-Marshall's son and take her away. Bel-Imperia (ironically) thanks them for their troubles, but then asks why she has been kept prisoner; to which the two co-conspirators reply that they merely wished to protect her from her father's anger, which had been exacerbated by her continuous melancholy following Andrea's death. Lorenzo and Balthazar then turn the discussion to the matter of Balthazar's affection for Bel-Imperia. Bel-Imperia seems courteous to Balthazar at first, but eventually rejects him just as before, leaving the pair with a stinging rebuke delivered in Latin. Lorenzo then consoles his

friend, who pities himself for the pain he has suffered thanks to his unrequited love.

Act III, scene xi

Two Portuguese men are on their way to the Duke of Castile's, and they run into Hieronimo. They ask him for directions, and he informs them. They then ask whether Lorenzo is at his father's house. In reply to this, Hieronimo tells them where they can find Horatio; past a dark forest, near a rocky cliff where the sea spouts foul-smelling fumes, in a gigantic cauldron bathing "in boiling lead and blood of innocents." The two Portuguese laugh nervously and leave, concluding that Hieronimo is a lunatic.

Act III, scene xii

Hieronimo enters with a dagger and a piece of rope. He has come to see the king in order to demand justice for Horatio. The implements he has in his hands, however, are those commonly used for suicide, and he seems to contemplate taking his own life. But he decides that if he does not avenge Horatio, no one will.

The King of Spain then arrives, along with the Ambassador, the Duke of Castile, and Lorenzo; Hieronimo hopes that his king will help avenge Horatio's death. But the king is preoccupied with affairs of state, since the Portuguese ambassador has returned. He brings the news that the Viceroy has accepted the marriage arrangement first proposed by the king in Act II, scene iii: that Balthazar and Bel-Imperia be wed, thereby uniting the royal lines of Spain and Portugal. The wedding ceremony will be held at the Spanish court,

and the Viceroy will attend in person. Furthermore, as soon as the rites are performed, the Viceroy will abdicate his kingship so that Balthazar may take his place, and Bel-Imperia will become queen. As mentioned before, their offspring would then become the royal line of both Spain and Portugal.

The Ambassador also mentions that he brings the ransom to be paid to Horatio for the release of Balthazar. Upon the mention of his son's name, Hieronimo seems to go into a fit: he begs the king for justice, but the king, not knowing that Horatio has been murdered, does not understand what his Knight-Marshal is talking about. The king demands an explanation; Hieronimo leaves in a fury, and Lorenzo explains that Hieronimo is filled with such pride for his son, and such excitement about the prospect of the huge ransom, that he has gone insane as a result. The king is full of pity for Hieronimo and tells the Duke of Castile to go and give Hieronimo the ransom. When Lorenzo suggests that Hieronimo be removed from his post, the king refuses, saying that such an action would only increase Hieronimo's instability and that he will carry out his Knight-Marshal's judiciary functions until Hieronimo's mental health improves.

Act III, scene xiii

Again, Hieronimo is alone in his house, and now he has realized that he will not find justice with the king. He briefly considers

leaving the matter of Horatio's revenge to God, as the Bible suggests. But he then considers that Lorenzo will probably have him killed to eliminate the threat of revenge, no matter what Hieronimo decides to do.

These considerations seem to prompt the Knight-Marshall to consider his vengeance against Lorenzo as part of his destiny, something fated by Heaven to happen. Now viewing himself as an instrument of divine vengeance, Hieronimo hatches a plan to pursue his revenge through subterfuge. Since both Lorenzo and Balthazar are of much higher rank than he, and could crush him easily if they knew his intentions, he will pretend to be grieving. If he acts unaware of Lorenzo's crimes and is friendly towards both of his son's murderers, when an opportune time comes for revenge, the two will not suspect him of seizing it.

A servant informs him that several petitioners are at the door, asking that Hieronimo plead on their behalf to the king. Hieronimo lets them in; they number four in total, and one of them is an old man. As they enter, the first speaks of Hieronimo's reputation as the most educated, skilled, and fair legal official in all of Spain. Hieronimo asks the men to plead their cases. The first three citizens all do so: the first case related to a debt, the second concerning some undetermined financial dealing, and the third an appeal of an eviction notice. The men provide Hieronimo with written documents and evidence, after which Hieronimo asks the old man to speak. The old man proclaims himself unable to speak his case, because it is too terrible; he instead provides Hieronimo with a document entitled

"The humble supplication of Don Bazulto for his murdered son." Hieronimo is immediately moved into a fit of grief and shame over his own dead son and his inability to avenge Horatio's death. He offers the old man, who has been crying, a handkerchief, then realizes that it is the same handkerchief he pulled from Horatio's dead body.

He gives the old man coins and then goes into a diatribe in which he accuses himself of not grieving enough for his murdered son, not being a "loving father" as the old man has been. He vows horrible revenge, invoking the name of Proserpine, then runs off and tears up the legal documents of the various petitioners. They protest that he has gone mad. He runs out, only to return to speak to the old man. He asks the old man whether he is Horatio, returned from the dead to spur his father on to vengeance; the old man says no. He then asks the old man whether he is a Fury, come from the underworld to torment Hieronimo for not avenging his son. The old man replies that he is not a Fury either, but simply a distraught old man seeking justice for his murdered boy. Hieronimo then says that he knows what the old man is; he is the embodiment of Hieronimo's grief. The Knight-Marshal then asks the old man to accompany him into his house to meet Isabella, where all three of them will "sing a song" of the grief they all share over their lost sons.

Act III, scene xiv

The scene now shifts again to the Spanish court. The king, the Duke of Castile, Lorenzo, Balthazar, the Ambassador and Bel-Imperia have all congregated to greet the Viceroy of Portugal, who

has arrived to see his son's wedding to Bel-Imperia. The king and Viceroy exchange speeches of welcome and praise. Everyone then leaves for a more private chamber in which to celebrate, except for Castile, who keeps his son Lorenzo behind as well.

Castile and Lorenzo then have a father-son talk, during which Castile tells his son that he is worried that Lorenzo's behavior might be endangering Bel-Imperia's marriage prospects. Specifically, Castile has heard rumors that Lorenzo has been denying Hieronimo access to the king and treating him unfairly; he pointedly reminds his son that Hieronimo has gained much admiration at the Spanish court, and it would be an embarrassment if the Knight-Marshal accused Lorenzo of wronging him. Lorenzo claims that these rumors have no foundation. Castile counters that he has seen it happen himself, but his son reassures his father that he was merely trying to prevent Hieronimo from embarrassing himself, in his madness, in front of the King. Lorenzo points out if Hieronimo has misconstrued his actions as hostile, it is only to be expected from a man who has gone out of his mind upon the murder of his son. Castile orders one of the servants to bring Hieronimo to them.

Balthazar and Bel-Imperia enter, with Balthazar speaking words of praise for his love, and Bel-Imperia, for once, returning them in kind. Castile greets both of the lovers and tells Bel-Imperia not to look sternly at him; he is no longer angry with her, he says, now that she is no longer in love with Andrea and instead engaged to the prince.

Hieronimo now enters with the servant, suspicious at having been summoned, fearful that his son's murderers may wish to tie up a loose end to their crime by finishing him off. But he immediately realizes this is not what will happen. The Duke informs him that he wishes to speak about the rumors that Lorenzo has been denying him access to the king and that Hieronimo now finds himself enraged at the Duke's son. Hieronimo dramatically insists this is not the case, drawing his sword and threatening to kill anyone who says otherwise. The Duke then asks Hieronimo and his son to embrace, which they do, exchanging words of friendship. As soon as the Duke is out of earshot, Hieronimo mocks both his and the Duke's words of friendship.

Act III, scene xv

Andrea is getting angrier and angrier; not only does Balthazar still live, but he is now engaged to Bel-Imperia. Moreover, Revenge has been sleeping all this time. Andrea wakes him up noisily, complaining that he has been neglecting his job. Hieronimo has now become friends with Lorenzo, seemingly having forgotten his son's murder. Revenge insists that Hieronimo has done nothing of the sort and that even though he may pretend to be at peace with Lorenzo, in fact his lust for revenge is simply slumbering, as the ghost was.

Revenge then stages a dumb show (a silent masque) for Andrea's sake, which shows a wedding party, at first happy, then descended upon by Hymen, god of marriage, who blows out their wedding torches and drenches them with blood. Andrea says that he

understands the meaning of the masque and that the ghost can sleep if he wants to now, while he watches the rest of the play unfold.

Act IV, scene i

Bel-Imperia and Hieronimo enter the scene. Bel-Imperia upbraids Hieronimo for his failure to seek vengeance for his son and questions where his grief has gone. She tells him that if he doesn't avenge Horatio, she will be forced to do so herself. Upon hearing this, Hieronimo realizes that he has an ally. He begs her forgiveness for not acting sooner but resolves, in front of her, that he will kill those who murdered his son. She pledges to help him in any way she can. He simply instructs her to go along with the plan he is about to put into action.

Just at that moment, Balthazar and Lorenzo arrive, and Hieronimo begins to enact his plan. The two ask for Hieronimo's help. Apparently, Hieronimo's entertainment at the feast for the Portuguese Ambassador was such a success that he has been asked to provide the entertainment for the approaching royal wedding. Hieronimo agrees wholeheartedly and says that he has just the play: a tragedy he wrote in his student days at the University of Toledo. He asks each person present (Balthazar, Lorenzo, and Bel-Imperia) to act one of the parts. Balthazar seems initially shocked that Hieronimo suggests they play a tragedy, but eventually he and Lorenzo go along.

Hieronimo then explains the play's plot, which revolves around a knight of Rhodes (Rhodes-or *Rodos* is a small Greek island in the Mediterranean, conquered by the Turks near the turn of the sixteenth century) and his bride, Perseda. This bride was so beautiful that she drew the love of Soliman, the ruler of Rhodes. Soliman then decided to have the knight killed by his bashaw (a nobleman, or courtier) so that he could marry Perseda. Perseda, instead of marrying Soliman, killed him in revenge and then killed herself.

Lorenzo is utterly impressed by the plot, which ends with the *pasha* killing himself on a mountaintop. Hieronimo assigns the parts: he will be the murderer, Balthazar will play Soliman, Lorenzo will be the knight of Rhodes, and Bel-Imperia will play Perseda. He then hands out descriptions of each character to the respective actor, descriptions which detail which props and costumes each must wear: Balthazar, a Turkish cap, black mustache and broad, curved sword (falchion); Lorenzo, a cross like a knight of Rhodes; and Bel-Imperia must simply dress herself. Balthazar suggests that a comedy might be better material for a wedding, but his suggestion is spurned by Hieronimo.

Furthermore, Hieronimo dictates that each actor will have to improvise their lines and do so in a foreign language: Lorenzo in Latin, Hieronimo in Greek, Balthazar in Italian, and Bel-Imperia in French. Balthazar reasonably objects that no one will understand the play if they do this, but Hieronimo says that he will explain everything in a concluding speech.

Balthazar remains suspicious, but Lorenzo advises him to appease Hieronimo by going along with his plan. After they leave, Hieronimo contemplates the revenge he is about to obtain.

Act IV, scene iii

Hieronimo begins building the stage for the play. The Duke of Castile walks by and asks him why he is building the stage by himself (literally, he asks where are his helpers). Hieronimo replies that it is important for the author of a play to ensure all aspects of its performance run smoothly. Hieronimo then asks Castile to give the king a copy of the play and to throw a key onto the floor for him when the audience has been seated. Castile consents and leaves. Balthazar comes along, with his beard half-on and half in his hand. Hieronimo scolds him for being unprepared. Then, along again, Hieronimo reminds himself of the reasons for his revenge: the death of his son and the recent suicide of his wife. He again resolves aloud to get revenge.

Act IV, scene iv

The time has arrived for the wedding festivities. The King, the Viceroy, the Duke of Castile, and their entourage sit down in front of the stage. The King hands the Viceroy the night's program, which summarizes the play's plot. Then, the play begins.

In the text of *The Spanish Tragedy*, a note is included to any readers (or perhaps audience members) explaining that the play was transcribed in English for the benefit of the general public; so the characters are comprehensible to English-speakers, despite

Hieronimo's instructions to the contrary. Balthazar opens the production by entering—along with Hieronimo and Bel-Imperia—and giving a speech in the character of Soliman (the Turkish emperor), describing his pleasure at the conquest of Rhodes and his love for the beautiful Perseda. The king praises Balthazar's acting, and both the Viceroy and Castile note that he draws on his real-life love for Bel-Imperia. Hieronimo and Bel-Imperia, meanwhile, act the parts of the bashaw and Perseda. Soliman professes his affection for his friend Erasto, but when Lorenzo enters in the part of the knight Erasto, Erasto and Perseda exchange professions of love to Soliman's dismay. Hieronimo then persuades Soliman to have Erasto killed, against Soliman's initial reluctance to kill a friend. He then stabs Erasto. When Soliman tells the grieving Perseda that she can have his love to replace the loss of Erasto, she angrily rejects him, stabs him, and then stabs herself.

The watching nobles are all extremely impressed by the play. The King congratulates Hieronimo, and the Viceroy remarks that Bel-Imperia would have treated his son better had the play been reality. But then Hieronimo goes on to provide his promised conclusion, revealing that the murders that were just enacted were in fact committed, the stabbings were real, and all the other actors are now, in fact, dead. Hieronimo graphically provides the reason for his revenge by revealing his dead son's body from behind a curtain where it has been hidden. He describes the cruel murder of his own son and then directly addresses the Viceroy whose own son Hieronimo has just killed, telling the Portuguese ruler that he understands his grief, having felt it himself. He reveals that he

constructed the play specifically as a device of revenging himself on the murderers of his son and also notes that he rewrote Bel-Imperia's part so that she would not have to die at the end but that she decided to take her life anyways, out of despair for the loss of Horatio.

Hieronimo then runs off to hang himself, but the King, Viceroy and Castile, now enraged and confused by the sudden disaster, manage to find him and stop him. Hieronimo curses them, as they angrily demand his reasons for killing the Viceroy's son and Castile's children. Hieronimo repeats the fact (previously explained) that Lorenzo and Balthazar killed his son. The Viceroy realizes that Bel-Imperia must have been Hieronimo's accomplice, since she stabbed Balthazar. The king then berates Hieronimo for not speaking (even though he has already told the king everything he needs to know), at which point Hieronimo vows silence, perhaps intending to never reveal (though the Viceroy has already guessed it) the fact that Bel-Imperia helped him. He then bites out his tongue. The King, Viceroy and Castile are disgusted as the tongue plops to the floor. They then insist that Hieronimo write down his confession (though he has already spoken it), and Hieronimo then asks, using signs, for a knife with which to sharpen his pen. They provide him with one, allowing Hieronimo to immediately stab the Duke and then himself. The king, surrounded by the bodies of the dead, realizes and laments the fact that the heirs to the Spanish monarchy have been destroyed. The Viceroy echoes his grief, voicing a desire to sail across the world weeping for his dead son.

Act IV, scene v

Andrea has finally achieved satisfaction, having seen his killer and his friend Horatio's murderers receive violent ends. He sums up the violence that has been committed in the play (nine deaths in total, ten if one counts Andrea's death), and then he describes the various paradises awaiting the heroes of the story, who will spend the rest of eternity in Elysian fields. Horatio will rest with the warriors, Isabella with those who grieve, Bel-Imperia with the vestal virgins, symbols of chastity and purity, and Hieronimo with the musician Orpheus. And as for his enemies, they will all be sent to the deepest pits of hell. The Duke of Castile will take Tityus's place in the talons of a giant vulture; Lorenzo will be spun about on the wheel of Ixion for eternity; Balthazar will be hung from Chimaeara's neck, Serberine will take Sisyphus' place rolling a stone up a giant hill only to watch it fall down again, and Pedringano will be dragged through the boiling river of Acheron. Revenge has the final speech of the play, vows to make the after-lives of the villains of the play a never ending tragedy.

Ben Jonson : Every Man in His Humour

– Ben Jonson (other name Benjamin) – 1573 – 1637

He said “Shakespeare was not of an age but for all time.”

First play – Everyman in his humour (1598)

Every man out of his humour (1599) (less popular comedy)

Greatest classical comedies

volpone -1606

Epicene or the silent woman 1609

The Alchemist 1610

Tragedy

1st Sejanus 1603 (blood, black bile, yellow bile phlegm

2nd castiline 1611 earth, water, fire and air)

Four humours

Four important humours in the theory of humours of Jonson. 1. Choler, 2. melancholy, 3. phlegm, 4. blood **Jonson** has based this theory on the old physiology. These four humour correspond with 1. moisture, 2. dryness, 3. heat, 4. Cold. The emergence of humour takes place due to some kind of personality imbalance.

In alchemist Ben Jonson makes an elaborate study of human gullibility. Alchemist – supreme masterpiece of in comedy. performed in 1610 and published in quarto in 1612. Plot of the play Jonson is indebted to Plautus. The opening dialogue of the alchemist seems to recall a scene in “Plautus” Mostellaria

Observance of classical unities Aristotle believes that the action must complete its course in “The single revolution of the sun”

B.J observed

Unity of time

Unity of place

Every Man in His Humour

Every Man in His Humour play begins with a prologue setting out the playwright's aims. Firstly, Jonson seeks to give an accurate depiction of the deeds and language of Elizabethan London. Secondly, he wants to fill the play with characters that “show an image of the times.” If the play can achieve this portrait of “popular errors,” the audience will laugh at them and agree “there's hope left” that they “may like men.”

Act One begins with Old Knowell asking Brainworm, his servant, to call his son, Edward. Old Knowell is happy that Edward seems to be enjoying his studies, but worried that he is too preoccupied with “idle poetry.” Knowell’s nephew, Master Stephen, comes by and asks Knowell if Edward has any books on hawking and hunting, to which Knowell chastises his nephew for being “wasteful.” A servant brings a letter intended for Edward, but Old Knowell decides to read it secretly first. It is an invitation from a roguish London gallant, Wellbred, bidding Edward to come and spend time in the Old Jewry and generally make mischief. Its tone offends Knowell; this prompts him to worry about the company his son keeps and consider whether he should actively intervene. Brainworm then delivers the letter to Edward and, instead of hiding the fact that Old Knowell has read it, tells Edward right away.

Edward is delighted by the letter and plans to meet Wellbred later with Stephen in tow. Elsewhere in the city, the buffoonish townsman, Master Matthew, calls on Captain Bogadil, a braggart soldier. Bogadil is lodging at the house of Cob, a lower-class water-carrier. Matthew quotes pretentiously from

Thomas Kyd’s *Spanish Tragedy* and complains that Downright, Wellbred’s half-brother, recently insulted his fashion sense. Bobadil shows him some sword-fighting techniques in an effort to prepare Matthew for any future altercation.

Act Two begins at the house of Kately, a London cloth merchant. Kately complains to Downright about the behavior of Wellbred, who has been lodging with him. According to Kately, Wellbred has been keeping bad company and filling his house with “lascivious jests.” Matthew and Bobadil come by, looking

for Wellbred; they leave soon after learning that he isn't there. Downright gets increasingly angry about Wellbred's reported behavior and finds Matthew and Bobadil highly irritating. As Cob comes by to deliver water, Kately begins to worry that he is being cuckolded. When Dame Kately and his sister, Mistress Bridget, show up, he pretends that his distress is due to a fever. On London's Moorfields, Brainworm enters disguised as a vagrant ex-soldier. He plans to follow Old Knowell, who is intending to spy on Edward, and relay any information he gleans back to the latter. When Edward and Stephen arrive, Brainworm stays in character and sells Stephen a sword. Stephen thinks his purchase is a good one, but in reality the sword is of poor quality. Soon after, Old Knowell comes by, wondering whether he ought to be intervening in Edward's life or keeping his distance. Brainworm appears, still disguised, and begs for money from Old Knowell. Brainworm announces his name as Fitzsword. Old Knowell is disapproving, but agrees to take on Brainworm as a servant (not realizing the man he is talking already is his servant).

At the start of Act Three in a nearby tavern, Bobadil tries to complain to Wellbred about Downright but Wellbred refuses to hear anything bad said about his brother. Edward informs Wellbred about Old Knowell's interception of the letter, and the two of them look forward amusedly to what might happen. They both mock Stephen, who insists on the extreme melancholy of his character without realizing he is the butt of the joke. Bobadil boasts about his previous war exploits and, taking a look at Stephen's sword, informs him that he has been ripped off. Brainworm comes by; Wellbred and Edward laugh as Stephen tries to complain about his purchase. Brainworm reveals his true

identity and informs Edward that his father is attempting to spy on him. Meanwhile, Kately's jealousy and fear of being cuckolded are getting worse, so much so that he can't concentrate on his business. Eventually he leaves to complete a transaction, instructing his servant, Cash, to report to him immediately if Wellbred and his entourage arrive at the house. Sure enough, the young gallants arrive soon. Wellbred and Edward praise Brainworm for his "absolute good jest." Wellbred asks Cash if Kately is inside; Cash lets slip that Kately has gone to Justice Clement's. Bobadil lights some tobacco, praising its quality ridiculously. Cob is offended by the smoke, causing Bobadil to beat him with a cudgel. Cash dispatches Cob to recall Kately, who by now is at the house of Justice Clement, the local legal authority.

Receiving Cob's message that Wellbred and his entourage have arrived at his house, Kately rushes back in a fit of paranoid jealousy—despite Cob saying that he saw nothing untoward happening. Cob asks Justice Clement for an arrest warrant for Captain Bobadil, but, on hearing more about what happened, the judge comes close to imprisoning Cob for insulting tobacco.

Act Four starts back at Kately's house, where Downright chastises Dame Kately for allowing Wellbred at the house; she protests that there's very little she can do about it. Mistress Bridget (Kately's sister), Matthew, Bobadil, Wellbred, Stephen, Edward, and Brainworm all come in. Edward and Wellbred laugh as Matthew tries to woo Bridget with plagiarized lines of poetry. Downright enters in a fit of rage. When Wellbred describes Matthew's behavior as "tricks" to Mistress Bridget, some of the characters take this as a sexual euphemism.

Downright is especially irate and demands that Wellbred leave, taking his entourage with him. They draw their swords, but are split up by the others. Kately arrives, prompting the others—apart from Downright—to exit. Downright vents his frustration; Bridget, Dame Kately, and Kately try to calm him down. By now, Kately is certain that he has been cuckolded, thinking that Wellbred and the others are hiding in his house. He goes in to search for them. At Cob's house, Cob starts to suspect his wife, Tib, of cuckolding him. He orders her to stay inside and not admit any visitors, suspecting her of taking Bobadil as a lover. Meanwhile at the tavern, Edward and Wellbred instruct Brainworm to take a message for them. Wellbred announces his intention to help Edward marry Bridget.

Brainworm, still in disguise, finds Old Knowell again in a street in the Old Jewry; the latter man is with Roger Formal, Justice Clement's assistant. Cunningly, he tells Old Knowell that Edward has discovered his father's plans to spy on him; furthermore, he was involved in an altercation with Edward and his entourage earlier in the day. According to Brainworm (as Fitzsword), Edward can be found cavorting with "brave citizens' wives" at the house of Cob. Formal wants to hear about Fitzsword's life and goes out with him to drink wine.

Matthew, Edward, Bobadil and Stephen discuss Downright. Bobadil and Matthew promise to get back at him. Excited by this fighting talk, Bobadil brags once more about his heroic behaviors in battle, having seemingly been at all of the major ones of the previous years. Just then, Downright appears. He challenges Matthew and Bobadil, disarming the latter man with ease. Matthew

runs away, leaving Bobadil to try and make excuses for his cowardly behavior. Stephen takes Downright's discarded cloak. Back at Kitley's house, Wellbred explains Downright's angry actions as merely being his nature. Brainworm arrives, now dressed as Roger Formal, and tells Kitley that Justice Clement has summoned him. Kitley frantically searches for Cash and Cob to act as "sentinels" while he is gone. Dame Kitley wonders why her husband is always searching for Cob; Wellbred craftily suggests that Cob's wife, Tib, runs a brothel and facilitates Kitley's adultery. In her own fit of jealousy, Dame Kitley grabs Thomas and heads for Cob's house. Wellbred turns his attentions to Bridget, trying to persuade her to marry Edward. Kitley returns from Justice Clement—who hadn't sent for him—and, on hearing that his wife has gone to Cob's, rushes there too. In a London street, Matthew and Bobadil encounter Brainworm—who they think is Roger Formal—and ask him for a warrant for Downright's arrest. In lieu of money, they give him jewelry and silk stockings. Brainworm tells the audience of his intentions to pawn these items to disguise himself as a "serjeant" to make the arrest. Knowell arrives at Cob's house, hoping to find Edward; Tib doesn't know what he's talking about. Kitley and Dame Kitley arrive, each thinking they will find the other in the act of adultery. Hearing of his wife's alleged behavior, Cob beats Tib for her wrongdoing. They all resolve to go to Justice Clement to get his judgment on what has happened. Brainworm, disguised as a "serjeant," encounters Matthew and Bobadil, who point them in the direction of Downright—except it's actually Stephen, wearing Downright's cloak. Downright does arrive soon, however, and agrees to be taken to Justice Clement, but only if Stephen goes too for stealing his coat.

Old Knowell, Kately, Dame Kately, Cash, Tib, and Cob assemble at the irreverent Justice Clement's house. He quickly figures out that Knowell, Kately, and Dame Kately have been duped, pointing out that both Kately and his wife got their information from Wellbred. Bobadil and Matthew arrive; Justice Clement is deeply unimpressed with the reports of Bobadil's cowardice.

Clement is surprised to see Downright arrive with Brainworm and Stephen, mocking Downright for agreeing to be arrested without seeing an official warrant. At this point, Brainworm comes clean about his exploits, and also informs the group that Edward and Bridget are getting married. Instead of being angry, Clement is impressed by Brainworm's behavior, saying he deserves to "be pardoned for the wit o' the offence." Edward, Wellbred, Bridget, and Roger Formal arrive. Clement congratulates the newly-weds, and also mocks Matthew's poetic pretenses. He orders there to be a "merry" feast to celebrate the marriage, and implores everyone to "put off all the discontent." In high spirits, Clement talks about how the adventures of the day will be remembered and applauded for a long time into the future.

CHARACTERS

Edward Knowell – Edward Knowell is a young man and son of Old Knowell. He is deeply invested in his education but, to his father's disapproval, also has a penchant for "idle poetry." He is a bit impressionable, but also smarter and savvier than his dimwitted cousin Stephen. Edward receives a letter from Wellbred inviting him to spend time at the Old Jewry, where Wellbred promises him much amusement (mostly at the expense of others).

With Brainworm's help, Edward keeps tabs on his father's attempt to spy on him and enjoys evading his attention. Edward develops a mutual attraction with Mistress Bridget; Wellbred then conspires to marry the two of them, distracting the other characters so that the lovers can elope in secret. At the end of the play, Edward receives Justice Clement's blessings for his marriage Brainworm— Brainworm is servant to Old Knowell and Edward Knowell but allies more with his younger master.

function in the plot is as a master of disguise and deception, which he uses to help Edward evade the attentions of his father. Much of the play's momentum comes from Brainworm's actions; he can thus be considered as a version of the archetypal witty slave found in Ancient Greek and Roman theater. Brainworm's first disguise is as Fitzsword, which he uses to glean information about Old Knowell's attempts to spy on Edward. He then disguises himself as Roger Formal, Justice Clement's assistant, before in turn taking on the appearance of a policeman and making the arrest of Downright. Ultimately, Brainworm is commended—not condemned—for his deceitful actions when they come to light. Justice Clement believes that Brainworm deserves no punishment because of the great "wit" of his scheming, and that, furthermore, generations to come will be talking about his—and the wider—story.

Old Knowell – Old Knowell is an old gentleman, Edward's father and Brainworm's master. He is an overbearing parent, worrying about Edward's interest in "idle poetry" and the company that he keeps (young gallants such as Wellbred). Though he attempts to talk himself out of doing so, Knowell ends up trying to spy on his son, intercepting a letter meant for him and following

him towards the Old Jewry (where Edward intends to meet up with Wellbred). Brainworm, more on the side of Edward, tricks Old Knowell by pretending to be an exsoldier who takes on a role as Old Knowell's servant. This means that Edward quickly gets wind of what Old Knowell is up to. Old Knowell learns of Brainworm's and Edward's deceptions but, ultimately, forgives them. He is reassured by Justice Clement that he is worrying too much about his son, and seems glad to see that Edward marries Mistress Bridget. Perhaps Old Knowell's most important contribution comes in Act 2, Scene 5, in which he delivers a long speech on the nature of parenthood, wondering whether parents imbue their children with the same faults that they had.

Master Stephen – Stephen is a young “country gull,” the nephew of Old Knowell and the cousin of Edward Knowell. Stephen is foolish and obedient, desperate to fit in. His first appearance sees him asking Old Knowell for books on hawking and hunting—two activities fashionable at the time. This annoys his uncle, who considers him a “wasteful” character. Towards the middle of the play, Stephen is tricked by Brainworm (disguised as Fitzsword) into buying a cheap and inferior sword. Stephen gets himself into trouble when he picks up Downright's cloak, discarded after the latter's brawl with Bobadil. When Bobadil and Matthew try to have Downright arrested, Downright notices that Stephen has stolen his cloak and drags him to Justice Clement too.

Wellbred – Wellbred is a roguish young gallant with a taste for mischief. He is Downright's half-brother, and deliberately causes much of the confusion that runs throughout the play (e.g. Kately and Dame Kately's corresponding fears that the other is being adulterous). His letter to Edward, a friend, puts the play

in motion, inviting the latter man to meet him at the Old Jewry. Wellbred enjoys exposing and mocking the foolishness of others—such as Matthew’s propensity for awful poetry—seeing this as fair game for a man like himself. Wellbred also orchestrates Edward’s marriage to Mistress Bridget.

Downright – Downright is a no-nonsense squire with a fiery temper, and Wellbred’s half-brother. He frequently rubs people up the wrong way and lacks tact, resulting in his feud with Captain Bobadil and Master Matthew. The roguish behavior of Wellbred and his entourage angers Downright, at one point causing him to blame Dame Kitely for allowing the young gallants to spend time at her house. He is, however, considerably braver than the boastful Bobadil. When the two men nearly come to blows, Downright quickly disarms his opponent; Matthew, for his part, runs away. Downright roughly represents anger—or “choler” in the scheme of the four humours—but also acts as counterfoil to Matthew and Bobadil’s pretentiousness. He is, in a word, authentic.

Master Matthew– Matthew is described as a “town gull”—that is, he is a foolish young urbanite. He is a poetaster—someone who writes inferior poetry—and is particularly given to passing off other people’s verse as his own. He admires the (false) bravado of Captain Bobadil and follows him around. Bobadil shows him how to swordfight, but, when confronted by Downright, Matthew’s first reaction is to run away. In the play’s closing scenes, Justice Clement is deeply unimpressed with Matthew’s plagiarism and refuses him an invite to the celebratory wedding feast that evening.

Captain Bobadil – Bobadil is a braggart soldier who lodges at Cob’s house. He is extremely boastful, talking constantly about his exploits in this war or that. He takes on Matthew as a protégé, teaching him his self-professed knowledge of swordsmanship and dueling. Bobadil enters a feud with Downright, who embarrasses the captain by disarming him with ease. Bobadil, afraid of the dent to his reputation, tries to make increasingly desperate excuses about his cowardly behavior; he later seeks to get Downright arrested. In the play’s closing resolution at Justice Clement’s, the judge reserves special scorn for Bobadil, perceiving his inauthenticity and lack of bravery to be especially damning characteristics.

Kitely – Kitely is a cloth merchant, married to Dame Kitely and brother of Mistress Bridget. He is also the unfortunate landlord of Wellbred, increasingly upset by the latter’s behaviour and the company that he keeps. Over the course of the play, Kitely grows more and more paranoid that he is being “cuckolded”—that his wife is having an affair. This manifests in increasingly desperate behavior, as Kitely tries to guard his house using his assistant, Cash, and runs across town trying to catch his wife in the act. In keeping with Jonson’s aim to have each character dominated by one particular trait or characteristic, Kitely embodies jealousy at its worst. He is cured, a little unbelievably, by Justice Clement.

Dame Kitely – Dame Kitely is Kitely’s wife. Just like her husband, she is tricked by Wellbred into rushing to Cob’s house, expecting to find Kitely committing adultery (while he thinks that *she* is the one cheating). In the end,

Justice Clement points out the error of her ways, and she makes her peace with her husband.

Mistress Bridget – Bridget is Kately's attractive and virginal sister. She doesn't get many lines in the play, functioning mainly as an object of attraction for Master Matthew and Edwar Knowell. She is attracted to Edward and is persuaded by Wellbred to marry him (Edward) in secret while the other characters are distracted.

Cash – Cash is Kately's business assistant. According to Kately, Cash was taken in by his master at a young age. He serves as a go-between, initially for business matters but in the main for Kately's jealous paranoia. Kately at one stage stations Cash at his house to watch out for Wellbred and his entourage. Like her husband, Dame Kately also uses Cash to try and catch her spouse in the act of adultery.

Cob – Cob is a working-class waterbearer—a man who delivers water from house to house. Captain Bobadil beats him for complaining about his tobacco smoke, causing Cob to seek a warrant for Bobadil's arrest. Clement, a fan of tobacco, refuses and nearly sends Cob himself to jail. At one stage, Cob suspects his wife, Tib, of cuckolding him and acting as a bawd; for this, he beats her. In the end, though, they resolve their differences.

Justice Clement – Justice Clement is a rambunctious old man who acts as the play's legal authority. His most important role is at the end of the play, in which he draws proceedings to a relatively forced resolution. He points out that Wellbred has tricked Kately and Dame Kately into each thinking the other is adulterous. He is not a clear-cut morally virtuous or disinterested figure,

however, as he praises Brainworm for the “wit” of his deceptive actions throughout the play. He reserves special hatred for Bobadil and Matthew, both of whom he thinks are false (as a soldier and poet respectively). Clement concludes the play by ordering a banquet to celebrate the marriage of Edward Knowell and Mistress Bridget.

Roger Formal – Roger Formal is Justice Clement’s clerk and assistant, tasked with fulfilling his boss’s administrative requirements. Late in the play, he is intrigued by Brainworm’s alter-ego, Fitzsword, and goes out to drink wine with him and hear about his backstory as an ex-soldier. Brainworm gets Formal drunk and steals his clothes, enabling him to serve Downright with a (false) arrest warrant on behalf of Captain.

Bobadil and Master Matthew—who give him jewels and clothing in exchange.

Tib – Tib is Cob’s wife. She is wrongly characterized as a bawd (a woman who runs a brothel) by Wellbred, causing Cob to beat her. By the play’s end, Justice Clement gets Tib and Cob to resolve their differences.

Cuckold – If a man is cuckolded, it means that his wife has had an illicit affair. The term originally alluded to the cuckoo bird, which had a habit of laying its eggs in other birds’ nests.

Humours – The four humours refers to an ancient medical theory that the human body depended on a balance between blood, phlegm, yellow bile, and black bile. An excess of these produced a defect often manifested as an undesirable character trait (e.g. an excess of black bile was associated with

melancholy) In LitCharts literature guides, each theme gets its own color-coded icon. These icons make it easy to track where the themes occur most prominently throughout the work. If you don't have a color printer, you can still use the icons to track themes in black and white.

ACT 1, SCENE 1

The play opens with Old Knowell at home. He asks Brainworm, his servant, to call for his son, Edward Knowell—but not to disturb him if he is studying. Old Knowell expresses gladness that Edward is engaged with his education, but worries that he spends too much time “dreaming on naught but idle poetry, / That fruitless and unprofitable art.” Master Stephen, Old Knowell’s dim-witted nephew from the countryside, comes in. Stephen asks if Edward Knowell has any books on the “sciences of hawking and hunting” that he could borrow—he’s heard they are fashionable. Old Knowell chastises his nephew for being wasteful with his time and money, calling him a “prodigal absurd cockscomb.”

ACT 1, SCENE 2

A servant comes in with a letter for Edward. Old Knowell decides, as he too is called “Edward,” to read the letter and check up on his son. Stephen almost gets in a fight with the servant over nothing before exiting. Old Knowell summons Brainworm to make the servant a drink. Old Knowell reads the letter, which is from Wellbred, a roguish London gallant. It invites Edward to come and spend time at the Old Jewry, promising him that there are some unwittingly amusing people for him to meet there. Knowell is offended by the “profane and dissolute” tone of the letter and worries about Wellbred’s potential influence on

his son. He worries if he's worrying too much—"affection makes a fool / Of any man, too much the father." Knowell summons Brainworm back into the room. He gives his servant the letter to pass on to Edward, making him promise not to tell him that he has read it—which Brainworm otherwise wouldn't have known anyway. Brainworm exits, and Knowell resolves to "not stop" the "journey" of his son, "Nor practice any violent mean, to stay / the unbridled course of youth in him." He says, "There is a way of winning, more by love" than "fear."

ACT 1, SCENE 3

Brainworm delivers the letter to Edward, immediately and deliberately informing him that Old Knowell has read its contents. Stephen comes in, still annoyed about the servant earlier. Edward reads the letter, laughing heartily. Stephen worries that his cousin is laughing at him. Edward explains to Stephen that there is no need for him to be "melancholy"—he was laughing at the letter, not him. He explains that he will go to meet his friend at the Old Jewry by crossing over Moorfields, and invites Stephen to accompany him. His cousin enthusiastically agrees. Edward sarcastically praises Stephen's character—though the latter doesn't pick up the sarcasm.

ACT 1, SCENE 4

Matthew, the town "gull," arrives at the house of Cob the water-bearer, wondering if the latter man knows the whereabouts of Captain Bobadil. They banter a little, with Cob claiming to be descended from a royal line of fish—he insists that he is related to King Herring, "the king of fish." Matthew is

surprised to learn that Bobadil is actually lodging with Cob—he thought he would be staying elsewhere.

Cob explains that Bobadil is asleep on a bench inside his house; Matthew goes in to look for him. Cob talks to himself about Matthew. Apparently, Matthew has been frequenting one of the houses where Cob delivers water—Kitley's—and is in love with Bridget Kitley. Cob is appalled by Matthew's habit of reading "rascally verses, poetry" and making the women "tee-hee" at him.

ACT 1, SCENE 5

Matthew finds Captain Bobadil, a braggart soldier, inside Cob's house. They talk about the drunken night before, and Bobadil asks Matthew—even though he insists there is no cause for embarrassment—not to tell anyone he is lodging at Cob's. Bobadil notices that Matthew is carrying a copy of *The Spanish Tragedy* by Thomas Kyd. They both effusively praise the play; Matthew quotes from it while Bobadil gets dressed. Matthew also recites some lines which he claims are "a toy o' mine own." Matthew says Bobadil should come to his study soon to hear his most recent writing.

Matthew complains to Bobadil about an argument he had with Downright, the no-nonsense half-brother of Wellbred, about men's fashion. Matthew goes on to say that Downright has threatened to give him the "bastinado" next time he sees him—that is, beat him up. Bobadil, outraged, shows Matthew some tips for dueling with swords. They then leave the house to get some food and call on Wellbred to discuss Downright.

ACT 2, SCENE 1

Kitely, a cloth merchant, stands in front of his house with his assistant, Thomas Cash, and Downright. Kately sends Cash away to complete a transaction for him and converses with Downright, explaining how much he trusts Cash—whom he brought up himself. Kately has a thorny issue to bring up with Downright—Wellbred. The latter man, who lodges with Kately, seems to have taken an “irregular” course and suffered a moral fall. Especially irksome for Kately is that Wellbred has been making his house as “common as a mart, / A theatre, a public receptacle / For giddy humour, and diseased riot.” Wellbred and his “wild associates,” according to Kately, have filled his house with “lascivious jests.”

Downright is annoyed to hear of Wellbred’s lewd behavior, and predicts he’ll end up in one of the city prisons. Downright wonders why Kately doesn’t confront Wellbred about his actions. Kately worries that Wellbred would “be ready from this heat of humour” if he was to speak with him. He’s also upset about the way Wellbred’s associates mock him and his appearance, and fears being cuckolded; he asks Downright to speak with his half-brother.

ACT 2, SCENE 2

Matthew and Bobadil enter, looking for Wellbred. They leave when Kately explains that he did not return to his lodging last night, but not before Bobadil calls Downright a “scavenger.” Kately has to restrain Downright from going after Bobadil. Kately implores Downright not to let himself be overrun by “devouring choler.” Downright goes into the house for breakfast.

ACT 2, SCENE 3

Cob comes by, delivering water. Kately laments the fact that he ever let Wellbred into his house, doubling down on his worry that he is likely to be cuckolded: “Beware, / When mutual appetite doth meet to treat [...] It is no slow conspiracy that follows.” Dame Kately and Mistress Bridget Kately (Kately’s sister) arrive. Dame Kately sees that Kately looks agitated and asks him whether he is feeling okay. Kately feigns having a fever; his wife asks him to come in out of the cold. In an aside on his way into the house, Kately worries about his growing jealousy and resolves to try to “shake the fever off, that thus shakes me.”

ACT 2, SCENE 4

Now on the Moorfields, Brainworm enters disguised as a vagrant ex-soldier. He announces his intentions to disrupt Old Knowell’s attempts to follow and spy on Edward. Just then, Edward and Stephen come by. Stephen is fretting about having lost his purse. Brainworm, sensing that he cannot easily hide, greets them in character. He offers Stephen a sword for sale, which he promises is “very excellent good.” When Edward asks where he has served, he reels off a list of 16th century battles.

Gullibly, Stephen is convinced that the sword is a good one. Brainworm assures him it is a “most pure Toledo.” Though Edward tries to persuade him otherwise, Stephen buys the sword. They all exit.

ACT 2, SCENE 5

Old Knowell arrives on the Moorfields and delivers a long speech about parenting. He vacillates between wanting to take control of Edward’s life and wanting to give him space. He talks nostalgically about his own youth,

reflecting on the change in “manners” of young people in his day compared with now.

Parents, he says, often pass on their own faults to their children by setting a bad example. Brainworm reappears, still in disguise, and begs Old Knowell for money. He also claims his name is Fitzsword. Knowell tells him he should be ashamed to be begging, suggesting he should go back to “the wars” or find some “honest labour.” Knowell, pitying Brainworm, says he will hire him, and exits. Brainworm delights in the effectiveness of his disguise. He plans to relay any information about Old Knowell to Edward.

ACT 3, SCENE 1

In a street near the Windmill tavern, Matthew and Bobadil tell Wellbred that they were looking for him earlier. Bobadil tries to complain to Wellbred about Downright, but Wellbred insists he change the topic of conversation. Edward enters with Stephen, greeting Wellbred warmly and calling him a “fine gallant” for his letter. Edward explains that Old Knowell contrived to read Wellbred’s letter. Wellbred promises Edward that he will enjoy listening—and mocking—Bobadil and Matthew, whom he calls his two “windinstruments.” Likewise, replies Edward, Stephen will bring amusement to Wellbred. Stephen introduces himself to Wellbred, insisting that he is “mightily given to melancholy.” Matthew, not wanting to be left out, insists that he is melancholy too—and that this is often leads him to “take pen and paper” and “overflow” with the composition of poetry.

Bobadil, who has been musing quietly, boasts about his achievements in battle. He claims to have been “the first man that entered the breach” in the

battle of Strigonium. Bobadil talks of using his sword skillfully, comparing it to mythical weapons like “Excalibur.”

Stephen, excited by all the talk of swords, shows Bobadil his new purchase, claiming that it, like the one Bobadil talks of, is from Spanish Toledo. Bobadil quickly pours scorn on Stephen’s sword, telling that it is a cheap knock-off. Stephen is furious with Brainworm for selling him the weapon (while disguised).

ACT 3, SCENE 2

Brainworm joins the group, still in disguise. Stephen confronts him angrily about the sword, with Edward and Wellbred finding this hilarious. Wellbred compares Stephen to “a drum; for everyone may play upon him.” Brainworm unveils his disguise to Edward, informing him about Old Knowell’s attempts to follow him. He then tells Edward and Wellbred that Old Knowell is currently at the house of Justice Clement, the local judicial authority.

ACT 3, SCENE 3

At his warehouse, Kately frets over an impending business transaction that seems less than above board. His suspicion of his wife, Dame Kately, has gotten worse. He tells Cash that he will sacrifice the business transaction in order to keep tabs on his wife. Cash reminds him that Kately needs to go to meet his “scrivener,” who has his “bonds.” Kately is of two minds about whether to leave or stay, comparing his brain to an “hour-glass.” He wonders if he can trust Cash to look after his home while he’s gone—or, more accurately, to look after Dame Kately and prevent Wellbred or any of his associates from coming by.

Kitely asks Cash to promise to keep a secret, though wonders paranoidly if Cash is deliberately avoiding swearing on his honor. He orders Cash to bring him word immediately if Wellbred shows up at the house, explaining that he (Kitely) will most likely be at Justice Clement's. Kitely then insists that he had no secret and was just checking that Cash is trustworthy.

ACT 3, SCENE 4

As Kitely departs, Cob comes by. He is ranting to himself about "fasting days." Cash asks him what has moved him to "this choler." Cash tells Cob that he's probably distressed because of his "humour," which he describes as a "gentleman-like monster, bred in the special gallantry of our time by affectation; and fed by folly."

ACT 3, SCENE 5

Wellbred, Edward, Brainworm, Bobadil, Matthew, and Stephen arrive. Edward and Wellbred are praising Brainworm for his skill as an "artificer." They ask Cash for Kitely's whereabouts; Cash, starting to panic at the men's arrival, informs them that Kitely has gone to Justice Clement. Cash frantically calls for Cob. Bobadil takes out some "Trinidado" tobacco, praising it gushingly as the most "divine" tobacco he knows. Cob arrives and complains about the "roguish tobacco," which he says is good for nothing but to choke a man." Bobadil beats him with a "cudgel." Cash drags Cob away, with Bobadil hurling insults at him. Bobadil and Matthew go inside, with the latter hoping to charm Mistress Bridget with his "verse." Wellbred and Edward go inside to have the "happiness to hear some of his poetry now."

ACT 3, SCENE 6

Cob arrives at Justice Clement's house and tells him of Wellbred's arrival there with his entourage. Kately panics about the "swarm" stinging his "head / With forked stings." In an aside, Kately shows how gripped he is by the thought that he has been cuckolded. He tries to tell himself to "be of good cheer" as "'tis done." Kately frantically asks Cob which of the gang kissed his wife first. Cob insists that he didn't see any kissing at all, but this doesn't allay Kately's fears. He rushes back to his house, expecting to catch Dame Kately in the act. Though he tries to bring Cob with him, Cob insists on staying to speak with Justice Clement about Bobadil's attack on him.

ACT 3, SCENE 7

Justice Clement asks his assistant, Roger Formal, whether Kately has gone. He wonders what made him leave so abruptly. Cob approaches Justice Clement to ask for an arrest warrant for Bobadil. Justice Clement laughs at Bobadil's reason for attacking Cob—the insult over tobacco—and instead orders Formal to send Cob to jail. Old Knowell, also present, implores Justice Clement to go easy on Cob. Justice Clement scorns Cob for "abusing the virtue of an herb, so generally received in the courts of princes." Much to Cob's relief, Justice Clement abruptly changes his mind and grants the arrest warrant for Bobadil instead of sending Cob to prison.

Evidently in a frivolous mood, Justice Clement tells Old Knowell that his worries about Edward are “nothing”; “Your son is old enough to govern himself,” he says.

ACT 4, SCENE 1

Back at Kitley's, Downright chastises Dame Kitley for allowing Wellbred and his entourage into the house. He blames her, but she questions how she could possibly “keep out all them, think you? I should put myself against half a dozen men?” She says he has no “sense, or reason!”

ACT 4, SCENE 2

Bridget, Matthew, Bobadil, Wellbred, Stephen, Edward, and Brainworm all enter at Kitley's house. Matthew intends to read some poetry to Bridget, causing Downright to leave; he'd rather “endure the stocks.” Edward and Wellbred listen amusedly as Matthew utters “stolen remnants” from Christopher Marlowe's *Hero and Leander*, passing them off as his own: “Would God my rude words had the influence, / To rule thy thoughts, as thy fair looks do mine.” Wellbred asks Matthew “who made these verses.” Matthew claims to have written them, “extempore,” that very morning. Downright re-enters, increasingly vexed by the people present.

Wellbred implores Bridget not to accept Matthew's advances, calling them “tricks.” Downright takes offence at Wellbred's use of the word “tricks.” Tensions between them quickly ramp up, and Downright tells Wellbred to go and “practice your ruffian-tricks somewhere else.” He criticizes the company Wellbred keeps and, suddenly, both men draw their weapons. Bobadil draws his sword too. The others separate them as Cash enters.

ACT 4, SCENE 3

Kitely comes in, wondering about the cause of the commotion. Wellbred blames it on “one of my brother’s ancient humours” and leaves, with Stephen, Bobadil, Matthew, Edward and Brainworm in tow. Downright rants about Wellbred, Bobadil, and Matthew. Bridget criticizes him for being too angry. Bridget and Dame Kitely praise Edward, with Bridget suggesting she has affections for him. Dame Kitely says he is “of an exceeding fair disposition, and of very excellent good parts!”

After they exit, Kitely misinterprets “parts” to mean Edward’s body, rather than the most likely intended meaning of personal qualities. Kitely thinks the “gallants” are hiding in the house and goes in to search.

ACT 4, SCENE 4

Now at Cob’s house, Cob confronts his wife, Tib, thinking she has cuckolded him. Cob confusedly accuses Tib of sleeping with Bobadil. He orders her to go inside, lock the door and let nobody in. He waves the arrest warrant for Bobadil in the air as she goes inside.

ACT 4, SCENE 5

At the Windmill tavern, Edward and Wellbred instruct Brainworm, still disguised, to take a message to Downright. They talk about Bridget Kitely, whom Edward admits he has affections for. Wellbred promises Edward that he (Edward) will have her

ACT 4, SCENE 6

Roger Formal and Old Knowell meet in a street of the Old Jewry. Brainworm arrives too, still disguised as a soldier. Brainworm craftily informs

Knowell that Edward has received information about his father's attempts to spy on him.

Brainworm claims to have been set upon by Edward and his entourage, who somehow knew he was working for Old Knowell. Brainworm relays that, during his run-in with Edward and the others, he gleaned that they are heading to Cob's house—where Edward has his eye on “brave citizens' wives.” Knowell instructs Brainworm to stay with Roger Formal and leaves. Roger Formal, intrigued by Brainworm's (false) backstory, insists on buying him some wine and hearing about his life. They exit for the Windmill.

ACT 4, SCENE 7

Matthew, Edward, Bobadil, and Stephen speak disparagingly about Downright. Bobadil states that, with what he taught Matthew earlier about fighting, the latter should be able to kill Downright easily. Bobadil boasts of his past exploits in fighting, acting out as he does so. He brags that, if the Queen knew about him, he could save her three quarters of her annual costs in fighting wars. He says he would select a group of the right men and teach them how to fight properly. Edward (probably sarcastically) points out that Downright ought to be afraid of Bobadil. Just then, Downright arrives. Amazed that he has run into “these bragging rascals” yet again, he tells Bobadil to draw his sword. Bobadil tries to back out of the fight; Downright quickly easily disarms him. Matthew, terrified, runs away. Downright leaves. Bobadil tries to excuse his cowardly behavior to Edward and Stephen by claiming he is bound by a “warrant of the peace” not to fight.

Bobadil then claims he was “struck with a planet” that supernaturally prevented him from drawing his weapon. He leaves. Stephen picks up Downright’s discarded cloak.

ACT 4, SCENE 8

Back at Kitley’s house, Wellbred explains to Kitley and Dame Kitley that anger is in Downright’s nature—and that there was “no harm done” in the earlier altercation. Dame Kitley says that “harm might have come of it”—Wellbred points out that harm could come from anything, suggesting flippantly that she might have poisoned Kitley’s wine. Kitley, in a fit of paranoia, takes Wellbred’s suggestion to heart and says he feels “ill.” Wellbred, Dame Kitley and Bridget all tell Kitley to pull himself together. Brainworm comes in, now dressed as Roger Formal. He tells Kitley that his master, Justice Clement, desires to speak with him as soon as possible. Kitley goes to look for Cash and Cob, whom he wants to act as “sentinels” while he goes to Justice Clement’s. Brainworm explains to Wellbred how he managed to procure Roger Formal’s clothes: he got the other man drunk and stole them, leaving Formal in a drunken stupor. Wellbred is impressed. He tells Brainworm to return to Edward and tell him to meet him at “the Tower,” where Wellbred has arranged for him to marry Bridget Kitley. Brainworm leaves. Kitley comes in with Cash, instructing him to stay at the house, keep note of any visitors, and interrupt any interactions they might try to have with Dame Kitley. He leaves again, looking for Cob. Dame Kitley wonders why Kitley is looking for Cob so eagerly. Wellbred mischievously implies that Kitley is interested in Cob’s wife, Tib, whom he

says is a “bawd.” Now jealous too, she drags Cash off to look for Kately with her.

Wellbred tries to convince Bridget to marry Edward. She is clearly keen on the idea, but feels that Wellbred is acting too much like “an old knight-adventurer’s servant.” Just then, Kately returns, having realized that Justice Clement had not called for him as Brainworm said. Bridget tells him that Dame Kately has gone to Cob’s house with Cash; Kately heads there in a fit of jealousy.

ACT 4, SCENE 9

Bobadil and Matthew meet in a city street. They worry about their reputations but make their excuses. When Brainworm comes by, dressed as Roger Formal, they complain to him about Downright and ask for an arrest warrant. Brainworm says he will give them what they want in exchange for money, but neither of them has any. Bobadil and Matthew give Brainworm jewelry and silk stockings in exchange for a warrant. Matthew describes Downright as a “tall big man” wearing a cloak with “russet lace.” Brainworm promises to get a city “varlet” to serve the warrant to Downright. Bobadil and Matthew exit, Brainworm announces his intentions to pawn Roger Formal’s cloak.

ACT 4, SCENE 10

Old Knowell arrives at Cob’s house. He asks Tib who is within the house; not knowing who he is, she is reluctant to say. She tells Knowell that she’s never heard of Edward. Dame Kately and Cash arrive. Dame Kately demands to know where Kately is, but Tib tells her that he isn’t there. Kately

arrives, dressed in a cloak. Thinking he is trying to disguise himself, Dame Kately chastises Kately for being an adulterer.

Kately, caught up in his own suspicions, thinks Dame Kately's secret lover is Old Knowell, "this hoary-headed lecher." They angrily accuse one another. Old Knowell sense that a trick has been played on him for spying on Edward—and "half-forgives" Edward if he is behind it all.

Cob enters, shocked to hear Kately's claims that Old Knowell has cuckolded him (Kately) within Cob's house. He beats Tib for being a "bawd." Old Knowell tries to stop the "madness." They all decide to go to Justice Clement for judgment.

ACT 4, SCENE 11

Brainworm, now disguised as a constable, encounters Matthew and Bobadil on a street. He tells them that he is on his way to arrest Downright. As Stephen comes in wearing Downright's cloak, Brainworm puts him under arrest. Stephen protests his innocence; Bobadil points out that he is wearing the same cloak as Downright. Just then, Downright comes in. Brainworm in turn tries to serve him with the warrant on Matthew and Bobadil's behalf; Downright agrees to go before Justice Clement. Downright asks for his cloak back. With Stephen refusing, Downright tells Brainworm to arrest him for being a thief.

Stephen gives him the cloak but is forced to go to Justice Clement anyway. Brainworm tries to talk him out of it, but Downright is insistent. In fact, Downright promises to beat Brainworm if he refuses to arrest Stephen. They all head to Justice Clement's house.

ACT 5, SCENE 1

Justice Clement, Knowell, Kitley, Dame Kitley, Cash, Tib, and Cob assemble at Justice Clement's house. Clement is trying to get to the bottom of the "false" messages allegedly given by Roger Formal. Clement questions Dame Kitley and Kitley, getting them both to realize that each of them was convinced to search for the other at Cob's house by Wellbred. He points out that it has all been a "mere trick."

ACT 5, SCENE 2

A servant announces Matthew and Bobadil's arrival. Justice Clement briefly thinks that Bobadil, described merely as a "soldier" by the servant, has come to fight him. Bobadil explains that his gripe is with Downright; he complains that Downright "despoiled me of mine honour" and disarmed him of his sword.

Clement is less than impressed with Bobadil's cowardice. The servant announces the arrival of a "varlet" of the city, with two men under arrest according to Justice Clement's warrant. Clement is confused, having not issued any such warrant.

ACT 5, SCENE 3

Downright, Brainworm, and Stephen enter. Old Knowell explains that Stephen is his nephew. Stephen says he has been falsely accused by Downright of stealing his cloak. Justice Clement asks about the warrant; Brainworm, in disguise as the "varlet," says he doesn't have it—but that it was Roger Formal who told him to make the arrests. Clement asks why Downright accepted the arrest without seeing the warrant. Downright

explains that Brainworm had told him he “must” serve the warrant, and he had therefore complained. Justice Clement mocks Downright for following Brainworm’s instructions, waving his sword over Brainworm, saying that he “must cut” him—but not doing so. He then instructs Brainworm to be sent to the jail for his “*must*.” Brainworm protests, throwing off his disguise. Old Knowell is shocked to see his servant; he is annoyed and says he suspects Brainworm “for being of counsel with my son, against me.”

Brainworm admits that he was Fitzsword, the ex-soldier. He also confesses that he had been sent as a false messenger on numerous times throughout the day; he explains that Wellbred is making use of the distraction to marry Bridget and Edward. Justice Clement tells Brainworm to go and fetch the young couple, praising the “good news.” He asks Brainworm for Roger Formal’s whereabouts; Brainworm explains what happened. Clement says that Brainworm has done nothing terribly wrong and should be “pardoned for the wit o’ the offence.”

ACT 5, SCENE 4

Roger Formal, drunk, arrives at Justice Clement’s house, followed shortly after by Edward, Wellbred, and Bridget. Clement tells Edward that he has “made your peace [...] so will I for all the rest, ere you forsake my roof.”

ACT 5, SCENE 5

Edward thanks Justice Clement for his “humanity.” Clement says that only Bobadil and Matthew “have so little of man in ‘em” as to not be any “part” of his “care.” Wellbred, in jest, pleads Matthew’s case, saying he is Bridget’s official poet. Clement insists that he will challenge any poet to “extempore,” right there and then; he quotes from a sonnet by Samuel Daniel.

Wellbred insists that Matthew is more of a “pocket” poet than one who likes to “extempore.” Clement notices that Matthew is carrying

“commonwealth of paper” and begins to read some of the pages. Clement is incensed to see that Matthew’s verse is all plagiarized. He sets the papers alight.

Clement states that a “good poet” is a rare thing, “not born every year.” Clement announces that everyone will have food and drink that evening to celebrate the marriage of Edward and Bridget—except for Bobadil and Matthew, who will have to “fast it out” for being “so false.” He tells Stephen to give Downright his cloak back.

Clement then entreats Cob and Tib to be “reconciled”; they make their peace. Clement tells the rest to rid themselves of their “discontent. You, Master Downright, your anger; you, Master Knowell, your cares; Master Kitely, and his wife, their jealousy.” Clement adds that “this night” will be dedicated to “friendship, love and laughter.” He praises Brainworm and says that, one day, “grandchildren” will hear the stories of his adventures; the stories will find “both spectators, and applause.”

TNPG TRB ENGLISH

UNIT-1-

Questions with Answers

Type Study Material

1. As per Trevelyan 'In England, we see for the first time the modern mingling with the medieval

(a) Spenser's

(b) Chaucer's

(c) Milton's

(d) Shakespeare

2. Who says, "ready to wend on my pilgrimage/To Canterbury with full devout heart"?

(a) The Monk

(b) Geoffrey

(c) The Knight

(d) The parson

3. The pilgrims in the Canterbury Tales were going to thank St. Thomas for–

(a) helping them when they were sick

(b) providing them wealth and happiness

(c) a routine pilgrimage

(d) praying to absolve an impending danger

4. In which of the following Canterbury Tales does the reference to young Theban Warriors come?

(a) The Knight's Tale

(b) The Squire's Tale

(c) The Miller's Tale

(d) The Friar's Tale

5. The phrase 'Morning Star of Renaissance' refers to–

(a) Langland

(b) Geoffrey Chaucer

(c) Whiclif

(d) Diderot

6. In the Prologue to Canterbury Tales, which character is fond of hunting and riding?

- (a) Squire
(b) The Friar
(c) Yeoman
(d) **The Monk**

7. The Normans conquered England in the Battle of Hastings in

- (a) 1060
(b) 1068
(c) **1066**
(d) 1070

8. In Canterbury Tales ----- appears to be always busy and makes a show of his knowledge-

- (a) Miller
(b) Clerk
(c) **Man of law**
(d) Priest

9. The author of Le Morte D'Arthur is-

- (a) John Lyly
(b) **Thomas Malory**
(c) Edward Gibbon
(d) William Godwin

10. The man who brought printing to England is-

- (a) **William Caxton**
(b) John Gower
(c) Robert Fabyan
(d) C. Morton

11. Between which sets of dates did Chaucer live?

- (a) **1340-1400** (b) 1345-1400 (c) 1348-1400 (d) 1349-1400

12. Chaucer lived during the reigns of-

- (a) Edward III and Richard II (b) Edward III and Henry IV
(c) Richard II and Henry IV **(d) Edward III, Richard II, and Henry IV**

13. Which of the following was the closest contemporary of Chaucer?

- (a) John Gower **(b) William Langland** (c) Wyclif (d) John Barbour

14. Who called Chaucer "the Father of English Poetry"?

- (a) Sidney (b) Spenser **(c) Dryden** (d) Arnold

15. Who described Chaucer as "The Well of English Undefined"?

- (a) Dryden **(b) Spenser** (c) Pope (d) Sidney

16. "With Chaucer is born our real poetry." Who holds this view?

- (a) Matthew Arnold** (b) Spenser (c) Dryden (d) Addison

17. "Chaucer found his native tongue a dialect and left it a language." Who makes this observation?

- (a) I.A. Richards (b) F.R. Leavis **(c) Lowes** (d) Walter Pater

18. "Chaucer is the earliest of the great moderns." Who holds this view?

- (a) Dryden (b) Ben Jonson (c) T.S. Eliot **(d) Matthew Arnold**

19. "If Chaucer is the Father of English Poetry, he is the Grandfather of the English Novel." Who makes this remark?

- (a) Walter Pater (b) Ruskin **(c) G.K. Chesterton** (d) Coleridge

20. Who says about Chaucer's Characters'-Here is God's Plenty."

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

21. In which month did Chaucer's Pilgrims go on their pilgrimage?

- (a) January (b) February (c) March **(d) April**

22. How many pilgrims in Canterbury Tales are going on the pilgrimage?

- (a) 27 **(b) 29** (c) 30 (d) 31

23. How many pilgrims in the Prologue to the Canterbury Tales represent the knighthood class?

- (a) One (b) Two **(c) Three** (d) Four

24. How many ecclesiastical characters are portrayed in the Prologue?

- (a) Five (b) Six (c) Seven **(d) Eight**

25. How many women characters figure in the Prologue to the Canterbury Tales?

- (a) One (b) Two **(c) Three** (d) Four

26. It is believed that the Host at the Inn was a real man. What is the name of the Host?

- (a) Henry Bailly **(b) Harry Bailly** (c) Horney Bailly (d) Hoary Bailly

27. What is the name of the Inn where the pilgrims assemble for the night?

- (a) Southwark Inn (b) Harry Bailly **(c) Tabard Inn** (d) St. Becket Inn

28. To which shrine are the pilgrims going?

(a) Shrine of St. Agnes at Canterbury

(b) Shrine of St. Lucas at Jerusalem

(c) Shrine of St. Thomas a' Becket at Canterbury

(d) Shrine of St. Mark in Southwark

29. One of the Tales in Chaucer's Canterbury Tales is in prose. Which of the following?

(a) The Pardoner's Tale

(b) The Parson's Tale

(c) The Monk's Tale

(d) The Knight's Tale

30. One of the portraits in the Prologue is that of the Wife of Bath. What is Bath?

(a) The Christian name of the lady

(b) The surname of the lady

(c) The name of her husband

(d) The name of the town to which she belonged

31. "He was as fresh as the month of May." This line occurs in the Prologue. Whom does this line refer to?

(a) Friar (b) Franklin (c) Doctor of Physic **(d) Squire**

32. One of the following works is not a work of Chaucer. Which one?

(a) The House of Women

(b) The Owl and the Nightingale

(c) The Legend of Good Women (d) Romaunt of the Rose

33. Which of the following is Chaucer's Prose work?

- (a) Troylus and Cryseyde (b) The Legend of Good Women
(c) **Treatise on the Astrolabe** (d) The House of Fame

34. Which of the following poets wrote a famous poem mourning the death of Chaucer?

(a) **Occleve in The Governail of Princes**

- (b) Lydgate in Falles of Princes
(c) James I of Scotland in The King's Quair
(d) William Dunwar in The Thistle and the Rose

35. Chaucer was not indebted for his sources to one of the following, Identify him:

- (a) **Homer** (b) Virgil (c) Dante (d) Ovid

36. In which year Geoffrey Chaucer born?

- (A) **1340** (B) 1353 (C) 1320 (D) 1330

37. The Canterbury Tales is an unfinished work, wherein each pilgrim was supposed to tell more than one tale. How many tales did Chaucer originally envision each pilgrim telling?

- (A) 4 (B) **2** (C) 3 (D) 6

38. In which year did Chaucer fought in Hundred Years' War between France and England?

(A) 1379

(B) 1359

(C) 1369

(D) 1382

39. Geoffrey Chaucer is also known as:

(A) The reformer of English language

(B) The father of English poetry

(C) The poet of English language

(D) The father of English literature

40. During the period of which king did Chaucer fight in the English Army for the Hundred Years' War between France and England?

(A) Richard II

(B) William I

(C) William II

(D) Edward III

41. Who was the king when Geoffrey Chaucer was dead?

(A) David II

(B) Edward III

(C) Richard II

(D) Henry IV

42. Which of Chaucer's works is associated with Valentine's Day?

(A) The Canterbury Tales

(B) Parlement of Fowls

(C) The Book of the Duchess

(D) *The Canterbury Tales*

43. Which one of the following works of Geoffrey Chaucer is an elegy written for Blanche of the wife of John Gaunt?

(A) *The Book of the Duchess*

(B) *The House of Fame*

(C) *Troilus and Criseyde*

(D) *The Legend of Good Women*

44. Chaucer was strongly influenced by classical and early medieval writings and even translated one into the English of his day. Which older work did he translate?

(A) *The City of God by St. Augustine*

(B) *The Consolation of Philosophy by Boethius*

(C) *De Officiis by Cicero*

(D) *Metamorphoses by Ovid*

45. Which stanza form was first introduced by Chaucer known as Chaucerian Stanza?

(A) *Heroic Couplet*

(B) *Rhyme Royal*

(C) *Octosyllabic Couplet*

(D) *Ottawa Rhyma*

46. On which Chaucer's *Troilus and Criseyde* was based?

(A) Boccaccio's *Mulieribus*

(B) Dante's *Divine Comedy*

(C) **Boccaccio's *Filostrato***

(D) Dante's *Inferno*

47. What is the title of the earliest of Chaucer's poems, written sometime between 1369 and 1372?

(A) *The Book of the Counter* (B) ***The Book of the Duchess***

(C) *The House of Fame* (D) *Troilus and Criseyde*

48. Who is called as "Morning Star of Reformation"?

(A) Chaucer (B) **Wycliffe** (C) Spenser (D) Martin Luther

49. What name is now given to the language in which Chaucer worked?

(A) Early English (B) **Middle English** (C) Modern English (D) Old English

50. Geoffrey Chaucer was alive to witness or hear breaking news of some remarkable events in medieval history. Which one of the following events was he not around for?

(A) ***The Battle of Agincourt***

(B) *The Black Death*

(C) *The Deposition of Richard II*

(D) *The Peasants' Revolt*

51. Chaucer's *The Romaunt of the Rose* belongs to period.

- (A) English (B) Italian (C) Latin **(D) French**

52. Who said "*Chaucer found his native tongue a dialect and left it a language*"?

- (A) G.K.Chesterton (B) A.C.Ward **(C) Lowes** (D) Dr.Johnson

53. Chaucer's epic poem *Troilus and Criseyde* is considered by some to be his best work. Against what war is this tragic romance set?

(A) *The Hundred Years' War*

(B) *The Peloponnesian War*

(C) *The Trojan War*

(D) *The War of the Roses*

54. Who is the first poet of England to occupy the poet's corner?

- (A) John Gower (B) Spenser **(C) Chaucer** (D) Shakespeare

55. Into how many periods can we divide Chaucer's works?

(A) Two – French and English

(B) Three – French, English and Italian

(C) Four – French, English, Italian and Latin (D) One – English only

56. Who called "*Chaucer as perpetual fountain of good sense, learned in all sciences*"?

- (A) Spenser (B) Arnold **(C) Dryden** (D) Albert

57. The device Chaucer employs in *The Canterbury Tales* of many characters gathered together, each telling stories, was used by an Italian author in a work probably begun sometime in the late 1340's. Who was this Italian poet?

- (A) Baldassare Castiglione (B) Giovanni Boccaccio
(C) Dante Alighieri (D) Francesco Petrarch

58. Who, according to Mathew Arnold, lacks high seriousness?

- (A) Geoffrey Chaucer** (B) Emily Dickinson
(C) T.S. Eliot (D) Walt Whitman

59. The idea of which work of Chaucer has been taken from *Boccaccio's Decameron*?

- (A) *The Parliament of Fowls* (B) *Legend of Good Women*
(C) *The Canterbury Tales* (D) *The Book of Duchess*

60. Which Chaucerian text parodies *Dante's The Divine Comedy*?

- (A) *The Canterbury Tales* (B) *The Book of the Duchess*

76. What book does the narrator of *The Book of the Duchess* use to help his insomnia?

(A) *Ovid's Metamorphoses*

(B) *The Bible*

(C) *Roman de la Rose*

(D) *The Tale of Seys and Alcyone*

77. Of what rank are Seys and Alcyone?

(A) *Earl and Countess*

(B) *Lord and Lady*

(C) *King and Queen*

(D) *Duke and Duchess*

78. How does Seys die?

(A) *Lost in the forest*

(B) *Drowned in a shipwreck*

(C) *Killed in battle*

(D) *A broken heart*

79. What does Alcyone refuse to do until she has found out what happened to Seys?

(A) *Stop weeping*

(B) *Remarry*

(C) *Eat bread*

(D) *Sleep*

80. To whom does Alcyone pray when she hears nothing of Seys?

(A) *Morpheus*

(B) *Juno*

(C) *Jupiter*

(D) *The God of Love*

81. Who is Morpheus?

(A) *Alcyone's brother*

(B) *The god of sleep*

(C) *The god of love*

(D) *The messenger of Seys*

(C) *In a castle*

(D) *In a flower-filled meadow*

88.What does Lady Fortune spin?

(A) *The globe*

(B) ***Her wheel***

(C) *A spinning wheel*

(D) *An orb*

89.What is one of the sources for Chaucer's reference to Lady Fortune?

(A) *Augustine's Confessions*

(B) ***Boethius's Consolation of Philosophy***

(C) *Augustine's City of God*

(D) *Aristotle's Poetics*

90.What is shown in the stained glass of the narrator's dream chamber?

(A) *The War of the Roses*

(B) ***The Trojan War***

(C) *The Romaunce of the Rose*

(D) *The Hundred Years' War*

91.What is painted on the walls of the narrator's dream chamber in *The Book of the Duchess*?

(A) *The Trojan War*

(B) *The First Crusade*

(C) ***The Romaunce of the Rose***

(D) *The War of the Roses*

92.To whom does the Black Knight say he was in service before he met Lady White?

(A) *Juno*

(B) ***The God of Love***

(C) *Morpheus*

(D) *The Virgin Mary*

93.Which is the first tale in *The Canterbury Tales*?

(A) *The Cook's Tale*(B) *The Friar's Tale***(C) *The Knight's Tale***(D) *The Merchant's Tale***94. *The Canterbury Tales* was written in the**(A) *North Eastern Dialect*(B) *South Midland Dialect*(C) *South Western Dialect***(D) *East Midland Dialect*****95. What narrative perspective does Chaucer employ in the opening of "The General Prologue"?****(A) *A first person – I***(B) *Omniscience*(C) *Third Person*(D) *Free indirect discourse*

96. Which of the following poems of Chaucer is considered the first novel in English?

(a) *The Book of the Duchess*(b) *The House of Fame*(c) *The Parliament of fowls***(d) *Troilus and Criseyde***

97. Which of the following poems of Chaucer is unfinished?

(a) *Troilus and Criseyde*(b) *The parliament of fowls***(c) *The Legend of Good women***(d) *The House of Fame*98. For the general idea of his *the Canterbury Tales* Chaucer was indebted to(a) *Petrarch* (b) *Dante* **(c) *Boccaccio*** (d) *Virgil*99. Where do the pilgrims of the *Canterbury tales* meet in London?(a) *Fleet street* **(b) *Tabard Inn*** (c) *Grub Street* (d) *London Club*

100. How many tales are to be told by each pilgrim ?

107. Spenser's Epithalamion is :

- (a) an elegy (b) a narrative poem (c) sonnet **(d) a wedding hymn**

108. Spenser's Amoretti is :

- (a) A collection of his love lyrics

(b) A collection of his love sonnets

- (c) A collection of his miscellaneous songs

- (d) An elegy on the death of Sidney

109. Spenser wrote a series of sonnets in honour of his lady love, Elizabeth Boyle, whom he married later. What title did he give to this series ?

- (a) Epithalamion (b) Venus and Adonis

(c) Amoretti (d) Astrophel and Stella

110. The Faerie Queene is an allegory. In this Queen Elizabeth is allegorized through the character of :

- (a) Duessa **(b) Gloriana** (c) Una (d) Charissa

111. Who calls Spenser the Poets' Poet ?

- (a) Matthew Arnold (b) Sidney (c) Hazlitt **(d) Charles Lamb**

112. In which work did Spenser use the Spenserian stanza ?

(a) Faerie Queene (b) Amoretti

- (c) The Shepherd's Calendar (d) Epithalamion

113. How many Cantos are there in Book I of the Faerie Queene ?

- (a) Six (b) Ten (c) Four **(d) Twelve**

114. In the Dedicatory Letter, Spenser says that the real beginning of the allegory in the Faerie Queene is to be found in :

(a) Because Astrophel is a poetical name

(b) Because Sidney wrote a sonnet series under the title Astrophel and Stella.

(c) Because Astrophel was the Christian name of Sidney

(d) Because Sidney loved Stella under the name of Astrophel

122. How many ethical Virtues have been highlighted by Spenser in the Faerie Queene ?

(a) Eight (b) Ten **(c) Twelve** (d) Four

123. Prince Arthur in the Faerie Queene symbolizes :

(a) Truth **(b) Magnificence** (c) Knighthood (d) Mercy

124. Queen Elizabeth is allegorically represented through :

(a) Una (b) Duessa **(c) Gloriana** (d) Fidessa

125. ".....Her angel face, As the great eye of heaven shyned bright And made a sunshine in the shadie place Did never mortal eye behold such heavenly grace." Whose beauty is described in these lines ?

(a) Una's (b) Gloriana's (c) Duessa's (d) Abessa's

126. How many essays were published in Bacon's second edition of 1612?

(A) 36 (B) 37 **(C) 38** (D) 39

127. How many essays were published in Bacon's third and final edition of 1625?

(A) 56 (B) 57 **(C) 58** (D) 59

128. What is Bacon's The New Atlantis?

(A) A volume of essays

(B) A historical work

(C) A Utopian romance

(D) Bacon's autobiography

129. What is Bacon's Apophthegms?

- (A) His philosophy of life (B) An evaluation of Renaissance
(C) A literary treatise **(D) A collection of jests and witty sayings**

130. In which prose style are Bacon's Essays written?

- (A) In conversational style (B) In satirical style
(C) In humorous style **(D) In aphoristic style**

131. How did the Italian philosopher Machiavelli influence Bacon?

- (A) Philosophy of success by whatever means possible, moral or immoral.**
(B) Philosophy of success by strictly moral means
(C) How to win favour of the Monarch.
(D) How to come out of serious problems in life.

132. "We are commanded to forgive our enemies; but never to forgive our friends." From which essay is this sentence taken?

- (A) Of Faction **(B) Of Revenge** (C) Of Friendship (D) Of Envy

133. "Children sweeten labours, but they make misfortunes more bitter." From which essay is this sentence quoted?

- (A) Of Marriage and Single Life (B) Of Love
(C) Of Parents and Children (D) Of Followers and Friends

134. "He that hath wife and children hath given hostages to fortune." From which essay is this sentence quoted?

- (A) Of Parents and Children (B) Of Followers and Friends
(C) Of Ceremonies and Respects **(D) Of Marriage and Single Life**

135. "It is a strange desire to seek power and to lose liberty." From which essay is this line quoted?

- (A) Of Honour and Reputation (B) Of Counsel
(C) **Of Great Place** (D) Of Discourse

136. "Whosoever is delighted in solitude is either a wild beast or a god" From which essay is this line quoted?

- (A) **Of Friendship** (B) Of Youth and Age
(C) Of Followers and Friends (D) Of Nature of Man

137. "Reading maketh a full man; conference a ready man; and written an exact man." From which essay is this line quoted?

- (A) Of Discourse (B) Of Counsel (C) Of Wisdom for a Man (D) **Of Studies**

138. "Sell all thou hast, and give it to the poor and follow me." From which essay is this line quoted?

- (A) **Of Goodness and Goodness of Nature**
(B) Of Great Place (C) Of Riches (D) Of Nobility

139. Why did Bacon translate some of his works from English into Latin?

- (A) Because he wanted to show his works mastery over both English and Latin.
(B) **Because he believed that Latin would last longer than English as a literary language.**

(C) He knew Latin better than English (D) Because Latin is easier than English

140. Bacon held high positions in the Court of:

- (A) Queen Elizabeth I (B) King James I
(C) **In the courts of both of them** (D) In the court of neither of them

141. Bacon wrote his Essays on the models of :

(A) Horace **(B) Montaigne** (C) Plutarch (D) Marlowe

142. Bacon's first great intellectual work was:

(A) Advancement of Learning (B) Novum Organum

(C) De Sapientia Veterum (D) The Essays

143. Which of the following authors has written the Life of Bacon?

(A) R.W. Church (B) George Saintsbury **(C) G.Gordon** (D) Hugh Walker

144. Francis Bacon was born in :

(A) 1560 (B) 1562 **(C) 1561** (D) 1563

145. Bacon was knighted in:

(A) 1601 (B) 1602 **(C) 1603** (D) 1604

146. Bacon was charged of bribery and corrupt practice by the House of Lords in

(A) 1618 (B) 1619 (C) 1620 **(D) 1621**

147. What punishment was awarded to him by the House of Lords?

(A) Fine of ten thousand pounds and imprisonment for two years.

(B) Fine of twenty thousand pounds and imprisonment for Four years.

(C) Fine of thirty thousand pounds and imprisonment for eight years.

(D) Fine of forty thousand pounds and life imprisonment

148. How did Bacon pay his fine and how did he remain in jail?

(A) He paid his fine in instalments and remained in Jail for one year.

(B) He paid his fine in two instalments and remained in Jail for two year.

(C) He paid his fine immediately but remained in Jail for five year.

157. What is Ben Johnson's 'Sejanus His Fall'?

(A) A comedy (B) **A Tragedy** (C) A Satire (D) A Historical Paly

158. In the Prologue to one of his comedies, Johnson says, "A comedy would show an Image of the time, And sport with human follies, not with crimes." The prologue of which play?

(A) **Every Man in His Humour** (B) Every Man out of His Humour
(C) The Fountain of Self-love (D) The Poetaster

159. What is Ben Johnson's 'Sejanus His Fall'?

(A) A comedy of Humours (B) A Satirical Play
(C) **A Roman Tragedy** (D) A Tragic Portrait

160. Volpone the Foxe is:

(A) **A comedy** (B) A Roman Tragedy (C) A Satire (D) A Romance

161. The Alchemist is :

(A) an attack on cheats of London (B) a satire on his rivals
(C) **an attack on tricksters and gulls** (D) a tragedy in Blank Verse

162. Shakespeare himself played a leading role in one of Ben Johnson's plays. In which play?

(A) The Alchemist (B) Volpone the Foxe
(C) **Every Man in His Humour** (D) Every Man Out of His Humour

163. The Alchemist was played at which of the following theatres?

(A) **The Globe** (B) Volpone the Foxe
(C) Every Man in His Humour (D) Every Man Out of His Humour

164. Which of the following plays of Ben Johnson was left unfinished?

(A) Catiline His Conspiracy (B) Sejanus His Fall

(C) The Sad Shepherd (D) The Arraignment

165. Which of the following plays of Jonson is written wholly in prose?

(A) Bartholomew Fair (B) The Sad Shepherd

(C) Humours Reconciled (D) The Divell is an Ass

166. Which of the following authors was not a contemporary of Ben Jonson?

(A) Chapman (B) Marston **(C) Dryden** (D) Dekker

167. The first play written by Ben Jonson was:

(A) The sad Shepherd

(B) The Case is Altered

(C) The Poetaster

(D) Sejanus His Fall

168. Which of the following is a Roman Tragedy?

(A) The Arraignment (B) The Case is Altered

(C) The Spanish Tragedy **(D) Catiline His Conspiracy**

169. A great critic sums up Bacon's character in these words : "The wisest, brightest, and meanest of mankind." Who is that critic?

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

170. How many essays were published in Bacon's first edition of 1597?

(A) 10 (B) 12 (C) 15 (D) 16

171. Which of the following Elizabethan anthologies of poetry contains poems on the death of Sidney?

(a) Tottel's miscellany (1557)

(b) **(b) The Phoenix Nest (1593)**

(c) The Passionate Pilgrim (1599)

(d) England's Helicon (1600)

172.The first book printed in English was

(a)The Canterbury Tales

(b) History of troy

(c) the troy book

(d) History of the world

173.Thomas Kyd's the Spanish Tragedy Came out in

(a)1569

(b) 1579

(c) 1589

(d)1599

174. Which of the following plays of George peele is a satire on the popular drama of the day?

(a)**The old wives' tale**

(b) the arrangement of Paris

(c) king Edward the first

(d)Fair bethsabe

175. Which of the following plays of Robert Greene is an imitation of Marlowe's Tamburlaine?

(a) Frier Bacon and Frier Bungay

(c) the Triumph of time

(b) Menaphon

(d) Alphonsus, king of Aragon

176. Thomas Campion was a contemporary of

(a)Chaucer

(c)Dryden

(b)**Shakespeare**

(d)Wordsworth

177. Which of the following works of Daniel is a romance

a)The Complaynt of Rosamond

b) Delia

c) the Queenes Wake

d)Hymn's Triumph

178. Which of the following plays of Marlowe is unfinished?

- (a) **The Massacre at Paris** b) Edward II
c) the Jew of Malta d) the Tragedy of Dido, queen of Carthage

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