

# TNPG TRB ENGLISH

## New Syllabus Study Material

### UNIT-4-

### WITH MCQA UNIT TEST

### LITERATURE FROM 1851 TO THE PRESENT DAY

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<b>UNIT-4-</b>	<b>*TEST FREE FREE*</b>	<b>MCQA</b>

1. “Man for the field and woman for the hearth, Man for the sword, and for the needle she. Man with the head and woman with the heart; Man to command and woman to obey.” From which poem are these lines quoted?

(A) The Lady of Shalott      **(B) The Princess** (C) Locksley Hall (D) Ulysses

2. Tennyson was appointed the Poet Laureate of England after:

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

(C) S.T. Coleridge      (D) Robert Browning

3. In in Memoriam Tennyson mourns the death of :

(A) Keats (B) Hugh Clough **(C) Arthur Hallam** (D) Lord Byron

4. The Cup is a drama written by Tennyson. What type of drama is it?

(A) A comedy **(B) A Tragedy** (C) A Farce (D) A Tragi-comedy

5. “And may there be no moaning of the bar, When I put out to sea.” These line occur in Tennyson’s:

(A) In Memoriam (B) Break, Break, Break **(C) Crossing the Bar** (D) Ulysses

6. The theme of Tennyson’s Idylls of the King is :

**(A) The story of King Arthur and His Round Table**

(B) Greek Kings and Helen of Troy

(C) Roman Emperors and their Victories

(D) The Voyage of Hercules and his Adventures

7. Which of the following poems of Tennyson won him the Chancellor's medal at Cambridge?

- (A) Charge of the Light Brigade                      **(B) Timbuctoo**  
(C) Lotos-Eaters    (D) Crossing the Bar

8. "Let knowledge grow from more, But More of reverence in us dwell; That mind and soul, according well, May make one music as before." These lines are quoted from Tennyson's In Memoriam. What do these line imply?

- (A) Supremacy of knowledge over faith  
(B) Supremacy of faith over knowledge  
**(C) Compromise between knowledge and faith**  
(D) Supremacy of religion over both knowledge and faith

9. When Tennyson died, a copy of a Shakespeare's play was found lying under the cover of his bed. Which was that play?

- (A) Cymbeline**              (B) King Lear              (C) Hamlet              (D) The Tempest

10. Queen Guinevere is a character in one of the following poems of Tennyson. In which of the following?

- (A) Maud **(B) Passing of Arthur** (C) Ulysses (D) The Coming of Arthur

11. "That God, which ever and loves, One God, One law, One element, And one fat-off divine event To which the whole creation moves." A poem of Tennyson's close with this stanza. Which of the following is this poem?

(A) **In Memoriam** (B) Maud (C) Crossing the Bar (D) Sir Galahad

12. "Dear is the memory of our wedded lives, And dear the last embraces of our wives And their warm tears: but all hath suffered Change." From which poem is this stanza quoted?

(A) Morte D' Arthur (B) **Ulysses** (C) Passing of Arthur (D) The Lotos-Eaters

13. Tennyson has written a poem on the Tomb of a Mughal Emperor. On whose Tomb?

(A) **Akbar** (B) Shahjahan (C) Aurengzeb (D) Jahangir

14. Tennyson has written a poem on a city of India. Which city?

(A) Jhansi (B) **Lucknow** (C) Delhi (D) Calcutta

15. The only knight of the Round Table who remains alive after the passing of Arthur is:

(A) Galahad (B) Lancelot (C) Merlin (D) **Bedivere**

16. Tennyson generally portrays women as:

(A) Coquettes (B) Intelligent (C) **Gentle and refined** (D) Suppressed ones

17. "For men may come and men may go, But I go on for ever." From which poem are these lines quoted?

(A) **The Brook** (B) Early Spring

(C) The Song of the Lotus (D) Break, Break, Break,

18. King Cophetua is a character in :

(A) Sir Galahad (B) The Beggar Maid

(C) **The Sleeping Beauty** (D) A Dream of Fair Women

19. "Cannons to left of them, Cannons in front of them, Volley'd and thunder'd "

From which poem are these lines quoted?

(A) **Charge of the Light Brigade** (B) Charge of the Heavy Brigade

(C) Morte D' Arthur (D) Ulysses

20. "We have but faith: we cannot know; For Knowledge is of things we see;

And yet we trust it comes from thee, A beam in darkness; let it grow." From

which poem are these lines quoted?

(A) The Promise of May (B) **In Memoriam**

(C) The Two Voices (D) Queen Mary

21. "The Old order changeth, yielding place to new. And God fulfils Himself in

many ways, Lest one good custom corrupt the world." From which poem are these

lines quoted?

(A) The Coming of Arthur (B) **The Passing of Arthur**

(C) The Round Table (D) The Holy Grail

22. Robert Browning was one of the:

(A) **Most optimistic poets** (B) Most pessimistic poets

(C) Most agnostic poets (D) Most atheistic poets

23. Robert Browning's wife was also a renowned poet. What was her name?

(A) **Elizabeth Barrett Browning** (B) Emily Barrett Browning

(C) Anne Barrett Browning (D) Charlotte Barrett Browning

24. The most important poetical work of Mrs. Browning was:

(A) Sonnets (B) Holy Sonnets

(C) Ecclesiastical Sonnets (D) **Sonnets from the Portuguese**

25. Which poem of Browning Begins with the lines? "Grow old along with me!

The best is yet to be. The last of life, for which the first was made."

(A) The Lost Leader (B) Home-Thoughts from Abroad

(C) The Last Ride Together (D) **Rabbi Ben Ezra**

26. "I was ever a fighter, so one fight more, The best and the last. !" In which poem of Browning's do these line occur?

(A) The Lost Leader (B) **Prospice** (C) My Last Duchess (D) Rabbi Ben Ezra

27. "God's in his heaven-All's right with the world !" In which poem do these lines occur?

(A) Evelyn Hope (B) Life in Love (C) **Pippa Passes** (D) The Patriot

28. Browning wrote a poem in memory of his wife who had died some time back. What was the title of that poem?

(A) **Prospice** (B) Home Thoughts from Abroad  
(C) The Lost Leader (D) Pippa Passes

29. What is the meaning of Prospice ?

(A) Hope (B) **Looking forward to** (C) Eagerness (D) In Memory of

30. Hearing of the death of Arnold in an accident, a certain critic remarked:

(A) 'There goes our greatest scholar' (B) 'There goes our last Greek'  
(C) **'There goes the greatest poet of our generation'**  
(D) 'There goes our Scholar-Gipsy'

31. Which of the following monologues is written by Browning?

(A) **Andrea del Sarto** (B) Maud (C) Locksley Hall (D) Ulysses

32. "Through worlds I shall traverse not a few; Much is to learn, much to forget  
Ere the time be come for taking you." From which poem are these lines quoted?

(A) My Last Duchess (B) **Evelyn Hope** (C) Porphyria's Lover (D) Prospice

33. “O Thou soul of my soul ! shall clasp thee again, And with God be the rest.”

Whom does Browning address as “soul of my soul ” in these lines?

(A) His beloved whom he could not marry

**(B) His wife Elizabeth Barret Browning who had died**

(C) His sister who died young

(D) An imaginary heroine of the poem

34. Who was Andrea del Sarto on whom Browning has written a dramatic monologue?

(A) A renowned painter

(B) A renowned musician

**(C) A renowned sculptor**

(D) A renowned architect

35. From which source did Browning get the idea for the title of his monologue Caliban upon Setebos?

(A) The concept of Early Man (B) Darwin’s Theory of Evolution

**(C) Shakespeare’s The Tempest** (D) Shaw’s Man and Superman

36. Who was Rabbi Ben Ezra?

**(A) He was a real Jewish** (B) He was a renowned Roman Catholic Priest

(C) He was a great Greek philosopher (D) He was a great theologian of Persia

37. What does the lover do with his beloved in Porphyria’s Lover?

(A) He elopes with her (B) He goes on a long ride together



(C) **He strangles her to death** (D) He strips her naked

38. Arnold defines poetry thus: "Poetry is a criticism of life, under the conditions fixed for such a criticism by the laws of poetic truth and poetic beauty." Where does he give this definition?

(A) **Essay on The Study of Poetry** (B) Essay on Wordsworth

(C) Essay on The Function of Criticism (D) Essay on Shelley

39. "Others abide our question. Thou art free. We ask and : Thou smilest and art still, Out-topping knowledge." In these line written by Arnold, "Thou" refers to: (A) Milton (B) Spenser (C) **Shakespeare** (D) Wordsworth

40. "Truth sits upon the lips of dying men." In which poem of Arnold's does this line occur?

(A) Rugby Chapel (B) Scholar-Gypsy (C) Thyrsis (D) **Sohrab and Rustum**

41. Arnold's Culture and Anarchy deals with the subject of :

(A) Religion (B) **Theology** (C) Education (D) Victorian culture

42. The basic theme of Arnold's Literature and Dogma is : (A) Contemporary literary Criticism (B) **Theology and Religion**

(C) Social changes in the Victorian Age (D) Art and Literature as applied in life

43. Arnold calls a certain poet "a beautiful but ineffectual angel, beating in the void his luminous wings in vain." Who is this poet?

(A) **Shelley** (B) Keats (C) Tennyson (D) Byron

44. For Matthew Arnold “a poetry of revolt against moral ideas” is :

(A) Pure poetry (B) **A poetry of revolt against life**

(C) A poetry of revolutionary ideas (D) A poetry advocating immoral values

45. Arnold said about a poet: “With him is born our real poetry.” Who is the poet referred to?

(A) Shakespeare (B) Milton (C) **Chaucer** (D) Shelley

46. Who calls Arnold “a propagandist of literature” and “an over-worked school-inspector”?

(A) W.H. Auden (B) **T.S. Eliot** (C) F.R. Leavis (D) L.A. Richards

47. Arnold said about a poet, “His poetry is the reality, his philosophy is the illusion.” About which of the following poets does he make this observation?

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

48. Who is of the view that “Matthew Arnold thinks too much of the uses of literature and too little of its pleasure”?

(A) A.C. Ward (B) Albert (C) **H.W. Garrod** (D) Lionel Trilling

49. “Wandering between two worlds, one dead, The other powerless to be born, With now here Yet to rest my head.” From which poem are these lines quoted?

(A) Dover Beach (B) Scholar- Gipsy (C) **Grande Chartreuse** (D) Empedocles on Etna

50. "O strong soul, by what shore Tarriest thou now? For that force, Surely, has not been left vain!" About whom are these lines written by Matthew Arnold?

**(A) About his father in the elegy Rugby Chapel**

(B) About A.H. Clough in Thyrsis

(C) About the Scholar-Gipsy (D) About Shakespeare in a sonnet written on him

51. "For what wears out the life of mortal men? 'Tis that from change to change their being rolls; 'Tis that repeated shocks, again, again, Exhaust the energy of the strongest souls." From which poem are these lines quoted?

(A) Heine's Grave

(B) Dover Beach

**(C) The Scholar-Gipsy**

(D) Obermann Once More

52. "Why faintest thou? I wandered till I died, Roam on ! The light we sought is shining still, Dost thou ask proof? Our tree yet crowns the hill, Our scholar travels yet the loved hill." From which poem are these lines quoted?

**(A) Thyrsis** (B) Scholar-Gipsy (C) Rugby Chapel (D) Obermann Once More

53. "And we are here as on a darkling plain, Swept with confused alarms of struggle and flight, where ignorant armies clash by night." From which poem are these lines quoted?

(A) Balder Dead (B) Sohrab and Rustum **(C) Dober Beach** (D) The New Sirens

54. Which poem won Arnold the Oxford Prize?

**(A) Cromwell** (B) Alaric at Rome (C) A Southern Night (D) Requiescat

55. "Who saw life steadily, and saw it whole; The mellow glory of the Attic stage, Singer of sweet Colours, and its child." From which poem are these lines quoted?

(A) Quiet Work **(B) To a Friend** (C) In Harmony with Nature (D) Requiescat

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# TNPG TRB ENGLISH

## New Syllabus Study Material

### UNIT-IV-

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### LITERATURE FROM 1851 TO THE PRESENT DAY

1. The name of Paul's Mother in Sons and Lovers is—

(a) Gertrude Morel (b) Lidia Morel (c) Clara Daves (d) Miriam

2. Which of the following works is not by Edgar Allen Poe—

(a) The Murders in the Rue Morgue

(b) The Mystery of Marie Roget

(c) The Purlioned Letter

(d) Moonsto ne

3. Who among these characters is not a detective?

(a) Inspector Bucket

(b) Seargeant Cuff

(c) Hercule Poirot

(d) Angel Clare

4. Who among the following is an author of historical romances?

(a) Thomas Hardy

(b) Charles Dickens

(c) Walter Scott

(d) Mark Twain

5. Who among the following writers is known as 'The Queen of Crime'?

(a) Virginia Woolf

(b) Agatha Christie

(c) Katherine Masfield

(d) Georgette Heyer

**6. The expression "Victorian Compromise" is first used by—**

- (a) David Cecil (b) **G.K. Chesterton**  
(c) A.G. Gardiner (d) Lytton Strachey

**7. Which of the following novels by Dickens attacks the New Poor Law of 1834 in the opening chapters?**

- (a) Hard Times (b) A Tale of Two Cities  
(c) Great Expectations (d) **Oliver Twist**

**8. Queen Victoria's reign after whom the Victorian period is named, spans—**

- (a) 1830-1900 (b) 1840-1900  
(c) **1837-1901** (d) 1837-1905

**9. "Snake" is a poem by—**

- (a) W.H. Auden (b) **D.H. Lawrence**  
(c) Dylan Thomas (d) Army Lowell

**10. "I am that I am/from the sun and people are not my measure"-These lines are from D.H. Lawrence's poem—**

- (a) **Aristocracy of the Sun** (b) Don't (c) Grapes (d) None of these

**11. Which of D.H. Lawrence's novels is banned on grounds of obscenity?**

- (a) The White Peacock (b) Sons and Lovers  
(c) Women in Love (d) **Lady Chatterley's Lover**

**12. Which of the following writers is not a prominent expressionist writer?**

- (a) Vincent Van Gogh (b) Edward Munch

(c) Wyndham Lewis (d) **John Galsworthy**

**13. Which of the following works by George Gissing centres around marriage, class and financial stability and subsumes love and affection under the weight of practical difficulties?**

(a) **Workers in the Dawn** (b) The Neither World

(c) New Grub Street (d) The Emancipated

**14. Which of the following is not a character in Oscar Wilde's "The Importance of Being Earnest"?**

(a) Gwendolen (b) Jack (c) Algernon (d) **Martin**

**15. In which of Hardy's novels, a character called Henchard auctions his wife?**

(a) **Mayor of Casterbridge**

(b) Jude the Obscure

(c) Tess of the D' Urbervilles

(d) The Return of the Native

**16. Which of the following is not written by Rider Haggard?**

(a) King Solomon's Mines (b) Allan Quatermain

(c) She (d) **Kidnapped**

**17. Which of the following playwrights was imprisoned for his homosexuality?**

(a) Samuel Butler (b) **Oscar Wilde**

(c) Edward Albee (d) John Galsworthy

**18. Who among the following is not a Pre-Raphaelite?**

(a) Christina Rossetti (b) William Morris (c) A. Swinburne (d) Sylvia Plath

**19. "Lay Like the folds of a bright girdle furled" in Dover Beach is an example for-**

(a) **Cacophony** (b) Epiphany (c) Euphemism (d) Euphony

**20. James Joyce's "Ulysses" recounts the events of an ordinary day in-**

(a) St. Petersburg (b) London (c) **Dublin** (d) Vienna

**21. Robert Browning is best known for his-**

(a) Lyrics (b) **Dramatic Lyrics**

(c) **Dramatic Monologue** (d) Elegies

**22. Which character in Hardy's "The Mayor of Casterbridge" sells his wife?**

(a) Newson (b) Gabriel Oak (c) Alec (d) **Henchard**

**23. Weena is a character in H.G. Wells' novel-**

(a) **The Time Machine** (b) The Invisible Man

(c) The War of the Worlds (d) Tono Bungay

**24. 'Shooting an Elephant' is an essay by-**

(a) A.G. Gardiner (b) E.V. Lucas

(c) Bertrand Russell (d) **George Orwell**

**25. Which was Charles Dickens' first novel?**

(a) David Copperfield (b) Nicholas Nickleby

(c) **The Pickwick Papers** (d) Oliver Twist

**26. For which newspaper Charles Dickens reported parliamentary debates -**

(a) Guardian (b) **Mirror of Parliament**



(c) The Independent (d) The Times

**27. What motivates Tess to speak to Angel about her past ?**

(a) Tess realizes that Angel has not read the letter she has written him.

(b) Joan Durbeyfield advises Tess to tell him.

(c) Angel admits his sins to Tess.

(d) A man from Trantridge recognizes her.

**28. Who, among the following, made the statement “poetry is a criticism of life under the conditions fixed for such a criticism by laws of poetic truth and poetic beauty” ?**

(a) Dr. Johnson (b) Sidney

(c) Matthew Arnold (d) Wordsworth

**29. Tennyson succeeded whom as poet laureate of England ?**

(a) Arthur Cunningham (b) William Wordsworth

(c) S.T. Coleridge (d) Shakespeare

**30. Tennyson’s poem “In Memoriam” was written in memory of –**

(a) A.H. Hallam (b) Edward King (c) Wellington (d) P.B. Shelley

**31. What is the name of Tess’s illegitimate child in Hardy’s novel?**

(a) Sorrow (b) Abraham (c) Pity (d) Mouring

**32. Which revolution dominates A Tale of Two Cities?**

(a) Russian (b) French (c) Italian (d) German

**33. Who invented the term ‘Sprung rhythm’?**

(a) Hopkins (b) Tennyson (c) Browning (d) Wordsworth

**34. The town mentioned in the poem “Lady of Shalott” by Tennyson is –**

(a) London (b) York (c) **Camelot** (d) Oxford

**35. Who is known as the master of Dramatic Monologue?**

(a) William Shakespeare (b) Wallace Stevens

(c) Robert Frost (d) **Robert Browning**

**36. Who wrote the following about Shakespeare?**

**‘Others abide our question, thou art free’.**

(a) T. S. Eliot (b) **Arnold** (c) Blake (d) Wordsworth

**37. Who calls Milton ‘God-gifted organ-voice of England’?**

(a) Arnold (b) Wordsworth (c) Gray (d) **Tennyson**

**38. The statement, “Others abide our question, thou art free” refers to –**

(a) John Milton (b) Edmund Spenser

(c) Christopher Marlowe (d) **Shakespeare**

**39. Who was the father of Matthew Arnold?**

(a) Edwin Arnold (b) **Thomas Arnold**

(c) A. H. Clough (d) None of them

**40. Whose death was commemorated by Arnold in Thyrsis?**

(a) **Arthur Hugh Clough** (b) Tennyson

(c) Edwin Arnold (d) None of them

**41. Arnold’s celebrated poem “The Scholar Gipsy” is based on an old legend, narrated by Glanvillin**

(a) The Schoolmaster (b) Palmerin of England

(c) **The Vanity of Dogmatizing** (d) The Shepherd of Salisbury Plain

**42. In whose memory was 'In Memoriam' written?**

- (a) **Arthur H. Hallam** (b) Alexander Pope  
(c) Robert Browning (d) None of them

**43. Which poem of Tennyson contains the following lines?**

**Yet all experience is an arch wherethro'**

**Gleams that untravelled world, whose margin fades**

**For ever and forever when I move.**

- (a) Crossing the Bar (b) **Ulysses**  
(c) Tears, Idle Tears (d) The Lotos-Eaters

**44. Who is the author of the poem 'Shakespeare'?**

- (a) Tennyson (b) Browning (c) **Matthew Arnold** (d) Wordsworth

**45. Who has been regarded as a representative victorian novelist**

- (a) **Charles Dickens** (b) Charles Reade  
(c) Charles Kingsley (d) Thackeray

**46. "Under the Greenwood Tree" is a novel by**

- (a) **Thomas Hardy** (b) Charles Dickens  
(c) Thackeray (d) George Eliot

**47. "I am asked to write my reminiscences of a famous novelist....."**

**About whom does the author Somerset Maugham says this in context of his novel 'Cakes and Ale'.**

- (a) Donal Praeter (b) **Thomas Hardy**  
(c) W. M. Thackeray (d) Charles Dickens

**48. In the year 1872, a week or two before 'Thomas Hardy' thirty second birthday, one of his books was published which confirmed Hardy in his profession as a writer. Which book was it?**

- (a) Desperate Remedies (b) **Under the Greenwood Tree**  
(c) The Trumpet Major (d) Jude the Obscure

**49. In which book of Charles Dickens' we find the character called 'Miss Pross'?**

- (a) Oliver Twist (b) Great Expectations  
(c) **A Tale of Two Cities** (d) Little Dorrit

**50. The last book that Dickens wrote was :**

- (a) The Uncommercial Traveller  
(b) Bleak House  
(c) **The Mystery Of Edwin Drood**  
(d) A Christmas Carol

**51. A well known English writer wrote for the Morning Chronicle under the pseudonym of 'Boz'. Who was he?**

- (a) Joyce Cary (b) **Charles Dickens** (c) Henry James (d) Thomas Gray

**52. Matthew Arnold's "Sohrab and Rustum" is taken from a story from :**

- (a) Arabian Nights (b) Akbar Namah  
(c) *Shah Namah* (d) Rubaiyat of Omar Khayyam

**53. Thomas Hardy's novel Under the Green Wood Tree is also known by another name. Which of the four below is it?**

- (a) The Woodlander (b) **The Mellstock Quire**

(c) The Dynasts (d) Life Little Ironies

**54. Which of these is not a poem by Matthew Arnold?**

- (a) The Foresaken Merman (b) Dover Beach  
(c) Tristram and Iseult (d) **The King's Tragedy**

**55. The question of women's rights and her sphere had been agitating the minds of men for a long time. Tennyson expressed his views on it in :**

- (a) **The Princess** (b) Maud (c) Tears, Idle Tears (d) Sweet and Low

**56. What is known today as the Idylls of the King began in 1842 with the poem 'Morte d' Arthur'. Which is the last poem of the Idylls?**

- (a) Eaid (b) **Balin** (c) Vivien (d) Elaine

**57. Queen Victoria found great solace in her grief from one of Tennyson's poem. What is the title of the poem?**

- (a) **In Memoriam** (b) Crossing the Bar  
(c) The Brook (d) The Passing of Arthur

**58. When did the poem of the Idylls appear ?**

- (a) **1885** (b) 1844 (c) 1853 (d) 1890

**59. Which of his own books did Charles Dickens consider to be his best work?**

- (a) **David Copperfield** (b) Pickwick Papers  
(c) Oliver Twist (d) Nicholas Nickleby

**60. 'Charles Dickens' marriage was not very successful. When Dickens was middle aged, his name was linked with an actress, a girl of twenty five years younger than him. What was her name?**

- (a) Mary Hogarth (b) Maria Beadnell  
(c) Georgeina Hogarth (d) **Ellen Ternan**

**61. "Let knowledge grow from more to more, But more of reverence in us dwell" in which poem of Tennyson do we find the above quoted lines?**

- (a) Ulysses (b) Morte d' Arthur (c) **In Memoriam** (d) Locksley Hall

**62. Who is the most furious character in Fagin's Den in Dickens' Oliver Twist?**

- (a) Dodger (b) Chitling (c) Bates (d) **Bill Sikes**

**63. Matthew Arnold's Rugby Chapel commemorates:**

- (a) **the death of his father**  
(b) the death of his friends  
(c) the death of a girl  
(d) the death of his relative

**64. Who wrote Sohrab and Rustum?**

- (a) Wordsworth (b) Swinburne (c) **Matthew Arnold** (d) Tennyson

**65. Who praised Shakespeare thus?**

**"Others abide our question.**

**Thou art free.**

**We ask and ask.**

**Thou smilest and art still"**

- (a) Dr. Johnson (b) **Matthew Arnold** (c) Coleridge (d) T.S. Eliot

**66. Who is 'Thyrsis' in the poem of the same name?**

- (a) Percy Bysshe Shelley

**124. Thomas Hardy was -**

(a) an optimist (b) **a pessimist** (c) an existentialist (d) none of these

**125. In which poem do the following lines occur?**

**"Man for the field and woman for the hearth.**

**Man for the sword and for the needle she:"**

(a) **The Princess** (b) Ulysses (c) In Memoriam (d) Maud

**126. 'The Charge of the Light Brigade' by Tennyson commemorates the battle of -**

(a) **Balaclava, Crimea** (b) Agincourt (c) Napoleonic wars (d) Boers war

**127. *Rugby Chapel* by Matthew Arnold is written in the memory of -**

(a) Tennyson (b) Shakespeare (c) **Thomas Arnold** (d) Keats

**128. "He laid us as we lay at birth**

**On the cool flowery lap of earth,**

**In the above lines 'He' stands for -**

(a) Shelley (b) Goethe (c) **Wordsworth** (d) Arnold

**129. Dickens' works have -**

(a) **humour and pathos**

(b) neither humour nor pathos

(c) humour but no pathos

(d) pathos but no humour

**130. Of the following Tennyson wrote -**

(a) The Cup (b) Strafford (c) **The Sisters** (d) Bothwell

**131. "There lives more faith in honest doubt,**



- (a) Samuel Johnson (b) Dryden  
(c) **T.S. Eliot** (d) Frank Kermode

**192. Bertolt Brecht is known for concept of–**

- (a) Closet drama (b) Absurd theatre  
(c) Portable theatre (d) **Epic theatre**

**33. Which of the following is not a novel by Michael Ondaatje?**

- (a) The English Patient (b) Coming through Slaughter  
(c) Running in the Family (d) **The Catcher in the Rye**

**194. "Poetry is inspired Mathematics" is the line from–**

- (a) Army Lowell (b) Hopkins (c) Sylvia Plath (d) **Ezra Pound**

**195. "Who's Afraid of Virginia Woolf" is an ----- by Edward Albee?**

- (a) Novel (b) **Play** (c) Essay (d) Film

**196. The writer of "Trotter Nama" is–**

- (a) **Allan Sealy** (b) Alex Hally (c) V.S. Naipaul (d) Salman Rushdie

**197. J.M. Coetzee is a writer from-**

- (a) Algeria (b) Jamaica (c) Canada (d) **South Africa**

**198. Who of the following is a science fiction writer?**

- (a) **Arthur Clarke** (b) Hemingway  
(c) Albert Camus (d) Vladimir Nabokov

**199. "Imagism" is a school of poetry that flourished under the leadership of–**

- (a) **Ezra Pound** (b) Samuel Becket  
(c) Andre Breton (d) T.S. Eliot



(A) **Cymbeline** (B) King Lear (C) Hamlet (D) The Tempest

263. Queen Guinevere is a character in one of the following poems of Tennyson. In which of the following?

(A) Maud (B) **Passing of Arthur**

(C) Ulysses (D) The Coming of Arthur

264. Queen Guinevere falls in love with one of the following Knights. Which of the following?

(A) **Lancelot** (B) Galahad (C) Merlin (D) Bedivere

265. Tennyson idealizes married life in :

(A) **The Miller's Daughter** (B) The Princess

(C) Maud (D) Queen Mab

266. "That God, which ever and loves, One God, One law, One element, And one far-off divine event To which the whole creation moves." A poem of Tennyson's close with this stanza. Which of the following is this poem?

(A) **In Memoriam** (B) Maud (C) Crossing the Bar (D) Sir Galahad

267. "Dear is the memory of our wedded lives, And dear the last embraces of our wives And their warm tears: but all hath suffered Change." From which poem is this stanza quoted?

(A) Morte D' Arthur (B) **Ulysses**

(C) Passing of Arthur (D) The Lotos-Eaters

268. Tennyson has written a poem on the Tomb of a Mughal Emperor. On whose Tomb?

(A) **Akbar** (B) Shahjahan (C) Aurengzeb (D) Jahangir

(C) **The Scholar-Gipsy** (D) Obermann Once More

327. "Why faintest thou? I wandered till I died, Roam on ! The light we sought is shining still, Dost thou ask proof? Our tree yet crowns the hill, Our scholar travels yet the loved hill." From which poem are these lines quoted?

(A) **Thyrsis** (B) Scholar-Gipsy

(C) Rugby Chapel (D) Obermann Once More

328. "And we are here as on a darkling plain, Swept with confused alarms of struggle and flight, where ignorant armies clash by night." From which poem are these lines quoted?

(A) Balder Dead (B) Sohrab and Rustum

(C) **Dober Beach** (D) The New Sirens

329. Which poem won Arnold the Oxford Prize?

(A) **Cromwell** (B) Alaric at Rome

(C) A Southern Night (D) Requiescat

330. "Who saw life steadily, and saw it whole; The mellow glory of the Attic stage, Singer of sweet Colours, and its child." From which poem are these lines quoted?

(A) Quiet Work (B) **To a Friend**

(C) In Harmony with Nature (D) Requiescat

331. Hardy is called the novelist of :

(A) The Lake Districts (B) The Mining Countryside

(C) **The Wessex Region** (D) The Scottish Highlands

(C) Coole Park (D) Blood and the Moon

394. "Wisdom is the property of the dead, A something incomparable with life; and power Like everything that has the stain of blood, A property of the living."

From which poem are these lines quoted?

(A) The Three Bushes (B) Lapis Lazuli (C) **A Prayer for Old Age** (D) The Gyres

395. Is Yeats primarily a ---

(A) **Symbolist** (B) Imagist (C) Satirist (D) Idealist

396. "Through winter time we call on spring, And through the spring on summer call, And when the abounding hedges ring." From which poem are these lines quoted?

(A) The New Faces (B) Leda and the Swan  
(C) **The Wheel** (D) Before the World Was Made

397. What is Yeats's In the Seven woods?

(A) **A Collection of poems** (B) A series of Verse tales  
(C) A Collection of essays (D) A Lyrical play

398. Yeats has written a poem "He Wishes His Beloved Were Dead". What is the mood in which this poem is written?

(A) A mood of frustration (B) A mood of satiety  
(C) **A mood of weariness** (D) A mood of humour

399. What is Yeats's The Tower?

(A) A long narrative poem (B) A Three-Act play  
(C) **A series of interlocked poems** (D) Reflection on life

461. On the models of whose problem plays did John Galsworthy write his plays?

- (A) Henry Arthur Jones (B) Arthur Pinero  
(C) **Henrick Ibsen** (D) T.W. Robertson

462. In which year was Galsworthy awarded the Nobel Prize for Literature?

- (A) 1930 (B) **1932** (C) 1933 (D) 1931

463. John Galsworthy published some of his early works under a pseudonym. What name did he assume?

- (A) John Simpkins (B) John Sebastian  
(C) **John Sinjohn** (D) John Semplin

464. What is Galsworthy's From the Four Winds?

- (A) A collection of his verses (B) **A collection of his stories**  
(C) A collection of character-sketches (D) A dramatic series

465. What is Galsworthy's Jocelyn?

- (A) A story (B) **A novel** (C) A play (D) A poem

466. What is Galsworthy's Dark Flower?

- (A) A play (B) **A novel** (C) A poem (D) A short story

467. What is Galsworthy's The White Monkey?

- (A) **A novel** (B) A story (C) A Poem (D) A play

468. What is Galsworthy's The swan?

- (A) **A play** (B) A novel (C) A Character-sketch (D) A story

469. What is Galsworthy's The swan?

- (A) A play (B) A short story (C) **A novel** (D) A poem

470. What is Galsworthy's Awakening?

- (A) **A novel** (B) A play (C) A poem (D) A character-sketch

471. What is the central theme of the Silver Box?

- (A) Conflict between the rich and the poor (B) **disparity in law**  
(C) labour and capital conflict (D) Social disparity

472. The Show is a satire on --

- (A) the Labour Unions (B) religious hypocrisy  
(C) **the journalists** (D) the capitalists

473. The Escape depicts the pitiable condition of –

- (A) **the persons who come out from the jail after completing their term of imprisonment**  
(B) the poor labourers who work in the factories  
(C) the miserable life of women in their homes  
(D) the convicts who escape from the jails

474. The central theme of the Strife is ---

- (A) **conflict between labour and capital**  
(B) **conflict between the rich and the poor**  
(C) conflict between different religious sects  
(D) conflict between the literate and the illiterate

475. The Pigeon exposes the evils of—

- (A) dark cells in the prisons (B) **shelter-homes and poor – homes**  
(C) The insanitary conditions in which the workers work in the factories  
(D) slums in big cities

476. The Fugitive exposes the tragedy of –

- (A) **a wife who leaves her husband** (B) a child who is left an orphan
- (C) a young widow (D) a young woman who marries an elderly man

477. The Skin Game brings out the conflict between—

- (A) industrialists of different industries
- (B) the industrialists and the bureaucrats
- (C) **landed aristocrats and the industrialists**
- (D) different political parties

478. The Loyalties exposes clash of loyalties towards—

- (A) **different religious sects** (B) regional
- (C) different benefactors who are opposed to each other
- (D) different social classes

479. The play Justice is a satire on—

- (A) the system of paying wages (B) the system of imprisonment
- (C) the system of social disparity (D) **the system of legal trial**

480. The play Joy exposes the strain the strain and stress of—

- (A) a women unhappily married
- (B) a student completing his educational career
- (C) **a young girl growing into adulthood**
- (D) an unemployed young man

481. In which play does Falder appear as the central character?

- (A) Loyalties (B) The Silver Box (C) **Justice** (D) The Skin Game

482. “Call this justice? What about’ im? It’s’ is money got’ im off-justice!” In which play do these line appear?

(A) Justice (B) **The Silver Box** (C) The Fugitive (D) The Pigeon

483. “Gentlemen, men like the prisoner are destroyed daily under our law for want of that human insight which sees them as they are, patients, and not criminal”. From Which play are these line quoted?

(A) The Silver Box (B) The Strife (C) **Justice** (D) The Fugitive

484. In which play does David Roberts appear as a leading character?

(A) The Pigeon (B) **The Strife** (C) The Silver Box (D) The Fugitive

485. Ann says to her father, “You know what you really are, I suppose, a sickly sentimentalist.” From Which play are these line quoted?

(A) The Strife (B) A Family Man (C) **The Pigeon** (D) The Male

486. In which play is John Barthwick a leading character?

(A) The Pigeon (B) The Eldest Son

(C) The Strife (D) **The Silver Box**

487. In which play does Stephen More appear as an idealist?

(A) **The Mob** (B) The Skin Game (C) Loyalties (D) The Forest

488. De Levis and Dancy are the leading characters in one of the following plays? Which play?

(A) The Eldest son (B) **Loyalties** (C) The Pigeon (D) Escape

489. In which play is there a conflict between Hillchrist and Hornblower?

(A) **The Skin Game** (B) The Mob (C) Loyalties (D) The Pigeon



490. John Galsworthy has treated the theme of law and justice in many of his plays. Why?

(A) because his father was an advocate

**(B) because he was himself a qualified advocate**

(C) because he was interested in stories of crime and punishment

(D) because he had an intimate friend who was a professional detective

491. An American poet is hailed as the representative poet of America. Who is he?

(A) Robert Frost (B) Edgar Allan Poe

(C) R.W. Emerson **(D) Walt Whitman**

492. "I celebrate myself, and sing myself, And what I assume you shall assume, And every atom belonging to me as good belongs to you." From which of the following poems have these line been quoted?

(A) Emerson's Each and All **(B) Whitman's Song of Myself**

(C) Edgar Allan Poe's To One In Paradise (D) William Cullen Bryant's A Forest Hymn

493. Which of the following novels is not written by Ernest Hemingway?

**(A) The Great Gatsby** (B) A Farewell to Arms

(C) For Whom the Bell Toll (D) The Old Man and Sea

494. In Hemingway's The Old Man and the Sea, the old man hooks a fish. What is the fish called?

(A) Swordfish (B) Shark **(C) Marlin** (D) Whale

495. Whose collection of poems is called Leaves of Grass?



(A) **Whitman's** (B) Emerson's (C) Edgar Allan Poe's (D) Frost's

496. Who discovered America?

(A) **Vasco da Game** (B) Captain Cook (C) Christopher Columbus (D) Cabot

497. When was the American Civil War fought?

(A) 1830-40 (B) 1815-1820 (C) **1861-1865** (D) 1825-1833

498. Who has written a poem on the assassination of President Abraham Lincoln after the American Civil War?

(A) Robert Frost (B) **Walt Whitman**

(C) Emily Dickinson (D) Emerson

499. Walt Whitman wrote a poem on the assassination of President Abraham Lincoln. What is the title of the poem?

(A) Song of Myself (B) I Sit and Look Out

(C) I Hear America Singing (D) **O Captain ! My Captain !**

500. Who is the author of the poem Animals?

(A) Emerson (B) **Whitman** (C) Frost (D) Emily Dickinson

501. "Something there is more immortal even than the stars (Many the burials, many the days and night, passing away,) Something that shall endure longer than lustrous Jupiter." From which poem of Whitman's are these lines quoted?

(A) Song of Myself (B) **On the Beach at Night**

(C) One's-Self I Sing (D) Passage to India

502. What is the central theme of Whitman's famous poem Passage to India?

(A) Advancement of Science (B) Intercontinental contacts

(C) **Spirituality and Transcendentalism** (D) Glory of America

503. In which novel by Hemingway does Santiago figure?

- (A) The Sun Also Rises (B) For Whom the Bell Tolls  
(C) A Farewell to Arms **(D) The Old Man and the Sea**

504. When was Ernest Hemingway born?

- (A) 1898** (B) 1899 (C) 1889 (D) 1897

405. Brett Ashley is the central character in one of Hemingway's novels. Which one of the following?

- (A) The Old Man and The Sea (B) A Farewell to Arms  
**(C) The Sun Also Rises** (D) For Whom the Bell Tolls

506. When did Hemingway receive the Nobel prize for Literature?

- (A) 1952 (B) 1953 **(C) 1954** (D) 1955

507. Who wrote Men Without Women, a collection of short stories?

- (A) Ernest Hemingway** (B) William Faulkner (C) Mark Twain (D) Wallace Stevens

508. Which of the following novels of Hemingway is set against the background of the Spanish Civil War?

- (A) The Sun Also Rises** (B) For Whom the Bell Tolls  
(C) A Farewell to Arms (D) The Old Man and The Sea

509. Hemingway's Winter Takes Nothing is a—

- (A) Poem (B) Novel **(C) A collection of Short Stories** (D) A Play

510. In which work Hemingway celebrated Bull fighting?

- (A) Death in the Afternoon** (B) The Torrents of Spring  
(C) A Moveable Feast (D) The Green Hills of Africa

511. Who is the protagonist of Hemingway's *The Sun Also Rises*?

(A) Santiago (B) Robert Cohn (C) **Jake Barnes** (D) Brett Ashley

512. Which novel of Hemingway is based on the theme of Man's struggle against Nature?

(A) *A Farewell to Arms* (B) *The Sun Also Rises*

(C) ***The Old Man and the Sea*** (D) *The Green Hills of Africa*

513. Which novel of Hemingway won him the Nobel Prize for Literature?

(A) *A Farewell to Arms* (B) ***The Old Man and the Sea***

(C) *The Sun Also Rises* (D) *For Whom the Bell Tolls*

514. When was William Faulkner born?

(A) **1897** (B) 1898 (C) 1900 (D) 1909

515. Who encouraged Faulkner to write novels?

(A) **S. Anderson** (B) Robert Frost (C) Wallace (D) Hemingway

516. When did Faulkner's first novel *Soldier's Pay* appear?

(A) 1924 (B) 1927 (C) **1926** (D) 1928

517. Who wrote *The Sound and the Fury*?

(A) Hemingway (B) **Faulkner** (C) J. Farrell (D) Wallace Stevens

518. When did Faulkner receive the Nobel Prize?

(A) 1948 (B) **1949** (C) 1950 (D) 1951

519. What was the original title of Hemingway's novel *The Sun Also Rises*?

(A) *The Bostonians* (B) *The Virginians*

(C) ***Fiesta*** (D) *Catcher in the Rye*

520. What was the original title of Hemingway's last novel The Old Man and the Sea?

(A) Fiesta **(B) The Sea in Being**

(C) The Assistant (D) Farewell to Arms

521. Robert Frost was born in the year—

(A) 1867 **(B) 1874** (C) 1882 (D) 1886

522. Robert Frost was—

(A) A British poet settled in America (B) An America Poet settled in England

(C) A Canadian poet **(D) An American poet**

523. Robert Frost died in—

(A) 1899 **(B) 1963** (C) 1942 (D) 1934

524. Which one is a collection of poems of Robert Frost?

(A) A Boy's Will (B) North of Boston

(C) Mountain Interval **(D) All of These**

525. In Which collection of poems of Frost are his poems Mending the Wall and the Death of the Hired Man included?

(A) A Boy's Will **(B) North of Boston**

(C) Mountain Interval (D) A Witness Tree

526. Frost's poems Birches and The Road not Taken are included in his poetical collection—

(A) A Boy's Will (B) North of Boston

**(C) Mountain Interval** (D) A Witness Tree

527. Whom did Frost describe as "the only brother ever I had"?

(A) Walt Whitman **(B) E. Thomas** (C) Faulkner (D) Emerson

258. Who described Frost's philosophy as "Simple Woodland Philosophy"?

(A) E. Thomas (B) Trilling **(C) N. Douglas** (D) Whitman

529. Who called Frost a "Poet of terror"?

(A) E. Thomas **(B) Trilling** (C) N. Douglas (D) Whitman

530. Which of the following has been called a "Proletarian epic"?

(A) Hemingway's The Old Man and the Sea

(B) Fitzgerald's The Great Gatsby

(C) Steinbeck's The Grapes of Wrath

**(D) Faulkner's Light in August**

531. Who is the protagonist in Hemingway's novel The Old Man and the Sea?

**(A) Santiago** (B) Marlin (C) Manolin (D) Roboston

532. Absalom, Absalom is a novel written by—

**(A) Faulkner** (B) Steinbeck (C) Fitzgerald (D) Hemingway

533. Who said, "But I have promises to keep And miles to go before I sleep, And miles to go before I sleep."

**(A) Robert Frost** (B) William Faulkner

(C) Wallace Stevens (D) Hemingway

534. Who said, "Earth is the right place for love"?

(A) Wallace Stevens **(B) Robert Frost**

(C) Emily Dickinson (D) William Faulkner

535. Which is a great patriotic poem by Frost?

**(A) The Gift Outright** (B) Birches

(C) Mending the Wall (D) It was Charged Against Me

536. When Kennedy took office as President of America, Frost was invited to recite one of his poems on his occasion. Which of the following poems did he recite?

(A) **The Gift Outright** (B) Birches

(C) Mending the Wall (D) It was Charged Against Me

537. "I am the poet of the Body and I am the poet of the Soul, The pleasures of heaven are with me and the pains of hell are with me." These line are quoted from one of the poems of Whitman. From which poem?

(A) One's Self I Sing (B) Passage to India

(C) **Song of Myself** (D) Song of the Open Road

538. When Jawaharlal Nehru died, four lines of a poem by Frost were found written in his own hand under the glass top of his table. From which poem were they quoted?

(A) Birches (B) Mending the Wall

(C) **Stopping by woods** (D) A Masque of Mercy

539. Which of the following novels of Faulkner is believed to be most autobiographical?

(A) **Reivers** (B) A Fable (C) The Mansion (D) Light in August

540. Who is the author of the novel Light in August?

(A) Ernest Hemingway (B) Steinbeck (C) **William Faulkner** (D) Fitzgerald

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## New Syllabus Study Material

### UNIT-4-

### WITH MCQA UNIT TEST

### LITERATURE FROM 1851 TO THE PRESENT DAY

<i>Contents</i>	<i>Writers</i>	<i>Works</i>
<i>Poetry /Poem</i>	<i>Mathew Arnold</i>	<i>Dover Beach, The Scholar Gypsy</i>
	<i>Robert Browning</i>	<i>Andrea Del Sarto</i>
	<i>Alfred Lord Tennyson</i>	<i>Ulysses</i>
	<i>W.B. Yeats</i>	<i>Byzantium</i>
	<i>T.S. Eliot</i>	<i>The Waste Land</i>
	<i>G.M. Hopkins</i>	<i>God's Grandeur</i>
	<i>W.H. Auden</i>	<i>The Unknown Citizen</i>
	<i>Ted Hughes</i>	<i>The Thought Fox</i>
<i>Prose and Fiction</i>	<i>Thomas Carlyle</i>	<i>On Heroes, Hero-Worship and the Heroic in History Lecture III- Shakespeare</i>
	<i>Mathew Arnold</i>	<i>The Study of Poetry</i>
	<i>George Orwell</i>	<i>You and the Atom Bomb</i>
	<i>Charles Dickens</i>	<i>Hard Times</i>
	<i>George Eliot</i>	<i>The Mill on the Floss</i>
	<i>Thomas Hardy</i>	<i>Mayor of Casterbridge</i>
	<i>Virginia Woolf</i>	<i>Mrs. Dalloway</i>
<i>Drama</i>	<i>John Osborne</i>	<i>Look Back in Anger</i>
	<i>Bertolt Brecht</i>	<i>Mother Courage and Her Children</i>
	<i>J.M. Synge</i>	<i>Riders to the Sea</i>
	<i>Caryl Churchill</i>	<i>Top Girls</i>
<b>UNIT-4-</b>	<b>*TEST FREE FREE*</b>	<b>MCQA</b>



### **Dover Beach – Mathew Arnold**

- Mathew Arnold poet and critic was born in 1822.
- He was the eldest son of Thomas Arnold, the great headmaster of rugby.
- He became fellow of Oriel college in 1845 and inspector of schools in 1851, a post which he retained for the greatest part of his life.
- His first volume of poetry, “The strayed Reveller and other poems” in 1849.
- Among other poems “The forsaken merman, the sick king in Bokhara”, the well – known sonnet on Shakespeare.
- Empedocles on Etna in 1852.
- Arnold was appointed to chair of poetry and he grew up under the influence of Wordsworth

#### **About the poem**

- Dover Beach is one of a group of elegiac poems published in 1867 in the volume entitled New poems.
- Arnold’s definition of poetry is “Criticism of life” in accordance with the laws of poetic truth.
- Shakespeare gives us a very realistic sketch of the Dover cliffs in his tragedy, King Lear.
- In this poem, the poet is viewing the beach at Dover with his beloved.
- He concludes this poem with personal note
- ‘The description of the nature’ is a kind for the poet to elaborate his favorite view of life.

- In this poem, as in his famous 'Rugby chapel' which is a tribute to his father's memory, the lines are all unrhymed.
- The last two lines form a couplet which indicates the end. This is like Shakespeare's device of using a couplet to denote the end of his individual scenes.

### **The poem**

- The poem is composed of four stanzas of unequal length.
- It is a calm, beautiful night, with the moon shining brightly.
- In the distance of the line of the horizon, He can see the French coast twenty miles away.
- The poet sees the cliffs of Dover jutting out into the sea from the window of his room.
- He calls his beloved to come and enjoy the scene.
- The rising and falling, flowing and ebbing, the noise of the waves carries to the poet's mind a message of melancholy inseparable from life.
- Wordsworth called it as "sad music of humanity" and it had been heard by spirits from the days of the Greek tragedian, Sophocles.
- The undulations of the sea are an allegoric representation of the ups and downs of life.
- The reason for frustration in us is 'Both the moderns and the ancients suffered from want to faith'.
- But when Christianity was organized by the Roman church during the middle ages, people had implicit faith in its message and lived happily with spiritual certitude.

## **SUMMARY**

"Dover Beach" opens with a quiet scene. A couple looks out on the moonlit water of the English Channel, and listens to the sound of the waves. Then, all of a sudden it zooms out. And we mean *way* out. See, the sound of the waves makes the speaker think first of ancient Greece. Yep, Greece. Then he turns the sound of the surf into a metaphor for human history, and the gradual, steady loss of faith that his culture has experienced. The poem ends on a gorgeous, heartbreaking note, with the couple clinging to their love in a world of violence and fear and pain.

### **Line 1**

*The sea is calm tonight.*

- This first line gives us two simple, basic facts. It's nighttime, and the sea is calm. Can't you just picture it? Hey, that's all we need to start building a mental world.
- As you'll see, "Dover Beach" will end up running back in time and all over the world, but that image of the ocean at night will always be front-and-center.
- In addition to giving us the image that will anchor the poem, this line sets a very particular tone. The words are short and clear.
- The line ends with a period, making it a complete, simple sentence. There's no activity, just stillness and simplicity. In a word, this line is *calm*, just like the ocean.

**Line 2**

*The tide is full, the moon lies fair*

- Here we get a little more description of the setting of this poem. It's high ("full") tide, the moon is out, and it's beautiful ("fair").
- We've pointed out how the first line was self-contained, a complete thought in itself. In this line, the end of the line isn't the end of the sentence, so the phrase "the moon lies fair" isn't complete. It makes the reader want to know where the moon lies fair, or how. To find out, you have to continue to the next line. That poetic technique, where a sentence is broken up across more than one line, is called enjambment.
- We also want to point out that little break in the middle of the line (marked by the comma). The line takes a pause here, between two complete phrases. That fancy little trick is called a caesura, and it divides the line into two parts.

**Line 3**

*Upon the straits; on the French coast the light*

- That moon that's lingering from the last line? Well, it turns out that it "lies fair / Upon the straits." That just means that the moonlight is shining on a narrow body of water ("the straits"). The speaker tells us that he can see across the strait to the coast of France.

- If we put this together with the title "Dover Beach," we get a pretty clear idea of where the speaker is. He's on the coast of England, looking out at the English Channel, which separates England from France. Dover is a town (you might have heard of its famous white cliffs) right at the narrowest point in the channel. The French town of Calais is just a little over twenty miles away, which is why he can see the light there.
- Notice the enjambment in this line, too. Arnold keeps us rolling from line to line here, building up momentum in the beginning of the poem.

#### Lines 4-5

*Gleams and is gone; the cliffs of England stand,  
Glimmering and vast, out in the tranquil bay.*

- Suddenly the light that he saw shines out and then disappears (with Arnold's much prettier alliteration, it "Gleams and is gone").
- When the light in France disappears, the speaker looks back at his own coast. Here he sees the famous white cliffs of Dover, which are shining in the moonlight out in the bay. The bay, he reminds us, is "tranquil." This picks up the image of calm water from line 1.
- And once again we've got a break in line 4. See how the line pauses at the semicolon, and then the speaker turns to a new thought? Yep, that's another caesura.

**Line 6**

*Come to the window, sweet is the night-air!*

- Here we get a little more information about what's happening in the world of the poem. We learn that the speaker is indoors (in a room with a window).
- We also find out that he's talking to someone who must be in the room with him—that's his audience.. We don't learn much about that person yet, but our speaker wants him or her to come to the window to smell the "sweet" air.
- The tone of the poem is still really calm. Adjectives like "tranquil" and "sweet" establish a relaxing, comforting mood here at the beginning of things.

**Lines 7-8**

*Only, from the long line of spray*

*Where the sea meets the moon-blanced land,*

- Now, all of a sudden, we've got a little shift on our hands. As we look out with the speaker and his companion, he says "Only." (Here that means something like "But.")
- Only what? What's the matter with this scene? Arnold is just beginning to build our expectation.
- The speaker draws our attention to the edge of the water and the surf ("the long line of spray"). Instead of looking at the

beautiful landscape as a whole, we're looking at the specific point where the sea meets the land.

- And check out that vivid image of the "moon-blached land." Blached means "whitened"—we might say "bleached." You know how bright moonlight can make the whole world look white? Well, that's what our speaker is talking about.

### Line 9

*Listen! you hear the grating roar*

- Before, we were imagining what this scene *looked* like. Now the speaker tells his companion (and us) to change the frame, to use one of our *other* senses.
- Suddenly we're going to "Listen!" (that exclamation point is mean to wake us up) to the sound of the water.
- Turns out that sound isn't "calm" or "tranquil" like the moonlight on the water. The speaker describes it as a "grating roar."
- The harshness of the word "grating" might be a little surprising, since there's nothing relaxing about a grating sound. It seems to Shmoop that the atmosphere of this poem is changing. Let's keep an eye out for more shifts in the future.

### Lines 10-11

*Of pebbles which the waves draw back, and fling,  
At their return, up the high strand,*



- That "grating" sound from line? That comes from the sound of pebbles. Those little rocks are being pulled out by the waves as they go out, and then thrown back up on the beach ("strand" is another word for beach or shore) when the waves come back in.
- Maybe you've heard that sound before, like a rhythmic rumble, a giant breathing. The speaker really focuses in on the sound of the waves. He wants us to really feel their inevitable, steady force. Because if one thing's for sure, it's that waves will continue to crash on beaches all the world over.

**Lines 12-13**

*Begin, and cease, and then again begin,  
With tremulous cadence slow, and bring*

- The grating sound of the pebbles starts, and then stops, and then starts again. The speaker has a fancy way of describing this rhythm of the ocean. He calls it a "tremulous cadence slow."
- Let's break that one down, huh? "Tremulous" means shaky or trembling. We think that comes from the fact that this one big sound is made up of many little sounds of rolling pebbles. "Cadence" refers to the rhythm of that repeated sound. That's a significant word to use in a poem of all things, where rhythm is so crucial to the reading experience. The speaker hears a

slow rhythm in the sound of the waves, and it mingles in with the rhythm of his poem.

- And just what is the rhythm of this poem? Well, Arnold plays around with that a little. The basic meter for the poem is iambic, which has just the same kind of rolling rhythm as those waves.
- Line 12 is actually a great example of that: **Begin**, and **cease**, and **then again begin**. See? Perfect iambic pentameter.
- That's not the case everywhere though; he switches things up a fair amount. For more on that, see our "Form and Meter" section.

#### Line 14

*The eternal note of sadness in.*

- Now the rubber really hits the road in this poem. We started out calm and tranquil, but the first stanza ends on a much darker note, with the introduction of a "note of sadness."
- We think the word "note" is pretty key here. It picks up on the word "cadence" up above, and makes us think that the sound of the world is something like music.
- This isn't just a temporary sadness, either. It's "eternal." Our speaker clearly thinks that the music of the world has an endless sadness built into it.

## **The Poem**

### **Stanza – I**

- The poet assumes himself to be a shepherd. The poet follows the pastoral tradition.
- The poet asks the shepherd to go and his flock .
- In the moon light meadow the shepherd may begin his search for the scholar Gipsy. It is like the search of external truth.

### **Stanza – II**

- The poet would rest on the eastern slope of the cumner hill. It is a sheltered place where the reaper would take rest.

### **Stanza – III**

- In the elevated spot of the half- harvested field, the poet would remain till the evening. The scarlet poppies peeped through the thick corn. The pale pink convolvulus crept through the green roots and yellowing stalks. The lime trees rustled in the breeze. From the cumner hills the poet had views of the towers of Oxford in the august sun.

### **Stanza – IV**

The poet had a copy of Joseph Glanvil's 'The vanity of Dogmatizing'. He often read the story of the Oxford scholar from the book. The scholar was shy and gentle. so he could not get any promotion in the college. One summer morning he left Oxford and joined a group of Gipsies. He went to learn Gipsy-lore.

## *Summary*

Ulysses (Odysseus) declares that there is little point in his staying home “by this still hearth” with his old wife, doling out rewards and punishments for the unnamed masses who live in his kingdom. Still speaking to himself he proclaims that he “cannot rest from travel” but feels compelled to live to the fullest and swallow every last drop of life. He has enjoyed all his experiences as a sailor who travels the seas, and he considers himself a symbol for everyone who wanders and roams the earth. His travels have exposed him to many different types of people and ways of living. They have also exposed him to the “delight of battle” while fighting the Trojan War with his men. Ulysses declares that his travels and encounters have shaped who he is: “I am a part of all that I have met,” he asserts. And it is only when he is traveling that the “margin” of the globe that he has not yet traversed shrink and fade, and cease to goad him.

Ulysses declares that it is boring to stay in one place, and that to remain stationary is to rust rather than to shine; to stay in one place is to pretend that all there is to life is the simple act of breathing, whereas he knows that in fact life contains much novelty, and he longs to encounter this. His spirit yearns constantly for new experiences that will broaden his horizons; he wishes “to follow knowledge like a sinking star” and forever grow in wisdom and in learning.

- ❖ He was born as Eric Arthur Blair in Motihari (Bihar, India). His father worked for the opium department of the Civil Service in Motihari.
- ❖ His mother took him to England when he was only one year old.
- ❖ He received his education at Eton College, England.
- ❖ After his education he began to work as an imperial policeman in Burma. His tryst with British imperialism and he was disgusted and thus resigned from the post and returned to England in 1928.
- ❖ Orwell's first work was "Down and Out in Paris and London" (1933). It was a non-fictional memoir on the theme of poverty that he had experienced in these two cities after leaving Burma.
- ❖ "Burmese Days" is his first novel. This novel presented a portrait of the dark side of British Raj. Orwell critique of British Imperialism also found an outlet in his essays "A Hanging" and "Shooting an elephant".
- ❖ In an essay of 1947 he wrote:
  - ❖ "Every line he had written since 1936 had been directly or indirectly against Totalitarianism and for Democratic Socialism".
  - ❖ "Animal Farm" (1945) is an allegorical novel that reflects on the events leading up to and during the Stalin era.
  - ❖ His most famous novel "1984" (1949) is a dystopian novel that depicts a society, tyrannized by a totalitarian government.

faints whenever Mr. Bounderby tells his horror stories of being born in a ditch or having lived the first ten years of his life as a vagabond.

Mr. Gradgrind is at first hesitant but he soon agrees with Bounderby that Cecilia must be removed from the school so that she might not infect the other students with her ideas. He and Bounderby find Sissy and proceed towards the public-house where she lives to deliver the news. Looking through the room, Sissy finds that the trunk is empty and she is suddenly fearful. The other members of the performing group also live in the public house and they try to explain to Sissy that her father has abandoned her. He has not left out of ill will, but because he thinks that she will have a better life without him as her guardian. It was with this intention that he had her enrolled in Mr. Gradgrind's school. Mr. Bounderby is morally enraged that a man would actually desert his own daughter. She has no other family in the world.

This certainly changes Mr. Gradgrind's plans as he had originally come to the public house with the intention of dismissing Jupe from the school. Despite Bounderby's opinion, Gradgrind does not think it is in good taste to abandon Sissy after she has already been abandoned. Gradgrind gives her a choice to make on the spot: either she can stay with the Sleary performing group, remain in Pegasus's Arms and never return to his school, or she can leave Sleary's company, live with the Gradgrinds and attend school. If she chooses this option, of course, she is forbidden to have extended contact with the performers though they are the only people that she knows. It is a difficult

has done for them. At the end of the novel, Dickens writes that Sissy grows ever more happy and she eventually has children of her own to care for.

### **Signor Jupe**

The horse-trainer/circus-performer who is the father of Cecilia. He sends her on an errand to "fetch the nine oils" as an ointment for his aching muscles. When she returns to their lodging, he is gone.

### **Mrs. Pegler/"The mysterious old woman"**

Mrs. Pegler is the old woman who makes a yearly pilgrimage to Coketown. At the end of the novel, she is discovered to be the mother of Mr. Josiah Bounderby.

### **Rachael**

The unmarried companion of Stephen Blackpool. She keeps his spirits up while he is suffering and after he has left Coketown, she takes it as her responsibility to defend his honor.

### **Slackbridge**

The dishonorable and deceitful leader of the labor movement: The United Aggregate Tribunal. Slackbridge takes the legitimate concerns of the laborers and exploits them for his own power.



reminds Stephen that they all have an obligation not to judge the woman because they are all sinners. Stephen repeats that he is grateful that Rachael is there because he cannot guarantee that he would be able to overcome his desire to do harm to himself and/or his wife. Both Rachael and Stephen are half asleep and Rachael agrees that she will stay with Stephen until three in the morning. Then she will return home.

Stephen sees a bottle on the table; it is mostly empty but it causes him to tremble. Rachael sees that he is in a fit of trembling and she moves to see that he is not feeling too ill. Stephen assures her that he is simply having a fright and that he will soon be better. As he falls asleep, Stephen enters into a "long, troubled dream" that continually blurs with the sad reality surrounding him. He sees himself at his own wedding, happily preparing to marry, except the woman is not Rachael and there is a protest started by one of the witnesses of the wedding. In his half-asleep state, Stephen sees his wife make a move for the bottle on the table but Rachael wakes up in the nick of time. There is a struggle and the drunk woman grabs Rachael by the hair, but Rachael overpowers her and destroys the bottle. Stephen is convinced that Rachael is an angel but she insists that she is not. Still, she is definitely a benevolent force in Stephen's life.

### **Chapter Fourteen: The Great Manufacturer**

Time goes on in Coketown and Mr. Gradgrind notes that as the months and years go by, his children are growing into young adults. He decides that his son, Thomas, should join Bounderby's Bank and find work. Gradgrind has kept up

evidence that the dissenter was a true traitor and a true thief. There are a few voices that cry out against Slackbridge's slander but the response is overwhelmingly in the speaker's favor. [Rachael](#) is worried about Stephen and she cannot bear to see his reputation tarnished. She goes to see Mr. Bounderby and relays her story. Rachael, Mr. Bounderby and Tom then go to Stone Lodge to see Louisa.

Rachael politely interrogates Louisa about the night when she and Tom arrived at Stephen's room. Louisa confesses that she did see Stephen, Rachael and the old woman and that while she offered Stephen money, he was very honest and forthright and refused the offer and would only accept two pounds. Rachael's story is verified before Mr. Bounderby but the question of Stephen's whereabouts remains. Louisa is sorry to hear that Stephen has been branded as a thief but Rachael remains highly suspicious for it seems that Stephen's alleged guilt bears some connection to the visit that Louisa and Tom made that night.

Rachael is so confident in Stephen's innocence that she has written to him, informing him of the charges leveled against him. When Bounderby interrupts that he has word from the post office that no letters have been sent to anyone named Stephen Blackpool, Rachael replies that Stephen is living under an assumed name because he cannot get work as Stephen Blackpool thanks to Mr. Bounderby and Mr. Slackbridge. Rachael is confident that Stephen will arrive and Sissy is very supportive. She mentions that suspicion has fallen on Stephen because he was seen lingering around the bank, but Rachael does not understand why Stephen would have done this.

situation. She seeks an understanding of her suffering. Her mother tries to spare her hard work, though she is becoming more frail each day. The aunts and uncles visit only rarely, as their social ties are becoming strained in misfortune.

### Chapter III - A Voice from the Past

[Bob Jakin](#) comes to give Maggie some books he bought for her because he remembered how upset she was when her family's books were sold. Maggie, who has been very unhappy, is grateful. One of these books is *Thomas a Kempis: Imitation of Christ*, which causes her to have a spiritual awakening. She believes that a renunciation of her personal desires is the answer to finding the peace and happiness that has eluded her. She takes up sewing in order to contribute to the family's fund; Tom disapproves. Maggie reads to her father, but her new-found faith is of no comfort to him. He dwells on how his situation will adversely affect Maggie's prospects and maintains his vow of revenge against Wakem.

### Book V - Chapter I -

[Mr. Wakem](#) comes on one of his usual visits, but this time he brings Philip with him. Maggie (now 17), seeing them approach, hurries upstairs so that she won't have to meet Philip in front of their fathers. Once she thinks they have left, she goes outside to walk and ends up coming upon Philip, who was waiting for her.

Maggie is pleased to see Philip, but tells him that though she wishes it wasn't necessary, she will have to renounce his friendship because of their families.

She tells him that she loves him, too, but that if she married him, she would forever be haunted by the suffering they had caused, and so because they love each other, he must help her to resist him. He acquiesces, but asks for one kiss before they part, which she gives him.

## Chapter XII - A Family Party

After her visit with Mrs. Moss, Maggie goes next to stay with Mrs. Pullet. In the brief interlude preceding this, Mr. Wakem's manager of Dorlcote Mill had been drunkenly thrown from his horse and was gravely injured, such that Mr. Wakem turned the property over to Guest & Co. even sooner than expected, and Tom becomes the manager.

Everyone gathers at the Pullet's farm to celebrate the news, and Lucy encourages Mrs. Pullet to donate some linens to Tom's new home at the mill. When it's time to leave, she insists on sitting with Tom so she can talk to him about Maggie and Philip. She explains how Philip convinced his father to sell the mill, expecting that to convince him to forgive Philip, but instead he is resolute, insisting that Maggie can do as she pleases but he will never have any relationship with the Wakems.

## Chapter XIII - Borne Along by the Tide

Maggie returns to Lucy's less than a week later. Maggie manages to avoid Lucy in the mornings by going on promised visits to Aunt Glegg and helping Mrs. Tulliver prepare to move to the mill, but in the evenings Lucy insists she

## *The Mayor of Casterbridge*

On every page of Hardy's Wessex novels is displayed the influence of Hardy's upbringing, regional background, and architectural studies. His characters are often primitive — as is the case in *The Mayor of Casterbridge* — and exhibit all the passions, hates, loves, and jealousies that rustic life seems to inspire. Yet these characters are at all times real, for they are based on people he had grown up with, people he had heard about in legends and ballads, people whose tragic histories he had unearthed during his early architectural apprenticeship. There are also long, well-wrought, descriptive passages of the surrounding countryside, the buildings, the roads, the commerce, and the amusements that make up the environment of Casterbridge. It is Hardy's naturalness in handling this particular environment, which he called "Wessex," that puts us at our ease and infuses the work with a life and a reality all its own.

Hardy's philosophy dramatizes the human condition as a struggle between man and man, and between man and his fate. Usually it is fate — or the arbitrary forces of the universe — that wins. Fate is all-powerful, and in its blindness human suffering is of no importance. This malevolence of fate certainly seems at times to be demonstrated in *The Mayor of Casterbridge*. Yet the victim of fate, Henchard, is also the greatest offender against morality, which would indicate purpose in the suffering he endures. Moreover, the novel ends on a note of hope because of Henchard's strength of will and his determination to undergo suffering and deprivation in order to expiate his sins.

home, she expresses wonder at her new status, but then feels sadness because she hasn't received a good education.

Downstairs, Michael and Farfrae are watching the workers leave for the day. Michael stops one worker, [Abel Whittle](#), and says that Abel should show up on time for work the next day. Abel has a history of oversleeping and being late for work. The next morning, Abel is late, and Michael is so angry that he threatens to get Abel out of bed himself if he is late again.

Again, the next day Abel is late. Michael marches to Abel's home on Black Street, yanks him out of bed, and orders him to work--without his breeches. Farfrae sees the man arriving without pants, and is shocked. In front of all the workers, Farfrae orders Abel back home to get his pants. When Michael objects, Farfrae threatens to leave. Michael bends to his wishes, but not without feeling embarrassment. Later in the day, Farfrae learns that Michael cared for Abel's mother last winter. Michael continues to behave coldly towards the young man.

One day a young messenger asks for Farfrae to look at a haystack. The messenger says that the townspeople have more respect for Farfrae. When Michael meets Farfrae later in the day, Michael explodes in anger. He accuses Farfrae of trying to hurt his feelings. When the confused Farfrae apologizes, Michael quickly forgives him, but begins to regret confiding in him.

Curious, Elizabeth-Jane starts to wonder about Lucetta's own past and life, and she decides to keep an eye on her companion. One day she imagines that Lucetta has met Farfrae, and asks a nervous Lucetta about the meeting. Later Lucetta tells the story of her past, making it seem as if it has happened to another woman. Finally, Lucetta asks what the other woman should do now that "she" has grown fond of another man. Elizabeth-Jane cannot give her a definite answer. However, the girl sighs that Lucetta could not tell her the whole truth--for she knows that Lucetta is "she" of the story.

#### Chapter 25:

Farfrae calls upon Lucetta and Elizabeth-Jane frequently. Although Elizabeth-Jane is in the room, Farfrae completely ignores her, choosing to give all his attention to the livelier Lucetta. Soon Elizabeth-Jane realizes that Farfrae is the second man from Lucetta's story--he is blatantly in love with her, with all traces of his past infatuation for Elizabeth-Jane gone.

Michael also calls upon Lucetta. His love for her has increased now that she has proclaimed her love for another man. Lucetta treats him with a cool but cordial air. Michael offers for her hand, and after attempting to change the subject, Lucetta gives an evasive answer. Farfrae rides past as Lucetta and Michael talk, but Michael does not see Lucetta's loving look at Farfrae. Michael leaves, dejected, while Lucetta passionately proclaims that she will forsake the past to love Farfrae.



Mai Dun. One day, a stranger walks down the road from Budmouth. Michael realizes that the stranger is Newson, and fears the worst. At home, Elizabeth-Jane shows him a mysterious letter from someone who wants to meet her at Farfrae's this evening. Michael says she may go, and then says he will leave Casterbridge. Despite his stepdaughter's protests, he leaves that evening. Elizabeth-Jane accompanies him to the stone bridge, then watches him walk away. Michael stops for a moment to express his anguish, then continues on his way.

On the walk back to town, Elizabeth-Jane meets Farfrae, who quickly takes her to his house. When she discovers Newson, their reunion is joyful. They eagerly plan the wedding, which will take place with any difficulties now that Michael is gone. Newson tells the shocked Elizabeth-Jane how Michael kept her away with a lie. Although Newson defends Michael, Elizabeth-Jane is disgusted.

#### Chapter 44:

Michael travels for five days. As he travels, he gazes longingly at some of Elizabeth-Jane's things--gloves, handwriting, hair clippings, and the like. He reaches Weydon-Priors, where he reflects on the auction and his failed attempts to fix the wrongs made then. After he has finished there, he leaves for a farm situated on a highway. As he again becomes a hay-trusser, he constantly worries about Elizabeth-Jane's welfare.

Septimus. The narrator then tells Septimus's story. He once was an aspiring poet—unable to afford higher education, he's self-educated from public libraries. Because of a family conflict, Septimus left his home in Stroud at a young age and went to London. There he met a Shakespeare scholar named Miss Isabel Pole and fell in love. Miss Pole lent Septimus books and encouraged his literary ambitions. Septimus took a job as a clerk, and his boss, Mr. Brewer, thought Septimus was talented and would be promoted to a higher position easily, if he stayed healthy.

But the war changed everyone's plans, including those of Septimus. He volunteered for the Army to save an idealized version of the England he loved. He did well in the military and received promotions, attracting the praise of his commanding officer, Evans. The two men developed a deep bond—common among soldiers dealing with the atrocities of war—until Evans's death in Italy, just before the Armistice that ended the war. Septimus, in the same battle, survived. He felt indifferent to Evans's death at the time and realized later, to his horror, that he could no longer feel anything—only occasional fear.

He married cheerful young Rezia, a hat designer in Milan, and brought her back to England. But he couldn't share Rezia's enjoyment in life. Septimus, now an admired veteran, returned to his clerkship. He found the writings he used to enjoy now seemed to chronicle hatred and despair. Disgusted with human nature, he now refuses to have a child with Rezia, who badly wants one. Rezia, distraught, took Septimus to see Dr. Holmes. When Dr. Holmes insisted

ranking officials—and makes small talk. The prime minister—"this symbol of what they all stood for, English society"—arrives, and Lady Bruton withdraws with him to a small, private room. Aunt Helena Parry, over 80 years old, arrives, surprising Peter who thought she had died. Clarissa and Lady Bruton speak briefly and reminisce about the past. Lady Bruton contemplates the tragedy of India and the possibilities of England's empire. When Clarissa sees Sally and Peter talking, she wants to reconnect with them. She considers the situational irony that free-spirited Sally ended up marrying a rich man and having five children. Sir and Lady Bradshaw arrive "shockingly late." With Richard, Sir Bradshaw discusses a proposed bill to help veterans with shell shock. Lady Bradshaw takes Clarissa aside to tell her about Septimus's death.

Clarissa is first dismayed by the news and the timing of Lady Bradshaw's announcement. She goes into a room by herself to think. Though she doesn't know why Septimus killed himself, she feels convinced his soul is preserved. Besides everyone at her party will grow old and die. She feels a kinship to Septimus and a renewed joy in life, despite her fear.

Peter and Sally catch each other up on their lives. Peter reflects on the changes he sees in Sally after motherhood and upper-class living. They discuss their feelings for Clarissa, which have evolved over the years to friendship and respect, and her marriage to Richard. Richard meanwhile thinks that his daughter is getting older and unrecognizable as a poised, secure adult. He feels proud. As the night comes to an end, Peter is filled with an inexplicable excitement as he sees Clarissa.

### Cliff Lewis

Cliff is a friend to both Jimmy and Alison. Cliff lives with them in their attic apartment. He is a working class Welsh man and Jimmy makes sure to often point out that he is "common" and uneducated. Cliff believes this is the reason that Jimmy keeps him as a friend. He is quite fond of Alison and they have a strange physically affectionate relationship throughout the play.

### Alison Porter

Alison Porter is Jimmy's wife. She comes from Britain's upper class, but married into Jimmy's working class lifestyle. The audience learns in the first act that she is pregnant with Jimmy's child. Jimmy's destructive anger causes her great strain and she eventually leaves him. Her child miscarries and she comes back to Jimmy to show him that she has undergone great suffering.

### Helena Charles

Helena Charles is Alison's best friend. She lives with them in their apartment while visiting for work. Helena is from an upper class family. She is responsible for getting Alison to leave Jimmy. She and Jimmy then begin an affair. Her sense of morality leads her to leave. She can be considered the play's moral compass.

### Colonel Redfern

Colonel Redfern is Alison's father. He represents Britain's great Edwardian past. He was a military leader in India for many years before returning with his family to England. He is critical of Jimmy and Alison's

creatures with little furry brains. Full of dumb, uncomplicated affection for each other.” Helena warns that she must fight Jimmy or else he will kill her. Cliff enters.

Cliff yells to Jimmy to come in and get his tea. Cliff asks Helena and Alison where they are going, and they tell him they are going to church. They invite him, but he stammers and tells them that he hasn’t yet read the papers. Jimmy enters and begins bantering with Cliff. He asks him why he would want to read the papers since he has no intellect or curiosity and is nothing but “Welsh trash.” Cliff, with good nature, agrees. Jimmy then turns his venom towards Alison’s friends and family, those “old favourites (*sic*), your friends and mine: sycophantic, phlegmatic, and, of course, top of the bill -- pusillanimous.”

Jimmy tells the group that he has made up a song entitled “You can quit hanging round my counter Mildred ‘cos you’ll find my position is closed.” He begins to sing the verse. It’s a song about how he is tired of women and would rather drink and be alone than have to deal with their problems. He turns to Helena and tells her that he also wrote a poem, one that she will like because “It’s soaked in the theology of Dante, with a good slosh of Eliot as well.” It is entitled “The Cess Pool,” and Jimmy says he is “a stone dropped in it....”

Helena confronts him and asks him why he must be such an unpleasant person to be around all the time. Jimmy becomes delighted that she has taken his bait and continues to goad her on. He sees Alison dressing in the mirror in

there is without betraying the least sign of passion or kindness.” Helena asks if they can have just one day without talking about politics or religion and Cliff echoes the sentiment.

Jimmy changes the subject by saying he thought of a new title for a song for a traveling act: “My mother’s in the madhouse -- that’s why I’m in love with you.” He had previously thought of a name for his act with Helena -- Jock and Day -- but thinks that the name might be too intellectual. He suggests “T.S. Eliot and Pam” instead. Jimmy then starts in on a routine that all of them obviously know well. Cliff and Jimmy begin a comedy sketch about “nobody” in which Cliff is looking for “nobody” and Jimmy keeps telling him that he hasn’t seen “nobody.” Helena chimes in as a character and when Jimmy asks her who she is, she says “nobody” -- the punch line to the skit. Jimmy and Cliff start to do a “Flanagan and Allen” routine and sing a song: “So don’t be afraid to sleep with your sweetheart, / Just because she’s better than you....”

Jimmy then stops and tells Cliff that he kicked his ankle and that the routine is no good. Cliff pushes him hard and he falls. Jimmy jumps up and they start to wrestle until Cliff pushes him off. Cliff complains that his only clean shirt is dirty now and Helena offers to wash it for him. Cliff hesitates but then takes the shirt off and lets Helena launder it for him. When she exits, Jimmy notes that Cliff doesn’t like Helena very much. Cliff answers that, at one time, Jimmy didn’t like her either.



- ❖ Patient Griselda :She is based on the character of the obedient wife in the “Clerk’s Tale” from Chaucer’s *Canterbury Tales*. In Chaucer’s story, Griselda marries a Marquis who tests her fidelity by taking her children from her. She remains obedient, and the Marquis eventually rewards her by reuniting her with her children. She is one of Marlene's dinner guests in Act I.
- ❖ Jeanine :A twenty-year-old woman who Marlene interviews at Top Girls. Jeanine wants to save money for a wedding and eventually have children. Marlene takes this to mean that Jeanine lacks career ambitions and therefore, Marlene treats her as an inferior.
- ❖ Joyce : Angie’s adoptive mother and Marlene’s sister. Joyce and Marlene do not get along well. Joyce raised Angie because Marlene wanted to escape Ipswich and pursue a career. Joyce represents the perspective of the working class. However, she is not a particularly sympathetic character and is very resentful of her sister.
- ❖ Angie :Marlene's 16-year-old biological daughter who was adopted by Marlene's sister, Joyce. She is aggressive and unintelligent and spends most of her time with her younger neighbor, Kit. Angie makes an unexpected visit to London to see Marlene (whom she believes to be her aunt) because she aspires to be like her.
- ❖ Kit : Angie’s younger next-door neighbor and closest friend. Kit is a bright girl with academic ambitions.
- ❖ Win: One of the female employees at Top Girls. She is focused on her career.

The girls remain silent until Joyce goes back inside, and Angie says she wishes Joyce were dead. Kit asks Angie if she wants to see a movie called *The Exterminator*, which is rated X. Angie worries that she can't afford to pay for the movie and that her mom won't let them go. Kit offers to pay for the tickets with her birthday money. Joyce calls out to Angie again and the girls again ignore her.

- ❖ Angie begins to tease Kit, claiming to be able to make pictures fall off walls just by thinking about it, and that she has been hearing the calls of a dead kitten at night. Kit doesn't believe her, and Angie calls Kit a baby. The two girls begin cursing at each other. Angie tells Kit she's going to kill Joyce and make Kit watch, because she knows that Kit is scared of blood. Kit pricks her finger to show Angie she isn't scared, and Angie licks the blood from the finger, calling herself a cannibal. The two keep arguing, and Kit tells Angie that her mom doesn't like Angie. Angie calls Kit's mom a "slag" who "does it with everyone" and Angie says Kit doesn't even know what "it" is. Joyce comes out of the house and listens to their adolescent bickering, then asks the girls if they want to come in for chocolate biscuits and tea. All three listen and wait, and when the girls don't respond Joyce shouts, "Fucking rotten little cunt. You can stay there and die." Joyce goes back inside and the girls remain in the shelter.
- ❖ Kit tells Angie she worries about the outbreak of war, and wonders what would be the safest place to hide. Angie thinks that New Zealand would be the best place. Kit and Angie start arguing about war, and Kit tells Angie that

her mom thinks it's bad for her to be playing with Angie because she isn't Kit's age and is a bad influence. Angie twists Kit's arm until she cries out, telling her to say that she's a liar and that she eats shit. Kit threatens to leave, and to stop her, Angie offers to share a secret with her young friend. Angie is planning to go to London to see her aunt, who is presumably [Marlene](#). Angie says her mother hates her aunt, but Angie thinks Marlene is special because "she gets people jobs." She tells Kit that she thinks her aunt is really her mother and her mother, Joyce, is really her aunt.

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

### **Act 2, Scene 3**

- ❖ Act 2, Scene 3 is set in the [Top Girls](#) Employment Agency on a Monday morning. [Win](#) and [Nell](#) are drinking coffee and chatting about their weekends. Win tells Nell that she hooked up with a married man in West Sussex who has a fabulous rose garden. His wife was visiting her mother at the time. They mention their colleague Howard, who was being considered for the promotion that [Marlene](#) won, and say he expected to get it simply because he is a man. They think Howard will leave the company because of the disappointment of being outdone by his female colleague. Nell and Win go on to gossip about several of their male colleagues, whom they find incompetent. Nell says she slept with two different men over the weekend and watched television on Sunday evening. One man, Derek, asked her again to marry him and she refused. The women mention a prospective female client who seems to be a “tough bird” like them, and thus has potential.
- ❖ Marlene arrives late, and Nell and Win applaud her for her promotion. They joke about Howard’s resentment of Marlene and suggest that his ulcers and heart will only get worse, suggesting that he should probably retire. Nell mentions Win’s affair with a disapproving tone. She jokes that she’ll “tell the wife” and Win says that if her beau's wife were to find out, she would end the affair immediately. Nell jokes that Marlene will end up becoming the head of the agency before long, and Marlene asks if Nell feels bad about it. Nell replies that she doesn’t “like coming second” and Marlene asks, “Who

does?” A break in the scene occurs with Win and Nell again congratulating Marlene on her promotion.

- ❖ After the break, Win interviews [Louise](#). Louise has been loyal to her current job for twenty-one years, earning a “respectable” salary, but feels like it’s time to “move on.” Louise is 46 years old, and Win feels that her advanced age will make it tougher to find Louise a new position. Win pushes Louise to reveal her reasons for leaving her current job, wondering if she is the victim of complicated office politics, which Louise assures Win is not the case. Instead, Louise says, she has had no personal life due to her sustained commitment to the job, but has watched as younger men are consistently being promoted to better positions while she is never considered.
- ❖ Louise says that she is the only woman at her company now, there was one younger woman who took a job with a competitor and is now a board member. Louise suggests that the younger woman is cut from a different cloth, a member of this new generation of professionalized women who embrace a “new kind of attractive well-dressed” and aren’t as “careful.” Meanwhile, Louise says, she has had to “justify [her] existence every minute” on her job. Win believes that some companies may value Louise's experience but they are more likely to hire younger men. She tells Louise not to talk too much during a job interview, and asks her if she drinks. Louise says no, although she isn’t a “teetotaler” because her complete abstinence makes people think she is a recovering alcoholic.

- ❖ After the break, the setting changes to the main office of Top Girls, where Marlene is seated at her desk. [Angie](#) walks in and, at first, Marlene asks if she has an appointment, not recognizing her niece for a moment. Marlene is confused as to why Angie is there - it is clear they have not seen one another for a long time. Angie tells her aunt that she has quit school and left her mother behind. She has come to London on a one-way ticket and is hoping to stay with Marlene. Angie begins asking Marlene about her job, and Marlene tells her she's about to move the following week into a new, nicer office as part of her promotion. Angie says she always knew Marlene would "be in charge of everything" and asks if she can see the office next week. Marlene realizes that Angie intends to stay for a while, and wonders if [Joyce](#) knows where Angie is. Angie gets upset, tells her not to worry about it, and that she won't ask to stay with Marlene if it isn't ok. Marlene relents and allows Angie to stay, and [Mrs. Kidd](#) comes into the room.
- ❖ Mrs. Kidd is Howard Kidd's wife, and at first, Marlene thinks she is looking for her husband. It turns out that Mrs. Kidd is there to see Marlene. She claims that Howard has been a nervous wreck after Marlene got promoted instead of him and asks Marlene to withdraw from the promotion and allow Howard to move up instead. Mrs. Kidd argues that unlike Marlene, Howard has a family to support and has worked at the company longer. Marlene responds by saying that if Howard doesn't like what's happening at the company, he should perhaps work elsewhere. Mrs. Kidd calls Marlene "one of those ballbreakers" and tells her she'll end up "miserable and lonely."



Marlene tells the other woman to piss off. Angie witnesses this exchange and is impressed. She decides to stay in the office instead of going sightseeing, and Marlene allows her to sit at Win's desk.

- ❖ Meanwhile, Nell is interviewing [Shona](#), who claims to be twenty-nine and has been working at her current sales job for four years, earning good money. Shona's job keeps her constantly on the road, which she enjoys but Shona still wants a change, and possibly a higher title. Nell tells Shona that because she is a woman, employers will be concerned that she may not have the ability to "close" deals - since women are generally too considerate of buyers' feelings. Shona says she's not very nice, and that she's a bit of a loner with an interest in computers. Nell mentions some openings, but also suggests that Shona might a good employee for the Top Girls agency. Nell then presses Shona about her current job and personal life. Shona delivers a far-fetched story about driving a Porsche to cities outside of London, selling dishwashers, washing machines, fridges, etc. and staying in hotels on the company's expense account. Nell realizes Shona has been lying. Shona finally admits that she is only twenty-one and has no previous job experience. Nell is frustrated, and calls the interview a waste of time.
- ❖ Win enters the main office to find Angie seated at her desk. Angie asks if Win has always worked at the agency, and Win tells her she was headhunted from another company. Win compliments Marlene and Angie wonders if she could ever work at Top Girls - but she has no education and no experience. Win shares her own story with Angie - she earned a science degree and



worked in medical research, quit, moved to California and then Mexico, and "went bonkers" for a while, having to move home and see a psychiatrist for a bit. She mentions getting married in a "moment of weakness" and that her husband has been in jail for four years. However, Angie falls asleep during Win's story, and Nell comes into the office. She tells Win that Howard's just had a heart attack and been rushed to the hospital. Marlene comes into the office and sees her sleeping niece. Win tells Marlene that Angie wants to work at Top Girls, and Marlene replies bluntly, "Packer in Tesco more like." Win thinks Angie is a nice kid, but Marlene describes her as "a bit thick...a bit funny".

### Act 3

- ❖ Act 3 is set at [Joyce](#)'s home on a Sunday evening, three years earlier. Joyce, [Angie](#), and [Marlene](#) are in Joyce's kitchen and Marlene is taking presents out of bright bag while Angie eats a box of chocolates. Marlene, who has not visited in a while, has brought some presents for Angie. One of the gifts is the dress that Angie puts on in Act 1. Angie goes to try on the dress, and Joyce complains that Marlene has decided to surprise them when the house is a mess and there is nothing to eat. Marlene is confused, claiming that Angie phoned her up about two weeks earlier saying that Joyce wanted her to come. Angie was clearly lying, and Joyce accuses Marlene of not knowing about Angie's antics because she never comes to visit. The two sisters bicker until Angie returns, wearing the dress Marlene gave her. Joyce

commands her to take it off so it won't get dirty. Angie wants to wear it, though, and Joyce relents.

- ❖ [Kit](#) walks into the room unannounced, and asks Angie to come play, but Angie refuses. Joyce comments that Angie takes care of Kit like a little sister, and that she's good with children. Marlene asks if Angie wants to be a teacher or nurse and work with kids, and Joyce tells her sister that Angie hasn't thought much about her future and is not clever like Marlene. Marlene produces a bottle of whisky from her bag, but Joyce refuses to drink. Marlene remembers the two of them getting drunk together the night that their father died. She asks Joyce if she's seen their mother, and Joyce says she visits the old woman every Thursday. Marlene proceeds to grill Joyce about people from their old neighborhood. Angie recalls Marlene's last visit - for Angie's ninth birthday - with Joyce, Kit, and Angie's Dad. Marlene asks after Angie's dad, and Joyce tells her that Frank moved out three years before.
- ❖ Angie remembers a postcard Marlene sent her from the Grand Canyon, and goes to her room to fetch it. Marlene plans to stay at her sister's place for the night, and Angie offers her bed. Joyce says no to this and commands Angie to go to bed. Angie says she has something secret to show Marlene first, and goes upstairs to get ready, while Marlene and Joyce begin to get drunk. Angie calls to her aunt, who goes upstairs to tuck her in.
- ❖ Marlene returns and Joyce asks about Angie's secret. Marlene won't tell her, but Joyce knows it's Angie's "exercise book" for a secret society that Angie and Kit have invented. She then tells Marlene that Angie has been in the

remedial class at school for the past two years. Marlene changes the subject, telling Joyce about her visit with their mother earlier that day. The sisters begin to argue about Marlene leaving their hometown, which Joyce views as abandonment. She expresses her resentment towards Marlene, who grows agitated, insisting that she *had* to get out of their small town. Joyce scolds her and says “I don’t know how could leave your own child,” and Marlene responds, “You were quick enough to take her,” revealing that Angie is in fact Marlene’s biological daughter - not Joyce's.

- ❖ The sisters continue to argue, and we learn that Marlene became pregnant with Angie at the age of seventeen, but didn’t tell anyone about it until it was too late to have an an abortion. Joyce and her husband Frank offered to take the child because they had been married for three years and had no children of their own. Joyce got pregnant once after taking Angie in, but miscarried, because, she claims, looking after Angie was too stressful. Marlene reveals that she’s had two abortions since Angie and still doesn’t want a baby.
- ❖ The conversation then takes an emotional turn when Joyce aggressively tells Marlene that it'd be fine for her to wait yet another six years to visit her sister and daughter. Marlene actually starts to cry, and Joyce apologizes, telling her sister she loves her. They discuss Joyce's estranged husband, Frank, who has never liked Angie. Meanwhile, Marlene claims that she meets a lot of men who want to be with a high-powered executive, but cannot handle the day-to-day challenges of the relationship. Marlene is looking forward to the 1980s, because she thinks “Maggie” (Margaret Thatcher) is a “tough lady” who is

going to improve the country. Joyce seems surprised that Marlene voted for Thatcher's conservative party, but Marlene states, "Monetarism is not stupid."

- ❖ The sisters begin to discuss their childhood struggles in a working class home. Marlene says she knew since she was thirteen that she had to get out of their house because she did not want to end up like their parents, who had a difficult marriage. Joyce expresses envy at Marlene's travels to America and her exciting job, but is also ashamed of Marlene for being so selfish. Marlene retorts that she hates the working class for being stupid and lazy, while Joyce likes to scratch expensive cars with her ring because she hates posh people. Marlene, meanwhile, supports Ronald Reagan for his stringent anti-communist positions, while Joyce believes that a working class revolt is imminent - targeting the upwardly mobile, like Marlene.
- ❖ Marlene, like Margaret Thatcher, claims not to believe in class as a barrier to success, but thinks that anyone who has what it takes should be able to succeed. However, Marlene cannot help people who are stupid, lazy, and frightened. Joyce calls Angie "stupid, lazy, and frightened" and wonders what will happen to her. Marlene thinks Joyce is overly harsh on the girl, but Joyce fully expects Angie's future to be bleak as long as Thatcher's conservative party (which only benefits people like Marlene) is running England. The sisters' temporary moment of empathy dissolves into political conflict.

❖ Marlene wants to go to sleep, but first, begins to ask Joyce something, however, Joyce won't hear it and leaves the room. Marlene pours herself another drink, and Angie comes into the room and calls out for her mum. Upon seeing Marlene instead, Angie then says "Frightening". When Marlene asks the girl if she's had a bad dream, Angie again says "Frightening". The play ends.

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