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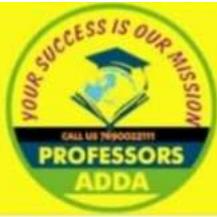
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Margdarshika Booklet UPDATED 2025 Edition

Margdarshika booklet what is this,

Why read this?

- It is a well-planned roadmap to simplify the vast and complex syllabus of UGC NET. It is like a Guru showing you the path to success in the subject. You do not need to depend on anyone.
- Its main aim is to give clear answers to questions like "what to read, where to start, and how deep to read". Focus points are explained.
- It gives a systematic direction to your preparation by dividing it into small (manageable) parts. It tells you what is the new trend of the exam these days.

What's that for?

- It is useful for students preparing for UGC NET, PGT, Asst Professor
- It is very useful for those who are preparing at home, those who are working, those who are not getting proper guidance, those who do not want to watch videos. It is a one stop solution for them

Key Features and Benefits

- **Benefits:** Explains important concepts, theories and examples of the subject.
- **Time saving:** Guides you in the right direction by saving you from unnecessary information. 100% exam oriented
- **Complete coverage:** Ensures that no important part of the syllabus is missed.
- **Increased confidence:** Having a clear plan reduces nervousness regarding preparation.

How to make best use of it?

- Make sure to remember the most important
- Follow the order given in the guide.
- Have a strong grip on the basics of each topic.
- While studying, focus on those topics in ProfessorsAdda Booklets.
- Try to establish a connection between different concepts.
- Solve MCQ practice questions and old question papers based on the guide. All this is given in ProfessorsAdda MCQ + PYQ booklet which is complete, quality updated.
- It works like your personal guide.

How to Read This Unit-1

This unit on Drama is extensive, spanning from its ancient origins to contemporary forms. To make the most of your reading and achieve a deeper understanding, consider the following detailed approach:

1. Build a Strong Foundation (Initial Reading):

- **Understand Core Terminology:** Begin by thoroughly internalizing the **Definition of Drama**, its **Origin, Growth, and Development**. This foundational knowledge will provide context for the rest of the unit. Don't just read these sections; try to explain them in your own words.
- **Deconstruct Dramatic Elements:** Pay very close attention to **What Makes Drama so Dramatic?** and the core **Elements of Drama** (role, character, situation, voice, movement, space, time, language and texts, symbol and metaphor, mood and atmosphere, audience, and dramatic tension). For each element, think of a potential example from a play you might know, or try to imagine one. These are recurring concepts that will appear throughout your study of different periods.
- **Categorize Drama Types:** Familiarize yourself with the **Functions of Drama** and the common **Drama Types** (Melodrama, Farce, Comedy, Tragedy, Tragic-Comedy, Opera). Create a quick mental checklist of the defining features of each type.

2. Navigate Chronologically for Contextual Understanding:

The unit is largely structured by historical periods. Reading in this order is crucial to see the evolution of dramatic forms, thematic concerns, and stylistic changes.

- Ancient and Medieval Drama
- Drama of the Age of Revival
- Elizabethan Age - *Allocate significant time here; it's a cornerstone*

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of English drama.

- Restoration Age
- Age of Johnson
- Victorian Literature (with a specific focus on the drama sections, noting its differences from the novel-centric nature of the era)
- Modern Drama
- Contemporary Period Drama

3. Deep Dive into Each Period (Focused Reading):

- **Identify Defining Characteristics:** For each era, ask yourself: What were the socio-political influences on drama? What were the dominant themes? What theatrical conventions were prevalent?
- **Profile Major Playwrights:** Note the major playwrights and their specific contributions. The text often provides brief biographies and lists of major works. Don't just memorize names; try to associate each playwright with their key works and stylistic innovations.
- **Analyze Significant Plays:** Understand the significant plays mentioned as examples. If summaries or analyses are provided, study them carefully. Consider why these specific plays are highlighted as representative of their time or genre.
- **Utilize Textual Cues:** Look for **bolded terms, headings, and subheadings** as they highlight important concepts, figures, and movements. These are your signposts.
- **Trace Influences and Reactions:** As you move from one period to the next, look for how earlier forms influenced later ones, or how new movements emerged as a reaction against previous trends.

4. Active Engagement and Critical Thinking (Interactive Reading):

- **Annotate and Summarize:** Take detailed notes as you read. Summarize key ideas, playwrights, and plays for each period *in your own words*. This aids retention and understanding.

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- **Visualize Connections:** Consider creating **timelines** to track the historical progression, or **concept maps** to visualize the development of drama, the relationships between different movements, playwrights, and key dramatic elements.
 - **Self-Assessment:** The document includes "**Important Points**" and "**Practice Questions**". Use these regularly to test your understanding and identify areas needing further review. Don't wait until the end to do this.
 - **Ask Questions:** As you read, jot down any questions that arise. If the text doesn't answer them, these can be points for further research or discussion.
5. **Strategic Pacing and Review (Sustainable Reading):**
- **Manageable Chunks:** Given the density of information, break down your reading into manageable sections. Set realistic goals for each study session.
 - **Regular Review:** Periodically review your notes and summaries from previous sections to reinforce learning and ensure you're building on a solid understanding.

What to Read in This Unit (Key Sections and Topics in Depth)

Here's a more detailed breakdown of essential topics to focus on for a comprehensive understanding:

I. Foundational Concepts

- **Definition and Origins of Drama:**
 - Explore the Greek etymology (δρᾶμα, δράω).
 - Understand the significance of the Dionysian religious rites and the communal aspect of early Greek drama.
 - Note the symbolic meaning of the masks of Thalia and Melpomene.

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ENGLISH LITERATURE UNIT 1 SAMPLE

20th Century & Contemporary British Drama

1. The Irish Literary Revival (Late 19th - Early 20th Century)



- **Core Ideas:** A nationalist cultural movement aimed at creating a distinctly Irish literature in English, separate from British traditions.

It drew heavily on Irish mythology, Gaelic folklore, and the life of the rural peasantry.

- The **Abbey Theatre**, founded in Dublin in 1904 by W.B. Yeats and Lady Augusta Gregory, was its institutional heart and crucible.

• **Key Playwrights:**

- **W.B. Yeats (1865-1939):** A central figure and co-founder of the Abbey



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Theatre. While more famous as a poet, his plays like *Cathleen ni Houlihan* were powerful nationalistic allegories.

- He was drawn to symbolic, poetic, and anti-realist drama, inspired by Japanese Noh theatre in his later works.
- **J.M. Synge (1871-1909):** The movement's most celebrated dramatist. His masterpiece, *The Playboy of the Western World*, famously caused riots at the Abbey Theatre.
- Audiences were outraged by its perceived insult to Irish womanhood and its unflattering portrayal of the peasantry.
- The play is now celebrated for its creation of a rich, lyrical Hiberno-English dialect that elevated the speech of common people to the level of poetry.



- **Brendan Behan (1923-1964):**

A later, rebellious voice in Irish theatre.

A former IRA member, his plays like *The Quare Fellow* (set in a prison on the day of an execution) and



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The Hostage offered a raw, irreverent, and chaotic view of Irish life, blending comedy with tragedy.

Key Exam Facts: The Irish Literary Revival

Figure Concept	Key Fact
Key Figures	The Revival was centered around W.B. Yeats, Lady Augusta Gregory, and J.M. Synge.
Abbey Theatre	Founded in Dublin in 1904, it was the national theatre of Ireland.
<i>The Playboy of the Western World</i>	J.M. Synge's play caused riots for its perceived slander of the Irish character.
Christy Mahon	The "playboy" of the title, who becomes a local hero after claiming to have killed his father.
<i>The Quare Fellow</i>	Brendan Behan's play is set in a prison in the 24 hours leading up to an execution.

2. The Verse Drama Revival (1930s - 1950s)

- **Core Ideas:** A reaction against the dominance of naturalist prose drama.

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- These playwrights sought to bring poetry and heightened language back to the stage, often exploring religious, historical, and philosophical themes.
- They looked to Greek tragedy and medieval morality plays for structural inspiration.

• Key Playwrights:

- **T.S. Eliot (1888-1965):** A leading figure of the movement. His most famous play, *Murder in the Cathedral*, dramatizes the 1170 assassination of Archbishop Thomas Becket.



- It masterfully employs a Chorus of the Women of Canterbury, modelled on Greek tragedy, to comment on the action and articulate the fears of the common person.

- **Christopher Fry (1907-2005):** Known for his comedies written in verse, such as *The Lady's Not for Burning*.

- His plays were popular for their verbal wit and optimistic spirit, providing a contrast to

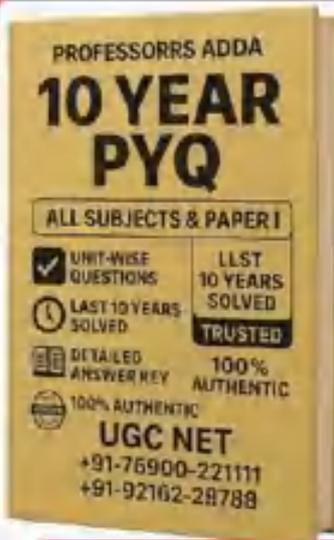


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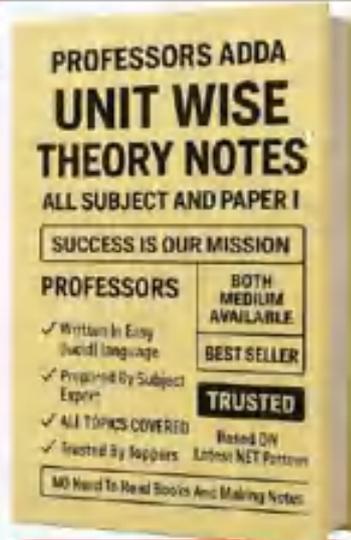
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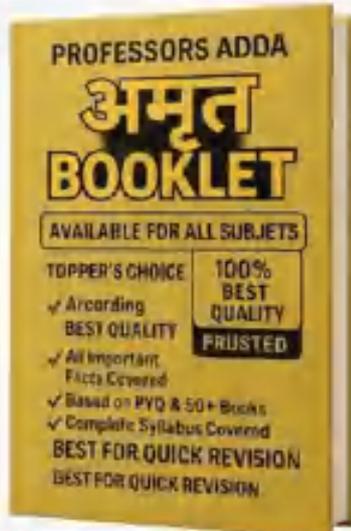
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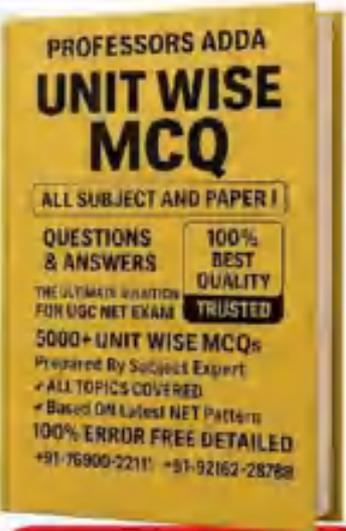
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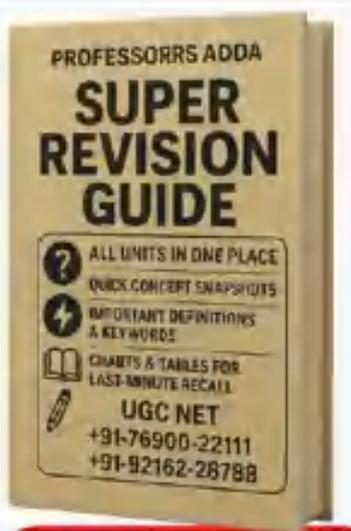
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the more sombre works of Eliot.

Key Exam Facts: Verse Drama

Play / Figure Key Fact

Murder in the Cathedral T.S. Eliot's play deals with the historical assassination of Archbishop Thomas Becket in 1170.

Play Structure It features a **Chorus** (based on Greek models), four **Tempters**, and four **Knights** who murder Becket.

3. The "Angry Young Men" & Kitchen Sink Drama (mid-1950s - 1960s)

- **Core Ideas:** A watershed movement in British theatre that rejected the polite, middle-class "drawing-room plays" that had previously dominated.
- Committed to gritty social realism, it focused on the disillusionment, class conflict, and frustrations of working-class and lower-middle-class life in post-war Britain.
- Its rebellious, articulate, and frustrated protagonists were dubbed "**Angry Young Men.**" The **Royal Court Theatre** in London was central to this movement.

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• Key Playwrights:

- **John Osborne (1929-1994):** His play *Look Back in Anger* (1956) is the landmark text of the movement.
- Its protagonist, the university-educated but working-class Jimmy Porter, became an iconic figure of post-war rage against the establishment, old-fashioned morals, and the class system.
- **Shelagh Delaney (1938-2011):** Wrote *A Taste of Honey* as a teenager.
- The play was groundbreaking for its frank depiction of class, race, and sexuality through the story of a working-class girl and her relationships with a black sailor and a gay art student.
- **Arnold Wesker (1932-2016):** Another key figure, known for the *Wesker Trilogy* (*Chicken Soup with Barley*, *Roots*, and *I'm Talking About Jerusalem*).
- An outspoken socialist, his plays championed the dignity and political consciousness of ordinary working-class people.

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Key Exam Facts: "Angry Young Men" & Kitchen Sink Drama

Concept / Key Fact Play

"Angry Young Men" A group of post-WWII British writers disillusioned with traditional society.

Look Back in Anger (1956) John Osborne's definitive play of the movement; its premiere at the **Royal Court Theatre** was a landmark.

Jimmy Porter The protagonist of *Look Back in Anger* who rails against the establishment from his cramped attic flat.

"Kitchen Sink Drama" A term referring to the movement's focus on the mundane realities of working-class domestic life.

Arnold Wesker A key playwright whose *Wesker Trilogy* chronicled the lives of a working-class Jewish family.

A Taste of Honey Shelagh Delaney's play, notable for its sympathetic portrayal of gay and interracial relationships.

4. Theatre of the Absurd & Comedy of Menace (mid-20th Century)

- **Core Ideas:** Not a conscious movement, but a label applied by critic **Martin Esslin** to playwrights whose

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work reflected a sense of disillusionment and meaninglessness in a world perceived as illogical and godless.

- Absurdist plays abandon conventional plot, featuring cyclical structures, nonsensical dialogue, and a devaluation of language.

• Key Playwrights:

- **Samuel Beckett (1906-1989):** The foremost figure of the Absurd. His *Waiting for Godot* revolutionized theatre.
- Its two tramp protagonists, Vladimir and Estragon, wait endlessly for a character who never arrives, performing a series of vaudevillian routines to pass the time.
- **Harold Pinter (1930-2008):** His unique style is known as "**Pinteresque**," characterized by menacing pauses, unspoken subtext, and mundane dialogue laden with underlying threat.
- His early works, like *The Birthday Party* and *The Homecoming*, are often termed "**Comedy of Menace**" because they blend humour with a sense of dread and psychological violence.
- **Joe Orton (1933-1967):** Master of the modern farce. His plays, such as *Loot* and *What the Butler Saw*, revived the comedy of manners with a dark, anarchic twist.

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- He scandalized audiences by attacking traditional notions of morality and authority with savage wit and epigrammatic dialogue.

Key Exam Facts: Absurdism & Comedy of Menace

Concept / Play / Figure	Key Fact
"Theatre of the Absurd"	A term coined by critic Martin Esslin ; it is not a self-declared movement and is influenced by existentialism.
<i>Waiting for Godot</i>	Samuel Beckett's play, originally written in French (<i>En attendant Godot</i>).
Vladimir & Estragon	The two main tramp characters waiting for Godot, also known as Didi and Gogo.
Pozzo & Lucky	The tyrannical master and his enslaved servant who visit the tramps in each act.
"Pinteresque"	Harold Pinter's style, defined by pauses, silences, subtext, and ambiguous menace.
"Comedy of Menace"	A term for Pinter's early plays that blend comedy with a sense of dread.
<i>The Homecoming</i>	Pinter's play about a family whose power dynamics are upended by the arrival of a son and his enigmatic

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	wife, Ruth.
Joe Orton	A 1960s playwright famous for his scandalous black comedies and farces, such as <i>Loot</i> .

5. Political, Feminist, and Postmodern Theatre (Post-1960s)

- **Core Ideas:** This era saw a diversification of forms, driven by the political ferment of the 1960s and the **abolition of theatre censorship in 1968**.
- Playwrights used theatre as a tool for social and political critique, challenging power structures, gender roles, and historical narratives.
- **Key Playwrights:**
 - **Tom Stoppard (b. 1937):** Famous for his intellectually dazzling plays that explore complex philosophical ideas.
 - *Rosencrantz and Guildenstern Are Dead* is a masterpiece of **metatheatre**, focusing on the existential plight of two minor characters from Shakespeare's *Hamlet*.
 - **Caryl Churchill (b. 1938):** A landmark of socialist and feminist theatre. She is known for her formal innovation, breaking from linear structure.

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- *Top Girls* is a key work, critiquing Thatcherite "power feminism" through its famous first act, where protagonist Marlene hosts a surreal dinner party for powerful women from history and myth.
- **Edward Bond (b. 1934):** A highly influential and controversial socialist playwright.
- His play *Saved* (1965), with its notorious scene of a baby being stoned to death, was instrumental in the campaign to end stage censorship.

Key Exam Facts: Political, Feminist, and Postmodern Theatre

Concept / Play / Figure	Key Fact
Theatres Act 1968	Abolished the system of pre-production censorship by the Lord Chamberlain's Office.
Edward Bond's <i>Saved</i>	This controversial play was a key factor leading to the abolition of censorship.
Metatheatre	Drama that self-consciously draws attention to its own status as a work of art.
<i>Rosencrantz & Guildenstern Are Dead</i>	Tom Stoppard's metatheatrical play focusing on two minor characters from <i>Hamlet</i> .
Caryl Churchill	A major socialist and feminist

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	playwright known for her experimental form.
Top Girls	Uses non-linear narrative and overlapping dialogue to critique Thatcherite individualism.
First Act of Top Girls	Features protagonist Marlene hosting a dinner party for historical women like Pope Joan .

6. In-Yer-Face Theatre (1990s)

- **Core Ideas:** A confrontational style of theatre designed to shock and provoke the audience.
- It dealt with taboo subjects in a raw and explicit manner, exploring themes of violence, sexuality, and despair in contemporary society.
- **Key Playwrights:**
 - **Sarah Kane (1971-1999):** Her debut play *Blasted* caused a major scandal for its depiction of rape and brutality, but she is now seen as one of the most important voices of her generation.
 - Her work explores extreme experiences of love, pain, and trauma.
 - **Mark Ravenhill (b. 1966):** His play *Shopping and Fucking* captured the consumerist and morally

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vacant zeitgeist of the mid-90s, becoming an iconic work of the period.

Key Exam Facts: In-Yer-Face Theatre

Concept / Play

Key Fact

"In-Yer-Face Theatre"

A movement in the 1990s known for its shocking and confrontational style.

Blasted
Shopping
Fucking

& Iconic plays of this movement, by Sarah Kane and Mark Ravenhill respectively.

7. 21st-Century Trends

- **Core Ideas:** Contemporary British theatre is diverse, but notable trends include **Verbatim Theatre**, which uses the real words of interviewees to create the play's text, and a return to large-scale, mythic storytelling.
- **Key Playwrights:**
 - **Jez Butterworth (b. 1969):** His epic play *Jerusalem* (2009) was a cultural phenomenon.
 - It centers on the larger-than-life character of Johnny "Rooster" Byron and explores themes of English identity, myth, and community in the face of modern development.

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- **Alecky Blythe (b. 1970):** A leading practitioner of Verbatim Theatre.
- Her musical *London Road* used the exact words of the residents of a street affected by the 2006 Ipswich serial murders to create a moving portrait of a community.

Key Exam Facts: 21st-Century Trends

Concept / Play	Key Fact
Verbatim Theatre	A genre where plays are constructed from the precise words of people interviewed about an event.
Jez Butterworth's <i>Jerusalem</i>	A major 21st-century play about English identity, starring the charismatic anti-hero Johnny "Rooster" Byron.

Summary Reference Tables

Key Plays

Play/Work	Author	Movement/Genre	Key Fact/Concept
<i>The</i>	J.M.	Irish Literary	Caused riots

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Playboy of the Western World by Synge Revival at the Abbey Theatre for its portrayal of the Irish peasantry.

Murder in the Cathedral by T.S. Eliot Verse Drama Uses a Greek-style Chorus to explore the martyrdom of Thomas Becket.

Look Back in Anger by John Osborne Kitchen Sink Drama The definitive play of the "Angry Young Men" movement; its premiere was a turning point.

A Taste of Honey by Shelagh Delaney Kitchen Sink Drama A groundbreaking and sympathetic look at class, race, and sexuality.

Waiting for Godot by Samuel Beckett Theatre of the Absurd A revolutionary play that rejects

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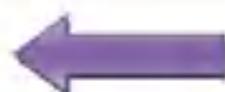
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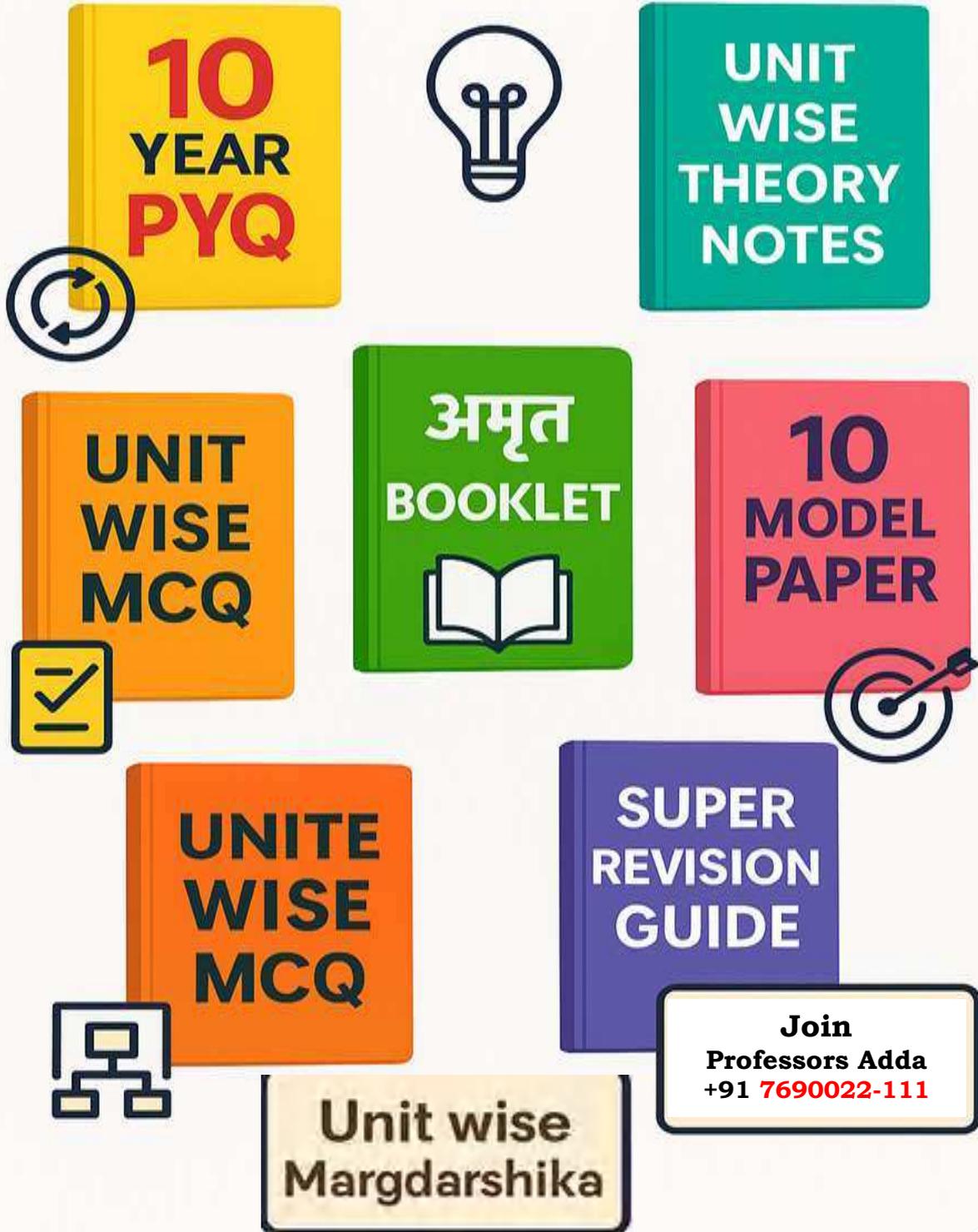
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conventional plot; originally written in French.

The Homecoming Harold Pinter Comedy of Menace of A classic example of "Pinteresque" style with its underlying psychological violence.

Loot Joe Orton Modern Farce An anarchic black comedy that attacks conventional morality.

Rosencranz & Guildenstern Are Dead Tom Stoppard Metatheatre / Absurdist / Reimagines *Hamlet* from the perspective of two minor, doomed characters.

Top Girls Caryl Churchill Feminist Drama Uses innovative, non-linear structure to critique Thatcherite feminism.

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Blasted Sarah Kane In-Yer-Face Theatre A controversial play that became a defining work of the 1990s.

Jerusalem Jez Butterworth A modern classic exploring English identity, myth, and rebellion.

Key Concepts

Concept/Term Definition/Explanation

Angry Young Men A group of British writers in the 1950s who expressed disillusionment with the traditional social and political establishment.

Kitchen Sink Realism A style focusing on the drab, mundane realities of working-class domestic life, rejecting idealized or romanticized portrayals.

Theatre of the Absurd A term coined by Martin Esslin to describe plays that portray human existence as illogical and meaningless, often with cyclical

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	plots.
Pinteresque	An adjective for Harold Pinter's style, characterized by menacing pauses, ambiguous dialogue, subtext, and underlying tension.
Comedy of Menace	A term for plays (especially early Pinter) that blend dark comedy with a pervasive sense of fear, threat, and psychological violence.
Metatheatre	Drama that self-consciously draws attention to its own status as a work of art, blurring the line between fiction and reality.
In-Yer-Face Theatre	A style of confrontational 1990s drama that used shocking and explicit material to provoke and engage the audience directly.
Verbatim Theatre	A form of documentary theatre where the script is created from the exact words of real people.

One-Liner Q&A

- Q:** What theatre was central to the Irish Literary Revival?
A: The Abbey Theatre.
- Q:** Who wrote *The Playboy of the Western World*?
A: J.M. Synge.

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3. **Q:** What is T.S. Eliot's famous verse drama about Thomas Becket?
A: Murder in the Cathedral.
4. **Q:** What London theatre was home to the "Angry Young Men"?
A: The Royal Court Theatre.
5. **Q:** Who wrote the landmark play Look Back in Anger?
A: John Osborne.
6. **Q:** What term describes the gritty realism of Osborne and Delaney's plays?
A: Kitchen Sink Drama.
7. **Q:** Who coined the term "Theatre of the Absurd"?
A: Martin Esslin.
8. **Q:** In which language was Waiting for Godot originally written?
A: French.
9. **Q:** Who are the two main characters waiting in Waiting for Godot?
A: Vladimir and Estragon.
10. **Q:** What adjective describes Harold Pinter's unique dramatic style?
A: Pinteresque.
11. **Q:** What name is given to Pinter's early plays that blend comedy and dread?
A: Comedy of Menace.
12. **Q:** What 1968 act abolished theatre censorship in Britain?
A: The Theatres Act 1968.
13. **Q:** Which controversial play by Edward Bond was key to ending censorship?
A: Saved.

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14. **Q:** What term describes a play that is self-consciously aware of itself as a work of art?
A: Metatheatre.
15. **Q:** Who wrote the metatheatrical play *Rosencrantz and Guildenstern Are Dead*?
A: Tom Stoppard.
16. **Q:** Which Caryl Churchill play features a dinner party with historical women?
A: *Top Girls*.
17. **Q:** What confrontational theatre movement emerged in the 1990s?
A: In-Yer-Face Theatre.
18. **Q:** Which Sarah Kane play caused a scandal for its explicit content?
A: *Blasted*.
19. **Q:** What is the genre of theatre that uses the real words of interviewees?
A: Verbatim Theatre.
20. **Q:** Who is the charismatic anti-hero protagonist of Jez Butterworth's *Jerusalem*?
A: Johnny "Rooster" Byron.

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Multiple Choice Questions

1. Which theatre was the institutional heart of the "Angry Young Men" and Kitchen Sink Drama movement, premiering landmark plays like Look Back in Anger?

- (a) The Abbey Theatre
- (b) The Globe Theatre
- (c) The Royal Court Theatre
- (d) The National Theatre

2. Match the playwright in List-I with their representative play in List-II.

| List-I (Playwright) | List-II (Play) |

| :--- | :--- |

| (1) Joe Orton | (i) Jerusalem |

| (2) Arnold Wesker | (ii) Loot |

| (3) Jez Butterworth | (iii) Top Girls |

| (4) Caryl Churchill | (iv) The Wesker Trilogy |

Codes:

- (a) 1-ii, 2-iv, 3-i, 4-iii
- (b) 1-iii, 2-i, 3-iv, 4-ii
- (c) 1-iv, 2-ii, 3-i, 4-iii
- (d) 1-ii, 2-iii, 3-iv, 4-i

3. Consider the following statements:

Assertion (A): The premiere of J.M. Synge's The Playboy of the Western World at the Abbey Theatre resulted in riots.

Reason (R): The play was perceived by audiences as an unflattering portrayal of the Irish peasantry and an insult to Irish womanhood.

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- (a) Both (A) and (R) are true, and (R) is the correct explanation of (A).
- (b) Both (A) and (R) are true, but (R) is not the correct explanation of (A).
- (c) (A) is true, but (R) is false.
- (d) (A) is false, but (R) is true.

4. Which of the following statements about Samuel Beckett and his work are correct?

- 1. His most famous play, *Waiting for Godot*, was originally written in English.
 - 2. The term "Theatre of the Absurd" was a label Beckett himself created for his movement.
 - 3. The main characters in *Waiting for Godot* are Pozzo and Lucky.
 - 4. Beckett is considered the foremost figure of the Theatre of the Absurd.
- (a) 1 and 3 are correct.
 - (b) Only 4 is correct.
 - (c) 2 and 4 are correct.
 - (d) 1, 2, and 3 are correct.
5. The term "Pinteresque" is used to describe a style characterized by:
- (a) Lyrical, poetic language inspired by Irish folklore.
 - (b) Gritty social realism focused on working-class life.
 - (c) Menacing pauses, unspoken subtext, and underlying threat.
 - (d) Intellectually dazzling dialogue exploring philosophical ideas.

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6. Consider the following statements:

Assertion (A): The Theatres Act 1968 abolished the system of pre-production censorship in British theatre.
Reason (R): The controversy surrounding Edward Bond's play *Saved*, with its explicit depiction of violence, was a key factor leading to this legal change.

- (a) Both (A) and (R) are true, and (R) is the correct explanation of (A).
- (b) Both (A) and (R) are true, but (R) is not the correct explanation of (A).
- (c) (A) is true, but (R) is false.
- (d) (A) is false, but (R) is true.

7. Match the theatrical concept in List-I with its correct definition in List-II.

List-I (Concept)	List-II (Definition)
:---	:---
(1) Metatheatre	(i) A style focusing on the drab realities of working-class domestic life.
(2) Verbatim Theatre	(ii) Drama that self-consciously draws attention to its own status as a work of art.
(3) In-Yer-Face Theatre	(iii) A form where the script is created from the exact words of real people.
(4) Kitchen Sink Realism	(iv) A confrontational style using shocking material to provoke the audience.

Codes:

- (a) 1-iv, 2-i, 3-ii, 4-iii
- (b) 1-ii, 2-iii, 3-iv, 4-i
- (c) 1-ii, 2-i, 3-iv, 4-iii
- (d) 1-iii, 2-iv, 3-i, 4-ii

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8. Which of the following statements about Caryl Churchill and *Top Girls* are correct?

1. The play is known for its strictly linear narrative and realistic dialogue.
 2. It is considered a landmark of socialist and feminist theatre.
 3. The first act features a dinner party with historical and mythical women.
 4. The play uncritically celebrates Thatcherite "power feminism."
- (a) 1 and 4 are correct.
(b) 2 and 3 are correct.
(c) Only 2 is correct.
(d) All are correct.

9. The protagonist Jimmy Porter, an iconic figure of post-war frustration, is the central character in which play?

- (a) Murder in the Cathedral
(b) Look Back in Anger
(c) The Homecoming
(d) Blasted

10. Which playwright is most associated with "Comedy of Menace"?

- (a) T.S. Eliot
(b) John Osborne
(c) Samuel Beckett
(d) Harold Pinter

Answer Key

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1. (c) The Royal Court Theatre
2. (a) 1-ii, 2-iv, 3-i, 4-iii
3. (a) Both (A) and (R) are true, and (R) is the correct explanation of (A).
4. (b) Only 4 is correct.
5. (c) Menacing pauses, unspoken subtext, and underlying threat.
6. (a) Both (A) and (R) are true, and (R) is the correct explanation of (A).
7. (b) 1-ii, 2-iii, 3-iv, 4-i
8. (b) 2 and 3 are correct.
9. (b) *Look Back in Anger*
10. (d) Harold Pinter

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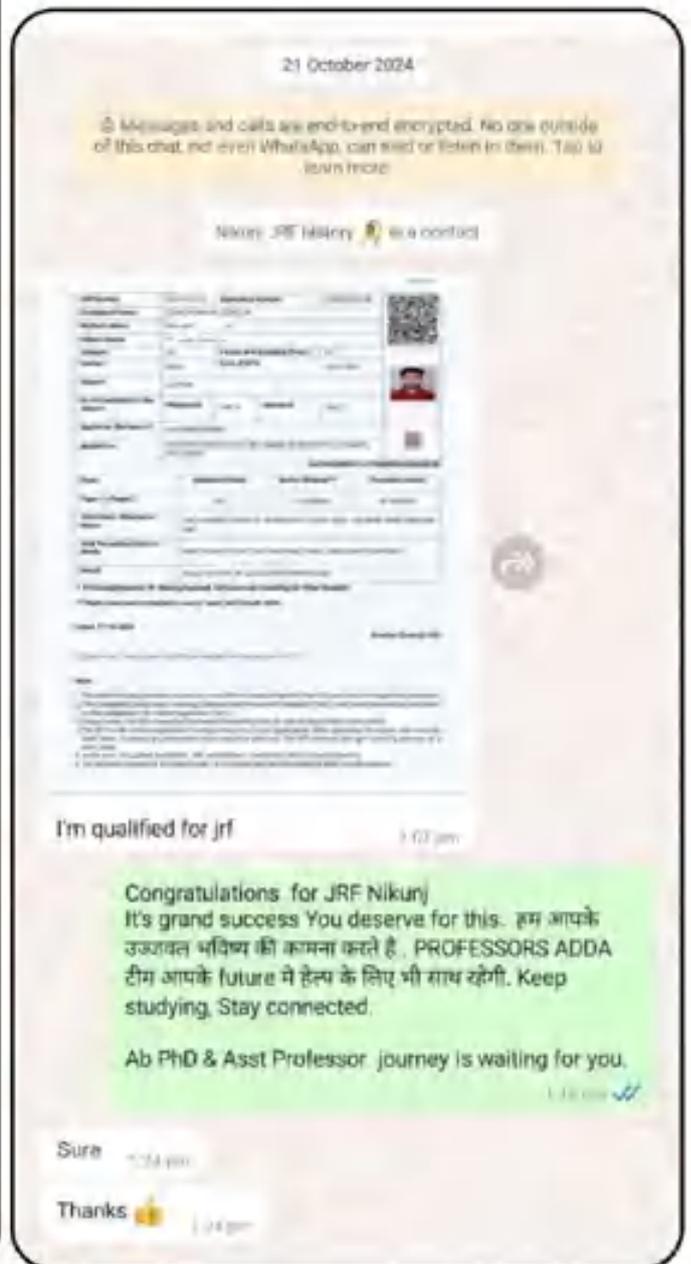
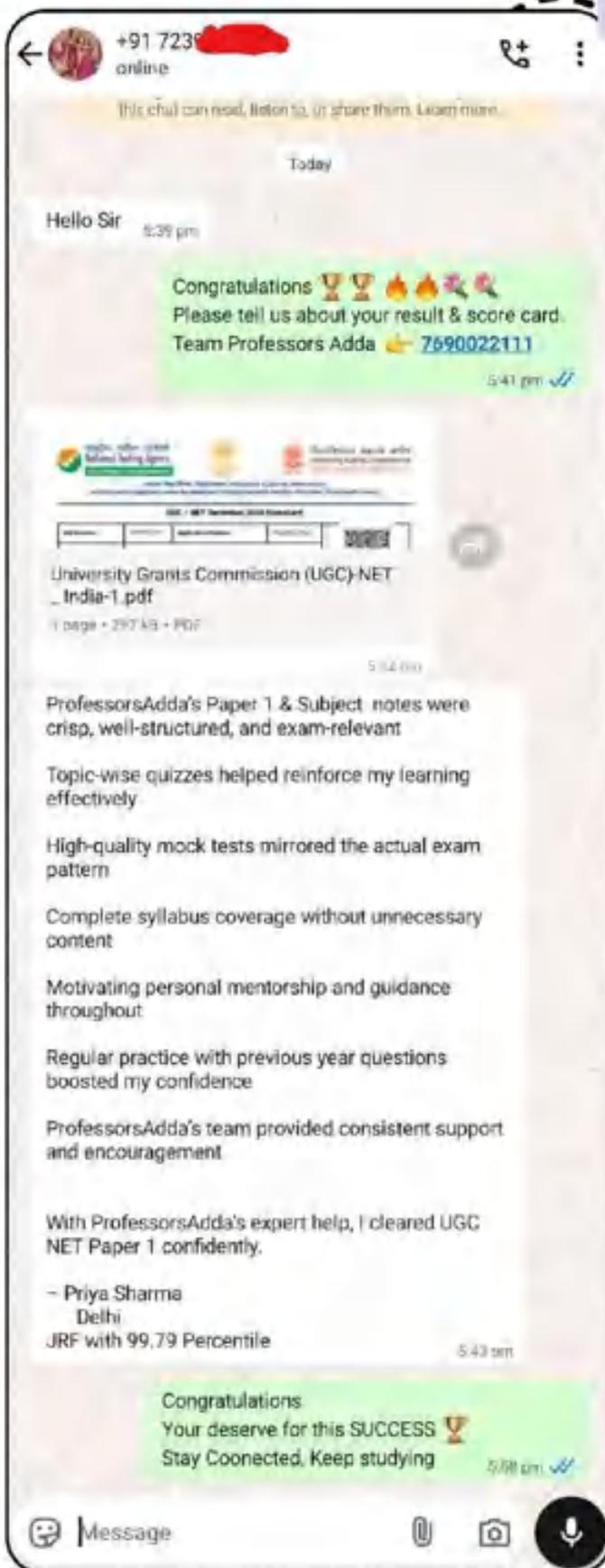
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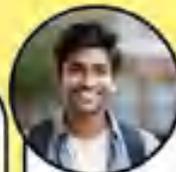


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ENGLISH LITERATURE 1 MCQ

Q1. Match the playwrights in List I with the dramatic movements or concepts they are most closely associated with in List II.

List I (Playwright)	List II (Movement/Concept)
(a) Bertolt Brecht	(i) Theatre of Cruelty
(b) Samuel Beckett	(ii) Epic Theatre
(c) Antonin Artaud	(iii) Realism
(d) Henrik Ibsen	(iv) Theatre of the Absurd

Codes:

- (1) (a)-(ii), (b)-(iv), (c)-(i), (d)-(iii)
- (2) (a)-(iv), (b)-(ii), (c)-(iii), (d)-(i)
- (3) (a)-(i), (b)-(iii), (c)-(iv), (d)-(ii)
- (4) (a)-(iii), (b)-(i), (c)-(ii), (d)-(iv)

Answer: (1)

Explanation:

- Bertolt Brecht, a German playwright and director, was the chief proponent of 'Epic Theatre,' which uses techniques like the alienation effect (*Verfremdungseffekt*) to make the audience think critically rather than just feel.
- Samuel Beckett, an Irish playwright, is a central figure in the 'Theatre of the Absurd,' which explores the meaninglessness of human existence through non-realistic characters and plots, as seen in *Waiting for Godot*.
- Antonin Artaud, a French theorist, developed the concept of the 'Theatre of Cruelty,' aiming to shock the audience and appeal to their senses and nerves rather than their intellect, breaking from traditional Western theatre.
- Henrik Ibsen, a Norwegian playwright, is considered the "father of modern drama" and a pioneer of 'Realism,' focusing on psychological depth and contemporary social issues in plays like *A Doll's House*.
- The correct matching connects each playwright to their most significant contribution to theatrical theory and practice,

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representing major shifts in dramatic form from the 19th to the 20th century.

- Understanding these associations is fundamental to the study of modern European drama and its influence on world literature.

Q2. Match the dramatic terms from Aristotle's *Poetics* in List I with their correct definitions in List II.

List I (Term)	List II (Definition)
(a) Anagnorisis	(i) The purgation of emotions like pity and fear.
(b) Peripeteia	(ii) The tragic flaw or error in judgement of the protagonist.
(c) Hamartia	(iii) A sudden reversal of fortune or change in circumstances.
(d) Catharsis	(iv) A moment of critical discovery or recognition by the protagonist.

Codes:

- (1) (a)-(i), (b)-(ii), (c)-(iii), (d)-(iv)
- (2) (a)-(iv), (b)-(iii), (c)-(ii), (d)-(i)
- (3) (a)-(ii), (b)-(iv), (c)-(i), (d)-(iii)
- (4) (a)-(iii), (b)-(i), (c)-(iv), (d)-(ii)

Answer: (2)

Explanation:

- 'Anagnorisis' refers to the moment in a play when a principal character recognizes or discovers another character's true identity or the true nature of their own circumstances.
- 'Peripeteia' is the turning point, the sudden reversal of fortune or change in circumstances, which is an essential element of a tragic plot.
- 'Hamartia' is the protagonist's fatal flaw, often translated as an "error" or "mistake in judgement," which ultimately leads to their downfall. It is not necessarily a moral failing.

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- 'Catharsis' is the intended effect of tragedy on the audience; it is the process of releasing, and thereby providing relief from, strong or repressed emotions, specifically pity and fear.
- These four terms are foundational concepts in Aristotle's analysis of Greek tragedy in his seminal work, *Poetics*.
- The correct matching aligns these classical Greek terms with their precise meanings as they apply to dramatic structure and effect.

Q3. Match the famous dramatic characters in List I with the plays in which they appear in List II.

List I (Character)	List II (Play)
(a) Willy Loman	(i) <i>The Glass Menagerie</i>
(b) Blanche DuBois	(ii) <i>Death of a Salesman</i>
(c) Jimmy Porter	(iii) <i>A Streetcar Named Desire</i>
(d) Tom Wingfield	(iv) <i>Look Back in Anger</i>

Codes:

- (1) (a)-(iv), (b)-(i), (c)-(ii), (d)-(iii)
- (2) (a)-(iii), (b)-(ii), (c)-(i), (d)-(iv)
- (3) (a)-(ii), (b)-(iii), (c)-(iv), (d)-(i)
- (4) (a)-(i), (b)-(iv), (c)-(iii), (d)-(ii)

Answer: (3)

Explanation:

- Willy Loman is the aging, disillusioned protagonist of Arthur Miller's 1949 play *Death of a Salesman*, a critique of the American Dream.
- Blanche DuBois is the tragic heroine of Tennessee Williams's 1947 play *A Streetcar Named Desire*, whose illusions of grandeur clash with the harsh reality of her new life in New Orleans. The character of Tom Wingfield appears in a different Williams play, *The Glass Menagerie*.
- Jimmy Porter is the archetypal "angry young man" in John Osborne's 1956 play *Look Back in Anger*, which revolutionized post-war British theatre.

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- Tom Wingfield is the narrator and a central character in Tennessee Williams's memory play, *The Glass Menagerie* (1944), who feels trapped by his family responsibilities.
- This question tests familiarity with iconic characters from major works of 20th-century American and British drama.
- Each character represents a key theme or social commentary within their respective play, making them landmarks of modern theatre.

Q4. Match the Shakespearean plays in List I with their correct genre classification in List II.

List I (Play)	List II (Genre)
(a) <i>The Tempest</i>	(i) Comedy
(b) <i>Titus Andronicus</i>	(ii) History Play
(c) <i>Much Ado About Nothing</i>	(iii) Romance / Tragicomedy
(d) <i>Henry V</i>	(iv) Tragedy / Revenge Tragedy

Codes:

- (1) (a)-(i), (b)-(ii), (c)-(iv), (d)-(iii)
- (2) (a)-(ii), (b)-(iii), (c)-(i), (d)-(iv)
- (3) (a)-(iv), (b)-(i), (c)-(iii), (d)-(ii)
- (4) (a)-(iii), (b)-(iv), (c)-(i), (d)-(ii)

Answer: (4)

Explanation:

- *The Tempest* is one of Shakespeare's last plays and is classified as a 'Romance' or 'Tragicomedy' due to its mix of potentially tragic situations, magical elements, and ultimate resolution in reconciliation and forgiveness.
- *Titus Andronicus* is one of Shakespeare's earliest and most violent plays, fitting squarely into the genre of 'Revenge Tragedy', a popular form in the Elizabethan and Jacobean eras.
- *Much Ado About Nothing* is a classic Shakespearean 'Comedy', featuring witty dialogue (especially between Beatrice and Benedick), mistaken identities, and a joyful conclusion with multiple marriages.

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- *Henry V* is a 'History Play', part of Shakespeare's second tetralogy, that dramatizes the historical events surrounding the Battle of Agincourt in 1415.
- Shakespeare's plays are traditionally categorized into Comedies, Histories, and Tragedies in the First Folio (1623), with later critics adding the category of Romances or Tragicomedies.
- Understanding these genre distinctions is crucial for analyzing the dramatic structure, themes, and conventions Shakespeare employed in his works.

Q5. Match the Restoration Comedy playwrights in List I with one of their most famous works in List II.

List I (Playwright)	List II (Play)
(a) William Wycherley	(i) <i>The Way of the World</i>
(b) George Etherege	(ii) <i>The Relapse</i>
(c) William Congreve	(iii) <i>The Country Wife</i>
(d) John Vanbrugh	(iv) <i>The Man of Mode</i>

Codes:

- (1) (a)-(ii), (b)-(i), (c)-(iv), (d)-(iii)
- (2) (a)-(iii), (b)-(iv), (c)-(i), (d)-(ii)
- (3) (a)-(iv), (b)-(ii), (c)-(iii), (d)-(i)
- (4) (a)-(i), (b)-(iii), (c)-(ii), (d)-(iv)

Answer: (2)

Explanation:

- William Wycherley is best known for *The Country Wife* (c. 1675), a famous example of Restoration comedy known for its explicit wit and the "china scene."
- George Etherege was a key figure in developing the comedy of manners, and his masterpiece is *The Man of Mode, or, Sir Fopling Flutter* (1676).
- William Congreve is widely regarded as the master of the genre, whose finest work, *The Way of the World* (1700), is celebrated for its complex plot and brilliant, stylized prose.

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- John Vanbrugh, also a notable architect, wrote successful comedies including *The Relapse, or, Virtue in Danger* (1696), which was a sequel to Colley Cibber's *Love's Last Shift*.
- Restoration Comedy flourished in the period after the monarchy was restored in 1660 and is characterized by its witty dialogue, cynical tone, and focus on the sexual intrigues of the upper class.
- This question requires knowledge of the major playwrights and canonical texts of this specific period in English theatre history.

Q6. Assertion (A): In his theory of tragedy, Aristotle posits that the tragic hero must be a person of noble birth or high social standing.

Reason (R): The downfall of a person from a great height was considered more impactful and capable of evoking pity and fear, thus producing a stronger cathartic effect on the audience.

Codes:

- (1) Both (A) and (R) are true, and (R) is the correct explanation of (A).
- (2) Both (A) and (R) are true, but (R) is not the correct explanation of (A).
- (3) (A) is true, but (R) is false.
- (4) (A) is false, but (R) is true.

Answer: (1)

Explanation:

- Aristotle, in his *Poetics*, argues that the protagonist of a tragedy should be of a higher-than-ordinary station in life.
- This is not due to social snobbery, but for dramatic effect; the higher the status of the individual, the greater their fall from fortune.
- The Reason (R) correctly explains this principle: the "reversal" (peripeteia) is more profound and dramatically effective when it involves a prominent figure, as their misfortune is more visible and significant.
- This heightened fall is crucial for generating the emotions of pity (for the character's suffering) and fear (that a similar fate could befall us), which are central to Aristotle's concept of tragedy.
- The ultimate purpose of evoking these emotions is to achieve catharsis, the purging of these very emotions in the spectator.

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- Therefore, the assertion and the reason are both correct, and the reason provides the precise justification for the assertion according to Aristotelian theory.

Q7. Assertion (A): The plays of the 'Theatre of the Absurd' often feature conventional plot structures with a clear beginning, middle, and end.

Reason (R): Absurdist playwrights sought to mirror the meaninglessness and irrationality of human existence, which they believed could not be represented through logical, coherent narratives.

Codes:

- (1) Both (A) and (R) are true, and (R) is the correct explanation of (A).
- (2) Both (A) and (R) are true, but (R) is not the correct explanation of (A).
- (3) (A) is true, but (R) is false.
- (4) (A) is false, but (R) is true.

Answer: (4)

Explanation:

- The Assertion (A) is false. A defining characteristic of the Theatre of the Absurd is its rejection of conventional plot structures.
- Plays like Samuel Beckett's *Waiting for Godot* are famously circular, ending in a situation similar to the beginning, to emphasize the static and repetitive nature of the human condition.
- The Reason (R) is true. The philosophical underpinning of Absurdism, influenced by thinkers like Albert Camus, is that life is inherently without meaning and human actions are futile.
- To convey this worldview, playwrights like Beckett, Ionesco, and Genet deliberately abandoned logical causality, character development, and coherent plots.
- Their use of nonsensical dialogue, repetitive actions, and dream-like or nightmarish situations was a conscious artistic choice to reflect their philosophical stance.
- Therefore, the assertion is a direct contradiction of the principles of Absurdist theatre, while the reason accurately explains the motivation behind its unconventional form.

Q8. Which of the following are key characteristics of a Jacobean Revenge Tragedy?

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- (a) The presence of a ghost urging the protagonist to seek revenge.
- (b) A central theme of religious salvation and divine grace.
- (c) The use of sensational and violent acts on stage, including madness and bloody deaths.
- (d) A play-within-a-play.
- (e) A focus on the domestic life and manners of the middle class.

Choose the correct combination from the codes below:

- (1) (a), (b), and (c) only
- (2) (b), (d), and (e) only
- (3) (a), (c), and (d) only
- (4) (a), (c), and (e) only

Answer: (3)

Explanation:

- The revenge tragedy, popularized by Seneca and perfected in the Elizabethan and Jacobean periods, has several distinct conventions.
- The appearance of a ghost to demand vengeance is a classic trope, most famously seen in Shakespeare's *Hamlet* and Kyd's *The Spanish Tragedy*.
- These plays are known for their sensationalism and depiction of graphic violence, madness (both real and feigned), and multiple deaths in the final act, as in Webster's *The Duchess of Malfi*.
- The use of a play-within-a-play is another common device, often used by the revenger to expose the villain's guilt, a technique famously employed in *Hamlet* ("The Mousetrap").
- The theme is typically revenge and justice, not religious salvation (b), which makes it an incorrect option.
- The focus on the middle class (e) is characteristic of later genres like domestic tragedy or Restoration comedy, not the aristocratic world of revenge tragedy.

Q9. Which of the following playwrights were key figures in the dramatic movement known as the Irish Literary Revival?

- (a) W. B. Yeats
- (b) John Millington Synge
- (c) Lady Gregory
- (d) George Bernard Shaw
- (e) Oscar Wilde

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Choose the correct option:

- (1) (d) and (e) only
- (2) (a), (b), and (c) only
- (3) (a), (d), and (e) only
- (4) (b), (c), and (d) only

Answer: (2)

Explanation:

- The Irish Literary Revival (or Celtic Twilight) was a movement at the end of the 19th and beginning of the 20th century that aimed to create a distinctly Irish literature in English.
- W. B. Yeats, Lady Augusta Gregory, and John Millington Synge were the founders and principal figures of the Abbey Theatre (the National Theatre of Ireland), which was the cornerstone of this dramatic movement.
- Yeats contributed poetic dramas based on Irish mythology, such as *Cathleen ni Houlihan*.
- Lady Gregory wrote numerous comedies and managed the theatre, while J. M. Synge's *The Playboy of the Western World* became one of the movement's most famous and controversial works.
- While George Bernard Shaw and Oscar Wilde were both brilliant Irish playwrights, they are primarily associated with the London stage and the English theatrical tradition (e.g., comedy of manners, problem plays) rather than the nationalist aims of the Irish Literary Revival.
- Therefore, the correct grouping consists of the three figures central to the founding and spirit of the Abbey Theatre.

Q10. The term "Problem Play" is most often associated with plays that:

- (1) Are structurally flawed and difficult to perform.
- (2) Combine elements of tragedy and comedy in a way that creates a disjointed tone.
- (3) Deal with contentious social issues through realistic plots and debates between characters.
- (4) Are based on unresolved historical or mythological problems.

Answer: (3)

Explanation:

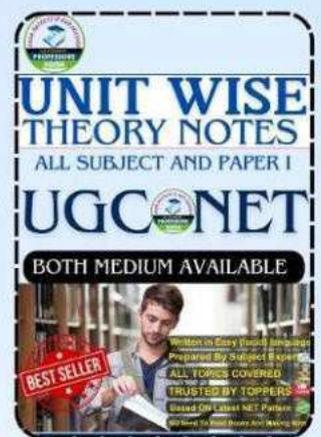
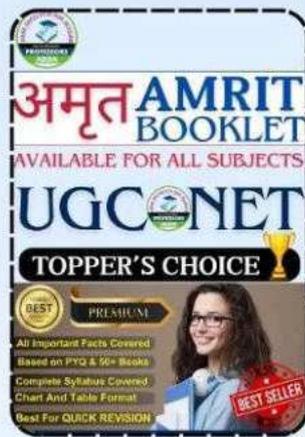
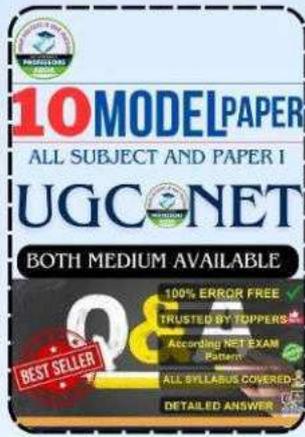
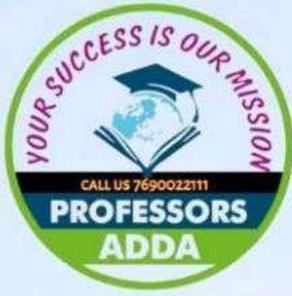
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- The "Problem Play" is a form of drama that emerged in the 19th century and deals with controversial social issues.
- These plays use the theatre as a platform to explore "problems" such as women's rights, class conflict, poverty, and sexual hypocrisy.
- The plot often revolves around characters who represent conflicting viewpoints on a particular social issue, engaging in debates that stimulate thought and discussion among the audience.
- Henrik Ibsen is a key figure whose works like *A Doll's House* (women's roles) and *An Enemy of the People* (social hypocrisy) are prime examples of the genre.
- In England, George Bernard Shaw adopted this form for plays like *Mrs. Warren's Profession* (prostitution) and *Major Barbara* (poverty and the arms trade).
- The other options are incorrect: while some Shakespearean plays like *Measure for Measure* are called "problem plays" for their tonal ambiguity (2), the primary definition of the genre points to social commentary (3).

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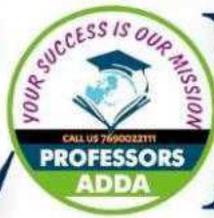
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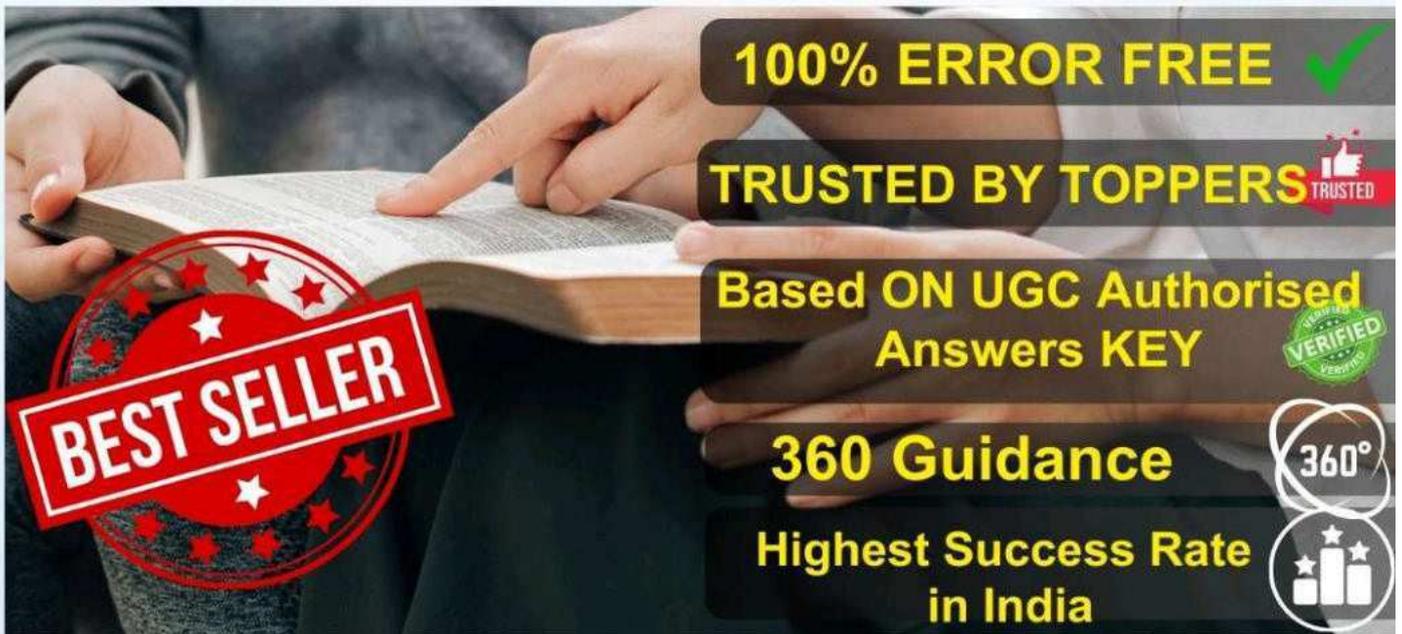
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1. Identify the author who stated the following lines- "There is, first the literature of knowledge; and, secondly, the literature of power. The function of the first is to teach; the function of the second is move: the first is a rudder, the second an ear or sail."

- (a) Alexander Pope
- (b) Thomas de Quincy
- (c) Samuel Johnson
- (d) Philip Sidney

Ans. (b)

2. Match List-I with List-II

List-I Term/Concept	List-II Invented/Coined by
A. Objectivism	I. John Ruskin
B. Pathetic Fallacy	II. G.M. Hopkins
C. Sprung Rhythm	III. William Carlos Williams
D. Structures of Feeling	IV. Raymond Williams

Choose the correct answer from the option given below:

- (a) A-I, B-II, C-IV, D-III
- (b) A-II, B-III, C-1, D-IV
- (c) A-IV, B-II, C-III, D-I
- (d) A-III, B-I, C-II, D-IV

Ans. (d)

3. Which articles of Indian Constitution pertain to the provisions relating to the Official Language of the Union?

- A. 342
- B. 343
- C. 344
- D. 345
- E. 346

Choose the correct answer from the option given below:

- (a) C and D only
- (b) D and E only
- (c) B and C only
- (d) A and B only

Ans. (c)

4. Match List-I with List-II

List-I Original name	List-II Penname/Pseudonym
A. Charles Lutwidge Dodgson	I. George Eliot
B. Mary Ann Evans	II. Mark Twain
C. Eric Arthur Blair	III. George Orwell
D. Samuel Langhorne Clemens	IV. Lewis Carroll

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Choose the correct answer from the option given below:

- (a) A-IV, B-I, C-III, D-II
- (b) A-III, B-IV, C-II, D-I
- (c) A-I, B-II, C-III, D-IV
- (d) A-II, B-II, C-III, D-IV

Ans. (b)

5. The poem "O Captain! My Captain!" is a tribute to:

- (a) Abraham Lincoln
- (b) Emily Dickinson
- (c) George Washington
- (d) Walt Whitman's brother

Ans. (a)

6. From the following writers, who are known for Magic Realism?

- A. R.K. Narayan
- B. Salman Rushdie
- C. V.S. Naipaul
- D. Gabriel Garcia Marquez
- E. Mulk Raj Anand

Choose the correct answer from the option given below:

- (a) A and B only
- (b) B and C only
- (c) B and D only
- (d) D and E only

Ans. (c)

7. Who among the following African writers observed that "O my body, make of me always a man who questions"?

- (a) Chinua Achebe
- (b) Frantz Fanon
- (c) Ngugi wa Thiong'o
- (d) Toni Morrison

Ans. (b)

8. Which among the following writers once remarked that "I awoke one morning and found myself famous"?

- (a) Charles Lamb
- (b) P.B Shelley
- (c) Lord Byron
- (d) John Keats

Ans. (c)

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9. What is the correct chronological order of the works of John of Milton?

- A. Paradise Lost
- B. Paradise Regained
- C. Lycidas
- D. Comus
- E. L' Allegro

Choose the correct answer from the option given below:

- (a) E, D, C, A, B
- (b) C, D, B, A, E
- (c) A, B, E, C, D
- (d) C, E, A, B, D

Ans. (*)

10. Match List-I with List-II

List-I (Poem)	List-II (Poet)
A. To His Coy Mistress	I. Rudyard Kipling
B. The Scholar Gypsy	II. Andrew Marvel
C. Still I Rise	III. Matthew Arnold
D. If	IV. Maya Angelou

Choose the correct answer from the option given below:

- (a) A-II, B-III, C-IV, D-I
- (b) A-I B-II, C-IV, D-III
- (c) A-III, B-II, C-IV, D-I
- (d) A-IV, B-III, C-I, D-II

Ans. (a)

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11. Which of the following texts deals with the theme of realization?

- (a) My Son's Story
- (b) Follow the Rabbit Proof Fence
- (c) Things Fall Apart
- (d) Wide Sargasso Sea

Ans. (d)

12. Match List-I with List-II.

List-I (Term)	List-II (Definition)
A. Anaphoric word	I. A unit of language that cannot analysed smaller units. be into
B. Morpheme	II. Refers back to a work phrase previously used.
C. Antecedent	III. Use of two or more words to express a meaning which could otherwise be expressed in a single word.
D. Periphrasis	IV. A word or phrase that is referred back to by a pronoun.

Choose the correct answer from the option given below:

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- (a) A-I, B-III, C-II, D-IV
- (b) A-IV, B-II, C-III, D-I
- (c) A-II, B-I, C-IV, D-III
- (d) A-III, B-IV, C-I, D-II

Ans. (c)

13. The poetic line "Tis better to have loved and lost than never to have loved at all" appears in:

- (a) S.T. Coleridge's "The Rime of Ancient Mariner"
- (b) Alfred Tennyson's "In Memoriam A.H.H"
- (c) Shakespeare's "Let Me Not to the Marriage of True Minds"
- (d) Matthew Arnold's "Dover Beach"

Ans. (b)

14. In the 1985 essay, "Three Women's Texts and a critique of Imperialism," Gayatri Spivak shows the development of the white liberal feminist subject. Which are the texts referred in the title of the essay?

- A. The Wide Sargasso Sea by Jean Rhys
- B. Jane Eyre by Charlotte Bronte
- C. Frankenstein by Mary Shelley
- D. Pride and Prejudice by Jane Austen
- E. The Mill on the Floss by George Eliot

Choose the correct given below: answer from the option

- (a) A, B and D only
- (b) C, D and A only
- (c) A, B and C only
- (d) E, B and D only

Ans. (c)

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15. Barbara Smith, in her essay, Toward a Black Feminist Criticism, raises concerns for:

- A. Only Black women
- B. Black lesbian women
- C. Black women in the White world only
- D. Black lesbian women amongst black women vis-a-vis the White women
- E. Black and White women, both together, as they have universal concerns

Choose the correct answer from the option given below:

- (a) B and D only
- (b) C and D only
- (c) B and E only
- (d) A and C only

Ans. (a)

16. Who among the following was not associated with Cambridge School of Critics?

- (a) F.R. Leavis
- (b) Q. D. Leavis
- (c) William Empson
- (d) Kenneth Burke

Ans. (d)

17. Arrange the following literary movements in chronological order of their emergence:

- A. Imagism
- B. Impressionism
- C. Absurdism
- D. Futurism
- E. Pre-Raphaelitism

Choose the correct answer from the option given below:

- (a) A, C, D, E, B.
- (b) B, D, C, E, A
- (c) D, A, B, C, E
- (d) E, B, D, A, C

Ans. (d)

18. Who among the following was not a proponent of Oxford Movement?

- (a) John Henry Newman
- (b) Richard Hurrell Froude
- (c) Edward Bouverie Pusey
- (d) Charles Kingsley

Ans. (d)

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19. Match List-I with List-II.

List-I Works	List-II Writer
A. Language Paradox	I. Raymond Williams
B. Against Interpretation	II. Cleanth Brooks
C. Realism and The Contemporary Language	III. George Orwell
D. Politics and the English Language	IV. Susan Sontag

Choose the correct answer from the option given below:

- (a) A-I, B-II, C-III, D-IV
- (b) A-I, B-III, C-II, D-IV
- (c) A-II, B-IV, C-I, D-III
- (d) A-IV, B-I, C-II, D-III

Ans. (c)

20. What is the correct chronological sequence of the following books of D.H. Lawrence?

- A. Lady Chatterley's Lover
- B. Sons and Lovers
- C. The Rainbow
- D. The White Peacock
- E. The Plumed Serpent

Choose the correct answer from the option given below:

- (a) A, B, D, C, E
- (b) D, B, C, E, A
- (c) B, D, E, C, A
- (d) E, A, B, C, D

Ans. (b)

21. Who among the following was not associated with the Yale School?

- (a) Harold Bloom
- (b) Terry Eagleton
- (c) Paul de Man
- (d) Jacques Derrida

Ans. (b)

22. Which is the latest edition of Chicago Manual of style?

- (a) 18th edition
- (b) 16th edition
- (c) 17th edition
- (d) 15th edition

Ans. (c)

23. Match List-I with List-II

List-I Dramatist	List-II Theatrical form/Technique
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English Literature PYQ (2016-2025) Question Pattern and Trend Analysis

1. Variety in Question Types:

- **Factual Identification:** Questions based on direct identification of authors, their works, characters, publication dates, awards (like Nobel, Booker), literary movements, and journals. (Example: Who is the author of "Typee"? When was "Seven Types of Ambiguity" published?)
- **Chronological Order:** A significant number of questions require arranging authors by their birth/death years, works by their publication years, or literary movements/events in their order of occurrence. This demands a strong grasp of literary history.
- **Matching:** Questions involving matching authors with their works, characters with plays/novels, literary terms/concepts with their proponents/definitions, or quotations with their sources. This tests comprehensive knowledge.
- **Quote-based Questions:** Identifying the author or work from given lines of famous poems, plays, or prose pieces, or asking about the figure of speech/meaning embedded within them.
- **Theory and Criticism Based:** Questions based on concepts, major thinkers, and terminology from literary criticism (e.g., New Criticism, Marxism, Feminism) and literary theory (e.g., Structuralism, Post-structuralism, Deconstruction, Postcolonialism, Cultural Studies). (Example: Interpellation, Hegemony, Sphota theory, Aporia, Carnival).
- **Multiple Correct Statements:** Questions requiring the selection of a group of correct statements from several given options about an author, work, movement, or theory. These test nuanced and detailed knowledge.
- **Assertion & Reason:** Questions evaluating the relationship between literary or theoretical statements and their justifications.
- **Passage-based Questions:** Questions based on excerpts from literary works (poetry/prose) or critical/theoretical texts, testing comprehension, interpretation, and analytical skills.

2. Difficulty Level and Skills Tested:

- The exam level remains challenging, emphasizing critical analysis, interpretative skills, and the ability to connect different texts and theories, alongside factual recall.
- Chronological and matching questions require broad and precise knowledge.
- Theory and criticism questions demand a deep understanding of concepts and familiarity with terminology.

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- Increasing questions on contemporary theories (like Ecocriticism, Posthumanism, Digital Humanities).
- Continued focus on non-British literature, especially Postcolonial and Diasporic writing.
- Growing importance of Cultural Studies and interdisciplinary approaches.
- Questions on research methodology and bibliography formats.
- Attention to literature from Indian languages (in translation) and Dalit/Tribal writing.

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- **British Literature:** Comprehensive coverage from Chaucer to the contemporary period. Elizabethan and Jacobean Drama (Shakespeare, Jonson, Marlowe, Webster), Metaphysical Poets (Donne), Milton, Restoration and 18th Century (Dryden, Pope, Swift, Johnson, Fielding, Richardson), Romantic Period (Wordsworth, Coleridge, Shelley, Keats, Byron, Austen), Victorian Period (Tennyson, Browning, Arnold, Dickens, Hardy, Eliot), and 20th Century (Eliot, Yeats, Woolf, Lawrence, Auden, Larkin) are major focus areas.
- **American Literature:** Questions on major authors like Melville, Whitman, Dickinson, Faulkner, Hemingway, Arthur Miller, Tennessee Williams, Ralph Ellison, Toni Morrison, Sylvia Plath, Adrienne Rich. The Beat Generation and African-American literature are also important.

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- **Indian English Literature:** Includes novelists (Anand, Narayan, Raja Rao, Ghosh, Roy, Desai), poets (Ezekiel, Ramanujan, Das, Mahapatra), playwrights (Karnad, Dattani, Tendulkar), and non-fictional prose writers (Chaudhuri). Diaspora writing and Dalit/Tribal literature are also gaining attention.
- **Other Literatures:** Questions from World Literature (especially European - Dante, Goethe, Tolstoy, Dostoevsky; Latin American - Marquez, Borges; African - Achebe, Ngugi, Soyinka; Canadian - Atwood; Australian - White, Wright).
- **Literary Theory and Criticism:** From Aristotle and Plato to contemporary theories (Structuralism, Post-structuralism, Marxism, Feminism, Postcolonialism, Cultural Studies, Reader-Response, New Historicism, Ecocriticism). Key critics (Johnson, Coleridge, Arnold, Eliot, Richards, Leavis, Derrida, Foucault, Said, Spivak, Butler, Hall) and their concepts are crucial.
- **Language and Pedagogy:** Basics of linguistics (phoneme, morpheme, syntax), language acquisition theories (Chomsky, Skinner), teaching methods (Direct Method, Grammar Translation Method), English in India (history, policies - Macaulay, Wood's Despatch, Kothari Commission).
- **Cultural Studies:** British Cultural Studies (Hoggart, Williams, Hall), popular culture, ideology, hegemony, representation.
- **Research Methodology:** Types of research (conceptual vs. empirical), bibliography formats (MLA), tools and techniques for literary research.

Unit 1: Drama

- **British Drama:**
 - **Elizabethan/Jacobean:** Shakespeare (Quotes - Hamlet, Macbeth, King Lear, Othello, Tempest; Characters; Globe fire during Henry VIII; Comedy types - Play within a play in Taming of the Shrew), Ben Jonson (Alchemist, Epicoene, Volpone, Devil is an Ass, Staple of News), Marlowe (Edward II), Webster (Duchess of Malfi), Heywood (A Woman Killed with Kindness), Tourneur (The Revenger's Tragedy), Greene (Alphonsus, King of Aragon), Peele (Arraignment of Paris, Old Wives' Tale), Lyly (Gallathea).
 - **Restoration/18th Century:** Dryden (All for Love - not mentioned, but key figure), Congreve (Way of the World - not mentioned), Sheridan (The Rivals, St Patrick's Day, The Duenna, School for Scandal), Gay/Pope/Arbuthnot (Three Hours After Marriage).
 - **19th Century:** Shelley (Prometheus Unbound, Hellas, The Cenci), Byron (Sardanapalus, Cain, The Two Foscari).
 - **20th Century/Contemporary:** Shaw (Man and Superman, Pygmalion), Yeats (The Land of Heart's Desire, The Countess Cathleen), Synge (Riders to the Sea, Playboy of the Western World), O'Casey (Juno and the Paycock, The Plough and the Stars), Beckett

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English Literature ONELINER SAMPLE

- Question:** Who is hailed as the 'Father of English Poetry' and wrote The Canterbury Tales in the late 14th century?

Answer: Geoffrey Chaucer.
- Question:** In which tragedy by William Shakespeare, first performed around 1604, does the titular hero famously murder King Duncan to seize the throne of Scotland?

Answer: Macbeth.
- Question:** The literary concept of the 'metaphysical conceit' is most famously associated with which 17th-century poet, the author of "The Flea"?

Answer: John Donne.
- Question:** John Milton's epic poem Paradise Lost, detailing the Fall of Man, was first published in which year?

Answer: 1667.
- Question:** Which book by Sir Philip Sidney, written around 1580, is a seminal work of English literary criticism that defends poetry against Puritan charges?

Answer: An Apologie for Poetrie (or The Defence of Poesie).
- Question:** The term 'Augustan Age' in English literature refers to the early 18th century and is most associated with which poet, the author of the mock-epic The Rape of the Lock?

Answer: Alexander Pope.
- Question:** The publication of Lyrical Ballads in which

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year, by William Wordsworth and S.T. Coleridge, is considered the beginning of the Romantic Movement in England?

Answer: 1798.

8. **Question:** The concept of 'Negative Capability', the ability to exist in uncertainties without any irritable reaching after fact and reason, was formulated by which Romantic poet in an 1817 letter?

Answer: John Keats.

9. **Question:** Mary Shelley's novel Frankenstein; or, The Modern Prometheus, a foundational text of Gothic and science fiction, was published in which year?

Answer: 1818.

10. **Question:** In which 1847 novel by Charlotte Brontë does the governess protagonist fall in love with her brooding employer, Mr. Rochester?

Answer: Jane Eyre.

11. **Question:** The term 'Victorian Compromise' refers to the fusion of moral earnestness and material progress in the era named after which monarch?

Answer: Queen Victoria.

12. **Question:** Who wrote the poem In Memoriam A.H.H., an elegy for his friend Arthur Henry Hallam, published in 1850?

Answer: Alfred, Lord Tennyson.

13. **Question:** The concept of 'stream of consciousness' as a narrative technique is famously employed by Virginia Woolf in which 1925 novel set over a single day in London?

Answer: Mrs Dalloway.

14. **Question:** T.S. Eliot's landmark modernist poem, The Waste Land, a complex critique of post-war society, was

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published in which year?

Answer: 1922.

15. **Question:** The literary theory of 'Deconstruction', which involves dismantling or taking apart a text to expose its underlying assumptions, is most closely associated with which French philosopher?

Answer: Jacques Derrida.

16. **Question:** In his Poetics, which ancient Greek philosopher introduced the concepts of 'hamartia' (tragic flaw) and 'catharsis' (purgation of emotions)?

Answer: Aristotle.

17. **Question:** Who wrote the dystopian novel Nineteen Eighty-Four, published in 1949, which introduced concepts like 'Big Brother' and 'Thoughtcrime'?

Answer: George Orwell.

18. **Question:** The concept of the 'Objective Correlative' was put forward by which poet-critic in his 1919 essay "Hamlet and His Problems"?

Answer: T.S. Eliot.

19. **Question:** Which Irish writer's 1922 novel Ulysses is a landmark of modernism, structured as a parallel to Homer's Odyssey?

Answer: James Joyce.

20. **Question:** The Theatre of the Absurd is a theatrical movement best exemplified by which Samuel Beckett play, first performed in 1953, where two characters wait for someone who never arrives?

Answer: Waiting for Godot.

21. **Question:** The postcolonial concept of 'Orientalism', which critiques the West's patronizing representations of the East, was elaborated in a 1978 book by which literary

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critic?

Answer: Edward Said.

22. **Question:** Chinua Achebe's 1958 novel *Things Fall Apart* depicts the clash between Igbo society in Nigeria and the arrival of which group?

Answer: European missionaries and colonial administrators.

23. **Question:** Who is the author of *A Portrait of the Artist as a Young Man* (1916), a semi-autobiographical novel that employs the 'künstlerroman' genre?

Answer: James Joyce.

24. **Question:** The 'dissociation of sensibility', a supposed division between thought and feeling in 17th-century poetry, was a concept introduced by which critic?

Answer: T.S. Eliot.

25. **Question:** Which of Shakespeare's contemporaries, a member of the 'University Wits', wrote the tragedy *Doctor Faustus*?

Answer: Christopher Marlowe.

26. **Question:** The term 'sublime' as an aesthetic quality of greatness beyond all measure was extensively discussed in the 18th century by which philosopher in his *A Philosophical Enquiry* (1757)?

Answer: Edmund Burke.

27. **Question:** In which city is the 'Bloomsbury Group', a circle of influential English writers, intellectuals, and artists, primarily based in the early 20th century?

Answer: London.

28. **Question:** The literary movement of 'Structuralism', which examines the underlying structures in a text, has its roots in the linguistic theories of which Swiss scholar?

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Answer: Ferdinand de Saussure.

29. **Question:** Who wrote the novel *Pride and Prejudice*, a comedy of manners first published in 1813?

Answer: Jane Austen.

30. **Question:** The famous opening line "It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife" is from which novel?

Answer: *Pride and Prejudice*.

31. **Question:** The concept of 'The Other' is a key element in the post-structuralist feminist theory of which author of *The Second Sex* (1949)?

Answer: Simone de Beauvoir.

32. **Question:** Which poet of the Victorian era was a master of the 'dramatic monologue', as seen in poems like "My Last Duchess"?

Answer: Robert Browning.

33. **Question:** The 'Frankfurt School' of critical theory is most closely associated with which country?

Answer: Germany.

34. **Question:** Who wrote the satirical novel *Gulliver's Travels*, published in 1726, which critiques human nature and English society?

Answer: Jonathan Swift.

35. **Question:** The concept of the 'Unreliable Narrator' is a key feature in many literary works, including which 1847 novel by Emily Brontë?

Answer: *Wuthering Heights*.

36. **Question:** In his *Biographia Literaria* (1817), which poet-critic made the famous distinction between 'fancy' and 'imagination'?

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Answer: S.T. Coleridge.

37. **Question:** The term 'postcolonialism' refers to the study of the cultural legacy of colonialism. The seminal text *The Wretched of the Earth* (1961) was written by which Martinique-born theorist?

Answer: Frantz Fanon.

38. **Question:** Which play by George Bernard Shaw, first staged in 1913, is based on the Greek myth of Pygmalion and Galatea?

Answer: Pygmalion.

39. **Question:** The concept of 'cultural materialism' is a theoretical approach developed by which British Marxist critic?

Answer: Raymond Williams.

40. **Question:** The Booker Prize-winning novel *Midnight's Children* (1981), which uses the technique of 'magical realism', was written by whom?

Answer: Salman Rushdie.

41. **Question:** Who wrote the Renaissance play *The Jew of Malta*, featuring the Machiavellian protagonist Barabas?

Answer: Christopher Marlowe.

42. **Question:** The 'Pre-Raphaelite Brotherhood', a group of English painters, poets, and critics, was founded in which year?

Answer: 1848.

43. **Question:** Which novel by Daniel Defoe, published in 1719, is often considered one of the first novels in English?

Answer: Robinson Crusoe.

44. **Question:** The term 'intertextuality', the shaping of a text's meaning by another text, was coined in the 1960s by which theorist?

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Answer: Julia Kristeva.

45. **Question:** In which Charles Dickens novel, published in 1861, does the young orphan Pip have a transformative encounter with an escaped convict?

Answer: Great Expectations.

46. **Question:** The 'Cavalier poets' were a school of English poets in the 17th century who supported which monarch during the English Civil War?

Answer: King Charles I.

47. **Question:** The New Criticism movement, which advocated for 'close reading', flourished in which country in the mid-20th century?

Answer: United States.

48. **Question:** Who wrote the famous elegy Lycidas in 1637 to mourn the death of his friend Edward King?

Answer: John Milton.

49. **Question:** The concept of 'hegemony' as a form of cultural leadership and domination was developed by which Italian Marxist theorist?

Answer: Antonio Gramsci.

50. **Question:** The 'Angry Young Men' were a group of mostly working-class and middle-class British playwrights and novelists who became prominent in which decade?

Answer: 1950s.

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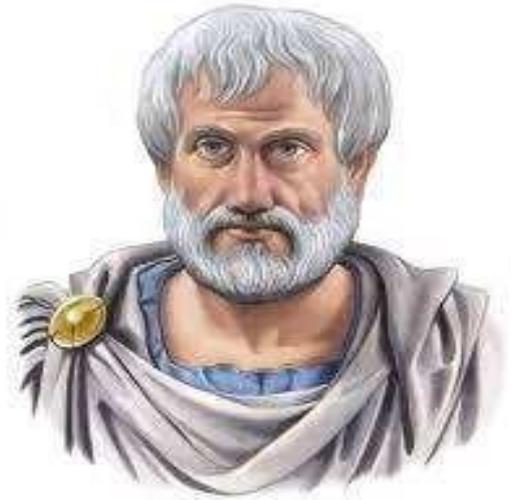
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English Literature Thinker Tool Kit Sample

1. Aristotle (384–322 BCE)

Introduction

- An Ancient Greek philosopher and scientist, student of Plato and teacher of Alexander the Great.
- His writings cover a vast range of subjects, including logic, metaphysics, ethics, politics, and aesthetics.
- He is the foundational figure of Western dramatic theory.
- His work, the Poetics, is the earliest surviving work of dramatic criticism and provides the theoretical framework for classical tragedy.
- His ideas have profoundly influenced the course of Western literature and drama for over two thousand years.



Key Concepts / Contributions

- **Definition of Tragedy:** Aristotle famously defined tragedy as "an imitation of an action that is serious, complete, and of a certain magnitude," which through pity and fear accomplishes the catharsis of these emotions.
- **Six Elements of Tragedy:** He identified six constituent parts of a tragedy, ranking them in order of importance: Plot (mythos), Character (ethos), Thought (dianoia), Diction (lexis), Song (melos), and Spectacle (opsis).
- **Mimesis (Imitation):** He posited that art, including tragedy, is an imitation of life. However, it is not a literal copy but a representation of universal truths.
- **Catharsis (Purgation):** The intended effect of tragedy on the audience. It is the purging or purification of the emotions of pity and fear, leading to a sense of relief and understanding.
- **Hamartia (Tragic Flaw):** The protagonist's "error" or "flaw" (often mistranslated as a purely moral flaw) that leads to their downfall. It is typically an error of judgment.
- **Peripeteia and Anagnorisis:** Key elements of a complex plot. Peripeteia is a reversal of fortune, and Anagnorisis is a moment of critical discovery or recognition by the protagonist.
- **The Three Unities:** Aristotle emphasized the **Unity of Action** (a play should have one main plot). Later neoclassical critics derived the **Unity of Place** and **Unity of Time** from his work.
- **The Tragic Hero:** He described the ideal tragic hero as a character of noble stature who is neither perfectly good nor completely evil, whose downfall is brought about by their hamartia.

Key Books with Publication

- **Poetics (c. 335 BCE):** His seminal work on literary theory. It provides a detailed

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analysis of tragedy, its origins, and its constituent elements, using Sophocles' Oedipus Rex as a prime example.

- **Rhetoric (c. 335 BCE):** A treatise on the art of persuasion, which also provides insights into character and emotion relevant to dramatic analysis.

Fact

- The portion of Aristotle's Poetics that dealt with Comedy is famously lost to history. Its mysterious disappearance is a central plot device in Umberto Eco's bestselling novel, The Name of the Rose.

2. Christopher Marlowe (1564–1593)

Introduction

- A major English playwright, poet, and translator of the Elizabethan era.
- He was the foremost of the "University Wits," a group of late 16th-century writers educated at Oxford or Cambridge.
- A contemporary of William Shakespeare, he is considered a huge influence on Shakespeare's work.
- He is famous for his powerful blank verse, often called the "Marlovian mighty line," and his larger-than-life tragic heroes.
- His life was as dramatic as his plays, ending in his mysterious death at the age of 29.



Key Concepts / Contributions

- **The Marlovian Hero:** His protagonists are figures of immense ambition who seek to transcend human limitations through knowledge (Doctor Faustus), power (Tamburlaine), or wealth (The Jew of Malta).
- **Mastery of Blank Verse:** He perfected the use of blank verse (unrhymed iambic pentameter) in drama, giving it an energy, passion, and grandeur that set the standard for the age.
- **Renaissance Themes:** His plays are quintessential examples of Renaissance humanism, focusing on individualism, ambition, and the quest for infinite knowledge and power.
- **Tragedy of Ambition:** Marlowe's tragedies explore the theme of overreaching, where the protagonist's hubris and ambition lead directly to their self-destruction.
- **Psychological Depth:** He moved beyond the simple morality plays of the medieval period to create psychologically complex characters driven by internal desires and conflicts.
- **Use of the Soliloquy:** He used soliloquies effectively to allow his heroes to articulate their grand ambitions and inner turmoil directly to the audience.
- **Secular Themes:** His plays often challenged religious orthodoxy and explored secular and sometimes controversial themes. Doctor Faustus, for example, deals directly with damnation and blasphemy.

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- **Influence on Shakespeare:** His powerful verse, character archetypes, and thematic concerns had a clear and profound influence on his contemporary, Shakespeare.

Key Plays with Publication

- **Tamburlaine the Great, Part 1 and 2 (c. 1587–1588):** A play about a Scythian shepherd who becomes a world conqueror, embodying limitless ambition.
- **Doctor Faustus (c. 1592):** His most famous play, about a scholar who sells his soul to the devil in exchange for 24 years of ultimate knowledge and power.
- **The Jew of Malta (c. 1589):** A dark revenge tragedy featuring the Machiavellian protagonist Barabas.
- **Edward II (c. 1592):** A historical tragedy that is considered a major landmark in the development of the English history play.

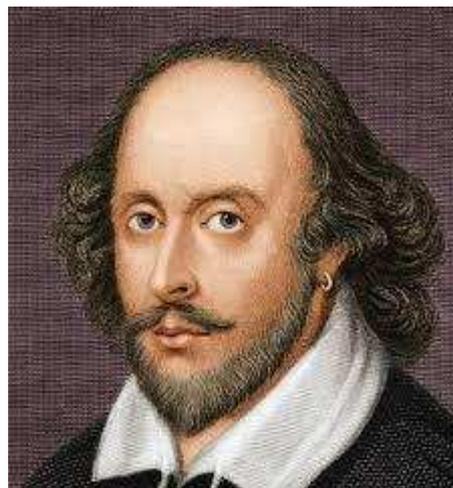
Fact

- Christopher Marlowe was killed in a tavern brawl, stabbed through the eye. The official reason was a fight over the bill, but because of his known connections to government espionage, many theories suggest he was assassinated.

3. William Shakespeare (1564–1616)

Introduction

- An English poet, playwright, and actor, widely regarded as the greatest writer in the English language and the world's pre-eminent dramatist.
- He is often called England's national poet and the "Bard of Avon."
- His surviving works¹ consist of approximately 39 plays, 154 sonnets, and several other poems.
- He was a part-owner of the playing company the Lord Chamberlain's Men, later known as the King's Men, who performed at the Globe Theatre.
- His plays have been translated into every major living language and are performed more often than those of any other playwright.



Key Concepts / Contributions

- **Genre Mastery:** He excelled in all the major dramatic genres of his time: tragedy, comedy, history, and the later "romances" or tragicomedies.
- **Psychological Complexity:** Shakespeare created characters of unparalleled psychological depth and complexity, whose motivations and inner lives feel remarkably real (e.g., Hamlet, Macbeth, King Lear).
- **Linguistic Innovation:** His command of language is legendary. He had a massive vocabulary (he is credited with introducing nearly 3,000 words to the language) and used blank verse, prose, and rhyme with masterful skill.
- **The Soliloquy:** He perfected the use of the soliloquy as a device to reveal a character's innermost thoughts, fears, and motivations.
- **Universal Themes:** His plays explore timeless and universal human experiences: love, loss, jealousy, ambition, greed, revenge, fate, and mortality.

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- **Dramatic Structure:** He masterfully wove together main plots and subplots, creating a rich and complex dramatic tapestry.
- **Tragic Vision:** His great tragedies like Hamlet and King Lear explore the nature of human suffering, morality, and the human condition in a way that transcends the simple formula of the tragic flaw.
- **Comic Genius:** His comedies, like A Midsummer Night's Dream and Twelfth Night, are celebrated for their witty wordplay, complex plots, and joyful exploration of love and mistaken identity.

Key Plays with Publication

- **Hamlet (c. 1600):** Arguably his most famous tragedy, exploring themes of revenge, madness, and existential doubt.
- **King Lear (c. 1605):** A profound tragedy about an aging king who descends into madness after misjudging his daughters.
- **A Midsummer Night's Dream (c. 1595):** A beloved romantic comedy involving fairies, mismatched lovers, and amateur actors in an enchanted forest.
- **The Tempest (c. 1611):** One of his last plays, a "romance" that deals with themes of magic, illusion, betrayal, and forgiveness.
- **The First Folio (1623):** The first collected edition of his plays, published posthumously, which is the main source for 36 of his works.

Fact

- Unlike his contemporary Ben Jonson, Shakespeare did not supervise the publication of his own plays. There are no surviving manuscripts written in his hand, and the versions we have today are based on early, sometimes contradictory, printed editions.

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4. Ben Jonson (1572–1637)

Introduction

- An English playwright, poet, actor, and literary critic of the Jacobean era.
- A major contemporary of Shakespeare, Jonson is best known for his satirical comedies and his adherence to neoclassical principles.
- He was a man of great learning and a powerful, often quarrelsome personality.
- In 1616, he became England's first unofficial Poet Laureate.
- His work presents a stark contrast to Shakespeare's, favoring realism, satire, and classical form over romance and spectacle.



Key Concepts / Contributions

- **Comedy of Humours:** Jonson popularized this dramatic genre, which is based on the classical medical theory of the four "humours." In his plays, each major character is dominated by a single humour or obsessive trait (e.g., greed, jealousy, gullibility).
- **Neoclassicism:** He was a strong advocate for neoclassical ideals in drama, emphasizing the classical Unities of Action, Place, and Time.
- **Satirical Purpose:** Jonson believed the purpose of comedy was didactic: to correct human vices and follies by satirizing them. His motto was to "sport with human follies, not with crimes."
- **Realism:** His comedies provide a detailed, realistic, and often biting satire of the greed, corruption, and foolishness of contemporary London society.
- **City Comedy:** His most famous plays, like *The Alchemist* and *Bartholomew Fair*, are masterpieces of the "city comedy" genre, which focuses on the urban life of London.
- **Critique of Shakespeare:** He famously praised Shakespeare ("He was not of an age, but for all time!") but also critiqued him for not following classical rules and for having "small Latin and less Greek."
- **Masques:** Jonson was the leading writer of court masques, lavish theatrical spectacles performed for the Jacobean court, often in collaboration with the architect Inigo Jones.
- **First "Author":** Jonson was the first English playwright to see himself as an "author" in the modern sense. He carefully edited and published his own works in a large folio edition in 1616, treating them as serious literature.

Key Plays with Publication

- **Every Man in His Humour (1598):** His first great success, which established the comedy of humours. Shakespeare acted in the original production.
- **Volpone, or The Fox (1606):** A dark and brilliant satire about a rich Venetian nobleman who feigns mortal illness to dupe a group of legacy-hunters.
- **The Alchemist (1610):** A masterful comedy about a trio of con artists who set up a fake alchemist's lab to swindle a parade of greedy and gullible Londoners.
- **Bartholomew Fair (1614):** A sprawling, panoramic comedy set at a London fair, satirizing a wide cross-section of society, especially Puritans.

Fact

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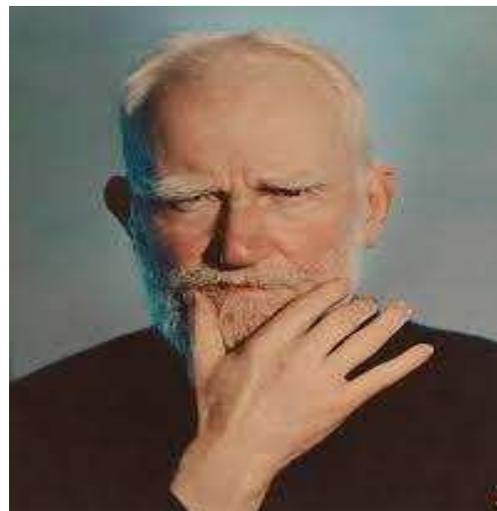
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- In 1598, Ben Jonson killed a fellow actor, Gabriel Spenser, in a duel. He avoided execution by claiming "benefit of clergy"—a legal loophole that allowed him to be tried in a church court by proving he could read a verse from the Bible.

5. George Bernard Shaw (1856-1950)

Introduction

- An Irish playwright, critic, and political activist who became a dominant figure in British theatre for over fifty years.
- He was a leading member of the Fabian Society, a group committed to gradualist socialism.
- His work revitalized British drama, moving it away from melodrama towards intellectual and social critique.
- He was awarded the Nobel Prize in Literature in 1925 for his body of work.
- He is considered the most significant British dramatist since Shakespeare.



Key Concepts / Contributions

- **Drama of Ideas:** Shaw championed the "drama of ideas" or "discussion drama," in which the central conflict is between opposing ideas and social philosophies rather than between individuals or external events.
- **Social Critique:** He used his plays as a platform to attack the social ills of his time, including capitalism, class inequality, poverty, and conventional morality.
- **Influence of Ibsen:** He was an early champion of the Norwegian playwright Henrik Ibsen and helped to introduce realism and social problem plays to the English stage.
- **Extensive Prefaces:** Shaw wrote long, detailed, and often witty prefaces to his plays, which explained their philosophical underpinnings and served as standalone essays on social issues.
- **The "New Woman":** Many of his plays feature intelligent, independent, and articulate female protagonists who challenge traditional Victorian gender roles.
- **Rejection of Melodrama:** He subverted the conventions of popular melodrama and the "well-made play," often using their structures to present anti-romantic and paradoxical ideas.
- **Life Force:** A key philosophical concept in his plays (especially *Man and Superman*), derived from Henri Bergson. It is a vital, creative, and evolutionary spirit that drives humanity to achieve higher forms of existence.
- **Wit and Paradox:** Shaw's plays are renowned for their brilliant wit, intellectual debates, and use of paradox to challenge the audience's assumptions.

Key Plays with Publication

- **Arms and the Man (1894):** A witty anti-romantic comedy that satirizes the conventions of war and heroism.
- **Man and Superman (1903):** A major philosophical comedy that explores his concept

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of the "Life Force" and includes the famous "Don Juan in Hell" dream sequence.

- **Pygmalion (1913):** His most famous play, a witty examination of class and social mobility, which later became the basis for the musical My Fair Lady.
- **Saint Joan (1923):** A historical tragedy about Joan of Arc, considered by many to be his masterpiece.

Fact

- George Bernard Shaw is the only person in history to have been awarded both a Nobel Prize in Literature (1925) and an Academy Award (Oscar) (1938), which he won for his screenplay for the film adaptation of Pygmalion.

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1. Aristotle (384–322 BCE)

Category	Details
Short Introduction	Greek philosopher; student of Plato; tutor of Alexander the Great; foundational figure in logic, ethics & literary theory.
Key Concepts	- Mimesis (Imitation) - Catharsis (Emotional purification) - Six elements of tragedy - Three Dramatic Unities - Difference between epic and tragedy
Key Books (with Year)	- Poetics (c. 335 BCE) - Rhetoric (c. 322 BCE) - Politics (c. 350 BCE)
Notable Facts	- Father of literary criticism - Influenced Western dramatic structure - Introduced analytical study of art

2. Christopher Marlowe (1564–1593)

Category	Details
Short Introduction	Elizabethan dramatist & poet; known for blank verse and tragic heroes; precursor to Shakespeare.
Key Concepts	- Overreaching or Marlovian Hero - Use of blank verse in English drama - Tragic fall due to ambition - Classical & mythic allusions
Key Books (with Year)	- Doctor Faustus (1604) - Tamburlaine the Great (1587) - The Jew of Malta (1590) - Edward II (1592)
Notable Facts	- Died in a mysterious stabbing at 29 - Alleged spy - Pioneer of Elizabethan tragedy

3. William Shakespeare (1564–1616)

Category	Details
Short Introduction	Greatest English playwright, poet, and actor; central figure of Renaissance literature.
Key Concepts	- Psychological depth of characters - Soliloquy as internal dialogue - Use of iambic pentameter - Tragi-comedy blending
Key Books (with Year)	- Hamlet (1603) - Othello (1603) - Macbeth (1606) - King Lear (1606) - The Tempest (1611)
Notable Facts	- Coined over 1,700 English words - Most performed playwright worldwide - Founder of Globe Theatre

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4. Ben Jonson (1572–1637)

Category	Details
Short Introduction	English dramatist, poet, and literary critic; known for classical forms and satire.
Key Concepts	- Comedy of Humours - Observance of Classical Unities - Realistic satire - Court Masques
Key Books (with Year)	- Volpone (1606) - The Alchemist (1610) - Every Man in His Humour (1598) - Bartholomew Fair (1614)
Notable Facts	- Buried in Westminster Abbey - First informal Poet Laureate - Rival of Shakespeare with mutual respect

5. George Bernard Shaw (1856–1950)

Category	Details
Short Introduction	Irish playwright, critic, and reformist; famous for his wit and socialist themes in drama.
Key Concepts	- Problem Plays - Anti-romantic intellectual comedy - Dramatic satire - Social realism
Key Books (with Year)	- Pygmalion (1913) - Man and Superman (1903) - Major Barbara (1905) - Saint Joan (1923)
Notable Facts	- Won Nobel Prize in Literature (1925) - Only person to win both Nobel and Oscar - Refused British knighthood

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English Literature Important Books & Table

1. **The Canterbury Tales** (c. 1387-1400) - **Geoffrey Chaucer**: A foundational work of English literature, written in Middle English, that presents a cross-section of medieval society through a collection of stories.
2. **The Faerie Queene** (1590) - **Edmund Spenser**: An epic allegorical poem dedicated to Queen Elizabeth I, known for its use of the Spenserian stanza.
3. **Doctor Faustus** (c. 1592) - **Christopher Marlowe**: A key Elizabethan tragedy about a scholar who sells his soul to the devil for power and knowledge.
4. **Hamlet** (c. 1601) - **William Shakespeare**: Arguably the most famous tragedy in English, exploring themes of revenge, madness, and existential doubt.
5. **Paradise Lost** (1667) - **John Milton**: A great English epic poem that retells the Biblical story of the Fall of Man, written in blank verse.
6. **Metaphysical Poetry** - **John Donne**: A leading figure of the Metaphysical poets, known for his witty, intellectual, and complex poems that use conceits (e.g., "The Flea," "A Valediction: Forbidding Mourning").
7. **The Rape of the Lock** (1712) - **Alexander Pope**: A masterful mock-heroic epic poem that satirizes the trivialities of high society in the Augustan age.
8. **Gulliver's Travels** (1726) - **Jonathan Swift**: A famous prose satire that critiques human nature and politics through the voyages of Lemuel Gulliver to fantastical lands.
9. **Lyrical Ballads** (1798) - **William Wordsworth & S.T. Coleridge**: The collection of poems that effectively launched the English Romantic Movement, emphasizing emotion and using the language of common people.
10. **Frankenstein** (1818) - **Mary Shelley**: A foundational work of both Gothic fiction and science fiction, exploring themes of creation, ambition, and monstrosity.
11. **Odes of 1819** - **John Keats**: A series of famous odes (e.g., "Ode to a Nightingale," "Ode on a Grecian Urn") that are masterpieces of Romantic poetry, celebrated for their sensuous imagery.
12. **Pride and Prejudice** (1813) - **Jane Austen**: A classic novel of manners that satirizes the society of the British Regency period while telling the story of Elizabeth Bennet and Mr. Darcy.
13. **Great Expectations** (1861) - **Charles Dickens**: A quintessential Victorian novel that chronicles the coming-of-age (bildungsroman) of the orphan Pip.
14. **Middlemarch** (1871) - **George Eliot**: Often cited as one of the greatest novels in English, it provides a panoramic view of provincial life in Victorian England with deep psychological insight.
15. **Wuthering Heights** (1847) - **Emily Brontë**: A passionate and structurally complex Victorian novel that defies easy categorization, blending elements of Gothic fiction and romance.
16. **The Waste Land** (1922) - **T.S. Eliot**: A landmark poem of the Modernist movement, known for its fragmentation, allusions, and depiction of post-war disillusionment.
17. **Mrs Dalloway** (1925) - **Virginia Woolf**: A key Modernist novel that uses the stream of consciousness technique to explore a day in the life of its protagonist, Clarissa Dalloway.
18. **Ulysses** (1922) - **James Joyce**: A monumental work of Modernism that parallels

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Homer's *Odyssey* over the course of a single day in Dublin, renowned for its experimental prose.

19. **"The Second Coming"** (1920) - **W.B. Yeats**: An iconic Modernist poem that captures a sense of apocalyptic collapse and historical change.
20. **Waiting for Godot** (1953) - **Samuel Beckett**: A foundational play of the "Theatre of the Absurd," in which two characters wait endlessly for someone named Godot who never arrives.
21. **Look Back in Anger** (1956) - **John Osborne**: A play that heralded a new movement in British theatre, focusing on working-class life and the "angry young men."
22. **Things Fall Apart** (1958) - **Chinua Achebe**: A foundational work of postcolonial literature that depicts the pre-colonial life in Nigeria and the devastating impact of European arrival.
23. **Midnight's Children** (1981) - **Salman Rushdie**: A key postcolonial novel that uses magical realism to allegorize the history of India's independence and partition.
24. **Poetics** - **Aristotle**: The foundational work of literary theory, which introduced concepts like mimesis (imitation), catharsis, and the constituent parts of a tragedy.
25. **An Apology for Poetry** (1595) - **Sir Philip Sidney**: A major work of Renaissance literary criticism that defends poetry against Puritan charges of being useless and immoral.
26. **A Vindication of the Rights of Woman** (1792) - **Mary Wollstonecraft**: A foundational text of feminist thought, arguing for the education and rational treatment of women.
27. **Orientalism** (1978) - **Edward Said**: The founding text of postcolonial theory, which critiques the Western historical and cultural representation of "The Orient."
28. **"Tradition and the Individual Talent"** (Essay, 1919) - **T.S. Eliot**: An influential critical essay that argues for the importance of literary tradition and the impersonality of the poet.
29. **Biographia Literaria** (1817) - **S.T. Coleridge**: A major work of Romantic literary criticism, which introduced concepts like "fancy" and "imagination."
30. **A Room of One's Own** (1929) - **Virginia Woolf**: A key feminist essay that argues a woman must have money and a room of her own if she is to write fiction.

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Table 1: Major Periods in English Drama

Period / Movement	Approx. Dates	Characteristics	Key Playwrights / Plays
Medieval Drama	12th–16th Century	Based on religious themes; performed by the church. Mystery Plays (Biblical stories), Morality Plays (moral lessons).	Everyman, The Second Shepherds' Play.
Renaissance Drama (Elizabethan & Jacobean)	1558–1642	Rise of secular themes, development of professional theatres, use of blank verse, the golden age of tragedy and comedy.	Shakespeare, Marlowe, Ben Jonson, Webster.
Restoration Drama	1660–1700	Reopening of theatres, arrival of actresses, rise of Comedy of Manners and Heroic Tragedy , emphasis on wit and satire.	John Dryden, William Congreve, Wycherley.
Modern Drama	Late 19th–Mid 20th C.	Realism, focus on social problems (Problem Plays), psychological depth, rise of various experimental movements.	Henrik Ibsen, G.B. Shaw, Oscar Wilde.
20th Century Movements	Mid 20th C. onwards	Theatre of the Absurd (existential concerns), Angry Young Men (working-class realism), Epic Theatre (social criticism).	Samuel Beckett, Harold Pinter, John Osborne, Bertolt Brecht.

Table 2: Key Concepts in Classical & Renaissance Tragedy

Concept	Origin / Proponent	Description	Example in a Play
Hamartia	Aristotle (Poetics)	The hero's 'error' or 'flaw' (tragic flaw) that leads to their downfall. Not necessarily a moral failing.	Oedipus's ignorance of his own identity in Oedipus Rex.
Hubris	Classical Greek	Excessive pride or self-confidence that leads the protagonist to defy the gods or fate.	Dr. Faustus's ambition to become god-like in Doctor Faustus.
Catharsis	Aristotle (Poetics)	The purging of emotions like pity (eleos) and fear (phobos) experienced by the audience at the end of a tragedy.	The emotional release felt by the audience at the end of King Lear.
The	Neoclassical critics	The idea that a play should	Ben Jonson tried to

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Three Unities	(based on Aristotle)	have Unity of Action (one main plot), Unity of Place (a single location), and Unity of Time (a single day).	follow this in his plays. Shakespeare often ignored them.
Soliloquy	Renaissance Drama	A character, alone on stage, speaks their thoughts aloud, allowing the audience to know their inner mind.	Hamlet's "To be, or not to be" speech.
Revenge Tragedy	Seneca / Thomas Kyd	A style of tragedy where the main plot is a character's quest for revenge, often involving a ghost, madness, and violence.	The Spanish Tragedy, Hamlet.

Table 3: Major Types of Comedy

Type of Comedy	Key Features	Famous Example(s)
Romantic Comedy	Focuses on a love story that overcomes obstacles and ends happily (usually with a marriage). Often set in a pastoral or idyllic location.	Shakespeare's As You Like It, A Midsummer Night's Dream.
Comedy of Humours	The behavior of each main character is governed by a particular 'humour' (e.g., blood, phlegm, yellow bile, or black bile).	Ben Jonson's Every Man in His Humour.
Comedy of Manners	Satirizes the manners and affectations of a social class, usually the upper class. Features witty dialogue and complex plots.	William Congreve's The Way of the World.
Sentimental Comedy	Popular in the 18th century. It aimed to make the audience weep rather than laugh and sought to provide moral lessons.	Richard Steele's The Conscious Lovers.
Farce	A type of comedy that uses highly exaggerated and improbable situations. Emphasis is on physical humor and slapstick.	Brandon Thomas's Charley's Aunt.

Table 4: 20th-Century Theatrical Movements

Movement	Key Features	Representative Playwrights / Plays
Realism / Problem Play	Realistic depiction of contemporary social problems (e.g., marriage, gender, class). Characters and dialogue are life-like.	Henrik Ibsen (A Doll's House), G.B. Shaw (Mrs. Warren's Profession).
Expressionism	Focuses on expressing inner feelings	Eugene O'Neill (The Hairy Ape).

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	and psychological states rather than external reality. Uses distorted visuals and non-realistic acting.	
Epic Theatre	Aims to make the audience think intellectually rather than connect emotionally. Social-political criticism is the goal. Uses the Alienation Effect (Verfremdungseffekt).	Bertolt Brecht (Mother Courage and Her Children).
Theatre of the Absurd	Portrays the meaninglessness and irrationality of life. Dialogue is often nonsensical, and the plot is cyclical.	Samuel Beckett (Waiting for Godot), Harold Pinter (The Birthday Party).
Angry Young Men Movement	Expressed the disillusionment and anger of working-class and lower-middle-class characters in 1950s Britain.	John Osborne (Look Back in Anger).

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UGC NET English Paper 2 - Model Question Paper Difficult

1. Which two of the following critical works are primarily associated with the Chicago School of Critics (Neo-Aristotelians)?

- (A) *The Well Wrought Urn* by Cleanth Brooks
- (B) *Critics and Criticism: Ancient and Modern* edited by R.S. Crane
- (C) *Seven Types of Ambiguity* by William Empson
- (D) *The Language of Paradox* by Cleanth Brooks
- (E) *The Structure of Literature* by Paul Goodman (contributor Elder Olson)

Choose the correct answer from the options given below:

- (a) (A) and (C) Only
- (b) (B) and (E) Only
- (c) (C) and (D) Only
- (d) (A) and (D) Only

Correct Answer: (b)

Explanation:

- The Chicago School, active mainly in the 1940s and 1950s, advocated for a pluralistic approach based on Aristotle's methods.
- R.S. Crane was a leading figure of the Chicago School, known for his focus on literary history and genre.
- *Critics and Criticism: Ancient and Modern* (1952) is a major collection of essays outlining the school's principles.
- Elder Olson, another key member, contributed significantly to the understanding of literary structure, influenced by Aristotle's *Poetics*.
- Paul Goodman's *The Structure of Literature* (1954), particularly Olson's contributions, reflects Neo-Aristotelian concerns with form and structure.
- *The Well Wrought Urn* (1947) and *The Language of Paradox* (1942) are seminal works of New Criticism by Cleanth Brooks.
- *Seven Types of Ambiguity* (1930) by William Empson is a foundational text of New Criticism, focusing on close reading.

2. Match List I with List II regarding postcolonial concepts and theorists:

List I (Concept)	List II (Theorist)
(A) Orientalism	(I) Homi K. Bhabha
(B) Subaltern	(II) Edward Said
(C) Hybridity	(III) Frantz Fanon
(D) Colonial Alienation	(IV) Gayatri Chakravorty Spivak (popularized from Gramsci)

Choose the correct answer from the options given below:

- (a) (A)-(II), (B)-(IV), (C)-(I), (D)-(III)
- (b) (A)-(I), (B)-(II), (C)-(III), (D)-(IV)
- (c) (A)-(II), (B)-(III), (C)-(IV), (D)-(I)
- (d) (A)-(III), (B)-(IV), (C)-(I), (D)-(II)

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Correct Answer: (a)

Explanation:

- Edward Said introduced the concept of 'Orientalism' in his influential 1978 book of the same name.
- Said analyzed how Western discourse constructed the 'Orient' as inferior, justifying colonial domination and power structures.
- Gayatri Spivak extensively developed the concept of the 'Subaltern' (originally from Antonio Gramsci) in postcolonial studies, notably in her 1988 essay "Can the Subaltern Speak?".
- Homi K. Bhabha is renowned for theorizing 'Hybridity' in works like *The Location of Culture* (1994), describing cultural mixing.
- Frantz Fanon explored 'Colonial Alienation' and its psychological impacts in texts like *Black Skin, White Masks* (1952).
- These theorists critically examine power dynamics, representation, and identity formation within colonial and postcolonial contexts.
- Their work draws upon post-structuralism, psychoanalysis, and Marxism to dismantle Eurocentric perspectives in academia.

3. Given below are two statements: One is labelled as Assertion (A) and the other is labelled as Reason (R).

Assertion (A): Virginia Woolf, in *A Room of One's Own*, argues that financial independence and private space are essential prerequisites for women's literary creation.

Reason (R): Woolf believed that women's historical lack of access to education and economic resources directly hindered their ability to produce literary works comparable to men's during her time.

In light of the above statements, choose the most appropriate answer from the options given below:

- (a) Both (A) and (R) are correct and (R) is the correct explanation of (A).
- (b) Both (A) and (R) are correct but (R) is NOT the correct explanation of (A).
- (c) (A) is correct but (R) is not correct.
- (d) (A) is not correct but (R) is correct.

Correct Answer: (a)

Explanation:

- Virginia Woolf's *A Room of One's Own* was published in 1929, based on lectures delivered a year earlier.
- The central thesis posits that "a woman must have money and a room of her own if she is to write fiction".
- Woolf uses the hypothetical figure of 'Judith Shakespeare', William Shakespeare's equally talented sister, to illustrate this point.

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- She argues Judith, lacking education, freedom, and economic means, would have been unable to realize her genius.
- Reason (R) accurately reflects Woolf's argument that material conditions (finance, space) and social constraints (education, societal expectations) are directly linked to creative output.
- Therefore, the lack of resources (Reason R) is precisely why Woolf asserts the necessity of independence (Assertion A).
- The work is a foundational text in feminist literary criticism, linking socio-economic factors to artistic production.

4. Which of the following statements are applicable to Samuel Beckett's *Waiting for Godot*?

- (A) The play belongs to the genre known as the Theatre of the Absurd.
- (B) It was originally written in English and later translated into French.
- (C) Lucky delivers a lengthy, seemingly nonsensical monologue in Act I.
- (D) The characters Pozzo and Lucky represent a master-servant relationship explored through physical comedy and cruelty.
- (E) The play concludes with the definitive arrival of Godot, resolving the protagonists' anticipation.

Choose the most appropriate answer from the options given below:

- (a) (A), (C), and (D) Only
- (b) (A), (B), and (C) Only
- (c) (B), (D), and (E) Only
- (d) (A), (D), and (E) Only

Correct Answer: (a)

Explanation:

- *Waiting for Godot* is a quintessential example of the Theatre of the Absurd, characterized by meaningless plots and existential themes.
- Samuel Beckett originally wrote the play in French (*En attendant Godot*) between 1948-1949; its English translation came later.
- Lucky's famous monologue in Act I is a torrent of fragmented ideas, showcasing intellectual breakdown or complex thought under duress.
- The relationship between the domineering Pozzo and the subservient, rope-bound Lucky starkly portrays power dynamics and mutual dependency.
- A central theme is the perpetual, unfulfilled waiting; Godot never arrives in the play, leaving the ending open and unresolved.
- The play premiered in Paris in 1953, directed by Roger Blin, becoming highly influential.
- Its minimalist setting and cyclical structure underscore themes of time, existence, and the human condition.

5. Identify the correct chronological sequence of the publication of the following critical/theoretical works:

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- (A) Seven Types of Ambiguity by William Empson
- (B) Poetics by Aristotle
- (C) Biographia Literaria by S.T. Coleridge
- (D) Culture and Anarchy by Matthew Arnold
- (E) An Apology for Poetry by Sir Philip Sidney

Choose the correct answer from the options given below:

- (a) (B), (E), (C), (D), (A)
- (b) (E), (B), (C), (A), (D)
- (c) (B), (C), (E), (D), (A)
- (d) (B), (E), (D), (C), (A)

Correct Answer: (a)

Explanation:

- Aristotle's *Poetics* is the earliest work, dating back to c. 335 BCE, foundational to Western literary theory.
- Sir Philip Sidney's *An Apology for Poetry* (also *The Defence of Poesy*) was written around 1580 and published posthumously in 1595.
- S.T. Coleridge's *Biographia Literaria*, a mix of autobiography and criticism, was published in 1817.
- Matthew Arnold's *Culture and Anarchy*, exploring social and cultural themes, was published as a book in 1869.
- William Empson's *Seven Types of Ambiguity*, a key text of New Criticism advocating close reading, was published in 1930.
- This sequence spans from Classical Greek theory through the Renaissance, Romanticism, Victorian era, to early 20th-century formalism.
- Understanding this chronology helps trace the evolution of critical thought and methodologies in literary studies.

6. Which two Restoration Comedies feature a "proviso scene," a negotiation between prospective lovers laying down conditions for marriage?

- (A) The Country Wife by William Wycherley
- (B) The Way of the World by William Congreve
- (C) The Man of Mode by George Etherege
- (D) Love for Love by William Congreve
- (E) The Relapse by John Vanbrugh

Choose the correct answer from the options given below:

- (a) (A) and (C) Only
- (b) (B) and (D) Only
- (c) (B) and (E) Only
- (d) (A) and (D) Only

Correct Answer: (b)

Explanation:

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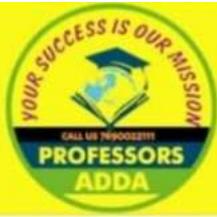
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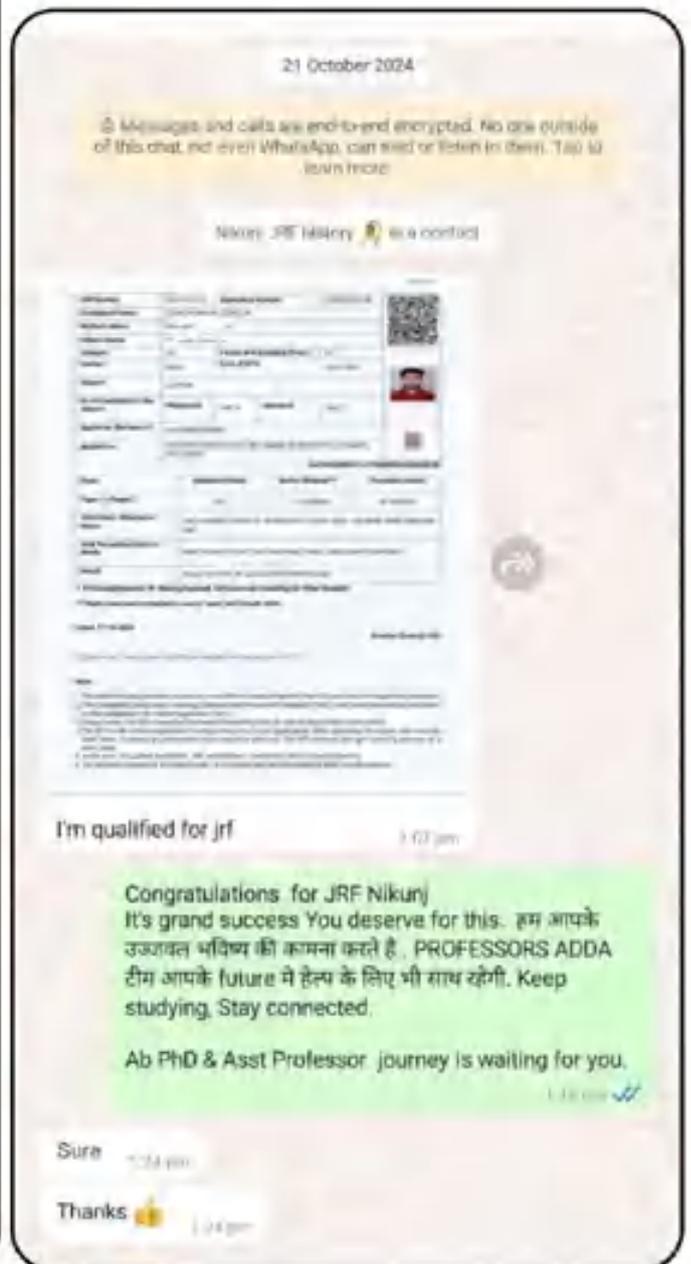
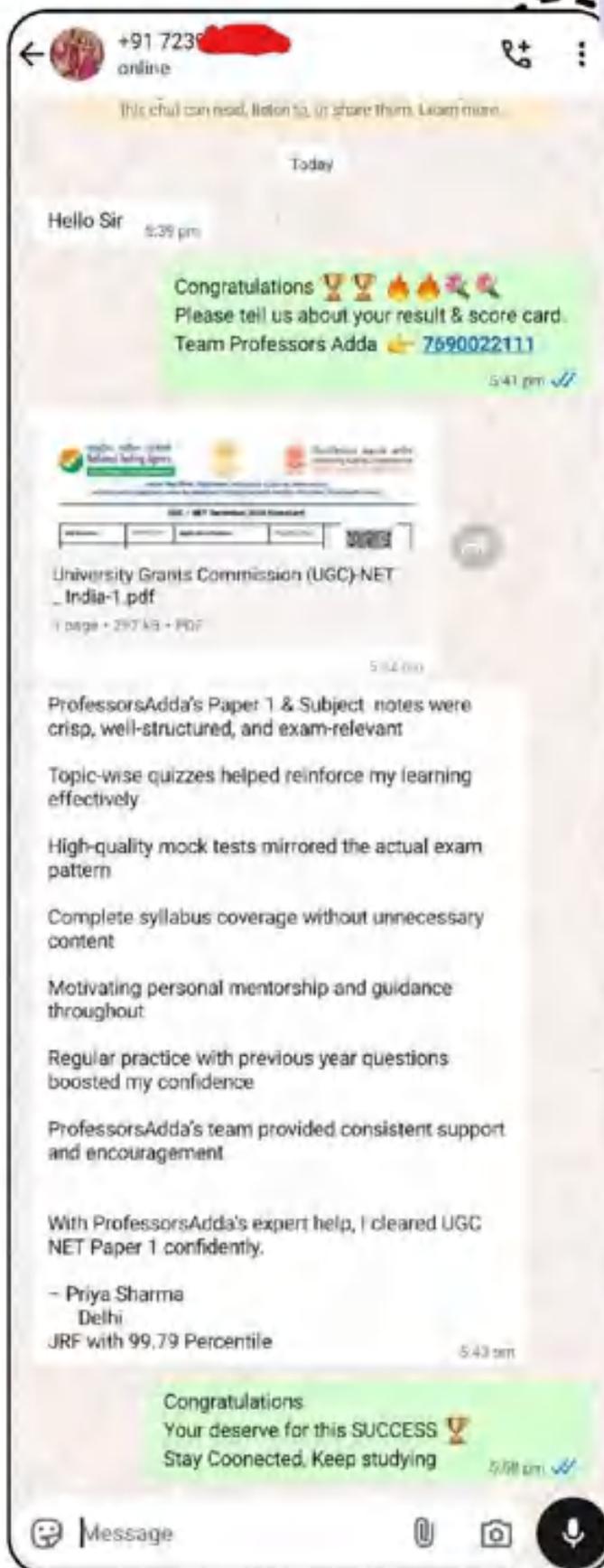
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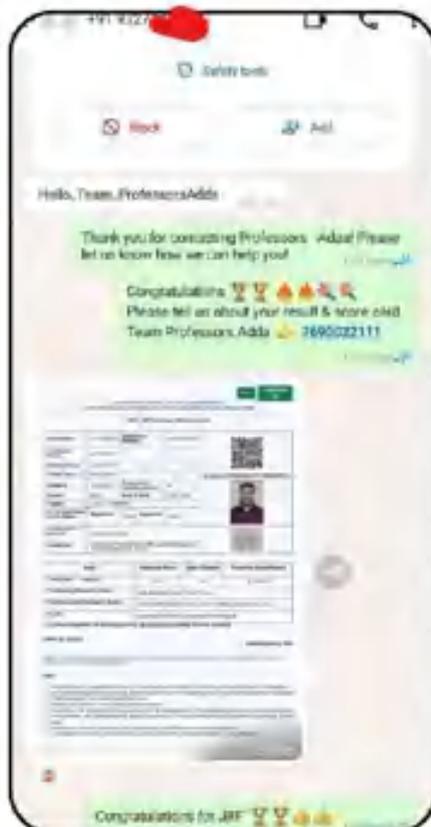
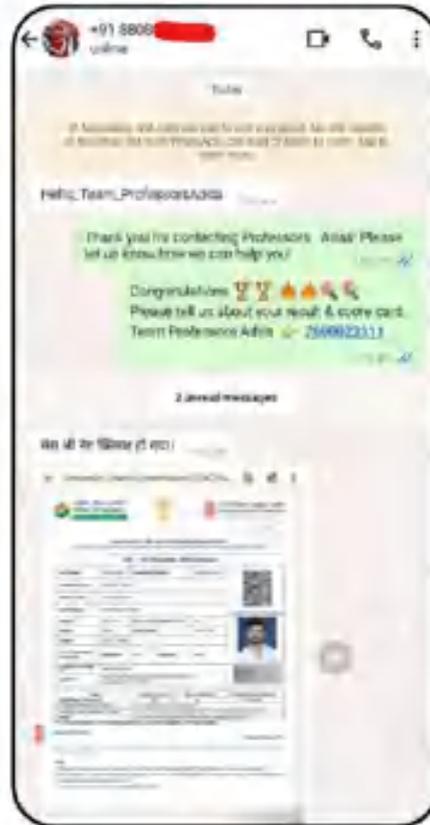
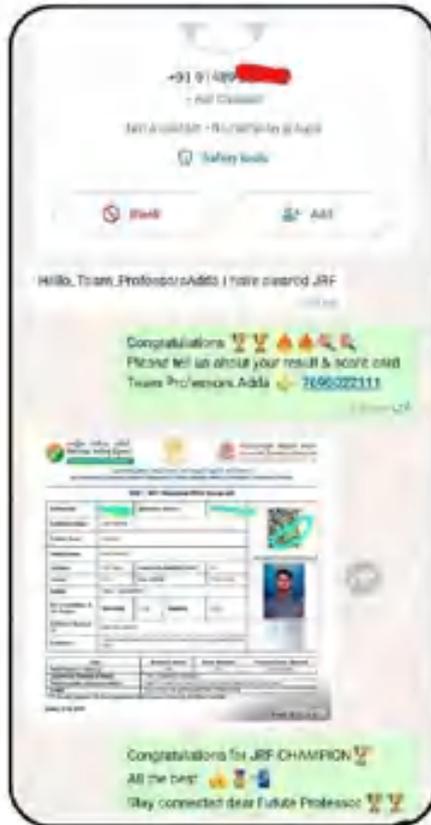
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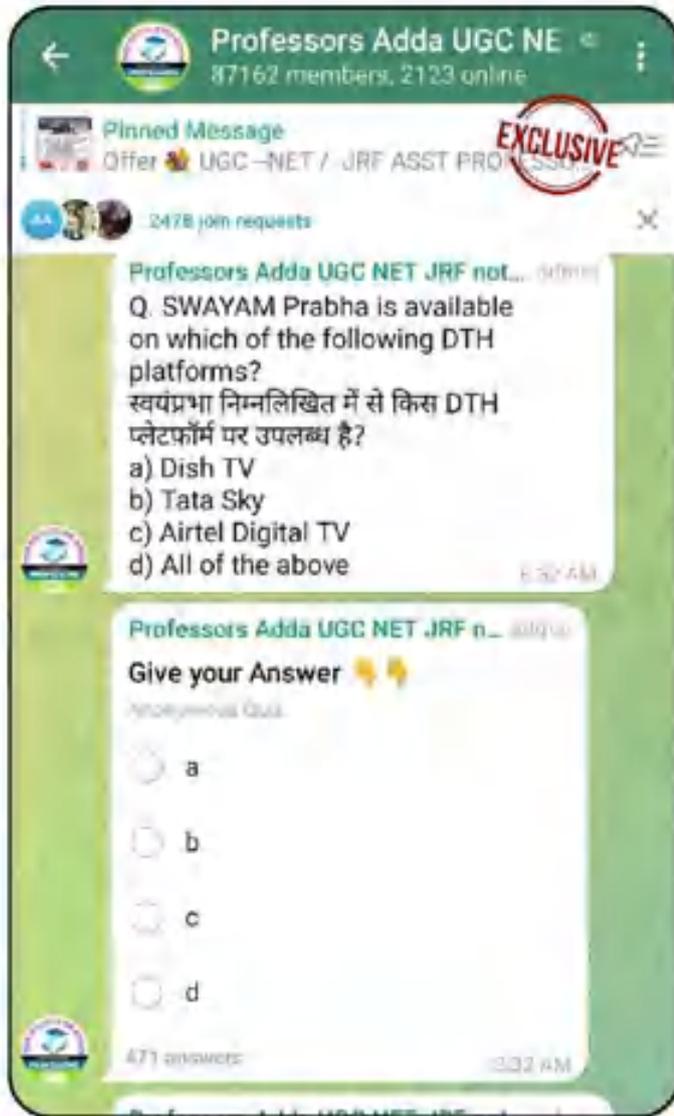
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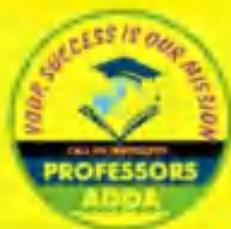
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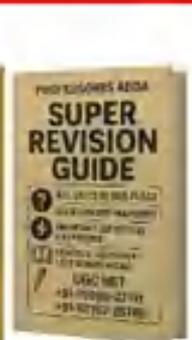
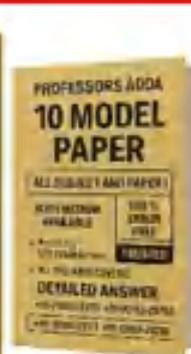
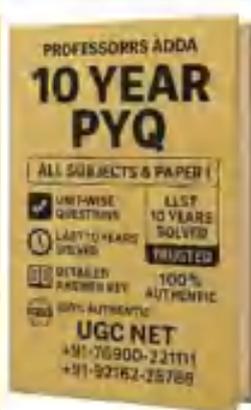
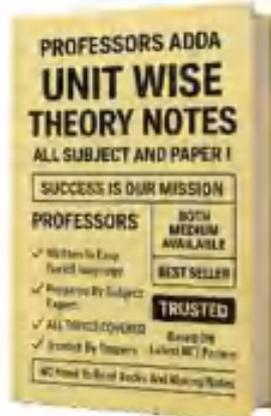
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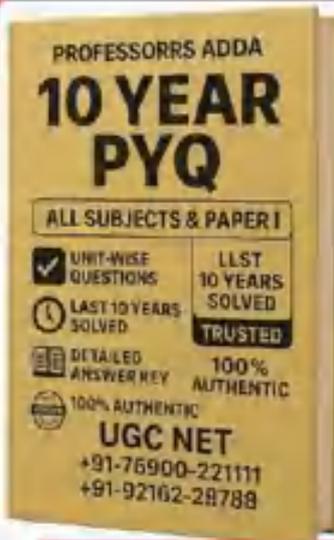
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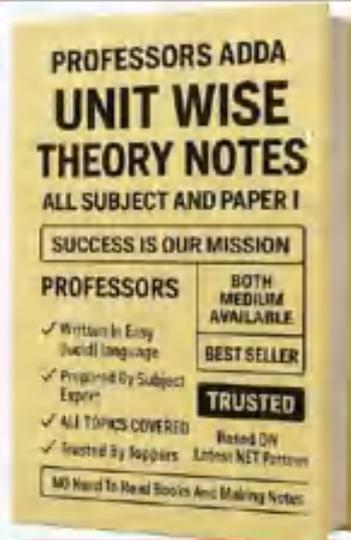
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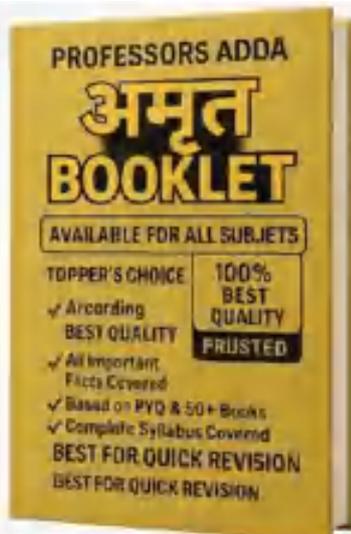
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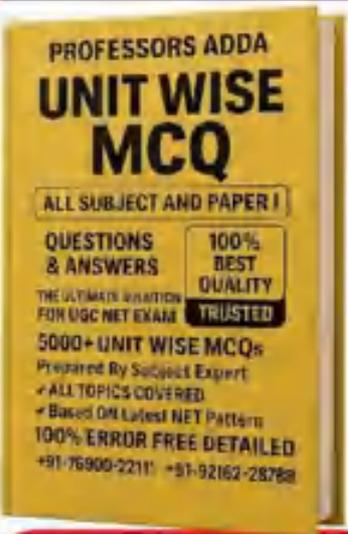
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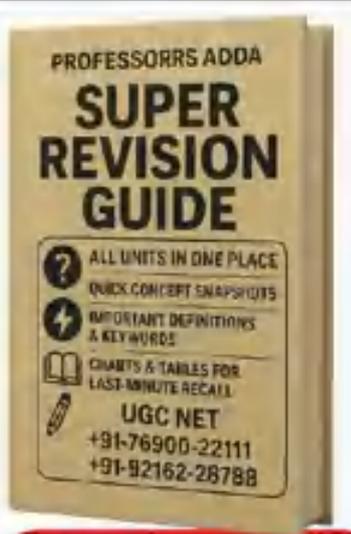
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