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PG TRB ENGLISH

UNIT I

Modern Literature

1400-1600



Author

Geoffrey Chaucer lived during a tumultuous period in England's history. During his early youth, the Bubonic Plague terrorized Europe, killing a large portion of the population, and forever leaving a lasting impression on those surviving the catastrophe. Throughout Chaucer's life, the Church was also in an upheaval. It was caught in a position of deception and uncertainty, perhaps because of the Plague and perhaps because of economics. Nonetheless, the fraud occurring within the holy walls influenced Chaucer's work. During his lifetime, the Hundred Years War between England and France also took place, which again placed a violent element in Chaucer's work.

It is this period of political and social turmoil in England that allowed Chaucer to produce a large body of influential work. Known as a poet and often as a friend of the nobility, Chaucer was ultimately part of the bourgeois of England. Very little is actually known about his life, despite his rearing by a middle-class family. His father was in the wine and leather trade, perhaps giving the family their surname - Chaucer - for it means a maker of footwear. He was a page in a royal household during his youth, continued his relationship with royalty throughout his life, married the daughter of a knight, Philippa, and traveled to France and Spain. His life was that of "an active, responsible civil servant and cosmopolitan courtier" (Halverson x).

Because of the political unrest of the time and Chaucer's witty, sharp, sarcasm, he wrote *The Canterbury Tales*, a group of fabliau and fragments, consisting of a piece of each of England's stereotypical citizen archetypes put together in a mixing pot on their pilgrimage to Canterbury. The destination is not as significant as is the action that occurs along the way. The Tales are not even finished and the destination is never even reached during the course of the writing.

"That *The Canterbury Tales* was left unfinished may well have been a matter of choice, not fate. It is likely that Chaucer abandoned his great literary work in the last years of his life and turned his thoughts to the salvation of his soul, as the Retraction suggests. He not only abandoned the tales but also expressed regret for having ever written them, except those explicitly religious and moral" (Halverson, xx-xxi).

These fragmented stories and prologues bring together a brilliant satire of Chaucer's contemporary England, commenting not only on the people of the time, but bringing in Christianity, perhaps primeval feminism with the Wife of Bath, anti-Semitism, sexuality, unfaithfulness, and humor. Although not all of the tales are finished, and the entire work is cut short and book-ended with a retraction, Chaucer's wit stands strong. When looking at Chaucer's work, four things must be remembered about Chaucer himself and his time period. He was a Catholic during the end of Catholicism in England, he was chivalric, he was English, and he was part of the Bourgeois. This combination of characteristics yielded what is now considered one of the most important manuscripts in the English language.

Bibliography

Chaucer, Geoffrey. *The Canterbury Tales*. Ed. John Halverson. The Bobbs-Merrill

Company, Inc.: Indianapolis, 1971.

Chesterson, G.K. *Chaucer*. Greenwood Press, Publishers: New York, 1969.

Plot Summary

The Canterbury Tales begins with the General Prologue, a detailed introduction and description of each of the pilgrims journeying to Canterbury to catch sight of the shrine to Sir Thomas a Becket, the martyred saint of Christianity, supposedly buried in the Cathedral of Canterbury since 1170. The pilgrims, a mixture of virtuous and villainous characters from Medieval England, include a Knight, his son the Squire, the Knight's Yeoman, a Prioress, a Second Nun, a Monk, a Friar, a Merchant, a Clerk, a Man of Law, a Franklin, a Weaver, a Dyer, a Carpenter, a Tapestry-Maker, a Haberdasher, a Cook, a Shipman, a Physician, a Parson, a Miller, a Manciple, a Reeve, a Summoner, a Pardoner, the Wife of Bath, and Chaucer himself. They each bring a slice of England to the trip with their stories of glory, chivalry, Christianity, villainy, disloyalty, cuckoldry, and honor. Some pilgrims are faithful to Christ and his teachings, while others openly disobey the church and its law of faithfulness, honor, and modesty.

The pilgrimage begins in April, a time of happiness and rebirth. They pilgrims hope not only to travel in this blessed time, but to have a rebirth of their own along the way. The pilgrimage consists of these characters journeying to Canterbury and back, each telling two tales in each direction, as suggested by the host. At the conclusion of the tales, the host will decide whose story is the best. The Knight is the first to tell a story, one made up properly of honor and chivalry. His tale is followed by the Miller's opposite tale of dishonor and frivolity. Chaucer frequently places tales of religion and Christ-like worship with tales of unfaithful women and cuckolded men. The Reeve, the Cook, and the Man of Law tell the next stories, while the host interjects his opinions throughout. There are several rivalries that grow from within the intertext, including the small quarrels between the Friar and Summoner and between the Miller and Reeve. Between each tale, most pilgrims have a prologue, in which they tell about themselves or allow Chaucer to illustrate the dynamics of the group. The Friar and the Summoner develop a minor feud, in which they each tell tales of ill-will towards the other's profession, and the Pardoner brings his own immoral behavior into the *Tales*. The Wife of Bath is a memorable character and is often thought of as a primordial feminist who acts on her own terms instead of those of the man.

The Canterbury Tales are not fully completed, for the original task of having each pilgrim tell two tales is never realized. Furthermore, two of the tales are begun and then suddenly cut off before their grand conclusion, such as the Squire's Tale and the Tale of Sir Thopas. Some of the pilgrims never even tell one story, such as the Tapestry-Maker and the Haberdasher, and the destination of Canterbury is not explicitly mentioned in the pilgrims' prologues or Chaucer's Retraction.

Chaucer concludes his tales with a Retraction, asking for mercy and forgiveness from those whom he may have offended along his course of storytelling and pilgrimage. He hopes to blame his ignorance and lack of education on any erroneous behavior or language, for he believes that his intentions were all moralistic and honorable. In the end, he gives all credit to Jesus Christ.

Major Characters

Host: The host is the manager of the Tabard Inn, the origination of the journey to Canterbury. He goes on the trip and is also somewhat the proprietor of the tales, for he suggests that each pilgrim tell two tales on the way to Canterbury and two on the way back. He mediates arguments between the pilgrims and interjects his comments throughout the different tales. It is the host who holds the group together during their journey.

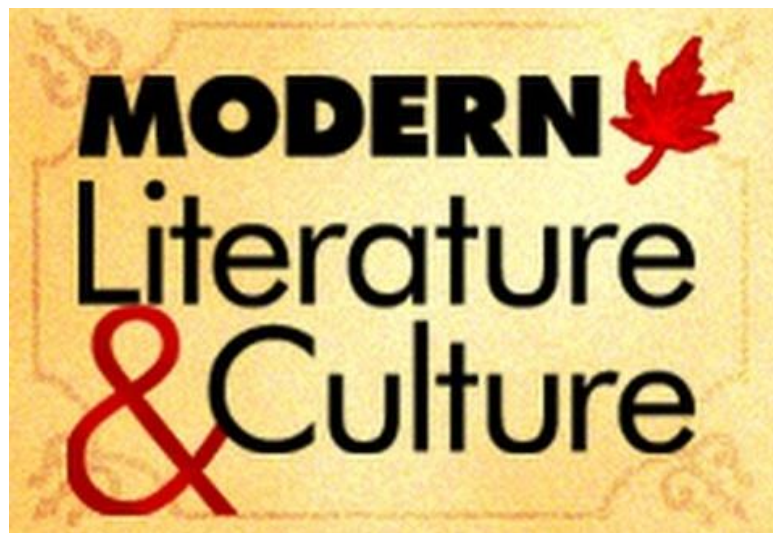
**TEACHER'S CARE ACADEMY
KANCHIPURAM**



ENGLISH

(UNIT -II)

Modern Literature (1600-1798)



**COMPETITIVE EXAM
FOR**

PG TRB 2019-20

To His Coy Mistress
BY ANDREW MARVELL

Had we but world enough and time,
This coyness, lady, were no crime.
We would sit down, and think which way
To walk, and pass our long love's day.

Thou by the Indian Ganges' side

Shouldst rubies find; I by the tide
Of Humber would complain. I would
Love you ten years before the flood,
And you should, if you please, refuse
Till the conversion of the Jews.
My vegetable love should grow
Vaster than empires and more slow;
An hundred years should go to praise
Thine eyes, and on thy forehead gaze;
Two hundred to adore each breast,
But thirty thousand to the rest;
An age at least to every part,
And the last age should show your heart.
For, lady, you deserve this state,
Nor would I love at lower rate.

But at my back I always hear
Time's wingèd chariot hurrying near;
And yonder all before us lie
Deserts of vast eternity.
Thy beauty shall no more be found;
Nor, in thy marble vault, shall sound
My echoing song; then worms shall try
That long-preserved virginity,
And your quaint honour turn to dust,
And into ashes all my lust;
The grave's a fine and private place,
But none, I think, do there embrace.

Now therefore, while the youthful hue
Sits on thy skin like morning dew,
And while thy willing soul transpires
At every pore with instant fires,
Now let us sport us while we may,
And now, like amorous birds of prey,
Rather at once our time devour
Than languish in his slow-chapped power.
Let us roll all our strength and all
Our sweetness up into one ball,
And tear our pleasures with rough strife
Through the iron gates of life:
Thus, though we cannot make our sun
Stand still, yet we will make him run.

Summary:

The poem is spoken by a male lover to his female beloved as an attempt to convince her to sleep with him. The speaker argues that the Lady's shyness and hesitancy would be acceptable if the two had "world enough, and time." But because they are finite human beings, he thinks they should take advantage of their sensual embodiment while it lasts.

He tells the lady that her beauty, as well as her "long-preserved virginity," will only become food for worms unless she gives herself to him while she lives. Rather than preserve any lofty ideals of chastity and virtue, the speaker affirms, the lovers ought to "roll all our strength, and all / Our sweetness, up into one ball." He is alluding to their physical bodies coming together in the act of lovemaking.

Analysis:

Marvell wrote this poem in the classical tradition of a Latin love elegy, in which the speaker praises his mistress or lover through the motif of *carpe diem*, or "seize the day." The poem also reflects the tradition of the erotic blazon, in which a poet constructs elaborate images of his lover's beauty by carving her body into parts. Its verse form consists of rhymed couplets in iambic tetrameter, proceeding as AA, BB, CC, and so forth.

The speaker begins by constructing a thorough and elaborate conceit of the many things he "would" do to honor the lady properly, if the two lovers indeed had enough time. He posits impossible stretches of time during which the two might play games of courtship. He claims he could love her from ten years before the Biblical flood narrated in the Book of Genesis, while the Lady could refuse his advances up until the "conversion of the Jews," which refers to the day of Christian judgment prophesied for the end of times in the New Testament's Book of Revelations.

The speaker then uses the metaphor of a "vegetable love" to suggest a slow and steady growth that might increase to vast proportions, perhaps encoding a phallic suggestion. This would allow him to praise his lady's features – eyes, forehead, breasts, and heart – in increments of hundreds and even thousands of years, which he says that the lady clearly deserves due to her superior stature. He assures the Lady that he would never value her at a "lower rate" than she deserves, at least in an ideal world where time is unlimited.

Marvell praises the lady's beauty by complimenting her individual features using a device called an erotic blazon, which also evokes the influential techniques of 15th and 16th century Petrarchan love poetry. Petrarchan poetry is based upon rarifying and distancing the female beloved, making her into an unattainable object. In this poem, though, the speaker only uses these devices to suggest that distancing himself from his lover is mindless, because they do not have the limitless time necessary for the speaker to praise the Lady sufficiently. He therefore constructs an erotic blazon only to assert its futility.

The poem's mood shifts in line 21, when the speaker asserts that "Time's winged chariot" is always near. The speaker's rhetoric changes from an acknowledgement of the Lady's limitless virtue to insisting on the radical limitations of their time as embodied beings. Once dead, he assures the Lady, her virtues and her beauty will lie in the grave along with her body as it turns to dust. Likewise, the speaker imagines his lust being reduced to ashes, while the chance for the two lovers to join sexually will be lost forever.

TEACHER'S CARE ACADEMY KANCHIPURAM

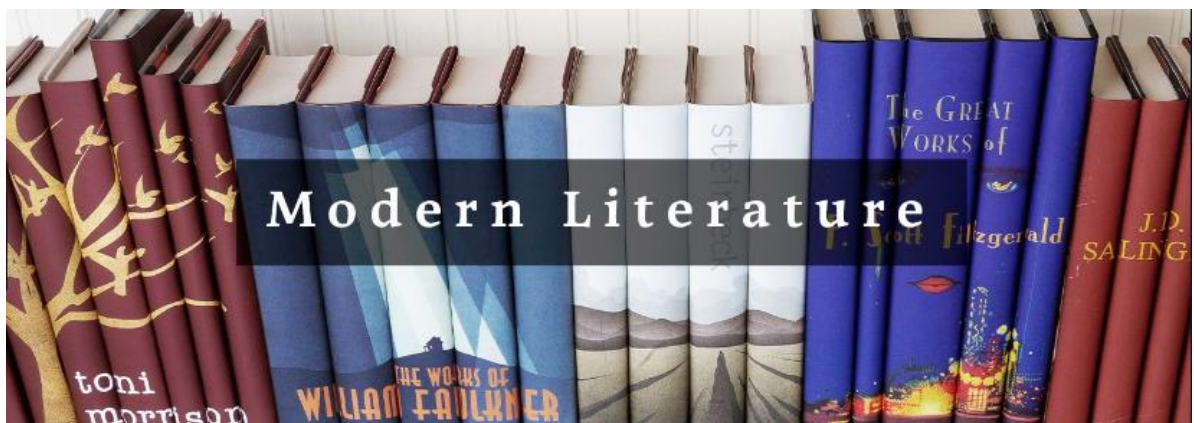


ENGLISH

(UNIT -III)

Modern Literature

(1798-1832)



**COMPETITIVE EXAM
FOR
PG TRB 2019-20**

Modern Literature (1798-1832)

Detail Study:

About William Wordsworth:

William Wordsworth (7 April 1770 – 23 April 1850) was a major English Romantic poet who, with Samuel Taylor Coleridge, helped to launch the Romantic Age in English literature with the 1798 joint publication *Lyrical Ballads*.

Wordsworth's magnum opus is generally considered to be *The Prelude*, a semi-autobiographical poem of his early years which he revised and expanded a number of times. It was posthumously titled and published, prior to which it was generally known as the poem "to Coleridge". Wordsworth was Britain's Poet Laureate from 1843 until his death in 1850.

Major works

- *Lyrical Ballads, with a Few Other Poems* (1798)
 - "Simon Lee"
 - "We are Seven"
 - "Lines Written in Early Spring"
 - "Expostulation and Reply"
 - "The Tables Turned"
 - "The Thorn"
 - "Lines Composed A Few Miles above Tintern Abbey"
- *Lyrical Ballads, with Other Poems* (1800)
 - Preface to the Lyrical Ballads
 - "Strange fits of passion have I known"
 - "She Dwelt among the Untrodden Ways"

- "I travelled among unknown men"
 - "Lucy Gray"
 - "The Two April Mornings"
 - "Nutting"
 - "The Ruined Cottage"
 - "Michael"
 - "The Kitten At Play"
- *Poems, in Two Volumes* (1807)
 - "Resolution and Independence"
 - "I Wandered Lonely as a Cloud" Also known as "Daffodils"
 - "My Heart Leaps Up"
 - "Ode: Intimations of Immortality"
 - "Ode to Duty"
 - "The Solitary Reaper"
 - "Elegiac Stanzas"
 - "Composed upon Westminster Bridge, September 3, 1802"
 - "London, 1802"
 - "The World Is Too Much with Us"
- *Guide to the Lakes* (1810)
- " To the Cuckoo "
- *The Excursion* (1814)
- *Laodamia* (1815, 1845)
- *The Prelude* (1850)

TEACHER'S CARE ACADEMY KANCHIPURAM



ENGLISH

(UNIT -IV)

Modern literature

(1832 to the Present day)



COMPETITIVE EXAM FOR PG TRB 2019-20

UNIT IV

MODERN LITERATURE (1832 to the Present day)

POETRY (For Detailed Study)

Arnold	Dover Beach
	The Scholar Gypsy
Browning	Andrea Del Sarto
Tennyson	Morte D'Arthur
W.B.Yeats	Byzantium
Eliot	The Waste Land

Non-Detailed Study

Hopkins	The Wreck of Deutschland
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PROSE (For Detailed Study)

Carlyle	The Hero as a Man of Letters
Mathew Arnold	The Study of Poetry
T.S. Eliot	Tradition and Individual Talent

Non-Detailed Study

Dickens	Great Expectation
George Eliot	Middle March
Hardy	Jude the Obscure
Virginia Woolf	To the Light House
Graham Greene	The Power and the Glory

Dover Beach

- Mathew Arnold

Introduction

Dover Beach by Matthew Arnold is a dramatic monologue that also has a Sonnet form. The poem was written when Arnold was on honeymoon with his newly wedded bride. The poem begins with the calm, pleasant and soothing description of Dover beach. Dover is a city in England that is famous for White Cliffs. The beach lies between England and France. The poet is on the England side and is watching the coast of France. The time is that of night

Summary and Analysis

Stanza 1

The poem begins with **the romantic tradition style i.e. using simple language**. The poet says ***"the sea is calm tonight"***. The line is complete in itself and simply means that everything is fine and calm. In the next line, he vividly describes the vista around him. According to the poet, as usual, the tide is full and the moon is lightening the straits i.e. the shores.

On the other side, i.e. the France coast, the light glimmers and then vanishes (like the twinkling of stars). When the light vanishes, the poet sees the White Cliffs which are shining in the moonlight on the Shore of England. Probably the light on the French side vanishes because White Cliffs block the rays of moonlight.

Now for the first time (in the poem), the poet interacts with his wife. He requests her to come to the window side and enjoy the pleasant air of night. He then asks her (using the word 'Only') to focus on the edge where sea meets the land (***long line of spray***). The land is ***Moon blanch***ed i.e. looking white and shiny due to the moonlight.

In the next line, the mood suddenly changes. There is a shift from ecstasy to sorrow. The poet says ***'listen!'*** to the unpleasant and harsh sound of pebbles that are pulled out by the strong

TEACHER'S CARE ACADEMY KANCHIPURAM



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(UNIT -V)

SHAKESPEARE



Antony and Cleopatra Notes

Author

William Shakespeare was baptized on April 26, 1564. Based on this date, many people believe that he was born on April 23. His father was John Shakespeare, from Stratford-upon-Avon, in England. John traded as a glover, dealt in wood, and lent money to earn interest. He also served as a town official. In 1557, he married Mary Arden. She was the youngest daughter of Robert Arden, a wealthy land owner from whom John Shakespeare's father, Richard Shakespeare, had leased land. John and Mary had four sons and four daughters. William was the oldest son. William and his siblings grew up on Henley Street.

On November 28, 1582, William married Anne Hathaway. He was eighteen and she was twenty-six. They had three children: Susanna, and twins: Hamnet (a boy) and Judith.

Throughout the years that followed, Shakespeare achieved the status as the most renowned playwright of Elizabethan theater. In 1597, he bought a rather expensive home in Stratford, called New Place. His family would remain there, while he traveled to London to work. He was associated with a theater named the Globe. His name appeared as one of the owners in 1599. His acting company was known as the King's Men. In 1608 or early 1609, the King's Men purchased and refurbished the Blackfriars Theater, in London. In 1612, some type of financial situation caused Shakespeare to move back to Stratford and withdraw from the daily duties of his professional career. He moved back one year later and continued to work in the theater.

He spent the last few years of his life in Stratford, where it is noted that he finally died on April 23, 1616. He is buried in Holy Trinity Church, in Stratford-upon-Avon. On his tombstone, it says:

Good Friend, for Jesus' sake, forbear To dig the dust enclosed here; Blest be the man that spares these bones And curst be he who moves my bones.

Throughout his life, William Shakespeare wrote 37 (or more) plays, more than 154 sonnets, two lengthy narrative poems and some shorter poems. His work is still recognized today as a great literary achievement. However, over the last one hundred years, the question of authorship has become an issue of interest to many literary scholars. The earliest noted claim that Shakespeare's

plays could have been written by someone else appeared in 1856. It was an article in the American journal Putnam's Monthly, written by Delia Bacon.

hidden author, others started to wonder themselves. Still today, the controversy continues over whether or not Shakespeare wrote his own plays. Some people claim that he would not have had the education or training to write such brilliant plays. Still, others rely on a great deal of testimony from Shakespeare's time that says he was a widely respected playwright.

Bibliography

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Levi, Peter. The Life and Times of William Shakespeare. New York: Henry Holt and Company, 1988.

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Shakespeare, William. "Antony and Cleopatra." Shakespeare, The Complete Works. Harcourt, Brace & World, Inc. W.W. Norton & Company, Inc., New York, 1968.

Plot Summary

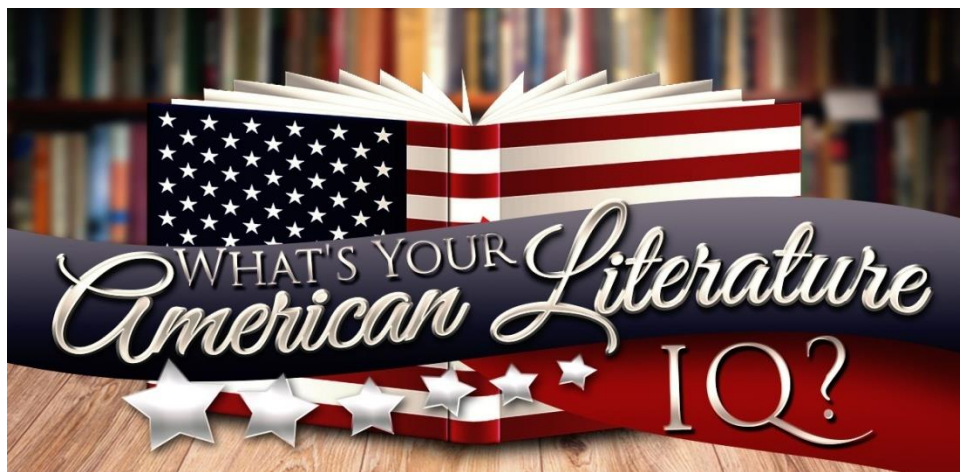
Mark Antony has been spending his time in Egypt with his mistress, Cleopatra, and neglecting his duties as part of the triumvirate of Rome. His wife, Fulvia, dies, and Octavius Caesar and Lepidus send word that he must return immediately to help them against the threat of Sextus Pompeius, who is building a very strong navy. Despite the assurances by Domitius Enobarbus that Antony is obviously meant to stay in Egypt with Cleopatra, he decides to leave nonetheless. When he tells Cleopatra that he must leave, she becomes upset and accuses him of not caring about her; he informs her of Fulvia's death, which she then uses to prove that he is fickle and will treat her death as lightly as he treated his wife's. She tells him he should leave, and he does, assuring her that his heart will stay with her. When he is gone, she sends him messengers every day to prove the scope of her love.

**TEACHER'S CARE ACADEMY
KANCHIPURAM**



**ENGLISH
(UNIT -VI)**

American Literature



**COMPETITIVE EXAM
FOR
PG TRB 2019-20**

American Literature

Detailed Poetry:

"Out of the Cradle Endlessly Rocking"

Walt Whitman

About author:

Walter "Walt" Whitman (May 31, 1819 – March 26, 1892) was an American poet, essayist and journalist. A humanist, he was a part of the transition between transcendentalism and realism, incorporating both views in his works. Whitman is among the most influential poets in the American canon, often called the father of free verse. His work was very controversial in its time, particularly his poetry collection *Leaves of Grass*, which was described as obscene for its overt sexuality.

Born on Long Island, Whitman worked as a journalist, a teacher, a government clerk, and—in addition to publishing his poetry—was a volunteer nurse during the American Civil War. Early in his career, he also produced a temperance novel, *Franklin Evans* (1842). Whitman's major work, *Leaves of Grass*, was first published in 1855 with his own money. The work was an attempt at reaching out to the common person with an American epic. He continued expanding and revising it until his death in 1892. After a stroke towards the end of his life, he moved to Camden, New Jersey, where his health further declined. He died at age 72 and his funeral became a public spectacle.

Whitman's sexuality is often discussed alongside his poetry. Though biographers continue to debate his sexuality, he is usually described as either homosexual or bisexual in his feelings and attractions. However, there is disagreement among biographers as to whether Whitman had actual sexual experiences with men. Whitman was concerned with politics throughout his life. He supported the Wilmot Proviso and opposed the extension of slavery generally. His poetry presented an egalitarian view of the races, and at one point he called for the abolition of slavery, but later he saw the abolitionist movement as a threat to democracy.

Whitman's work breaks the boundaries of poetic form and is generally prose-like. He also used unusual images and symbols in his poetry, including rotting leaves, tufts of straw, and debris. He also openly wrote about death and sexuality, including prostitution. He is often labeled as the father of free verse, though he did not invent it.

Poetic theory

Whitman wrote in the preface to the 1855 edition of *Leaves of Grass*, "The proof of a poet is that his country absorbs him as affectionately as he has absorbed it." He believed there was a vital, symbiotic relationship between the poet and society. This connection was emphasized especially in "Song of Myself" by using an all-powerful first-person narration. As an American epic, it deviated from the historic use of an elevated hero and instead assumed the identity of the common people. *Leaves of Grass* also responded to the impact that recent urbanization in the United States had on the masses.

Notable works:

- *Franklin Evans* (1842)
- *Leaves of Grass* (1855)
- *Drum-Taps* (1865)
- *Memoranda During the War*
- *Specimen Days*
- *Democratic Vistas* (1871)

Summary:

This poem was written in 1859 and incorporated into the 1860 edition of *Leaves of Grass*. It describes a young boy's awakening as a poet, mentored by nature and his own maturing consciousness. The poem is loose in its form, except for the sections that purport to be a transcript of the bird's call, which are musical in their repetition of words and phrases. The opening of the poem is marked by an abundance of repeated prepositions describing movement—out, over, down, up, from—which appear regularly later in the poem and which convey the sense of a struggle, in this case the poet's struggle to come to consciousness.

Unlike most of Whitman's poems, "Out of the Cradle" has a fairly distinct plot line. A young boy watches a pair of birds nesting on the beach near his home, and marvels at their relationship to one another. One day the female bird fails to return. The male stays near the nest, calling for his lost mate. The male's cries touch something in the boy, and he seems to be able to translate what the bird is saying. Brought to tears by the bird's pathos, he asks nature to give him the one word "superior to all." In the rustle of the ocean at his feet, he discerns the word "death," which continues, along with the bird's song, to have a presence in his poetry.

Commentary

This is another poem that links Whitman to the Romantics. The "birth of the poet" genre was of particular importance to Wordsworth, whose massive *Prelude* details his artistic coming-of-age in detail. Like Wordsworth, Whitman claims to take his inspiration from nature. Where Wordsworth is inspired by a wordless feeling of awe, though, Whitman finds an opportunity to anthropomorphize, and nature gives him very specific answers to his questions about overarching concepts. Nature is a tabula rasa onto which the poet can project himself. He conquers it, inscribes it. While it may become a part of him that is always present, the fact that it does so seems to be by his permission.

The epiphany surrounding the word "death" seems appropriate, for in other poems of Whitman's we have seen death described as the ultimate tool for democracy and sympathy. Here death is shown to be the one lesson a child must learn, whether from nature or from an elder. Only the realization of death can lead to emotional and artistic maturity. Death, for one as interested as Whitman in the place of the individual in the universe, is a means for achieving perspective: while your thoughts may seem profound and unique in the moment, you are a mere speck in existence. Thus the contemplation of death allows for one to move beyond oneself, to consider the whole. Perhaps this is why the old crone disrupts the end of the poem: she symbolizes an alternative possibility, the means by which someone else may have come to the same realization as Whitman. In the end the bird, although functionally important in Whitman's development, is insignificant in the face of the abstract sea: death, which is the concept he introduces, remains as the important factor.

TEACHER'S CARE ACADEMY KANCHIPURAM



ENGLISH (UNIT -VII)

INDIAN WRITING IN ENGLISH



PG TRB 2019-20

UNIT – VII - INDIAN WRITING IN ENGLISH (Vol 1)

Poetry

Detailed Study

Tagore	-	Gitanjali
Aurobindo	-	Thought, the Paraclete

Non-Detailed Study

Poems of Sarojini Naidu **and** Toru Dutt **from the** *Golden Treasury of Indian Poetry*.

Poems of A.K.Ramanujam, R.Parthasarathy, Kamala Das & Nissim Ezekiel **from** *“Ten Twentieth Century Indian Poets”* **ed. R.Parthasarathy**

Fiction

Mulk Raj Anand	-	Coolie
Raja Rao	-	Kantapura
R.K.Narayan	-	The English Teacher
Kamala Markandaya	-	A Handful of Rice

Prose

Detailed Study

Ananda Commarasamy	-	The Dance of Shiva (The Title Essay)
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Non-Detailed Study

Nehru	-	An Autobiography
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Drama

Detailed Study

Tagore	-	Muktha Dhara
Girish Karnad	-	Tughlaq

Non-Detailed Study

Gurucharan Das	-	Larine Sahib
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Gitanjali

- Rabindranath Tagore

Rabindranath's *Gitanjali* is originally written in Bengali language. The English *Gitanjali* or Song Offerings is a collection of 103 English poems of Tagore's own English translations. The word ***Gitanjali*** is composed out of *git*+ *anjali*. *Git* means song, and *anjali* means offering, thus it's meant as "***Song offerings***". The publication of the English version of *Gitanjali* paved Tagore a way to the world of English literature. It was in 1912 he published the *Gitanjali* and in 1913 he was awarded the Nobel Prize by Swedish academy.

Rabindranath Tagore is primarily and pre-eminently a lyric poet. KRS Iyengar says "He wrote the largest number of lyrics ever attended by any poet". Tagore composed about 2000 lyrics of incomparable beauty and sweetness. Its lyrics are both rich in content and form and they are noticeable for the exquisite blending of the harmony of thoughts, feelings and melody of world.

Tagore's Lyricism

Tagore's lyricism underwent a gradual process of evolution. His lyrics are authentic expression of his romantic imagination through which he looked a man, nature and human life. On the other hand, his early lyrics are characterized by romantic exuberance (extreme passion) and mainly deal with the various aspects of nature and beauty, which have been the favorite themes of romantic poets.

Tagore's lyrics are characterized by the versatility of themes, but it is the manifestation of divinity in all objects and the aspects of Universe. He composed lyrics on God, Love, Nature, Children, Love of the world and humanity and so on. No other poets even Sarojini Naidu who has been hailed as the Nightingale of India composed lyrics of such a vast variety of themes. In his lyrics, Tagore recaptures the theme and spirits of Indian philosophy and vividly creates the Indian atmosphere and the influence of Upanishads, The Vaishnava, Poets, The folk songs of Bengal and Kalidas.

The Cardinal characteristics of Tagore's lyrics are their Song like quality. They are meditative, reflective and remarkable for their spiritual character. Tagore's English lyrics are mainly prose poems in which he uses the musical language and the incantatory tone.

TEACHER'S CARE ACADEMY
KANCHIPURAM



ENGLISH

(UNIT -VIII)

APPROACHES TO LITERATURE



PG TRB 2019-20

UNIT - VIII

APPROACHES TO LITERATURE

What is Modern Drama

The drama which had suffered steep decline during the Victorian Age was revived with great force at the beginning of the 20th century and the course of six decades has witnessed many trends and currents in the 20th-century drama.

The drama of Modernist Movement in England was much less innovative in technique than it was its poetry and novel.

History of Modern Drama in English Literature

English Drama during the Modernist Period (1845-1945) A.D. falls into three categories:

1. The first and the earliest phase of modernism in English Drama is marked by the plays of G.B. Shaw (read Summary of Candida) and John Galsworthy, which constitute the category of social drama modeled on the plays of Ibsen and.
2. The 2nd and the middle phase of Modernist English drama comprise the plays of Irish movement contributed by some elites like Yeats. In this phase, the drama contained the spirit of nationalism.
3. The 3rd and the final phase of the Modernist English Drama comprise plays of T.S. Eliot and Christopher Fry. This phase saw the composition of poetic dramas inspired by the earlier Elizabethan and Jacobean tradition.

The three categories reflect the three different phases as well as the three different facets of the Modern English Drama.

Modern Drama Characteristics

- **Realism**

Realism is the most significant and outstanding quality of the Modern English Drama. The dramatists of the earlier years of the 20th century were interested in naturalism and it was their endeavor (try) to deal with real problems of life in a realistic technique to their plays.

It was Henrik Ibsen, the Norwegian dramatist who popularised realism in Modern Drama. He dealt with the problems of real life in a realistic manner of his play. His example was followed by Robertson Arthur Jones, Galsworthy and G. B. Shaw in their plays.

Modern drama has developed the Problem Play and there are many Modern Dramatists who have written a number of problem plays in our times. They dealt with the problems of marriage, justice, law, administration, and strife between capital and labor in their dramas.

prevailing in their days. Henrik Ibsen's play *A Doll's House* is a good example of problem play. The problem play was a new experiment in the form and technique and dispensed with the conventional devices and expedients of theatre.

- **Play of Ideas**

Modern Drama is essentially a drama of ideas rather than action. The stage is used by dramatists to give expression to certain ideas which they want to spread in the society.

The Modern Drama dealing with the problems of life has become far more intelligent than ever it was in the history of drama before the present age. With the treatment of actual life, the drama became more and more a drama of ideas, sometimes veiled in the main action, sometimes didactically act forth.

- **Romanticism**

The earlier dramatists of the 20th century were Realists at the core, but the passage of time brought in, a new trend in Modern Drama. Romanticism, which had been very dear to Elizabethan Dramatists found its way in Modern Drama and it was mainly due to Sir J.M. Barrie's efforts that the new wave of Romanticism swept over Modern Drama for some years of the 20th century. Barrie kept aloof from realities of life and made excursions into the world of Romance.

- **Poetic Plays**

T.S. Eliot was the main dramatist who gave importance to poetic plays and was the realistic prose drama of the modern drama. Stephen Phillips, John Drink Water, Yeats etc were from those who wrote poetic plays.

- **History and Biographical Plays**

Another trend, visible in the Modern English drama is in the direction of using history and biography for dramatic technique. There are many beautiful historical and biographical plays in modern dramatic literature. Shaw's *Caesar* and *Cleopatra* are historical plays of great importance. John Drink Water's *Abraham Lincoln* and *Mary Stuart* are also historical plays.

- **Irish Movement**

A new trend in the Modern English Drama was introduced by the Irish dramatists who brought about the Celtic Revival in the literature.

In the hands of the Irish dramatists like Yeats, J.M. Synge, T.C. Murrey etc. drama ceased to be realistic in character and became an expression of the hopes and aspirations of the Irish people from aspirations of the Irish people from remote ways to their own times.

TEACHER'S CARE ACADEMY

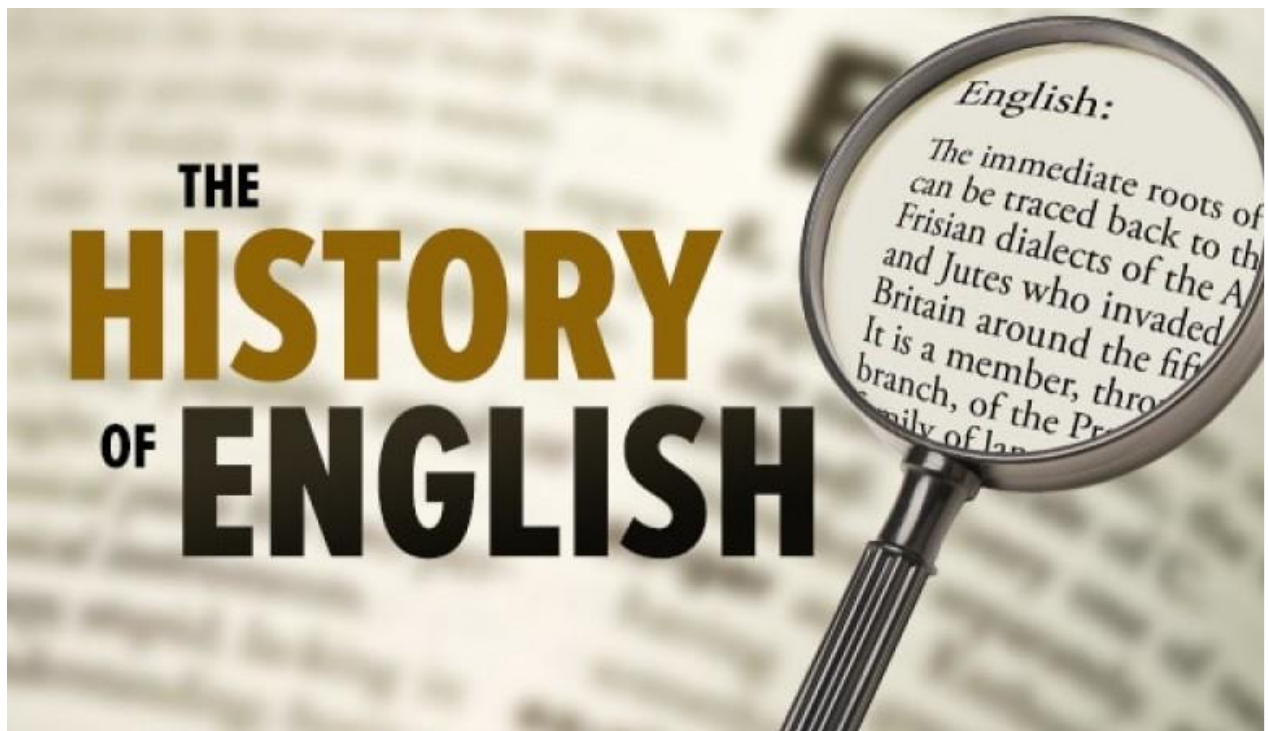
KANCHIPURAM



ENGLISH

(UNIT -IX)

THE HISTORY OF ENGLISH LANGUAGE



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UNIT-IX

History of English language

Origin of language

The divine source

In the biblical tradition, as described in the book of Genesis, God created Adam and “whatsoever Adam called every living creature, that was the name thereof.” Alternatively, following a Hindu tradition, language came from Sarasvati, wife of Brahma, creator of the universe. In most religions, there appears to be a divine source who provides humans with language. In an attempt to rediscover this original divine language, a few experiments have been carried out, with rather conflicting results. The basic hypothesis seems to have been that, if human infants were allowed to grow up without hearing any language around them, then they would spontaneously begin using the original God-given language.

The Greek writer Herodotus reported the story of an Egyptian pharaoh named Psammetichus (or Psamtik) who tried the experiment with two newborn babies more than 2,500 years ago. After two years of isolation except for the company of goats and a mute shepherd, the children were reported to have spontaneously uttered, not an Egyptian word, but something that was identified as the Phrygian word bekos, meaning “bread.” The pharaoh concluded that Phrygian, an older language spoken in part of what is modern Turkey, must be the original language. That seems very unlikely.

The children may not have picked up this “word” from any human source, but as several commentators have pointed out, they must have heard what the goats were saying. (First remove the -kos ending, which was added in the Greek version of the story, then pronounce beas you would the English word bed without -d at the end. Can you hear a goat?) King James the Fourth of Scotland carried out a similar experiment around the year 1500 and the children were reported to have spontaneously started speaking Hebrew, confirming the King’s belief that Hebrew had indeed been the language of the Garden of Eden.

It is unfortunate that all other cases of children who have been discovered living in isolation, without coming into contact with human speech, tend not to confirm the results of these types of divine-source experiments. Very young children living without access to human language in their early years grow up with no language at all. (We will consider the case of one such child later in [Chapter 12](#).) If human language did emanate from a divine source, we have no way of reconstructing that original language, especially given the events in a place called Babel, “because the Lord did there confound the language of all the earth,” as described in the book of Genesis in the Bible (11: 9).

The natural sound source

A quite different view of the beginnings of language is based on the concept of natural sounds. The basic idea is that primitive words could have been imitations of the natural sounds which early men and women heard around them. When an object flew by, making a CAW-CAW sound, the early human tried to imitate the sound and used it to refer to the thing associated with the sound. And when another flying creature made a COO-COO sound, that natural sound was adopted to refer to that kind of object. The fact that all modern languages have some words with pronunciations that seem to echo naturally occurring sounds could be used to support this theory. In English, in addition to cuckoo, we have splash, bang, boom, rattle, buzz, hiss, screech, and forms such as bow-wow. In fact, this type of view has been called the “bow-wow theory” of language origin. Words that sound similar to the noises they describe are examples of onomatopoeia.

While it is true that a number of words in any language are onomatopoeic, it is hard to see how most of the soundless things as well as abstract concepts in our world could have been referred to in a language that simply echoed natural sounds. We might also be rather skeptical about a view that seems to assume that a language is only a set of words used as “names” for things.

It has also been suggested that the original sounds of language may have come from natural cries of emotion such as pain, anger and joy. By this route, presumably, Ouch! came to have its painful connotations. But Ouch! and other interjections such as Ah!, Ooh!, Wow! or Yuck!, are usually produced with sudden intakes of breath, which is the opposite of ordinary talk. We normally produce spoken language on exhaled breath.

Basically, the expressive noises people make in emotional reactions contain sounds that are not otherwise used in speech production and consequently would seem to be rather unlikely candidates as source sounds for language.

Social interaction source

Another proposal involving natural sounds has been called the “yo-he-ho” theory. The idea is that the sounds of a person involved in physical effort could be the source of our language, especially when that physical effort involved several people and the interaction had to be coordinated. So, a group of early humans might develop a set of hums, grunts, groans and curses that were used when they were lifting and carrying large bits of trees or lifeless hairy mammoths.

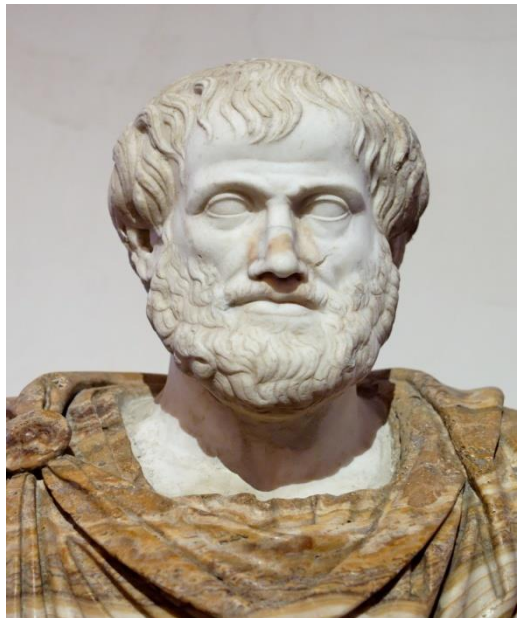
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ENGLISH

(UNIT -X)

PRINCIPLES OF LITERARY CRITICISM



COMPETITIVE EXAM

FOR

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UNIT – 10

PRINCIPLES OF LITERARY CRITICISM

ARISTOTLE

Important Terms

Mimesis - Mimesis is the act of creating in someone's mind, through artistic representation, an idea or ideas that the person will associate with past experience. Roughly translatable as "imitation," mimesis in poetry is the act of telling stories that are set in the real world. The events in the story need not have taken place, but the telling of the story will help the listener or viewer to imagine the events taking place in the real world.

Hamartia - This word translates almost directly as "error," though it is often rendered more elaborately as "tragic flaw." Tragedy, according to Aristotle, involves the downfall of a hero, and this downfall is effected by some error on the part of the hero. This error need not be an overarching moral failing: it could be a simple matter of not knowing something or forgetting something.

Anagnorisis - This word translates as "recognition" or "discovery." In tragedy, it describes the moment where the hero, or some other character, passes from ignorance to knowledge. This could be a recognition of a long lost friend or family member, or it could be a sudden recognition of some fact about oneself, as is the case with OEDIPUS. Anagnorisis often occurs at the climax of a tragedy in tandem with peripeteia.

Mythos - When dealing with tragedy, this word is usually translated as "plot," but unlike "plot," mythos can be applied to all works of art. Not so much a matter of what happens and in what order, mythos deals with how the elements of a tragedy (or a painting, sculpture, etc.) come together to form a coherent and unified whole. The overall message or impression that we come away with is what is conveyed to us by the mythos of a piece.

Katharsis - This word was normally used in ancient Greece by doctors to mean "purgation" or by priests to mean "purification." In the context of tragedy, Aristotle uses it to talk about a purgation or purification of emotions. Presumably, this means that katharsis is a release of built up emotional energy, much like a good cry. After katharsis, we reach a more stable and neutral emotional state.

Peripeteia - A reversal, either from good to bad or bad to good. Peripeteia often occurs at the climax of a story, often prompted by anagnorisis. Indeed, we might say that the peripeteia is the climax of a story: it is the turning point in the action, where things begin to move toward a conclusion.

Lusis - Literally "untying," the lusis is all the action in a tragedy from the climax onward. All the plot threads that have been woven together in the desis are slowly unraveled until we reach the conclusion of the play.

Desis - Literally "tying," the desis is all the action in a tragedy leading up to the climax. Plot threads are craftily woven together to form a more and more complex mess. At the peripeteia, or turning point, these plot threads begin to unravel in what is called the lusis, or denouement.

Aristotle uses a number of Greek terms in *The Poetics* that have become a part of our literary lexicon. Review the terms below and think of examples of texts that use each one.

Anagnorisis: recognition by the tragic hero of some truth about his or her identity or actions that accompanies the reversal of the situation in the plot (peripeteia).

antistrophe: the second section of the chorus

Deus ex machina: the intervention of an unexpected or invented character, device or event to resolve a plot

Aristotle is disdainful of *deus ex machina* as a device to resolve plot situations in tragedy, as a tragedy must unravel because of the inner logic of the piece - not from a sudden intervention of the Gods (or the author).

Denouement: the unraveling of the plot following the climax; often begins immediately once the peripeteia passes

Dithyramb: choral poetry (that eventually evolved into the choral song)

Episodion: an 'episode' of plot; not part of an organic, determinate structure; usually significant of an indeterminate structure

epode: the third section of the choral interlude

Hamartia: the hero's tragic 'flaw' or 'frailty' that leads to his demise

- ✓ A **meristem**, formed of such cells is known as "**apical meristem**".
- ✓ The most important character of these cells is their capacity to divide.

CLASSIFICATION OF MERISTEMS

- Meristems are normally classified on the basis of their Origin, Position Function and Plane of division.

I. Classification based on Origin and Development

- ✓ On the basis of origin and development of initiating cells, three categories are recognized.
 1. **Protomeristem** or **Primordia**.
 2. **Primary Meristem**.
 3. **Secondary Meristem**.

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- The **protomeristem** is used to refer to a group of cells and **secondary meristem**.
- It is the early embryonic **meristem** from which other advanced **meristems** are derived.
- The portion of a primary **meristem** that contains actively dividing, undifferentiated, **undifferentiated**.
- Cells are thin-walled and their most recent derivatives.
- **Protomeristem** further divides and forms primary **meristems**.
e.g. **Stem**, **radical**, **leaf primordia** and **leaf primordia**.

2. Primary Meristem

The Material includes:

- The cells divide in all possible planes and form the fundamental part of primary **meristem**.

- The cells divide in all possible planes and form the fundamental part of primary **meristem**.

- It is derived from **protomeristem** and **secondary meristem**.

3. Secondary Meristem

- It is derived from **primary meristem** and **secondary meristem**.

- It is derived from **primary meristem** and **secondary meristem**.

- ✳ All Unit Notes
- ✳ Education Methodology
- ✳ Psychology
- ✳ General Knowledge
- ✳ Question Bank