

UGC NET - PAPER II ENGLISH

- ☞ *Drama*
- ☞ *Poetry*
- ☞ *Fiction, short story*
- ☞ *Non-Fictional Prose*
- ☞ *Language: Basic concepts, theories and pedagogy; English in Use*
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1. DRAMA

What Is Drama?

The word *drama* comes from the Greek *dran*, "to do" or "to act". Aristotle's *Poetics* distinguishes drama from epic by its **manner** of imitation: in drama the persons are presented "as acting", not narrated. A play is therefore written to be performed. It exists in two modes at once — as a **text** (dialogue and stage directions), and as a **performance** (actors, space, light, sound and audience).

This double existence explains several recurring debates:

- **Page versus stage.** Charles Lamb argued (1811) that *King Lear* cannot be adequately represented on the stage. The modern discipline of Performance Studies argues the reverse — that the text is only one element of the theatrical event.
- **Closest drama.** Some plays were written chiefly to be read (Seneca's tragedies, probably; Milton's *Samson Agonistes*; Shelley's *Prometheus Unbound*; Byron's *Manfred*).
- **Dramatic convention.** Theatre depends on accepted conventions: the soliloquy, the aside, the chorus, the "fourth wall", the compression of time between acts.

ARISTOTLE, DRAMATIC ELEMENTS AND DRAMATIC TERMS

Aristotle's *Poetics* (c. 335 BC)

The *Poetics* is the oldest surviving work of dramatic theory in the European tradition. It survives incomplete: Aristotle promises a treatment of comedy that is lost. The surviving text deals chiefly with tragedy and epic.

Mimesis

Aristotle treats all poetry (including drama) as **mimesis** — imitation or representation. The arts differ in their **medium** (rhythm, language, melody), their **objects** (people better than us, worse than us, or like us) and their **manner** (narration or dramatic enactment). Tragedy imitates people "better than we are"; comedy imitates people "worse than we are" — worse not in every kind of fault, but in the ridiculous, which is a species of the ugly.

The Definition of Tragedy

In S. H. Butcher's translation (1895), the definition reads:

"Tragedy, then, is an imitation of an action that is serious, complete, and of a certain magnitude; in language embellished with each kind of artistic ornament, the several kinds being found in separate parts of the play; in the form of action, not of narrative; through pity and fear effecting the proper purgation of these emotions."

Each phrase is testable:

Phrase	Meaning
imitation of an action	Tragedy represents an action (<i>praxis</i>), not merely persons
serious	Elevated, of consequence (<i>spoudaios</i>)
complete	Has a beginning, middle and end
of a certain magnitude	Long enough to allow a change of fortune, yet graspable as a whole
embellished language	Rhythm and song (verse and choral lyric)
action, not narrative	Dramatic manner, distinguishing tragedy from epic
pity and fear	The two tragic emotions
catharsis	"Purgation" (Butcher's word) of these emotions

The Six Parts of Tragedy

Aristotle names six qualitative parts, in order of importance:

- **Plot (*mythos*)** — "the soul of tragedy"; the arrangement of incidents.
- **Character (*ethos*)** — moral disposition revealed by choice.
- **Thought (*dianoia*)** — the reasoning or argument characters express.
- **Diction (*lexis*)** — the verbal expression.
- **Song (*melos*)** — the choral lyric.
- **Spectacle (*opsis*)** — the visual staging, least artistic and least connected with the poet's art.

COMMON CONFUSION

Aristotle ranks **plot above character**. A tragedy without character is possible, he says, but not one without action. Bradley's character-centred criticism of Shakespeare reverses this emphasis — a frequent statement-based trap.

Simple and Complex Plots; Peripeteia, Anagnorisis, Pathos

A **simple** plot has a change of fortune without reversal or recognition. A **complex** plot includes one or both. Aristotle names three parts of plot:

- **Peripeteia (reversal)** — a change of a situation into its opposite, in accordance with probability or necessity. His example is the Messenger in *Oedipus the King*, who comes to cheer Oedipus and free him from fear about his mother, but by revealing who he is produces the opposite effect.

- **Anagnorisis (recognition/discovery)** — a change from ignorance to knowledge, producing love or hate between persons destined for good or bad fortune. The best recognition coincides with reversal, as in *Oedipus*.
- **Pathos (scene of suffering)** — a destructive or painful action, such as death on the stage, bodily agony or wounds.

Aristotle classifies recognitions: by signs or tokens (the least artistic), by those “invented at will by the poet”, through memory, through reasoning, and — best of all — recognition arising from the incidents themselves.

The Tragic Hero and Hamartia

The ideal tragic protagonist is a man “who is not eminently good and just, yet whose misfortune is brought about not by vice or depravity, but by some error or frailty” (*hamartia*); he should be “highly renowned and prosperous” — Oedipus and Thyestes are named. Aristotle rejects three plots:

Rejected plot	Why
A virtuous man passing from prosperity to adversity	Shocking (<i>miaros</i>), not pitiable or fearful
A bad man passing from adversity to prosperity	Least tragic; moves neither pity nor fear
An utter villain falling from prosperity to adversity	May satisfy moral sense, but arouses neither pity nor fear

Hamartia literally means “missing the mark”. Most modern scholars read it as an **error of judgement** or a mistake made in ignorance (Oedipus does not know who his parents are). The popular gloss “tragic flaw” moralises the term and is closer to nineteenth-century character criticism than to Aristotle.

Catharsis — Three Interpretations

Aristotle uses *katharsis* only once in the definition and does not explain it in the surviving text. Three main interpretations exist:

Interpretation	Meaning	Associated with
Purgation (medical)	Pity and fear are discharged, as a medicine purges the body	Jacob Bernays (1857); Butcher’s “purgation”
Purification (moral/religious)	The emotions are refined or cleansed of excess	Older moral readings; Lessing’s interpretation
Clarification (intellectual)	The spectator gains understanding of the action	Leon Golden, O. B. Hardison

The Unities

Aristotle insists firmly only on **unity of action**: a plot should imitate one action, whole and complete, so that if any part is removed the whole is disturbed. On time he merely observes that tragedy “endeavours, as far as possible, to confine itself to a single revolution of the sun, or but slightly to exceed this limit”. He says nothing about unity of place.

The **three unities** (action, time, place) were formulated as rules by Renaissance Italian critics, most influentially **Lodovico Castelvetro** in his commentary on the *Poetics* (1570), and were enforced in French neoclassical drama (Corneille, Racine; Boileau’s *L’Art poétique*, 1674). Sidney’s *Apology for Poetry* applies them to English drama; Dr Johnson’s *Preface to Shakespeare* (1765) rejects the unities of time and place.

KEY FACT

Aristotle: unity of action (insisted on); time (a loose observation); place (not mentioned). Castelvetro: the three unities as rules.

Other Points from the Poetics Frequently Tested

- Poetry is “more philosophical and a higher thing than history”, for poetry tends to express the universal, history the particular.
- The plot should not be **episodic** — episodes following one another without probable or necessary sequence are the worst.
- The **deus ex machina** should not be used to unravel the plot; the solution should arise from the plot itself (Aristotle criticises the device in Euripides’ *Medea*).
- The **chorus** should be regarded as one of the actors and share in the action, “in the manner of Sophocles, not of Euripides”.
- **Sophocles** is said to have introduced the third actor and scene-painting; **Aeschylus** the second actor.
- Comedy originated from the leaders of the phallic songs; tragedy from the leaders of the **dithyramb**.
- Tragedy is judged superior to epic: it has all the epic’s elements plus music and spectacle, and attains its end within narrower limits.

Horace and the Roman Legacy

Horace’s *Ars Poetica* (*Epistle to the Pisos*, late first century BC) transmitted several rules to Renaissance and neoclassical drama:

- A play should have **five acts**, no more and no fewer.
- No more than **three speaking actors** should appear in a scene.
- A **god** should not intervene unless the knot is worthy of such an untangler.
- Gruesome deeds (*Medea* killing her children) should not be shown on stage but reported.
- **Decorum**: characters must speak and behave in a manner fitting their age, rank and nature.
- Poetry should **teach and delight** (*utile dulci*).

Elements of Drama

Plot and Dramatic Structure

Plot is the arrangement of incidents; **story** is the chronological sequence of events. Plot can begin *in medias res*, use retrospection, or rearrange time (Pinter's *Betrayal* runs largely backwards).

Freytag's pyramid. Gustav Freytag's *Die Technik des Dramas* (1863) described five-act structure as a pyramid:

- **Exposition** (introduction of situation and characters)
- **Rising action** (complication, beginning with the inciting moment)
- **Climax** (turning point)
- **Falling action** (return, with the moment of final suspense)
- **Catastrophe** (in tragedy) / **dénouement** (resolution)

Related terms:

- **Exposition** — information about past events and present situation; Ibsen's "retrospective" or analytic technique reveals the past gradually.
- **Complication** — the entanglement of interests.
- **Crisis** — the point of decision; often confused with **climax** (the point of highest intensity). Many handbooks treat them as nearly synonymous; Freytag's "climax" is the turning point.
- **Dénouement** — "unknotting"; the final unravelling.
- **Catastrophe** — the final tragic event.

Character

Term	Meaning	Example
Protagonist	Chief character (Gk. "first actor")	Oedipus, Hamlet
Antagonist	Opponent of the protagonist	Claudius
Deuteragonist / Tritagonist	Second and third actors in Greek tragedy	—
Foil	Character who sets off another by contrast	Laertes and Fortinbras to Hamlet
Confidant(e)	Trusted listener who allows a character to reveal thoughts	Horatio; the Nurse (<i>Romeo and Juliet</i>)
Raisonneur	Character who voices the author's reasoned view	Common in the well-made play; Lord Goring is sometimes cited for Wilde
Stock character	Conventional type	<i>miles gloriosus</i> (braggart soldier), <i>senex</i> , clever slave, the Vice, the fop

Term	Meaning	Example
Flat / round character	E. M. Forster's terms (novel), used also for drama	—

Dialogue, Soliloquy, Monologue, Aside

- **Dialogue** — speech exchanged between characters; carries action and characterisation.
- **Soliloquy** — a character alone (or believing himself alone) speaks thoughts aloud; a convention giving access to inner life (Hamlet's "To be, or not to be"; Faustus' final hour).
- **Monologue** — a long speech by one character, which may be addressed to other characters. Every soliloquy is a monologue, but not every monologue is a soliloquy. The **dramatic monologue** is a poetic form (Browning), not a theatrical one.
- **Aside** — a short remark to the audience (or to one character) that the others on stage are conventionally assumed not to hear. O'Neill's *Strange Interlude* uses extended spoken thoughts that function as asides.
- **Stichomythia** — rapid line-by-line exchange, characteristic of Greek and Senecan drama (Richard III and Lady Anne in *Richard III*, Act I).

COMMON CONFUSION

A soliloquy is defined by the speaker being alone (or unheard); an aside by its brevity and its being "unheard" by others on stage. A monologue is defined only by length and single speaker.

Chorus, Prologue, Epilogue, Induction

- **Chorus** — in Greek tragedy a group of twelve or fifteen performers who sing and dance; they comment on the action and represent the community (the Elders of Thebes in *Oedipus*). In Elizabethan drama "Chorus" may be a single speaker (*Henry V*; *Doctor Faustus*). Eliot revived the chorus in *Murder in the Cathedral* (the Women of Canterbury).
- **Prologue** — an introductory speech or scene; in Greek tragedy the opening section before the entry of the chorus.
- **Epilogue** — a concluding speech, often addressed to the audience (Prospero's epilogue in *The Tempest*; Puck's in *A Midsummer Night's Dream*).
- **Induction** — a framing introductory scene (Christopher Sly in *The Taming of the Shrew*; Revenge and the Ghost of Andrea in *The Spanish Tragedy*; the Citizen and Wife in *The Knight of the Burning Pestle*).

Irony

- **Dramatic irony** — the audience knows what a character does not, so that the character's words carry a meaning beyond his intention. Oedipus' curse on the unknown murderer of Laius falls on himself.

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- **Late works:** *Paradise Lost* (1667, ten books; 1674, twelve books); *Paradise Regained* (1671, four books; Christ's temptation in the wilderness); *Samson Agonistes* (1671, closet tragedy on the Greek model).
- ***Paradise Lost*:** blank verse epic; theme stated in the opening ("Of Man's first disobedience..."); aim "to justify the ways of God to men" (I.26); begins *in medias res* with the fallen angels in Hell; Satan's speeches ("Better to reign in Hell, than serve in Heaven", I.263); Pandemonium; Raphael's narration of the war in Heaven (V–VI) and the Creation (VII); the Fall (IX); Michael's vision of history (XI–XII); ends with Adam and Eve leaving Eden ("The world was all before them").
- **Themes:** obedience and free will; providence; temptation; liberty (religious, civil, domestic); heroism redefined as patience and faith.
- **Style:** Latinate syntax and diction; long periodic sentences; enjambment ("the sense variously drawn out from one verse into another", note on "The Verse"); epic similes; allusiveness; "grand style".
- **Influences:** Homer, Virgil, Ovid, Spenser, the Bible, Tasso, Du Bartas (via Sylvester).
- **Critical interpretations:**
- Dryden's epigram placing Milton above Homer and Virgil (1688).
 - Addison's *Spectator* papers on *Paradise Lost* (1712).
 - Johnson's *Life of Milton* (1779): "*Paradise Lost* is one of the books which the reader admires and lays down, and forgets to take up again. None ever wished it longer than it is."
 - Blake, *The Marriage of Heaven and Hell*: Milton "was a true Poet and of the Devil's party without knowing it".
 - Shelley called Satan morally superior to God in the poem (*A Defence of Poetry*).
 - Eliot, "A Note on the Verse of John Milton" (1936) — critical of Milton's influence; Leavis, "Milton's Verse" (in *Revaluation*, 1936).
 - C. S. Lewis, *A Preface to Paradise Lost* (1942) — defends the poem's hierarchy.
 - William Empson, *Milton's God* (1961) — attacks the poem's God.
 - Stanley Fish, *Surprised by Sin* (1967) — reader-response reading in which the reader is tempted and corrected.
 - Christopher Ricks, *Milton's Grand Style* (1963).
 - Feminist readings of Eve: Sandra Gilbert and Susan Gubar (*The Madwoman in the Attic*, 1979), "Milton's bogey".
- **Facts:** Wordsworth's sonnet "London, 1802" ("Milton! thou shouldst be living at this hour"). The "Satanic" or "Romantic" reading of Satan as hero belongs to Blake and Shelley, not to Lewis.
- **Frequently confused:** *Paradise Lost* first edition (1667, ten books) vs second (1674, twelve books); "L'Allegro" (mirth) vs "Il Penseroso" (melancholy).
- Restoration Poetry and Poet File: John Dryden (1631–1700)**
- The Restoration (1660) brought a French-influenced taste for clarity, reason, wit and public poetry. The **heroic couplet** became dominant.
- **Life and period:** Poet Laureate 1668 (the first official holder of the title) and Historiographer Royal 1670; lost both posts in 1689 after refusing the oath to William and Mary (he had become Catholic in 1685). The age is often called "the Age of Dryden".
- **Major poems:**
- *Heroic Stanzas* (1659, on Cromwell's death); *Astraea Redux* (1660, welcoming Charles II).
 - *Annus Mirabilis* (1667): the Dutch war and the Great Fire of London; heroic quatrains.
 - *Absalom and Achitophel* (1681): political satire in biblical allegory on the Exclusion Crisis; David = Charles II, Absalom = Duke of Monmouth, Achitophel = Earl of Shaftesbury, Zimri = Duke of Buckingham. Part II (1682) was mostly by Nahum Tate.
 - *The Medal* (1682): against Shaftesbury.
 - *MacFlecknoe* (written c. 1676, pub. 1682): mock-heroic attack on Thomas Shadwell as heir to the dunce-king Flecknoe; model for Pope's *Dunciad*.
 - *Religio Laici* (1682): defence of the Church of England; *The Hind and the Panther* (1687): defence of Catholicism (Hind = Catholic Church, Panther = Church of England).
 - "A Song for St Cecilia's Day" (1687); "Alexander's Feast" (1697).
 - Translations: Virgil (1697); *Fables Ancient and Modern* (1700) with its Preface on Chaucer.
- **Prose criticism:** *An Essay of Dramatic Poesy* (1668); Preface to *Fables*; *Discourse concerning Satire* (1693).
- **Style:** the closed heroic couplet; public, argumentative, conversational yet dignified; satirical portraiture.
- **Critical interpretations:** Johnson's *Life of Dryden*: he found English poetry brick and left it marble (adapting the saying about Augustus and Rome). Arnold called Dryden and Pope "classics of our prose" ("The Study of Poetry"). Eliot's essay "John Dryden" (1921) restored his reputation.
- **Frequently confused:** *Religio Laici* (Anglican) vs *The Hind and the Panther* (Catholic).
- Other Restoration poets:** John Wilmot, Earl of Rochester ("A Satire against Reason and Mankind"); Samuel Butler, *Hudibras* (1663–78), satire on Puritans in octosyllabic couplets; John Oldham; Aphra Behn ("The Disappointment"); Katherine Philips, "the Matchless Orinda"; Sir John Denham, *Cooper's Hill* (1642), an early topographical poem whose couplets were models of smoothness.
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PRACTICE QUESTIONS

1. Who first used the expression "metaphysical poets"?
- A) Dryden B) Pope
C) Johnson D) Eliot

Explanation: **Ans : (C)**
Dryden said Donne "affects the metaphysics"; Johnson named the group in the *Life of Cowley*.

2. The compass conceit appears in:
- A) "The Canonization"
B) "The Flea"
C) "A Valediction: Forbidding Mourning"
D) "The Ecstasy"

Ans : (C)

3. Match the poet with the poem.

List I	List II
a) Herbert	1. "The Retreat"
b) Vaughan	2. "The Flaming Heart"
c) Crashaw	3. "The Collar"
d) Marvell	4. "The Definition of Love"

Codes:

	a)	b)	c)	d)
A)	3	2	1	4
B)	3	1	2	4
C)	1	3	2	4
D)	4	1	2	3

Ans : (B)

4. "Stone walls do not a prison make" is from:
- A) Herrick B) Suckling
C) Lovelace D) Carew

Explanation: **Ans : (C)**
"To Althea, from Prison".

5. **Assertion (A)** : Eliot argued that a "dissociation of sensibility" set in after the metaphysical poets.

Reason (R) : Eliot held that Milton and Dryden unified thought and feeling more fully than Donne.

Select the correct answer:

- A) both true, R explains A
B) both true, R does not explain A
C) A true, R false
D) A false, R true

Explanation: **Ans : (C)**
A is true; R is false, since Eliot associated Milton and Dryden with the dissociation, not with its cure.

6. In *Absalom and Achitophel*, Achitophel represents:
- A) Monmouth B) Buckingham
C) Shaftesbury D) Charles II

Ans : (C)

7. Which statements about *Paradise Lost* are correct?
- The first edition of 1667 had ten books.
 - The poem is written in heroic couplets.
 - It begins *in medias res*.

Select the correct answer:

- A) 1 and 2 only B) 2 and 3 only
C) 1 and 3 only D) 1, 2 and 3

Explanation: **Ans : (C)**
It is in blank verse.

8. "Milton was of the Devil's party without knowing it" is from:
- A) Shelley's *Defence*
B) Blake's *Marriage of Heaven and Hell*
C) Coleridge's *Biographia*
D) Hazlitt's *Lectures on the English Poets*

Ans : (B)

9. *Surprised by Sin* (1967), a reader-oriented study of *Paradise Lost*, was written by:
- A) C. S. Lewis B) William Empson
C) Stanley Fish D) Christopher Ricks

Ans : (C)

10. *The Hind and the Panther* defends:
- A) the Church of England
B) Puritanism
C) Roman Catholicism
D) Deism

Explanation: **Ans : (C)**
The milk-white Hind is the Catholic Church.

11. Arrange chronologically:
- The Temple*
 - Hesperides*
 - Paradise Lost* (first edition)
 - Absalom and Achitophel*

Select the correct answer:

- A) i, ii, iii, iv B) ii, i, iii, iv
C) i, iii, ii, iv D) ii, iii, i, iv

Explanation: **Ans : (A)**
1633, 1648, 1667, 1681.

12. Which poem by Vaughan is often seen as anticipating Wordsworth's *Immortality Ode*?
- A) "The World" B) "The Retreat"
C) "Peace" D) "The Night"

Ans : (B)

AUGUSTAN AND PRE-ROMANTIC POETRY (1700-1798)

The Augustan Ideal

"Augustan" compares Queen Anne's and the early Georgian age to the age of the Roman emperor Augustus (Virgil, Horace, Ovid). Its poetry values **reason, correctness, decorum, general nature, wit, imitation of the ancients**, and the closed heroic couplet. Characteristic forms are satire, mock epic, verse essay, epistle and imitation.

Poet File: Alexander Pope (1688-1744)

➤ **Life and period:** Catholic (barred from university and office); disabled by tuberculosis of the spine (Pott's disease); lived at Twickenham; member of the **Scriblerus Club** (with Swift, Gay, Arbuthnot, Parnell, Oxford).

- **Major works:**
 - *Pastorals* (1709).
 - *An Essay on Criticism* (1711): verse treatise in couplets. "A little learning is a dang'rous thing"; "To err is human, to forgive divine"; "For fools rush in where angels fear to tread"; "True wit is Nature to advantage dress'd, / What oft was thought, but ne'er so well express'd".
 - *Windsor-Forest* (1713).
 - *The Rape of the Lock* (1712, two cantos; 1714, five cantos with sylph "machinery"; 1717 with Clarissa's speech): mock epic on Lord Petre's cutting a lock of Arabella Fermor's hair; Belinda, the Baron, Ariel, the game of ombre, the Cave of Spleen.
 - *Eloisa to Abelard* (1717): heroic epistle.
 - Translations of the *Iliad* (1715–20) and *Odyssey* (1725–26).
 - *The Dunciad* (1728; *Variorum* 1729; *New Dunciad* 1742; four-book version 1743): mock epic against dullness; hero first Lewis Theobald, later Colley Cibber; ends with "Universal Darkness buries All".
 - *An Essay on Man* (1733–34): four epistles to Bolingbroke; theodicy; "Whatever is, is right"; "Know then thyself, presume not God to scan; / The proper study of mankind is man".
 - *Moral Essays (Epistles to Several Persons)*; *Epistle to Dr Arbuthnot* (1735): portraits of "Atticus" (Addison) and "Sporus" (Lord Hervey); *Imitations of Horace*.
- **Style:** perfected closed heroic couplet; antithesis, zeugma, chiasmus, balance; the caesura; epigrammatic compression.
- **Critical interpretations:** Joseph Warton, *Essay on the Genius and Writings of Pope* (1756), denied him the highest rank of poets; Wordsworth and the Romantics attacked his artificiality; Arnold called him a classic of prose; Byron defended him; Leavis (*Revaluation*) and Maynard Mack (*The Garden and the City*, 1969) revalued him.
- **Facts:** The Scriblerian *Peri Bathous* (1728) satirises bad poetry. Swift's *Gulliver's Travels* and Gay's *The Beggar's Opera* belong to the same circle.
- **Frequently confused:** Theobald (first *Dunciad*) vs Cibber (1743 *Dunciad*); *Essay on Criticism* (1711) vs *Essay on Man* (1733–34).

Other Augustans

- **Jonathan Swift:** "A Description of a City Shower" (1710), "A Description of the Morning", "Verses on the Death of Dr Swift" (1731), "The Lady's Dressing Room".
- **Samuel Johnson:** *London* (1738) and *The Vanity of Human Wishes* (1749), imitations of Juvenal's third and tenth satires; "On the Death of Dr Robert Levet".
- **John Gay:** *Trivia, or the Art of Walking the Streets of London* (1716); *Fables*.

- **Matthew Prior; Anne Finch, Countess of Winchilsea** ("A Nocturnal Reverie", praised by Wordsworth; "The Introduction"); **Lady Mary Wortley Montagu**.

The Age of Sensibility (Pre-Romantic Poetry)

Northrop Frye's essay "Towards Defining an Age of Sensibility" (1956) proposed this name for the later eighteenth century, rather than "pre-Romantic", which judges the period only by what followed. Characteristics: return to nature description; melancholy and the "graveyard" mood; the sublime and the primitive; interest in the ballad, medieval and "Celtic" past; blank verse and the ode; sympathy for the poor; religious enthusiasm and madness.

Poet	Works	Significance
James Thomson (1700–1748)	<i>The Seasons</i> (1726–30), blank verse; <i>The Castle of Indolence</i> (1748), Spenserian; "Rule, Britannia"	Nature description
Edward Young (1683–1765)	<i>Night Thoughts</i> (1742–45); <i>Conjectures on Original Composition</i> (1759)	Graveyard school; originality vs imitation
Robert Blair	<i>The Grave</i> (1743)	Graveyard school
Thomas Gray (1716–1771)	"Ode on a Distant Prospect of Eton College" (1747); "Elegy Written in a Country Churchyard" (1751), heroic quatrains; "Ode on the Death of a Favourite Cat"; Pindaric odes "The Progress of Poesy" and "The Bard" (1757)	Declined the laureateship (1757)
William Collins (1721–1759)	<i>Odes on Several Descriptive and Allegoric Subjects</i> (1746): "Ode to Evening" (unrhymed), "Ode on the Poetical Character", "Ode to Fear"	Personified abstractions
Christopher Smart (1722–1771)	<i>A Song to David</i> (1763); <i>Jubilate Agno</i> (written in confinement; pub. 1939), including the lines on "my Cat Jeoffry"	Religious ecstasy
Oliver Goldsmith	<i>The Traveller</i> (1764); <i>The Deserted Village</i> (1770)	Rural depopulation
Thomas Chatterton (1752–1770)	"Rowley" poems, pseudo-medieval forgeries	Wordsworth's "marvellous Boy" ("Resolution and Independence"); Keats dedicated <i>Endymion</i> to his memory

Poet	Works	Significance
James Macpherson	<i>Fragments of Ancient Poetry</i> (1760); <i>Fingal</i> (1761/62); <i>Temora</i>	"Ossian" forgeries; Romantic primitivism
Thomas Percy	<i>Reliques of Ancient English Poetry</i> (1765)	Ballad revival
William Cowper (1731–1800)	<i>Olney Hymns</i> (with John Newton, 1779); <i>The Task</i> (1785; "God made the country, and man made the town"); "The Castaway"; "John Gilpin"	Domestic and evangelical poetry; bouts of madness
George Crabbe (1754–1832)	<i>The Village</i> (1783); <i>The Borough</i> (1810; "Peter Grimes")	Anti-pastoral realism
Robert Burns (1759–1796)	<i>Poems, Chiefly in the Scottish Dialect</i> (Kilmarnock, 1786): "To a Mouse", "To a Louse", "Holy Willie's Prayer", "The Cotter's Saturday Night"; "Tam o' Shanter" (1791); songs "A Red, Red Rose", "Auld Lang Syne", "Ae Fond Kiss"	Scots vernacular; Burns stanza

Gray's *Elegy*. Its famous lines include "The paths of glory lead but to the grave", "Full many a flower is born to blush unseen, / And waste its sweetness on the desert air", and "Far from the madding crowd's ignoble strife". Johnson praised it in his *Life of Gray* as abounding "with images which find a mirror in every mind".

PRACTICE QUESTIONS

- The hero of the 1743 *Dunciad* is:**
 A) Theobald B) Shadwell
 C) Cibber D) Dennis
Ans : (C)
- "A little learning is a dang'rous thing" occurs in:**
 A) *An Essay on Man*
 B) *An Essay on Criticism*
 C) *Epistle to Dr Arbuthnot*
 D) *The Dunciad*
Ans : (B)
- Match the forgery or collection with its compiler.**

List I	List II
a) Ossian	1. Percy
b) Rowley poems	2. Macpherson
c) <i>Reliques</i>	3. Child
d) <i>English and Scottish Popular Ballads</i>	4. Chatterton

Codes:
 a) b) c) d)
 A) 2 4 1 3
 B) 4 2 1 3

C) 2 1 4 3
 D) 2 4 3 1

Ans : (A)

- Assertion (A) :** Gray's "Elegy Written in a Country Churchyard" is written in heroic quatrains.

Reason (R) : A heroic quatrain rhymes abab in iambic pentameter.

Select the correct answer:

- A) both true, R explains A
 B) both true, R does not explain A
 C) A true, R false
 D) A false, R true

Ans : (A)

- "God made the country, and man made the town" is from:**

- A) Thomson's *Seasons*
 B) Cowper's *The Task*
 C) Goldsmith's *Deserted Village*
 D) Crabbe's *Village*

Ans : (B)

- Who proposed the term "Age of Sensibility"?**

- A) M. H. Abrams B) Harold Bloom
 C) Northrop Frye D) René Wellek

Explanation:

Ans : (C)

"Towards Defining an Age of Sensibility" (1956).

- Which statements are correct?**

- In *Epistle to Dr Arbuthnot*, "Atticus" is Addison.
- An Essay on Man* is addressed to Bolingbroke.
- The Rape of the Lock* was first published in five cantos.

Select the correct answer:

- A) 1 and 2 only B) 2 and 3 only
 C) 1 and 3 only D) 1, 2 and 3

Explanation:

Ans : (A)

The 1712 version had two cantos.

- Johnson's *The Vanity of Human Wishes* imitates:**

- A) Horace's first satire
 B) Juvenal's tenth satire
 C) Persius
 D) Juvenal's third satire

Explanation:

Ans : (B)

London imitates the third.

- The anti-pastoral realism of *The Village* belongs to:**

- A) Goldsmith
 B) Cowper
 C) Crabbe
 D) Thomson

Ans : (C)

- Arrange chronologically:**

- The Seasons* completed
- Gray's *Elegy*
- Percy's *Reliques*
- Burns's *Kilmarnock Poems*

EXAM POINT

Frank O'Connor's *The Lonely Voice* (1963) is the most frequently tested work of short-story theory after Poe. Remember: "submerged population groups", loneliness, and the contrast with the novel's sense of a normal society.

Short Story versus Novel

Feature	Short story	Novel
Length and reading	Readable at one sitting (Poe)	Read over several sittings
Scope	One episode, crisis or moment	Many episodes over extended time
Characters	Few; often revealed at a moment of crisis	Many; developed through time
Plot	Single line; often begins near the climax (in medias res)	Multiple plots and subplots
Setting	Selective and suggestive; often symbolic	Detailed and extensive; social world
Effect	Unity of effect or impression	Cumulative, complex effect
Ending	Frequently open, ironic or epiphanic	Often resolved (closure), though not always
Technique	Compression, implication, omission (iceberg)	Elaboration, explanation, digression
Social vision (O'Connor)	Outsiders, "submerged population groups"	Assumes a "normal" society
Affinity	Poetry, especially the lyric (Bowen, Baldeswiler)	History, epic, drama

Elements and Techniques of the Short Story

Plot Structure

Gustav Freytag, in *Die Technik des Dramas* (1863), described the five-part structure of a tragedy, often drawn as a pyramid and applied to fiction:

- **Exposition** (introduction of characters and situation)
- **Rising action** (complication)
- **Climax** (turning point)
- **Falling action** (reversal and consequences)
- **Catastrophe / dénouement** (resolution)

The short story typically compresses or omits stages. It may begin in **in medias res** ("into the middle of things", Horace's phrase in *Ars Poetica*), give the exposition through flashback, and end at or just after the climax.

Term	Meaning	Example
In medias res	Opening in the middle of the action	"Hills Like White Elephants"
Conflict	Struggle between opposing forces: person vs person, society, nature, self, the supernatural	"To Build a Fire" (person vs nature)
Complication	Events that intensify the conflict	
Crisis / climax	The decisive moment	Gabriel's realisation in "The Dead"
Twist / surprise ending	An unexpected final reversal	"The Gift of the Magi"; "The Necklace"; R. K. Narayan's "An Astrologer's Day"
Dénouement	Unravelling, resolution	
Foreshadowing	Hints of later events	The sheriff and the smell in "A Rose for Emily"
Epiphany	Sudden revelation or recognition	"Araby"; "The Dead"

Point of View

Point of view	Description	Example
First person (participant)	"I" as protagonist	"The Tell-Tale Heart"; "Araby"; "Cathedral"
First person (observer / peripheral)	"I" observes another's story	"Bartleby, the Scrivener" (the lawyer); "The Fall of the House of Usher"
First person plural (communal)	"We" as narrating community	"A Rose for Emily" (the town of Jefferson)
Third person omniscient	Narrator knows the thoughts of many characters	"The Necklace" (largely)
Third person limited (focalised)	Narration restricted to one character's consciousness	"Miss Brill"; "The Garden Party" (Laura)

Point of view	Description	Example
Objective / dramatic	Only external speech and action, no access to minds	"Hills Like White Elephants"; "The Lottery"
Second person	"You" as protagonist	Jay McInerney's <i>Bright Lights, Big City</i> (novel, 1984); passages in Lorrie Moore's <i>Self-Help</i> (1985)

Characterization

- **Direct** (telling) and **indirect** (showing through speech, action, thought, appearance, the reactions of others).
- **Flat** and **round** characters (E. M. Forster, *Aspects of the Novel*, 1927): flat characters are built around a single idea or quality; round characters can surprise "in a convincing way".
- **Static** and **dynamic** characters: those who do not change and those who do.
- In the short story, character is usually revealed at a moment of crisis rather than developed over time.

Setting

Setting includes place, time, social milieu and atmosphere. In the short story it is often symbolic or functional: the decaying mansion in "The Fall of the House of Usher", the blind North Richmond Street in "Araby", the hot Ebro valley station in "Hills Like White Elephants", the snow in "The Dead".

Symbolism

A symbol is an object, person or event that stands for something beyond itself. Short stories depend on symbols for compression.

Story	Symbol	Suggested meaning
"Young Goodman Brown"	Faith's pink ribbons	Innocence and faith
"The Yellow Wallpaper"	The wallpaper and the woman behind it	Domestic and medical confinement
"Araby"	The bazaar	Romantic idealism and its disillusion
"The Dead"	Snow	Mortality; the universality of death; paralysis or reconciliation
"Hills Like White Elephants"	The hills; the two sides of the valley	Unwanted burden; choice between barrenness and fertility

Story	Symbol	Suggested meaning
"A Rose for Emily"	The decaying house; the strand of grey hair	Southern past; necrophiliac attachment
"The Lottery"	The black box	Blind adherence to tradition
"Cathedral"	The cathedral	Shared vision and spiritual connection

Irony

Type	Definition	Short-story example
Verbal irony	Saying the opposite of what is meant	The narrator's wry remarks in Saki's stories
Situational irony	Outcome contrary to expectation	"The Necklace" (the necklace was paste); "The Gift of the Magi"
Dramatic irony	The reader knows what a character does not	"The Tell-Tale Heart" (the narrator protests his sanity)
Cosmic irony / irony of fate	Fate or the universe frustrates human effort	"An Occurrence at Owl Creek Bridge"

Narrative Compression

Compression is the defining technique of the short story: the selection of a single moment that implies a whole life, the economy of description, the use of suggestive detail, dialogue that leaves the essential unsaid (Hemingway's iceberg), and endings that leave the reader to complete meaning. Joyce's "scrupulous meanness", Chekhov's objectivity and Carver's minimalism are three versions of compression.

Frame Narrative

A frame narrative is an outer story that contains one or more inner stories. Examples: *The Thousand and One Nights*; the *Panchatantra*; the *Decameron*; *The Canterbury Tales*; Mary Shelley's *Frankenstein* (Walton's letters); Henry James's *The Turn of the Screw* (Douglas's manuscript read at a Christmas gathering); Conrad's *Heart of Darkness* (Marlow's tale told on the *Nellie* on the Thames, reported by an unnamed narrator); Emily Brontë's *Wuthering Heights* (Lockwood and Nelly Dean). In narratology, frame and embedded stories correspond to Genette's narrative levels (extradiegetic, intradiegetic, metadiegetic; see Chapter 9).

Open Endings

An open ending leaves the outcome unresolved, inviting interpretation. Chekhov's "The Lady with the Dog" ends with the lovers recognising that the most

complicated and difficult part is only just beginning; Hemingway's "Hills Like White Elephants" leaves the couple's decision unstated; Mansfield's "The Garden Party" ends with Laura's unfinished "Isn't life—"; Hamid's *The Reluctant Fundamentalist* leaves the final violence undetermined. Open endings are associated with the Chekhovian and modernist tradition, closed and twist endings with the Maupassant–O. Henry tradition.

Unreliable Narration

An unreliable narrator is one whose account the reader has reason to doubt, because of madness, naivety, self-interest, limited knowledge or moral blindness. The term was introduced by Wayne C. Booth in *The Rhetoric of Fiction* (1961) (see Chapter 9).

Type of unreliability	Example
Insane narrator	"The Tell-Tale Heart"; "The Yellow Wallpaper" (increasingly)
Naive narrator	Huck Finn; the boy in "Araby" (unreliable through youthful idealism, corrected by the adult retrospective voice)
Self-justifying narrator	The lawyer in "Bartleby" (debated); Stevens in <i>The Remains of the Day</i>
Morally obtuse communal narrator	"We" in "A Rose for Emily"

Story-Wise Notes: Major Short Stories European

"The Necklace" ("La Parure", 1884) — Guy de Maupassant. Mathilde Loisel, a pretty woman married to a minor clerk in the Ministry of Public Instruction, borrows a diamond necklace from her rich friend Madame Forestier for a ministerial ball, loses it, and with her husband spends ten years of hardship paying off a replacement costing 36,000 francs. When she meets Madame Forestier again, she learns that the original was paste, worth at most 500 francs. *Technique:* omniscient narration, chronological plot, ironic twist ending. *Themes:* vanity, appearance and reality, class aspiration, the irony of fate.

"The Lady with the Dog" (1899) — Anton Chekhov. Dmitri Dmitrich Gurov, a cynical married Moscow banker on holiday at Yalta, begins an affair with Anna Sergeyevna von Diderits, a young married woman who walks a white Pomeranian. Back in Moscow he finds he cannot forget her; he seeks her out in the provincial town of S., at the theatre, and they begin secret meetings. The story ends with the realisation that the end is still far off and that the most complicated and difficult part is only just beginning. *Technique:* third-person focalisation on Gurov; transformation of character; open ending. *Themes:* love as moral awakening; the double life (a public life of convention and a secret life of truth).

"The Overcoat" (1842) — Nikolai Gogol. Akaky Akakievich Bashmachkin, a lowly copying clerk in St

Petersburg, saves for a new overcoat, which is stolen on the night he first wears it; rebuffed by a "Person of Consequence", he dies, and his ghost haunts the city stealing overcoats. The founding text of the Russian "little man" story.

"The Metamorphosis" ("Die Verwandlung", 1915) — Franz Kafka. A novella. Gregor Samsa, a travelling salesman, wakes to find himself transformed into a monstrous vermin. His family (father, mother, sister Grete) first care for him, then resent him; wounded by an apple thrown by his father, he dies, and the relieved family plan a new life. *Technique:* matter-of-fact narration of the impossible; third-person limited to Gregor until his death. *Themes:* alienation, the family economy, the body, guilt.

"The Garden of Forking Paths" (1941) — Jorge Luis Borges. Yu Tsun, a Chinese spy for Germany in England during the First World War, must communicate the name of a town (Albert) to Berlin; he visits the sinologist Stephen Albert, who explains that the novel of Yu Tsun's ancestor Ts'ui Pên is a labyrinth in time in which all possible outcomes occur. Yu Tsun kills Albert so that newspapers will print the name. Framed as a statement found in a history of the war. A key text for postmodern conceptions of narrative and hypertext. Collected in *Ficciones* (1944).

American

"Young Goodman Brown" (1835) — Nathaniel Hawthorne. Goodman Brown leaves his wife Faith (with pink ribbons in her cap) in Salem village for a night journey into the forest, guided by a devil-figure with a serpentine staff, and witnesses (or dreams) a witches' sabbath attended by the respected members of the community, including, apparently, Faith. Whether it was a dream is left open; Brown lives the rest of his life as a gloomy, distrustful man. *Technique:* allegory; ambiguity; symbolic names. *Themes:* Puritan guilt; the loss of faith; universal sin.

"The Fall of the House of Usher" (1839) — Edgar Allan Poe. An unnamed narrator visits his boyhood friend Roderick Usher, who suffers from a nervous illness, in a decaying mansion marked by a barely perceptible fissure. Roderick's twin sister Madeline, apparently dead, is entombed in a vault; during a storm, as the narrator reads aloud from "The Mad Trist" by Sir Launcelot Canning, sounds echo from below; Madeline emerges, falls upon her brother, and both die. The narrator flees as the house splits and sinks into the tarn. The story contains Roderick's poem "The Haunted Palace". *Themes:* the identity of house and family line; madness; premature burial; doubling.

"The Tell-Tale Heart" (1843) — Poe. A first-person narrator insists on his sanity while describing how he murdered an old man because of his "vulture eye", dismembered the body and hid it under the floorboards; hearing the beating of the dead man's heart while police officers sit in the room, he confesses. A model of the unreliable, mad narrator and of dramatic irony.

"Bartleby, the Scrivener: A Story of Wall-Street" (1853) — Herman Melville. Narrated by an elderly, "eminently safe" Wall Street lawyer who employs copyists Turkey, Nippers and the office-boy Ginger Nut. He hires Bartleby, who copies diligently at first but then answers every request with "I would prefer not to". Bartleby ceases to work, lives in the office, refuses to leave; the lawyer moves his offices. Bartleby is taken to the Tombs prison, where he dies refusing food. The narrator reports a rumour that Bartleby had worked in the Dead Letter Office, and ends: "Ah Bartleby! Ah humanity!" *Readings:* passive resistance; alienated labour under capitalism; the writer's refusal; existential absurdity; Gilles Deleuze, "Bartleby; or, The Formula" (1989), and Giorgio Agamben's discussions of potentiality.

"The Celebrated Jumping Frog of Calaveras County" (1865) — Mark Twain. A frame tale: the narrator listens to Simon Wheeler's long, deadpan story about Jim Smiley's frog Dan'l Webster. Exemplifies frame narrative and American tall-tale humour.

"An Occurrence at Owl Creek Bridge" (1890) — Ambrose Bierce. Peyton Farquhar, a Southern planter, is about to be hanged by Union soldiers from a railway bridge in Alabama; the rope seems to break and he escapes and travels home to his wife, but the last sentence reveals that he is dead, swinging beneath the bridge. The escape occurred in the instant before death. *Technique:* three sections; manipulation of time (duration); twist ending; an early version of subjective time in fiction.

"The Yellow Wallpaper" (1892) — Charlotte Perkins Gilman. Written as the secret journal of a woman confined by her physician husband John for a "rest cure" in a rented colonial mansion, in a nursery with barred windows and yellow wallpaper. She becomes obsessed with the pattern, sees a woman trapped behind it, and finally tears the paper off, creeping round the room, while John faints. Gilman's essay "Why I Wrote The Yellow Wallpaper" (1913) refers to her own treatment under Dr S. Weir Mitchell. *Readings:* feminist (Gilbert and Gubar), madness as response to patriarchal confinement; unreliable/deteriorating narration.

"The Story of an Hour" (1894) — Kate Chopin. Louise Mallard, with "heart trouble", learns of her husband's death in a railway accident and, alone in her room, discovers joy in her new freedom ("Free! Body and soul free!"); when her husband walks in alive, she dies, and the doctors say it was "of the joy that kills". *Technique:* situational irony; a story of under a thousand words.

"The Gift of the Magi" (1905; collected in *The Four Million*, 1906) — O. Henry (William Sydney Porter). Della and Jim Dillingham Young, a poor young couple in New York, have only \$1.87 for Christmas. Della sells her hair to buy a platinum fob chain for Jim's gold watch; Jim sells the watch to buy tortoiseshell combs for her hair. The narrator concludes that they were the wisest of givers, like the Magi. *Technique:* omniscient, chatty narrator; twist ending; situational irony.

"Hills Like White Elephants" (1927) — Ernest Hemingway. An American man and a girl called Jig wait at a railway station in the Ebro valley in Spain; through clipped dialogue they discuss "an awfully simple operation" (implicitly an abortion) without naming it. The story ends with Jig saying she feels fine, leaving their decision unresolved. *Technique:* objective/dramatic point of view; iceberg principle; symbolic landscape (the barren and fertile sides of the valley).

"A Rose for Emily" (1930) — William Faulkner. Narrated by the collective "we" of Jefferson, Mississippi, the story moves non-chronologically through the life of Miss Emily Grierson, daughter of a proud family, who refuses to pay taxes, buys arsenic, and is courted by Homer Barron, a Northern labourer, who then disappears. After her funeral the townspeople break into a sealed upstairs room and find Homer's decayed body in the bed and, on the pillow beside it, a long strand of iron-grey hair. *Technique:* achronological structure; communal narrator; foreshadowing; Southern Gothic. *Themes:* the decline of the Old South; time; isolation; decay.

"The Lottery" (1948) — Shirley Jackson. Published in *The New Yorker*, it provoked an unprecedented volume of letters. In an ordinary village on 27 June, the annual lottery is held with slips from a battered black box; Tessie Hutchinson, whose family "wins", is stoned to death by the villagers, including her own son. Old Man Warner recalls the saying "Lottery in June, corn be heavy soon". *Technique:* objective narration; withheld information; shocking ending. *Themes:* scapegoating; blind tradition; violence in community.

"A Good Man Is Hard to Find" (1953) — Flannery O'Connor. A self-absorbed Southern grandmother, travelling with her son Bailey's family to Florida, causes a detour; the car overturns and the family is murdered by an escaped convict, the Misfit, and his men. In her last moment she reaches out to the Misfit, saying he is one of her own children, and he shoots her. The Misfit remarks that she would have been a good woman if someone had been there to shoot her every minute of her life. *Themes:* grace through violence (O'Connor's Catholic vision); Southern Gothic; the grotesque.

"Cathedral" (1983) — Raymond Carver. The narrator, jealous and prejudiced, receives a visit from Robert, a blind friend of his wife. Watching a television programme on cathedrals, he tries to describe one; Robert asks him to draw a cathedral with Robert's hand over his, eyes closed. The narrator experiences a strange release: "It's really something". *Technique:* first-person colloquial, minimalist; epiphany. *Themes:* seeing and blindness; connection.

British, Irish and Commonwealth

"Araby" (*Dubliners*, 1914) — James Joyce. A boy on North Richmond Street, infatuated with his friend Mangan's sister, promises to bring her something from Araby, a bazaar. His uncle's late return delays him; he arrives as the bazaar is closing, overhears trivial flirtation, and buys nothing. The story ends with his recognition of

Dimension	Variety	Example
Time	historical variety	Old, Middle and Modern English
Medium	spoken vs written	conversation vs essay

Weinreich, Labov and Herzog (1968) described language as showing “**orderly heterogeneity**”: variation is structured and patterned, not random.

Hockett's Design Features: Consolidation

Charles F. Hockett set out the **design features** of human language in “The Origin of Speech” (*Scientific American*, 1960). The 1960 list has **13** features. Later work (Hockett and Altmann, 1968) added **prevarication, reflexiveness and learnability**, giving 16.

No.	Design feature	Meaning
1	Vocal-auditory channel	produced by voice, received by ear
2	Broadcast transmission and directional reception	heard in all directions; the source can be located
3	Rapid fading (transitoriness)	sound disappears quickly
4	Interchangeability	a speaker can also be a hearer
5	Total feedback	speakers hear their own speech
6	Specialisation	the signal's energy matters only as a signal
7	Semanticity	signals carry fixed meanings
8	Arbitrariness	no natural link between form and meaning
9	Discreteness	units are distinct (/p/ vs /b/)
10	Displacement	reference to the remote in time and space
11	Productivity (openness)	new messages can be created
12	Traditional (cultural) transmission	learnt from the community
13	Duality of patterning	meaningless units combine into meaningful ones
14	Prevarication (added later)	ability to lie or speak of the false or imaginary

No.	Design feature	Meaning
15	Reflexiveness (added later)	language can talk about language (metalanguage)
16	Learnability (added later)	any language can be learnt by a speaker of another

George Yule's *The Study of Language* highlights five properties that distinguish human language most clearly: **displacement, arbitrariness, productivity, cultural transmission and duality.**

EXAM POINT:

The features most often asked as distinctively human are **displacement, productivity, duality, cultural transmission, prevarication and reflexiveness.** Arbitrariness and discreteness also appear in some animal systems.

Practice Questions:

- Who defined language as “a purely human and non-instinctive method of communicating ideas, emotions and desires by means of a system of voluntarily produced symbols”?

- Leonard Bloomfield
- Edward Sapir
- Noam Chomsky
- Bloch and Trager

Explanation:

Ans : (B)

The definition is from Sapir's *Language* (1921). Bloch and Trager stress “arbitrary vocal symbols” and social co-operation; Chomsky defines language as a set of sentences.

- In Saussure's model, the linguistic sign unites:

- a name and a thing
- a concept and a sound-image
- an object and an interpretant
- a word and a referent

Explanation:

Ans : (B)

Saussure explicitly rejected the name-thing (nomenclature) view. Object and interpretant belong to Peirce's triad.

- Match the pairs.

- | | |
|-----------------------------|----------------|
| List I | List II |
| a) Langue – parole | 1. Martinet |
| b) Competence – performance | 2. Saussure |
| c) Double articulation | 3. Peirce |
| d) Icon – index – symbol | 4. Chomsky |

Codes:

- | | | | | |
|----|----|----|----|----|
| | a) | b) | c) | d) |
| A) | 2 | 4 | 1 | 3 |
| B) | 4 | 2 | 3 | 1 |
| C) | 2 | 4 | 3 | 1 |
| D) | 1 | 4 | 2 | 3 |

Ans : (A)

4. A footprint on sand indicating that someone walked there is, in Peirce's terms, a(n):
 A) icon B) index
 C) symbol D) signified

Explanation: **Ans : (B)**

An index has a physical or causal connection with its object.

5. Which design feature allows humans to talk about events of the past and the future?
 A) Duality B) Discreteness
 C) Displacement D) Interchangeability

Ans : (C)

6. Consider the statements.
 I. Synchronic linguistics studies a language at a particular point in time.
 II. Saussure considered diachronic study the primary task of linguistics.
 III. The Great Vowel Shift is a topic of diachronic linguistics.

Select the correct answer:

- A) I and II only B) I and III only
 C) II and III only D) I, II and III

Explanation: **Ans : (B)**

Saussure gave priority to **synchronic** study.

7. "Infinite use of finite means" is associated with which property of language?
 A) Arbitrariness B) Productivity
 C) Rapid fading D) Specialisation

Explanation: **Ans : (B)**

The phrase is Humboldt's and is often cited by Chomsky.

8. In Martinet's double articulation, the first articulation consists of:
 A) phonemes
 B) distinctive features
 C) meaningful units (monemes)
 D) syllables

Explanation: **Ans : (C)**

The second articulation is the level of meaningless phonemes.

9. **Assertion (A)** : The connection between the signifier and the signified is arbitrary.

Reason (R) : Different languages use different sound sequences for the same concept.

Select the correct answer:

- 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

Explanation: **Ans : (A)**

Both are true, and cross-language variation is the standard evidence for arbitrariness.

10. The ability of human language to talk about language itself is called:

- A) prevarication B) reflexiveness
 C) learnability D) semanticity

Explanation: **Ans : (B)**

Reflexiveness is also called the metalinguistic property.

11. Which pair is correctly matched?

- A) Langue – individual
 B) Parole – social
 C) Competence – tacit knowledge
 D) Performance – ideal speaker-listener

Explanation: **Ans : (C)**

The ideal speaker-listener belongs to Chomsky's account of **competence**.

12. Halliday's contrast between speech and writing states that writing is:

- A) grammatically intricate
 B) lexically dense
 C) more spontaneous
 D) context-dependent

Ans : (B)

13. The honeybee dance described by Karl von Frisch shows a limited form of:

- A) duality
 B) displacement
 C) cultural transmission
 D) prevarication

Explanation: **Ans : (B)**

The bee communicates about nectar found earlier and elsewhere, but only about food sources it has experienced.

14. **Assertion (A)** : Chomsky's competence is the same as Saussure's langue.

Reason (R) : Both concepts refer to abstract systems rather than actual utterances.

Select the correct answer:

- 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

Explanation: **Ans : (D)**

A is false: competence is individual and generative, langue social. R is true: both are abstractions.

15. The *Course in General Linguistics* was compiled from lecture notes by:

- A) Bloomfield and Sapir
 B) Bally and Sechehaye
 C) Trubetzkoy and Jakobson
 D) Hjelmslev and Martinet

Ans : (B)

Levels of Language

Language is analysed at several **levels**, from the smallest unit of sound to whole texts in social use. Each level has its own unit and its own branch of linguistics. Questions here are mostly of the "concept → example" and "term → level" type.

Level / branch	Central unit	Central question
Phonetics	phone (speech sound)	How are sounds produced, transmitted and heard?
Phonology	phoneme	Which sounds are distinctive in a language, and how do they pattern?
Morphology	morpheme	How are words built?
Syntax	phrase, clause, sentence	How are words combined into sentences?
Semantics	meaning (sense, reference)	What do words and sentences mean?
Pragmatics	utterance in context	What does a speaker mean in context?
Lexicology	lexeme	How is vocabulary organised and how does it change?
Discourse analysis	text / discourse	How is language organised above the sentence?
Stylistics	stylistic choice	How do linguistic choices create literary and other effects?
Sociolinguistics	variety, variable	How does language relate to society?
Psycholinguistics	mental representation and processing	How is language acquired, stored and processed?

Phonetics

Phonetics is the study of speech sounds as physical events: how they are made, how they travel and how they are perceived.

Branches of phonetics

Branch	Studies	Typical tools
Articulatory phonetics	production of sounds by the vocal organs	description by place, manner, voicing
Acoustic phonetics	physical properties of sound waves	spectrograms, frequency, formants

Branch	Studies	Typical tools
Auditory (perceptual) phonetics	perception of sounds by the ear and brain	listening experiments

Organs of speech

The main organs are the **lungs** (air-stream), **larynx** with the **vocal cords (folds)**, **pharynx**, **velum (soft palate)**, **hard palate**, **alveolar ridge**, **teeth**, **lips**, **tongue** (tip, blade, front, back, root) and **nasal cavity**. English speech uses a **pulmonic egressive** air-stream (air pushed out from the lungs).

Description of consonants

Consonants are described by three labels: **voicing**, **place** and **manner** of articulation. For example, /b/ is a *voiced bilabial plosive*.

Place	English examples
Bilabial	/p, b, m, w/
Labiodental	/f, v/
Dental	/θ, ð/ (<i>thin, this</i>)
Alveolar	/t, d, s, z, n, l/
Post-alveolar	/ʃ, ʒ, tʃ, dʒ, r/
Palatal	/j/ (<i>yes</i>)
Velar	/k, g, ŋ/
Glottal	/h/

Manner	Definition	Examples
Plosive (stop)	complete closure, then sudden release	/p, b, t, d, k, g/
Fricative	narrow gap, friction	/f, v, θ, ð, s, z, ʃ, ʒ, h/
Affricate	stop + fricative release	/tʃ, dʒ/
Nasal	air through the nose	/m, n, ŋ/
Lateral	air round the sides of the tongue	/l/
Approximate	articulators close but no friction	/w, r, j/

Vowels

Vowels are described by **tongue height** (close, mid, open), **tongue position** (front, central, back) and **lip rounding**. Daniel Jones devised the **Cardinal Vowel** system (eight primary cardinal vowels) as fixed reference points.

In **Received Pronunciation (RP)** as described in standard textbooks (for example Roach), English has **44 phonemes: 24 consonants and 20 vowels – 12 pure vowels (monophthongs) and 8 diphthongs**.

Suprasegmentals (prosody)

Features that extend over more than one segment:

- **Stress** – prominence on a syllable: 'record (noun) vs re'cord (verb).
- **Intonation** – pitch movement over an utterance: falling tone for statements and wh-questions; rising tone for yes/no questions.
- **Rhythm** – English is commonly described as **stress-timed**; Tamil, French and Telugu are commonly described as **syllable-timed**.
- **Pitch and tone** – in tone languages such as Mandarin, pitch distinguishes word meaning.

International Phonetic Alphabet

The **International Phonetic Association** was founded in Paris in 1886. Its **International Phonetic Alphabet (IPA)** provides one symbol for each distinctive sound, so that pronunciation can be recorded independently of spelling.

Phonology

Phonology studies the sound *system* of a particular language: which sounds are distinctive, how they are organised and how they combine.

Point	Phonetics	Phonology
Concern	all physical speech sounds	the sound system of a particular language
Unit	phone	phoneme
Scope	universal, physical	language-specific, functional
Brackets	square []	slashes / /
Question	How is [p ^h] produced?	Is aspiration distinctive in English?

Key terms

- **Phoneme** – the smallest sound unit that can distinguish meaning in a language. English /p/ and /b/ are separate phonemes because *pin* and *bin* differ in meaning.
- **Minimal pair** – two words differing in only one sound in the same position: *ship* / *sheep*, *pat* / *bat*.
- **Allophone** – a variant of a phoneme that does not change meaning. English /p/ is aspirated [p^h] in *pin* but unaspirated [p] in *spin*.
- **Complementary distribution** – allophones occur in mutually exclusive environments ([p^h] at the start of a stressed syllable; [p] after /s/).
- **Free variation** – sounds that can replace each other in the same environment without change of meaning (released or unreleased /t/ in *cat*).
- **Phonotactics** – rules on permitted sound sequences. English allows /str-/ at the start of a word but not /ŋ-/.
- **Syllable** – onset + rhyme; rhyme = nucleus (usually a vowel) + coda. In *cat*, /k/ is the onset, /æ/ the nucleus and /t/ the coda.

- **Distinctive features** – binary properties such as [±voice], [±nasal]. Developed by Roman Jakobson, Gunnar Fant and Morris Halle (*Preliminaries to Speech Analysis*, 1952) and extended by Chomsky and Halle in *The Sound Pattern of English* (1968).
- **Neutralisation and archiphoneme** – concepts of the Prague School (N. S. Trubetzkoy, *Grundzüge der Phonologie*, 1939). In English, the /p/-/b/ contrast is neutralised after /s/ (*spin*).

COMMON CONFUSION:

Aspiration is **allophonic** in English but **phonemic** in Hindi and many other Indian languages (/p/ vs /p^h/ distinguish words). Phonemes are language-specific.

Connected-speech processes

Process	Definition	Example
Assimilation	a sound becomes like a neighbouring sound	<i>ten bikes</i> → /tem baiks/
Elision	a sound is dropped	<i>next day</i> → /neks dei/
Linking r	/r/ pronounced before a vowel in non-rhotic accents	<i>far away</i>
Intrusive r	/r/ inserted where spelling has none	<i>law(r) and order</i>
Weak forms	function words reduced in unstressed position	<i>can</i> → /kən/

Morphology

Morphology studies the internal structure of words and the rules of word formation.

Morpheme, morph and allomorph

- **Morpheme** – the smallest unit of meaning or grammatical function. *Unhappiness* = *un-* + *happy* + *-ness* (three morphemes).
- **Morph** – the actual phonetic form realising a morpheme.
- **Allomorph** – one of several forms of the same morpheme. The English plural has allomorphs /s/ (*cats*), /z/ (*dogs*), /ɪz/ (*horses*), plus irregular forms such as *-en* (*oxen*) and the zero allomorph (*sheep*).

Types of morphemes

Type	Definition	Example
Free	can stand alone as a word	<i>book, happy, the</i>
Bound	must attach to another morpheme	<i>-s, un-, -ness</i>
Lexical (content)	free, carries meaning; open class	<i>girl, run, green</i>

- c) Aurobindo 3. *Ancient Ballads and Legends of Hindustan*
d) Derozio 4. *The Fakeer of Jungheera*
- Codes:**
a)
B) c) d)
A) 3 1 2 4
B) 1 3 2 4
C) 3 2 1 4
D) 4 1 2 3
18. Who wrote the preface to *Untouchable*?
A) W.B. Yeats
B) E.M. Forster
C) Graham Greene
D) Edmund Gosse
19. The first Sahitya Akademi Award for English went to:
A) *Kanthapura*
B) *The Guide*
C) *Untouchable*
D) *The Serpent and the Rope*
20. Modern Indian English poetry is usually dated from:
A) *A Time to Change*
B) *Jejuri*
C) *Summer in Calcutta*
D) *Relations*
21. Which poet founded Writers Workshop?
A) P. Lal
B) Nissim Ezekiel
C) Dom Moraes
D) Adil Jussawalla
22. "Night of the Scorpion" is by:
A) Kamala Das
B) Nissim Ezekiel
C) A.K. Ramanujan
D) Jayanta Mahapatra
23. The first Indian English poet to win the Sahitya Akademi Award was:
A) Ezekiel
B) Mahapatra
C) Kamala Das
D) Daruwalla
24. *Jejuri* is about a pilgrimage centre of:
A) Jagannath
B) Khandoba
C) Vithoba
D) Murugan
25. Ramanujan's *Hymns for the Drowning* translates:
A) Basavanna
B) Nammalvar
C) Kabir
D) Tukaram
26. Which novel won the Booker of Bookers?
A) *The God of Small Things*
B) *Midnight's Children*
C) *The White Tiger*
D) *Heat and Dust*
27. Assertion (A) : *Heat and Dust* is not a work of Indian English literature by an Indian writer.
Reason (R) : Ruth Praver Jhabvala was born in Germany and was not an Indian national.
Select the correct answer:
A) Both true; R explains A
B) Both true; R does not explain A
C) A true, R false
D) A false, R true
28. The first writer in English to receive the Jnanpith Award is:
A) Salman Rushdie
B) Vikram Seth
C) Amitav Ghosh
D) Mulk Raj Anand
29. Which Mistry novel is set during the Emergency?
A) *Such a Long Journey*
B) *A Fine Balance*
C) *Family Matters*
D) *Tales from Firozsha Baag*
30. Match the protagonist with the novel:

List I	List II
a) Saleem Sinai	1. <i>That Long Silence</i>
b) Jaya	2. <i>Midnight's Children</i>
c) Balram Halwai	3. <i>The Foreigner</i>
d) Sindi Oberoi	4. <i>The White Tiger</i>

Codes:
a)
B) c) d)
A) 2 1 4 3
B) 2 4 1 3
C) 1 2 4 3
D) 2 1 3 4
31. *Tomb of Sand* was originally written in:
A) English
B) Hindi
C) Kannada
D) Bengali
32. Karnad's *Tughlaq* was originally written in:
A) English
B) Marathi
C) Kannada
D) Hindi

33. The first playwright writing in English to win the Sahitya Akademi Award is:
 A) Asif Currimbhoy
 B) Mahesh Dattani
 C) Manjula Padmanabhan
 D) Gieve Patel
34. *The Twice Born Fiction* was written by:
 A) M.K. Naik
 B) Meenakshi Mukherjee
 C) K.R.S. Iyengar
 D) C.D. Narasimhaiah
35. Who edited *The Picador Book of Modern Indian Literature* (2001)?
 A) Salman Rushdie
 B) Amit Chaudhuri
 C) A.K. Mehrotra
 D) Jeet Thayil
36. *Hobson-Jobson* is:
 A) a novel
 B) a glossary of Anglo-Indian words
 C) a grammar of Hindi
 D) a play
37. Which feature is typical of Indian English pronunciation?
 A) Dark /l/ in final position
 B) Retroflex /t/ and /d/
 C) Stress-timed rhythm
 D) Diphthong in go
38. "He is having two cars" shows:
 A) invariant tag
 B) progressive with a stative verb
 C) topicalisation
 D) reduplication
39. Which word entered English from Tamil?
 A) bungalow
 B) mulligatawny
 C) shampoo
 D) loot
40. "Prepone" is:
 A) an archaism
 B) a borrowing from Hindi
 C) an Indian English coinage
 D) an American usage
41. Butler English is described as:
 A) a creole
 B) a minimal pidgin
 C) a standard variety
 D) a literary dialect
42. Kachru's "cline of bilingualism" has which three points?
 A) Inner, outer, expanding
 B) Zero, central, ambilingual
 C) Basilect, mesolect, acrolect
 D) Foundation, nativisation, differentiation
43. Diglossia was defined by:
 A) Fishman
 B) Ferguson
 C) Gumperz
 D) Weinreich
44. Poplack's classification of code-switching includes:
 A) situational and metaphorical
 B) tag, intersentential and intrasentential
 C) insertion, alternation and congruent lexicalisation
 D) marked and unmarked
45. In Kachru's model, the Outer Circle is:
 A) norm-providing
 B) norm-developing
 C) norm-dependent
 D) norm-free
46. The Lingua Franca Core was proposed by:
 A) Barbara Seidlhofer
 B) Jennifer Jenkins
 C) Alan Firth
 D) Larry Smith
47. Arrange Schneider's phases in order:
 1. Nativisation
 2. Foundation
 3. Endonormative stabilisation
 4. Exonormative stabilisation
 Select the correct answer:
 A) 2, 4, 1, 3
 B) 2, 1, 4, 3
 C) 4, 2, 1, 3
 D) 2, 4, 3, 1
48. *Linguistic Imperialism* (1992) is by:
 A) Pennycook
 B) Phillipson
 C) Canagarajah
 D) Graddol
49. Who described English as India's "auntie tongue"?
 A) Probal Dasgupta
 B) Braj Kachru
 C) D.P. Pattanayak
 D) Ajit Mohanty
50. Which statement about NEP 2020 is correct?
 A) It makes English compulsory as medium in all schools.
 B) It prefers the home language in the early years and keeps a flexible three-language formula.
 C) It abolishes the three-language formula.
 D) It makes Hindi the only medium of instruction.

ANSWER KEY

Q	Ans	Q	Ans	Q	Ans	Q	Ans	Q	Ans
1	B	11	B	21	A	31	B	41	B
2	B	12	C	22	B	32	C	42	B
3	B	13	B	23	B	33	B	43	B
4	A	14	B	24	B	34	B	44	B
5	C	15	C	25	B	35	B	45	B
6	B	16	B	26	B	36	B	46	B
7	B	17	A	27	A	37	B	47	A
8	A	18	B	28	C	38	B	48	B
9	B	19	B	29	B	39	B	49	A
10	A	20	A	30	A	40	C	50	B

EXPLANATIONS

1. **B)** Elizabeth I granted the charter on 31 December 1600.
2. **B)** William Jones founded the Asiatic Society on 15 January 1784; Hastings was patron.
3. **B)** Grant wrote *Observations* in 1792; Macaulay's Minute came in 1835.
4. **A)** Charter Act 1813 → Minute 1835 → Act XXIX 1837 → Despatch 1854.
5. **C)** Wood's Despatch (1854) is called the "Magna Carta".
6. **B)** The letter of 11 December 1823 was to Lord Amherst.
7. **B)** The Resolution directed funds to English education but did not close existing oriental institutions.
8. **A)** Viswanathan's argument (*Masks of Conquest*) is that English literary study served colonial control, which explains its early establishment in India.
9. **B)** *Amrita Bazar Patrika* became an English paper overnight.
10. **A)** *Hind Swaraj* (1909).
11. **B)** The formula was adopted on 14 September 1949, now Hindi Diwas.
12. **C)** Article 348.
13. **B)** English is not in the Eighth Schedule; the 1967 amendment continued English; there is no constitutional national language.
14. **B)** The Kothari Commission called English a "library language".
15. **C)** Tamil Nadu follows Tamil and English since 1968.
16. **B)** Bankim Chandra Chattopadhyay's *Rajmohan's Wife* (1864).
17. **A)** Toru Dutt — *Ancient Ballads*; Naidu — *The Golden Threshold*; Aurobindo — *Savitri*; Derozio — *The Fakeer of Jungheera*.
18. **B)** E.M. Forster.
19. **B)** *The Guide* (1960).
20. **A)** Ezekiel's *A Time to Change* (1952).
21. **A)** P. Lal, Calcutta, 1958.
22. **B)** Nissim Ezekiel.
23. **B)** Mahapatra, 1981, for *Relationship*.
24. **B)** Khandoba.
25. **B)** Nammalvar; *Speaking of Siva* translates the Virashaiva vacanas.
26. **B)** *Midnight's Children* (1993).
27. **A)** Jhabvala was born in Cologne; hence her Booker-winning novel is not Indian English literature by an Indian.
28. **C)** Amitav Ghosh, 2018.
29. **B)** *A Fine Balance* (1995).
30. **A)** Saleem — *Midnight's Children*; Jaya — *That Long Silence*; Balram — *The White Tiger*; Sindi — *The Foreigner*.
31. **B)** Geetanjali Shree's *Ret Samadhi*, translated by Daisy Rockwell.
32. **C)** Kannada (1964); Karnad translated it into English.
33. **B)** Dattani, 1998, *Final Solutions and Other Plays*.
34. **B)** Meenakshi Mukherjee (1971).
35. **B)** Amit Chaudhuri.
36. **B)** Yule and Burnell's glossary (1886).
37. **B)** Retroflexion; Indian English has clear /l/, syllable timing and a monophthong in go.
38. **B)** The stative verb *have* (possession) in the progressive.
39. **B)** *Mulligatawny* from Tamil *milagu-tannir*; *bungalow* from Bengali/Gujarati; *shampoo* and *loot* from Hindi.
40. **C)** An Indian coinage, opposite of *postpone*.
41. **B)** Hosali and Aitchison (1986).
42. **B)** Zero, central, ambilingual.
43. **B)** Ferguson (1959); Fishman extended it.
44. **B)** Poplack (1980); (A) is Gumperz, (C) Muysken, (D) Myers-Scotton.
45. **B)** Norm-developing.
46. **B)** Jennifer Jenkins (2000).
47. **A)** Foundation → Exonormative stabilisation → Nativisation → Endonormative stabilisation.
48. **B)** Robert Phillipson.
49. **A)** Probal Dasgupta, *The Otherness of English* (1993).
50. **B)** NEP 2020 prefers the home language and keeps the formula flexible.

7. CULTURAL STUDIES

The Word "Culture"

Raymond Williams opens his entry on the word in *Keywords* (1976) by calling it one of the two or three most complicated words in the English language. The complexity is historical. The word first meant **tending** something, especially crops or animals (as in *agriculture*, *cultivation*). From the sixteenth century it was extended by metaphor to the tending of the human mind. In the eighteenth and nineteenth centuries it acquired its modern senses, partly through German usage (*Kultur*) and partly through English debates about industrial society.

Williams identifies **three broad modern senses** of the noun in *Keywords*:

Sense	Meaning	Example of use
1. A general process	intellectual, spiritual and aesthetic development	"a man of culture"
2. A particular way of life	of a people, a period, a group or humanity in general	"Tamil culture", "youth culture", "the culture of the 1960s"
3. Works and practices	of intellectual and especially artistic activity	"the Ministry of Culture", "cultural pages of a newspaper"

Cultural Studies is built on the **second sense** — culture as a way of life — without abandoning the third. Its central move is to treat novels, films, advertisements, football matches, festivals, fashion and everyday speech as belonging to one continuous field of meaning-making.

COMMON CONFUSION

Do not confuse the three **senses** of culture in *Keywords* (1976) with the three **categories** of culture in Williams's *The Long Revolution* (1961): the **ideal**, the **documentary** and the **social**.

Classic Definitions Before Cultural Studies

Cultural Studies did not appear from nowhere. It defined itself by arguing with older definitions.

Matthew Arnold: Culture as Perfection

In *Culture and Anarchy* (1869), Matthew Arnold (1822–1888) defined culture as the pursuit of total perfection by getting to know "the best which has been thought and said in the world". Culture, for Arnold, is the study of perfection; its qualities are "**sweetness and light**" (beauty and intelligence, a phrase he took from Swift's *The Battle of the Books*). Arnold divided English society into the **Barbarians** (the aristocracy), the **Philistines** (the middle class) and the **Populace** (the working class). Culture was to be the force that rescued all three from narrow class

interest and from "anarchy" — by which he meant, among other things, working-class political agitation such as the Hyde Park riots of 1866.

Arnold's definition is important to Cultural Studies because it is **evaluative** (some works are better than others), **selective** (culture is a canon, not a whole way of life) and **social** in purpose (culture is meant to civilise the masses). Cultural Studies kept Arnold's seriousness about culture but rejected his assumption that culture belongs to a minority.

E. B. Tylor: The Anthropological Definition

In *Primitive Culture* (1871), the anthropologist Edward Burnett Tylor offered the first classic anthropological definition: culture is the complex whole that includes knowledge, belief, art, morals, law, custom and other capabilities and habits acquired by humans as members of society. Tylor's definition is **descriptive** rather than evaluative and **inclusive** rather than selective. It anticipates Williams's "whole way of life", though Williams approached it from literary and historical study rather than anthropology.

F. R. Leavis and the "Culture and Civilisation" Tradition

F. R. Leavis (1895–1978) and the journal *Scrutiny* (1932–1953) gave Arnold's ideas a twentieth-century form. In *Mass Civilisation and Minority Culture* (1930), Leavis argued that in every period a very small minority keeps alive the capacity to appreciate great art and literature, and that modern "mass civilisation" — film, radio, advertising, popular newspapers and best-selling fiction — threatens this minority. *Culture and Environment* (1933), written with **Denys Thompson**, was a classroom book that trained pupils to resist advertising and mass media, and it looked back nostalgically to the "organic community" of pre-industrial England. **Q. D. Leavis**, in *Fiction and the Reading Public* (1932), studied the reading habits of ordinary people and the rise of the best-seller, and judged them a decline.

Leavisism mattered to Cultural Studies in two opposite ways. It **legitimised the serious study of popular culture** (Leavis and his followers took advertising and newspapers seriously enough to analyse them) while **condemning popular culture** as inferior. The founders of Cultural Studies — Hoggart and Williams — were trained in this "left-Leavisite" atmosphere and kept its close-reading method while overturning its judgement of ordinary people.

T. S. Eliot: Culture as a Whole Way of Life of a Society

In *Notes towards the Definition of Culture* (1948), T. S. Eliot (1888–1965) argued that the culture of a people includes all its characteristic activities and interests. His well-known list runs from Derby Day and the cup final to Wensleydale cheese, boiled cabbage, beetroot

Letter	Date	Idea
To Benjamin Bailey	22 Nov 1817	"I am certain of nothing but of the holiness of the Heart's affections and the truth of Imagination — What the imagination seizes as Beauty must be truth"; imagination compared to Adam's dream ("he awoke and found it truth"); "O for a Life of Sensations rather than of Thoughts!"
To George and Tom Keats	Dec 1817 (dated 21 Dec; some editors read 27)	Negative Capability : "that is when man is capable of being in uncertainties, Mysteries, doubts, without any irritable reaching after fact & reason". Coleridge "would let go by a fine isolated verisimilitude caught from the Penetrallium of mystery, from being incapable of remaining content with half knowledge". Shakespeare possessed this quality "so enormously". "With a great poet the sense of Beauty overcomes every other consideration"
To J.H. Reynolds	3 Feb 1818	"We hate poetry that has a palpable design upon us"; poetry should be "great & unobtrusive"
To John Taylor	27 Feb 1818	Axioms : poetry should "surprise by a fine excess and not by Singularity"; "its touches of Beauty should never be half way"; "if Poetry comes not as naturally as the Leaves to a tree it had better not come at all"
To J.H. Reynolds	3 May 1818	Life as a " Mansion of Many Apartments ": the Infant or Thoughtless Chamber; the Chamber of Maiden-Thought; Wordsworth deeper than Milton in exploring the "dark passages"
To Richard Woodhouse	27 Oct 1818	The chameleon poet : "the poetical Character... has no self — it is every thing and nothing... It has as much delight in conceiving an Iago as an Imogen... A Poet is the most unpoetical of any thing in existence; because he has no Identity". Contrast with "the wordsworthian or egotistical sublime"
To George and Georgiana Keats (journal letter)	Feb–May 1819	"A Man's life of any worth is a continual allegory"; the world as " the vale of Soul-making " (April 1819)

Significance. Keats's ideas of negative capability and the poetical character without identity anticipate Eliot's doctrine of impersonality and Modernist distrust of the poet's personal voice. They contrast with the expressive egotism of Wordsworth.

COMMON CONFUSION

"**Egotistical sublime**" is Keats's phrase **about Wordsworth**, not Wordsworth's self-description. "**Negative capability**" is Keats's, not Coleridge's: Keats cites Coleridge as lacking it.

Other Romantic Critics

William Hazlitt (1778–1830). - *Characters of Shakespear's Plays* (1817); *Lectures on the English Poets* (1818; the first is "On Poetry in General": poetry is "the language of the imagination and the passions"); *Lectures on the English Comic Writers* (1819); *Table-Talk* (1821–22); *The Spirit of the Age* (1825), portraits of contemporaries; "My First Acquaintance with Poets" (1823). - "**Gusto**" (essay "On Gusto", 1816–17): "power or passion defining any object", the intense, sympathetic expressiveness of great art. - Called Shakespeare the least egotistical of poets; criticised Wordsworth's egotism ("the Lake School"). - Impressionistic, vigorous, personal criticism; a Dissenter and radical.

Charles Lamb (1775–1834). - *Specimens of English Dramatic Poets who lived about the time of Shakspeare* (1808): revived Elizabethan and Jacobean dramatists. - "**On the Tragedies of Shakspeare, Considered with Reference to their Fitness for Stage Representation**" (1811): Shakespeare's great tragedies, above all *Lear*, cannot be adequately acted: "Lear is essentially impossible to be represented on a stage". - "On the Artificial Comedy of the Last Century" (in *Essays of Elia*): Restoration comedy as a moral "fairylane", not to be judged by real-life morality.

Thomas De Quincey (1785–1859). - "**On the Knocking at the Gate in Macbeth**" (1823): the knocking marks the return of the human world after the suspension of ordinary life during the murder; a model of reader-response analysis. - **Literature of knowledge vs literature of power** (first in *Letters to a Young Man*, 1823; developed in "The Poetry of Pope", 1848): "The function of the first is — to teach; the function of the second is — to move."

Leigh Hunt (*Imagination and Fancy*, 1844; *Wit and Humour*, 1846).

German Romantic background. Friedrich Schiller distinguished *naïve* poetry (in harmony with nature, as the ancients) from *sentimental* poetry (reflective, longing for lost unity, as the moderns) (*On Naïve and Sentimental Poetry*, 1795–96). A.W. Schlegel's lectures (1809–11)

contrasted classical (plastic, finite) and romantic (picturesque, infinite) art.

VICTORIAN CRITICISM (1830s–1900)

Historical Context

Victorian criticism was shaped by industrialisation, democracy (the Reform Acts of 1832 and 1867), the decline of religious faith under the pressure of science (Lyell, Darwin's *Origin of Species*, 1859) and the Higher Criticism of the Bible. Critics asked what literature could do for a society in crisis. Three broad currents appear:

- **Prophetic and moral criticism:** Carlyle and Ruskin, who judged literature and art by their spiritual and social truth.
- **Humanist and cultural criticism:** Arnold, for whom literature and criticism were means of spreading "the best that has been thought and said" and might replace religion.
- **Aestheticism:** Pater, Swinburne and Wilde, who defended art for its own sake and the critic's subjective impression.

European models were important: **Sainte-Beuve** (biographical criticism), **Taine** (historical determinism) and the French doctrine of *l'art pour l'art* (Théophile Gautier, Preface to *Mademoiselle de Maupin*, 1835).

THOMAS CARLYLE (1795–1881)

Historical Context

A Scot, the son of a stonemason, Carlyle was the great prophet of the early Victorian age. He introduced German Romantic thought (Goethe, Schiller, Novalis) to Britain and attacked mechanism, materialism and laissez-faire economics.

Major Works

Work	Date	Content
"State of German Literature"; essays on Goethe, Burns (1828), Novalis	1827–31	Interpreter of German literature
"Signs of the Times"	1829 (<i>Edinburgh Review</i>)	The present is "the Mechanical Age "; mechanism governs not only industry but minds
"Characteristics"	1831	Unconsciousness as the sign of health
<i>Sartor Resartus</i> ("The Tailor Re-tailored")	1833–34	Philosophy of clothes; Professor Teufelsdröckh ; "Everlasting No", "Centre of Indifference", "Everlasting Yea"
<i>The French Revolution</i>	1837	History
<i>Chartism</i>	1839	The " Condition-of-England question "

Work	Date	Content
<i>On Heroes, Hero-Worship, and the Heroic in History</i>	lectures 1840; published 1841	Six lectures on heroes
<i>Past and Present</i>	1843	" Cash-nexus "; Gospel of Work

On Heroes and Hero-Worship (1841)

Lecture	Hero as	Examples
1	Divinity	Odin
2	Prophet	Muhammad
3	Poet	Dante, Shakespeare
4	Priest	Luther, Knox
5	Man of Letters	Johnson, Rousseau, Burns
6	King	Cromwell, Napoleon

"The History of the world is but the Biography of great men." In "The Hero as Poet", the poet is a *vates*, seer and prophet who sees "the open secret of the universe". Dante is "the voice of ten silent centuries"; Shakespeare is the greatest intellect, "Shakespeare's intellect" being largely unconscious. On England and its empire: "Indian Empire will go, at any rate, some day; but this Shakespeare does not go, he lasts forever with us; we cannot give up our Shakespeare!"

Major Concepts

Hero-worship; the poet as *vates*; the Mechanical Age; sincerity; work; the man of letters as modern priest; criticism as interpretation of the writer's soul and spiritual meaning.

Influence

Carlyle shaped Ruskin, Dickens (*Hard Times* is dedicated to him), Arnold, and the "Condition-of-England" novel. His idea of the man of letters as a modern priesthood anticipates Arnold's social role for culture.

Criticism of Carlyle

His heroic ideal has been criticised as authoritarian and anti-democratic. His style ("Carlylese") is rhapsodic and obscure. As a literary critic he is biographical and moral rather than analytical.

Facts

- Heroes as **poet**: Dante and Shakespeare; as **man of letters**: Johnson, Rousseau, Burns.
- "Signs of the Times" (1829): the **Mechanical Age**.
- *Sartor Resartus*: philosophy of clothes; Teufelsdröckh.

JOHN RUSKIN (1819–1900)

Historical Context

Ruskin was an art critic who became a social critic. He began by defending J.M.W. Turner and later championed the Pre-Raphaelites. He became the first **Slade Professor of Fine Art at Oxford** (1869).

Major Works

Work	Date	Content
<i>Modern Painters</i> (5 vols)	1843–60	Defence of Turner; truth to nature ; vol. III (1856) contains " Of the Pathetic Fallacy "
<i>The Seven Lamps of Architecture</i>	1849	Sacrifice, Truth, Power, Beauty, Life, Memory, Obedience
<i>The Stones of Venice</i> (3 vols)	1851–53	Vol. II: " The Nature of Gothic "
<i>Unto This Last</i>	1860 (essays), 1862 (book)	Attack on political economy: " There is no wealth but life "; translated/paraphrased by Gandhi as <i>Sarvodaya</i> (1908)
<i>Sesame and Lilies</i>	1865	"Of Kings' Treasuries" (reading); "Of Queens' Gardens" (women's role)
<i>Fors Clavigera</i>	1871–84	Letters to workmen
<i>Praeterita</i>	1885–89	Autobiography

The Pathetic Fallacy (Modern Painters III, 1856)

Ruskin defines it as the false attribution of human feelings to nature produced by emotion. His example is from Charles Kingsley's *Alton Locke*: "They rowed her in across the rolling foam — / The **cruel, crawling foam**." The foam is neither cruel nor crawling; "the state of mind which attributes to it these characters of a living creature is one in which the reason is unhinged by grief".

Ruskin ranks minds by their response:

Order	Perceives	Comment
"Men who perceive rightly because they do not feel"	Rightly	The primrose is just a primrose; no poetry
"Men who perceive wrongly because they feel"	Wrongly	Second-order (reflective, sentimental) poets; the pathetic fallacy
"Men who perceive rightly in spite of their feelings"	Rightly	The highest, creative order: Dante, Homer, Shakespeare
The prophetic order	Untruly, because what they see is above them	Men overwhelmed by inspiration

The pathetic fallacy is acceptable only when the passion is great and justified; it is a sign of second-rank poetry when used habitually.

COMMON CONFUSION

The **pathetic fallacy** is **Ruskin's** term (1856). Do not confuse it with Wimsatt and Beardsley's **affective fallacy** (1949) or with **personification** in general.

"The Nature of Gothic"

The characteristics of Gothic architecture as expressions of the builder's mind: **savageness, changefulness, naturalism, grotesqueness, rigidity, redundance**. Gothic expresses the free, imperfect, creative labour of the workman, unlike the slavish perfection of the division of labour in modern industry. William Morris printed it separately at the Kelmscott Press (1892) and called it one of the few necessary utterances of the century.

Influence

Ruskin influenced the Pre-Raphaelites, William Morris and the Arts and Crafts movement, Tolstoy, **Gandhi** (*Sarvodaya*), the British Labour movement, and Proust (who translated him). His joining of aesthetic and moral-social value anticipates later cultural criticism.

Criticism of Ruskin

- His moralism makes him judge art by the character of its makers and the society behind it.
- He could be dogmatic and inconsistent. His attack on **Whistler** ("flinging a pot of paint in the public's face") led to a libel suit (1878) that Whistler won with a farthing's damages.

Facts

- "Pathetic fallacy": *Modern Painters III* (1856); example "**cruel, crawling foam**" (Kingsley).
- *Unto This Last* → Gandhi's *Sarvodaya*.
- "The Nature of Gothic": *Stones of Venice II*.

JOHN STUART MILL (1806–1873) ON POETRY

In "**What is Poetry?**" (1833, *Monthly Repository*; revised as "Thoughts on Poetry and Its Varieties", 1859) Mill wrote: "**eloquence is heard; poetry is overheard**." Eloquence supposes an audience; the peculiarity of poetry appears to us to lie in the poet's utter unconsciousness of a listener." Poetry is "feeling confessing itself to itself in moments of solitude". He distinguished the poetry of a poet born (Shelley) from the poetry of a cultivated mind (Wordsworth). In his *Autobiography* (1873) he records that Wordsworth's poems helped him recover from his mental crisis of 1826.

EXAM POINT

"Poetry is overheard" = **Mill**. Frye later uses "overheard" for the lyric as a genre.

MATTHEW ARNOLD (1822–1888)

Historical Context

Son of Dr Thomas Arnold of Rugby, Matthew Arnold was a poet ("Dover Beach", "The Scholar-Gipsy"), **Inspector of Schools** for about 35 years (from 1851), and **Professor of Poetry at Oxford** (1857–67). Seeing the rise of a middle class he thought narrow and materialistic, and the decline of religious faith, he gave criticism and culture a social mission.

Major Works

Work	Date	Content
Preface to <i>Poems</i>	1853	Withdrew <i>Empedocles on Etna</i> ; poetry must choose "great actions"; against "the dialogue of the mind with itself"
<i>On Translating Homer</i>	1861 (lectures); <i>Last Words</i> 1862	Homer's four qualities: rapid, plain and direct in expression, plain and direct in thought, noble ; the "grand style"; "to see the object as in itself it really is"
"The Function of Criticism at the Present Time"	1864 ; in <i>Essays in Criticism, First Series</i> (1865)	Disinterestedness; "the best that is known and thought"
"The Literary Influence of Academies"	1864; <i>Essays in Criticism I</i>	French Academy as model of intellectual standards; English "provinciality"
<i>On the Study of Celtic Literature</i>	1867	Celtic "natural magic", sentiment
<i>Culture and Anarchy</i>	1869	Culture as "the study of perfection"; sweetness and light ; Barbarians, Philistines, Populace; Hebraism and Hellenism
<i>Literature and Dogma</i>	1873	Bible as literature; God as "the Eternal not ourselves which makes for righteousness"
"Wordsworth" (Preface to <i>Poems of Wordsworth</i>)	1879	Wordsworth's greatness in "the joy offered to us in nature"; his best poems need selection
"The Study of Poetry"	1880 (General Introduction to T.H. Ward's <i>The English Poets</i>)	Touchstones ; high seriousness; criticism of life; real, historic, personal estimates
"Literature and Science"	1882 (Rede Lecture, Cambridge)	Reply to T.H. Huxley's "Science and Culture" (1880)
<i>Essays in Criticism, Second Series</i>	1888 (posthumous)	"The Study of Poetry", "Milton", "Thomas Gray", "John Keats", "Wordsworth", "Byron", "Shelley", "Count Leo Tolstoi", "Amiel"

1. The Function of Criticism at the Present Time (1864)

Criticism and creation. "The critical power is of lower rank than the creative." But creative work depends on "the power of the man and the power of the moment": a great creative epoch needs a rich "current of ideas", and "the grand work of literary genius is a work of synthesis and exposition, not of analysis and discovery". English Romantic poetry, though vigorous, "did not know enough"; it lacked such a current, unlike the age of Pericles or of Elizabeth. Criticism prepares the ground for future creation.

Definition. Criticism is

a disinterested endeavour to learn and propagate the best that is known and thought in the world.

Its rule is **disinterestedness**: "keeping aloof from what is called 'the practical view of things'", from politics, party and sect. It should follow "the free play of the mind on all subjects".

Critique of English complacency. Arnold quotes speeches praising "our old Anglo-Saxon breed, the best in the whole world!" and sets beside them a newspaper report: "**Wragg is in custody**" (a poor woman who had killed her illegitimate child), exposing the gap between national self-satisfaction and social reality.

Criticism should be European: the English critic must know Greek, Roman and Eastern antiquity and the literatures of other nations, regarding Europe as "one great confederation".

2. Culture and Anarchy (1869)

- Culture is "**the study of perfection**", "a pursuit of our total perfection by means of getting to know, on all the matters which most concern us, **the best which has been thought and said in the world**" (Preface).
- **Sweetness and light** (beauty and intelligence): phrase from *Swift's Battle of the Books*.
- Classes: **Barbarians** (aristocracy), **Philistines** (middle class, the main target), **Populace** (working class). "Philistine" was borrowed from German usage (*Philister*) via Heine.
- **Hebraism** ("strictness of conscience", conduct, obedience) vs **Hellenism** ("spontaneity of consciousness", seeing things as they are). England had too much Hebraism and needed Hellenism.
- Anarchy: the danger of "doing as one likes" without a centre of authority; the State as the organ of "our best self".

3. The Study of Poetry (1880)

The future of poetry. "The future of poetry is immense." As religion's dogmas fail, "most of what now passes with us for religion and philosophy will be replaced by poetry". Therefore we must know the best poetry.

Poetry as criticism of life. Poetry is "a **criticism of life** under the conditions fixed for such a criticism by the laws of poetic truth and poetic beauty".

Digital Humanities Resources

Resource type	Purpose	Examples
Scholarly digital editions/archives	Primary materials with editorial apparatus	<i>The Rossetti Archive; The Walt Whitman Archive; Women Writers Online</i>
Large primary-text collections	Early printed books	<i>EEBO; ECCO</i> (subscription)
Reference/biographical projects	Scholarly databases of information	<i>The Orlando Project</i> (women's writing in the British Isles)
Text-analysis tools	Counting, concordance, visualisation	AntConc; Voyant Tools
Encoding standards	Structuring texts	TEI
Publishing platforms	Digital exhibits and collections	Omeka
Reference managers	Organising and formatting citations	Zotero; Mendeley; EndNote
Open-access directories	Locating open-access journals	Directory of Open Access Journals (DOAJ)

Scholarly Databases vs General Internet Sources

Feature	Scholarly database / platform	General internet source
Content selection	Curated ; defined scope (e.g. journals and books from recognised publishers)	Not curated or selected by an academic standard
Authorship	Identified authors with credentials	Often anonymous or unclear
Review	Peer review or editorial control for most content	Little or none
Metadata	Rich: volume, issue, DOI, subject headings	Variable

Feature	Scholarly database / platform	General internet source
Stability	Persistent links; DOIs; versions	Pages change or disappear
Search tools	Advanced search, filters, subject headings	General keyword search
Access	Often subscription , through the institution	Usually free
Typical examples	JSTOR; Project MUSE; MLA International Bibliography	Blogs, social media, commercial content sites, unsourced "notes"
Research use	Core of the argument	Context or leads only after verification

Evaluating any online source (CRAAP test). *Currency* (when published or updated), *Relevance* (to the question), *Authority* (who is responsible), *Accuracy* (supported by evidence), *Purpose* (why it exists: to inform, persuade, sell?).

Search strategy.

- Define keywords and synonyms; combine with Boolean operators.
- Start with **subject databases** (MLA IB), then full-text platforms (JSTOR, MUSE), then Google Scholar for gaps.
- **Citation chaining:** *backward* (read the bibliography of a good source) and *forward* ("Cited by").
- Record the search (databases used, terms, date).
- Retrieve **full text** via institutional access, open access or interlibrary loan.
- Evaluate; then cite the **version you actually used**.

EXAM POINT

Search engine (Google Scholar) vs *bibliographic index* (MLA IB) vs *full-text platform* (JSTOR, Project MUSE) vs *digital library/repository* (HathiTrust, Internet Archive, Gutenberg). Know the **kind** of resource each is.

PLATFORM COMPARISON

Resource	Kind	Main content	Key point
Online catalogue (OPAC/WorldCat)	Catalogue	Records of holdings	Tells you what exists and where
JSTOR	Full-text platform	Journals, books, primary sources	Archive with "moving wall"; ITHAKA
Project MUSE	Full-text platform	University-press/society journals and books	Began 1995; JHU Press with the university's library
Google Scholar	Search engine	Scholarly literature across sources	Launched 2004; "Cited by"; not curated

Resource	Kind	Main content	Key point
MLA International Bibliography	Bibliographic database	Index to literature, language, linguistics, folklore, rhetoric	Compiled by the MLA; subject headings
Internet Archive	Digital library / web archive	Books, web pages, media	Founded 1996; Wayback Machine
HathiTrust	Digital repository	Digitised library books and journals	Launched 2008; full view for public domain
Project Gutenberg	E-text library	Public-domain e-texts	Michael Hart, 1971; not scholarly editions
Institutional repository	Repository	Institution's research output	Often open access; includes theses

PRACTICE QUESTIONS

1. The principal subject index to scholarship on literature, language and linguistics, compiled by the Modern Language Association, is:

- A) Project Gutenberg
- B) MLA International Bibliography
- C) HathiTrust
- D) Internet Archive

Ans : (B)

2. Which of the following is a search engine for scholarly material rather than a curated bibliographic database?

- A) Google Scholar
- B) MLA International Bibliography
- C) Project MUSE
- D) JSTOR

Ans : (A)

3. The Wayback Machine is a service of:

- A) HathiTrust
- B) Internet Archive
- C) JSTOR
- D) Project MUSE

Ans : (B)

4. Project Gutenberg was begun in 1971 by:

- A) Brewster Kahle
- B) Michael Hart
- C) Jerome McGann
- D) Franco Moretti

Ans : (B)

5. A student quotes from a Project Gutenberg e-text and treats it as a scholarly edition. The best correction is:

- A) No correction is needed
- B) Verify the source edition and, for scholarly work, use a documented scholarly edition
- C) Cite the e-text as a manuscript
- D) Replace quotations with a summary of the website

Ans : (B)

6. In JSTOR, a "moving wall" refers to:

- A) A delay between publication and appearance of the latest issues in the archive
- B) A tool for removing watermarks

C) A reference manager

D) A type of rare book

Ans : (A)

7. An institutional repository primarily:

- A) Stores and provides access to an institution's own scholarly output
- B) Indexes only Shakespeare
- C) Is a type of concordance
- D) Is a commercial search engine

Ans : (A)

8. Assertion (A) : Results from a general web search must be evaluated before they are used in research.

Reason (R) : General web content may lack identifiable authorship, peer review and stable publication details.

Select the correct answer:

- A) Both true; R explains A
- B) Both true; R does not explain A
- C) A true; R false
- D) A false; R true

Ans : (A)

9. Match platform and description:

Platform	Description
a) JSTOR	1. Shared repository of digitised library books and journals
b) HathiTrust	2. Digital library of journals, books and primary sources
c) Internet Archive	3. Non-profit archive of web pages, books and media
d) MLA IB	4. Subject index to literature and language scholarship

Codes:

- | | | | | |
|----|----|----|----|----|
| | a) | b) | c) | d) |
| A) | 2 | 1 | 3 | 4 |
| B) | 1 | 2 | 3 | 4 |
| C) | 2 | 3 | 1 | 4 |
| D) | 4 | 1 | 2 | 3 |

Ans : (A)

10. In the Library of Congress classification, English literature falls under class:

- A) PR B) PS
C) PQ D) PZ

Explanation:

Ans : (A)

PS = American literature.

EXAMINATION SECTION

Research Terminology Bank

Term	Meaning (one line)
Research	Systematic inquiry to produce new or corrected knowledge
Research problem	Gap, contradiction or puzzle the study addresses
Research question	Investigable question derived from the problem
Hypothesis	Tentative, testable statement (null/alternative in quantitative work)
Thesis statement	Humanities equivalent: the central, debatable claim
Objective	Specific, action-based aim
Scope	What the study covers
Delimitation	What the researcher chooses to exclude
Limitation	Constraint beyond the researcher's control
Method	Specific technique
Methodology	Reasoned framework for choosing methods
Research design	Overall plan of the study
Literature review	Critical survey of existing scholarship; locates the gap
Annotated bibliography	List of sources with evaluative notes
Primary source	First-hand material / object of study
Secondary source	Analysis of primary material
Tertiary source	Guide or compilation (bibliography, encyclopedia, index)
Scholarly source	Expert-authored, documented, usually peer-reviewed
Peer review	Expert assessment before publication
Academic database	Curated, searchable scholarly collection
Close reading	Detailed attention to language and form

Term	Meaning (one line)
Triangulation	Cross-checking through several sources or methods
Validity / reliability	Measures what it claims / gives consistent results
Provenance	History of custody/ownership
Finding aid	Guide to an archival collection
Holograph	Entirely in the author's hand
Incunabula	Books printed before 1501
Edition / impression / issue / state	Same setting of type / one press-run / deliberate variation / unintended variation
Scholarly (critical) edition	Edition with documented principles, apparatus and critical text
Variorum edition	Collected commentary and variants
Diplomatic edition	Transcription of one witness
Facsimile edition	Reproduction of the original
Concordance	Words in context
Witness	A surviving manuscript or print of the work
Collation	Systematic comparison of witnesses
Apparatus criticus	Notes recording variants and emendations
Stemma	Genealogical diagram of witnesses
Archetype	Reconstructed common ancestor of the surviving witnesses
Copy-text	Base witness whose accidentals the editor follows
Substantives / accidentals	Meaning-bearing words / spelling, punctuation, etc.
Emendation	Correction of an error in the text
Final authorial intention	Text as the author last wished it (Tanselle)
Social text	Text as product of social collaboration (McGann, McKenzie)
Descriptive / analytical / historical bibliography	Record features / reconstruct production / study the book trade
Core elements	MLA's nine template elements
Container	The larger whole holding a source

Term	Meaning (one line)
Hanging indent	Works Cited layout (first line flush, rest indented)
<i>et al.</i>	"And others" for three or more authors
<i>qtd. in</i>	Quoted in (indirect source)
Patchwriting	Altering a source's wording slightly while keeping its structure
Self-plagiarism	Reuse of one's own work without disclosure
Fair dealing	Limited permitted use of copyrighted work (India)
DOI	Persistent identifier for a digital object
WorldCat	Union catalogue of library holdings

Citation Drills (spot and correct the error)

Faulty form	Error	Correct MLA form
(Said, p. 45)	Comma and "p." in in-text citation	(Said 45)
Said, Edward. <i>Orientalism</i> . New York: Pantheon, 1978. Print.	Pre-2016 style: no italics for title, city of publication and medium ("Print")	Said, Edward W. <i>Orientalism</i> . Pantheon Books, 1978.
A seven-line prose quotation in quotation marks within a paragraph	Over four lines: must be a block	Set off as an indented block, no quotation marks, citation after final punctuation
Works Cited listed in order of citation	MLA lists are alphabetical	Alphabetise by author (or title)
A paraphrase with no citation	Ideas need credit	Add (Author page)
(Ashcroft, Griffiths and Tiffin 18) for a source with three authors	MLA 8/9: first author + <i>et al.</i>	(Ashcroft et al. 18)
Quoting a critic who quotes Bhabha, citing only Bhabha	Indirect source	(qtd. in Critic page)

Plagiarism and Ethics Cases (with answers)

Case	Verdict
A scholar publishes the same article in two journals without telling either	Duplicate (redundant) publication: research-ethics violation
A researcher omits data that contradict her thesis	Falsification/selective reporting: misconduct

Case	Verdict
A supervisor is listed as co-author though he made no contribution	Gift authorship: ethical violation
A student interviews teachers without telling them the purpose	Violation of informed consent
A scholar prints a long unpublished letter without permission	Possible copyright and archive-permission breach
A student uses a similarity-checker, sees 8% matches that are all properly quoted and cited, and submits	Not plagiarism by itself; software output is a check, not a verdict

Master Chronology (for sequence questions)

Year	Event
1737	Cruden's <i>Concordance</i> to the Bible
1755	Johnson's <i>Dictionary</i>
1792	Wollstonecraft, <i>A Vindication of the Rights of Woman</i>
1831	Lachmann's New Testament edition
1848	Marx and Engels, <i>The Communist Manifesto</i>
1859	Marx, Preface to <i>A Contribution to the Critique of Political Economy</i>
1884	First parts of the <i>New English Dictionary</i> (OED)
1894	Bartlett's Shakespeare concordance
1899 (dated 1900)	Freud, <i>The Interpretation of Dreams</i>
1929	Richards, <i>Practical Criticism</i> ; Woolf, <i>A Room of One's Own</i>
1930	Empson, <i>Seven Types of Ambiguity</i>
1946 / 1949	Wimsatt & Beardsley, intentional / affective fallacy; Bowers; de Beauvoir
1950	Greg, "The Rationale of Copy-Text"
1957	Hoggart; Watt
1963	Hinman
1964	CCCS Birmingham
1972	Gaskell
1976	Tanselle
1978	Said, <i>Orientalism</i>
1983	McGann
1987	TEI; Burrows
1988	Spivak
1990	Butler