

UGC NET ENGLISH

500 MUST-KNOW ONE-LINERS

Final Revision · Re-Exam Special · by Aishwarya Puri
· Informative one-liners · All 10 Units

I. LITERARY THEORY, CRITICISM & CULTURAL STUDIES

PLATO

- Plato treats poetry as mimesis an imitation of appearances, which are themselves imitations of the ideal Forms making poetry twice removed from ultimate truth (Republic Book X).
- Republic Book III distinguishes diegesis (narration in the poet's own voice) from mimesis (speech through a dramatic character).
- Plato objects to poetry on partly ethical grounds: poetry stimulates the appetitive and emotional part of the soul rather than reason.
- Plato's Ion presents poetic inspiration as theia mania divine madness in which the poet is a passive vessel for the Muse.
- Plato's Phaedrus associates divine madness with prophetic, ritual, poetic and erotic forms.
- Plato calls writing a pharmakon in Phaedrus, a term meaning both poison and remedy, later revisited by Derrida.
- Plato's Cratylus debates whether language is natural (names bear resemblance to things) or conventional (names are arbitrary agreements).
- Stephen Gosson's The School of Abuse (1579) attacked poetry and drama and directly provoked Philip Sidney to write his Apologie for Poetrie.
- In Ion, Plato argues poets compose by divine inspiration rather than skill (techne); the Muse works through them like a magnet through a chain of iron rings.
- Republic Book X permits only hymns to gods and praise of famous men; all other poetry is banished from the ideal city.

ARISTOTLE

- Aristotle's Poetics defends mimesis as a natural and pleasurable human activity that produces learning, recognition and emotional satisfaction.
- Aristotle ranks plot (mythos) as the soul of tragedy; his six elements in descending importance are plot, character, thought, diction, song and spectacle.
- A well-made tragic plot is complex and operates through probability and necessity each event follows inevitably from the last.
- Peripeteia means reversal of fortune; anagnorisis means recognition or discovery of identity; hamartia is an error of judgement rather than simple wickedness.
- The ideal tragic hero is a person of intermediate moral standing neither perfectly virtuous nor completely vicious whose fall arises from a fatal error.
- Aristotle distinguishes comedy, which imitates persons of inferior moral character, from tragedy, which imitates persons of superior moral character.
- Aristotle defines catharsis as the purgation or clarification of pity and fear through tragic performance.
- Aristotle's unity of action requires that each part of the plot be necessary and interconnected; the later unities of time and place were added by Renaissance critics, not Aristotle himself.
- Aristotle in Poetics praises Homer's Odyssey and Iliad as models of unified epic, citing Homer's practice of invoking the Muse and narrating from within the action.
- The Poetics treats recognition scenes as the most powerful dramatic devices; the best recognition arises from the action itself, as in Oedipus Rex.

PHILIP SIDNEY & DRYDEN

- Philip Sidney's *An Apology for Poetry* (also called *Defence of Poesy*) was written around 1581 and published in 1595, two forms one by Ponsonby, one by Olney.
- Sidney contrasts the poet's golden world perfected and ideal with nature's brazen world, arguing that the poet creates something superior to nature.
- Sidney argues the poet "nothing affirmeth" making no truth claims and therefore cannot be charged with lying.
- Sidney values poetry for combining the philosopher's abstract precept with the historian's concrete example to move readers toward virtuous action.
- Sidney distinguishes three kinds of poets: divine poets (who use verse as a vehicle for divine truth), philosophical poets, and right or true poets who freely create imagined worlds.
- Sidney criticises contemporary English drama for neglecting the classical unities and mixing comic with tragic matter (tragicomedy).
- Dryden's *Essay of Dramatic Poesy* was published in 1668 as a dialogue among four named speakers on a boat on the Thames during the naval Battle of Solebay.
- Eugenius in Dryden's *Essay* argues for the Moderns, citing advances in dramatic craft since antiquity and praising Shakespeare and Jonson above the ancients.
- Crites in Dryden's *Essay* defends the Ancients and argues for strict adherence to classical unities of time, place and action.
- Lisideius defends French drama particularly Corneille for its regularity, decorum and observance of the unities; he praises French plots for concentrating on a single action.

DRYDEN · JOHNSON · ARNOLD · COLERIDGE

- Neander in Dryden's *Essay* represents Dryden's own position; he defends English drama and praises Shakespeare for depicting Romans better than any Roman writer particularly in *Coriolanus* and praises Jonson as the greatest comic writer.

- Dryden defines wit as propriety the apt matching of thoughts and words and distinguishes this from mere cleverness or wordplay.
- Samuel Johnson's Preface to Shakespeare appeared in 1765 and praised Shakespeare for representing general nature and universal human experience above all classical rules.
- Johnson criticises Shakespeare on two main grounds: his sacrificing moral instruction to entertainment, and his love of puns (quibbles), which Johnson considered poor and barren.
- Matthew Arnold's touchstone method uses short passages from Homer, Dante, Shakespeare and Milton as standards of comparison to assess other poetry.
- Arnold's "high seriousness" from "The Study of Poetry," 1880 refers to seriousness both of manner and matter; he praises Burns and Chaucer but finds them deficient in high seriousness.
- Arnold distinguishes Hebraism (strictness of conscience, moral doing) from Hellenism (spontaneity of consciousness, intellectual seeing) in Culture and Anarchy (1869).
- Coleridge distinguishes Primary Imagination (the universal unconscious act of human perception) from Secondary Imagination (the conscious artistic power that dissolves and reshapes experience).
- Coleridge places Fancy below Imagination: Fancy merely rearranges existing materials in the memory, while Imagination creates something new and organic.
- Coleridge contrasts mechanical form (imposed from outside) with organic form (growing from within, as a plant grows from seed); he applies this to Shakespeare's apparently irregular plays.

KEATS · SHELLEY · HAZLITT · ELIOT (CRITICISM)

- Keats coined Negative Capability in a December 1817 letter to describe the capacity to remain in uncertainties, mysteries and doubts without an irritable reaching after fact and reason.

- Keats contrasts Negative Capability with the egotistical sublime his phrase for Wordsworth's self-conscious poetic posture that imposes the poet's ego on experience.
- Shelley's A Defence of Poetry was written in 1821 in response to Thomas Love Peacock's "Four Ages of Poetry," which dismissed poetry as a relic of primitive thought.
- Shelley argues poetry removes the veil of familiarity and renews perception, making readers see and feel things afresh.
- Shelley calls poets the "unacknowledged legislators of mankind" because they shape the moral imagination of civilization without being recognized for doing so.
- William Hazlitt values gusto the passionate and wholehearted quality of great art and applies it especially to Shakespeare's powers of characterization.
- Thomas De Quincey distinguishes the Literature of Knowledge (which teaches factual information) from the Literature of Power (which moves the reader and expands the capacity to feel).
- T. S. Eliot's "Tradition and the Individual Talent" (1919) argues that truly original poetry requires a consciousness of literary tradition and involves an impersonal process, not self-expression.
- Eliot's objective correlative, defined in "Hamlet and His Problems" (1919), is the formula a set of objects, situations or events that evokes a particular emotion in the reader.
- Eliot's "dissociation of sensibility" describes the split between thought and feeling that he saw occurring in English poetry from the 17th century; he associated Donne and the Metaphysicals with a unified sensibility.

NEW CRITICISM • NORTHROP FRYE • READER RESPONSE

- A. Richards's Practical Criticism (1929) pioneered close reading by giving students unattributed poems and analysing how they misread them; it focused attention on the words on the page.
- John Crowe Ransom named and theorised the New Criticism in his 1941 book The New Criticism.

- W. K. Wimsatt and Monroe C. Beardsley defined the Intentional Fallacy (1946) as the error of judging a poem by the author's intended meaning, and the Affective Fallacy (1949) as the error of judging by the reader's emotional response.
- Cleanth Brooks's *The Well Wrought Urn* (1947) argued that paradox is the fundamental language of poetry, and introduced the "heresy of paraphrase" the idea that paraphrasing a poem destroys its meaning.
- F. R. Leavis's *Scrutiny* journal (1932-53) championed literary criticism as a form of moral-cultural evaluation; *The Great Tradition* (1948) selected Austen, Eliot, James and Conrad as the core English novelists.
- M. H. Abrams's *The Mirror and the Lamp* (1953) distinguished mimetic theories (literature as mirror of reality), expressive theories (lamp of the artist's inner light), pragmatic theories (effect on audience) and objective theories (text as autonomous object).
- Northrop Frye's *Anatomy of Criticism* (1957) developed archetypal criticism and associated comedy with spring, romance with summer, tragedy with autumn, and irony or satire with winter.
- Wolfgang Iser's reader-response theory stresses gaps or blanks in texts that individual readers concretise during reading; he introduces the concept of the implied reader.
- Stanley Fish developed the concept of interpretive communities groups who share interpretive strategies that determine what counts as meaning in a text.
- Hans Robert Jauss develops reception aesthetics through the concept of the horizon of expectations the social and historical framework within which a text is received at a given moment.

SAUSSURE • STRUCTURALISM • BARTHES

- Ferdinand de Saussure's *Course in General Linguistics* (1916), reconstructed from lecture notes by students, distinguishes *langue* (the abstract social language system) from *parole* (individual speech acts).

- Saussure's linguistic sign consists of the signifier (sound-image or word) and the signified (concept); the bond between them is arbitrary and conventional.
- Saussure distinguishes synchronic study (a language at a given moment) from diachronic study (historical change of a language over time).
- Structuralism applies Saussurean ideas systems, relations, difference to literature, myth and culture, arguing that meaning arises from differences within a system rather than from individual elements.
- Claude Lévi-Strauss analyses myth through mythemes (minimal units) and binary oppositions such as raw/cooked and nature/culture.
- Roland Barthes's *Mythologies* (1957) treats modern myths advertising, wrestling, the Eiffel Tower as second-order sign systems that make historical and ideological meanings appear natural and inevitable.
- Barthes's "The Death of the Author" (1968) argues that the author's biographical context should not determine interpretation; meaning migrates to the reader and to language itself.
- Barthes's *S/Z* (1970) performs a slow reading of Balzac's *Sarrasine* and identifies five codes: proairetic (narrative action), hermeneutic (mystery and revelation), semic (characterisation), symbolic (contrasting terms) and cultural (assumed knowledge).
- Barthes distinguishes the readerly text (lisible), which positions the reader as a passive consumer of fixed meaning, from the writerly text (scriptible), which makes the reader an active producer of meaning.
- C. S. Peirce's triadic sign model consists of the sign (representamen), its object and its interpretant; this contrasts with Saussure's dyadic signifier-signified model.

FOUCAULT • ALTHUSSER • GRAMSCI • MARXISM

- Foucault's *Discipline and Punish* (1975) analyses how modern societies replaced physical punishment with disciplinary surveillance, using the Panopticon as its central emblem.

- Foucault's History of Sexuality, Volume 1 (1976) argues that sexuality is not repressed but produced through discourse; power operates by normalisation and categorisation rather than simple prohibition.
- Foucault links knowledge to power knowledge is never neutral but always embedded in regimes of power a claim central to his archaeological and genealogical methods.
- Foucault's author function treats the author as a discursive function that classifies and limits the proliferation of meaning, rather than as a simple biographical origin.
- Louis Althusser's Ideological State Apparatuses (schools, churches, media) reproduce ideology by interpellating individuals into subject positions; Repressive State Apparatuses (police, army) use force.
- Gramsci's concept of hegemony describes ruling-class dominance maintained primarily through cultural consent rather than coercion; consent is produced through schools, media and civil institutions.
- Gramsci distinguishes organic intellectuals (connected to a social class whose interests they articulate) from traditional intellectuals (who appear classless and serve existing power).
- Gramsci's war of position is a long-term cultural and ideological struggle for hegemony, contrasted with the war of manoeuvre (direct frontal confrontation).
- Georg Lukács values literary realism because typical characters can embody the essential forces and contradictions of a historical period; The Historical Novel appeared in 1937.
- Fredric Jameson's The Political Unconscious (1981) treats literary texts as socially symbolic acts and uses the maxim "Always historicize"; he associates postmodernism with the cultural logic of late capitalism.

RAYMOND WILLIAMS · CULTURAL STUDIES · BOURDIEU

- Raymond Williams's Marxism and Literature (1977) introduced key concepts including structure of feeling the lived social experience of a historical moment not yet formalised into explicit ideology or institution.

- Williams distinguishes dominant, residual and emergent cultural forms in any given historical moment.
- Stuart Hall's encoding/decoding model distinguishes the preferred (dominant) reading, the negotiated reading and the oppositional reading of media texts.
- The Birmingham Centre for Contemporary Cultural Studies (CCCS), founded in 1964 under Richard Hoggart and later directed by Stuart Hall, is central to British Cultural Studies.
- Pierre Bourdieu's *Distinction* (1979) analyses taste as socially structured and class-determined rather than purely individual; it attacks the myth of pure aesthetic judgement.
- Bourdieu's habitus names durable, socially shaped dispositions ways of perceiving, feeling and acting that are inscribed in the body and reproduce social structure.
- Bourdieu's cultural capital refers to non-economic assets educational credentials, cultural knowledge, aesthetic competence that function as forms of power in social fields.
- Jameson identifies pastiche as a characteristic postmodern mode; unlike parody, pastiche imitates past styles without critical commentary, producing what he calls a "blank" irony.
- Jean Baudrillard's theory of simulation argues that contemporary culture replaces reality with representations (simulacra) to produce hyperreality a state where the copy precedes and replaces the original.
- Jean-François Lyotard's *The Postmodern Condition* (1979) defines postmodernism as incredulity toward metanarratives a rejection of grand explanatory systems such as Marxism, Enlightenment progress or Hegelian Spirit.

FEMINIST THEORY • QUEER THEORY • ECOCRITICISM

- Elaine Showalter's *A Literature of Their Own* (1977) traces a tradition of women writers in English, distinguishing feminist, feminine and female phases.

- Showalter's gynocriticism focuses on women's writing, authorship and female literary traditions, shifting away from critiques of male-authored representations of women.
- Sandra Gilbert and Susan Gubar's *The Madwoman in the Attic* (1979) argues that 19th-century women writers internalised male-defined images of femininity and encoded their anxieties in secondary, often mad female characters.
- Virginia Woolf's *A Room of One's Own* (1929) links women's literary production to economic independence (five hundred pounds a year) and a private space free from male interruption.
- Judith Butler's *Gender Trouble* (1990) theorises gender as performative constituted through repeated acts rather than a fixed, natural essence.
- Eve Kosofsky Sedgwick's *Epistemology of the Closet* (1990) examines how the closet the concealment of homosexuality structures modern Western culture and knowledge.
- Adrienne Rich's concept of compulsory heterosexuality critiques the way heterosexuality is socially enforced and positioned as natural and universal.
- Ecocriticism studies literature's relationship with the physical environment and non-human life; Cheryll Glotfelty defines it as "the study of the relationship between literature and the physical environment."
- Lawrence Buell's *The Environmental Imagination* (1995) makes ecological relations central to literary interpretation and develops the idea of environmental texts.
- Rachel Carson's *Silent Spring* (1962) exposed the environmental damage caused by pesticides and helped make the ecological crisis culturally visible; it is a foundational ecocritical text.
- **POSTCOLONIAL THEORY · DIASPORA · SUBALTERN**
- Edward Said's *Orientalism* (1978) analyses how European scholarship and literature produced the "Orient" as an exotic, inferior Other that legitimised colonial domination.
- Said's *Culture and Imperialism* (1993) develops contrapuntal reading reading colonial texts simultaneously with the stories and perspectives of the colonised.

- Gayatri Chakravorty Spivak's "Can the Subaltern Speak?" (1988) questions whether marginalised subjects can represent themselves within elite discourse; she concludes that the subaltern woman has no unmediated voice.
- Spivak translated Derrida's *Of Grammatology* (1976), Mahasweta Devi's "Stanadayini" (Breast-Giver), and developed "strategic essentialism" a provisional unified identity adopted for specific political purposes.
- Homi Bhabha's *The Location of Culture* (1994) develops hybridity (cultural mixing produced in the colonial encounter), mimicry (colonial subject imitating the coloniser, "almost the same but not quite") and Third Space (the site of cultural negotiation).
- Frantz Fanon's *The Wretched of the Earth* (1961) analyses colonial violence, the Manichean structure of colonial society, and the psychological and political process of decolonisation.
- Fanon's *Black Skin, White Masks* (1952) offers a psychoanalytic account of the colonised subject's racial alienation and the psychic damage inflicted by colonial racism.
- Negritude associated with Aimé Césaire (Martinique), Léopold Sédar Senghor (Senegal) and Léon Damas (French Guiana) was a literary and intellectual movement affirming African and Black identity and culture.
- Ngũgĩ wa Thiong'o's *Decolonising the Mind* (1986) argues that writing in the coloniser's language perpetuates cultural and colonial domination; he subsequently wrote in Gikuyu.
- Paul Gilroy's *The Black Atlantic* (1993) theorises Black diasporic culture as a transnational, hybrid formation crossing national and ethnic boundaries through music, literature and shared histories of slavery.

NARRATOLOGY · NEW CURRENTS IN THEORY

- Seymour Chatman's *Story and Discourse* (1978) distinguishes narrative content (story events, characters, setting) from narrative expression (discourse how the story is told).

- Mieke Bal distinguishes three levels: fabula (chronological sequence of events), story (the narrated arrangement of events) and text (the actual words of the narrative).
- Gérard Genette's *Narrative Discourse* analyses analepsis (flashback), prolepsis (flashforward), focalisation and narrative voice in Proust's *In Search of Lost Time*.
- Mary Louise Pratt's *Imperial Eyes* (1992) introduces the concept of the contact zone the social space where disparate cultures meet, clash and grapple in conditions of great power inequality.
- Ranajit Guha founded the Subaltern Studies collective in 1982 to recover the histories and agency of people marginalised by elite nationalist and colonial historiography.
- Ashcroft, Griffiths and Tiffin's *The Empire Writes Back* (1989) was the foundational text of postcolonial literary studies in the English-speaking academy.
- Franco Moretti's *Graphs, Maps, Trees* (2005) advocates distant reading computational, large-scale analysis of literary history as an alternative to close reading of individual texts.
- Rita Felski's *The Limits of Critique* (2015) questions the dominance of suspicious or demystifying reading and calls for richer modes of literary engagement.
- Donna Haraway's *A Cyborg Manifesto* (1985) challenges rigid boundaries between human and machine, nature and culture, proposing the cyborg as a figure for feminist politics.
- Bruno Latour's Actor-Network Theory (ANT) treats humans and non-humans (machines, texts, bacteria) symmetrically as actants within networks of relations.

II. LITERARY TERMS, MOVEMENTS & FORMS

RHETORICAL & FIGURATIVE TERMS

- Chiasmus reverses an AB BA syntactic or conceptual pattern: "Ask not what your country can do for you ask what you can do for your country."

- Epistrophe repeats a word or phrase at the end of successive clauses, creating a hammering closing effect.
- Anaphora repeats a word or phrase at the beginning of successive clauses or lines; Churchill's "We shall fight on the beaches" speech is a famous example.
- Antithesis places contrasting ideas in balanced structural form: "It was the best of times, it was the worst of times."
- Litotes expresses an affirmative by negating its opposite; "Not bad" is litotes for "good." It is a form of deliberate understatement.
- Synecdoche uses a part to represent the whole ("all hands on deck") or the whole to represent a part; metonymy substitutes a related term for the thing meant ("the Crown decided").
- Bathos is an abrupt descent from the elevated to the trivial; Pope used it satirically in *The Dunciad* and in his essay on bathos.
- Apostrophe addresses an absent person, abstract idea or inanimate object as if present; Keats's "Thou still unravished bride of quietness" is apostrophe.
- Anastrophe is an inversion of normal word order for stylistic effect: "Yoda speaks thus, he does."
- Portmanteau word blends elements of two or more words; Lewis Carroll coined the term in *Through the Looking-Glass* (e.g., "slithy" from lithe and slimy).

GENRE TERMS

- Bildungsroman traces the moral, psychological and social development of a protagonist from youth to maturity; Wilhelm Meister's Apprenticeship (Goethe) is a foundational example.
- Künstlerroman specifically traces the development of an artist or artist-intellectual; *A Portrait of the Artist as a Young Man* (Joyce) and *David Copperfield* (Dickens) are canonical examples.
- Roman à clef is a "novel with a key" in which real people appear under fictional names; Aldous Huxley's *Point Counter Point* depicts D. H. Lawrence as Mark Rampion.

- Historiographic metafiction Linda Hutcheon's term self-consciously combines historical material with fictional techniques while questioning the objectivity of historical record.
- Condition-of-England novel (also Social Problem novel) depicts Victorian poverty, labour and class inequality; examples include Gaskell's *North and South* and Dickens's *Hard Times*.
- Gothic fiction employs mystery, terror, ruins, castles, supernatural suggestion and psychological fear; its first major example is Horace Walpole's *The Castle of Otranto* (1764).
- Campus novel centres on academic institutions, their cultures, rivalries and politics; the supplied chronology runs from *Brideshead Revisited* through *The Groves of Academe*, *The History Man*, *Disgrace* and *The Human Stain*.
- Pastiche imitates earlier styles without satirical intent; Fredric Jameson sees it as a characteristic postmodern mode "blank parody" that lacks the critical edge of true parody.
- Defamiliarisation (ostranenie) makes the familiar seem strange; Viktor Shklovsky introduced the concept in "Art as Technique" (1917) and it became central to Russian Formalism.
- Intertextuality describes the relation of a text to other texts and discourses; Julia Kristeva developed the term in the late 1960s drawing on Bakhtin's dialogism.

III. DRAMA

EVOLUTION OF DRAMA · EARLY FORMS

- The evolutionary sequence of English drama: liturgical play → miracle (mystery) play → morality play → interlude → drama proper.
- Mystery plays dramatise Biblical stories and were performed in cycles by town guilds; the Wakefield (Towneley) Cycle contains 32 plays and is associated with the anonymous Wakefield Master.
- The Second Shepherd's Play part of the Wakefield Cycle is a mystery play that comically parodies the Nativity story through the subplot of the stolen sheep.

- Morality plays present allegorical characters representing virtues and vices; Everyman (c.1510) is the most celebrated example, in which Good Deeds alone accompanies the protagonist to death.
- Masques are elaborate courtly entertainments involving music, dance, disguise, allegorical narrative and spectacular scenic machinery; Ben Jonson collaborated with Inigo Jones on many royal masques.
- Gorboduc (also called Ferrex and Porrex, 1561) was written by Thomas Norton and Thomas Sackville; Norton wrote Acts I III and Sackville wrote Acts IV V.
- The Natyashastra, attributed to Bharata Muni, is a foundational Sanskrit treatise on drama, dance, music and aesthetics; it introduces rasa theory the eight primary emotional flavours of theatrical experience.
- George Chapman translated Homer's Iliad using fourteeners (14-syllable lines) and Homer's Odyssey using heroic couplets; his translations inspired Keats's "On First Looking into Chapman's Homer."
- Christopher Marlowe was associated with the Lord Admiral's Men; Shakespeare was associated with the Lord Chamberlain's Men (later the King's Men); the University Wits are linked with the Queen's Men.
- Comedy derives from the Greek Komoidia "revel song" combining komos (festive procession or revel) and oide (song).

MARLOWE · JACOBAN · RESTORATION DRAMA

- Marlowe's major plays in chronological order: Tamburlaine the Great (Parts 1 and 2), The Jew of Malta, Doctor Faustus and The Massacre at Paris.
- Barabas is the cunning, vengeful protagonist of Marlowe's The Jew of Malta; the play is often read alongside Shakespeare's later Merchant of Venice as exploring similar themes of religion and usury.
- In Doctor Faustus, the Prologue compares Faustus's overreaching ambition with Icarus and his waxen wings; Cornelius and Valdes instruct him in the dark arts.

- The Revenger's Tragedy (1607), traditionally attributed to Cyril Tourneur, is now often attributed to Thomas Middleton; Vindice is the revenger protagonist.
- George Peele wrote The Famous Chronicle of King Edward the First, The Arraignment of Paris and The Old Wives' Tale.
- Robert Greene wrote The Scottish Historie of James the Fourth and Alphonsus King of Aragon.
- Thomas Heywood wrote A Woman Killed with Kindness (1603), a domestic or bourgeois tragedy exploring marital infidelity and forgiveness.
- Restoration comedy is characterised by wit, sexual intrigue, social satire and the milieu of fashionable London society.
- Aphra Behn's The Rover (1677) is a major Restoration comedy and one of the first significant plays in English by a woman dramatist.
- John Dryden's All for Love (1678) reworks Shakespeare's Antony and Cleopatra within neoclassical unities and in heroic-tragic mode.

18th 20th CENTURY DRAMA

- Richard Brinsley Sheridan's The Rivals (1775) features Mrs Malaprop, whose comical misuse of words gave the term "malapropism" to the language.
- Oliver Goldsmith's She Stoops to Conquer (1773) reacts against sentimental drama by restoring boisterous, satirical comedy in the tradition of Ben Jonson.
- George Bernard Shaw's Pygmalion centres on phonetician Henry Higgins transforming flower-seller Eliza Doolittle's speech and social presentation, exploring class, language and identity.
- Ibsen's A Doll's House (1879) centres on Nora Helmer's departure from her marriage; its slamming door became a symbol of feminist independence.
- Ibsen's Ghosts (1881) described by critics as "an open sewer" for its treatment of syphilis, hereditary disease and social hypocrisy was banned in many countries.

- Bertolt Brecht developed Epic Theatre to prevent passive emotional identification with characters and to encourage critical, political thought in the audience.
- Brecht's Verfremdungseffekt (alienation or estrangement effect) employs placards, direct address, exposed staging and historicisation to remind audiences they are watching a performance.
- Antonin Artaud's Theatre of Cruelty aimed to assault the senses through sound, light and physical spectacle, bypassing rational thought to reach unconscious impulses.
- Samuel Beckett's *Waiting for Godot* features Estragon and Vladimir waiting for the unnamed Godot, who sends a boy each act to say he will not come today.
- Tom Stoppard's *Rosencrantz and Guildenstern Are Dead* (1966) reworks two minor characters from *Hamlet*, giving them existentialist agency and absurdist comedy.

SHAKESPEARE QUOTES, CHARACTERS, PLAYS

- "O, look upon me, sir, / And hold your hands in benediction o'er me. / No, sir, you must not kneel." Cordelia to King Lear at their reconciliation in Act IV, Scene VII.
- "If it be aught toward the general good, / Set honor in one eye and death i' th' other, / And I will look on both indifferently." Brutus to Cassius, *Julius Caesar*.
- "Something is rotten in the state of Denmark." Spoken by Marcellus in Act I, Scene IV; frequently misattributed to Horatio.
- "life is but a walking shadow" Macbeth's lament in Act V, Scene V after learning of Lady Macbeth's death; the image conveys life's lack of substance and permanence.
- Shakespeare's quartos appeared during his lifetime; the First Folio *Mr. William Shakespeares Comedies, Histories, & Tragedies* appeared posthumously in 1623.

- Donalbain = Macbeth. Claudio = Measure for Measure. Nerissa = The Merchant of Venice. Goneril = King Lear. Holofernes (who overuses Latinate diction) = Love's Labour's Lost.
- "There is no art to find the mind's construction in the face" = King Duncan, Macbeth. "Time is out of joint" = Hamlet. "The better part of valour is discretion" = Falstaff, Henry IV Part I. "My kingdom for a horse" = Richard III.
- Shakespeare and the Moderns: "Come what come may, Time and hour runs through the roughest day" = Macbeth. "I am a man more sinned against than sinning" = King Lear. "I am not what I am" = Iago, Othello.
- A Midsummer Night's Dream is structured as a play within a play through the mechanicals' performance of Pyramus and Thisbe; Much Ado About Nothing is a romantic comedy.
- Peachum is a character in John Gay's The Beggar's Opera (1728), a ballad opera satirising Italian opera; he is not a character in Congreve's The Way of the World.

BECKETT • SHAW • PINTER • THEATRE MOVEMENTS

- In Waiting for Godot, both the opening line ("Nothing to be done") and the closing line ("Yes, let's go") are spoken by Estragon; the stage direction then reads: They do not move.
- "Astride of a grave and a difficult birth. Down in the hole, lingeringly, the grave-digger puts on the forceps." Spoken by Vladimir in Act II of Waiting for Godot.
- Lucky's suitcases in Act II of Waiting for Godot contain sand, symbolising the meaninglessness of burdensome labour.
- Samuel Beckett's Krapp's Last Tape is a one-character monodrama built around recordings of Krapp's younger self, exploring memory, regret and time.
- The game played in Act II of Pinter's The Birthday Party is blind man's buff; its eerie, menacing quality exemplifies Pinter's "comedy of menace."
- Shaw chronology: Arms and the Man (1894) → Man and Superman (1903) → Pygmalion (1913) → Saint Joan (1923) → Too True to be Good (1931).

- Harold Pinter was born in 1930; his works include *The Birthday Party*, *The Caretaker*, *The Homecoming*, *No Man's Land*, *Family Voices* and *The Room*.
- Abbey Theatre = founded by W. B. Yeats and Lady Gregory. Theatre of the Absurd = term coined by Martin Esslin in 1961. Hope Theatre = associated with Philip Henslowe. Theatre of Silence = associated with Jean-Jacques Bernard.
- W. B. Yeats wrote *The Land of Heart's Desire* and *The Countess Cathleen*; Sean O'Casey wrote *The Plough and the Stars*, *Juno and the Paycock* and *The Shadow of a Gunman*.
- The University Wits include Marlowe, Nashe, Greene, Lyly, Peele, Lodge and Kyd; they studied at Oxford or Cambridge and dominated the Elizabethan stage before Shakespeare.

IV. POETRY

CHAUCEYR · MEDIEVAL POETRY

- The Canterbury Tales includes 31 pilgrims (including Chaucer himself as narrator) and 24 completed tales out of a planned 120 (2 tales each way for 30 pilgrims).
- The Parson's Tale is the final tale in The Canterbury Tales; it is a prose sermon on penitence and the Seven Deadly Sins.
- The Prioress's Tale recounts the murder of a young Christian boy by Jews and his miraculous singing after death; it reflects medieval anti-Semitic traditions.
- Chaucer's Troilus and Criseyde is his longest complete poem and is set against the Trojan War; Hector appears as a noble Trojan warrior.
- Chaucer's Parliament of Fowls is a dream-vision associated with St Valentine's Day; The House of Fame is an unfinished dream-vision carried by a golden eagle.
- William Dunbar's "Lament for the Makers" (c.1505) mourns the death of great poets; the three major figures it includes are Chaucer, Gower and Henryson.

- John Skelton (1460 1529) developed Skeltonic verse short, heavily rhymed, irregularly stressed lines used for satirical and comic effect.
- William Langland's *Piers Plowman* is a 14th-century allegorical poem in alliterative verse exploring the search for Christian truth and social justice.
- *Astrophil and Stella* is by Sir Philip Sidney; Astrophil represents the lover and Stella represents Penelope Rich, whom Sidney admired at court.
- The Lake Poets Wordsworth, Coleridge and Southey were associated with the Lake District; Blake was contemporary with them but was not a Lake Poet.

MILTON • POPE • SPENSER

- *Paradise Lost* invokes the Heavenly Muse Urania at the opening of Book I and again at the opening of Book VII; the 1667 edition had 10 books, revised to 12 books in 1674.
- Milton's chronology of major works: *Comus* (masque, 1634), *Lycidas* (pastoral elegy, 1637), *Areopagitica* (prose, 1644), *Paradise Lost* (epic, 1667), *Paradise Regained* and *Samson Agonistes* (both 1671).
- *Samson Agonistes* adapts the form of Greek tragedy with a chorus and unities; "agonistes" means wrestler or champion in Greek.
- Milton was known as "The Lady of Christ's" at Christ's College, Cambridge, for his refined appearance; he served as Latin Secretary under the Commonwealth.
- The epigraph of Mary Shelley's *Frankenstein* is taken from Book X of *Paradise Lost*, where Adam addresses God: "Did I request thee, Maker, from my clay / To mould me Man?"
- Pope's *Essay on Criticism* (1711) contains: "A little learning is a dangerous thing" (the word is learning, not knowledge), "To err is human, to forgive divine," and "Fools rush in where angels fear to tread."
- Pope's *Rape of the Lock* is a mock-epic in five cantos recounting Lord Petre's cutting of a lock from Miss Arabella Fermor's hair; sylphs guard Belinda.

- The Dunciad (1728, expanded 1743) is Pope's satire on literary dullness, attacking mediocre writers and critics who dull public taste; Dulness is its presiding goddess.
- Spenser's letter to Sir Walter Raleigh was appended to the first three books of The Faerie Queene in the 1590 edition, not prefixed; the poem was planned as 24 books but only 6 were completed.
- The Faerie Queene uses the Spenserian stanza nine lines rhyming ababbcbcc, with eight iambic pentameter lines and a concluding Alexandrine.

DONNE · METAPHYSICAL · CAVALIER POETS

- The Metaphysical poets Donne, Herbert, Vaughan, Marvell, Crashaw, Cowley are characterised by intellectual conceits, compressed reasoning and unexpected analogies.
- Donne's "A Valediction: Forbidding Mourning" uses a compass conceit: the separated lovers are like the two legs of a draughtsman's compass, always connected.
- Donne's "The Flea" is a persuasion poem built around the witty conceit that the flea's body which has bitten both the speaker and his beloved represents their union.
- George Herbert's "The Collar" is a poem of spiritual rebellion and submission; his pattern poems "Easter Wings" and "The Altar" are printed in the shape of their subjects.
- Henry Vaughan's "The Retreat" expresses a mystical longing for a pre-birth spiritual state of innocence; Andrew Marvell's "The Garden" meditates on the perfection of vegetable solitude.
- The two rivers mentioned at the beginning of Marvell's "To His Coy Mistress" are the Ganges and the Humber.
- Richard Lovelace is a Cavalier poet, author of "To Althea, from Prison" and "To Lucasta, Going to the Wars"; his collection Lucasta: Poems was published in 1649.

- Sir John Suckling, another Cavalier poet, wrote "Why so pale and wan, fond lover?" and was associated with witty, elegantly sceptical love poetry.
- Thomas Carew's "Elegy upon the Death of the Dean of Paul's, Dr. John Donne" is an important document of the metaphysical tradition.
- John Dryden and Alexander Pope are Neoclassical poets, not Metaphysical; they use heroic couplets, reason and satirical wit rather than metaphysical conceits.

ROMANTIC POETRY

- Lyrical Ballads was published anonymously in 1798; Wordsworth added the Preface in 1800, expanding it in 1802 with the definition of poetry as "the spontaneous overflow of powerful feelings...recollected in tranquility."
- Coleridge's contributions to the 1798 Lyrical Ballads include "The Rime of the Ancient Mariner," "The Nightingale," "The Foster-Mother's Tale" and "The Dungeon."
- The "one great society" of the noble living and the noble dead appears in Wordsworth's The Prelude, his autobiographical poem tracing the growth of the poet's mind.
- Coleridge's "Frost at Midnight" addresses his infant son Hartley Coleridge, meditating on childhood, nature and the power of imagination.
- "France: An Ode" (1798) is Coleridge's poem of initial Revolutionary enthusiasm followed by disillusionment after the Terror and Napoleon's rise.
- Keats's major odes "Ode to a Nightingale," "Ode on a Grecian Urn," "Ode on Melancholy," "To Autumn," "Ode to Psyche" were written in spring 1819, an extraordinary creative concentration.
- Shelley's Adonais (1821) is a pastoral elegy on the death of John Keats, drawing on Milton's Lycidas and Bion's lament for Adonis.
- Shelley's "Ode to the West Wind" uses terza rima (ABA BCB CDC) borrowed from Dante's Divine Comedy; Demogorgon in Prometheus Unbound personifies Necessity.

- Publication chronology: "The Tyger" (Blake, 1794) → "Rime of the Ancient Mariner" (1798) → "The Solitary Reaper" (Wordsworth, 1807) → "Ode to Autumn" (Keats, 1820) → Adonais (Shelley, 1821).
- The Curse of Kehama is by Robert Southey; Astrophil and Stella is by Philip Sidney; both are frequently misattributed to Coleridge and Milton respectively in matching questions.

VICTORIAN & MODERN POETRY

- Thomas Hardy's "The Darkling Thrush" was originally titled "By the Century's Deathbed" and was written on December 31, 1900 as meditation on the dying 19th century.
- G. M. Hopkins developed inscape (the distinctive individual design of a thing), instress (the energy sustaining that design), and sprung rhythm (a metric system using stressed syllables only).
- Hopkins's "The Windhover" is dedicated "To Christ Our Lord"; "Pied Beauty" glorifies dappled and varied things as expressions of divine creativity.
- The Kit-Cat Club associated with Richard Steele, William Congreve and Joseph Addison was a Whig literary and political club of the early 18th century.
- The Metaphysical Society (founded 1869 by Sir James Knowles) included T. H. Huxley, Alfred Tennyson and William Gladstone among its members.
- The Georgian poets Rupert Brooke, Walter de la Mare, John Drinkwater, James Elroy Flecker were anthologised in Edward Marsh's Georgian Poetry series (1912 22).
- T. S. Eliot's The Waste Land draws on Sanskrit and Upanishadic echoes in its final section ("What the Thunder Said"), including Datta, Dayadhvam and Damyata from the Brihadaranyaka Upanishad.
- Yeats publication dates: "The Wild Swans at Coole" (1917), "The Second Coming" (1919), "Among School Children" (1927), "Under Ben Bulbin" (1938).

- Seamus Heaney's "Digging" uses digging as a metaphor for inheritance, family labour and the pen as a creative tool; it opens his debut collection *Death of a Naturalist* (1966).
- The Bog Poems "Tollund Man," "Grauballe Man," "Punishment," "Bog Queen," "Strange Fruit" draw on P. V. Glob's *The Bog People* and connect Iron Age ritual sacrifice to the Irish Troubles.

POETRY SPECIFIC QUOTES & ATTRIBUTIONS

- "In the room the women come and go / Talking of Michelangelo." T. S. Eliot, "The Love Song of J. Alfred Prufrock"; Michelangelo and Hamlet are the only named figures in the poem.
- "Once more the storm is howling and half hid / Under this cradle-hood and coverlid, / My child sleeps on." W. B. Yeats, "A Prayer for My Daughter" (1919), written for his newborn daughter Anne.
- "Turning and turning in the widening gyre / The falcon cannot hear the falconer" W. B. Yeats, "The Second Coming" (1919).
- "I've measured it from side to side; / 'Tis three feet long, and two feet wide" Wordsworth, "The Thorn"; the measured object is an infant's grave.
- "Beauty is truth, truth beauty, that is all / Ye know on earth, and all ye need to know." Keats, "Ode on a Grecian Urn."
- "Happiness is but the occasional episode in a general drama of pain." Thomas Hardy.
- "Eternity is said not to be an extension of time but an absence of time." Graham Greene.
- "Be still when you have nothing to say; when genuine passion moves you, say what you've got to say, and say it hot." D. H. Lawrence.
- Donne's Holy Sonnet XVII is a deeply personal poem in which the speaker mourns his wife Anne More's death, addressing God about the relationship between divine and earthly love.
- Audre Lorde's "Coal" uses coal and diamond imagery to explore the relationship between identity, language and artistic self-expression; Dom Moraes is associated with "Kanheri Caves."

V. FICTION

EARLY FICTION · UTOPIA · GOTHIC

- Thomas More's *Utopia* (1516) was written in Latin; Raphael Hythloday is the fictional traveller whose name derives from Greek meaning "Dispenser of Nonsense." Ralph Robinson translated it into English in 1551.
- The ideal workday in More's *Utopia* is six hours; the text is structured as two books Book I critiquing 16th-century England and Book II describing the island of Utopia.
- Aphra Behn's *Oroonoko* (1688) features a first-person woman narrator who claims eyewitness knowledge of events; Oroonoko, the African prince, is executed by being cut to pieces.
- Samuel Richardson's *Pamela* (1740) is an epistolary novel tracing a servant girl's virtue and eventual marriage; Henry Fielding parodied it in *Shamela* (1741) and further in *Joseph Andrews* (1742).
- *Joseph Andrews* (1742) began as a *Pamela* parody but developed into what Fielding called a "comic epic in prose," establishing the novel's legitimacy as a serious literary form.
- *The Castle of Otranto* (Horace Walpole, 1764) is the first Gothic novel; subsequent Gothic novels include Ann Radcliffe's *Mysteries of Udolpho* (1794) and Matthew Lewis's *The Monk* (1796).
- Count Dracula in Bram Stoker's *Dracula* (1897) is partly based on the historical figure Vlad III "the Impaler" of Wallachia (15th century).
- The campus novel chronology in the supplied PYQ notes runs: *Brideshead Revisited*, *The Groves of Academe*, *The History Man*, *Disgrace* and *The Human Stain*.
- Jean Rhys's *Wide Sargasso Sea* (1966) reimagines the history of Bertha Mason Rochester's "mad" first wife from Charlotte Brontë's *Jane Eyre*.
- Margaret Atwood's *The Handmaid's Tale* (1985) is a feminist dystopian novel; *The Testaments* (2019) is its sequel, sharing the Booker Prize with Bernardine Evaristo's *Girl, Woman, Other*.

18th 19th CENTURY FICTION

- Jane Austen's *Persuasion* features Captain Frederick Wentworth, Sir Walter Elliot and Lady Russell; Miss Crawford belongs to *Mansfield Park*, not *Persuasion*.
- Austen's *Plan of a Novel, According to Hints from Various Quarters* satirises the improbable conventions of contemporary sentimental fiction.
- Charles Dickens's *Great Expectations* ends with Pip's reflection on his relationship with Estella; the supplied quotation question concerns this closing passage.
- Dickens's supplied chronology: *Oliver Twist* → *David Copperfield* → *Hard Times* → *A Tale of Two Cities* → *Great Expectations*.
- *David Copperfield* and *A Portrait of the Artist as a Young Man* are canonical Künstlerroman examples both trace the development of a writer/artist from childhood.
- Character match: Nathaniel Winkle = *Pickwick Papers* (1836). Mrs Mann = *Oliver Twist* (1837). *David Copperfield* (1849-50). Mr Bounderby = *Hard Times* (1854).
- Charlotte Brontë's *Jane Eyre* (1847) is a first-person Bildungsroman centred on Jane's moral and emotional development and her resistance to social and domestic oppression.
- *Wuthering Heights* (Emily Brontë, 1847) uses a complex frame narrative through two narrators: Lockwood (outer) and Nelly Dean (inner), creating temporal complexity.
- George Eliot's *Middlemarch* (1871 72) is a major Victorian realist novel centred on Dorothea Brooke and Tertius Lydgate; her last novel was *Daniel Deronda* (1876).
- Elizabeth Gaskell's *North and South* (1854 55) contrasts industrial Manchester (Milton) with the rural south, exploring class relations and the morality of industrial capitalism.

20th CENTURY FICTION · STREAM OF CONSCIOUSNESS

- May Sinclair coined the term "stream of consciousness" in 1918 in a review of Dorothy Richardson's *Pilgrimage*; Richardson's 13-volume novel is the first extended use of the technique in English fiction.
- Virginia Woolf's *Mrs Dalloway* (1925) compresses action into a single day in London, using stream-of-consciousness to explore Clarissa Dalloway's inner life and its parallel with Septimus Smith's shell-shock.
- Woolf's *To the Lighthouse* (1927) is structured around the Ramsay family's planned trip to a lighthouse; the central section "Time Passes" covers ten years in a few pages.
- James Joyce's *Ulysses* (1922) parallels Homer's *Odyssey* and compresses a single day (June 16, 1904 Bloomsday) into 18 episodes, each with a different style, organ, art and colour.
- D. H. Lawrence's *Sons and Lovers* (1913) draws on Lawrence's own family in Nottinghamshire; *Women in Love* (1920) is associated with modernist psychological fiction and the tensions of industrial modernity.
- E. M. Forster's *Aspects of the Novel* (1927) distinguishes story (a sequence of events) from plot (events connected by causality); it also introduces flat and round characters.
- In Aldous Huxley's *Point Counter Point* (1928), Mark Rampion is modelled on D. H. Lawrence.
- George Orwell's *Nineteen Eighty-Four* (1949) centres on Winston Smith's rebellion against the surveillance state of Oceania, governed by Big Brother and the Party.
- Salman Rushdie's *Midnight's Children* (1981) links Saleem Sinai's life with the history of postcolonial India; it won the Booker Prize and later the "Booker of Bookers."
- *A Fine Balance* (Rohinton Mistry, 1995) is set during the Emergency period (1975-77) and follows Dina Dalal, Ishvar, Om and Maneck; it was shortlisted for the Booker Prize; the Pat Barker's *The Ghost Road* won that year.

VI. LINGUISTICS & LANGUAGE

LANGUAGE FEATURES · PHONETICS · MORPHOLOGY

- Language is characterised by arbitrariness, productivity, cultural transmission, displacement (ability to refer to absent things in time or space) and duality (meaningless sounds combining into meaningful words).
- Phonetics studies the production and transmission of speech sounds; its three branches are articulatory phonetics, acoustic phonetics and auditory phonetics.
- Phonology studies the sound system and patterns of a particular language; a phoneme is the minimal distinctive sound unit; an allophone is a contextual variant of a phoneme.
- Fricatives are produced by close approximation of articulators creating audible friction (/f/, /v/, /s/, /z/); voiced sounds involve vibration of the vocal folds, voiceless sounds do not.
- Morphology studies the internal construction of words; a morpheme is the smallest meaningful linguistic unit.
- Content (lexical) morphemes carry lexical meaning; functional morphemes mark grammatical relations; derivational morphemes form new words; inflectional morphemes mark grammatical categories like tense or number.
- Allomorphs are contextual variants of a morpheme: the English plural morpheme appears as /s/ (cats), /z/ (dogs) and /ɪz/ (buses).
- Blending fuses parts of two words: smog (smoke + fog), brunch (breakfast + lunch); reduplication repeats all or part of a word, sometimes with phonetic change.
- Diglossia (Charles Ferguson's term) involves two varieties of a language High (formal, prestige) and Low (informal, vernacular) used in complementary social contexts.
- Code-switching alternates between languages or varieties at conversational boundaries; code-mixing inserts elements from one language into the base structure of another.

CHOMSKY · SAUSSURE · SOCIOLINGUISTICS · ELT

- Chomsky's linguistic competence is the speaker's underlying knowledge of grammatical rules; performance is the actual use of language in concrete situations the two are distinct.
- "Colorless green ideas sleep furiously" Chomsky's example of a sentence that is syntactically well-formed but semantically anomalous, proving that syntax and semantics are independent.
- Chomsky's Language Acquisition Device (LAD) is an innate mental faculty enabling children to acquire language; it was proposed in response to Skinner's behaviourist account in Verbal Behavior (1957).
- Transformational Generative Grammar distinguishes deep structure (the underlying semantic representation) from surface structure (the actual phonological form of an utterance).
- Saussure's Course in General Linguistics (1916, posthumous from lecture notes) establishes langue (abstract social system) / parole (individual speech act), and synchronic / diachronic analysis.
- Dell Hymes coined communicative competence in 1966, extending Chomsky's competence to include knowledge of sociolinguistic rules when, where and with whom to use language appropriately.
- Halliday's Systemic Functional Linguistics treats language as a social semiotic and analyses it in terms of three metafunctions: ideational, interpersonal and textual.
- Krashen's SLA model includes five hypotheses: Acquisition-Learning, Monitor, Natural Order, Input (i+1) and Affective Filter.
- The Grammar-Translation Method is teacher-centred and focuses on rules and translation; the Audio-Lingual Method relies on drills and behaviourism; Critical Pedagogy (Paulo Freire, Pedagogy of the Oppressed) empowers learners.

- Community Language Learning (Charles Curran) conceptualises the teacher as a counsellor and the learner as a whole person; CALL stands for Computer-Assisted Language Learning.

VII. MLA, RESEARCH METHOD & RESEARCH ETHICS

MLA FORMAT & RESEARCH ETHICS

- MLA 9th edition was published in 2021; it retains the core-elements system introduced in MLA 8 and adds expanded guidance on formatting, inclusive language and plagiarism.
- The nine MLA core elements are: Author, Title of Source, Title of Container, Contributor, Version, Number, Publisher, Publication Date and Location.
- A container in MLA terminology is the larger work that holds the source for example, an anthology containing a short story, or a database containing an article.
- MLA in-text citation uses author-page format: (Smith 42); APA uses author-date format: (Smith, 2020); Chicago typically uses footnotes or endnotes.
- MLA Works Cited is centred, alphabetised and formatted with a hanging indent first line flush left, subsequent lines indented half an inch.
- For three or more authors, MLA 9 uses the first author's surname followed by "et al."; no comma appears between author surname and page number in a parenthetical citation.
- Article and chapter titles appear in quotation marks in MLA; book and journal titles are italicised; DOIs are preferred over ordinary URLs when available.
- MLA 9 introduced a dedicated chapter on inclusive language and expanded guidance on avoiding plagiarism, including forms of patchwork (mosaic) plagiarism.

- Plagiarism is presenting another's ideas, words, data or work as one's own without acknowledgement; fabrication invents data; falsification manipulates existing data.
- Self-plagiarism involves reusing one's own previously published work without appropriate disclosure; it is treated as a form of research misconduct.

VIII. NON-FICTION PROSE

ESSAYISTS · CRITICS · PROSE STYLISTS

- Francis Bacon is called the "Father of English Essays"; his Essays first appeared in 1597 and are marked by brevity, aphorism, moral instruction and pragmatic wisdom.
- Bacon's "Of Studies" contains: "Histories make men wise; poets, witty; the mathematics, subtle; natural philosophy, deep; moral, grave; logic and rhetoric, able to contend."
- Bacon's chronological works: Essays (1597/1612/1625), The Advancement of Learning (1605), Novum Organum (1620), History of Henry VII (1622), De Augmentis Scientiarum (1623), The New Atlantis (1627).
- Thomas Browne's Religio Medici (1643) combines religious meditation with science and philosophy; Pseudodoxia Epidemica (Vulgar Errors, 1646) attacks popular misconceptions; Hydriotaphia (Urn Burial, 1658) meditates on death.
- Richard Steele founded The Tatler in 1709; Addison and Steele co-edited The Spectator from 1711; Samuel Johnson's The Rambler ran from 1750 to 1752.
- Addison defined taste in The Spectator as "that faculty of the soul, which discerns the beauties of an author with pleasure, and the imperfections with dislike."
- Charles Lamb's pen name was Elia; he first used it in "The South-Sea House" (1820) in The London Magazine; Essays of Elia appeared in 1823.

- William Hazlitt's "On Going a Journey" argues for the superiority of solitary travel for philosophical reflection, free from conversational compromise and social performance.
- Thomas De Quincey's *Confessions of an English Opium-Eater* (1821) is autobiographical and psychologically confessional; his essay "On the Knocking at the Gate in Macbeth" offers an influential psychological reading.
- John Ruskin's *Unto This Last* (1860) attacks commercial values and argues for the dignity of labour and ethical economics; his prose style influenced Tolstoy, Gandhi and Morris.

IX. ENGLISH IN INDIA & INDIAN ENGLISH LITERATURE

HISTORY OF ENGLISH IN INDIA

- The East India Company's Charter of 1600 marks the early institutional context of English in India; Persian remained the language of official Mughal administration.
- The Charter Act of 1813 allocated one lakh rupees annually for education, marking a major step toward Western education in India.
- Hindu College, Calcutta, was founded in 1817; Henry Derozio taught there and stimulated the Young Bengal Movement of rationalist reform.
- Raja Rammohun Roy's 1823 letter supported English alongside vernacular education and opposed outdated Persian-medium learning.
- Macaulay's Minute on Indian Education was delivered on 2 February 1835 and approved under Governor-General William Bentinck; it replaced Persian with English as the official administrative language.
- Macaulay's Downward Filtration Theory proposed educating a small English-educated Indian elite whose learning would filter down to the wider population.
- Wood's Despatch of 1854 is called the "Magna Carta of English Education in India"; it proposed a graded system from primary vernacular education to English-medium universities.

- The universities of Bombay, Calcutta and Madras were established in 1857, directly resulting from Wood's Despatch recommendations.
- Charles Wilkins produced the first English translation of the Bhagavad Gita in 1785 with a preface by Warren Hastings; Sir William Jones founded the Asiatic Society of Bengal in 1784.
- William Jones proposed an Indo-European language family relationship in 1786, connecting Sanskrit, Greek, Latin and Germanic languages; Max Müller edited the Sacred Books of the East series from 1879.

INDIAN ENGLISH LITERATURE

- Rabindranath Tagore's self-translated Gitanjali became central to his international reputation and earned him the Nobel Prize in Literature in 1913.
- P. Lal popularised the term transcreation through his multi-volume work rendering the Mahabharata and Upanishads into English; R. K. Narayan produced English prose retellings of The Ramayana and The Mahabharata.
- Arun Kolatkar's Jejuri (1976) is a linked-poem sequence centred on a pilgrimage to the shrine at Jejuri; it won the Commonwealth Poetry Prize in 1977.
- Jayant Mahapatra's collections include Relationship, Indian Summer and Hunger; Nissim Ezekiel is regarded as the father of modern Indian English poetry.
- Raja Rao's Kanthapura (1938) is a Gandhian nationalist novel narrated by the elderly Achakka; Moorthy is the young Brahmin protagonist who leads the village in civil disobedience.
- Mulk Raj Anand's Coolie (1936) follows Munoo the hill boy through exploitation in hill station, factory and Bombay; Two Leaves and a Bud (1937) focuses on tea plantation workers.
- Gayatri Spivak translated Mahasweta Devi's "Stanadayini" (Breast-Giver) and wrote "The Politics of Translation"; she also translated Derrida's Of Grammatology (1976).

- Rita Kothari = Translating India. Probal Dasgupta = The Otherness of English. Braj B. Kachru = The Indianization of English. Baljinder K. Mahal = The Queen's Hinglish.
- Bama's Karukku is an autobiographical Dalit Christian text depicting the double marginalisation of Dalit women by caste and gender; Omprakash Valmiki's Joothan critiques caste discrimination.
- P. Sivakami's The Grip of Change (1988) is Dalit feminist fiction at the intersection of caste and gender oppression; Kamala Markandaya's Possession (1963) concerns cultural exploitation and artistic integrity.

X. WORLD LITERATURE

GREEK LITERATURE · EUROPEAN CLASSICS

- Sophocles's Oedipus Rex centres on Oedipus's investigation into King Laius's murder and the progressive discovery of his own identity as son and killer; Tiresias the blind seer appears in both Oedipus Rex and Antigone.
- The Oresteia trilogy (Aeschylus) consists of Agamemnon, Choephoroe (The Libation Bearers) and Eumenides; Eumenides transforms blood vengeance into civic legal justice through Orestes's trial at Athens.
- The Persians (Aeschylus) is not part of the Oresteia; it dramatises the Persian defeat at Salamis from the Persian perspective and is one of the earliest surviving Greek plays.
- Aristophanes represents Old Comedy (political, fantastical, satirical); Menander represents New Comedy (domestic, bourgeois, focused on love intrigue); Aristophanes's Lysistrata depicts women ending war.
- Pindar's epinician odes celebrate victories at the Panhellenic games; they are the model of the Pindaric (irregular) ode form adopted by Dryden, Gray and others.
- Virgil's Aeneid has twelve books: six modelled on Homer's Odyssey (wandering) and six on Homer's Iliad (war); Lucretius's De Rerum Natura presents Epicurean philosophy to free humanity from fear of gods and death.

- Molière's *The Misanthrope* is a comedy of manners centred on Alceste's refusal to flatter or dissemble in a hypocritical court society.
- Jean-Paul Sartre's *The Flies* reworks the Electra/Oresteia myth; Goethe's *The Sorrows of Young Werther* is an epistolary novel associated with the Sturm und Drang movement.
- Machado de Assis's *Epitaph of a Small Winner* (1880) is a Brazilian novel narrated posthumously by Brás Cubas and marked by irony and philosophical scepticism.
- Stendhal's *The Red and the Black* features Julien Sorel, a young man navigating class ambition and romantic intrigue in post-Napoleonic France.

AFRICAN · LATIN AMERICAN · HARLEM RENAISSANCE

- Chinua Achebe's *Things Fall Apart* (1958) centres on Okonkwo of the Igbo people; *Arrow of God* (1964) and *Anthills of the Savannah* (1987) complete his major Nigerian novels.
- Achebe's essay "An Image of Africa: Racism in Conrad's *Heart of Darkness*" (1975) is one of the most influential texts in postcolonial criticism.
- The Oresteia trilogy (Aeschylus): *Agamemnon* + *Choephoroe* + *Eumenides* the only surviving complete ancient Greek tragic trilogy.
- Gabriel García Márquez's *One Hundred Years of Solitude* (1967) is a landmark of Latin American magic realism and the Buendía family saga; he received the Nobel Prize in Literature in 1982.
- Harlem Renaissance flourished in the 1920s; key figures include Langston Hughes, Zora Neale Hurston, Claude McKay, Countee Cullen and Alain Locke (editor of *The New Negro*, 1925).
- Zora Neale Hurston studied anthropology under Franz Boas at Barnard College and conducted fieldwork on African American folklore; Richard Wright criticised *Their Eyes Were Watching God* for lacking social protest.
- Alice Walker located and marked Hurston's grave with a headstone in 1973, an act credited with triggering the critical revival of Hurston's work.

- Ralph Waldo Emerson's "The Poet" argues that the true philosopher and the true poet are one; his key concepts include the Over-Soul, Self-Reliance and the "transparent eyeball" from Nature (1836).
- The Beat Generation: Allen Ginsberg (Howl), Jack Kerouac (On the Road), William S. Burroughs (Naked Lunch), Lawrence Ferlinghetti (A Coney Island of the Mind), Gregory Corso ("Bomb").
- Nobel chronology for postcolonial writers: Wole Soyinka (1986, first Black African laureate) → Naguib Mahfouz (1988) → Nadine Gordimer (1991) → Derek Walcott (1992) → Toni Morrison (1993) → J. M. Coetzee (2003).

YOU HAVE THIS.

Every line tells you something.

by Aishwarya Puri · UGC NET English Re-Exam Final Revision

