



KVS/NVS Recruitment Exam

Post = 281

Post = 14967

Teaching

13025

Non Teaching

1742

Time 1

2 HRS

- 1/3 neg marking

Qualifying

Time II

Objective

Ques - 60

Marks 60

Descriptive

Ques - 10

Marks - 40

100 Marks

(- 2.5 neg marking)

Interview

(15%)

100 Marks

Time II - 85%

Interview - 15%

Section A: Reading

Comprehension

Three or four unseen passages from different genres (prose, poetry, drama, articles, editorials, scientific, and literary extracts). Questions will test comprehension, inference, vocabulary, tone, rhetorical devices, and logical sequencing.

Section B: Writing Ability

B1. Functional Writing:

Formal and Informal Letters: Business letters, job applications, letters to editors, complaints, and personal letters. Report Writing: Factual description of events, newspaper reports, and analytical reports. Notices, Circulars, and Press Releases.

B2. Creative and Analytical Writing:

Essay Writing: Argumentative, analytical, reflective, and descriptive essays. Article/Debate/Speech: Expressing opinions on socio-political, economic, and educational issues.

Newspaper

Section C: Grammar and Usage

Parts of Speech: Nouns, Pronouns, Verbs, Adverbs, Adjectives, Prepositions, Conjunctions. Sentence Structure: Types of sentences, subject-verb agreement, parallelism, and sentence connectors. Tenses and Their Usage: Active-passive voice, sequence of tenses, and reported speech. Clauses: Noun, adjective, and adverb clauses. Common Errors: Articles, prepositions, modifiers, redundancy, and word order. Editing and Proofreading: Error detection, sentence correction, and transformation.

Section D: Literature

D1. British Literature:

Elizabethan and Jacobean Drama: William Shakespeare, Christopher Marlowe, Ben Jonson. Poetry: John Donne, Alexander Pope, William Wordsworth, Samuel Taylor Coleridge, John Keats. Victorian and Modern Writers: Charles Dickens, Thomas Hardy, Virginia Woolf, T.S. Eliot, George Orwell.

D2. American Literature:

Poets: Robert Frost, Emily Dickinson, Langston Hughes. Prose and Drama: Arthur Miller, Ernest Hemingway, Mark Twain, Harper Lee.

African American

D3. Indian Writing in English:

R.K. Narayan, Mulk Raj Anand, Anita Desai, Vikram Seth, Arundhati Roy, Amitav Ghosh.

D4. World Literature:

Gabriel Garcia Márquez, Chinua Achebe, Pablo Neruda, Khaled Hosseini.

D5. Literary Criticism and Movements:

Classicism, Romanticism, Modernism, Postmodernism, Feminism, Post colonialism, Structuralism.

Comprehension

PGT

3/4 unseen passage

prose

poetry

Drama

Articles

editorial

literary

essay writing

Debate

Speech

Article

writing → Formal letter
Informal

Report writing

Notices

word formation
spelling

word order

Sub-verb agreement

Part of speech

Nouns

Pronouns

Verbs

Adverbs

Adjectives

Prepositions

Conjunctions

Interjections

Active-passive voice

Tenses

Clauses

Sentence Types

Error

TIER II : SYLLABUS FOR TGT (ENGLISH)

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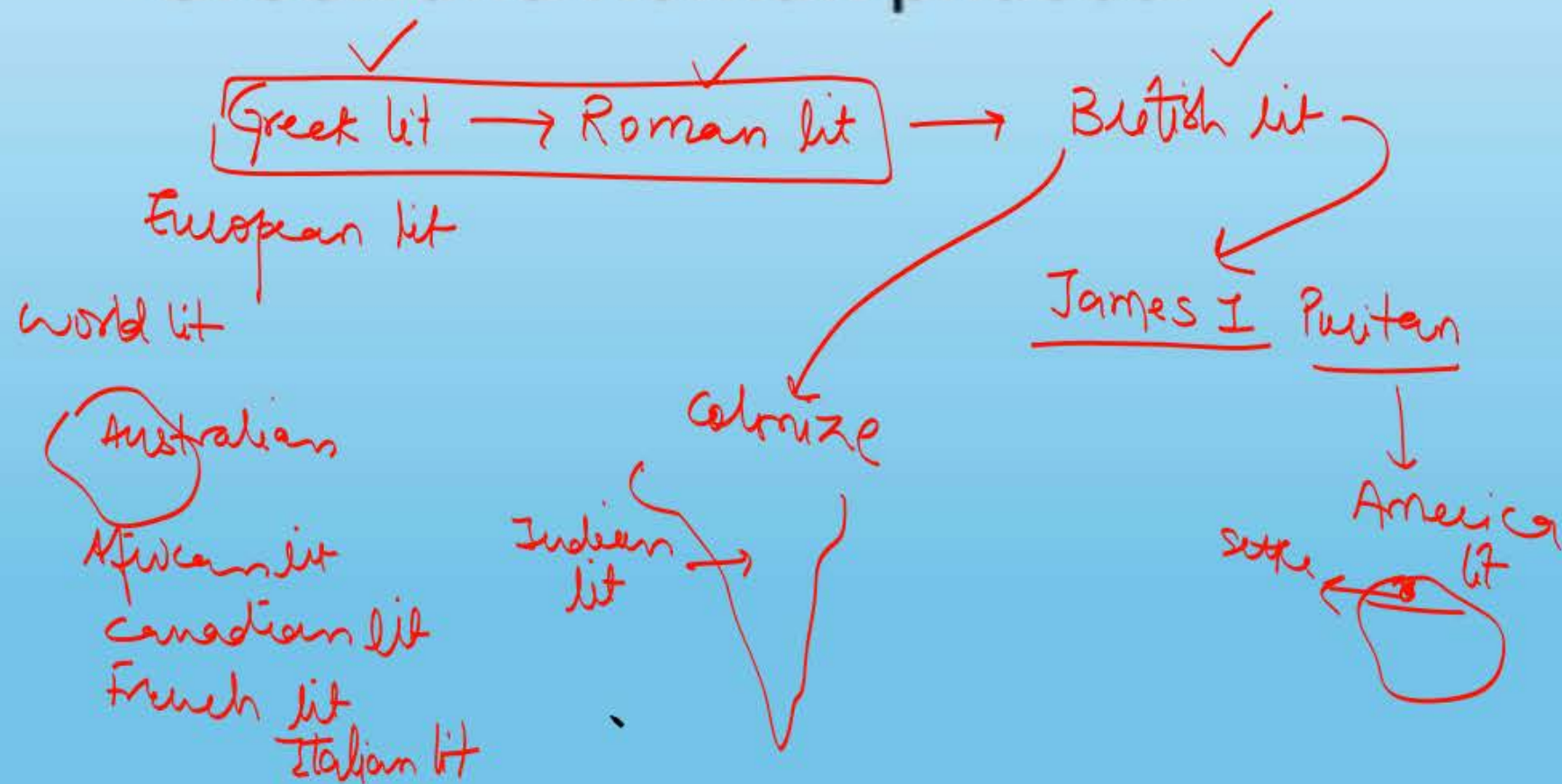
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Gabriel García Márquez, Chinua Achebe, Pablo Neruda, Khaled Hosseini.

LITERARY PERIODS CHEAT SHEET

THE CLASSICAL PERIOD (1200 BCE – 455 CE)

- The Classical Period marks the foundation of Western literature, philosophy, drama, and political thought. It is broadly divided into **Greek** and **Roman** phases.



Greek lit

1200 BCE

800 BCE

1. Homeric or Heroic Period (1200 BCE – 800 BCE)

- Literature was oral, not written.
- Greek legends, myths, and heroic tales were passed down through **storytelling and recitation**.
- Major works: *Epic*.
 - Homer – The Iliad and The Odyssey
- Society was marked by:
 - Warrior-princes
 - Wandering sea-traders
 - Fierce pirates
- This period reflects a **chaotic, heroic, and tribal culture** where honor, bravery, and fate were central themes.

2. Classical Greek Period (800 BCE – 200 BCE)

- A highly **sophisticated and intellectual era**.
- Development of the **polis** (independent city-states like Athens).
- Rise of **early democracy**, especially in Athens.
- The **Fifth Century BCE (499–400 BCE)** is known as the **Golden Age of Greece**.
- **Key Contributions:**
- **Philosophy:**
 - Socrates
 - Plato
 - Aristotle
- **Drama:** *Aeschylus*
 - Sophocles
 - Euripides
- **Rhetoric and Prose:**
 - Gorgias
 - Aesop
- Major achievements in:
 - Art
 - Poetry
 - Drama
 - Architecture
 - Philosophy
- Athens became the cultural and intellectual center of the ancient world.

3. Classical Roman Period (200 BCE – 455 CE)

- Greek cultural dominance declines after Rome conquers Greece in 146 BCE.
- Roman literature heavily imitates and adapts Greek models.
- **Political Background:**
- Roman Republic traditionally founded in **509 BCE.**
- After nearly 500 years:
 - Julius Caesar establishes dictatorship.
 - Roman Empire formally begins under Caesar Augustus in 27 BCE.
- The later phase is known as the **Roman Imperial Period.**
- **Major Writers:**
- **Drama:**
 - Plautus — *Comedy*
 - Terence
- **Poetry:**
 - Virgil
 - Ovid
 - Horace*classical. romance*
- **Philosophy:**
 - Marcus Aurelius
 - Lucretius
- **Rhetoric:**
 - Cicero
 - Quintilian

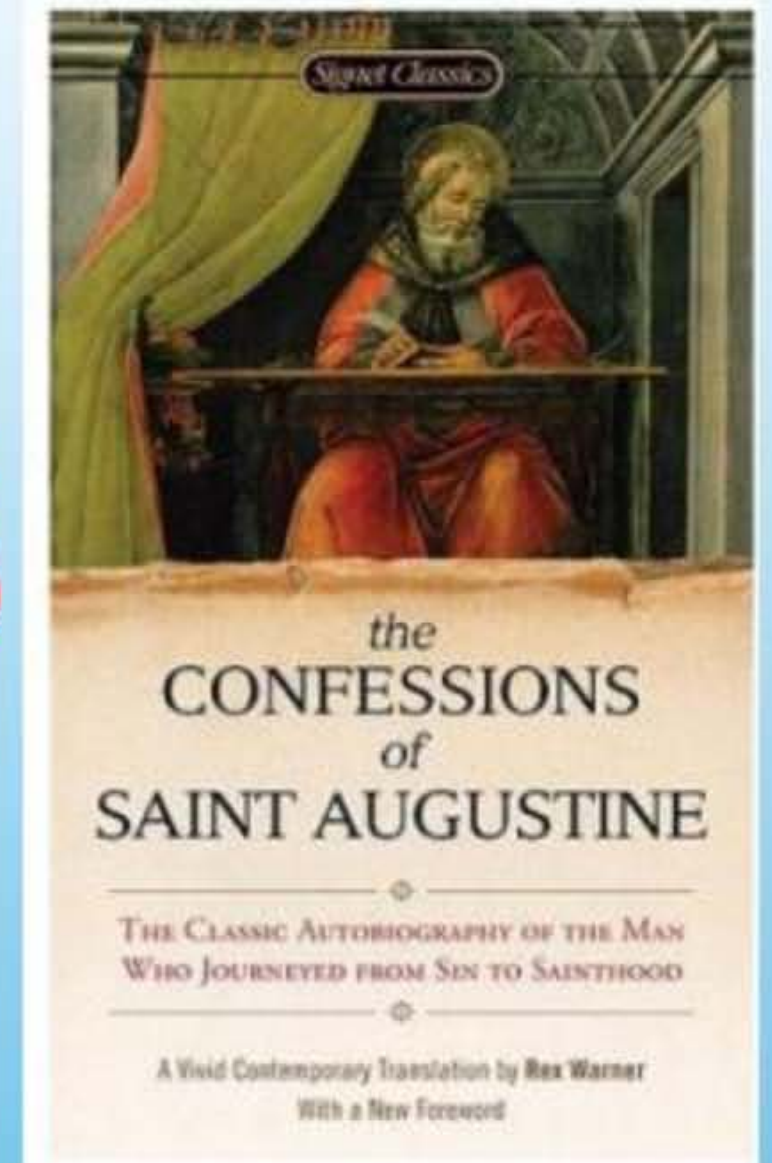
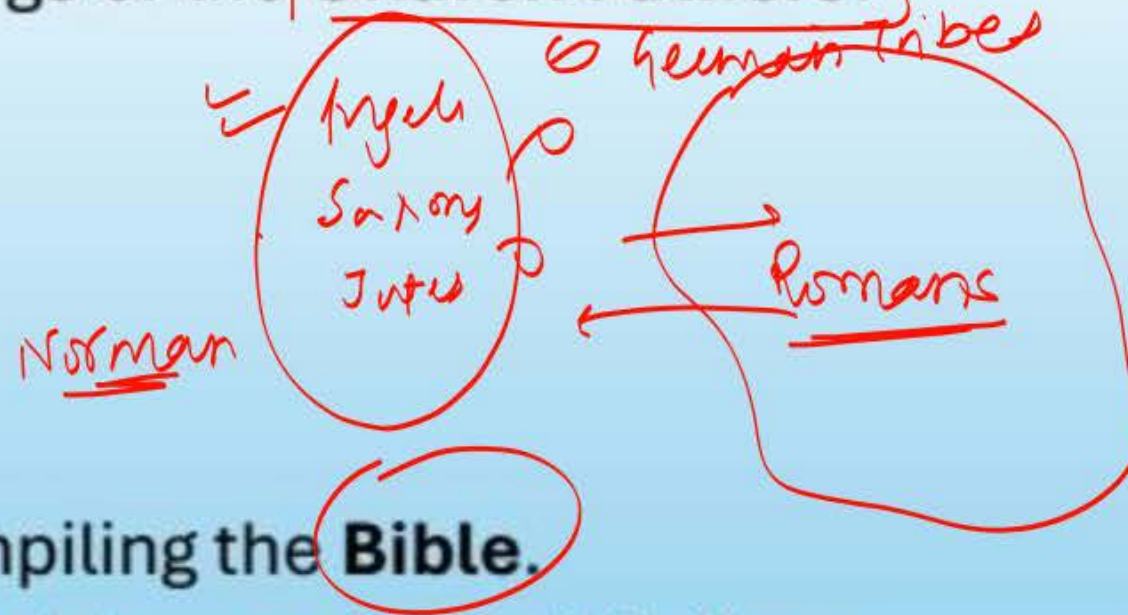
27 BCE

Significance of the Classical Period:

- Foundation of **Western literary genres** (epic, drama, philosophy).
- Emphasis on:
 - Reason
 - Order
 - Humanism
 - Civic responsibility
- Lasts until **455 CE**, marking the fall of the Western Roman Empire.

Patristic Period (c. 70 CE – 455 CE)

- The Patristic Period marks the early development of **Christian literature and theology**.
- It begins around **70 CE** and continues until **455 CE**.
- This period is known for the writings of the **Church Fathers**.
- Important writers include:
 - **St. Augustine**
 - **Tertullian**
 - **Cyprian**
 - **Ambrose**
 - **Jerome**
- **Jerome** plays a major role by compiling the **Bible**.
- Christianity spreads widely across **Europe** during this time.
- The Roman Empire begins to weaken and decline.
- Rome is attacked by **barbarian invaders** in **410 CE**.
- The city of Rome finally falls in **455 CE**.
- The period ends with the collapse of the **Western Roman Empire**.



epics

Periods of English Literature

Poetry
✓ satires
Plays

Comedy — Tragedy
Prose works

✓ Sonnets
- Pastoral poems
- epics.

newspaper
Journals
✓ Periodicals

428-1066 **Old English (Anglo-Saxon) Period** } Saxon
800-850 The Carolingian Renaissance

1066-1485 **Middle English Period** } Normans
1100-1350 Anglo-Norman Period
1200-1485 High Middle Ages — Chaucer - Dark Age

1485-1660 **The Renaissance (Early Modern)** — Rebirth — 15th & 16th was Revival knowledge, Humanism
1485-1558 Early Tudor Period
1558-1603 Elizabethan Age — Elizabeth I — Shakespeare
1603-1625 Jacobean Age — James I
1625-1649 Caroline Age — Charles I
1649-1660 Commonwealth Period (Puritan Interregnum) — Puritan — Oliver Cromwell

1660-1785 **The Enlightenment (Neoclassical Period)**
1660-1700 The Restoration — Charles II —
1700-1745 The Augustan Age → Pope, Johnson
1745-1785 The Age of Sensibility (Age of Johnson) →

1785-1832 **The Romantic Period** → Wordsworth, Keats, Coleridge, Byron, Shelley

1832-1901 **The Victorian Period** → Queen Victoria - Colonial Period — 1850
1848-1860 The Pre-Raphaelites
1880-1901 Aestheticism and Decadence

1901-1914 **The Edwardian Period** — WWI

1910-1936 **The Georgian Period** — WWII

1914-1939 **The Modern Period**

1939- **The Postmodern Period**

Periods of American Literature

1607-1775 **The Colonial Period** ✓

1765-1790 The Revolutionary Period ✓

1775-1865 **The Early National Period**

1828-1865 The Romantic Period (American Renaissance)

1865-1914 **Realism**

1900-1914 The Naturalistic Period

1914-1939 **Modernism**

1917-1929 The Harlem Renaissance

1920-1929 The Jazz Age

The Lost Generation

1930-1939 The Radical '30s

1939- **The Contemporary Period**

James I
Puritans.

James Town



Gothic

Mark Twain (slavery)
Civil War

1920's
Jazz Age

Harlem
New York

Hemingway.

WWI
suicide

Beat generation

WWII

Slavery
Plantation

Africa
American

The Old English (Anglo-Saxon) Period (428–1066)

- In **428 CE**, the Roman Empire collapses in Britain.
- Barbarian tribes such as the **Franks, Ostrogoths, Lombards, and Goths** spread across Europe.
- The **Angles, Saxons, and Jutes** migrate to Britain.
- **Native Celts** are pushed into **Scotland, Ireland, and Wales**.
- The **Carolingian Renaissance (800–850)** encourages learning and scholarship in Europe.
- In central Europe, scholarly texts like **grammars and encyclopedias** appear.
- In northern Europe, this period provides the background for **Viking sagas**.

Literary and Cultural Development

- The Anglo-Saxons initially had an **oral literary tradition**.
- After their **conversion to Christianity in the 7th century**, written literature develops.
- Monasteries become important centers of **education and learning**.
- Latin becomes the language of **international scholarship**.

Major Scholars and Writers

- **Bede** and **Alcuin**, important 8th-century church scholars, write mainly in **Latin**.
- Old English (Anglo-Saxon) poetry flourishes in the **vernacular language**.

Important Literary Works

- **Beowulf** (8th century) is the greatest **Germanic epic poem**.
- Other important Old English poems include:
 - *The Wanderer*
 - *The Seafarer*
 - *Deor*
- These poems reflect **pagan heroic values**, later adapted by Christian writers.
- **Caedmon** and **Cynewulf** write poetry based on **biblical and religious themes**.
- Old English literature also includes:
 - ✓ *Lives of saints*
 - ✓ *Sermons*
 - ✓ *Paraphrases of the Bible*

Alfred the Great and Literary Patronage

- Alfred the Great (871–899), King of Wessex, unites southern England against Viking invasions.
- He supports learning and literature along with military leadership.
- Alfred translates several Latin prose works into Old English.
- He encourages other scholars to translate important texts.
- He initiates the **Anglo-Saxon Chronicle**, a year-by-year historical record of England.

End of the Period

French

- The Old English Period ends in 1066.
- England is conquered by the Norman French under **William the Conqueror**.
- This conquest marks the beginning of the **Middle English Period**.

The Middle English Period (c. 1066–1450)

- The Middle English Period begins with the **Norman Conquest of England in 1066.**
- William I (William the Conqueror) leads the Norman French invasion.
- The conquest ends the **Anglo-Saxon political and social system.**
- English language, culture, and society undergo major changes.
- This period coincides with the **12th-Century Renaissance (c. 1100–1200).**
- Learning, scholarship, and literary activity increase across Europe.



Literary Influences and Intellectual Climate

- **French chivalric romances** become highly popular.
- Important French writers include:
 - Chrétien de Troyes (Arthurian romances)
 - Marie de France (fables and lais)
 - Jean de Meun
- French fables and allegorical literature circulate widely.
- Thinkers like **Abelard** and other humanists produce major **scholastic and theological works.**

Language Development

- The period spans nearly **four and a half centuries** after 1066.
- Norman rule brings **radical linguistic and cultural changes**.
- English absorbs a large number of **French words and structures**.
- By around **1500**, a standard literary language based on the **London dialect** emerges.
- This language becomes close enough to be called **early modern English**.

Anglo-Norman Period (c. 1100–c. 1350)

- The years **1100–1350** are often known as the **Anglo-Norman Period**.
- Non-Latin literature is mainly written in **Anglo-Norman French**.
- Anglo-Norman is the language of the **ruling Norman class**.
- English elites share a literary culture with **French-speaking Europe**.

Important Works of the Anglo-Norman Period

- **Marie de France – *Lais* (c. 1180)**, possibly written in England.
- **Guillaume de Lorris and Jean de Meun – *Roman de la Rose* (c. 1225–1275)**.
- **Chrétien de Troyes:**
 - *Erec et Enide* (c. 1165) – first Arthurian romance
 - *Yvain* (c. 1177–1181)

Late / "High" Medieval Period (c. 1200–1485)

- This period is marked by **important Middle English writers**.
- Major English writers include **Geoffrey Chaucer**, **William Langland**, the **Gawain/Pearl Poet**, and the **Wakefield Master**.
- Influential European writers include **Dante**, **Petrarch**, **Boccaccio**, and **Christine de Pisan**.
- The **late 14th century** becomes the first major age of **secular English literature**.
- Key works include:
 - **Chaucer** and **John Gower's** poetry
 - **Langland's *Piers Plowman***
 - *Pearl* and **Sir Gawain and the Green Knight** by the Gawain Poet
- **Sir Gawain and the Green Knight** is the finest English verse romance.
- **Malory's *Morte d'Arthur*** is the most important prose romance.
- The **15th century** is dominated by **popular literature**.
- Important poets include the **Scottish Chaucerians** like **King James I** and **Robert Henryson**.
- This age sees the growth of **songs, ballads, and miracle and morality plays** for the general public.

Reformation
↓
Christian?

mystery

The Renaissance (c. 1485–1660)

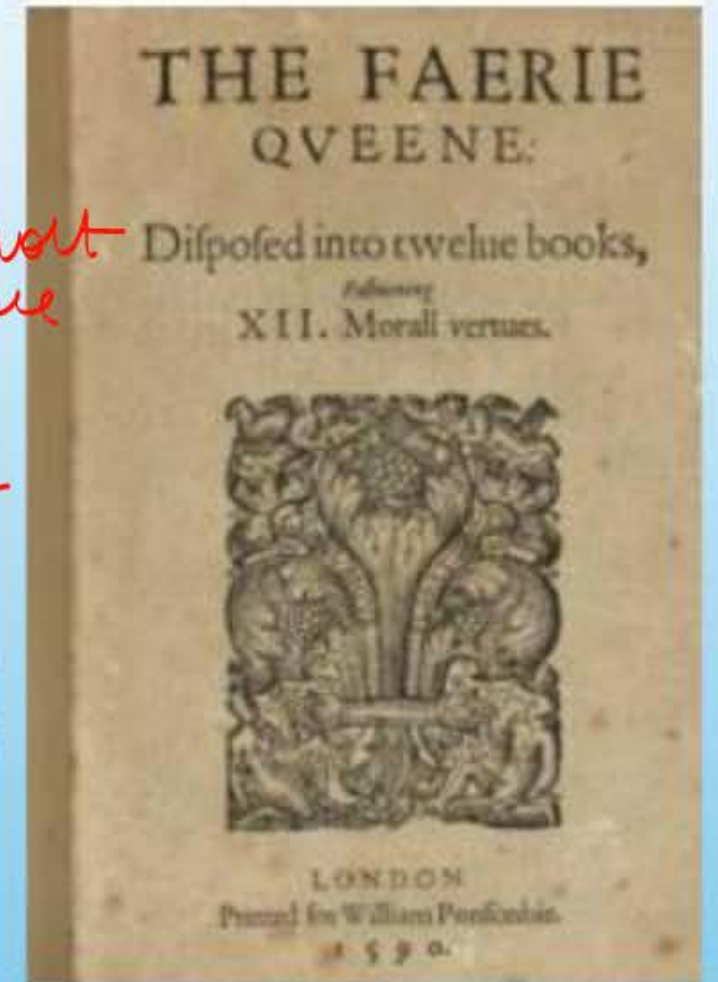
- The Renaissance in Britain occurs from the **late 15th to the mid-17th century**.
- It begins earlier in **Italy (c. 1290)** and later spreads across Europe.
- The period marks a revival of **classical learning, humanism, and art**.

Pope - Catholicism X

Early Tudor Period (1485–1558)

- The **War of the Roses** ends with **Henry Tudor (Henry VII)** becoming king.
- England enters a period of political stability.
- **Martin Luther's break with the Roman Church** leads to Protestantism.
- **Henry VIII** establishes the Anglican Church, separating England from Rome.
- England begins the **Plantation of Ireland**, confiscating Irish land and settling English and Scottish Protestants.
- This creates long-lasting **British Protestant communities in Ireland**.
- Edmund Spenser starts his literary career during this period.

*1504 yrs war
Peasants Revolt
Plague
York Lanchester*



Notable Literary Developments:

• Printing Press: William Caxton (1476) enabled wider dissemination of knowledge.

• Important Texts:

Ideal world

• Thomas More – Utopia (1516)

• Erasmus – Praise of Folly

• Tyndale – New Testament (1525, Greek translation)

• Malory – Le Morte d'Arthur (Arthurian romances)

Retranch

• Poetry Innovations:

Italy

• Wyatt & Surrey – Introduced sonnet and blank verse.

• 1557 – Tottel's Miscellany, first printed English poetry collection.

• Roger Ascham – Toxophilus (1545), classical scholarship.

1557

• English Renaissance Periods:

1. Early Tudor (1485–1558)

2. Elizabethan (1558–1603)

3. Jacobean (1603–1625) James I

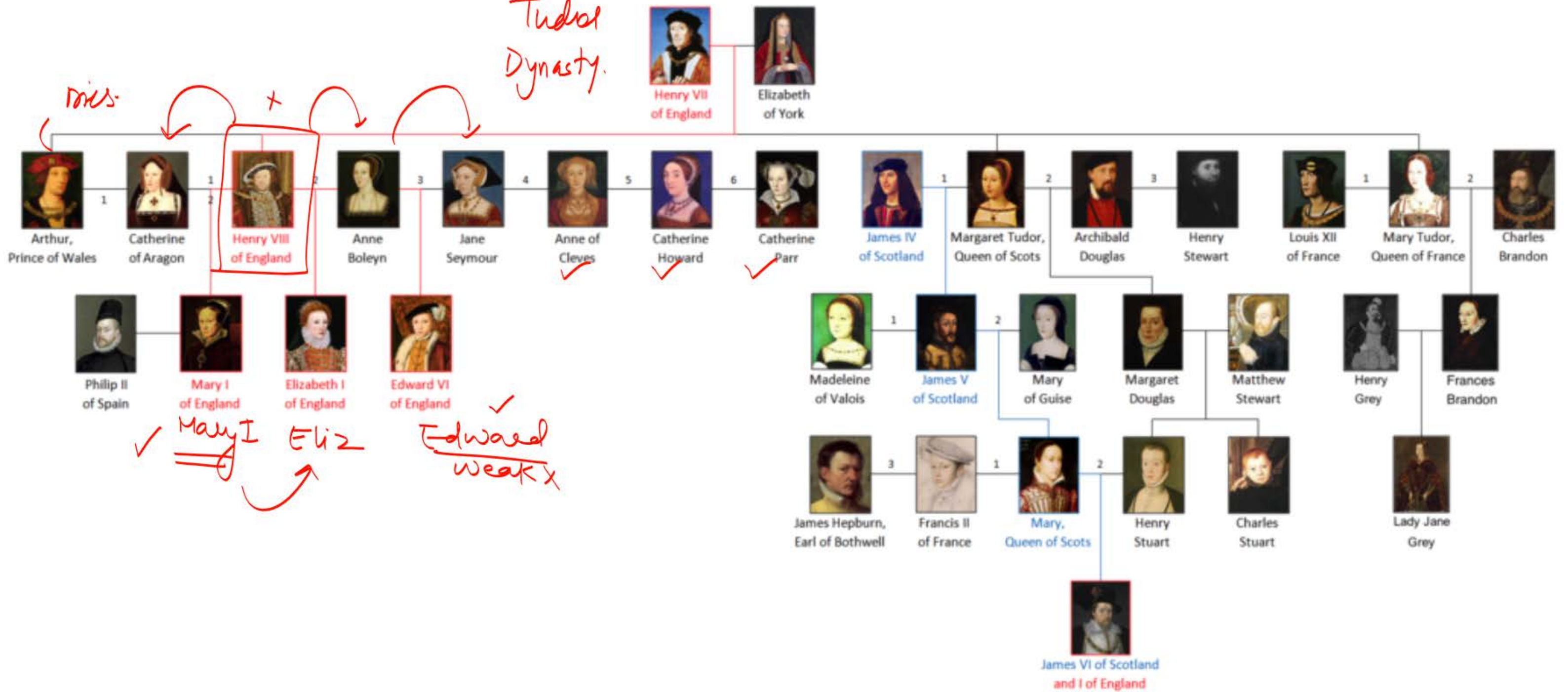
4. Caroline (1625–1649) Charles I x Death sentences

5. Commonwealth/Puritan Interregnum (1649–1660)

Olive crown

Henry VIII

Tudor
Dynasty.



Daughters



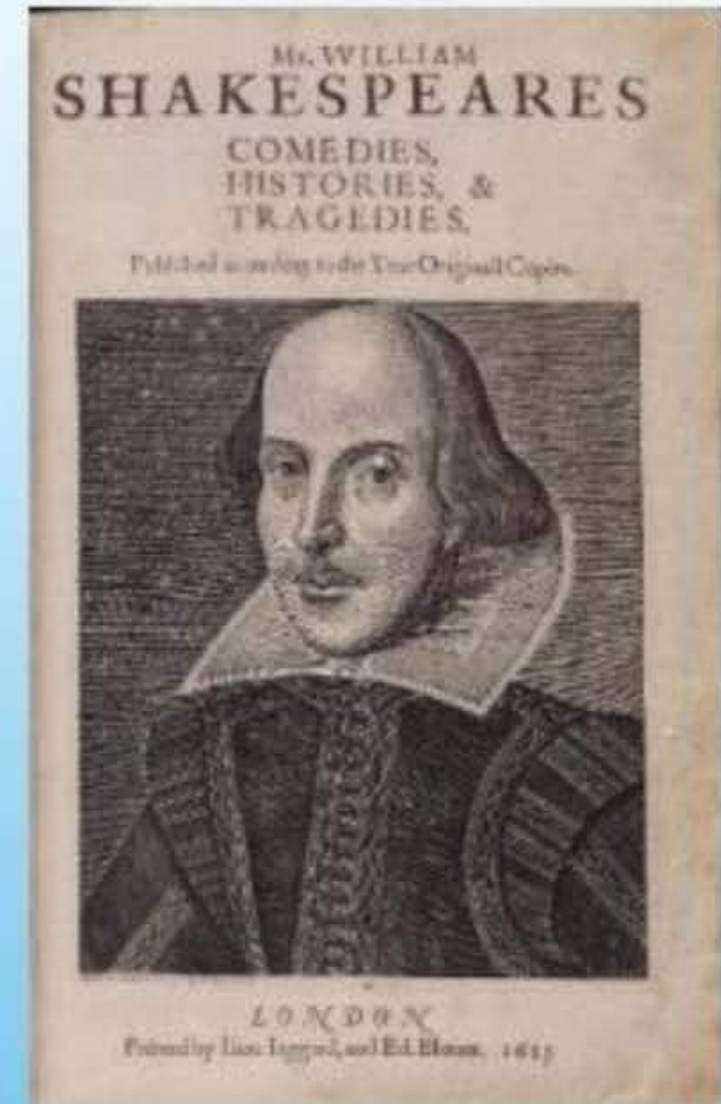
✓ Mary I
Eliz

✓ Edward
weak



Elizabethan Period (1558–1603)

- Named after the reign of Queen Elizabeth I.
- Often used broadly to include the late 16th and early 17th centuries.
- A period of growing trade, naval power, and nationalism.
- England defeats the Spanish Armada in 1588.
- Considered the greatest age of English drama.
- Major writers include:
 - William Shakespeare
 - Christopher Marlowe
 - Edmund Spenser
 - Sir Philip Sidney
 - Ben Jonson
 - Sir Walter Raleigh
 - Francis Bacon
- Earlier critics saw the age as one of **stability and harmony.**
- Modern critics highlight **political tension and social conflict.**
- Elizabeth strengthens England but intensifies the **Plantation of Ireland.**



Important Facts – Elizabethan Age

- ✓ Steel Glass (1576) by Gascoigne – First verse satire in English.
- The Induction by Sackville – First notable single poem of merit.
- Spenser's Shepherd's Calendar (1579) – Pastoral poetry.
- Spenser's Amoretti – 88 sonnets inspired by Petrarch; love for Elizabeth Boyle.
- Spenser's Epithalamium – Celebrated as the noblest wedding hymn.
- Spenser's The Faery Queen (1589–1596)
 - Epic poem, planned 12 books, completed 6.
 - Adventures of King Arthur; modeled on Ariosto's *Orlando Furioso*.
 - Features **Lady Una**; written in **Spenserian stanza** (9 lines, ababbcbcc).
- Spenser's Astrophel (1586) – Elegy mourning Philip Sidney.
- **Critical Praise:**
 - Lamb: "Poets' poet"
 - Wordsworth: "Brother, Englishman and Friend"
- Shakespeare's Sonnets (154) – Published 1609; highly celebrated.
- Sir Philip Sidney's Astrophel and Stella (1598) – Sonnet sequence on his beloved.
- **Licentious Poetry:**
 - Focus on sensual descriptions of beauty.
 - Examples: Shakespeare's *Venus and Adonis*, Marlowe's *Hero and Leander*.
- Tyndale's Bible Translation (1525–1530s) – Basis of the **Authorized Version (1616)**.
- Sidney's Arcadia – Idyllic pastoral, love, chivalry, knightly adventures.
- Sidney's An Apology for Poetry – Defense of poetry, response to Stephen Gosson's *A School of Abuse*.
- First Playhouses in England (1576) – *The Theatre* and *The Curtain*; closed 1642, reopened 1660.



Types of Sonnets

• Petrarchan (Italian) Sonnet

- Introduced by **Francesco Petrarch**; brought to England by **Thomas Wyatt**.
- *Italy*
Giacomo da Lentini Actually, the sonnet form was invented by Giacomo da Lentini, a Sicilian poet of the 13th century. Francesco Petrarch later perfected the sonnet, developing the Petrarchan (Italian) sonnet with the octave-sestet structure.
- **Structure:** 14 lines divided into:
 - Octave (8 lines): ABBAABBA
 - Sestet (6 lines): CDECDE or CDCDCD
- **Theme:** Often unrequited love, admiration, or philosophical reflection.

• Shakespearean (English) Sonnet

- Developed by **William Shakespeare**.
- *3* **Structure:** 14 lines divided into:
 - 3 quatrains (4 lines each) + 1 **couplet** (2 lines)
 - Rhyme scheme: ABAB CDCD EFEF GG
- **Theme:** Love, beauty, time, mortality, human experience.

• Spenserian Sonnet

- Introduced by **Edmund Spenser**.
- *3* **Structure:** 3 quatrains + 1 couplet
- **Rhyme scheme:** ABAB BCBC CDCD EE (interlocking rhyme)
- **Theme:** Often romantic or allegorical.



Revision

The Romance

A romance is a tale of chivalry, courage, love and danger where the hero passes through various trials and obstacles before attaining the heroine, his beloved. Traditionally, the hero is virtuous and the obstacles involve a testing of his virtue. His faith enables him to win the battle against evil and resist temptation. The romance involves the hero's descent into physical danger and mental despair before he raises himself to success. Most of the European romances can be traced back to the Arthurian legends.

Allegory

Allegories are used to reveal a truth about the world, something about human nature, or to comment on a political situation and so on.

An allegory is a literary form where the poem/image has one surface level of meaning, but, on being read closely, reveals something more. It is used to deliver a message to the attentive reader. There are political allegories where the characters and events described in the literary text represent actual historical figures and events. Allegories of ideas are used to represent abstract concepts (such as 'good' or 'evil'). John Bunyan's *The Pilgrim's Progress* (1678) is a well-known example of the allegory of ideas. An allegory of ideas personifies virtues and concepts. Personification is a literary device where an abstract concept is treated as a human being or thing. Thus there is 'Good Man', a personification of the virtue of goodness. 'Lazy bones' becomes a human being who stands for the concept of laziness.

There are various forms of allegory: fable, exemplum and the parable.

- The New Religion: In Europe, Martin Luther (1483–1546) and later John Calvin (1509–64) led a Reformation of Christianity.
- Christopher Columbus' discovery of America marked an important change in European life.
- The New Science: In 1543, Copernicus argued that the sun is at the centre of the universe
- . Discoveries of planets and heavenly bodies by Kepler and Galileo changed European visions of creation

Reformation in England

Drawing upon the Reformation Movement in Europe, monasteries were dissolved and traditional religious communities were destroyed. With this, England moved away from Rome and the Roman Catholic church. This meant that all the tenets of the Catholic church were rejected. Reformation also meant that the King of England was all-powerful. Dissent was often brutally suppressed. As a result, the literature of the time, from early Tudor to Jacobean, often reflected the elite opinions of the members of the court.

Printing and the Renaissance

During the Middle Ages, few people owned or read 'books'. Learning was restricted to the clergy, and books were written in Latin, considered the only language of wisdom and scholarship. Book-making before Gutenberg was a laborious process. It entailed copying all the words and illustrations by hand. Parchment or animal skin would be used for the purpose. Because of the procedure involved, books were very expensive. In 1445, Gutenberg's printing methods made book-making easier, faster and much less expensive. Almanacs, travel books, chivalry romances and poetry were already in print during the Middle Ages and their production increased during the Renaissance. Books played a central role in the rise and spread of humanistic thought during the Renaissance, especially with the reprinting of Greek and Latin texts on politics, philosophy and ethics and rhetoric. Printing thus helped disperse a wide variety of ideas and was a crucial factor in the 'evolution' of the Renaissance.

1445

Bible -

- William Caxton, the man who brought printing to England, published his first book, *The Dicts or Sayings of the Philosophers*, in 1477.
- The Bible plays a central role in the literature of the age. William Tyndale (1494–1536) translated the Greek New Testament into English, arguing that people should be able to read the Bible in their own language, and two editions were smuggled into England in 1526 (the Bishop of London had banned the work). Tyndale was hunted, and fled to the Netherlands and later to Germany, but continued his work. He translated parts of the Old Testament before he was caught in 1535 and executed near Brussels in 1536.
- Miles Coverdale published the first complete English Bible.
- The Geneva Bible, one of the most famous, was prepared by Protestant exiles during the reign of Queen Mary. King James appointed fifty four scholars to look into the production of a definitive version of the Bible. The result is the Bible of 1611, now known as the 'Authorized Version' or the King James Version.

- Thomas Wyatt and Henry Howard, the Earl of Surrey (who are together known as the ‘Silver Poets’).

Upper-class
elite
aristocracy.

Features of Renaissance Poetry (The Silver Poets)

- Idealization of women
- Classical allusions and European Renaissance references
- Individualist, but with some contemporary themes
- Upper-class, elite and aristocratic in tone and style
- Very formal and courtly, in keeping with their practitioners and audience
- Love and loss are the central themes
- The focus is almost entirely on the emotional state of the speaker in the poem
- In the love lyric, the melancholic lover pleads for his mistress' attention and the poem takes the form of a complaint about his lady's indifference or cruelty
- The lady is often portrayed as fickle and this fickleness is the cause of the gentleman's pain

Blank Verse

This poetic style consists of five-stress iambic verses which are unrhymed (the 'blank' refers to the absence of rhyme). It is similar to everyday speech. Blank verse was introduced by Henry Howard, the Earl of Surrey and was popular during the Elizabethan age. John Milton's *Paradise Lost* (1667) uses blank verse. Many long poems – both descriptive and narrative poems (which seek to tell a story) – such as James Thomson's *The Seasons* (1726–30), Wordsworth's *Prelude* (1805), Tennyson's *Idylls of the King* (1891) and TS Eliot's *The Wasteland* (1922) used blank verse.

- The other satirist of note from this period is John Heywood.
- The Spider and the Fly (1556)

Epigrams

An epigram is a very short poem, focused in its subject matter and tightly structured. It usually ends with a 'turn' at the end. The Roman poet Martial was the originator of this form. In the 16th and 17th centuries, epigrams were used as casual verse (called 'light verse') by Donne, Jonson (who published a volume called *The Epigrams* in 1616) and Herrick. Epigrams were witty statements, which also served to highlight a folly in mankind. Here is an epigram from Coleridge:

Swans sing before they die – 'twere no bad thing
Should certain people die before they sing!

In the 18th century, the great age of satire, it found practitioners such as Matthew Prior and Alexander Pope. Later poets such as Walter Savage Landor, Robert Frost, Ezra Pound and Ogden Nash used this form.

- A short digression about influences is in order here. We have already posited Dante as the source of European literature. There is, in fact, another precursor for European prose fiction. Miguel de Cervantes (1547–1616), who died the same year as William Shakespeare (Shakespeare read *Don Quixote* in 1611), can perhaps be identified as the founder of the fiction genre itself. But, in addition to inventing the novel, Cervantes' *Don Quixote* (whose first volume appeared in Spanish in 1605 and the second in 1615), also generated enough material and offered enough themes to be one of the most influential and enduring works in world literature.
- The Elizabethan caricature is exemplified in the work of Thomas Nashe (1567–1601). Nashe in his satires used a less polite style, lampooning everyone and engaging in the religious controversies of his time in *The Anatomy of Absurdity* (1589), *Pierce Penniless* (1592) and *The Unfortunate Traveller* (1594). *The Unfortunate Traveller* is perhaps the best known of his works. It is a mixture of the picaresque narrative, parody and historical fantasy.

Parody

Parody is an adaptation of a literary genre, often to make fun of it. What parody does is to use the style, theme or language of a respected literary genre or a particular text, but to apply it to a subject or theme that is trivial or at least less significant. A good example occurs in the 18th century novel. The subject of Samuel Richardson's *Pamela* (1740–41) and other novels is feminine virtue and good behaviour. Henry Fielding parodies the moral tone and theme of Richardson in his own works like *Shamela* (1741) and *Joseph Andrews* (1742), often mocking Richardson's pedantic seriousness. The 20th century comic book *MAD* parodies serious films and literature by transforming the themes into trivia.

- Poetry- Elizabethan poets, while continuing to be under the influence of Homer, Virgil and other classical poets, attempted to make the idiom more English.(Sidney, Spenser and Shakespeare.)
- Comedy - Latin comedy becomes a popular genre mainly with Udall's play about middle class London, Ralph Roister Doister and William Stevenson's village comedy Gammer Gurton's Needle (the authorship of this work is a matter of debate).
- Tragedy - The early Elizabethan dramatists, especially in the period between 1550 and 1580, used the Greek writer Seneca as a model. An early example of English tragic drama is Tragedy of Gorboduc (1565), which appears under the title Tragedy of Ferrex and Porrex in the 1570 edition. There is some dispute about the authorship here. Thomas Norton (1532–84) is supposed to have written the first three acts, and Thomas Sackville (1536–1608) the last two.
- University Wits + William Shakespeare (1564–1616)
- His first published play was Titus Andronicus (printed anonymously in 1594)

EARLY TUDOR PERIOD (1485–1550) **1485**

Ascension of Henry VII and
founding of Tudor dynasty (1485)

Skelton's *Philip Sparrow* (1508)

Ascension of Henry VIII (1509) **1509**

Heywood's *Four Ps* and *John
John* (1519)

Tyndale's *New Testament* in
English (1526)

Henry VIII is excommunicated by
the Pope (1533)
Act of Supremacy passed (1534)

Coverdale's Bible (1535)

Dissolution of Monasteries (1539)

Ascension of Edward VI (1547) **1547**

Book of Common Prayer
published (1549)

Ascension of Mary I (1553)
Wyatt's rebellion (1554) **1553**

Udall's *Ralph Roister Doister*
(1553)

Udall's Miscellany (1551)

ELIZABETHAN PERIOD (1558–1603) 1558

Ascension of Elizabeth I (1558)
Scottish rebellion (1559)

London Plague (1563)

James Burbage builds 'The Theatre' (1576)

End of Irish rebellion (1583)

The defeat of the Spanish Armada

Theatres shut down due to Plague (1593)

1588

Gammer Gurton's Needle; Gorboduc; Geneva Bible (1560)

Holinshed's Chronicles (1577)
Sidney's Arcadia and Defence of Poesy (1579)

Hakluyt's Voyages and Navigations (1582)

Kyd's Spanish Tragedy (1586)

Marprelate Controversy

Spenser's Faerie Queene Books I–III (1590)
Shakespeare's Henry VI (1591)

Spenser's Amoretti and Shakespeare's Romeo and Juliet (1595)
Spenser's Faerie Queene Books IV–VI and Shakespeare's The Merchant of Venice (1596)
Bacon's Essays (1597)
Jonson's Every Man in His Humour (1598)

Globe Theatre opens (1599)
East India Company formed (1600)

JACOBEAN PERIOD (1603–25)

Ascension of James I (1603)
The Gunpowder Plot (1605)
Charter to Virginia Company (1606)

1603

Humour (1598)

Shakespeare's Hamlet (1601)

Authorised Version of the Bible (1611)

Globe Theatre burned down (1613)

Thirty Years War begins (1618)

Pilgrim Fathers leave for America (1620)

Shakespeare's First Folio (1623)

CAROLINE PERIOD (1625–49)

1625

Ascension of Charles I (1625)

Dissolution of the Parliament (1629)

Donne's *Poems* and Herbert's *Temple* (1633)

Milton's 'Lycidas' (1637)

Long Parliament summoned (1640)

Closing of theatres (1642)
Parliament imposes
Presbyterianism in England (1643)

Milton's *Areopagitica* (1644)

INTERREGNUM (1649–60)

1649

Charles I executed (1649)

Marvell's 'Horatian Ode upon Cromwell's Return from Ireland' (1650)

Hobbes' *Leviathan* (1651)

Cromwell becomes the Lord Protector (1653)

Cromwell dies and succeeded by his son Richard Cromwell (1658)

Restoration of Charles II,
Reopening of theatres (1660)

1660

Pepys begins his *Diary* (1660)

Travel Writings

- An interesting volume of prose is Richard Hakluyt's (1552–1616) collection, *The Principall Navigations, Voiages, and Discoveries of the English Nation* (1589, 1599–1600).
- This is a volume of travelogues that presented the reader with the first complete set of documents on the exploration of other nations and cultures – from the New World to the East Indies. Walter Raleigh had produced a similar document, *Discoverie of the large, rich and bewtiful Empyre of Guiana* (1596) in which he described a tropical paradise and this is one of the major texts in the genre of 'new world' writings.
- Hakluyt's successor, Samuel Purchas, produced a sequel, *Hakluytus Posthumous, or Purchas His Pilgrimes* (1625) and introduced documents such as Thomas Roe's travelogue detailing his experience in the court of the Mughal emperor, Jahangir, and documents describing journeys to the New World.
- These volumes constitute a body of writing that embody English ideas about other nations and England itself. They were instrumental in creating a vision of the world that influenced later travellers to, say, India, and continued to do so into the age of empire (the 18th century). Hakluyt and Purchas' works are the first documents on English colonialism.
- They highlight the English role in the expansion of the world, exploration, trade and interaction with other races. Writings of this type also provided the geographical imagery in Renaissance and 17th century English literature.

Poet	Lifespan	Major Works	Notes / Features
Edmund Spenser	1552–1599	Shepherd's Calendar (1579), Amoretti (88 sonnets), Epithalamium, The Faery Queen (1589–1596), Astrophel (1586)	Pastoral, sonnets, epic poetry; Spenserian stanza (ababbcbcc)
Sir Philip Sidney	1554–1586	Astrophel and Stella (1598), Arcadia, An Apology for Poetry	Sonnet sequence, pastoral romance, literary criticism
William Shakespeare	1564–1616	Shakespeare's Sonnets (154, 1609), plays	English/Shakespearean sonnets, drama, licentious poetry (Venus and Adonis)
Thomas Gascoigne	1535–1577	Steel Glass (1576)	First English verse satire
Thomas Wyatt	1503–1542	Introduced Petrarchan sonnet to England	Early Renaissance sonnets, inspired by Petrarch
Henry Howard, Earl of Surrey	1517–1547	Introduced blank verse , English sonnet adaptations	Helped develop English sonnet form
Christopher Marlowe	1564–1593	Hero and Leander, plays	Licentious poetry, dramatic works
Tyndale	1494–1536	New Testament Translation (1525)	Basis of the Authorized Version of the Bible (1616)
George Gascoigne	1525–1577	Steel Glass, The Supposes	Early Elizabethan poet, satire, drama

Playwright / Group	Lifespan	Major Works	Notes / Features
William Shakespeare	1564–1616	Tragedies: Hamlet, Macbeth, Othello, King Lear, Romeo and Juliet Comedies: A Midsummer Night's Dream, Twelfth Night, Much Ado About Nothing, The Tempest Histories: Richard III, Henry IV, Henry V, Henry VIII	Master of tragedy, comedy, and history; complex characters; Shakespearean sonnet style; influenced by classical and contemporary sources
University Wits	Late 16th century	Group of educated playwrights including: - Christopher Marlowe: Doctor Faustus, Tamburlaine, Edward II - Thomas Kyd: The Spanish Tragedy - Robert Greene: Friar Bacon and Friar Bungay - George Peele: The Arraignment of Paris, The Old Wives' Tale - John Lyly: Campaspe, Euphues: The Anatomy of Wit	Educated, university-trained writers; introduced blank verse , classical influence, revenge tragedies, romantic and courtly plays; laid groundwork for Shakespeare
Ben Jonson	1572–1637	Every Man in His Humour, Volpone, The Alchemist, Bartholomew Fair	Comedy of humours, satire, classical learning; contemporary of Shakespeare
Thomas Dekker	1572–1632	The Shoemaker's Holiday, The Honest Whore	City comedies, realistic characters, popular audience appeal
Philip Massinger	1583–1640	A New Way to Pay Old Debts, The Maid of Honour	Early 17th-century drama; social and moral themes

Jacobean Period (1603–1625)

- Corresponds to the reign of **James I.**
- Marked by important **prose and religious writing.**
- Major works include:
 - **Bacon's prose**
 - **John Donne's sermons**
 - **Robert Burton's *Anatomy of Melancholy***
 - **King James Bible**

Features **Shakespeare's major tragedies and tragicomedies.**

- Other notable writers:
 - Donne, Ben Jonson, John Webster, Thomas Middleton,
 - Beaumont and Fletcher, George Chapman, Philip Massinger,
 - Lady Mary Wroth, Elizabeth Cary.

Jacobean drama

- A new conversational tone emerges in Jacobean drama. The Elizabethans used rhetoric that was highly stylized while the Jacobeans used everyday speech
- The main themes are money, property and class. In addition, there is a new frankness about sexuality and sexual relations
- While there is quite a lot of moralizing, there is also a secret fascination with the wicked and the corrupt. It is vice that creates the drama in the play
- Moral and sexual corruption is a constant theme in Jacobean drama, especially in the tragedies
- There was a great deal of sensationalism and excessive emotional moments in many of the plays of this period. Hence the term '**melodrama**' can be used to describe the Jacobeans
- Jacobean drama is characterized by its realism and taste for satire
- There is nostalgia for the old world's decencies and decorous behaviour
- The most common themes include lust, adultery, corruption, death, sickness (both physical and mental), exploitation of the weak, the cruelty of the aristocrats and upper classes, the eccentricities of human beings, the hypocrisy of people, dishonesty and family crisis
- The playwright used to include comments and addresses to the audience explaining the motives of characters or the psychology that causes them to behave in certain ways.

Masques

Masques came into prominence during the reign of James I. They were usually performed in the royal court on special occasions. They involved the use of expensive costumes, stage settings and special effects. The masque usually served a moral purpose – to demonstrate the victory of good over evil. Inigo Jones was undoubtedly one of the most important stage designers of the age. He introduced the proscenium arch (a picture frame behind which the stage action appears) to the stage. They were also used to celebrate the arrival of important people in London and were called 'royal entries'. Such 'entries' or masques were either staged or part of a procession (also known as pageants) and had music, dialogue and pantomime. In court entertainments, dances were held in which the 'maskers' – gentlemen and noblemen – chose partners from the spectators (Henry VIII is known to have participated in such dances, having forgotten that he was a monarch). Actors and guests therefore mingled in the performance.

- The brothers Phineas (1582–1650) and Giles Fletcher (1585–1623) were influenced by Spenser. *Sorrow's Joy* (1603) was their earliest attempt at Spenserian poetry. Their work is characterized by a strong Renaissance 'high culture', the use of narrative and allegory, and rich imagery. For his *Purple Island* (1633) Phineas Fletcher used Spenser's allegorical mode and John Donne's analogy mode.

The Spenserians

Features of Spenserian Poetry

- Preferred pastoral themes and subjects
- Wrote narrative poetry
- Idealized the 'golden age' of old England
- Also wrote political, moral and religious allegories like Spenser's *The Faerie Queene*.

- The term 'metaphysical' came from John Dryden who described the poetry of John Donne (1572?–1631) as affecting the 'metaphysics', The term 'metaphysical' came from John Dryden who described the poetry of John Donne (1572?–1631) as affecting the 'metaphysics', while Dr Samuel Johnson used it as a pejorative in the 18th century. The term refers to a traditional method of arguing, popularized by a group of philosophers called the Scholastics.

The Metaphysical Poets

Features of Metaphysical Poetry

- Uses everyday speech
- Unusual logic and images which were exaggerated and not always easy to understand
- The metaphors were strange and artificial, and were called 'conceits'.
- A mixture of wit and seriousness
- A poetry of both great religious fervour and human love/sensuality, often combining the two in the same poem (Donne's poems are examples)
- The use of irony and paradox, which makes it difficult to decide whether the poet is being serious or casual.

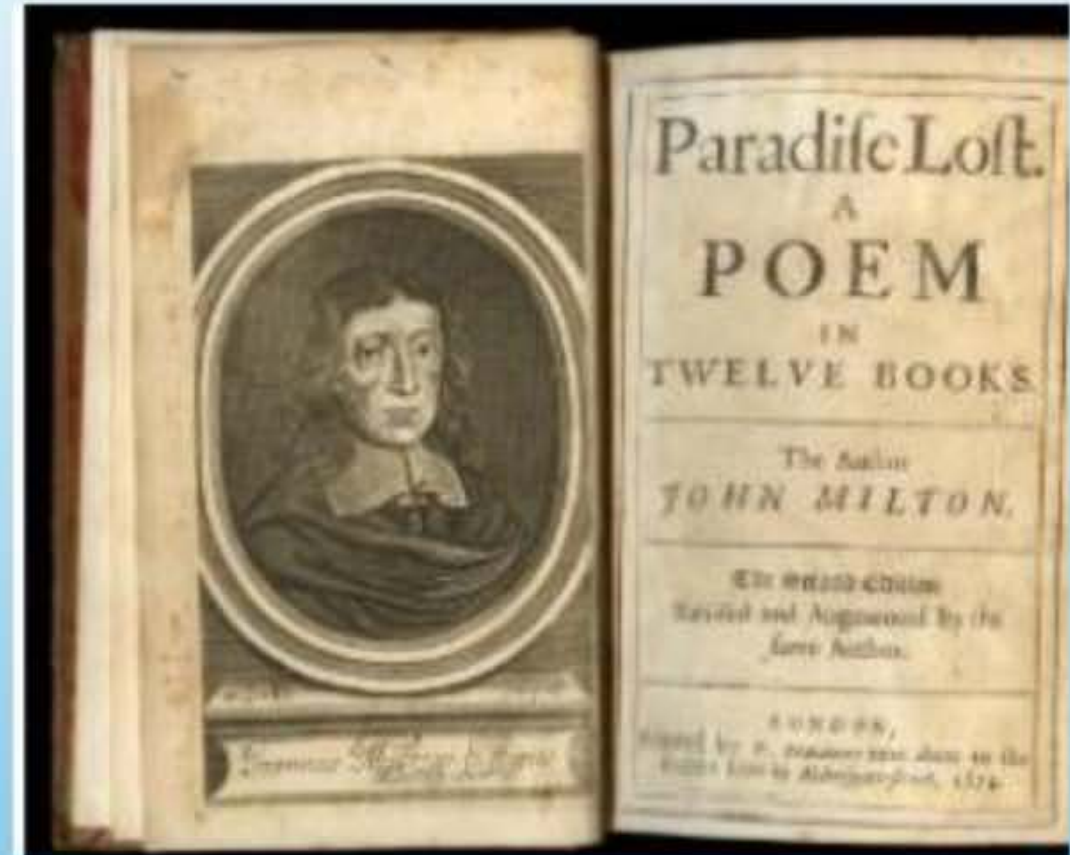
Caroline Age (1625–1649)

Named after **Charles I** (*Carolus*).

- Dominated by the **English Civil War**.
- Conflict between:
 - **Cavaliers** (royalists)
 - **Roundheads** (Parliamentarians)
- **John Milton** begins his literary career.
- Important religious and prose writers include:
 - **George Herbert**
 - **Sir Thomas Browne**
 - **Robert Burton**

Cavalier Poets

- Associated with the royal court.
- Write polished, elegant poetry on **love and loyalty**.
- Major poets:
 - **Richard Lovelace**
 - **Sir John Suckling**
 - **Thomas Carew**
 - **Robert Herrick** (a “Son of Ben,” follower of Ben Jonson)



The Cavalier Poets

Features of Cavalier Poetry

- Gallantry and chivalry are central to the Cavaliers
 - The poetry was full of wit, smart responses to situations and clever complimentary remarks to the lover
 - Flattery and high praise of the lover's beauty and wisdom become integral to this kind of poetry
-
- The poets often complain about their lover's indifference. There is also the agony of separation in many of the poems
 - A lot of eroticism is visible here
 - Unlike the metaphysicals, the cavaliers did not engage in serious debates and their poetry is much more simple than the metaphysical poetry of Donne and others
 - The lines in these poems are almost always short and precise, though the images may seem exaggerated today.

The Tribe of Ben

The 'tribe of Ben' is a term used to describe poets who were influenced by the great satirist Ben Jonson. Thomas Randolph and William Cartwright are two important members of this 'tribe'. Robert Herrick, Richard Lovelace and John Suckling were also included in this group. They wrote satires and pastoral poetry that used a lot of naughty wit, elaborate conceits and descriptions, to make social comments. In this they were influenced, like Jonson, by the Classical poets and adopted a polished style. In fact, this poetry is noted for being highly stylized (perhaps in order to indicate the author's learning and sophistication) and had parallels with a tradition in the Mannerist paintings of the period, where the emphasis was on style and artifice rather than naturalism. The Cavalier poets' artifice and conceits are, therefore, Mannerist.

Commonwealth Period / Puritan Interregnum (1649–1660)

- Begins after the **execution of Charles I** and the end of the Civil War.
- England is ruled by **Parliament under Oliver Cromwell**.
- The period ends with **Cromwell's death (1658)** and the **Restoration of Charles II**.
- **Public theatres are closed (1642)**, causing drama to decline sharply.
- Puritans oppose theatre on **moral, religious, and political grounds**.
- Marked by **political and religious prose**.
- Major works include:
 - **Milton's political pamphlets**
 - **Hobbes' *Leviathan* (1651)**
- Important prose writers:
 - Sir Thomas Browne, Thomas Fuller, Jeremy Taylor, Izaak Walton
- Notable poets:
 - Andrew Marvell, Henry Vaughan, Edmund Waller,
 - Abraham Cowley, Sir William Davenant

The Enlightenment / Neoclassical Period (c. 1660–1790)

- Also called the **Long 18th Century** or **Neoclassical Period**.
- Marked by admiration for **Classical Greek and Roman literature**.
- Emphasizes **reason, logic, order, and moderation**.
- Rejects superstition and excessive emotion.
- Features the rise of **Deism** and reaction against **Puritanism**.
- Coincides with major political change, including the **American Revolution**.

The Restoration (c. 1660–1700)

- Begins with the return of **Charles II** to the throne in 1660.
- Court life becomes **witty, urbane, and pleasure-loving**, unlike Puritan seriousness.
- **Theatres reopen**, leading to the revival of drama.
- Drama becomes more **aristocratic** in audience and tone.
- **Restoration Comedy of Manners** develops.

Major writers:

- **Dryden** (poet, critic, dramatist)
- **Etherege, Wycherley, Congreve** (Restoration comedy)
- **Otway** (heroic tragedy)
- Important prose writers:
 - **Samuel Pepys, John Locke, John Bunyan**
- **Aphra Behn** emerges as the first professional English woman writer; *Oroonoko* anticipates the novel.

Comedy

Features of Restoration Comedy

- Class-bound, especially concerned with the upper classes
- Mostly a metropolitan genre, where the setting is London
- Work with stereotypes (innocence versus all-knowing, the predatory widow, the gullible young man) and stock situations (cuckoldry, amorous pursuits)
- Emphasis on male and female rivalries (facilitated by the introduction of actresses on stage during this period)
- Portrayal of marriage as a boring and restrictive system
- Focus on carnality (from sexual attraction to sexual conquest), follies and vices. Adultery is a crucial theme
- Set scenes (especially in Dryden), called 'proviso scenes', of couples bargaining over conditions of marriage
- Wit and quick repartee, especially among gentlemen and rakes
- Intrigue, especially in love and marriage, was a common theme
- Gossip is a central feature of all plays
- Parallel plots were common.

Timeline

Historical and Social Events

Literary Events

RESTORATION PERIOD (1660–1700)

1660

Restoration of the Stuart dynasty with the ascension of Charles II; Royal Society of London founded (1660)

Pepys begins his diary (1660)

1667

Milton's *Paradise Lost* (1667)

DIYUENIS VI DIATHIDUK PUESIE, An Essay (1668)

Bunyan's *Pilgrim's Progress* (1678)

Dryden's *Absalom and Achitophel* (1681)

Ascension of James I (1685)

Newton's *Principia Mathematica* (1687)

Glorious Revolution and the Ascension of William of Orange (1688) and James II replaced

1688

Behn's *Oroonoko* (1688)

Locke's *Human Understanding* (1690)

ENLIGHTENMENT PERIOD (1700–70)

1700

Ascension of Anne (1702)

Congreve's *Way of the World* (1700)

Newton's *Opticks* (1704)

Act of Union, Scotland joins
England and Wales to form the
United Kingdom (1707)

1707

Tatler launched (1709)
Spectator launched (1711)
Pope's *Rape of the Lock* (1712)

Ascension of George I (1714)

1719

Defoe's *Robinson Crusoe* (1719)
Swift's *Gulliver's Travels* (1726)

Ascension of George II (1727)

1740

Richardson's *Pamela* (1740)
Smollett's *Roderick Random*
(1748)
Fielding's *Tom Jones* (1749)

East India Company wins the
Battle of Plassey (1757)

1757

Johnson's *Dictionary* (1755)
Burke's *Sublime and Beautiful*
(1757)
The first two volumes of Sterne's
Tristram Shandy (1759)

Ascension of George III (1760)

East India Company wins the
Battle of Buxar (1764)

Walpole's *Castle of Otranto*
(1764)
Goldsmith's *Vicar of Wakefield*
(1766)

First edition of *Encyclopaedia
Britannica* (1768)

Smollett's *Humphrey Clinker*
(1771)

American War of Independence
(1776)

1776

Gibbon's *Decline and Fall of
Roman Empire*, Smith's *Wealth
of Nations* and Paine's *Common
Sense* (1776)

Sheridan's *School for Scandal*
(1777)

Johnson's *Lives of English Poets*
begins (1779)

French Revolution (1789)

1789

Blake's *Songs of Innocence*
(1789)

Coffee Houses:

- Emerged in **London** during the late 17th century.
- Centers for **intellectual discussion, news exchange, and literary activity**.
- Nicknamed “**penny universities**” because for the price of a cup of coffee, one could learn about politics, literature, and science.



The Augustan Age (c. 1700–1750)

- Named after the Roman age of **Augustus**.
- Writers imitate **Virgil, Horace, and Ovid**.
- Literature stresses **satire, balance, decorum, and social criticism**.
- Major writers:
 - **Alexander Pope**
 - **Jonathan Swift**
 - **Joseph Addison**
- **Daniel Defoe** represents popular prose and early novel writing.
- **Lady Mary Wortley Montagu** is notable for letters and bold poetry challenging gender norms.

The Age of Sensibility / Age of Johnson (c. 1750–1790)

- Transitional phase between **Neoclassicism and Romanticism**.
- Emphasizes **emotion, sympathy, and moral feeling**.
- Dominated by **Samuel Johnson**.
- His circle includes:
 - **Oliver Goldsmith**
 - **Edmund Burke**
 - **James Boswell**
 - **Edward Gibbon**
- Prepares the ground for **Romantic literature**.

Romantic Period (c. 1790–1830)

- Begins around **1798** with *Lyrical Ballads*; linked to the **French Revolution**.
- Rejects **reason and logic**; values **emotion, imagination, and intuition**.
- Emphasizes **individual experience** and creative freedom.
- Shifts focus from **urban life to nature and rural settings**.
- Treats nature as **spiritual and sacred**.
- Shows interest in **medieval, exotic, and folk traditions**.
- Supports ideas of **freedom, democracy, and nationalism**.
- Major writers include **Wordsworth, Coleridge, Blake, Byron, Shelley, Keats, and Jane Austen**.
- Gothic romance flourishes, especially in the works of **Ann Radcliffe**.

The Victorian Era (c. 1832–1901)

- The **Victorian Era** is one of the most important and productive periods in English literary history. It takes its name from **Queen Victoria**, whose reign lasted from **1837 to 1901**. The period is often dated from **1832**, the year of the **First Reform Bill**, which marked significant political and social change in Britain.
- **Historical and Social Background**
- The period coincides with the **Industrial Revolution**, leading to rapid urbanization.
- There is a sharp contrast between **wealth and poverty**.
- Growth of the **middle class** and decline of feudal structures.
- Major concerns include:
 - Social reform
 - Child labor
 - Women's rights
 - Education
 - Religious doubt and scientific advancement (e.g., Darwin's theory of evolution)
- Literature becomes a medium to address **moral, social, and ethical issues**.



Timeline

Historical and Social Events

First Reform Bill

Slavery abolished in British Empire (1833)

Ascension of Queen Victoria

Anti-Corn Law League (1838)

Penny Post introduced (1840)

Irish Famine (1845)

Marx and Engels publish *Communist Manifesto*

Start of the Crimean War

1832

1837

1848

1854

Literary Events

Tennyson's *Poems*

Dickens' *Oliver Twist* begins publication

Carlyle's *Heroes and Hero-Worship* (1841)

Dickens' *Christmas Carol* and Ruskin's *Modern Painters* (1843)

Emily Bronte's *Wuthering Heights* and Disraeli's *Tancred*, Thackeray's *Vanity Fair* begins publication (1847)

Dickens' *David Copperfield* begins publication (1849)

Browning's *Poems* and Tennyson's *In Memoriam* (1850)

Arnold's *Poems* and Gaskell's *Cranford* (1851)

Dickens' *Hard Times* begins publication

First Indian War of Independence (1857)

Darwin's *On the Origin of the Species*

American Civil War begins (1861)

Suez Canal opened (1869)

Queen Victoria declared the 'Empress of India' (1877)

Anglo-Boer War

1859

1880

1890

Browning's *Men and Women* (1855)

Elizabeth Browning's *Aurora Leigh* (1857)

JS Mill's 'On Liberty', Tennyson's *Idylls of the King* and George Eliot's *Adam Bede*

Collins' *The Woman in White* and George Eliot's *Mill on the Floss*; Dickens' *Great Expectations* begins publication (1860)

George Eliot's *Silas Marner* (1861)

Arnold's *Essays in Criticism* and Carroll's *Alice in Wonderland* (1865)

Browning's *Ring and the Book* (1868)

Arnold's *Culture and Anarchy* (1869)

George Eliot's *Middlemarch* (1871)

Hardy's *Far from the Madding Crowd* (1874)

Hardy's *Return of the Native* (1878)

DG Rossetti's *Ballads and Sonnets* (1881)

Haggard's *King Solomon's Mines* (1885)

Hardy's *Mayor of Casterbridge*, Stevenson's *Jekyll and Hyde* and Doyle's *Study in Scarlet* (1886)

Wilde's *Picture of Dorian Gray*

The Oxford Movement

The Oxford Movement is also known as Tractarianism. The chief spokesman of the movement was John Henry Newman. The movement originated in Rev. John Keble's sermon 'National Apostasy' (14 July 1833) in which he attacked the government's plans to derecognize the Anglican Church of Ireland. Ninety tracts were published, most of them written by Newman. The tracts argued that the Church of England derived its authority from being direct descendants of the Apostles. Newman concluded with the controversial Tract 90, which argued that the Thirty-Nine Articles, which distinguished the Anglicans from the Roman Church, did not conflict with Roman Catholic ideas. In short, Newman was arguing that the Thirty-Nine Articles could be seen as Catholic. Newman was ostracized for this idea.

Utilitarianism

A philosophical theory that emerges with the two Mills and Jeremy Bentham, utilitarianism can be summarized in a phrase: 'the greatest good of the greatest number'. Human beings are (or ought to be) concerned about the general happiness of all humanity. The general happiness principle also suggests a principle of justice: everyone is entitled to happiness. Human beings are unhappy when their actions are not commiserate with the general humanity's happiness.

Aestheticism and Decadence

A movement in 19th century England and France, Aestheticism was characterized by the slogan 'art for art's sake'. Among its significant supporters were Victor Cousin, Oscar Wilde, Walter Pater and the Rossettis. They believed that the primary function of art was aesthetic and sensual, not intellectual or moral. It aims to please the senses rather than convey an argument. It encouraged the excessive use of symbols and imagery, which, they argued, contributed to pleasure. Beauty was to be primary (the aesthetic slogan, as coined by Wilde, was 'life imitates art'). 'Decadence' was the pejorative term used by critics to disparage the aestheticism of France, the symbolists and the Pre-Raphaelites.

Features of Victorian Fiction

- Realism was the preferred form
- Predominantly concerned with social issues
- The three-decker (multi-volume) novel was popular
- Many genres evolved – the mystery thriller became extremely popular with Wilkie Collins
- The industrial novel was a genre that emerged in this age
- Many novelists used the novel of manners and the novel of sentiment as models
- Morals and social codes were major concerns
- Social problem novels (Disraeli, Dickens and Gaskell) were propagandist and they mixed socialism with Unitarianism and Christian ethics
- The characters were inevitably strongly individualistic.

The Industrial Novel

The industrial novel is often linked to the social problem novel in the Victorian Age. It was exemplified best by Charles Dickens' *Hard Times* (1854). Other practitioners include Benjamin Disraeli (*Sybil*, 1845) and Elizabeth Gaskell (*Mary Barton*, 1848; *North and South*, 1855).

The concerns of the industrial novel may be traced to the Victorian 'condition of England' question. Most of them showed working-class sympathies. Class was, expectedly, the central theme in many of them, usually connecting it with unionism and class unrest. The factory system had altered lifestyles, social structures and economic conditions. The shift system, unionism, exploitative factory owners, women working in factories, urban poverty and rural migration were the themes in these novels.

The Silver-Fork Novel

Inaugurated by Edward Bulwer-Lytton, this genre dealt with high society manners and styles. Bulwer-Lytton's *Pelham* (1828) and Disraeli's *Vivien Grey* (1826–27) are examples of the genre. During an age when the middle classes were acquiring greater riches and aspiring to nobility, the upper classes sought to reaffirm their position by suggesting that one had to be born to wealth and that manners could not be acquired through new money. Breeding, class, birth and sophistication, such novels argued, could not be bought.

Sensation Literature

Sensation literature is a term used to describe a particular kind of writing that became popular in the latter half of the 19th century. It is mainly the novel form that is categorized under this head. Sensation literature drew upon the Gothic novel. They involved extremely dramatic situations and often had characters driven by obsession or madness. The plots were what we would now call 'racy' and involved guilty secrets, chases, obsessions, murder and other criminal acts. There would be fainting women and brave men, all of whom concealed some secret or the other. It carried elements of detective fiction too. The most popular practitioner of the genre was Wilkie Collins with his *The Woman in White* (1860) and *The Moonstone* (1868).

The Pre-Raphaelites

The Pre-Raphaelite Brotherhood was a group of poets influenced by the visual arts. It included the Rossettis, William Morris and AC Swinburne and owed much to the paintings of their contemporary, William Holman Hunt. Others associated, at least partially, with the group included the influential philosopher John Ruskin and the noted painters Edward Burne-Jones and John Everett Millias. They were all great admirers of Raphael, whom they saw as the high point of Renaissance art. The Pre-Raphaelites deliberately invoked medieval images and aesthetics in their work. The poetry used symbolism (some of it obscure), especially from theology and religion. There was also a major strand that dealt with love, especially tragic love, and mortality.

They were criticized for being too concerned with the body. Their poetry and paintings often portray voluptuous bodies. The Pre-Raphaelites attempted to combine a hard realism (they are famous for their attention to detail) with heavy symbolism, seeking to make a comment on contemporary society while simultaneously suggesting a higher state of being.

- **Phases of the Victorian Period**
- **Early Victorian Period (1832–1848)**
 - Optimism about progress and reform.
 - Literature reflects hope for social improvement.
 - Example: Early works of **Dickens**.
- **Mid-Victorian Period (1848–1870)**
 - Period of stability and confidence.
 - Moral seriousness and realism dominate.
 - The novel becomes the **most popular literary form**.
- **Late Victorian Period (1870–1901)**
 - Growing **pessimism, doubt, and disillusionment**.
 - Influence of science and decline of religious certainty.
 - Emergence of aestheticism and decadence.
- **Major Literary Characteristics**
- Emphasis on **realism and detailed social portrayal**.
- Literature serves a **didactic and moral purpose**.
- Exploration of:
 - Class conflict
 - Gender roles
 - Faith vs. doubt
- Strong narrative voice and psychological depth.
- Poetry shows conflict between **faith and skepticism**

Major Poets

- **Alfred, Lord Tennyson** – poet of doubt and faith (*In Memoriam*).
- **Robert Browning** – dramatic monologues.
- **Elizabeth Barrett Browning** – love and social justice poetry.
- **Christina Rossetti** – religious and symbolic poetry.
- **Matthew Arnold** – cultural criticism and poetic melancholy.
- **Gerard Manley Hopkins** – innovative style (published later).

Major Novelists (Golden Age of the Novel)

- **Charles Dickens** – social injustice (*Oliver Twist*, *Hard Times*).
- **Charlotte & Emily Brontë** – emotional intensity and individualism.
- **William Makepeace Thackeray** – satire (*Vanity Fair*).
- **Elizabeth Gaskell** – industrial novels (*North and South*).
- **George Eliot** – psychological realism (*Middlemarch*).
- **Anthony Trollope** – social realism.
- **Thomas Hardy** – tragic realism and pessimism.

Prose and Non-Fiction

- **Thomas Carlyle** – social and historical criticism.
- **John Ruskin** – art and moral criticism.
- **Walter Pater** – aesthetic philosophy.
- **Matthew Arnold** – cultural criticism (*Culture and Anarchy*).

The Modern Period (c. 1914–1945)

- The Modern Period has **no single, unified movement** and is difficult to date exactly.
- It is often associated with the **early 20th century** and especially with **World War I (1914)**.
- The end of **Queen Victoria's reign** marks a symbolic break from the 19th century.
- New scientific and intellectual ideas emerge:
 - **Freud's psychoanalysis**
 - **Einstein's theory of relativity**
- These ideas change views of **reality, time, and the human mind**.

Literary Features

- Characterized by **experimentation in form, style, and subject matter**.
- Traditional realism declines due to **war-time disillusionment**.
- Literature explores:
 - Alienation
 - Fragmentation
 - Loss of meaning
- Major achievements occur in **poetry, fiction, drama, and criticism**.

Major Writers

Poets

- W. B. Yeats
- T. S. Eliot
- W. H. Auden
- Wilfred Owen
- Dylan Thomas

Novelists

- James Joyce
- Virginia Woolf
- D. H. Lawrence
- E. M. Forster
- Aldous Huxley
- Graham Greene

Dramatists

- G. B. Shaw
- J. M. Synge
- Sean O'Casey
- Noel Coward

Critics

- T. S. Eliot
- I. A. Richards
- F. R. Leavis
- William Empson

Anglophone Writing

- Writers from **Ireland, Scotland, and Wales** become prominent.
- Much "English" modern literature is written by **Irish writers**:
 - Yeats, Joyce, Shaw, Synge, O'Casey, Beckett, Iris Murdoch

End of Modernism

- Commonly ends in **1945**, after **World War II**.
- Some scholars prefer **1939**, the year of *Joyce's Finnegans Wake*.
- *Finnegans Wake* is seen as the **ultimate Modernist experiment**.

High Modernism

- The **1920s** are considered the peak of Modernism.
- **1922** is a landmark year:
 - Joyce's *Ulysses*
 - Eliot's *The Waste Land*
- Key works also include:
 - Woolf's *Mrs Dalloway*
 - Proust's *In Search of Lost Time*

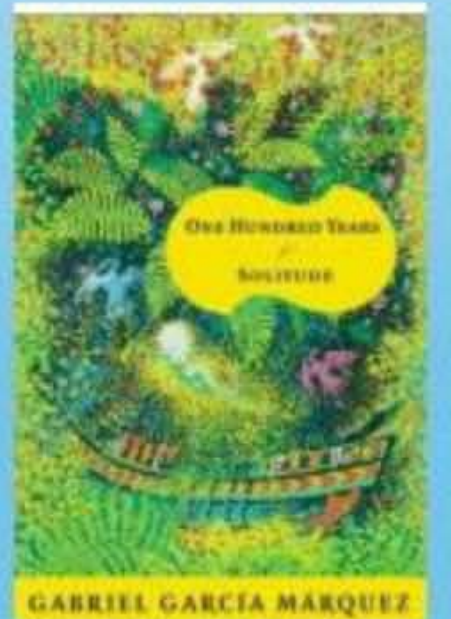
The Postmodern Period (c. 1945 onward)

Emergence & Context:

- Postmodernism arose after World War II as a response to the elitism of high modernism and global crises.
- Reflects a world shaped by technology, consumerism, and political uncertainty (Cold War, postcolonial issues).

• Key Features of Literature:

- Fragmented, disjointed narratives; nonlinear structure in time and space.
- Blurring of “**high**” and “**low**” culture.
- Multiple interpretations or **open endings** instead of fixed closure.
- Mix of serious themes with playful, absurd, or comic elements.
- Self-conscious about literary form, language, and technique.
- Use of **parody, pastiche**, and references to other texts or media.
- Unexpected intrusions or disruptions in the narrative.



The Campus Novel

Also known as the 'university novel', the genre was inaugurated by Kingsley Amis (*Lucky Jim*, 1954). Later writers include Malcolm Bradbury (*The History Man*, 1975), Tom Sharpe (*Porterhouse Blue*, 1974) and the more contemporary David Lodge (*Changing Places*, 1975; *Small World*, 1984). It is mainly a British genre. As the term indicates, it deals with university life. Amis mocked the pretentiousness of the academics in his portrait of Jim Dixon. David Lodge explored the question of research, funding and the politics of contemporary literary theory with his portrait of feminism. Both novelists see class as a continuing theme and context in the British university system. The sexual revolution of the 1970s and 1980s also becomes a theme in much campus fiction, though many of these novels have been accused of being sexist. Other versions of the campus novel include AS Byatt's celebrated *Possession* (1990), where the quest for fame is via the quest and discovery of a rare literary artefact. In many cases, these novels reflect an anxiety in universities about the fate of the humanities, the ethics of research and funding and the politics of appointments.

The New Apocalyptic Movement

The movement had a brief moment of popularity during the 1930–45 period and is embodied in three anthologies (1940–45). A sense of the anarchic haunts the poetry in the anthologies. Influenced by the work of Herbert Read, poets like George Barker, GS Fraser and Henry Treece argued that the violent age required violent poetry. They were rebelling against the romantic strain while also pushing modernism's obsession with decay and collapse into a new mode. Poets like Dylan Thomas and David Gascoyne were also included in this category for their extensive use of violent, vibrant images and surrealism. This was a poetry of terror and extremity, as illustrated in the poems of Gascoyne and Barker quoted above. The vision in much of these poets included maiming and trauma, death and decay, and an extremely violent juxtaposition of images, some of which were criticized as immoral.

The Movement Poets

The term was coined by JD Scott to describe the work of a group of poets: Philip Larkin, Kingsley Amis, DJ Enright, John Wain and Robert Conquest. Conquest's anthology *New Lines* set the agenda for the group. Donald Davie and Thom Gunn were the other poets included under this category. These poets rebelled against the modernist tendency, exemplified by TS Eliot and Ezra Pound, to make poetry pedantic through the use of allusions, mythology and intertextual references. They also blamed the critic for deliberately preferring and popularising difficult poets. Larkin attacked the 'cunning merger between poet, literary critic and academic critic (three classes now notoriously indistinguishable)' that resulted in creating such elitist poetry. The Movement poets sought to simplify poetry by writing in the language of everyday life – even using foul language and the slang of the streets – so that it appealed to everyone. The subject of poetry was also the street and common life. Direct, slightly humorous and plain in style, the poetry was valued for its 'commonness'. DJ Enright's beautiful poem 'Dreaming in the Shanghai Restaurant' is a conversational piece on watching an old Chinese gentleman. The simplicity of Enright's narrative renders the subject both immediate and strange, and is a good example of how this kind of poetry works.

Angry Young Men

'Angry young men' is a term used to describe a group of writers (mainly dramatists and novelists) in the 1950s. These writers who came from the working classes were unhappy at the cultural and class-bound elitism of England, the social inequalities and what they perceived as the injustice of the state. Among the playwrights the foremost representative of the group is John Osborne. A later addition would be Harold Pinter. The angry young men group also included poets Philip Larkin and John Wain as well as novelists Kingsley Amis, John Wain, John Braine and Alan Sillitoe. Their writings invariably described social marginalization and alienation, with dour, unhappy protagonists with a clear inability to form stable relationships.

Philosophical/Worldview Characteristics:

- Skepticism toward “**grand narratives**” or universal explanations (Lyotard: “incredulity toward metanarratives”).
- Reality is **relative**, shaped by race, class, gender, sexuality, and culture.
- No knowledge or experience is inherently superior or inferior.

Historical & Cultural Influences:

- WWII genocide, Soviet gulags, atomic bombings of Hiroshima and Nagasaki.
- Cold War anxieties, postcolonial struggles, and rise of multinational corporations.
- Technological progress, consumer culture, counterculture movements, and violence.

Notable Literary Techniques/Terms Coined:

- Metanarrative** – overarching story or theory explaining history/human life.
- Pastiche** – imitation or mixing of various styles without satire.
- Parody** – humorous or ironic imitation of a text or style.
- Intertextuality** – referencing other literary or cultural texts.
- Magic Realism** – blending surreal or magical elements with realistic narrative.
- Metafiction** – fiction that self-consciously draws attention to its status as a text.
- Simulacra/Hyperreality** (Baudrillard) – reality replaced by signs, images, or simulations.

Notable Postmodern Authors:

- Julian Barnes, Don DeLillo, Toni Morrison, Vladimir Nabokov, Thomas Pynchon, Salman Rushdie, Kurt Vonnegut.

Magic Realist Writers:

- Gabriel García Márquez, Luis Borges, Alejo Carpentier, Günter Grass, Salman Rushdie.

Postcolonial Influence:

- Authors from former English colonies wrote significant works in English:
 - Africa: Nadine Gordimer, Athol Fugard, J. M. Coetzee, Chinua Achebe, Wole Soyinka
 - Caribbean: V. S. Naipaul, Derek Walcott
 - India: R. K. Narayan, Anita Desai, Salman Rushdie
 - Rhodesia: Doris Lessing

Disaster/Catastrophe/Apocalyptic Fiction

in the 20th century, the events of World War II and the increasing threat of nuclear disaster and concomitant environmental death inspired dozens of novels which might be grouped into this category. In many cases these novels are set in worlds/ages after a nuclear war or biological disaster and take the form of popular fiction. Many also take inspiration from Biblical writings on doomsday, apocalypse and Revelation. These are usually dystopian in theme, though a few extend hopes of a regenerated earth. Mary Shelley's *The Last Man* (1826), where the story is set in a plague-ravaged world, was one of the first examples of the genre. Nevil Shute's *On the Beach* (1957) was one of the most famous, and moving, examples of post-World War II disaster novels. In Kurt Vonnegut's nightmarish *Cat's Cradle* (1963) all water bodies on the earth freeze. JG Ballard's *The Crystal World* (1966) is the story of a virus that freezes anything it comes in contact with. An earlier Ballard novel, *The Drowned World* (1962) anticipates the problem environmentalists say will happen soon: global warming, the melting of the polar ice-caps and the resultant flooding of the earth. Other versions of disaster fiction include the popular *The Day of the Triffids* (1951) by John Wyndham about poisonous tentacle-ridden plants. Wyndham's *The Kraken Wakes* (1953) is a novel about alien invasion (the 'Kraken' is derived from Tennyson's poem, *The Kraken*).

PD James' *The Children of Men* (1992) was set in a post-biological disaster era, where humans are unable to breed any more. Margaret Atwood's *Oryx and Crake* (2003) explored the effects of a plague and the possibilities of human cloning.

Gay and Lesbian Writing

If E.M. Forster suppressed publication of his gay novel *Maurice*, the 1980s and 1990s has seen an explosion of gay writing. Alan Hollinghurst's gay novel, *The Line of Beauty* (2004), explores the scene of aristocratic and conservative London through the perspective of a young gay, Nick Guest. The novel provides an insight into the way homosexuality was perceived in 1980s London, even among the so-called liberals. Mixed into this significant gay novel are issues of class and race. Hanif Kureishi's fiction (and plays) explore the intersection of race and sexual preference in immigrant populations in 1980s London. Sarah Waters (1966–), who sets her fiction in Victorian England, has won the Somerset Maugham award for Lesbian and Gay Fiction for *Affinity* (1999).

The Theatre of the Absurd

The Theatre of the Absurd is a term popularized by Martin Esslin to describe the work of certain Euro-American playwrights in the 1950s and '60s. The plays of Samuel Beckett, Eugene Ionesco, Jean Genet and the early Harold Pinter describe situations where human life lacks meaning. Actions are futile because there is no goal to any of them. Figures in these plays are often in a state of hopelessness and stunned 'stasis' (immobility), as demonstrated best in Beckett's *Waiting for Godot*. Absurd drama also emphasizes that man is the centre of the universe in which god has no role. Influenced by European existential philosophies from Soren Kierkegaard, Albert Camus and Jean-Paul Sartre, Absurd drama presents illogical situations and purposeless action. Language itself seems to break down when speech does not seem to make sense. Communication is illogical and often, people talk at cross-purposes (as Pinter's plays show). Such plays often lack a linear plot or narrative, and players on stage seem to drift through rather than possess any particular role. Traditional conflicts, dramatic tensions are absent from these plays



Important One Word Substitutions

words. → spellings.

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- One who is not sure about God's existence -Agnostic
- A person who deliberately sets fire to a building -Arsonist
- One who does a thing for pleasure and not as a profession -Amateur
- One who can use either hand with ease -Ambidextrous
- One who makes an official examination of accounts -Auditor
- A person who believes in or tries to bring about a state of lawlessness -Anarchist
- A person who has changed his faith -Apostate
- One who does not believe in the existence of God -Atheist
- A person appointed by two parties to solve a dispute -Arbitrator
- One who leads an austere life -Ascetic
- A state of disorder due to the absence or non-recognition of authority or other controlling systems -Anarchy
- A form of government in which power is held by the nobility -Aristocracy
- A system of government by one person with absolute power -Autocracy
- A self-governing country or region -Autonomy
- A system of government in which most of the important decisions are taken by state officials rather than by elected representatives -Bureaucracy
- A group of guns or missile launchers operated together in one place -Battery
- A large bundle bound for storage or transport -Bale
- A large gathering of people of a particular type -Bevy
- An arrangement of flowers that is usually given as a present -Bouquet
- A family of young animals -Brood
- An unconventional style of living -Bohemian
- One who is bad in spelling -Cacographer
- One who feeds on human flesh -Cannibal
- A person who is blindly devoted to an idea/ a person displaying aggressive or exaggerated patriotism -Chauvinist
- A critical judge of any art and craft -Connoisseur
- Persons living at the same time -Contemporaries
- One who is recovering health after illness -Convalescent
- A girl/ woman who flirts with a man -Coquette
- A person who regards the whole world as his country -Cosmopolitan
- One who is a center of attraction -Cynosure
- One who sneers at the beliefs of others -Cynic
- A group of things that have been hidden in a secret place -Cache
- A group of people, typically with vehicles or animals travelling together -Caravan

Atheist
Cannibal
Bouquet
Anarchy



- A closed political meeting
 - An exclusive circle of people with a common purpose
 - A group of followers hired to applaud at a performance
 - A series of stars
 - A funeral procession
 - A group of worshippers
 - A herd or flock of animals being driven in a body
 - A system of government by the whole population or all the eligible members of a state, typically through elected representatives
 - A leader or orator who espouses the cause of the common people
 - A person having a sophisticated charm
 - A leader who sways his followers by his oratory
 - A dabbler (not serious) in art, science and literature
 - One who is for the pleasure of eating and drinking
 - One who often talks of his achievements
 - Someone who leaves one country to settle in another
 - A man who is womanish in his habits
 - One who is hard to please (very selective in his habits)
 - One who runs away from justice
 - One who is filled with excessive enthusiasm in religious matters
 - One who believes in fate
 - A small fleet of ships or boats
 - A small growth of trees without under brush
 - A state, society, or group governed by old people
 - A lover of good food
 - Conferred as an honor
 - A person who acts against religion
 - A person of intellectual or erudite tastes
 - A patient with imaginary symptoms and ailments
 - A person who is controlled by his wife
 - A community of people smaller than a village
 - A group of cattle or sheep or other domestic mammals
 - A large group of people
 - One who shows sustained enthusiastic action with unflagging vitality
 - Someone who attacks cherished ideas or traditional institutions
 - One who does not express himself freely
 - Who behaves without moral principles
 - A person who is incapable of being tampered with
 - One who is unable to pay his debts
- Caucus
 - Clique
 - Clique
 - Clique
 - Constellation
 - Cortege
 - Congregation
 - Drove
 - Democracy
 - Demagogue
 - Debonair
 - Demagogue
 - Dilettante
 - Epicure
 - Egotist
 - Emigrant
 - Effeminate
 - Fastidious
 - Fugitive
 - Fanatic
 - Fatalist
 - Flotilla
 - Grove
 - Gerontocracy
 - Gourmand
 - Honorary
 - Heretic
 - Highbrow
 - Hypochondriac
 - Henpeck
 - Hamlet
 - Herd
 - Horde
 - Indefatigable
 - Iconoclast
 - Introvert
 - Immoral
 - Impregnable
 - Insolvent



- A state or country run by the worst, least qualified, or most unscrupulous citizens
 - Kakistocracy
- A person who is mentally ill
 - Lunatic
- A form of government with a monarch at the head
 - Monarchy
- A person who dislikes humankind and avoids human society
 - Misanthrope
- A person who is primarily concerned with making money at the expense of ethics
 - Mercenary
- Someone in love with himself
 - Narcissist
- One who collects coins as a hobby
 - Numismatist
- Government by new or inexperienced hands
 - Neocracy
- Government by the populace
 - Ochlocracy
- A small group of people having control of a country or organization
 - Oligarchy
- Government by the wealthy
 - Plutocracy
- A temporary police force
 - Posse
- A person who likes or admires women
 - Philogynist
- A lover of mankind
 - Philanthropist
- A person who speaks more than one language
 - Polyglot
- One who lives in solitude
 - Recluse
- Someone who walks in sleep
 - Somnambulist
- A person who is indifferent to the pains and pleasures of life
 - Stoic
- A large number of fish swimming together
 - Shoal
- Government not connected with religious or spiritual matters
 - Secular
- A strong and fast-moving stream of water or other liquid
 - Torrent
- A political system based on the government of men by God
 - Thearchy
- A scolding nagging bad-tempered woman
 - Termagant
- A person who shows a great or excessive fondness for one's wife
 - Uxorious
- One who possesses outstanding technical ability in a particular art or field
 - Virtuoso