

English Language for Competitive Exams
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Week - 04
Lecture - 17
Reading Comprehension

Good morning. So, I hope you are preparing well for your exams and here is another section on reading comprehension. So, without wasting much time let us look at the slide here.

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PASSAGE 1

Jane Austen's life, as a recoverable narrative, is almost exclusively a matter of family construction, with authority drawn either from the teller having known her or, more tenuously, claiming family relationship to her. Such a narrowly deduced documentary basis for any life is inevitably problematic regardless of how rich the surviving evidence might be; and in Jane Austen's case the evidence is also scarce. She was surrounded by family, at every waking and almost every sleeping moment, yet apparently they saw so little. Family makes, inherits, and transmits what we know as her life; it is only familial. Refracted through the prism of family, her life is also their lives: her relationships, variously perceived, to them; and their relationships, variously perceived, to each other. Through her they live; through them what we imagine as her life is shaped and circumscribed, even as it is revealed. The trickle of nonfamily biographies, which became a torrent in the final years of the twentieth century, derives, as it must, from these early accounts. Here's the problem: how is it possible to recognize in their carefully fashioned portrait of a comfortable family member the writer of such startlingly original novels: novels, moreover, that point up the difficulties and constrictions of family identity? Looked at from the other end, no one would now be interested in the life of Jane Austen if it were not for what she wrote. Though we know we must not, under pain of the crassest naïveté, read the novels into the life/the life out of the novels, nonetheless we seek to connect them: the fiction must have a plausible psychogenesis.

I am going to read the passage for you, take down notes as I will also show you the questions and then I will today I am also going to show you the answers the way it is done for you, the way competitive exams evaluators and assessors they mark you or that is the way their thinking process works. The way, the kinds of answers they are looking for. So, in today's class we are going to look at everything threadbare. So, let us start.

Jane Austen's life, as a recoverable narrative, is almost exclusively a matter of family construction, with authority drawn either from the teller having known her or, more tenuously, claiming family relationship to her. Such a narrowly deduced documentary basis for any life is inevitably problematic regardless of how rich the surviving evidence might be; and in Jane Austen's case the evidence is also scarce. She was surrounded by

family, at every waking and almost every sleeping moment yet apparently they saw so little. Family makes, inherits, and transmits what we know as her life; it is only familial. Refracted through the prism of family, her life is also their lives: her relationships, variously perceived, to them; and their relationships, variously perceived, to each other.

Through her they live, through them what we imagine as her life is shaped and circumscribed, even as it is revealed. The trickle of non family biographies, which became a torrent in the final years of the twentieth century, derives, as it must, from these early accounts. Here is the problem: how is it possible to recognize in their carefully fashioned portrait of a comfortable family member the writer of such startlingly original novels: novels, moreover that point out the difficulties and constrictions of family identity? Looked at from the other end, no one would now be interested in the life of Jane Austen if it were not for what she wrote. Though we know we must not, under pain of the crassest Naivete, read the novels into the life - the life out of the novels, nonetheless we seek to connect them: the fiction must have a plausible psychogenesis.

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Answer between 3 – 5 lines

1. Why does the author call the documentary basis for her life 'narrow'?
2. What does the author refer to as a 'problem' for people interested in Austen's life?
3. What here is the 'crassest naïveté'?

Answer between 3 to 5 lines look at the slide here: Why does the author call the documentary basis for her life “narrow”? What does the author refer to her as a ‘problem’ for people interested in Austen’s life? What here is the ‘crassest naïvete’? Go back to the passage, go through the passage again and try to answer respond to the questions –

narrow, problem for people and what here is the crassest Naivete and look at the slide with answers.

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ANSWERS:

1. The author says that all sources of information on Austen's life are her family – we only know her through what her family chose to let us know of her, which is why the author calls this documentary basis a narrow one.
2. The author argues that the image we have of Jane Austen has been manufactured by the careful descriptions of her family members, and it is difficult to recognise the author Jane Austen within this identity. Her originality is subsumed within her identity as a family member.
3. It is crassly naïve, the author writes, to connect her life with her novels i.e., to read her novels as a reflection of her own experiences. But such a practice is common among readers, despite its flaws.

The author says that all sources of information on Austen's life are her family - we only know here through what her family chose to let us know of her, which is why the author calls this documentary basis a narrow one. I hope you understand the question narrow understanding of Jane Austen. The author argues that the image we have of Jane Austen has been manufactured by the careful description of her family members, and it is difficult to recognize the author Jane Austen within this identity. Her originality is subsumed within her identity as a family member.

It is crassly naive, the author writes, to connect her life with her novels that is, to read her novels as a reflection of her own experiences, but such a practice common among readers, despite its flaws.

(Refer Slide Time: 05:01)

Vocabulary Check (Source: Oxford English Dictionary)

tenuous: *adjective*

Very weak or slight. *'The tenuous link between interest rates and investment'*

naïveté: *noun*

Lack of experience, wisdom, or judgement. *'His appalling naivety in going to the press'*

conformable: *adjective*

disposed or accustomed to conform to what is acceptable. *'Personalities conformable to the ambient level of cultural evolution'*

refract: *verb*

Make (a ray of light) change direction when it enters at an angle. *'The rays of light are refracted by the material of the lens'*

And then look at the vocabulary section also – tenuous: it is an adjective meaning, very weak or slight - we say the tenuous link between interest rates and investments. You can also use these words in words of your sentences of your own. Naivete it is an noun it means it lack of experiences his appalling naivety in going to the press. Conformable: adjective which means disposed or accustomed to confirm what is acceptable. 'Personalities conformable to the ambient level of cultural evolution.' Refract is a verb make a ray of light change direction when it enters at an angle - the rays of light are refracted by the material of the lens. But refract is just not a scientific term it can also be used in more literary way, we do not have to always use the way it is used in refraction and the law of physics etcetera it is also how somebody's opinion can be refracted.

So, mind you all these kinds of words can arrive can stare you in the face when you appear for any competitive exam just do not go literally also you should be comfortable with the more deeper or the deeper meaning of these words and expressions. Let us move on to the second passage.

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PASSAGE 2

It is only recently that critics have found a way to connect the letters to the novels, in part as a result of a new appreciation for what is by design disorderly and experimental in Austen's mature narrative method. On occasion the letters can read like jottings for fiction, offering clues to the kinds of risks she took as a novelist. This goes beyond, though it includes, what is visible from their characteristic graphic compression whereby topics are tumbled together, separated, or inappropriately yoked by dashes, an unparagraphed pileup of subjects and opinions, a paratactic rush of impressions unsorted by subordination. Biographies are built from interpretations rather more than from facts. In Jane Austen's case there are so few facts that almost all we can know are the narrative consequences of different kinds of interpretation. In the Victorian period, this is evident in the contradictory family views on the letters. More recently, the challenge for the modern trade biographers has been to recover a personal Jane Austen and a plausible emotional and psychological hinterland for a writer, freed from family defensiveness. It is difficult to disregard the interpretative stranglehold of a family who have so effectively determined the content, even the tone and emphasis, of the biographical tradition. The Austens were clever down the generations without being intellectual or anything more than broadly sympathetic to the mainstream in the arts; professional, comfortable, culturally conservative – and stalwartly middle-England. Their official stance, unlike our interpretations of the novels, has shifted little since the early twentieth century. It is extraordinary to consider how late Jane Austen's biography has retained the imprint of a family property.

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early twentieth century. It is extraordinary to consider how late Jane Austen's biography has retained the imprint of a family property.

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Answer between 3 – 5 lines

1. What was special about Austen's letters? Why are they crucial to critics?
2. Why is Austen so challenging a figure for biography figurers?
3. From passages 1 and 2, what impression do you have of the Austen family influence on Jane Austen's career and later biographies?

Look at the questions: What was special about Austen's letters? Why are they crucial to critics? Why is Austen so challenging a figure for biography figurers? From passages 1 and 2, what impression do you have of the Austen family influence on Jane Austen's career and later biographies?

Please look at the passage again quickly go through it, these are the questions.

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ANSWERS:

1. Jane Austen's letters provide the only surviving link to her fiction. In her writings, her particular style (which the author calls deliberately disorderly) evokes her novels as well. The author writes that her novelistic style can be traced in the concerns of her letters as well.
2. It is difficult for modern biographers to gauge Austen's private world without being influenced by family portraits of her. Her emotional and psychological experiences have been always mediated by family constructions of her life.
3. The Austen family has been described by the author as decidedly conservative and middle-class. They seem to be protective of Austen's privacy, to the point of being defensive of any allusion or narrative that does not ally with their own image of Austen as a writer. Trapped within this box, Austen has never been truly accessible to critics, biographers and readers.

And let us look at the answers: Jane Austen's letters they provide the only link surviving link to her fiction. In her writings, her particular style which the author calls deliberately disorderly evokes her novels as well. The author writes that her novelistic style can be traced in the concerns of her letters as well. It is difficult for modern biographers to gauge Austen's private world without being influenced by family portraits of her. Her emotional and psychological experiences have always been mediated by family constructions of her life.

The Austen family has been described by the author as decidedly conservative and middle-class. They seem to be protective of Austen's privacy, to the point of being defensive of any allusion or narrative that does not ally with their own image of Austen as a writer. Trapped within this box, Austen has never been truly accessible to critics, biographers and readers.

(Refer Slide Time: 10:49)

Vocabulary Check (Source: Oxford English Dictionary)

paratactic (from the freedictionary.com): *noun*

The juxtaposition of clauses or phrases without the use of coordinating or subordinating conjunctions. 'It was cold; the snows came'.

plausible: *adjective*

Seeming reasonable or probable. 'A plausible explanation'

yoke: *verb*

Cause (two people or things) to be joined in a close relationship. 'Hong Kong's dollar has been yoked to America's'.

jottings: *noun*

A brief note. 'A few jottings on an envelope'

Let us move on to look at the vocabulary: paratactic - the juxtaposition of clauses or phrases without the use of coordinating or subordinating conjunctions look at this. "It was cold; the snows came". It is a grammatical term, but it can also be used to convey some kind of juxtaposition putting together of two ideas. Plausible - seemingly reasonable it is not possible or opposite is implausible. So, you can derive the meaning. Yoke is verb - join in a close relationship and jottings a few jottings on an envelope. Let us move on to the next passage.

(Refer Slide Time: 11:41)

PASSAGE 3

The parodic impulse that so clearly defines the young Austen's response to literature is largely the product of this same decidedly *writerly* stance towards books and writing of all kinds – an impulse that prompted her to look upon any and all texts as in some way *scriptable* or "writable." Less frequently noticed has been the extent to which the Austen family as a whole possessed a tendency to rewrite texts as they read them – the ways in which they were inclined to mimic in their own idiosyncratic manner the processes by which any given text came to be conceived or written in the first place. In his draft of a lecture originally written in the early 1930s, the Oxford philosopher R. G. Collingwood made two observations regarding Austen's achievement that are relevant to our purpose here. The first was to emphasize the degree to which the young Jane Austen's primal instinct for parody was truly remarkable. "[T]he odd thing about Jane Austen's nursery output," Collingwood pointed out, "is that instead of imitating she parodies. Her heroines languish and faint not because she imagines real ladies do so, but she regards the languishing and fainting heroine of the romantic novel as a delightfully funny figure, a figure to be treated ironically". The second of Collingwood's germane observations went on to root the impulses underlying even the earliest of Austen's seemingly instinctive parodic expressions in the more immediate context of her family environment. "Genius," he paused to note, "is not produced *in vacuo*; on the contrary, it never arises except in social surroundings so exquisitely fitted to produce it that its voice seems almost the impersonal voice of these surroundings themselves." Austen benefited immeasurably from growing up as a member of a large and active middle class family "with plenty to read, plenty to do, and a sufficiency of people to talk to."

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Answer between 3 – 5 lines

1. What was the Austen literary tendency that Jane adopted and perfected in her own novels?
2. Why do Austen heroines faint?
3. R. G. Collingwood writes that "Genius is not produced *in vacuo*; on the contrary, it never arises except in social surroundings so exquisitely fitted to produce it...". What is he here talking about?

Let us look at the questions now: What was the Austen literary tendency that Jane adopted and perfected in her own novels? Why do Austen heroines faint? R. G. Collingwood writes that "Genius is not produced in *vacuo*; on the contrary, it never arises except in social surroundings so exquisitely fitted to produce it". What is he here talking about?

Look at the passage again, look at the questions again and here are the answers.

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ANSWERS:

1. Jane Austen shared with her well-read family the tendency to parody existing popular literature. Her genius for parody, and her eye for potential ironic imitation is evident in her novels.
2. Austen heroines fainting are an ironic comment on the literary trope of the frail heroine in other romances of Austen's time. She thought them funny and exaggerated figures, and parodies them in her own novels.
3. Collingwood argues that the kind of literary genius seen in Austen is never produced in a vacuum – her family background and their predilection for reading and writing influenced her hugely.

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(Refer Slide Time: 15:36)

Vocabulary Check (Source: Oxford English Dictionary)

in vacuo: *adverb*

In a vacuum. 'The hydrochloric acid was removed by evaporation in vacuo'

germane: *adjective*

Relevant to a subject under consideration. 'That is not germane to our theme'

idiosyncratic: *adjective*

Relating to idiosyncrasy; peculiar or individual. 'She emerged as one of the great, idiosyncratic talents of the nineties'

primal: *adjective*

Most important; primary or fundamental. 'Rivers were the primal highways of life'

Let us do some vocabulary: in vacuo - in a vacuum these one of those foreign words when I move on to do vocabulary which I have been done much of so far, but I am going to do plenty of soon and which is such an important of your competitive exams then we are going to look at plenty of words as including foreign expressions.

So, in vacuo is in a vacuum. Look at the usage of it. Germane is relevant - that is not germane to our theme or germane to this idea is the concept of such and so, so and so. Idiosyncratic is eccentric peculiar not always bad not to be confused with idiotic. Primal is fundamental, but has in a rivers were the primal highways of life there is a different between primal and primitive; do your own vocabulary check here what is the difference between primal, primeval and primitive.

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PASSAGE 4

Looking at *Mansfield Park*, or indeed any of the other novels, we can establish that Austen had a great deal to say about masculinity, that she excelled at depicting male characters, even that she subscribed to a masculine ethic that underpinned her portrayal of social mores and historical change. But ultimately all of this must be weighed in the balance with her approach to form, and her gradual refining of a feminine aesthetic. Austen is the founder of the modern romance narrative, as the first to recognize the extraordinary narrative power of keeping the hero's point of view in reserve. The suspense surrounding the hero's feelings and intentions drives the story forward in a way unequalled by shipwrecks, bandits, abductions, or eerie sounds. The precise method by which Austen develops the hero as enigma is a topic that has barely been broached. The ideological corollary of this technique – that, as Robert Miles nicely puts it, "Austen regards the feminine self as our 'default state' " – has been assumed more often than it has been investigated. At any time the reception of Austen by men must be a sensitive measure of anxieties about the boundaries of masculinity, and the degree to which the male reader can tolerate a feminocentric definition of humanity. In her last completed work, *Persuasion*, Austen brought the technique to perfection: the voice of the narrator allied with that of the heroine; the reader perceiving not only through Anne's mind but also through her senses and a haze of emotion. Through this haze the hero is glimpsed, often indistinctly. His words and actions may be clearly recorded, but his motives remain more completely obscured than in any of the other novels. The narrative structure that creates this epistemological chasm between the main female and male protagonist naturally gives rise to the climactic dialogue on the different qualities of men and women.

Next passage: looking at *Mansfield Park*, or indeed any of the other novels, we can establish that Austen had a great deal to say about masculinity, that she excelled at depicting male characters, even that she subscribed to a masculine ethic that underpinned her portrayal of social mores and historical change. But ultimately all of this must be weighed in the balance with her approach to form, and her gradual refining of a feminine aesthetic. Austen is the founder of the modern romance narrative, as the first to recognize the extraordinary narrative power of keeping the hero's point of view in reserve. The suspense surrounding the hero's feelings and intentions drives the story forward in a way

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Answer between 3 – 5 lines

1. Why is Jane Austen the founder of the modern romance narrative?
2. Why is the feminine self the 'default state' of the Austen reader?
3. How is *Persuasion* a special example of this Austen literary technique?

Look at the questions: Why is Jane Austen the founder of the modern romance narrative? Why is the feminine self the 'default state' of the Austen reader? How is *Persuasion* a special example of this Austen literary technique?

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ANSWERS:

1. Austen is called the founder of the modern romance narrative because she was the first to identify the potential in keeping the romantic hero's point of view entirely hidden, to be revealed only toward the end of the novel.
2. In an Austen novel, the protagonist is a woman, and it is her feelings, intentions and opinions that as a reader, one has most access to. The hero's thoughts are never known – this is why a critic says that Austen keeps her readers in a what is by default, a female self.
3. The structure of *Persuasion* is such that the hero's thought are completely unknown, giving rise to a dialogue on the differences between men and women towards the end of the book. This gap in the reader's knowledge is typical of her other works as well.

Austen is called the founder of the modern romance narrative because she was the first to identify the potential in keeping the romantic hero's point of view entirely hidden, to be revealed only toward the end of the novel. In an Austen novel, the protagonist is a woman, and it is her feelings, intentions and opinions that as a reader, one has most access to. The hero's thoughts are never known - this is why a critic says that Austen keeps her readers in a what is by default, a female self. The structure of *Persuasion* is such that the hero's thought are completely unknown, giving rise to a dialogue on the differences between men and women towards the end of the book. This gap in the reader's knowledge is typical of her other works as well.

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Vocabulary Check (Source: *Oxford English Dictionary*)

epistemological: *adjective*

Relating to the theory of knowledge, especially with regard to its methods, validity, and scope, and the distinction between justified belief and opinion. *'What epistemological foundation is there for such an artificial discrimination?'*

chasm: *noun*

A profound difference between people, viewpoints, feelings, etc. *'The chasm between rich and poor'*

corollary: *noun*

A direct or natural consequence or result. *'The huge increases in unemployment were the corollary of expenditure cuts'*

Let us look at the vocabulary now: epistemological - it is a philosophical term relating to the theory of knowledge and methods. Chasm is a noun profound difference between people viewpoints feelings etcetera the chasm between the rich and the poor. Corollary - a direct or natural consequence or result 'the huge increases in unemployment were the corollary of expenditure cuts'.

Look at all these words they have a way of recurring or occurring in variety of competitive exams. Corollary is a confusing word exact meaning as you have given here is a direct or natural consequence or result. So, as a corollary to this, as a corollary to something that has happened is a consequence of an action. So, please it is not like it is not to be used in the sense of in addition to, many people do that as well its very confusing. Epistemological what epistemological it is again as given here it the distinction between justified belief and opinion. So, look at these, these are very tricky sounds or kinds of words they sound like some other words as well there is every possibility of getting confused especially in the verbal section of the competitive exam. So, please look up the dictionary and also look at the related words or words that sound or are spelt quite similar to these words.

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PASSAGE 5

I don't want to play down those aspects of Austen's work which have led many commentators to identify her with a feminist agenda, the most obvious of which is the acute awareness of the financial and therefore social vulnerability of women of her class which is central to all her fiction. Certainly, from the Dashwood sisters, excluded from their intended inheritance by their brother's "narrow-minded and selfish" wife in her first published novel, *Sense and Sensibility* to Anne Elliot, managing the effects of her father's irresponsible vanity in the posthumously published *Persuasion*, Austen's heroines demonstrate women's condition – in material terms, at least – to be one of precarious dependency. For Austen's financially precarious heroines, marriage, with its promise of security, becomes "the grand feature of their lives," in Mary Wollstonecraft's phrase; and her wealthiest heroine, Emma, has to learn that marriage is what she, too, wants – in spite of her early protestations to the contrary. Austen's moral realism is equally critical of individual women for whom marrying advantageously takes precedence over any other motive. But marriage nevertheless remains the grand feature of her novels, as it is of her heroines' lives. Her realism is tempered by romance: an essentially conservative form. Happy-ever-after endings, which conveniently combine material comfort with emotional satisfaction, are her heroines' reward for their moral integrity and for refusing to marry merely for mercenary convenience. Through their very form, therefore, Austen's novels make our pleasure as readers dependent on our acceptance of marriage as fulfillment.

Next passage: I don't want to play down those aspects of Austen's work which have led many commentators to identify her with a feminist agenda, the most obvious of which is the acute awareness of the financial and therefore social vulnerability of women of her class which is central to all her fiction. Certainly, from the Dashwood sisters, excluded from their intended inheritance by their brother's "narrow-minded and selfish" wife in her first published novel, *Sense and Sensibility* to Anne Elliot, managing the effects of her father's irresponsible vanity in the posthumously published *Persuasion*, Austen's heroines demonstrate women's condition - in material terms, at least - to be one of precarious dependency.

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Answer between 3 – 5 lines

1. Why have some people felt that Austen has an explicitly 'feminist agenda'?
2. Why does marriage become an important thing for Austen heroines?
3. Describe your impression of Austen's 'moral realism'.

We look at the questions now: Why have some people felt that Austen has an explicitly 'feminist agenda'? Why does marriage become an important thing for Austen heroines? And describe your impression of Austen's moral realism?

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ANSWERS:

1. Austen's sympathetic and informed portrayal of the financial dependency of women (and therefore their social vulnerability) lead some people to call her agenda a feminist one.
2. For Austen heroines, who are often in a state of financial dependence, marriages offered security, both social and economic. This is why Austen presents marriage as a solution to her female characters.
3. Despite her awareness of the constant precarious nature of women's lives, she was critical (in her novels) of women who married solely for financial motives. She instead presented heroines who married for love and were given financial stability as reward for their own moral integrity.

Let us look at the passage again, here are the answers. Austen's sympathetic and informed portrayal of the financial dependency of women and therefore their social vulnerability lead some people to call her agenda a feminist one. For Austen heroines, who are often in a state of financial dependence, marriages offered security, both social

and economic. This is why Austen presents marriage as a solution to her female characters. Despite her awareness of the constant precarious nature of women's lives, she was critical in her novels of women who married solely for financial motives. She instead presented heroines who married for love and were given financial stability as reward for their own moral integrity.

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Vocabulary Check (Source: Oxford English Dictionary)

acute: *adjective*

Having or showing a perceptive understanding or insight; shrewd. *'An acute awareness of changing fashions'*

precarious: *adjective*

Dependent on chance; uncertain. *'He made a precarious living as a painter'*

mercenary: *adjective*

Primarily concerned with making money at the expense of ethics. *'She's nothing but a mercenary little gold-digger'*

Here are your words, word building exercises: acute - having or showing a perceptive understanding or insight shrewd there is a word called acuity, look it up. Next word precarious - dependent on chance uncertain, you balance yourself precariously becomes an adverb. Mercenary - related to do with making money at the expense of ethics we have mercenaries of all kinds people even fight war as mercenaries. So, the word can be used in a variety of situations.

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PASSAGE 6

Any critique of women's dependency is in constant tension with a perpetuation of the traditional social structures through which that dependency is maintained. Rather than suggesting that women's opportunities might be fundamentally different, Austen's principled heroines use their Enlightenment-inspired confidence to reform those structures from within. This coexistence of a "feminist" awareness with an essential conservatism, of an impulse for reform together with a readiness to work within traditional structures, is fundamental to Austen's fiction – uncomfortable though that has sometimes been for feminist commentators. Unlike many other female novelists of the period from across the political spectrum, Austen chose not to write overtly polemical fiction. Her novels are not fictionalized case studies illustrating the wrongs of woman, like those of Wollstonecraft or Mary Hays; but nor do they contain the caricatures of 1790s feminists which are also a feature of the fiction of the period. Rather, they engage indirectly with the agenda of conservative reform through their heroines' moral rather than formal education, on the ethics of domestic life, and on the right to romantic fulfilment. In doing so, they inevitably engage with contemporary gender politics, putting the language and ideas of Enlightenment feminism to post-Revolutionary effect by representing them in essentially nonthreatening ways. Austen takes 1790s feminist ideas into account, certainly, but she puts them at the service not simply of individualized fulfilment, but of a conservative agenda of reform, resolving her independent-minded heroines' difficulties through romance and marriage to suggest that a measure of equality, and certainly happiness, can be achieved.

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independent-minded heroines' difficulties through romance and marriage to suggest that a measure of equality, and certainly happiness, can be achieved.

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Identify the author's argument in the above paragraph and write down the answer between 4-6 lines.

Let us look at the questions here, now the argument in the above paragraph and write down the answer between 4 into 6 lines. Look at the passage carefully distil the argument.

(Refer Slide Time: 29:17)

ANSWER:

In Austen's novels, we see heroines who are empowered and confident, but never radical. Despite an awareness of women's particularly disadvantaged social positions, Austen and her heroines never advocate radical social reform, but instead attempt to change things within these structures. The focus is not on formal education but on moral improvement. In exhorting such an education, Austen foregrounds her conservative political views on the woman's place in a nation.

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particularly disadvantaged social positions, Austen and her heroines never advocate radical social reform, but instead attempt to change things within these structures. The focus is not on formal education but on moral improvement. In exhorting such an education, Austen foregrounds her conservative political views on the woman's place in a nation.

Let us look at the vocabulary here.

(Refer Slide Time: 29:58)

Vocabulary Check (Source: Oxford English Dictionary)

polemical: *adjective*

Of or involving strongly critical or disputatious writing or speech. 'A polemical essay'

conservatism: *noun*

Commitment to traditional values and ideas with opposition to change or innovation. 'Proponents of theological conservatism'

caricature: *noun*

A ludicrous or grotesque version of someone or something. 'He looked a caricature of his normal self'

perpetuation: *noun*

The continuation or preservation of a situation, idea, etc. 'We criticized the perpetuation of racial stereotypes'

Polemical - it is an adjective, remember all these words ending with a l are adjectives. Something which involves strongly critical or disputatious writing or speech a polemical essay that is a some kind of essay that divides we have already done when we were doing writing, we will do more writing soon and the remember polemical essay is a favorite of higher order exams.

So, remember that something that takes a very strong stand kind of an ideological stand and it invites argument and disputes. So, that is the polemical essay or that is the meaning of polemical. Conservatism commitment to again this is a philosophical and it comes from political thinking, so commitment to traditional values and ideas. So, conservatives - conservative way of life conservative political thought, so proponents of theological conservatism.

Now, caricature is a ludicrous or grotesque version of someone or something - he looked the caricature of his normal self, what does it mean? He was not looking his best, a water down or maybe a grotesque is the right word version or of himself. Perpetuation continuation or preservation of a situation or idea we criticized the perpetuation of racial stereotypes.

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PASSAGE 7

Coexistent with Austen's parody is the conviction that popular literature is a genus to be taken seriously. The elopements and scandals, the standard stuff of the minor novels of sensation and romance, haunt Austen's major work. Whilst they form the core of the more uncontrolled juvenilia, they remain an oblique presence in the mature fiction, referenced through second-hand accounts and confined to minor characters. It is ironic that Austen's work, with its unashamed defence of popular culture, should have become the province of a select and refined readership. It is equally incongruous that at the start of the twenty-first century such a canonical writer has become reclaimed by a popular audience. Both the novels and the novelist have acquired a cult status, which offers a prime target for parody and invests them with an afterlife susceptible to modern scripting. Never best sellers in their author's lifetime, today Austen's six novels have consistently high sales and are available across the world in paperback and hard cover editions from dozens of publishing houses. Her books have proved sufficiently elastic to suit the full range of modern media. The integration of Austen's writing into the popular cultural imagination is overwhelmingly evident in the electronic shared reading and discussion groups which have spiralled into existence on the internet.

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Summarise the above paragraph between 4 – 6 lines

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ANSWER:

In the above paragraph, the author writes that Austen's works display a love for popular culture. Despite this, her novels reached out only to a select and refined readership. In the beginning of the twenty-first century though, Austen was appropriated by multiple forms of mass culture, herself becoming the subject of parody and ironic reference. This is more evident now with the rise of internet-based reader platforms.

Here is the question: summarize the above paragraph which between 4 to 6 lines and the answer is - In the above paragraph the author writes that Austen's work works display a love for popular culture. Despite this, her novels reached out only to a select and refined readership. In the beginning of the twenty-first century though, Austen was appropriated

by multiple forms of mass culture, herself becoming the subject of parody and ironic reference. This is more evident now with the rise of internet-based reader platforms and look at the vocabulary here.

(Refer Slide Time: 34:23)

Vocabulary Check (Source: Oxford English Dictionary)

oblique: *adjective*

Not expressed or done in a direct way. *'He issued an oblique attack on the President'*

canonical: *adjective*

belonging to the literary canon. *'Canonical writers like Jane Austen'*

cult: *noun*

A person or thing that is popular or fashionable among a particular group or section of society. *'The series has become a bit of a cult in the UK'*

juvenilia: *plural noun*

Works produced by an author or artist while still young. *'From the juvenilia onward, certain themes were prominent'*

Oblique - not done directly he issued an oblique attack on the president. Canonical is belonging to the literary canon something you know you say hundred best books, hundred best writers of all times making them a part of canon. Cult - a person or thing that is popular or fashionable among a particular group or section of society - the series has become a bit of a cult in the UK, Monty Python series for example, is a cult. You must watch Monty Python series in order to understand the turn of phrases in the English languages. It will also help you in listening exercises. Juvenilia - works produced by an author or artist while still young - from the juvenilia onward certain themes were prominent. From here you get the work juvenile.

So, thank you very much and we will continue with our reading practice in our next class also.