

Literature for Competitive Exam
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Module – 03
Lecture – 10
Literature and major events in 18 and 19 century

(Refer Slide Time: 00:23)

Read the following extract from a poem:

At once with joy and fear his heart rebounds.
Thus incorporeal Spirits to smallest forms
Reduc'd their shapes immense, and were at large,
Though without number still amidst the Hall
Of that infernal Court. But far within
And in their own dimensions like themselves
The great Seraphim Lords and Cherubim
In close recess and secret conclave sat
A thousand Demy-Gods on golden seat's,
Frequent and full. After short silence then
And summons read, the great consult began.

Welcome back, continuing with week 3, 18th and 19th century literature and here are the exercises. Read the following extract from a poem: At once with joy and fear his heart rebounds. Thus incorporeal Spirits to smallest forms reduced their shapes immense, and were at large, though without number still amidst the hall of that infernal court. But far within and in their own dimensions like themselves the great seraphim lords and cherubim in close recess and secret conclave sat a thousand Demy-Gods on golden seat's, frequent and full. After short silence then and summons read, the great consult began.

(Refer Slide Time: 01:14)

1. What is the genre of this poem?

- a. Gothic
- b. Epic
- c. Romantic
- d. Allegory

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2. What is the meter used in the poem?

- a. Blank verse
- b. Iambic tetrameter
- c. Petrarchan sonnet
- d. Heroic couplet

Question one; what is the genre of this poem? a, Gothic; b. Epic; c. Romantic; d. Allegory. Question 2; what is the meter used in the poem? a, Blank verse; b. Iambic tetrameter; c. Petrarchan sonnet and d; it is a Heroic couplet was the meter.

(Refer Slide Time: 01:37)

3. Identify the poem

- a. The Pilgrim's Progress
- b. The Divine Comedy
- c. Paradise Lost
- d. Aeneid

Question 3; identify the poem. Is the same poem a, The pilgrim's Progress; b. The Divine Comedy; c. Paradise Lost; d. Aeneid.

(Refer Slide Time: 01:50)

4. Identify the work:

This famous book bears the subtitle: *The Life and Opinions of Herr Teufelsdröckh*

- a. Doctor Faustus
- b. The Magic Mountain
- c. Sartus Resartus
- d. Shamela

Next, identify this work; this famous book bears the subtitle: The Life and Opinions of Herr Teufelsdröckh. It is the subtitle not the main title main title is something else. So, a. Doctor Faustus; b. The Magic Mountain; c. The Sartus Resartus; d. Shamela.

(Refer Slide Time: 02:16)

5. Which profession does the speaker belong to?

- It is the fate of those who toil at the lower employments of life, to be rather driven by the fear of evil, than attracted by the prospect of good; to be exposed to censure, without hope of praise; to be disgraced by miscarriage, or punished for neglect, where success would have been without applause, and diligence without reward.

Next one, you have to identify the profession of the speaker which profession does the speaker belong to. It is the fate of those who toil at the lower employments of life, to be rather driven by the fear of evil than attracted by the prospect of good; to be exposed to censure, without hope of praise; to be disgraced by miscarriage or punished for neglect, where success would have been without applause, and diligence without reward.

(Refer Slide Time: 02:48)

Choose the correct response:

- a. Poet
- b. Lexicographer
- c. Soldier
- d. Politician

(Refer Slide Time: 02:55)

6. Answer the following:

- Mario Praz , in *The Romantic Agony*, his classic study of the literature of decadence) identified as “the forerunner of the Decadent Movement in England.”
 - a. Oscar Wilde
 - b. Stephen Mellarme
 - c. Walter Pater
 - d. Jean Baudelaire

So, choose the correct response a poet b. lexicographer c. soldier d. politician next answer the following; Mario Praz, in *The Romantic Agony*, his classic study of the literature of decadence identified dash as the forerunner of the Decadent Movement in England which person is he talking about a, Oscar Wilde; b. Stephen Mellarme; c. Walter Pater; d. Jean Baudelaire.

(Refer Slide Time: 03:22)

7. Which theory is being talked about in the following passage?

Author can't control the text as soon as he writes. It becomes public. The critic should not interpret the allusion in terms of author's intention. They claim that author's intended meaning is irrelevant to the literary critic. The meaning, structure, value of text is inherent with in the work of art itself; it is an object with certain autonomy.

Number 7 which theory is being talked about in the following passage; Author cannot control the text as soon as he writes. It becomes public. The critic should not interpret the

allusion in terms of author's intention. They claim that author's intended meaning is irrelevant to the literary critic. The meaning, structure, value of text is inherent within the work of art itself; it is an object with certain autonomy.

(Refer Slide Time: 03:59)

Choose the correct response:

- a. Classicism
- b. Intentional fallacy
- c. Reader –response theory
- d. Romanticism

Choose the correct response; a, Classicism; b. Intentional fallacy; c. Reader-response theory; d. Romanticism.

(Refer Slide Time: 04:07)

8. Which novel bears this dedication at the beginning?

- TO
W. M. THACKERAY, Esq.,
- This Work
IS RESPECTFULLY INSCRIBED
- BY
THE AUTHOR

Number 8; which novel bears this dedication at the beginning? The other day we saw the way of the world right the dedication now this is another dedication to W M Thackeray

Esq. This work is respectfully inscribed by the author. Now W M Thackeray is William Mack Paste Thackeray; the author of Vanity Fair which novel bears this dedication at the beginning.

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Identify the novel:

- a. Vanity Fair
- b. Wuthering Heights
- c. Jane Eyre
- d. Middlemarch

Your choices are identify the novel: a, Vanity Fair, b. Wuthering Heights, c. Jane Eyre d. Middlemarch.

(Refer Slide Time: 04:50)

Read the following:

- 'I'm come home: I'd lost my way on the moor!' As it spoke, I discerned, obscurely, a child's face looking through the window. Terror made me cruel; and, finding it useless to attempt shaking the creature off, I pulled its wrist on to the broken pane, and rubbed it to and fro till the blood ran down and soaked the bedclothes: still it wailed, 'Let me in!' and maintained its tenacious grip, almost maddening me with fear. 'How can I!' I said at length. 'Let *me* go, if you want me to let you in!' The fingers relaxed, I snatched mine through the hole, hurriedly piled the books up in a pyramid against it, and stopped my ears to exclude the lamentable prayer. I seemed to keep them closed above a quarter of an hour; yet, the instant I listened again, there was the doleful cry moaning on! 'Begone!' I shouted. 'I'll never let you in, not if you beg for twenty years!' 'It is twenty years,' mourned the voice: 'twenty years. I've been a waif for twenty years!' Thereat began a feeble scratching outside, and the pile of books moved as if thrust forward. I tried to jump up; but could not stir a limb; and so yelled aloud, in a frenzy of fright. To my confusion, I discovered the yell was not ideal: hasty footsteps approached my chamber door; somebody pushed it open, with a vigorous hand, and a light glimmered through the squares at the top of the bed. I sat shuddering yet, and wiping the perspiration from my forehead: the intruder appeared to hesitate, and muttered to himself. At last, he said, in a half-whisper, plainly not expecting an answer, 'Is any one here?'

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(Refer Slide Time: 06:48)

9. Who is the narrator?

- a. Hareton
- b. Linton
- c. Lockwood
- d. Nelly

(Refer Slide Time: 06:57)

10. Which meaning corresponds to 'waif' here?

- a. Orphan
- b. Ragamuffin
- c. Homeless
- d. Urchin

Who is the narrator a, Hareton, b. Linton, c. Lockwood, d. Nelly which meaning corresponds to 'waif' here? a, Orphan, b. Ragamuffin, c. Homeless, d. Urchin.

(Refer Slide Time: 07:06)

11. Which genre does the work belong to?

- a. Romantic
- b. Detective
- c. Gothic
- d. Decadent

Number 11, based on the same passage which genre does the work belong to a, Romantic, b. Detective, c. Gothic, d. decadent.

(Refer Slide Time: 07:18)

12. Answer the following:

Who is the author of Myth and Meaning, The Raw and the Cooked and Tristes Tropiques?

- a. Claude Levi-Strauss
- b. Jean Baudrillard
- c. Roland Barthes
- d. Michel Foucault

Next one; answer the following; who is the author of Myth and Meaning, The Raw and the Cooked and Tristes Tropiques? a, Claude Levi-Strauss, b. Jean Baudrillard, c. Roland Barthes, d. Michel Foucault.

(Refer Slide Time: 07:39)

13. Answer the following:

A song about the is still sung by children. '[Ring-a-ring of roses](#)'. What event is that?

- a. The Great Fire of London
- b. Guy Fawkes Day
- c. Children's Day
- d. The Great Plague

Next one, answer the following, a song about the dash is still sung by children; Ring-a-ring of roses; what event is that? a, The Great Fire of London, b. Guy Fawkes Day, c. Children's Day, d. The Great Plague.

(Refer Slide Time: 07:59)

14. Identify the martyr:

The life of this martyr has been documented by Lord Tennyson, Jean Anouilh and T.S Eliot:

- a. Thomas Becket
- b. Thomas Cromwell
- c. Thomas More
- d. Joan of Arc

Number 14; identify the martyr: the life of this martyr has been documented by Lord Tennyson, Jean Anouilh and T. S Eliot: who is the martyr? a, Thomas Becket, b. Thomas Cromwell, c. Thomas More, d. Joan of Arc.

(Refer Slide Time: 08:19)

15. Read the following:

This play contains an explicit articulation of a major theme: man is the spiritual creator, whereas woman is the biological “life force” that must always triumph over him.

- a. Socratic
- b. Platonic
- c. Byronic
- d. Shavian

Number 15, read the following: This play contains an explicit articulation of a major dash theme: man is the spiritual creator, whereas woman is the biological “life force” that must always triumph over him. Which is the theme? a, Socratic b. Platonic c. Byronic d. Shavian.

(Refer Slide Time: 08:46)

Read the following stanza:

Alas, alas, who's injured by my love?
What merchant's ships have my sighs drowned?
Who says my tears have overflowed his ground?
When did my colds a forward spring remove?
When did the heats which my veins fill
Add one more to the plaguy bill?
Soldiers find wars, and lawyers find out still
Litigious men, which quarrels move,
Though she and I do love.

Next question, read the following stanza, Alas, alas, who is injured by my love? What merchant's ships have my sighs drowned? Who says my tears have overflowed his ground? When did my colds a forward spring remove? When did the heats which my veins fill add one more to the plaguy bill? Soldiers find wars, and lawyers find out still litigious men, which quarrels move, though she and I do love.

(Refer Slide Time: 09:23)

16. Who is the poet?

- a. Andrew Marvell
- b. John Donne
- c. John Milton
- d. John Dryden

Here are your choices. So, this is the question number 16 who is the poet a, Andrew Marvell, b. John Donne, c. John Milton, d. John Dryden.

(Refer Slide Time: 09:33)

Read the following:

My father, a wise and grave man, gave me serious and excellent counsel against what he foresaw was my design. He called me one morning into his chamber, where he was confined by the gout, and expostulated very warmly with me upon this subject. He asked me what reasons, more than a mere wandering inclination, I had for leaving father's house and my native country, where I might be well introduced, and had a prospect of raising my fortune by application and industry, with a life of ease and pleasure. He told me it was men of desperate fortunes on one hand, or of aspiring, superior fortunes on the other, who went abroad upon adventures, to rise by enterprise, and make themselves famous in undertakings of a nature out of the common road; that these things were all either too far above me or too far below me; that mine was the middle state, or what might be called the upper station of low life, which he had found, by long experience, was the best state in the world, the most suited to human happiness, not exposed to the miseries and hardships, the labour and sufferings of the mechanic part of mankind, and not embarrassed with the pride, luxury, ambition, and envy of the upper part of mankind.

Next one, read the following: My father, a wise and grave man, gave me serious and excellent counsel against what he foresaw was my design. He called me one morning into his chamber, where he was confined by the gout, and expostulated very warmly with me upon this subject. He asked me what reasons, more than a mere wandering inclination, I had for leaving father's house and my native country, where I might be well introduced, and had a prospect of raising my fortune by application and industry, with a life of ease and pleasure.

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(Refer Slide Time: 11:13)

17. Identify the work:

- a. Frankenstein
- b. Gulliver's Travels
- c. Robinson Crusoe
- d. Treasure Island

Look at the questions 17th identify the work a, Frankenstein, b. Gulliver's Travels, c. Robinson Crusoe, d. Treasure Island.

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18. What's the dominant literary device used here?

- a. Foreshadowing
- b. Satire
- c. Euphemism
- d. Allegory

Question 18, what is the dominant literary device used here? a, Foreshadowing, b. Satire, c. Euphemism, d. Allegory.

(Refer Slide Time: 11:36)

19. Read the following extract :

“A glooming peace this morning with it
brings;
The sun for sorrow will not show his head.
Go hence to have more talk of these sad
things,
Some shall be pardoned, and some punished,
For never was a story of more woe
Than this of Juliet and her Romeo.”

Number 19, read the following extract: “A glooming peace this morning with it brings; The sun for sorrow will not show his head. Go hence to have more talk of these sad things, Some shall be pardoned, some punished, for never was a story of more woe than this of Juliet and her Romeo.”

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This is an example of:

- a. Prologue
- b. Invocation
- c. Euphemism
- d. Epilogue

Look at the question the now this extract is an example of a, prologue, b. invocation, c. euphemism, d. epilogue.

(Refer Slide Time: 12:12)

20. Identify the play:

This play is set in a spa town. The hero is a scientist who discovers that the spa has contaminated water. It was adapted by Arthur Miller in 1950.

- a. An Enemy of the People
- b. A Dream Play
- c. The Miser
- d. The Inspector General

Number 20, look at the slide here identify the play this play is set in a spa town the hero is a scientist who discovers that the spa has contaminated water or waters it was adapted by Arthur Miller, in 1950, identify the play a. An Enemy of the People, b. A Dream Play, c. The Miser, d. The Inspector General.

(Refer Slide Time: 12:43)

21. Answer the following:

*Did I request thee, Maker, from my clay
To mould me Man, did I solicit thee
From darkness to promote me?*

Identify where these lines appear on the title page:

- a. Wuthering Heights
- b. Dracula
- c. Jane Eyre
- d. Frankenstein

Number 21, answer the following, did I request thee maker from my clay to mould me man did I solicit thee from darkness to promote me question is identify where these lines appear on the title page on the title page I am not asking you who the real writer actual

writer is, but somebody quoted and inscribed it on the title page: a, Wuthering Heights, b. Dracula, c. Jane Eyre, d. Frankenstein.

So, let us discuss the answers now. First one is Paradise Lost of course, and b. Epic, the answer is b. epic. Second is A Blank Verse is written in blank verse not in Petrarchan stanza or any sound at form third c. that is paradise lost by John Milton fourth is. again c Sartus Resartus, answer the life and opinions of Herr Teufelsdröckh and extremely interesting work Sartus Resartus by Carlyle. Fifth is b. Lexicographer is from Samuel Johnson; Doctor Samuel Johnson; the greatest lexicographer. Number 6 is c. Walter Pater; forerunner of the decadent move and that is where you get Mario Prazine, you should know who Walter Pater was. Who was Walter Pater? How many of you know him or heard of him? An English critic essayist and humanists art for art sake he advocated art for art sake, he did not coin it, but he is associated with the coin age the phrase art for art sake art should have no intrinsic value no didacticism no peachiness, but should exist only for the sake of beauty this is like the mantra for Astatic or is the theory for astaticism movement called astaticism.

So, Walter Pater adds one of the most seminal practitioner elude between 1839 to 1894 he was educated at King's school Canterbury and at Queens college Oxford, where he studied Greek philosophy, I tell you these pieces of information these bits of information which may not really be extremely in depth observations where was where did he get educated or what was his father's profession and you know, but of let we find the such kinds of questions are becoming more and more familiar for cu literature for competitive purpose exams kind of things. So, these therefore, it is I think it is relevant to know this these details also.

Pater started writing the reviews and then he wrote some very important landmark kind of essays on Leonardo Da Vinci, Bertuccelli Marandola Michelangelo. So, all these renaissance artist and all these essays were collected in collection which was published in 1873; a studies in the history of the renaissance I am jumping a bit 19th century he belong to the 19th century I know we are a still late 17th and early 18th and mid 18th centuries, but I could not resist Walter Pater is important and since his name came up.

So, we should know something about it all is also known for his fastidious sensitive style and his appreciation of renaissance art in these essays marked his reputation as a scholar

and esthetic in the concluding essay in the renaissance that is his collection Pater asserted that art exists for the sake of its beauty alone and that it acknowledges neither moral standards nor utilitarian functions for its existence. So, this is important these views brought Pater into an association with Swinburne and with the other well known pre Raphaelites its important that you know who were the pre Raphaelites look these people up and also their works I have seen on a number of occasions as well competitive exams setting questions on the pre Raphaelites please go through that very carefully that movement very carefully.

Pater's another substantial work was his 1885 work; all Marius the epicurean the setting is Rome in the time of Marcus Aurelius, the Roman emperor, but actually this is the thinly veiled description of the late 19th centuries spiritual development he also wrote in a 1889 appreciations which is a Cretan to critical essays and this time based on English subjects not Roman or Greeks and then in 1893, he wrote Plato and Platonism. So, that is very important these works what do they stand for renaissance Marius the epicurean Plato etcetera go through them understand what these works are all about you may get something from them one can never tell.

Seventh is b. intentional fallacy is the term used in twentieth century criticism I am sure those who are those of you who are into literally criticism or doing your courses and literally theory and criticism they must have come across the 2 terms intentional and affective fallacy the idea here is to describe the problem the folly inherent in trying to judge a work of art by assuming the intent or purpose of the artist who created it the term intentional fallacy was introduced by 2 people jointly W K Wimsatt Junior and Monroe Beardsley. So, Wimsatt Beardsley; the book was called the in the verbal icon in 1954, the approach was a reaction to the popular believe that to know what the author intended was to know the correct interpretation of the work.

So, a theory which still is oft courted and holds true number 8 is c. Jane Eyre and number 9 is the character Lockwood c. number 10 again based on Wuthering heights way here is homelessness not ragamuffin or not an orphan we are talking about Catherine Linton quotes that is trying to get in now a story that has goes dungeons and dark places and secrets of the mind as well terror psychological terror and disturbances what are they called. So, the genre of this novel question 11 is c. gothic you should know that typical settings in a gothic fiction are medieval buildings and ruins such kinds of frictions they

use castles monasteries all these have you know hidden dark passages panels old cricki doors trap doors.

The genre was initiated in England specially, but someone called Horace Walpole his book called castle of Toronto which was late 18 century book in 1765 to be precised Walpole's book was a success and this was followed by mysteries of Udolpho in 1794 by someone called Ann Radcliffe who also wrote Italian these are the best examples of Regenre later works of you know later on seminal works like the works of the Bronte sisters a works by Edgar Allan Poe Nathalian Hawthorne and some passages from decadences bleak house and great expectations for example, wherever he discusses or describes Miss Havisham, they can be categorize as gothic although decadence as we all know is not strictly speaking a gothic novelist, but such far reaching and pervading was the influence an attraction for the gothic that even a social realist like decadence could not escape the charms of it.

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Examples of Gothic passage: Jane Eyre

Returning, I had to cross before the looking-glass; my fascinated glance involuntarily explored the depth it revealed. All looked colder and darker in that visionary hollow than in reality: and the strange little figure there gazing at me, with a white face and arms specking the gloom, and glittering eyes of fear moving where all else was still, had the effect of a real spirit: I thought it like one of the tiny phantoms, half fairy, half imp, Bessie's evening stories represented as coming out of lone, ferny dells in moors, and appearing before the eyes of belated travelers.

I would like you to take a look at this example from gothic passage, Jane Eyre: Returning, I had to cross before the looking glass my fascinated glance involuntarily explored the depth it reveled. All looked colder and darker on that visionary hollow than in reality: and the strange little figure there gazing at me, with a white face and arms is specking the gloom, and glittering eyes of fear moving where all else was still, had the effect of a real spirit: I thought it like one of the tiny phantoms, half fairy, half imp,

Bessie's evening stories represented as coming out of lone ferny dells in moors and appearing before the eyes of belated travelers. Looked at all the words that give you clear gave away.

(Refer Slide Time: 24:19)

The Fall of the House of Usher and Other Tales (1839) by Poe

- During the whole of a dull, dark, and soundless day in the autumn of the year, when the clouds hung oppressively low in the heavens, I had been passing alone, on horseback, through a singularly dreary tract of country; and at length found myself, as the shades of the evening drew on, within view of the melancholy House of Usher. I know not how it was--but, with the first glimpse of the building, a sense of insufferable gloom pervaded my spirit. I say insufferable; for the feeling was unrelieved by any of that half-pleasurable, because poetic, sentiment, with which the mind usually receives even the sternest natural images of the desolate or terrible. I looked upon the scene before me--upon the mere house, and the simple landscape features of the domain--upon the bleak walls--upon the vacant eye-like windows--upon a few rank sedges--and upon a few white trunks of decayed trees--with an utter depression of soul which I can compare to no earthly sensation more properly than to the after-dream of the reveller upon opium--the bitter lapse into everyday life--the hideous dropping off of the veil. There was an iciness, a sinking, a sickening of the heart--an unredeemed dreariness of thought which no goading of the imagination could torture into aught of the sublime.

And I want you to look at another passage again an example of a gothic friction - The fall of the House of Usher and Other Tales 1839 by Edgar Allan Poe. During the whole of a dull, dark, and soundless day in the autumn of the year, when the clouds hung oppressively low in the heavens, I had been passing alone, on horseback, through a singularly dreary tract of country. In 3 lines you can see so much of in tropes of some many tropes of gothic; and at length found myself as the shades of the evening drew on, within view of the melancholy house of usher. I know not how it was, but with the first glimpse of the building a sense of insufferable gloom pervaded by spirit. I say insufferable for the feeling was unrevealed by any of that half-pleasurable, because poetic, sentiment with which the mind usually receives even the sternest natural images of the desolate or terrible.

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of the veil. There was an iciness, a sinking, a sickening of the heart an unredeemed dreariness of thought which no goading of the imagination could torture into aught of the sublime. Notice the language, notice the tropes, the words all pointing towards the gothic.

Number twelve answer is a theories the theorist is Claude Levi Strauss myth and meaning the raw and the cooked and Tristes Tropiques; a Tropiques. So, Claude Levi Strauss, the venerable anthropologist when we talk about the poem, the rhyme lovely little children's rhyme ring a ring of roses the answer is 13 d. it refers to great plague it may come as a surprise that is not a children's day rhyme, but it was sung in memory of the great plague the martyr who has been documented by Tennyson on way and also T. S. Eliot is Thomas Becket answer is a and 15 is d. This play contains and explicit articulation of a Major Shavian theme related to Bernard Shaw man is the spiritual creator where is woman is the biological life force that must always triumph over him is taken from or it refers to man and superman to Shavian theme number 16 is a Andrew Marvell and number 17 is c. Robinson Crusoe, the passage where the father a great Salome father advices his son to refrain the narrator to refrain from adventuring from sea adventures and what literally devices is it, it is foreshadowing a.

So, answer is a to 18th question why foreshadowing because in the advice where he is sort of told not to travel by the sea and the mishap eventually happen is a stranded on a cut of island for almost 20 or so years in the company alone in the company of his Friday or man Friday as we know him 19 is d. epilogue and what is an epilogue that play write uses those lines to conclude his work. So, epilogue it can even be a part of a novel epilogue concluding lines commenting on what has happened lamenting in the case of Romeo and Juliet prologue is the way it begins or a work begins here it is an epilogue.

20 answer, a. an enemy of the people by the great Norwegian Henrike Ibsen Arthur Miller who was a great admirer of Ibsen for his social realism adopted it in mid twentieth century number 21 is De Frankenstein by Mary Shelley Frankenstein published in 1818, and these lines appear on the title page of the novel and allude to John Milton's paradise laws. So, remember paradise laws is one of the most important works they no getting a way Chaucer Milton Shakespeare, they are the classics and the innovating a way in paradise laws the lines when Adam b. moss is fallen condition that is in book 10 and in

Frankenstein the monster conceives of himself as the tragic figure comparing himself to both Adam and Setan.

From here we move on to another key event or key age rather I have been talking about this for quite some time the Augustan age. Now Augustan age is one of the most illustrious periods in Latin literary history from 43 BC to AD 18. Now together with the preceding Ciceronian period it forms the golden age of Latin literature this was marked by civil peace and prosperity and the age reached its highest literary expression in poetry which was considered a very sophisticated and polished form of expression generally addressed to a patron or to the emperor Augustus who was a patron in most cases and these poems dealt with the themes of patriotism love nature etcetera between 29 to 19 BC. We had some of the best works of the Augustan age, Virgil's *Georgics* and also the completion of his magnum opus epic *Aeneid* with a period also witness appearance of Horace's odes.

So, we have something called Horatian ode will do romanticism and then we will talk about ode and where indebtedness to Horace also this was also a period when epistles was published and also the elegies of Sextus Propertius. Sextus Propertius that is a again a Roman Luminary this period again during this period Livy; L i v i v y began his history of Rome; Ovid wrote the author of *Metamorphoses* he was also very active during the Augustan age perhaps the last great writer of this age the golden age he died in exile in AD 17 which marked the close of this period.

Now, the name Augustan age the reason I am talking about this is one is extremely important from competitive exams point of views especially the international kinds it is important also because its apply to a classical period in the literature of any nation particularly we are referring to the 18th century in England and less frequently to the 17th century in France. When people like Lesigne, Corneille and Moliere were writing there was a time of queen and between 1702 and 1714 and this is considered the peak of the Augustan age when writers such as Alexander Pope Richard Steele of course, Joseph Addison I have been talking about him quite a for quite a while and John Gay also, Matthew Prior the *Alforist*, others may also there are scholars who may extend this period backward to include John Dryden and also forward to include doctor Samuel Johnson. So, that is the Augustan age in England a period of great and robust intellectualism.

For the next couple of minutes I will be discussing some major European writers. So, Baudelaire the 19th century writer who claimed to have been destined to eternal solitude you should remember Baudelaire one of the key names of estheticism and decadent's art for art sake. So, his motto was a rather motto his observation on his own life was destined to eternal solute in his early life in his young age he was put it into a military he hated this life later on his family sent him on a voyage to Calcutta. But he left the ship he was always an adventurer a misfit on a rule breaker he spent 3 weeks on the island of Mauritius in the Indian ocean in Paris in the bohemian crowd of the Latin quarter there was a street area Latin quarter where call you know where artist would indulge in free spirited free thinking discussions and activities. So, he felt at home in this crowd the bohemian crowd soon re ran out of his inheritance, but was happy he associated with he got associated with artists writers and 2 cults associated with the name Baudelaire Dandyism and Art; Art for art sake or aestheticism.

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Dandyism and art by art I mean art for art sake here. So, remember this is your Baudelaire.

Now, remember dandyism was the cult of the ego a ceremony a ceremonial with severe laws; to be original to be emotionally restrained to be independent of every social type to family friends or nation to despise the bourgeoisie the riffraff that is the cult of dandyism Baudelaire passion for art was more important for him than anything else on a quote him

literature must come before everything else before my hunger before my pleasure before my mother quotable quote before my hunger before my pleasure before my mother literature. His early art criticism was distinguished for his keen sensibility, but around 1846 is discovery of a few fragments of Edgar Allan Poe poems they excited him he started on 17 year task a translation of Poe's works and he called him tales t a l e s in it 1857 appeared his single volume of poetry the flowers of evil les fleurs du mal it was followed by artificial paradise parts of which was translated from Thomas de Quince. However, Baudelaire owes his fame to less fleur du mal published in 1857, the book was criticized castigated condemned and several of its poems banned you can look them up look this event up. Baudelaire felt that in it inspired only in fear and horror of evil at his heart he was a counter romantic disliking the vengeance and exuberance and emotionality of the romantic soon we are going to do the romantics in detail. So, then we will be referring to Baudelaire again.

Another important figure Godere to whom he dedicated his book Baudelaire learned the discipline of form. So, Baudelaire owed the discipline of form to godere. So, when you look up your literary terms book H Abram's literary terms you will find the first entry one of the first entry under is estaticism and you find all these names Godere wild Baudrillard I am sorry; Baudelaire not Baudrillard, not the critic. Now although he admired Baudelaire's objectivity Baudelaire's commitments was towards subjectivity he had a horror and terror of the common place he said we do evil without effort naturally good is a always the product of art. So, that is how important art pursuit or dedication to art was to him we do evil without effort; that means, evil comes naturally to us.

he also felt that virtue and beauty are always artificial that is contrived by art without art there is no virtue no beauty he also felt that poetry should be free of preachiness whether ethical metaphysical political or economic these work in la voyage which is the last poem in the original les fleurs du mal and he expresses his wish to plunge into the gulf no matter whether hell or heaven to find at the bottom of the unknown something different and I want you to underscore different to plunge into the gulf it does not matter whether you find hell or heaven. But I am after the different unfortunately his last years were tragic he had lost his inheritance, he was given too much drinking, he was broke and suffered several paralytic strokes, at the end he was even unable to remember his own name or recognizes face in a mirror. He died in 1867, his posthumous books are

works are intimate journals and they consist of 2 parts Esquipes and my heat lead bare. These are fragmentary books sorry works, but they show his development from dandyism to religious humility.

As the first of the decadents you know decadent movement Baudelaire influenced English poets such as Swinburne Algernon Charles Swinburne and Dowson; Ernest Dowson, but his influence is far reaching. For example, he was one of the precursors of French symbolism he has been called by starting point for subsequent French poetry and for English poetry from Pound and onwards. So, Baudelaire I also want you to know what T. S. Eliot thought of him and he said the nearest thing to a complete renovation that we have experienced that is Baudelaire.

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Selected quotes from Baudelaire:

- "One should always be drunk. That's all that matters...But with what? With wine, with poetry, or with virtue, as you chose. But get drunk."
- "Always be a poet, even in prose."
- "A book is a garden, an orchard, a storehouse, a party, a company by the way, a counselor, a multitude of counselors."
- *"The devil's finest trick is to persuade you that he does not exist."*

Take a look at this slide and these are selected quotes from Baudelaire: "One should always be drunk. That is all that matters, but with what? With wine, with poetry or with virtue as you choose. But get drunk." Always be a poet, even in prose." "A book is a garden, an orchard, a store house a party, a company by the way, a counselor, a multitude of counselors." And the last one I have deliberately italicized you have to tell me where it occurs in popular culture, "The devil's finest trick is to persuade you that he does not exist." This line was used in brand singers the usual suspects from Baudelaire that is France, we move to Russia Anton Chekhov; one of the most important writers to grow out of the pre revolutionary Russia of 19 that is before 1917. So, pre revolutionary

Russia; Chekhov lived between 1860 and 1904 of his major problems was the monotonous life in Russia the stultifying effects of Russian life he said it is very boring very monotonous one day is very much like another.

This is what he wrote just before his death; Chekhov among other things, he is credited for something called the technique of understatement also notable is his creation the figure of the un-heroic hero, we all know the definition of the ideal tragic hero or literally heroes, but a Chekhovian hero is an un-heroic hero. So, this found resonance with many office counter pass in modern literature the un-heroic hero first Chekhov's play Ivanovo which was an 1889 play which man is portrayed is being oppressed by the dullness and the commonplaceness of life the best known plays are of course, the seagull cherry orchard 3 sisters and uncle Vanya is in 1902. Little before his death they give us a glimpse of life, but no beginning or end to the action critics may say his plays ended in a whimper not with a bang the uniqueness of Chekhov lies in that the action is walled most of the time and un-walled suddenly, but quietly an un-dramatically and offering no judgment and no morals.

I will be talking about The Cherry Orchard.

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Select quotes from Chekhov

From *Three Sisters*:

- "within another twenty-four or thirty years, everyone will work! Everyone!"
- "Do you see that tree? It is dead but it still sways in the wind with the others. I think it would be like that with me. That if I died I would still be part of life in one way or another."

But before that look at select quotes from Chekhov here from Three Sisters: "within another twenty-four or thirty years, everyone will work! Everyone!" said by someone who does not work. Again from 3 sisters: "Do you see that tree? It is dead but it still

sways in the wind with the others. I think it would be like that with me. That if I died I would still be part of life in one way or another.”

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- In *Life and Letters*-On civilized people: They don't run themselves down in order to provoke the sympathy of others. They don't play on other people's heartstrings to be sighed over and cosseted ... that sort of thing is just cheap striving for effects, it's vulgar, old hat and false. (...)
- From *The Seagull*: I dress in black to match my life. I am unhappy.”

And again look at this slide: In life and letter what he says on civilized people very interesting remark what do civilized people do not; do they; do not run themselves down in order to provoke the sympathy of others. They do not play on other peoples heartstring to be sighed over and cosseted that sort thing is just cheap striving for effects, its vulgar, old hat and false and from the Seagull: I dress in black to match my life. I am unhappy.

Here is what Constantine Stanislavski the precursor of so called method acting director of the art theatre and mosque what he says he wrote of Chekhov's plays in my life in art they are plays written on the simplest themes which in themselves are not interesting, but they are permeated by the eternal and he who feels this quality in them perceives that they are written for all eternity.

So, we move on to Chekhov's; The Cherry Orchard before winding up today's class this is 1904 play. Here in the simple image of The Cherry Orchard Chekhov found a symbol of a complicated problem that is the social economic and general cultural change which Russia was facing the decay decline of one era and the arise of new such themes have been dealt with by several writers from across the world from across different countries. So, Cherry Orchard is the Russian response to change that happens in Russia.

So, this is quite symbolical the orchard undergoes the same fate as Russia to the feudal landowning classes of the old tradition represented by Madame Ranevsky one of the characters the estates meant Russia a land of private property ruled and enjoyed only by the rulers. The idea you have the ownership is handed over to the next class of people Chekhov's conviction was that to judge between good and bad, between successful and unsuccessful would need the eye of god who is right, who is wrong, we are no one to judge this statement. Explains, why he did not portray his character as they should be, but they really are he just showed a mirror to people, but not the idealized characters or form of it Chekhov never judge. But sympathized with his characters and that is something that the modern is we are extremely influenced by.

So, thank you very much. We will continue with the European writers and I will start with Henrike Ibsen in my next class.