

ANNAI VAILANKANNI ARTS AND SCIENCE COLLEGE, THANJAVUR-7

P.G AND RESEARCH DEPARTMENT OF ENGLISH

CLASS & SEMESTER:

II BA- III SEM

TITLE:

HISTORY OF ENGLISH LITERATURE-I

SUB CODE:

16AACEN3

UNIT:

I-V

TYPE OF QUESTION:

PART-A SHORT ANSWER

SL. NO	QUESTIONS	KEY
1	What is Chaucer's most important work? What does it speak about?	Chaucer wrote in a range of poetic forms and genres. He composed dream visions such as The Book of the Duchess, The Legend of Good Women and The Parliament of Fowls, as well as Troilus and Criseyde –

		the great exploration of love and loss set during the Trojan War.
2	Who are the contemporary prose writers of John Dryden?	Nell Geyn, Louis Jolliet, Andrew Marvell, John Milton
3	Who were Wyatt and Surrey?	King Henry VIII who was a bit of a poet himself, had made his court a centre of culture. The two poets of his court that undertook the task of reviving poetry and in Italy they found their model and stimulus. They were Sir Thomas Wyatt and Earl of Surrey.
4	Who wrote “The Fairie Queene”? How many books does it comprise?	Edmund Spenser's. Six Books
5	Who were the “University Wits”?	Christopher Marlowe Robert Greene Thomas Nashe Thomas Lodge George Peele Thomas Kyd.
6	Name any two comedies of Ben Jonson.	Volpone, The Alchemist, Epicoene, and Bartholomew Fair
7	Name any two plays of Marlowe.	Hero and Leander Tamburlaine the Great Edward the Second The Tragical History of Doctor Faustus Dido, Queen of Carthage
8	Who are the Metaphysical Poets?	John Donne. Andrew Marvell. George Herbert. Richard Crashaw.

		Henry Vaughan. Abraham Cowley. John Cleveland. Edward Benlowes.
9	Who were the Caroline Poets? Name any two	The Caroline period saw the flourishing of the cavalier poets (including Thomas Carew, Richard Lovelace, and John Suckling) and the metaphysical poets (including George Herbert, Henry Vaughan, Katherine Philips), movements that produced figures like John Donne, Robert Herrick and John Milton.
10	Name any two great tragedies of Shakespeare.	Hamlet. Julius Caesar. King Lear. Macbeth. Othello.
11	Write any two works of Chaucer	The Book of the Duchess, The Legend of Good Women and The Parliament of Fowls
12	Write any two works of Arnold	St. Paul and Protestantism (1870), Literature and Dogma (1873), God and the Bible (1875), and Last Essays on Church and Religion (1877)
13	Define – Miracle play	Miracle play, also called Saint's Play, one of three principal kinds of vernacular drama of the European Middle Ages (along with the mystery play and the morality play). A miracle play presents a real or fictitious account of the life, miracles, or martyrdom of a saint.
14	Define – Mystery play	A medieval drama based on scriptural incidents (such

		as the creation of the world, the Flood, or the life, death, and resurrection of Christ) — compare miracle play.
15	Define – Morality play	Morality play, also called morality, an allegorical drama popular in Europe especially during the 15th and 16th centuries, in which the characters personify moral qualities (such as charity or vice) or abstractions (as death or youth) and in which moral lessons are taught.

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**PART-B & C PARAGRAPH AND
ESSAY QUESTIONS**

PARAGRAPH QUESTIONS

1

Write a short note on *John Bunyan*.

John Bunyan (1628-1688), an evangelical Baptist preacher, would have been

	<p>forgotten long ago if he had not written <i>The Pilgrim's Progress</i>, which brought him fame and some fortune as a man of letters. The exact date of his birth is not known. But on November 22, 1628, no doubt as an infant only a few days old, he was christened in the Church of England chapel at Elstow, an old and tiny hamlet in Bedfordshire, which lies in south-central England, then a quiet and rather isolated countryside of broad cultivated fields and gently rolling wooded hills.</p> <p>The Bunyans, an old family in the neighborhood, probably of Norman descent, lived about a mile from Elstow, down a country lane known as Bunyan's End because the family's cottage was the last habitation on the dead-end lane. Adjoining the old, thatch-roofed cottage, occupied by Bunyans for generations, was a workshop housing a forge, for the elder Bunyan was a tinker by trade, a maker and mender of pots and pans and other such utensils. Though requiring some skill, the tinker's trade was not highly regarded, largely for social reasons, the chief being that most tinkering at the time was done by bands of wandering gypsies, who were not socially acceptable. Competition with them was demeaning. Besides, the gypsies by taking whatever they could get for doing a job drove down the price of wares and services.</p>
2	<p>What are the salient features of <i>Faery Queene</i>?</p> <p>The great charm of Spenser's epic <i>The Faerie Queene</i> lies in three things;</p> <p>(a) The quaint stateliness of the imaginary world,</p> <p>(b) The beauty and melody of his musical verse and</p> <p>(c) In the intrinsic nobleness of his general aim, his conception of human life- all these are great Renaissance qualities.</p>

The Faerie Queene presents to us the spectacle of a highly artificialized society, like the one that existed in Spenser's own time. In the person of Gloriana, the Queen of the fairies, Spenser intends to give us a picture of Queen Elizabeth I. The Faerie Queene reflects the life that Spenser saw in the royal court and around it, with all its glamour and artificiality, and with all its intrigues and vices. This artificiality of life, with its refinement and polish, was one of the characteristic features of the life of England in the sixteenth century, the age of Renaissance.

The Faerie Queene is not only a moral poem but also a work of art drawing its inspiration from various forms of art cultivated in the age of Renaissance. It expresses the Renaissance zeal to catch beauty wherever it exists and create its every possible form. Spenser always indulged in the richness of the picture and imagery. His perception of beauty was quick and beautiful. It was he who for the first time found the secret of the infinite and suggestiveness of musical rhythm and cadence of English verse. His invention of 9 line stanza, the vigour, the volume and the rush of his beautiful language. Spenser's epic reflects the spirit of adventures of the Elizabethan Age. Most often his noble knights are inspired with their selfless motive of rescuing the weak from the clutches of the mighty. The honour that they gain in vanquishing the wicked is in their view sufficient reward for all their pains. During the period of the Renaissance, there was a revival of old classical literature of Greece and Rome. One of the purposes of the new poetry of the Renaissance was to popularise among the people the treasures of the classical philosophers, poets and orators.

Spenser was greatly influenced by this classical lore and his acquaintance with the classical writers like Aristotle, Plato, Virgil, Ariosto and Tasso, was perfect.

	<p>He borrowed from the classical writers freely but he modified the materials in his own way.</p> <p>The Faerie Queene is a poem that could not have been produced except under the impact of Renaissance. In it Spenser has created a world of magic in which the imagination and the senses run riot, and while we read it, we seem to forget the moral allegory. He has the whole world of sensation at command and he never fails to heighten them with the illusion of his art.</p>
3	<p>Write the short note on <i>Samuel Butler</i>.</p> <p>English poet and prose writer</p> <p>Butler was one of Restoration England's most popular satirists and is best remembered for <i>Hudibras</i>, a mock epic poem in which the author attacks the perceived hypocrisy of the Puritans who had ruled his country from 1642 to 1660. Influenced by Miguel de Cervantes's <i>Don Quixote</i> (1605), Butler related the comic adventures of the Puritan knight errant Sir Hudibras and his squire Ralpho. Butler's use in <i>Hudibras</i> of an eight-syllable line commonly reserved for "heroic" works and his unconventional rhymes comprise a distinctive and often-imitated poetic style that came to be known as "hudibrastic" verse. The popularity of <i>Hudibras</i> as a work of literature has declined, so that it is, according to Christopher Hill, "more quoted than read." However, <i>Hudibras</i> is still considered valuable commentary on the religious and political thought of seventeenth-century England, and Butler is admired for his incisive, biting wit.</p>
4	<p>Discuss the important of Restoration Comedy.</p> <p>Restoration comedy was written and performed from about 1660 to 1700, flourishing in the period after the Restoration of the Stuart monarchy. Some 500 plays survive, though only a handful of them are performed today, and few playwrights</p>

	<p>have achieved lasting fame. Leading names include William Wycherley (<i>The Country Wife</i>, 1675), George Etherege (<i>The Man of Mode</i>, 1676), Aphra Behn (<i>The Rover</i>, 1677), John Vanbrugh (<i>The Relapse</i>, 1696) and William Congreve (<i>The Way of the World</i>, 1700). Although scholars have identified these particular plays as worthy of study, they were not necessarily the most popular choices among audiences at the turn of the 18th century.</p> <p>Within this select group there is much variety. The obscure and impoverished Aphra Behn was the only woman and the first to ‘write for bread’. Wycherley, Etherege and Vanbrugh were aristocrats with close links to the Stuart court, and where men who saw writing plays as a gentleman’s pastime. Congreve was an intellectual and a Whig supporter, whose writing celebrates the values of the powerful new elite that had forced the Stuarts into exile in 1688.</p> <p>Portrait of Aphra Behn by Sir Peter Lely Painted portrait of Aphra Behn, who is looking forwards and wears a dress typical of the early 1670s. The Restoration ushered in greater freedoms for women in the arts. This is a portrait of Aphra Behn, the first British woman to earn a living from writing.</p> <p>Restoration comedy tends to be overshadowed by the achievements of the Elizabethan era, but it merits our attention just the same. Although it may follow a prescribed set of conventions, within these rules it explores a range of challenging ideas that were highly topical in late 17th-century society. In terms of their gender politics, in particular, the plays remain fresh and relevant today.</p>
5	<p>Write a short note on Mystery and Morality plays.</p> <p>The Mystery Plays began with a simple pageant of the Christmas or Easter story in the church itself. These plays were first written and performed by the clergy</p>

	<p>within the precincts of the Church. Mystery Miracle and Morality plays</p> <p>But as laymen gradually began to take a greater interest in those performances, non-religious themes, gradually found a place in them and these dramatic representations gradually assumed a secular aspect. Mystery Miracle and Morality plays</p> <p>Miracle plays are medieval dramatic presentations of the Mireles of Christian saints. They developed from the earlier Biblical mystery plays and the term “Miracle” is some-times use to include both. The English mystery plays have been preserved in four important cycles.</p> <p>Mystery and Miracle Plays in English drama</p> <p>“The Townley, York, Chester, and Coventry plays, named after the towns where they were enacted. The line between the Mysteries and the miracles which dealt with the miracles of Christen saints is not always clearly drawn. and the mysteries are sometimes included in the term Miracle Plays’.</p> <p>Dramatically, these plays are loose, in construction, and have no sense of proportion. Yet they certainly gave to the English drama its distinctive character, stressing the unity of character rather than of action. Morality Plays A later development of the English drama is the Morality Play.</p>
6	<p>Comment on the play houses of Shakespeare’s time.</p> <p>Shakespeare was not writing for just any live audience but was writing for the masses in Elizabethan England, many of whom couldn’t read or write. The theater was usually the only place the audiences to his plays would be exposed to fine,</p>

literary culture. To better understand Shakespeare's works, today's reader needs to go beyond the texts themselves to consider the context of these works: the details of the live theater experience during the Bard's lifetime.

Theater Etiquette in Shakespeare's Time

Visiting a theater and watching a play in Elizabethan times was very different from today, not just because of who was in the audience, but because of how people behaved. Theatergoers were not expected to be still and silent throughout the performance as modern audiences are. Instead, Elizabethan theater was the modern equivalent of a popular band concert. It was communal and even, at times, raucous, depending on the subject matter of a given performance.

The audience would eat, drink, and talk throughout the performance. Theaters were open air and used natural light. Without the advanced technology of artificial light, most plays were performed not in the evening, as they are today, but rather in the afternoon or during the daylight. Furthermore, plays during that era used very little scenery and few, if any, props. The plays usually relied on language to set the scene.

Female Performers in Shakespeare's Time

The laws for contemporary performances of Shakespeare's plays banned women from acting. Female roles were thus played by young boys before their voices changed in puberty.

How Shakespeare Changed Perceptions of the Theater

Shakespeare saw the public's attitude towards theater shift during his lifetime. Prior to his era, the theater in England was considered to be a disreputable pastime. It was frowned upon by Puritan authorities, who were worried that it might distract people from their religious teachings.

During the reign of Elizabeth I, theaters were still banned within the city walls of

	<p>London (even though the Queen enjoyed the theater and frequently attended performances in person). But over time, the theater became more popular, and a thriving “entertainment” scene grew on Bankside, just outside the city walls. Bankside was considered to be a “den of iniquity” with its brothels, bear-baiting pits, and theaters. The place of theater in Shakespeare's time widely diverged from its perceived role today as high culture reserved for the educated, upper classes.</p> <p>The Acting Profession During Shakespeare’s Time</p> <p>Shakespeare’s contemporary theater companies were extremely busy. They would perform around six different plays each week, which could only be rehearsed a few times before the performance. There was no separate stage crew, as theater companies have today. Every actor and stagehand helped to make costumes, props, and scenery.</p> <p>The Elizabethan acting profession worked on an apprentice system and therefore was strictly hierarchical. Playwrights themselves had to rise up through the ranks. Shareholders and general managers were in charge and profited the most from the company’s success.</p> <p>Managers employed their actors, who became permanent members of the company. Boy apprentices were at the bottom of the hierarchy. They usually began their careers by acting in small roles or playing the female characters.</p>
7	<p>Comment on Dryden’s political satire.</p> <p>Dryden’s other masterpiece of verse-satire, the biblical allegory Absalom and Achitophel, does have an obviously positive agenda. The poem – written as an indirect applicative satire, i.e. inviting the reader to draw parallels between the purely biblical story and contemporary politics – has a very serious message and a good deal</p>

more force. Dryden penned his greatest satire in the midst of the Exclusion Crisis (1679–81), which was an attempt to exclude Charles II's Catholic younger brother James from the throne of England.

Charles was officially without an heir – though he had sprinkled bastards across the land, and his favourite nullius filius (illegitimate child) was the Protestant Duke of Monmouth. Those in favour of excluding James (the Whigs) identified Monmouth as a more attractive inheritor of the throne. The king himself saw his brother as his rightful successor (the Tory position). In *Absalom and Achitophel*, Dryden writes as a pen for the Tory party. He champions the Stuart cause, condemning Monmouth (Absalom) and especially the Earl of Shaftesbury (Achitophel), endorsing patriarchalism (the concept that the monarchy held absolute power) over populism. Charles II ('Godlike David'), in Dryden's telling, has been so merciful that rebels grow ambitious to undermine the present government and the right order of things. The worst offender is 'the false Achitophel' (l. 150), who backs 'the Peoples Cause, / Against the Crown' (ll. 206–07). In Dryden's poem, the scheming Achitophel seduces Absalom, who knows better (ll. 317–19) but cannot withstand the temptation to try for the crown. Dryden satirises the leading Whigs as untrustworthy rebels, debauched, unprincipled and unpatriotic.

Dutch picture bible: Bybel-Printen, 1659

Page 99 from the Dutch Picture Bible, containing an illustration depicting Absalom being speared to death and text in Latin, High Dutch, French, English and Flemish Engraving depicting the death of Absalom.

Absalom and Achitophel is tonally restrained, calm and controlled, but it reflects considerable anxiety on Dryden's part. He is seriously and fiercely defending the present order, and he gravely warns the English against destabilising this system:

	<p>‘What Prudent men a settled Throne woud shake?’ (l. 796). In the end, Dryden fantasises that Charles will stand firm against his fractious subjects, punishing the rabble-rousing Exclusionists and preserving sacred order. The final lines reflect Dryden’s hopeful vision: ‘The mighty Years in long Procession ran: / Once more the Godlike David was Restor’d, / And willing Nations knew their Lawfull Lord’ (ll. 1029–31). As in <i>Mac Flecknoe</i>, Dryden shows his talent for personal attack. <i>Absalom and Achitophel</i> is a piece of very serious propaganda, more obviously ‘defensive’ than <i>Mac Flecknoe</i>, and its effectiveness depends upon prejudicial character sketches, <i>ad hominem</i> (to the person) satire meant to damage the credibility of popular leaders.</p>
8	<p>Write briefly about the Metaphysical poets.</p> <p>The term "metaphysical," as applied to English and continental European poets of the seventeenth century, was used by Augustan poets John Dryden and Samuel Johnson to reprove those poets for their "unnaturalness." As Johann Wolfgang von Goethe wrote, however, "The unnatural, that too is natural," and the metaphysical poets continue to be studied and revered for their intricacy and originality.</p> <p>John Donne, along with similar but distinct poets such as George Herbert, Andrew Marvell, and Henry Vaughn, developed a poetic style in which philosophical and spiritual subjects were approached with reason and often concluded in paradox. This group of writers established meditation—based on the union of thought and feeling sought after in Jesuit Ignatian meditation—as a poetic mode.</p> <p>The metaphysical poets were eclipsed in the eighteenth and nineteenth centuries by romantic and Victorian poets, but twentieth-century readers and scholars, seeing in the metaphysicals an attempt to understand pressing political and scientific upheavals, engaged them with renewed interest. In his essay "The Metaphysical Poets," T. S. Eliot, in particular, saw in this group of poets a capacity for "devouring all kinds of experience."</p>

	<p>Donne (1572 – 1631) was the most influential metaphysical poet. His personal relationship with spirituality is at the center of most of his work, and the psychological analysis and sexual realism of his work marked a dramatic departure from traditional, genteel verse. His early work, collected in <i>Satires</i> and in <i>Songs and Sonnets</i>, was released in an era of religious oppression. His <i>Holy Sonnets</i>, which contains many of Donne's most enduring poems, was released shortly after his wife died in childbirth. The intensity with which Donne grapples with concepts of divinity and mortality in the <i>Holy Sonnets</i> is exemplified in "Sonnet X [Death, be not proud]," "Sonnet XIV [Batter my heart, three person'd God]," and "Sonnet XVII [Since she whom I loved hath paid her last debt]."</p> <p>Herbert (1593 – 1633) and Marvell (1621 – 1678) were remarkable poets who did not live to see a collection of their poems published. Herbert, the son of a prominent literary patron to whom Donne dedicated his <i>Holy Sonnets</i>, spent the last years of his short life as a rector in a small town. On his deathbed, he handed his poems to a friend with the request that they be published only if they might aid "any dejected poor soul." Marvell wrote politically charged poems that would have cost him his freedom or his life had they been made public. He was a secretary to John Milton, and once Milton was imprisoned during the Restoration, Marvell successfully petitioned to have the elder poet freed. His complex lyric and satirical poems were collected after his death amid an air of secrecy.</p>
9	<p>Comment on the Caroline Poets</p> <p>Cavalier poets, a group of English poets associated with Charles I and his exiled son. Most of their work was done between 1637 and 1660. Their poetry embodied the life and culture of upper-class, pre-Commonwealth England. They mixed sophistication with naïveté, elegance with raciness. Writing on the courtly themes of beauty, love, and loyalty, they produced finely finished verses and expressed with wit and directness. The poetry reveals their indebtedness to both Ben Jonson and John Donne. The leading Cavalier poets were Robert Herrick, Richard Lovelace, Sir John Suckling, and Thomas Carew. Cavalier Poetry is an early seventeenth century movement centered mainly on Robert Herrick, Thomas Carew, John Suckling, Richard Lovelace, and Carew.</p>

Most of these poets were admirers of Ben Jonson. Cavalier Poetry gets its name from the supporters of King Charles I in the seventeenth century who were at that period called the Cavaliers. They were royalists during the Civil Wars. Cavalier Poetry is different from metaphysical poetry since it does not use complicated metaphors and unrealistic imagery, but prefers a rather straightforward expression. This poetry was erotic and its strength lied in its shortness. Simply, it did not confuse readers with deep meaning and allegory but reflected every thought as they were supposed to be understood along with their motto "Carpe Diem" meaning "seize the day".

The most common characteristic of Cavalier Poetry is its use of direct language which expresses a highly individualistic personality. In more detail, the Cavaliers, while writing, accept the ideal of the Renaissance Gentleman who is at once a lover, a soldier, witty, a man of affairs, a musician, and a poet, but abandon the notion of his being also a pattern of Christian chivalry. They avoid the subject of religion, apart from making one or two graceful speeches. They attempt no plumbing of the depths of the soul. They treat life cavalierly, indeed, and sometimes they treat poetic convention cavalierly too.

In short their features can be succinctly given in the following points:

- I. Generally they were intended to entertain rather than instruct.
- II. They were influenced by John Donne for his elaborate conceits and meditative tone and influenced by Ben Jonson for his admiration for ancient Greek and Roman poetry.
- III. Their style features conversational style based on natural speech patterns.
- IV. Classical Influence was exercised on these poets in terms of regular rhythmic patterns, carefully structured stanzas and simple but elegant language
- V. Theme of love was popular in their compositions. The love expressed was characterized by idealized love, addressed to imaginary women with classical names, sarcastic commentaries on the pursuit of coy beauties, mistress no longer goddess but woman spoken to and poem more important to poet than woman.
- VI. Their writing owes something to both styles. They used direct and colloquial language expressive of highly individual personality. They enjoyed the casual, the amateur and the affectionate poem. They did not write religious poetry, nor do they explore the depth of the

	soul. And finally, they celebrate minor pleasures and sadness of life.
10	<p>Write a short note on Milton's Sublime style in poetry.</p> <p>The sublimity of Paradise Lost is constituted both by its theme and poetic style. The great epic deals with cosmic theme. It presents the fall of the rebel angels, the creation of man and the earth, man's disobedience of God's command and his consequent expulsion from earthy Paradise. It is a great theme, and perhaps no other epic of the world, whether ancient or modern has dealt with a theme equally great. Discussing the vast scope of Paradise Lost, Mr. F.E. Hutchinson says: "It ranges over all time and space and even beyond them both. It depicts Heaven and Earth and chaos, the imagined utterances of superhuman beings, events, before the emergence of man upon earth, the history of man from the creation and by prophecy, to the end of time, and his eternal destiny... Not all the mountain of theological speculation in the Christian centuries built upon a single chapter of Genesis is comparable with Milton's structure, heaven-high and hell-deep."</p> <p>In Paradise Lost, Milton has brought a fine fusion of sublime thought and sublime expression; which has unobstructively elevated the subject-matter of the poem. One finds lines of pure poetry which holds one spell bound by their loveliness. Dr. Johnson remarked on Milton's sublime theme and style." Milton considered creation in its whole extent, and his descriptions are therefore learned. He had accustomed his imagination to unrestrained indulgence, and his conceptions, therefore, were extensive. The characteristic quality of his poem is sublimity. He sometimes descends to the elegant, but his element is the great. He can occasionally invest himself with grace; but his natural part is gigantic loftiness. He can please when pleasure is required; but it is his peculiar power to astonish".</p>
EASSY QUESTIONS	
1	<p>Discuss the general characteristics of Chaucer's poetry.</p> <p>INTRODUCTION:</p>

The age of Chaucer is the first significant period in the literary history of England. In every walk of life there were signs of change. The social, political, religious and literary changes were taking place. In short, it was an age of change.

AN AGE OF TRANSITION:

The age of Chaucer was a transitional age. The medievalism was departing and modernism was developing slowly. Wycliffe and his followers were sowing the seeds of Reformation. They were making attack upon the church. Individualism was being emphasized. Military events were contributing to the growth of patriotism and national consciousness. The industrial development was giving rise to the middle and working classes. It led to the end of feudal system. In this way we find that the age of Chaucer was an era of transition.

GROWTH OF NATIONAL SENTIMENT:

The age of Chaucer witnessed the beginning of the Hundred Years War. England was at war with Scotland and France. This war brought great victories in the battles of Crecy and Poitiers. The consciousness of national unity was strengthened. The war gave a feeling of national pride and self respect to the people of England. The national life got purified and powerful national sentiments grew.

BLACK DEATH, FAMINE AND SOCIAL UNREST:

The age of Chaucer faced natural calamities and social unrest. Plagues and pestilences, constitutional conflicts and unorthodoxy came to the forefront. In 1348-49 came the terrible Black Death. It shook the social fabric violently. A large number of people died. It reappeared in 1362, 1367 and 1370. Famine followed plague. Vagrants and thieves multiplied. Labour became scarce. Heavy taxation was imposed. The Toll Tax brought about the peasants' revolt. This revolt was a clear sign of social tension

and unrest.

THE CORRUPTION OF THE CCURCH:

In the age of Chaucer the church was the seat of power and prestige. It was infected with corruption. The churchmen were fond of wealth and luxury. They indulged themselves in all sorts of vices. They lived in a Godless and worldly way. John Wycliff, the morning star of the Reformation, led an attack upon the growing corruption of the church.

THE NEW LEARNING:

The age of Chaucer marked the dawn of new learning. It brought about a change in the general outlook of the age. Man's intellectual horizon expanded. He began to make efforts to liberate himself from the shackles of theological slavery. Two Italian writers Petrarch and Boccaccio were the pioneers of this great revival. But beneath the medievalism the heaven of Renaissance was already at work. The modern world was in the process of being born.

CONCLUSION:

Thus in the age of Chaucer a curious modern note began to be apparent. There was a sharper spirit of criticism. The vogue of the romance was passing. In this age there was a spirit of revolt. The church was losing her great hold upon the masses of people. Reformation was in process. The light of new learning was shining. This age was given proper voice by Chaucer.

2

Discuss Ben Jonson as a dramatist.

When first he threw in his lot with the playwrights, Ben Jonson frankly followed the current demand for romantic drama, showing no small skill in adopting the full – blooded romantic manner. Even here, in the early years of apprenticeship, he displayed vigorous power of imagination; but romantic drama was not characteristically expressive of the man's personality. After his dismissal by the theatrical manager, Henslowe, a rival manager – William Shakespeare – came forward and helped him to put on his comedy, Every Man in

His Humour. It was performed in 1598 by the Lord Chamberlain's Company with William Shakespeare in the cast. Here Jonson for the first time struck the anti – romantic note, and sought to establish a satirical comedy of manners framed in a definite plan. He saw clearly enough that despite the splendid, exuberant power of the Shakespearean drama, there was no underlying theory or convention, and that its tendency to guide and control.

In the prologue to *Every Man in His Humour* (1599), Jonson puts forward his plan of reform, clouting to “sport with human follies, not with crimes”. The word “humour”, as used by Jonson, implied some oddity of disposition, especially with regard to the manners of the day. Jonson had invented a kind of topical comedy involving eccentric characters, each of whom represented a temperament, or humor, of humanity. Here is the same care for clearness and definition are observed; but the moral aim of the satirist is somewhat too obvious; and the machinery creaks at times rather painfully.

Jonson’s comedies, such as *Cynthia's Revels* (1600) and *The Poetaster* (1601) satirized other writers, especially the English dramatists Thomas Dekker and John Marston. The writers patched their public feuding; in 1604 Jonson collaborated with Dekker on *The King's Entertainment* and with Marston and George Chapman on *Eastward Ho* in 1605. When Marston and Chapman were imprisoned for some of the views espoused in *Eastward Ho*, Jonson voluntarily joined them.

Jonson continued to write for the commercial theater along with writing for the court. During this period he produced two historical tragedies, *Sejanus* (1603) and *Catiline* (1611), and the four brilliant comedies upon which his reputation as a playwright primarily rests: *Volpone* (1606), *Epicene, or the Silent Woman* (1609), *The Alchemist* (1610), and *Bartholomew Fair* (1614). The best is *Volpone* which is a comical and sarcastic portrait of a wealthy but selfish old man who keeps his greedy would-be heirs hanging on his wishes, each thinking that he will inherit *Volpone's* wealth. *Volpone* is no common miser, he glories less in the hoarding of his treasure than in its acquisition; and he revels in the hypocrisies of those who are ever ready to fawn upon the rich man, fooling them to the top of the their bent. The play is extraordinarily claver, and brilliantly constructed. Its defects lie in certain

	<p>hardness, and in lack of humanity.</p> <p>Jonson sought to advance English drama as a form of literature, attempting to make it a conscious art through adherence to classical forms and rules. His is the plays more “correct”—that is, they are more carefully patterned after the drama scheme of the ancient Greek and Roman writers. He protested particularly against the mixing of tragedy and comedy and was an effective advocate of the principles of drama established by Aristotle, which he praised at the expense of the flexibility and improvisational qualities of dramatists such as Shakespeare. However, only later did critics begin to prefer the deeper genius of writer and to realize that mechanical “correctness” is not the highest aim of a play or poem.</p>
3	<p>Write an essay on the development of drama.</p> <p>The origin of English drama seems vague. There is no certain evidence proving its origin. However, it can be traced back from century of succeeding Norman Conquest to England on 1066. Many historians believe that drama came to England along with them. There was information that when the Roman were in England, they established vast amphitheatre for production some plays, but when they left, the theatre gone with them</p> <p>Originally, the term drama came from Greek word meaning “action” or “to act” or “to do”. William J. Long argues that “drama is an old story told in the eye, a story put into action by living performers”. Thus, drama is the form of composition design for performance in the theatre, in which the actors take role for certain characters, perform certain action and utter certain dialogues (Abrams and Harpham, 2015:95).</p> <p>In England, drama had a distinctly religious origin from the church as the part of services. Apart from its origin, the Latin Church had condemned Roman theatre for many reasons. Thus, drama could not develop until tenth century when the church began to use dramatic elements as part of their services in the certain festival or ritual. The motives of the church began to use dramatics elements seem unclear. But, it was certain that the purpose was didactic, that is, to give deep understanding about the</p>

truth of their religion to the believer.

The oldest existing church drama was “Quem Quarritis” trope (whom are you seeking), when the three Marrys visited the empty tomb of Christ and met angel. Their conversation with angel consists of four sentences in Latin then adapted and performed by the clergy in very simple performance. This simple beginning gradually grew more elaborate. This drama called liturgical drama, in which the story simply taken from the scripture. The earlier play were given inside the church, the story were written by the clergy and performed by the clergy using Latin language. However, drama were not performed in all churches, only in certain cathedrals and monasteries where there were enough clergy to perform the plays.

From the liturgical, drama evolved to Miracle and Mystery play. In France, Miracle used to represent the life of the saints and Mystery used to represent any scene taken from the scripture. Meanwhile in England, there was no distinction between this two. The term Miracle play was used to represent any story taken from the scripture or the bible and the life of the saints.

The earliest recorded Miracle play in England was “Ludus Santa de Katherina”, which performed in Dunstable around 11110. It was not known who wrote the original play, but the first version was prepared by the French school teacher, Geoffrey from St. Albans. The plays were given in Latin or French. The Miracle play attracted so many people and increased its popularity. The plays were before given inside the church began to move to the porch then to the churchyards. But when the plays began interfere the church services and had become too elaborate, the scandalized priest forbade the play in the church. By the thirteenth century, the Miracle play began move outside the church.

After the Miracle play move outside the church, the secular organization or town guilds began to take responsibility in its production. Few changes were made during

this period. By the fourteenth and fifteenth century, the plays were given in vernacular or local language. The actors were no longer clergy but the amateur actors which trained and selected carefully. The plays were given in the series of mansion in the town square. The plays were performed on moving platform called pageants and the act area called pageant. The stage were divide into three parts; hell, earth and heaven. Hell in the left side, earth in the centre and heaven in the right side. Usually the stages were identified by certain props. For instance, the head of dragon with red jaws or monstrous mouth with fire breathing represent hell where the devil characters will be dragged to the hell. The idea of salvation and damnation which later adopted in Dr. Faustus was inherited from this period. The costumes were distinguish in three realms; heaven, earth and hell. The heavenly characters such as God, angels, saints or certain Biblical character wore the church garments with certain accessories. The earthly characters wore the contemporary medieval garment appropriate to their rank. Meanwhile, for devil character wore black garments with wings, animals claws, beaks, horns or tails.

On 1311, the Council of Vienne revived the feast of Corpus Christi. This festival held in June every year and last for three or four days, sometimes extend to six days. The Miracle plays were presented in all large town city in England. It was arranged to exhibit the whole story from creation to the Day of Judgment in a cycle. There were four famous cycle existed in England. The York with 48 plays, the Chester with 25 plays, the Wakefield with 32 plays and the Coventry with 42 plays. During this religious period drama were written according to the Bible and no change was tolerated. This religious performances lasted till the sixteenth century.

The later development of drama was Morality play. it is a dramatization of personified abstraction generally vice against virtue. In these plays, the character were allegorical personified such as death, sin, good and bad angel, seven deadly sins, etc. The purpose of this drama was didactic, to give moral lesson to the audience. The

	<p>morality plays generally ended with the virtue win against the evil. This play was marked by the introduction of personage called “vice”, who was mischievous, comic and humorous character. Vice was the predecessor of the modern clown or jester. The examples of morality plays are “Everyman” and “The Castle of Perseverance”. The introduction of Morality play also introduce so called “interlude”. Interlude is the short version of morality play. Generally interludes were given during break of the scene. It was a short stage entertainment in a sense of humor and was considered as the forerunner of comedies. The example of interlude was “The Four P’s” by John Heywood which performed around 1497.</p> <p>The final stage of the evolution of English drama was the artistic period. In this period, the purpose of the play was not to point out a moral but to represent human life as it is. During this period, English drama was influenced by classical drama. The first comedy was “Ralph Roister Doister” written by Nicholas Udall on 1556. The play divided into acts and scenes and wrote in rhyming couplets. This first comedy had become the model and predecessor of English comedies. The first tragedy “Gorboduc” was written by Thomas Sackville and Thomas Northon around 1562. It was written in blank verse and divided into acts and scenes. After this era, the English drama developed gradually into regular form of drama which flourish during Elizabethan reign and which known till today.</p> <p>Therefore, English drama gradually develop from the liturgical drama to Miracle and Mystery plays, continuously to Morality and interlude followed by the influence of classical model and finally evolve to the regular drama forms which known till today.</p>
4	<p>Comment on Shakespeare as a dramatist.</p> <p>William Shakespeare belongs to 16th century English literature. He was born in 23rd April, 1564 and he dominated the Elizabethan literature. He was considered a genius playwright as well as poet in English literature. He cannot get proper</p>

education. He has written round about 36 play and 154 sonnets. He has deal with motifs of life like birth, death, marriage, religion, love in his plays and poems. His plays are written in verse and so they are identified as poetic plays. This plays are classified under four categories according to dramatic type. They are Tragedy, Comedy, Tragicomedy and History plays.

Shakespeare has used metaphorical language while writing plays. He has exhaustively used all the poetic devises in his plays. He has immortalized his characters by giving them universal touch. Shake pear soon turned to the stage, and become first an actor, and then playwright. In 1592 he was well known as a successful author. His play can broadly be put under seven groups.

- (1) **The early Comedies:** The early comedies or Shakespeare the comedy of manner , love's labor's lost and other comedies are immature plays of Shakespeare , which put him height of success in his dramatic career .The character of these plays are less finished finished and marked with artistic lapses in character portrayal.
- (2) **The English histories:** the history plays like Richard-2, Henry -4, part-1 and Henary-5 king john and many other. In this historical plays Shakespeare presents British history of three hundred years and create a nice picture of English Kings. This historical plays gives a guides of kings of England, and there life style. In these plays we witness a rapid maturing of Shakespeare's skill in plot construction and characterization.
- (3) **The mature comedies of Shakespeare** are 'much ado about nothing', 'as you like it' and many other. In these comedies we found the flower of Shakespeare comic genius. These plays are full of vitality and vivacity marked with relief from the strain of tragedy writing. Shakespeare comedies have been classified under four part
 - 1) Romantic comedies
 - 2) comedies free form romanticism
 - 3) lighter comedies

4) dark comedies.

Another classification of Shakespearean comedies is

1) Early comedies

2) Middle comedies

3) late comedies.

In early comedies comic quality arises from the language in the dialogue, and speeches. The comic situations and comic characters are the essence of the comedy.

His humor is many sided. referring to his multifold humor Dowden says :

Shakespeare abounds in kindly mirth : he receive an exquisite pleasure from the alert with and bright good sense of a Rosalind, he can handle a fool as tenderly as any nurse qualified to take a baby from birth can deal with her charge.”

(4) **The Somber plays:** In this group are all well that ends well, measure for measure and Troilus and Cressida. The reflected cynical disillusioned attitude to life, and a fondness for objectionable desire to expose the falsity of romance and to show the sordid reality of life.

(5) **The Great Tragedies:** the great tragedies of Shakespeare are Hamlet, Othello, Macbeth, King Lear, Romeo and Juliet. A tragedy is a tale of death or suffering, shake spear’s tragedies are also powerful tales of death and suffering, but Shakespearean tragedy is a something more than the story of death and suffering. The suffering is of such a powerful nature that it shakes the man and the hero writhes in the coils of insufferable agony. Hamlet in the state of his vacillation is literally on the rack. In the tragedy fate plays an important part in bringing about the tragedy. But in shake spear spit of external’s tragedy man is responsible for his tragic fall. In other word he believes in “character is destiny.” In each of his tragedy the hero catch in some fatal fall, and bad luck, which in spite of external circumstances lead him to his tragic doom.

In Hamlet there is painful consciousness that duty is being neglected. Each hero

has virtues above the average man, but it is not necessary that the hero may have virtues alone.

(6) **The roman plays:** “are based on North’s tradition of Plutarch’s lives and though written at fairly wide intervals. Usually considered as a group. Antony and Cleopatra and Coriolanus follow the great period and while the former in soaring imagination and tragic power is truly great, both of them show some relation of tragic intensity” (Albert)

(7) **The last play –romans:** the last play of Shakespeare Cymbeline. The winter’s tale and The Tempest, The mellowed maturity is the chief feature of forgiveness and reconciliation. The name ‘Dramatic romances’ applies very aptly to these plays for neither they are not tragedies pure and simple nor are they comedies scintillating with humor and fun. In other words in the play contain incidents are tragic but their end is happy. This play is combination of tragedy and comedy.

(8) **Pleasant humor.** Shakespeare creates good humor. The sparkling and vivacious heroes and Orlando in ‘As you like it’. His comedies primary aim is neither satire nor a correction of the evils prevalent.

The theme of Shakespeare’s work is always fresh, in other words their freshness and their appeal is permanent in literature. We may read his dramas for the hundred times yet it can give same pleasure, when we read it first time.

Dryden says that “was the man who of all modern and perhaps ancient poets had the largest and most comprehensive soul.” Shakespeare has, too the gift of universality, which alone gives permanence to literature. His characters recur in every generation; they remain individuals, but yet they are types nor are his comedies all laughter, being true of life, they are

Full of mirth in funeral and dirge in marriage.” The characters of Shakespeare have a permanent hold on the human mind. We have read novels and dramas and have read hundreds of character both male and female, but no one holds our attention as

	<p>the character create image in our mind. Shakespeare's characters do not lose their individuality. Another feature of his characterization is his objectivity.</p> <p>We admire humanity in his drama. He loves human being and has an infinite feeling of sympathy for his creation. We like Shakespeare because he likes us. Shakespeare has praised human being and human life. The beautiful lines on man presented in Hamlet, man in this work:</p> <p>“What a piece of work is man? How noble in reason, how infinite in faculties in form and moving, how expressive and admirable in action, how like an angel in apprehension, how like a god, the beauty of the world. The paragon of animals. He touches the human heart and moves us to pity and sympathy.</p> <p>We appreciate Shakespeare for his admirable treatment of subject of love. Shakespeare presents variety of love in his plays. The element of romance makes his dramas highly interesting. In other words love keeps the interest of his plays. His fertile imagination is present everywhere in his plays. His language is grand and majestic. Shakespeare use extra ordinary language.</p> <p>· Conclusion</p> <p>Shakespeare was versatile genius. He creates great tragedies and many other plays. He also wrote sonnets. I think that when he write drama he use his heart for drama. He was not for one age but for all ages. Shakespeare was universal poet and dramatist. He creates best characters in his plays. All kind of characters we find in his drama. I think almost his plays are best work of Shakespeare, that's why he was genius dramatist of Elizabethan era.</p>
5	<p>Discuss Dryden as a satirist.</p> <p>Satire is a literary form which searches out the faults of men or institutions in order to hold them up to ridicule. Dryden considered the “true end of satire to be the amendment of vices by correction”. But without humour, satire is invective.</p> <p>Satire may be</p>

- (i) personal or
- (ii) impersonal.

Personal satire is against individuals and impersonal satire is aimed at types, and hence universal and lasting.

Dryden is a master of the classical form of satire. He shows the influence of classical writers of Rome like Horace and Juvenal. Dryden combines the urbane laughter of Horace with the vigorous contempt of Juvenal in his satire. A characteristic example of this combination is in the portrait of Zimri in "Absalom and Achitophel": "It is not bloody, but it's ridiculous enough".

The important satirical works of Dryden are

"Absalom and Achitophel". "

The Medal".

"Mac Flecknoe" and a contribution of 200

lines to Nahum Tate's "Absalom and Achitophel" Part II. All his satires usually show artistic control and urbanity of manner.

Political satire

Dryden's political satire is manifest in "Absalom and Achitophel", a brilliant piece of satirical allegory in which the cause of King Charles II is championed. It satirizes the attempt of Shaftesbury to overrule the succession of the Duke of York and set the Duke of Monmouth in his place. An allegorical version of a story from the Bible suits the purpose. Charles II is David and the Duke of Monmouth is Absalom, while Shaftesbury is the satanic, cunning and dangerous Achitophel. The series of satirical portraits in the poem is its chief attraction and strength. Careful selection of details, moderation and tolerance mark the satire. Moral indignation is never affected; Dryden's attitude is cool and not ill-humoured. He does not show mean malice.

Controlled contempt

Dryden's satire is remarkable as an artistic expression of controlled contempt. Of the three great English satirists, Dryden is a master of scorn or contempt, Pope of rage, and Swift of disgust. Dryden speaks as one civilized person to another, without invective. The suave Horatian manner marks his political satire. Without using malice, Dryden reduces his opponent to a ridiculous position. He controls his satirical spirit, and skillfully selects the points and the manner of his attacks. The result is a humorous, disdainful, and yet incisive mockery. Dryden was aware that the satirist should make a man "die sweetly", and call him a fool or rogue without using those "opprobrious terms". He talks of the satirist's dexterous stroke which severs the head but leaves the rest of the body standing. His own satire shows this dexterous stroke. Dignified contempt and ironical praise achieve Dryden's purpose as a political satirist. He also shows remarkable power of reasoning in poetry.

Personal satires

Juvenalian vigour marks his personal satires. The supporters of Shaftesbury provoked Dryden to write "The Medal", which is marked for bitter invective against Shaftesbury. Part of the work is also directed against Republican institutions of England. As a work of art, it falls short of "Absalom and Achitophel". As a result of "The Medal", several hostile satiric works sprang up, one of which was Shadwell's "The Medal of John" Bayes. Dryden's reply was the severe personal satire of "Mac Flecknoe". Flecknoe, whose successor is Shadwell, rules over an empire of dullness.

He rules "through all the realms of Nonsense, absolute". Dryden's power at contemptuous wit is evident in his portraiture of Shadwell. Personal and witty attacks on Shadwell's corpulence and literary weaknesses are, however, combined with humour. Sharp wit and humour mingle in "Mac Flecknoe". Good-natured contempt and an ironic tone mark his treatment of Shadwell. "Mac Flecknoe" is a mock-heroic satire.

Elevating style

Dryden's style never becomes low or vulgar. He does not generally indecent imagery or idiom. He elevates his very opponents-that is the masterly technique of Dryden as a satirist. His poetry exalts the very characters whom his scorn depresses and diminishes. Thus his "Mac Flecknoe" is much more important than the real Shadwell. The real Titus

Oates is less important than the artistic Corah. It is his exalting style which helped to give importance to the satire as a literary form. Dryden master of "fine raillery". He not merely lampoons but also writes panegyric in his 'satire' is "not only used for these discourses which decried vice or exposed folly, but for others also, where virtue was recommended", said Dryden. His satires have thus wider scope. Positive as well as negative, they decry faults and recommend virtues at the same time. "Mac Flecknoe" decries Shadwell but appreciates the merits of Ben Jonson at the same time.

Use of the heroic couplet

The "exalting" effect is possible because Dryden perfected the heroic couplet and made it an appropriate verse medium for satire. The neatness, polish, epigrammatic cogency and witty phrasing that Dryden brought to the heroic couplet, made it fit for satire. He fully exploited the scope it offered for balance and antithesis. It became a handy vehicle for the expression of ironic contempt.

Dryden's couplets have the stinging power of a slap in the face. It is the combination of smoothness, lucidity of style and urbanity of manner, made possible by mastery over the couplet form, which makes Dryden's satire so very remarkable. Lucid, clear and majestic, Dryden's satire gets its sting from his use of the heroic couplet.

Dryden's achievement as a satirist

Dryden ranks very high as a satirist. His satirical portraits are remarkably effective. He has a marked ability to reason or argue through verse. He gave to satire its own importance as a literary form. "He never painted a type without individual significance, or an individual that was not hugely typical", says Humbert Wolfe. Never purely malicious, even his personal satires are generally marked by urbane smoothness, which makes the satire all the more effective. Indeed, as Hugh Walker points out, "the work of Dryden fixed for several generations the course of English satire."