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ENGLISH LITERATURE

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ENGLISH

LITERATURE

अंग्रेज़ी साहित्य

A complete bilingual guide — explained in clear English and simple Hindi

स्पष्ट अंग्रेज़ी और आसान हिंदी में पूरी तरह समझाई गई द्विभाषी पुस्तक

UGC NET · TGT · PGT · BPSC TRE · KVS · NVS · DSSSB

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A NOTE TO THE READER

Preface

प्राक्कथन

Literature is easiest to remember when its forms, its history and its writers begin to connect.

This book is written for students preparing for UGC NET, TGT, PGT, BPSC TRE, KVS, NVS and DSSSB examinations in English. It brings the whole of English literature together in one place, in the order in which it is best learnt.

यह पुस्तक UGC NET, TGT, PGT, BPSC TRE, KVS, NVS और DSSSB की तैयारी करने वाले विद्यार्थियों के लिए है। इसमें पूरा अंग्रेज़ी साहित्य एक जगह, उसी क्रम में दिया गया है जिसमें उसे सबसे आसानी से सीखा जा सकता है।

The journey begins with the tools of literature — figures of speech, metre, stanza forms and the forms of poetry, drama and the novel — and the vocabulary of literary terms. It then follows English literature through its ages and its great movements, goes back to its classical roots in Greek, Roman and ancient Indian literature, and studies the major authors one by one — British and Irish, American, European and world, and Indian writers in English — each group in the order in which they lived, with their works, characters, famous lines and the judgements of critics. It closes with the great line of literary criticism and theory, from Plato to the modern schools.

यात्रा साहित्य के औज़ारों — अलंकार, छंद, स्टैंज़ा, कविता, नाटक और उपन्यास के रूप — और साहित्यिक शब्दावली से शुरू होती है। फिर अंग्रेज़ी साहित्य के युगों और प्रमुख आंदोलनों से होते हुए, उसकी शास्त्रीय जड़ों — यूनानी, रोमन और प्राचीन भारतीय साहित्य — तक जाती है, और प्रमुख लेखकों का एक-एक करके अध्ययन करती है — ब्रिटिश और आयरिश, अमेरिकी, यूरोपीय व विश्व, और भारतीय अंग्रेज़ी लेखक — हर समूह उनके जीवन-काल के क्रम में — उनकी रचनाएँ, पात्र, प्रसिद्ध पंक्तियाँ और आलोचकों के मत। अंत में प्लेटो से आधुनिक सिद्धांतों तक साहित्यिक आलोचना की परंपरा है।

Every topic is explained in clear English, the language of the examination, and summed up in simple Hindi, so that no idea is lost. Every fact, date and quotation has been checked against reliable sources, and errors common in study material have been corrected.

हर विषय परीक्षा की भाषा अंग्रेज़ी में स्पष्ट रूप से समझाया गया है और आसान हिंदी में उसका सार दिया गया है, ताकि कोई बात छूटे नहीं। हर तथ्य, तिथि और उद्धरण की विश्वसनीय स्रोतों से जाँच की गई है, और अध्ययन-सामग्री में आम तौर पर मिलने वाली ग़लतियाँ सुधारी गई हैं।

Kundan Sir

BEFORE YOU BEGIN

How to Use This Book

इस पुस्तक का उपयोग कैसे करें

This book moves from simple to advanced. It begins with the tools of literature — figures of speech, metre, stanza and the forms of poetry, drama and the novel — then builds the vocabulary of literary terms, places everything in its historical setting and its classical roots, studies the great authors country by country, and ends with literary criticism and theory.

> यह पुस्तक आसान से कठिन की ओर बढ़ती है। पहले साहित्य के औज़ार — अलंकार, छंद, स्टैंज़ा, और कविता, नाटक व उपन्यास के रूप; फिर साहित्यिक शब्दावली; फिर इतिहास और शास्त्रीय जड़ें; फिर देश-वार महान लेखक; और अंत में साहित्यिक आलोचना और सिद्धांत।

I **Literary Forms and Devices**
साहित्यिक रूप और अलंकार

II **History and Movements**
इतिहास और साहित्यिक आंदोलन

III **Classical Foundations**
शास्त्रीय आधार

IV **British and Irish Writers**
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VI **European and World Writers**
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VIII **Literary Criticism and Theory**
साहित्यिक आलोचना और सिद्धांत

Every topic is explained in full in English, the language of the examination. Below each one, a short Hindi summary headed सरल शब्दों में gives the core idea in simple words, so that no concept is missed. Examples carry a one-line Hindi explanation.

> हर विषय पूरी तरह अंग्रेज़ी में समझाया गया है, क्योंकि परीक्षा अंग्रेज़ी में होती है। हर विषय के नीचे “सरल शब्दों में” बॉक्स में उसका मूल अर्थ आसान हिंदी में दिया गया है, और हर उदाहरण के साथ एक पंक्ति की हिंदी व्याख्या है।

SAMPLE

EXAMPLES

Lines from great writers and from everyday English, each with a short Hindi explanation.

महान लेखकों की पंक्तियाँ और रोज़मर्रा की अंग्रेज़ी के उदाहरण, हर एक के साथ छोटी हिंदी व्याख्या।

सरल शब्दों में

The core idea of each topic in two or three lines of simple Hindi.

NOTE

A short point that settles a common doubt or adds a useful fact.

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PART I

Literary Forms and Devices

साहित्यिक रूप और अलंकार

Figures of speech, metre, stanza, the forms of poetry, drama and the novel, and the vocabulary of literary terms

SAMPLE

IN THIS PART · 7 CHAPTERS

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CHAPTER ONE

Figures of Speech

अलंकार

The tools that turn plain statements into vivid, memorable language

SAMPLE

Every language has two layers: the plain and literal (*the sun is hot*) and the coloured and imaginative (*the sun was a furnace*). Figures of speech are the tools of the second layer. This chapter explains 35 of them in seven families, each with examples from great writers and from everyday English, and ends by setting the most easily confused figures side by side.

> हर भाषा की दो परतें होती हैं — सीधी-सादी (*the sun is hot*) और कल्पना से भरी (*the sun was a furnace*)। अलंकार इसी दूसरी परत के औज़ार हैं। इस अध्याय में 35 अलंकार सात परिवारों में बाँटकर, महान लेखकों और रोज़मर्रा की अंग्रेज़ी के उदाहरणों के साथ समझाए गए हैं, और अंत में मिलते-जुलते अलंकारों का अंतर बताया गया है।

IN THIS CHAPTER

1.1 What Is a Figure of Speech?
1.2 Figures of Comparison
1.3 Figures of Contrast
1.4 Figures of Exaggeration and Softening
1.5 Figures of Substitution
1.6 Figures of Sound
1.7 Wordplay and Irony
1.8 Figures of Repetition and Arrangement
1.9 Telling Similar Figures Apart

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1.1 What Is a Figure of Speech?
अलंकार क्या है?

A **figure of speech** is a way of using words that moves away from their plain, literal meaning or their ordinary order, in order to create a special effect — to make an idea clearer, more vivid, more forceful, more musical or easier to remember. When Wordsworth writes *"I wandered lonely as a cloud"*, he is not describing the weather; he makes us feel his loneliness by comparing himself to a single cloud drifting across the sky.

> **Figure of speech (अलंकार)** — शब्दों का ऐसा प्रयोग जो सीधे, शाब्दिक अर्थ से हटकर बात को ज़्यादा सुंदर, असरदार और यादगार बना दे।

Figures of speech are not only for poets. We use them every day without noticing: *a sea of people*, *time flies*, *he passed away*, *I have told you a thousand times*. Learning their names simply helps us recognise and discuss what good writers do on purpose. Because they are tools of the writer's craft, figures of speech are also called **literary devices** or, in verse, **poetic devices**.

> अलंकारों को **literary devices** या (कविता में) **poetic devices** भी कहा जाता है।

— Tropes and Schemes

Classical rhetoric divides figures of speech into two broad groups. **Tropes** (from the Greek for "turn") change the *meaning* of words — metaphor, metonymy and irony are tropes. **Schemes** change the *arrangement or sound* of words without turning their meaning — alliteration, anaphora and chiasmus are schemes. Roughly, tropes correspond to the Hindi *arthalankar* and the sound-schemes to the *shabdalankar*.

> **Tropes** शब्दों का **अर्थ** बदलते हैं (metaphor, irony); **schemes** शब्दों का **क्रम या ध्वनि** बदलते हैं (alliteration, chiasmus) — मोटे तौर पर अर्थालंकार और शब्दालंकार।

— The seven families in this chapter

Family	Figures
Comparison	Simile, Metaphor, Conceit, Personification, Apostrophe, Pathetic Fallacy, Allusion
Contrast	Antithesis, Oxymoron, Paradox, Epigram

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Family	Figures
Exaggeration & Softening	Hyperbole, Understatement, Litotes, Euphemism
Substitution	Metonymy, Synecdoche, Transferred Epithet, Prolepsis, Merism
Sound	Alliteration, Assonance, Consonance, Onomatopoeia
Wordplay & Irony	Pun, Irony, Sarcasm
Repetition & Arrangement	Repetition, Anaphora, Cataphora, Tautology, Climax, Anticlimax, Chiasmus, Zeugma

1.2 Figures of Comparison
तुलना पर आधारित अलंकार

These figures explain one thing by placing it beside another. The comparison may be open (simile), hidden (metaphor), stretched to great length (conceit), may give life and feeling to things that have none (personification, apostrophe, pathetic fallacy), or may point to a well-known story (allusion).

01 Simile उपमा अलंकार

A simile is an open, direct comparison between two **unlike** things that share one quality. The comparison is made visible by a connecting word — usually ***like*** or ***as*** (also *as … as*, *so … as*, *than*). Because it is stated openly, a simile admits that the two things are different and alike in only one respect.

सरल शब्दों में

दो **अलग** चीज़ों की खुली तुलना, **like / as** की मदद से। हिंदी में **उपमा अलंकार** — "पीपर पात सरिस मन डोला"।

EXAMPLES

"O my Luve is like a red, red rose"

— Robert Burns, *A Red, Red Rose*

कवि अपनी प्रेमिका की तुलना ताज़ा खिले लाल गुलाब से 'like' के ज़रिए करता है।

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"I wandered lonely as a cloud"
— William Wordsworth, *I Wandered Lonely as a Cloud*
कवि अपने अकेलेपन की तुलना आसमान में भटकते अकेले बादल से 'as' के ज़रिए करता है।

"The fact is as clear as crystal."
— everyday English
तथ्य की स्पष्टता की तुलना क्रिस्टल (बिल्लौर) से 'as ... as' के ज़रिए की गई है।

NOTE
Not every sentence with *like* or *as* is a simile. *He looks like his father* compares two similar things (two people), so it is a literal comparison, not a figure of speech.

02 Metaphor रूपक अलंकार

A metaphor is an **implied** comparison — it is sometimes described as an *implied* or *condensed simile*. Instead of saying that one thing is *like* another, it says or suggests that one thing *is* another, without *like* or *as*. A metaphor need not use *is*, *am* or *are*: it can be carried by a noun (*the autumn of his life*), a verb (*Time flies*) or an adjective (*a stony silence*).

सरल शब्दों में
बिना like / as के एक चीज़ को सीधे दूसरी चीज़ बता देना — **छिपी तुलना** (implied simile)। यह verb या adjective से भी बन सकता है (*Time flies*)। हिंदी में **रूपक अलंकार** — "चरण-कमल बंदौं हरि राई" (सूरदास)।

EXAMPLES

"All the world's a stage, / And all the men and women merely players"
— William Shakespeare, *As You Like It* (Jaques)
पूरी दुनिया को रंगमंच और सभी लोगों को अभिनेता बताया गया है — बिना like या as के।

"Life's but a walking shadow"
— William Shakespeare, *Macbeth*
जीवन को एक चलती-फिरती परछाईं कहा गया है — क्षणिक और खोखला।

"The camel is the ship of the desert. · Life is a bed of thorns. · This room is a furnace."
— everyday English
ऊँट को सीधे रेगिस्तान का जहाज़, जीवन को काँटों की सेज और गर्म कमरे को भट्ठी कह दिया गया है — बिना like या as के।

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03 Conceit अनोखी, लंबी तुलना

A conceit is an elaborate, extended and often startling comparison between two things that seem to have nothing in common. The poet develops the comparison with great ingenuity, sometimes over many lines. There are two main kinds.

सरल शब्दों में
दो बिल्कुल बेमेल चीज़ों के बीच बहुत लंबी, अनोखी और चतुर तुलना। इसके दो प्रकार हैं — Petrarchan और Metaphysical।

Petrarchan conceit

Exaggerated comparisons used by love poets in the tradition of the Italian poet Petrarch: the beloved's eyes are stars, her lips are coral, and the lover is a ship tossed in a storm.

Petrarch की परंपरा के प्रेम-कवियों की बढ़ा-चढ़ाकर की गई तुलनाएँ — प्रेमिका की आँखें तारे, होंठ मूँगे, और प्रेमी तूफ़ान में डोलता जहाज़।

Metaphysical conceit

Intellectual, far-fetched comparisons drawn from science, geography, mathematics or ordinary objects, typical of the seventeenth-century Metaphysical poets, above all John Donne.

विज्ञान, भूगोल, गणित या रोज़मर्रा की चीज़ों से ली गई बौद्धिक और दूर की कौड़ी वाली तुलनाएँ — 17वीं सदी के Metaphysical कवियों, ख़ासकर John Donne, की पहचान।

EXAMPLES

"If they be two, they are two so / As stiff twin compasses are two"
— John Donne, *A Valediction: Forbidding Mourning*
Donne दो प्रेमियों की आत्माओं की तुलना परकार (compass) की दो भुजाओं से करते हैं — एक केंद्र में टिकी रहती है, दूसरी घूमती है, फिर भी दोनों जुड़ी रहती हैं। यह प्रसिद्ध metaphysical conceit है।

NOTE
Dr Samuel Johnson, writing about the Metaphysical poets in his *Life of Cowley*, said that in their verse "the most heterogeneous ideas are yoked by violence together".

04 Personification मानवीकरण अलंकार

Personification gives human qualities, feelings or actions to animals, objects, forces of nature or abstract ideas, as if they were people.

CHAPTER SEVEN

Literary Terms

साहित्यिक शब्दावली

The working vocabulary of the student of literature

Every subject has its own vocabulary, and literature is no exception. This chapter explains nearly two hundred terms that students meet in their reading and in examinations, grouped by subject — plot and structure, character and the stage, narrative voice, language and rhetoric, kinds of writing, critical concepts, movements and schools, and words about words — so that related terms are learnt together. Terms already explained in Chapters 1 to 6 are listed at the end with a short definition and a reference.

इस अध्याय में लगभग दो सौ साहित्यिक शब्द विषय के अनुसार आठ समूहों में समझाए गए हैं, ताकि मिलते-जुलते शब्द एक साथ याद हों। अध्याय 1 से 6 में पहले समझाए जा चुके शब्द अंत में संक्षिप्त अर्थ और संदर्भ के साथ दिए गए हैं।

IN THIS CHAPTER

7.1 Plot and Structure
7.2 Character and the Stage
7.3 Narrative, Voice and Tone
7.4 Language, Style and Rhetoric
7.5 Kinds of Writing
7.6 Critical and Classical Concepts
7.7 Movements, Groups and Schools
7.8 Words about Words
7.9 Terms Explained in Earlier Chapters

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7.1 Plot and Structure
कथानक और संरचना

Terms for how a story or play is built — its sequence of events, its beginning and its end.

Plot कथानक

The planned sequence of events in a story or play, connected by cause and effect. Aristotle called plot "the soul of a tragedy".

> कहानी की घटनाओं का कार्य-कारण से जुड़ा क्रम।

Subplot उपकथा

A secondary line of action that runs alongside the main plot and often mirrors or contrasts with it, such as the Gloucester story in *King Lear*.

> मुख्य कथा के साथ-साथ चलने वाली दूसरी, छोटी कथा।

Act and Scene अंक और दृश्य

An **act** is a major division of a play; each act is divided into smaller units called **scenes**, usually marked by a change of place or time. Elizabethan plays were later printed in five acts.

> नाटक के बड़े भाग को act और उसके छोटे भागों को scene कहते हैं।

Prologue प्रस्तावना

An introductory section before the main action of a play or poem, which sets the scene or gives background — for example the General Prologue to Chaucer's *Canterbury Tales*, which introduces the pilgrims.

> मुख्य कथा से पहले आने वाला परिचय-भाग।

Epilogue उपसंहार

A concluding section after the main action, often addressed directly to the audience or telling what happened later to the characters — as in Prospero's closing speech in *The Tempest*.

> कथा समाप्त होने के बाद आने वाला अंतिम भाग।

SAMPLE

PART II

History and Movements

इतिहास और साहित्यिक आंदोलन

The ages of English literature and the great movements that shaped it

SAMPLE

IN THIS PART · 2 CHAPTERS

08 History of English Literature 150

09 Literary Movements 175

CHAPTER EIGHT

History of English Literature

अंग्रेज़ी साहित्य का इतिहास

Fifteen centuries, from Beowulf to the present day

SAMPLE

English literature has a history of almost fifteen hundred years. To study it well we need a map. Literary historians divide this long journey into ages, each named after a ruler, a great writer or the spirit that shaped it. This chapter gives that map: for every age it explains when and why the age began, what was happening in history, who wrote in it, and the facts examiners ask about most. The great authors appear here in outline; they are studied in full in the author chapters.

> अंग्रेज़ी साहित्य का इतिहास लगभग पंद्रह सौ साल पुराना है। इस अध्याय में हर युग की शुरुआत का कारण, उसकी ऐतिहासिक पृष्ठभूमि, उसके प्रमुख लेखक और परीक्षा के लिए ज़रूरी तथ्य क्रम से दिए गए हैं।

IN THIS CHAPTER

8.1 The Ages at a Glance
8.2 The Old English Period
8.3 The Middle English Period
8.4 The Renaissance and the Elizabethan Age
8.5 The Jacobean Age
8.6 The Caroline Age and the Commonwealth
8.7 The Restoration Age
8.8 The Augustan Age
8.9 The Age of Sensibility
8.10 The Romantic Age
8.11 The Victorian Age
8.12 The Modern Age
8.13 The Postmodern Age

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8.1 The Ages at a Glance
सभी युग एक नज़र में

Before looking at any single age, it helps to see the whole road at once. The dates of literary periods are conventions, not walls: writers do not stop and start on the first day of a new age, and textbooks may shift a date by a few years. The dates below are the ones most widely used in Indian teaching and competitive examinations.

Period and sub-periods	Dates	Also called / named after
The "Dark Age"	up to c. 450	Celtic and Roman Britain; no English literature survives
Old English Period	450 – 1066	Anglo-Saxon Period
Middle English Period	1066 – 1500	Medieval Period
└ Anglo-Norman Period	1066 – 1340	French and Latin dominate writing
└ Age of Chaucer	1340 – 1400	Chaucerian Age
└ Age of Transition (Fifteenth Century)	1400 – 1500	Chaucerians; Malory; Caxton's press (1476)
The Renaissance	1500 – 1660	Early Modern Period
└ Early Tudor Period	1485 – 1558	Henry VII to Mary I
└ Elizabethan Age	1558 – 1603	Age of Shakespeare; Golden Age
└ Jacobean Age	1603 – 1625	James I
└ Caroline Age	1625 – 1649	Charles I; with the Commonwealth: Puritan Age / Age of Milton (1625 – 1660)
└ Commonwealth Period	1649 – 1660	Puritan Interregnum; with the Caroline Age: Age of Milton (1625 – 1660)
Neo-classical Period	1660 – 1798	—
└ Restoration Age	1660 – 1700	Age of Dryden
└ Augustan Age	1700 – 1745	Age of Pope
└ Age of Sensibility	1745 – 1798	Age of Johnson; Transitional Period
Romantic Period	1798 – 1837	Age of Wordsworth
Victorian Period	1837 – 1901	Reign of Queen Victoria
└ Pre-Raphaelites	1848 – c. 1854	Pre-Raphaelite Brotherhood

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Period and sub-periods	Dates	Also called / named after
└ Aestheticism and Decadence	1880 – 1901	"Art for art's sake"
Modern Period	1901 – 1945	Modernism
└ Edwardian Period	1901 – 1914	Edward VII
└ Georgian Period	1910 – 1936	George V
Postmodern Period	1945 – present	Contemporary literature

Some periods overlap: the years 1485–1500 belong both to the end of the Middle English Period and to the Early Tudor Period. Likewise, 1910–1914 belongs both to the Edwardian Period (Edward VII died in 1910, but the period is usually extended to 1914) and to the Georgian Period.

— Why the ages begin where they do

Almost every boundary marks a real turning point in history or literature. Learn the reason with the date and the date will not slip from memory.

Year	Event	Begins
1066	The Norman Conquest: William of Normandy defeats Harold at Hastings	Middle English Period
1485	Henry VII wins the Battle of Bosworth; the Tudor dynasty begins	Early Tudor Period
1558	Elizabeth I comes to the throne	Elizabethan Age
1603	James I succeeds Elizabeth	Jacobean Age
1660	The monarchy is restored under Charles II	Restoration Age
1798	Wordsworth and Coleridge publish *Lyrical Ballads*	Romantic Period
1837	Queen Victoria comes to the throne	Victorian Period
1901	Queen Victoria dies	Modern Period
1945	The Second World War ends	Postmodern Period

SAMPLE

PART IV

British and Irish Writers

ब्रिटिश और आयरिश लेखक

From Chaucer to Beckett, broadly in order of birth

SAMPLE

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11 Geoffrey Chaucer 259
12 William Langland 273
13 Edmund Spenser 277
14 Francis Bacon 286
15 Christopher Marlowe 292
16 William Shakespeare 299
17 John Donne 337
18 Ben Jonson 346
19 John Webster 355
20 George Herbert 361
21 John Milton 365
22 Andrew Marvell 384
23 John Bunyan 388
24 John Dryden 393
25 Aphra Behn 401
26 Daniel Defoe 407
27 Jonathan Swift 412
28 Joseph Addison and Richard Steele 419
29 Alexander Pope 425
30 Samuel Richardson 432
31 Henry Fielding 436
32 Samuel Johnson 442
33 Thomas Gray 448
34 Oliver Goldsmith 453
35 Richard Brinsley Sheridan 458
36 William Blake 462
37 Robert Burns 469
38 Mary Wollstonecraft 474
39 William Wordsworth 478
40 Sir Walter Scott 501
41 Samuel Taylor Coleridge 508
42 Robert Southey 514
43 Charles Lamb 518
44 Jane Austen 529
45 Lord Byron 535
46 Percy Bysshe Shelley 542
47 John Keats 558
48 Mary Shelley 575
49 Alfred, Lord Tennyson 580
50 Charles Dickens 597
51 Robert Browning 613
52 Charlotte Brontë 619
53 Emily Brontë 624
54 George Eliot 629
55 Matthew Arnold 640
56 Christina Rossetti 652
57 Thomas Hardy 656
58 Oscar Wilde 678
59 George Bernard Shaw 684
60 Joseph Conrad 690
61 W. B. Yeats 695
62 John Galsworthy 701
63 E. M. Forster 715
64 Virginia Woolf 720
65 James Joyce 726
66 D. H. Lawrence 731
67 T. S. Eliot 736
68 George Orwell 754
69 Samuel Beckett 765
70 Other British Writers 770

ENGLISH · ELIZABETHAN AND JACOBEAN AGES

CHAPTER SIXTEEN

William Shakespeare

1564 – 1616

The Bard of Avon — "not of an age, but for all time"

SAMPLE

William Shakespeare is the greatest writer in the English language and the most performed dramatist in the world. An actor and shareholder in London's leading company, he wrote some thirty-eight plays, 154 sonnets and several long poems, and he gave English thousands of its best-known phrases. This chapter covers his life, the facts and firsts examiners love, the groups and dates of his plays, his poems and sonnets, the stories of ten major plays, the characters of every play, his theatre, and the judgements of critics.

> Shakespeare अंग्रेज़ी भाषा के सबसे महान लेखक हैं — लगभग 38 नाटक, 154 sonnets और कई लंबी कविताएँ। इस अध्याय में उनका जीवन, मुख्य तथ्य, नाटकों का वर्गीकरण और तिथियाँ, कविताएँ, दस प्रमुख नाटकों की कथा, सभी नाटकों के पात्र और आलोचकों के मत दिए गए हैं।

IN THIS CHAPTER

16.1 Life
16.2 Titles, Facts and Firsts
16.3 The Plays: Groups and Kinds
16.4 Chronology of the Works
16.5 The Poems
16.6 The Sonnets
16.7 Ten Major Plays
16.8 Characters: Comedies and Romances
16.9 Characters: History Plays
16.10 Characters: Tragedies and Roman Plays
16.11 Shakespeare's Theatre
16.12 Criticism and Tributes

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16.1 Life
जीवन

William Shakespeare was born in **Stratford-upon-Avon**, a market town on the river Avon in **Warwickshire**. He was baptised in **Holy Trinity Church**, Stratford, on **26 April 1564**; his birthday is traditionally celebrated on **23 April**. His father, **John Shakespeare**, was a glove-maker and town official; his mother, **Mary Arden**, came from a landowning family. He was probably educated at the King's New School, Stratford's grammar school (no school records survive).

> **सरल शब्दों में**
> जन्म — Stratford-upon-Avon (Warwickshire); बपतिस्मा 26 अप्रैल 1564, जन्मदिन परंपरा से 23 अप्रैल। पिता John Shakespeare, माता Mary Arden; शिक्षा — संभवतः Stratford का grammar school (King's New School)।

In **1582**, at the age of **18**, he married **Anne Hathaway**, who was **26**. They had three children: **Susanna** (1583) and the twins **Hamnet** and **Judith** (1585). Hamnet died in 1596, aged eleven.

By 1592 Shakespeare was an actor and playwright in London. From 1594 he belonged to the **Lord Chamberlain's Men**, which became the **King's Men** when James I came to the throne in 1603. He was a shareholder in the company and in its theatres, the **Globe** (1599) and the indoor **Blackfriars**. He was a poet, an actor and a playwright of both the Elizabethan and the Jacobean age.

SHAKESPEARE — LIFE AT A GLANCE

Born	**Stratford-upon-Avon, Warwickshire; baptised 26 April 1564 (birthday kept on 23 April)**
Parents	**John Shakespeare and Mary Arden**
Wife	**Anne Hathaway (married 1582; he was 18, she 26)**
Children	**Susanna; twins Hamnet and Judith**
Company	**Lord Chamberlain's Men (1594) → King's Men (1603)**
Died	**23 April 1616, Stratford, aged 52**
Buried	**Chancel of Holy Trinity Church, Stratford, two days later**

Shakespeare retired to Stratford, where he died on **23 April 1616**, aged **52**. He was buried in the chancel of Holy Trinity Church two days later, where his funerary monu-

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ment stands. He is also commemorated by memorials in **Southwark Cathedral** and in **Poets' Corner**, Westminster Abbey (a statue of 1740).

Little is known of the "lost years" between 1585 and 1592. A tradition first printed by **Nicholas Rowe** in his life of Shakespeare (**1709**), and noted earlier by Richard Davies, says that the young Shakespeare was caught **poaching deer** in the park of **Sir Thomas Lucy** of Charlecote, near Stratford, and had to leave for London. His success in London made him prosperous: in **1597** he bought **New Place**, the second-largest house in Stratford, where he later retired and where he died.

सरल शब्दों में

Nicholas Rowe (1709) की परंपरा — युवा Shakespeare, Sir Thomas Lucy (Charlecote) के पार्क में हिरण का शिकार (poaching) करते पकड़े गए और London चले गए। 1597 में उन्होंने Stratford का दूसरा सबसे बड़ा मकान **New Place** ख़रीदा — यहीं सेवानिवृत्त हुए और यहीं मृत्यु हुई।

THE EPITAPH ON HIS GRAVE

"Good friend, for Jesus' sake forbear
To dig the dust enclosed here;
Blest be the man that spares these stones,
And curst be he that moves my bones."

— Epitaph on Shakespeare's gravestone, Holy Trinity Church, Stratford (modern spelling)

हे मित्र, ईसा के नाम पर यहाँ की धूल मत खोदना — जो इन पत्थरों को छोड़ दे वह धन्य, और जो मेरी हड्डियाँ हटाए वह शापित हो।

16.2 Titles, Facts and Firsts
उपाधियाँ, तथ्य और 'पहली बार'

Shakespeare is known as the **"Bard of Avon"** (a bard is a poet), and he is regarded as the **greatest dramatist** of the Elizabethan and Jacobean periods — indeed of all English literature.

सरल शब्दों में

उपनाम — **"Bard of Avon"** (Bard = कवि)। Elizabethan और Jacobean युग के ही नहीं, पूरे अंग्रेज़ी साहित्य के सबसे महान नाटककार।

The First Folio (1623)

Seven years after his death, his friends and fellow actors **John Heminges** and **Henry Condell** published the collected plays, known as the **First Folio**. It contained

ENGLISH · ROMANTIC AGE

CHAPTER FORTY-SEVEN

John Keats

1795 – 1821

The poet of beauty — "A thing of beauty is a joy for ever"

SAMPLE

John Keats is the most sensuous of the English Romantic poets and one of the greatest lyric poets in the language. In a writing life of barely five years, cut short by tuberculosis at twenty-five, he produced *Endymion*, the narrative poems of 1819–20, the unfinished *Hyperion* epics and the great odes of 1819. His letters, full of ideas such as "negative capability", are themselves a classic of criticism. This chapter covers his life, his works, his critical ideas, each major poem, his sonnets and odes, and his most famous lines.

> Keats सबसे इंद्रिय-प्रधान (sensuous) Romantic कवि और सौंदर्य के उपासक हैं; केवल 25 वर्ष की आयु में TB से मृत्यु। इस अध्याय में उनका जीवन, रचनाएँ, "negative capability" जैसे विचार, प्रमुख कविताएँ, sonnets, 1819 के odes और प्रसिद्ध पंक्तियाँ दी गई हैं।

IN THIS CHAPTER

47.1 Life
47.2 Works at a Glance
47.3 Negative Capability and the Egotistical Sublime
47.4 Narrative Poems and Epics
47.5 The Odes of 1819
47.6 Sonnets, Ballad and Plays
47.7 Famous Lines

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47.1 Life
जीवन

John Keats was born on **31 October 1795** in London, the eldest son of **Thomas Keats**, who managed a livery stable, and **Frances Jennings**. His father died in a riding accident in 1804 and his mother of tuberculosis in 1810. He was apprenticed to a surgeon-apothecary, studied at Guy's Hospital, and in **1816** received his **apothecary's licence** — but soon gave up medicine for poetry.

> **सरल शब्दों में**
> जन्म 31 अक्टूबर 1795, London; पिता Thomas Keats, माता Frances Jennings; 1816 में apothecary (दवा-विक्रेता) का licence, पर कविता के लिए चिकित्सा छोड़ी।

His first attempt at verse was **"An Imitation of Spenser"** (1814), written at nineteen. In 1816 **Leigh Hunt** printed his sonnet **"O Solitude"** in his magazine ***The Examiner*** — his first published poem. His first volume, *Poems* (1817), included "I stood tip-toe upon a little hill" and "Sleep and Poetry". *Endymion* followed in April 1818, published by **Taylor and Hessey**, and was savagely reviewed. In 1818 he nursed his brother Tom, who died of tuberculosis, and fell in love with **Fanny Brawne**. In 1819 — his "living year" — he wrote *The Eve of St. Agnes*, "La Belle Dame sans Merci", *Lamia*, the *Hyperion* poems, the play *Otho the Great* and his great odes.

KEATS — LIFE AT A GLANCE	
Born	**31 October 1795, London**
Parents	**Thomas Keats and Frances Jennings**
Training	**Apothecary's licence, 1816**
First poem	**"An Imitation of Spenser" (1814)**
First published	**Sonnet "O Solitude", *The Examiner*, 1816 (Leigh Hunt)**
Titles	**Sensuous poet; Hellenist; worshipper of beauty; second-generation Romantic**
Died	**23 February 1821, Rome, of tuberculosis, aged 25**
Epitaph	**"Here lies One Whose Name was writ in Water"**

Ill with tuberculosis ("consumption"), Keats went to Italy for his health in 1820 and died in **Rome** on **23 February 1821**, aged **25**. He was buried in the Protestant Cemetery; at his own wish his tombstone bears no name, only the words **"Here lies**

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One Whose Name was writ in Water". Shelley mourned him in *Adonais* (1821), blaming the hostile reviewers for his death.

सरल शब्दों में

मृत्यु 23 फ़रवरी 1821, Rome (TB), 25 वर्ष; समाधि-लेख — "Here lies One Whose Name was writ in Water"। Shelley ने उन पर *Adonais* लिखी।

Keats is a **second-generation Romantic**, with Shelley and Byron. He is called the most **sensuous** of English poets, a **Hellenist** who loved the myths and art of ancient Greece, and a **worshipper of beauty**. He knew no Greek: his knowledge of the Greek myths came largely from **Lemprière's *Classical Dictionary***, from Chapman's Homer and from Greek sculpture such as the Elgin Marbles. His imagery has a rich **pictorial**, painterly quality — scenes such as *The Eve of St. Agnes* and the Grecian Urn are composed like pictures. In a letter to Joseph Severn (29 November 1821) Shelley wrote that "in spite of his transcendent genius Keats never was nor ever will be a popular poet".

सरल शब्दों में

Keats यूनानी भाषा नहीं जानते थे — यूनानी मिथकों का ज्ञान मुख्यतः **Lemprière's Classical Dictionary**, Chapman के Homer और यूनानी मूर्तिकला से; उनकी कविता का विशेष गुण — **pictorial quality** (चित्र जैसी छवियाँ)। Shelley (1821) — Keats कभी लोकप्रिय कवि नहीं थे, न होंगे।

The hostile reviews

Endymion was attacked in 1818 by John Gibson Lockhart in *Blackwood's Edinburgh Magazine*, in one of his articles "On the Cockney School of Poetry" (signed "Z"), which mocked Keats as a Cockney follower of Leigh Hunt and told him to go "back to the shop, Mr John, back to 'plasters, pills, and ointment boxes'"; and by John Wilson Croker in *The Quarterly Review*. Keats's friend John Hamilton Reynolds defended the poem in print, and Richard Woodhouse praised Keats in private letters. The legend that the reviews killed Keats was spread by Shelley and Byron.

Endymion की कटु आलोचना — Lockhart (*Blackwood's*, "Cockney School of Poetry") और Croker (*Quarterly Review*) ने की।

NOTE

The words "vulgar Cockney poetaster", often attributed to Lockhart, do not appear in his review; his actual jibe was "back to the shop, Mr John".

PART V

American Writers

अमेरिकी लेखक

From Hawthorne to Toni Morrison

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74	Emily Dickinson	832
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76	Robert Frost	842
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80	Tennessee Williams	882
81	Arthur Miller	887
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83	Other American Writers	909

SAMPLE

AMERICAN · MODERN AGE

CHAPTER SEVENTY-SIX

Robert Frost

1874 – 1963

The poet of New England and four-time Pulitzer winner

Robert Lee Frost is the best-loved American poet of the twentieth century. Writing in the plain speech of rural New England, in traditional metres, he made simple scenes — mending a wall, picking apples, stopping by woods in the snow, choosing between two roads — carry deep and often dark meanings. He won the Pulitzer Prize four times. This chapter covers his life, honours, all his collections and plays, the contents of his major books, his most famous poems, and his best-known lines.

> Robert Frost बीसवीं सदी के सबसे लोकप्रिय अमेरिकी कवि हैं — New England के ग्रामीण जीवन की सरल भाषा में गहरे अर्थ। चार बार Pulitzer पुरस्कार। इस अध्याय में जीवन, सम्मान, संग्रह, प्रसिद्ध कविताएँ और पंक्तियाँ हैं।

IN THIS CHAPTER

76.1 Life
76.2 Honours and the Dymock Poets
76.3 Works at a Glance
76.4 The Major Collections
76.5 The Famous Poems
76.6 Famous Lines

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76.1 Life
जीवन

Robert Lee Frost was born on **26 March 1874** in **San Francisco**, California. His father, William Prescott Frost Jr., a journalist, admired the Confederate general Robert E. Lee and named his son after him; his mother, Isabelle Moodie, was a Scottish-born schoolteacher who also wrote poems. When his father died of tuberculosis in 1885, the eleven-year-old boy moved with his mother to New England, the region that became the world of his poetry. He studied briefly at **Dartmouth College** (1892) and at **Harvard** (1897–99), but took no degree.

> **सरल शब्दों में**
> जन्म 26 मार्च 1874, San Francisco; पिता की मृत्यु (1885) के बाद New England आए; Dartmouth और Harvard में पढ़े पर डिग्री नहीं ली।

In 1894 he sold his first poem, **"My Butterfly: An Elegy"**, and in 1895 he married **Elinor Miriam White** (who died in 1938). After years of farming in New Hampshire, he moved with his family to England in 1912, where his first two books were published in London — ***A Boy's Will* (1913)** and ***North of Boston* (1914)**. Returning to America in 1915 as a famous poet, he taught for many years at Amherst College and other colleges; in 1921 he accepted a teaching fellowship at the University of Michigan.

His life was full of grief. His mother died of cancer in 1900; in 1920 he had to commit his younger sister Jeanie to a mental hospital, where she died nine years later; depression troubled Frost, his mother and his wife, and his daughter Irma was committed to a mental hospital in 1947. On **20 January 1961**, aged 86, he took part in the inauguration of **President John F. Kennedy**: unable to read his new poem in the glare of the sun, he recited from memory **"The Gift Outright"**. He died in Boston on **29 January 1963** and is buried in the Old Bennington Cemetery, Vermont. His epitaph is the last line of his poem "The Lesson for Today" (1942): "**I had a lover's quarrel with the world.**"

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ROBERT FROST — LIFE AT A GLANCE	
Full name	**Robert Lee Frost**
Born	**26 March 1874, San Francisco, California**
Parents	**William Prescott Frost Jr. and Isabelle Moodie**
Education	**Dartmouth College (1892); Harvard University (1897–99)**
Wife	**Elinor Miriam White (married 1895; died 1938)**
First poem sold	**"My Butterfly: An Elegy" (1894)**
First books	***A Boy's Will* (1913) and *North of Boston* (1914), published in London**
Kennedy inauguration	**20 January 1961 — recited "The Gift Outright"**
Died	**29 January 1963, Boston; buried at Old Bennington, Vermont**
Epitaph	**"I had a lover's quarrel with the world."**

76.2 Honours and the Dymock Poets
सम्मान और डायमॉक कवि

Frost won the **Pulitzer Prize for Poetry four times** — more than any other poet.

THE FOUR PULITZER PRIZES	
1924	*New Hampshire*
1931	*Collected Poems*
1937	*A Further Range*
1943	*A Witness Tree*

सरल शब्दों में

चार Pulitzer — New Hampshire (1924), Collected Poems (1931), A Further Range (1937), A Witness Tree (1943)।

Year	Honour
1931	Russell Loines Poetry Prize
1939	Gold Medal for Poetry, National Institute of Arts and Letters

NIGERIAN · POSTCOLONIAL FICTION

CHAPTER EIGHTY-EIGHT

Chinua Achebe

1930 – 2013

Father of modern African literature

SAMPLE

Chinua Achebe, the Nigerian novelist, poet and critic, is regarded as the central figure — often "the father" — of modern African literature. His first novel, *Things Fall Apart* (1958), told the story of Igbo society before and during the coming of colonialism from an African point of view, and has become one of the most widely read novels in the world. This chapter covers his life, his works and his major novels.

> चिनुआ अचेबे — नाइजीरियाई उपन्यासकार, कवि और आलोचक; आधुनिक अफ़्रीकी साहित्य के जनक; पहला उपन्यास Things Fall Apart (1958) — उपनिवेशवाद से पहले और उसके आगमन के समय का Igbo समाज, अफ़्रीकी दृष्टि से; दुनिया के सबसे अधिक पढ़े जाने वाले उपन्यासों में।

IN THIS CHAPTER

88.1 Life and Works

88.2 The Novels

88.1 Life and Works
जीवन और रचनाएँ

Albert Chinụalụmọgụ Achebe was born on **16 November 1930** at Ogidi in eastern Nigeria, an **Igbo** village, the son of a Christian catechist. He studied at University College, Ibadan, and worked for the **Nigerian Broadcasting Corporation**, where he wrote *Things Fall Apart*. He became the founding editor of Heinemann's **African Writers Series** (1962), which brought many African writers to the world. During the Nigerian Civil War (1967–70) he supported the breakaway state of **Biafra**. In 1990 a car accident left him paralysed, and he spent his later years teaching in the United States. He won the Man Booker International Prize in 2007, and died in Boston on **21 March 2013**.

His style draws heavily on the **oral tradition** of the Igbo people — proverbs, folk tales and songs (as in the tale of the Earth and the Sky in *Things Fall Apart*). His great theme is the clash of **African tradition and modernity** under colonial rule; in the typical Achebe ending, the fall of an individual leads to the downfall of the community. In his famous lecture "**An Image of Africa: Racism in Conrad's Heart of Darkness**" (1975) he attacked Conrad's picture of Africans.

सरल शब्दों में

जन्म 16 नवंबर 1930, Ogidi (पूर्वी नाइजीरिया) — Igbo गाँव; Nigerian Broadcasting Corporation में काम करते हुए Things Fall Apart लिखा; Heinemann की African Writers Series के संस्थापक संपादक (1962); गृहयुद्ध में Biafra का समर्थन; Man Booker International (2007); मृत्यु 21 मार्च 2013, Boston; शैली — Igbo मौखिक परंपरा (कहावतें, लोककथाएँ); विषय — अफ़्रीकी परंपरा बनाम आधुनिकता; Conrad पर व्याख्यान "An Image of Africa" (1975)।

CHINUA ACHEBE — AT A GLANCE	
Birth name	**Albert Chinụalụmọgụ Achebe**
Born	**16 November 1930, Ogidi, Nigeria**
People	**Igbo**
Editor	**Heinemann African Writers Series (from 1962)**
Honours	**Man Booker International Prize (2007)**
Died	**21 March 2013, Boston, USA**
Known as	**The father of modern African literature**

PART VII

Indian Writers in English

भारतीय अंग्रेज़ी लेखक

From Derozio to Arundhati Roy

SAMPLE

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INDIAN · PIONEERS OF THE INDIAN NOVEL

CHAPTER ONE HUNDRED

R. K. Narayan

1906 – 2001

The creator of Malgudi and master of gentle irony

SAMPLE

Rasipuram Krishnaswami Iyer Narayanaswami — R. K. Narayan — is one of the best-loved Indian novelists in English. In the imaginary small town of **Malgudi** he created a whole South Indian world, and his novels and stories of ordinary people are full of compassionate humanism, humour, irony and quiet realism. With Mulk Raj Anand and Raja Rao he founded the Indian novel in English, and he did much to make India known to the outside world through literature. This chapter covers his life and honours, his works, Malgudi, his major novels with their characters, and his stories.

> आर. के नारायण — काल्पनिक नगर मालगुडी के रचयिता; साधारण लोगों के जीवन पर करुणा, हास्य, व्यंग्य और यथार्थ से भरे उपन्यास और कहानियाँ; भारतीय अंग्रेज़ी उपन्यास के संस्थापकों में से एक।

IN THIS CHAPTER

100.1 Life and Honours
100.2 Malgudi and Narayan's Art
100.3 Works at a Glance
100.4 The Major Novels
100.5 Stories and Memoirs

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100.1 Life and Honours
जीवन और सम्मान

R. K. Narayan was born on **10 October 1906** in **Madras** (Chennai). His father was a headmaster in government schools. He spent his early childhood in Madras with his maternal grandmother, Parvathi, and studied at the Lutheran Mission School there. He took his bachelor's degree from the **University of Mysore** (Maharaja's College). He began his career writing short stories for *The Hindu* and worked as the Mysore correspondent of *Justice*, a Madras newspaper. His first novel, ***Swami and Friends***, appeared in **1935**, published in England with the help of the novelist **Graham Greene**, who became his lifelong friend and champion.

सरल शब्दों में

जन्म 10 अक्टूबर 1906, मद्रास; नानी पार्वती के पास बचपन; मैसूर विश्वविद्यालय से स्नातक; The Hindu में कहानियाँ; पहला उपन्यास Swami and Friends (1935), Graham Greene की सहायता से प्रकाशित।

His wife Rajam died young in 1939 — a loss behind *The English Teacher*. Narayan was a nominated member of the **Rajya Sabha** from 1986 to 1992. He died in Chennai on **13 May 2001**, aged 94.

R. K. NARAYAN — LIFE AT A GLANCE	
Full name	**Rasipuram Krishnaswami Iyer Narayanaswami**
Born	**10 October 1906, Madras**
Education	**Lutheran Mission School, Madras; Maharaja's College, University of Mysore (B.A.)**
First novel	***Swami and Friends* (1935), helped by Graham Greene**
Wife	**Rajam (died 1939)**
Died	**13 May 2001, Chennai (aged 94)**

— Awards and honours

Year	Honour
1960	Sahitya Akademi Award for *The Guide* (1958) — the first Sahitya Akademi Award for English
1964	Padma Bhushan
1980	A. C. Benson Medal of the Royal Society of Literature

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Year	Honour
1982	Honorary member of the American Academy and Institute of Arts and Letters
1986	Nominated to the Rajya Sabha (member 1986–92)
2000	Padma Vibhushan
Doctorates	Honorary doctorates from the University of Mysore, Delhi University and the University of Leeds

NOTE

Remember: *The Guide* was **published** in 1958 and won the Sahitya Akademi Award in **1960**; he was nominated to the Rajya Sabha in **1986**.

100.2 Malgudi and Narayan's Art
मालगुडी और नारायण की कला

In *Swami and Friends* Narayan created the fictional South Indian town of **Malgudi**, which became the setting of almost all his fiction. Like Thomas Hardy's **Wessex**, Malgudi is a complete imagined world — its river Sarayu, Market Road, Lawley Road and railway station — and it captures a uniquely Indian identity of its own.

His art

His stories show compassionate humanism, humour and energy. They reflect ordinary life, and he is a master of humour, irony, realism, romance and quiet artistry.

करुणामय मानवतावाद, हास्य, व्यंग्य और यथार्थ — साधारण जीवन का चित्रण।

Criticism

Some critics argued that he lacks the true pathos, depth of feeling and portrayal of poverty and misery that make a novelist great.

कुछ आलोचकों के अनुसार उनमें गहरी करुणा और दरिद्रता के चित्रण की कमी है।

India to the world

Narayan played an exceptional role in making India accessible to the outside world through literature.

साहित्य के माध्यम से भारत को विश्व तक पहुँचाया।

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PART VIII

Literary Criticism and Theory

साहित्यिक आलोचना और सिद्धांत

The great critics from Plato to T. S. Eliot, Indian poetics, and the modern schools of theory

SAMPLE

IN THIS PART · 2 CHAPTERS

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114 Modern Literary Theory 1141

CRITICISM · PLATO TO T. S. ELIOT · INDIAN POETICS

CHAPTER ONE HUNDRED AND THIRTEEN

The Great Critics and Indian Poetics

महान आलोचक और भारतीय काव्यशास्त्र

From Plato and Aristotle to T. S. Eliot — and the Indian theories of rasa and dhvani

SAMPLE

Literary criticism is the study, evaluation and interpretation of literature. This chapter follows the line of great critics from Plato and Aristotle, Horace and Longinus, through Sidney, Dryden and Johnson, the Romantics and Arnold, to T. S. Eliot — and then turns to **Indian poetics**, from Bharata's theory of rasa to Anandavardhana's dhvani. The critical schools of the twentieth century follow in Chapter 114.

साहित्यिक आलोचना = साहित्य का अध्ययन, मूल्यांकन और व्याख्या; प्लेटो-अरस्तू से एलियट तक के महान आलोचक, फिर भारतीय काव्यशास्त्र (रस, ध्वनि आदि)। बीसवीं सदी के आलोचना-संप्रदाय अध्याय 114 में हैं।

IN THIS CHAPTER

113.1 The Line of Criticism
113.2 Plato
113.3 Aristotle
113.4 Horace and Longinus
113.5 Philip Sidney
113.6 John Dryden
113.7 Samuel Johnson
113.8 Wordsworth and Coleridge
113.9 P. B. Shelley
113.10 Matthew Arnold
113.11 T. S. Eliot
113.12 Indian Poetics

113.1 The Line of Criticism
आलोचना की परंपरा

Western criticism begins in ancient Greece. **Socrates** taught **Plato**, and Plato taught **Aristotle**. Plato's *Republic*, his picture of an ideal society, contains the first great attack on poetry; Aristotle's *Poetics* is the first great defence and analysis of it, and Aristotle is often called the **father of criticism**. In England, **John Dryden** is called the **father of English criticism** — the title given him by **Dr Samuel Johnson**.

THE GREAT CRITICS AT A GLANCE	
Plato	*Republic* **— art as imitation, "twice removed" from truth**
Aristotle	*Poetics* **— mimesis, tragedy, catharsis, hamartia**
Horace	*Ars Poetica* **— decorum, "instruct and delight",** *in medias res*
Longinus	*On the Sublime* **— five sources of sublimity**
Philip Sidney	*An Apology for Poetry / The Defence of Poesy* **(published 1595)**
John Dryden	*An Essay of Dramatic Poesy* **(1668)**
Samuel Johnson	*The Rambler*; **Preface to Shakespeare (1765);** *Lives of the Poets* **(1779–81)**
Wordsworth	**Preface to** *Lyrical Ballads* **(1800, 1802)**
Coleridge	*Biographia Literaria* **(1817); lectures on Shakespeare**
Shelley	*A Defence of Poetry* **(written 1821)**
Matthew Arnold	*Essays in Criticism*; *Culture and Anarchy*; **"The Study of Poetry"**
T. S. Eliot	*The Sacred Wood* **(1920); "Tradition and the Individual Talent"**

सरल शब्दों में

परंपरा — सुकरात → प्लेटो → अरस्तू (father of criticism); इंग्लैंड में ड्राइडन "father of English criticism" — यह उपाधि डॉ. जॉनसन ने दी।

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113.2 Plato
प्लेटो

— Theory of Imitation in the Republic

In the *Republic* (especially Book X), **Plato** (c. 428–348 BC) examines poetry and its place in the ideal state. He defines art as **mimesis (imitation)** and argues that it is an inferior copy of reality: the true reality is the eternal Idea or Form; the carpenter's bed copies that Form; and the painter's or poet's bed copies the carpenter's. So art is a **copy of a copy**, twice removed from the truth — at the third remove from reality.

He also argues that poetry and art feed the **irrational, emotional part of the soul**, which can cause moral corruption and psychological instability. For these reasons he would banish most poets from his ideal republic.

PLATO — KEY IDEAS	
Work	***Republic* (an ideal society)**
Art	**Mimesis — an inferior "copy of copies", twice removed from the truth**
Effect	**Feeds the irrational, emotional part of the soul; morally corrupting**
Verdict	**Poets to be banished from the ideal state**

NOTE

Remember: "poetry is the mother of lies" is a popular summary of Plato's view. It sums up his charge that poets tell falsehoods about gods and heroes, not a line quoted from the *Republic*. His imitation is sometimes described as "thrice removed" — counting the Form as the first step; both phrasings mean the same.

सरल शब्दों में

प्लेटो — कला = अनुकरण (mimesis), "नकल की नकल", सत्य से दो बार दूर; कविता मन के भावुक भाग को पोषित कर नैतिक पतन करती है; आदर्श राज्य से कवियों का निष्कासन।

113.3 Aristotle
अरस्तू

Aristotle (384–322 BC), Plato's pupil, is considered, with Plato, a founder of Western philosophy. His ***Poetics*** answers Plato's attack and is the foundation of literary criticism.

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