



UGC-NET

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IV UNIT

Non-Fictional Prose

Part I: Foundations of Non-Fictional Prose

Section 1: Defining the Genre: An Introduction to Non-Fictional Prose

Non-fictional prose is a vast and varied category of literature grounded in factual events, real people, and verifiable information. Unlike fiction, which creates imaginary worlds and characters, non-fiction engages with reality. However, this definition requires careful nuance. Non-fictional prose is not merely a collection of bald statements of fact, such as those in a business letter or a simple chronicle. Instead, it represents a conscious shaping of reality through an author's unique perspective, voice, and style. Its purpose is multifaceted: to instruct, persuade, convert, or convey a particular experience or revelation, whether factual or spiritual.

The relationship between "fact" and "truth" is central to understanding this genre. While the events and data may be factual, the "truth" conveyed is filtered through the author's consciousness, making non-fictional prose a deeply interpretive art form. This is particularly evident in the spectrum of writing that falls under its umbrella. This spectrum ranges from highly expository or prescriptive works, like academic textbooks and instruction manuals, to the more artistic and subjective domain of creative or literary non-fiction, which includes memoirs and personal essays. The UGC NET syllabus for Unit IV, by placing authors like the didactic Francis Bacon alongside the personal essayist Charles Lamb, and including the political memoirs of George Orwell and the nation-building prose of Jawaharlal Nehru, implicitly tests a candidate's understanding of this entire spectrum. A mastery of this unit requires moving beyond the simple idea of non-fiction as "writing about facts" to an appreciation of how an author constructs a version of reality. The style, voice, and chosen form are as crucial to the meaning as the content itself.

Essential Analytical Tools

To critically engage with non-fictional prose, a specific set of analytical tools is indispensable. These concepts allow a reader to deconstruct how a text achieves its effects and persuades its audience.

- **Rhetorical Strategies:** Rooted in classical rhetoric, these are the primary techniques of persuasion.
 - **Ethos (Credibility):** This refers to the means by which an author establishes their authority, credibility, and trustworthiness. An author might build ethos through their demonstrated expertise, their moral character, or by aligning themselves with respected traditions and figures. For example, B.R. Ambedkar's ethos in *Annihilation of Caste* stems from both his profound scholarship and his lived experience of the caste system.
 - **Pathos (Emotional Appeal):** This is the appeal to the reader's emotions. Authors use pathos to create empathy, stir indignation, or inspire hope. This can be achieved through evocative language, personal anecdotes, or powerful imagery. Charles Lamb's essay "Dream-Children" is a masterclass in pathos, evoking a deep sense of melancholy and loss.
 - **Logos (Logical Appeal):** This refers to the use of logic, reason, evidence, and structured argument to persuade the reader. Logos is built through clear reasoning, factual data, and well-supported claims. Francis Bacon's essays are heavily reliant on logos, presenting structured arguments on topics like studies and truth.
- **Narrative Voice and Persona:** Non-fiction authors carefully construct a specific voice or persona to mediate their story. This is not always the author's "true" self but a literary creation designed for a particular effect. Charles Lamb's persona of 'Elia'—whimsical, nostalgic, and slightly melancholic—is a classic example, allowing him to explore personal subjects with a degree of artistic detachment and charm. Similarly, Addison and Steele's "Mr. Spectator" is a persona of a polite, observant gentleman who guides the reader through the social world of 18th-century London.

- **Style, Tone, and Diction:** These three elements are interconnected but distinct.
 - **Style** refers to the author's overall manner of writing, encompassing their syntax (sentence structure), rhythm, and characteristic literary devices. Bacon's style is aphoristic and terse; Woolf's is fluid and stream-of-consciousness.
 - **Tone** is the author's attitude toward the subject matter or the audience within a specific work. The tone can be satirical, elegiac, didactic, polemical, or objective. George Orwell's tone in "Politics and the English Language" is one of urgent, critical concern.
 - **Diction** refers to the specific choice of words. An author's diction can be formal or informal, Latinate or Anglo-Saxon, concrete or abstract, and is a key contributor to both style and tone.

Section 2: A Typology of Non-Fictional Prose Forms

The UGC NET syllabus requires familiarity with several distinct forms of non-fictional prose. Understanding their conventions and characteristics is the first step toward effective analysis.

- **The Essay:**
 - **Definition and Evolution:** The essay as a modern literary form was pioneered by the French writer Michel de Montaigne in the 16th century with his *Essais* (meaning "attempts" or "trials"). Francis Bacon introduced the form to English literature, adapting it for his own purposes. An essay is typically a short piece of writing that explores a single subject, often from a personal viewpoint, blending reflection with analysis.
 - **Sub-genres:** The two primary categories are the **formal essay**, which is objective, logical, and serious in tone (perfected by Bacon), and the **informal or personal essay**, which is subjective, conversational, and often humorous or anecdotal (perfected by Lamb). A significant development was the **periodical essay**, popularized in the 18th century by Addison and Steele, which used the essay form for social commentary in publications like *The Spectator*.
- **Autobiography:**
 - **Definition:** An autobiography is the story of a person's life, written or narrated by that person. It is generally comprehensive, aiming to cover the author's life from childhood to the point of writing, with a strong focus on personal development, key events, and the historical context that shaped them.

- **Historical Development:** While early forms can be traced to antiquity (e.g., St. Augustine's *Confessions*), the modern autobiography emerged during the Renaissance, gaining prominence as individualism grew. Jawaharlal Nehru's *An Autobiography* is a canonical example in the Indian context, intertwining his personal journey with the larger narrative of India's freedom struggle.
- **Memoir:**
 - **Definition:** A memoir is a more focused and intimate form than an autobiography. It does not aim to cover the author's entire life but instead concentrates on a specific period, a particular theme, or a series of significant memories and events. The driving force of a memoir is reflection and the exploration of memory's meaning, rather than a complete historical record.
 - **Key Examples:** George Orwell's *Homage to Catalonia* is a classic memoir, focusing on the specific period of his involvement in the Spanish Civil War and its political and personal ramifications. Maya Angelou's *I Know Why the Caged Bird Sings* is another celebrated example.
- **Biography:**
 - **Definition:** A biography is a detailed account of a person's life written by another individual. Unlike autobiography, it relies on extensive research, interviews, and historical documents to construct an objective and comprehensive narrative of the subject's life, character, and achievements. Walter Isaacson's *Steve Jobs* is a prominent contemporary example.
- **Travelogue (Travel Writing):**
 - **Definition:** Travel writing consists of narratives about journeys, explorations, and experiences in foreign places. A successful travelogue combines objective description of landscapes, cultures, and events with the author's subjective reflections, impressions, and personal transformations. It seeks to transport the reader to another place while also offering insight into the traveler's mind.
- **Other Forms (Diaries, Letters, Speeches):**
 - These forms, while often more personal or functional, are crucial sources of non-fictional prose. **Diaries and letters** offer unfiltered, private reflections and insights into an individual's thoughts and their historical moment. **Speeches** are formal addresses designed to persuade or inform an audience, providing a powerful example of public rhetoric. The collected letters and speeches of figures like Jawaharlal Nehru are significant texts within this unit, revealing his vision for the nation.

Part II: A Historical Survey of English Non-Fictional Prose

Understanding the evolution of non-fictional prose is essential for contextualizing the prescribed authors and for answering the chronological questions that frequently appear in the UGC NET exam. The genre did not develop in a vacuum but was shaped by the intellectual, social, and technological changes of each era.

Section 3: The Renaissance and the Birth of the English Essay

The English Renaissance, a period of renewed interest in classical learning, scientific inquiry, and humanism, provided fertile ground for the development of prose. It was in this context that **Francis Bacon (1561-1626)** introduced the essay to English literature. Inspired by the French writer Montaigne, Bacon took the form but gave it a distinctly English character.

While Montaigne's essays were personal, digressive, and self-exploratory, Bacon's were impersonal, didactic, and aphoristic. His Essays, or Counsels, Civil and Moral were designed to offer practical, worldly wisdom on universal human concerns like truth, ambition, and friendship. Bacon's prose style was revolutionary; its terseness, epigrammatic force, and reliance on striking metaphors and balanced sentence structures set a new standard for clarity and precision in English, moving away from the more ornate styles of his predecessors. He is rightly called the "Father of the English Essay" not just for introducing the form, but for demonstrating its potential as a vehicle for serious, structured thought.

Section 4: The 17th and 18th Centuries: Prose of Reason and Social Commentary

The 17th and 18th centuries, often called the Augustan Age or the Age of Enlightenment, witnessed a significant shift in the focus of non-fictional prose. The rise of a literate middle class, the proliferation of the printing press, and the establishment of coffeehouses as centers of public discourse created a new audience and a new purpose for writing. Prose became the primary medium for public debate, social commentary, and the refinement of manners. The focus shifted from the spiritual introspection of the early 17th century to the concerns of the public sphere: politics, society, and culture.

The defining figures of this era's prose were **Joseph Addison (1672-1719)** and **Richard Steele (1672-1729)**. Through their immensely popular periodicals, *The Tatler* and, most famously, *The Spectator*, they perfected the periodical essay. Their stated aim was to "enliven morality with wit, and to temper wit with morality," effectively bringing philosophy out of the exclusive domain of libraries and into the everyday lives of ordinary citizens, including, significantly, women.

Through the fictional "Spectator Club," featuring characters like the gentle country squire Sir Roger de Coverley and the pragmatic merchant Sir Andrew Freeport, they commented on everything from fashion and manners to literature and politics. Their prose style—characterized by clarity, elegance, balance, and a polite, conversational tone—became the gold standard for the 18th century and was a crucial influence on the development of the English novel.

Section 5: The Romantic and Victorian Eras: Subjectivity and Social Debate

The Romantic movement at the turn of the 19th century marked a profound shift away from the Enlightenment's emphasis on reason and public life towards a celebration of individualism, emotion, memory, and the imagination. This shift is perfectly mirrored in the evolution of the essay.

Charles Lamb (1775-1834) stands as the quintessential Romantic essayist. Under the pseudonym 'Elia', Lamb transformed the essay from a vehicle of public moralizing into a medium for intimate self-revelation. He abandoned the didacticism of Bacon and the social agenda of Addison and Steele, instead creating a form that was personal, subjective, and deeply nostalgic. His Essays of Elia are famous for their unique blend of humor and pathos, their charmingly archaic style, and their associative, rambling structure that mimics the whimsical flow of memory and conversation. With Lamb, the essay becomes a window into the author's soul.

The Victorian era that followed was an age of great social and industrial change, and its non-fictional prose was dominated by the figure of the "Victorian sage." Writers like **Thomas Carlyle**, **John Ruskin**, and **Matthew Arnold** used the essay and the lecture as platforms for wide-ranging social and cultural criticism. Arnold's *Culture and Anarchy* (1869), for example, is a seminal work of prose that critiques the materialism and philistinism of his age, arguing for the importance of culture—"the best which has been thought and said"—as a force for social cohesion and moral improvement.

Section 6: Modernism and Beyond: New Forms and Voices

The 20th century, marked by two world wars, the decline of empire, and the psychological theories of Freud and Jung, saw non-fictional prose adapt to new anxieties and intellectual currents. Modernist writers experimented with form and consciousness, while the political essay gained a new urgency.

Virginia Woolf (1882-1941), a central figure of Modernism, expanded the essay's formal boundaries to explore feminist themes and the nature of consciousness itself. Her landmark work, *A Room of One's Own* (1929), is a prime example of the modernist essay. It rejects linear, logical argumentation in favor of a fluid, associative structure that blends fictional narrative with incisive critical analysis to investigate the material and social conditions necessary for women's creativity.

George Orwell (1903-1950) is arguably the most influential political essayist of the 20th century. His prose is defined by its unwavering commitment to clarity, honesty, and what he called "political decency". In works that seamlessly blend memoir, journalism, and political argument—such as "Shooting an Elephant," "Politics and the English Language," and his book-length memoir *Homage to Catalonia*—Orwell demonstrated the power of non-fictional prose to bear witness to injustice and to dissect the corrupting influence of political ideologies on language and thought.

The juxtaposition of these authors in the syllabus is not accidental. It traces a clear evolutionary path for the essay and other non-fictional forms, from the impersonal and didactic to the social and moral, and finally to the personal, psychological, and political. Recognizing this trajectory is key to a holistic understanding of the unit.

Period	Key Author(s)	Major Work(s) (Non-Fiction)	Key Stylistic/Thematic Features
Renaissance	Francis Bacon	Essays, The Advancement of Learning	Aphoristic, didactic, impersonal, worldly wisdom
Augustan Age	Addison & Steele	The Spectator	Periodical essay, social commentary, politeness, clarity
Romantic Age	Charles Lamb	Essays of Elia	Personal, subjective, nostalgic, pathos, humour
Victorian Age	Matthew Arnold	Culture and Anarchy	Social and cultural criticism, "high seriousness"
Modern Age	Virginia Woolf, George Orwell	A Room of One's Own, Homage to Catalonia	Feminist critique, political essay, clarity, anti-imperialism

Part III: In-Depth Analysis of Prescribed Authors and Texts

This section provides a detailed critical examination of the authors and texts central to Unit IV. A thorough understanding of these works, including their context, themes, and stylistic features, is essential for success in the examination.

Section 7: Francis Bacon: The Father of the English Essay

Francis Bacon was a true "Renaissance man": a statesman who rose to become Lord Chancellor, a lawyer, and a philosopher who laid the theoretical groundwork for the modern scientific method. His philosophical project, outlined in seminal works like *The Advancement of Learning* (1605) and *Novum Organum* (1620), was to overhaul all knowledge. He argued for a new method based on empiricism—the belief that knowledge comes from sensory experience—and

inductive reasoning, moving from specific observations to broader generalizations. This commitment to practical, observable reality and methodical analysis is the philosophical bedrock of his *Essays*.

Analysis of The Advancement of Learning

This work is crucial for understanding Bacon's intellectual framework. It is not an essay but a foundational philosophical treatise that serves as a precursor to his life's work, the *Instauration Magna* ("The Great Instauration").

- Summary & Significance:** In the *Advancement of Learning*, Bacon undertakes a grand survey of the current state of human knowledge, identifying its deficiencies and proposing a new system for its organization and advancement. Famously, he divides human learning into three categories based on the faculties of the mind: **History** (which relies on Memory), **Poesy** (which relies on Imagination), and **Philosophy** (which

relies on Reason). The book is structured as a defense of learning against its main detractors, who came from two camps: religious figures who feared that too much knowledge led to atheism, and politicians who saw it as a distraction from practical governance. Bacon systematically refutes these claims, arguing that true knowledge of "God's works" (nature) could only deepen faith and that learning was essential for the state's prosperity. His ultimate goal was to redirect the purpose of knowledge away from scholastic debates and toward the "benefit and use of men"—the practical improvement of the human condition through scientific discovery and invention.

Critical Analysis of Key Essays

Bacon's essays are best understood as "counsels"—distilled wisdom for navigating the world. They are formal, objective, and designed to instruct a reader on how to be a more effective public and private individual.

- **"Of Truth":** This essay explores humanity's paradoxical relationship with truth. Bacon opens with Pontius Pilate's cynical question, "What is truth?", suggesting that many people do not value it. He argues that people are often drawn to lies not just for advantage, but out of a "natural though corrupt love of the lie itself," because truth is like a harsh daylight that reveals things plainly, while lies are like candlelight that makes things seem more magnificent. Despite this, Bacon asserts that the pursuit and possession of truth is the "sovereign good of human nature." He distinguishes between theological truth and "the truth of civil business," arguing that honesty and clear dealing are essential for social trust and personal honor. The essay masterfully blends classical philosophy with Christian morality, concluding that falsehood is a vice that ultimately faces divine judgment.
- **"Of Studies":** This is one of Bacon's most famous and practical essays. It presents a systematic analysis of the purposes and methods of study. He famously outlines three primary uses of studies: "for delight, for ornament, and for ability". Delight is found in private reading; ornament in discourse; and ability in judgment and the disposition of business. Bacon warns against the excesses of study: spending too much time is "sloth"; using it too much for ornament is

"affectation"; and making judgments solely by its rules is the "humour of a scholar." He argues that studies must be perfected by experience. The essay contains the celebrated aphorism about reading: "Some books are to be tasted, others to be swallowed, and some few to be chewed and digested". This metaphor perfectly encapsulates his utilitarian view that the method of reading should match the value of the book. Finally, he argues that studies can cure mental defects, just as physical exercises cure bodily ailments.

- **"Of Adversity":** This essay offers a stoic and Christian perspective on the value of suffering. Quoting Seneca, Bacon argues that while prosperity is something to be wished for, adversity is something to be admired. He posits that fortitude, the virtue of adversity, is "the more heroic virtue" than temperance, the virtue of prosperity. He contrasts the blessings of the Old Testament (prosperity) with those of the New Testament (adversity), suggesting the latter carries a "greater benediction" and a clearer sign of God's favor. The essay's most powerful image is the simile: "Certainly virtue is like precious odors, most fragrant when they are incensed, or crushed". This suggests that a person's true moral strength and character are best revealed and discovered not in times of ease, but when tested by hardship.
- **"Of Great Place":** Drawing on his own extensive political experience, Bacon provides a sober analysis of the burdens and temptations of power. The essay opens with the famous line, "Men in great places are thrice servants: servants of the sovereign or state; servants of fame; and servants of business". This servitude means that men in power lose their personal liberty and even power over themselves. Bacon notes the difficult and often morally compromising path to attaining high office ("The rising unto place is laborious"). He outlines the four main vices of authority: delays, corruption, roughness, and facility (being too easily influenced). He offers practical advice on how to be a virtuous and effective leader: embrace reform but with caution, follow good examples, and prioritize the public good. The essay is a masterpiece of worldly wisdom, balancing idealism with a pragmatic understanding of human nature and politics.

- **"Of Simulation and Dissimulation":** This is one of Bacon's most Machiavellian essays, offering a practical guide to the use of secrecy and deception in public life.
- He establishes three degrees of hiding oneself:
 - **Secrecy** (closeness or reservation), which he sees as a moral virtue; **Dissimulation** (the negative, where one lets fall signs that he is not what he is), which he sees as a necessary tool for a politician; and **Simulation** (the affirmative, where one actively feigns to be what one is not), which he considers a vice, though sometimes necessary. He argues that for a man to be truly secret, he must be a "dissembler in some degree" to deflect prying questions. While the ablest men have a reputation for openness, they must also know when to be deceptive. It is a highly pragmatic and unsentimental analysis of the tools required for statecraft.

Bacon's Rhetoric and Style

Bacon's prose style is as influential as his ideas. Its key characteristics are:

- **Aphoristic Style:** His essays are built on aphorisms—terse, pithy, memorable sentences that condense a great deal of thought into a few words (e.g., "Reading maketh a full man; conference a ready man; and writing an exact man."). This makes his work highly quotable and impactful.
- **Balanced Sentences and Antithesis:** Bacon frequently structures his sentences with parallel clauses and antithesis, weighing the pros and cons of an issue to create a sense of balanced, objective judgment.
- **Use of Metaphor and Analogy:** To make abstract ideas concrete and persuasive, Bacon employs vivid, practical analogies and metaphors drawn from nature, medicine, and everyday life.
- **Impersonality:** Bacon almost never uses the first-person pronoun "I." He adopts a formal, impersonal tone that lends his pronouncements an air of universal, objective authority, as if he is speaking timeless truths rather than personal opinions.

Section 8: Charles Lamb & Joseph Addison/Richard Steele: The Personal and the Public Essay

To study Addison, Steele, and Lamb in succession is to witness a fundamental dialectic in the evolution of the English essay. The work of Addison and Steele in the early 18th century represents the essay's primary function in constructing a public sphere. Their writing

aimed to cultivate a new ideal of polite, rational, and sociable citizenship for a rising middle class, with discourse centered in public spaces like coffeehouses. Their persona, "Mr. Spectator," is a detached, benevolent observer of society, whose goal is moral and social reform.

A century later, in the midst of the Romantic movement, Charles Lamb's *Essays of Elia* represents a powerful counter-movement. Lamb turns the essay inward, using it to create a deeply private sphere of memory, emotion, and personal idiosyncrasy. His persona, "Elia," is not an observer of society but a revelation of a unique, feeling self. His topics are not public manners but private griefs, childhood memories, and personal tastes. This historical shift from the public and social to the private and personal—from the Neoclassical to the Romantic sensibility—is perfectly encapsulated by comparing *The Spectator* with the *Essays of Elia*.

Addison and Steele's The Spectator

- **Purpose and Impact:** Published daily from 1711 to 1712, *The Spectator* had a profound impact on English culture. Its primary goal was to refine the tastes, morals, and manners of its readership, which included merchants, country gentlemen, and, notably, women. By providing topics for reasoned discussion and promoting values like courtesy, marriage, and family, it helped shape the public sphere and create a receptive audience for the new genre of the novel. Though Whiggish in its political leanings, it generally avoided overt partisanship, promoting an ideal of polite sociability that transcended politics.
- **Key Themes:** The essays cover a vast range of social and cultural topics. A famous series of papers follows the country squire **Sir Roger de Coverley** on his visits to London and at his country estate, gently satirizing the manners and class divisions of the time. Other essays engage in **literary criticism** (most famously, Addison's series on Milton's *Paradise Lost*), discuss the implications of the **new science**, and offer advice on **love, marriage, and social conduct**.
- **Style:** The prose of *The Spectator* is celebrated for its clarity, elegance, and wit. It established a "middle style" that was accessible and conversational, yet polished and sophisticated. While their styles are often grouped together, critics note a difference: Addison's prose is typically more formal, ironic, and dispassionate, while Steele's is more spontaneous, warm, and emotionally direct.

Charles Lamb's Essays of Elia

- **The Persona of 'Elia':** Lamb's essays, published between 1820 and 1825, are written under the persona of 'Elia', a whimsical, nostalgic, and melancholic clerk. This semi-autobiographical mask gave Lamb the artistic freedom to blend fact and fiction, and to explore deeply personal and often painful subjects—such as his unrequited love, his family tragedies, and his own mental fragility—with a delicate balance of humor and pathos.
- **Critical Analysis of Key Essays:**
 - **"Dream-Children; A Reverie":** This is perhaps Lamb's most famous and poignant essay. Elia recounts to his imaginary children, Alice and John, stories of their great-grandmother Field and their uncle John L. The essay is steeped in a gentle nostalgia that builds to a devastating conclusion: the children reveal they are not real but are "what might have been," fading away and leaving Elia (Lamb) to wake up alone. The essay is a deeply moving reflection on lost love (for his early flame, Ann Simmons), lost family (his deceased brother, John), and the unfulfilled desire for a domestic life he could never have due to his lifelong duty of caring for his mentally ill sister, Mary.
 - **"A Dissertation upon Roast Pig":** This essay is the supreme example of Lamb's unique humor and whimsical style. It begins with a mock-scholarly "dissertation" based on a fictional Chinese manuscript that explains the "accidental" discovery of roast pork when a swineherd's son, Bo-bo, burns down their cottage. This fanciful tale then transitions into a deeply personal and epicurean celebration of the dish, complete with rich, sensual descriptions. The essay is a masterful blend of gentle satire on human customs, imaginative

storytelling, and personal confession.

- **"Old China":** Structured as a dialogue between Elia and his cousin Bridget (a loving portrayal of his sister, Mary), this essay explores the theme of nostalgia through their shared memories of a set of old china cups. Bridget fondly recalls their "good old times" of poverty, when purchasing a new book or seeing a play was a "triumph" because it was a rare treat they had to save for. Elia gently counters her, reminding her of the anxieties of poverty, yet ultimately agrees that their shared struggles "knit our compact closer". The essay is a beautiful meditation on how memory romanticizes the past and the complex relationship between wealth, struggle, and happiness.
- **"The Superannuated Man":** This is a direct and moving autobiographical account of Lamb's retirement from his clerkship at the East India House after thirty-six years. He describes the overwhelming and disorienting feeling of sudden, absolute freedom after a lifetime of "irksome confinement". The essay perfectly captures the mixture of joy and pathos in this life change—the humor of not knowing what to do with his time and the poignant sense of displacement when he revisits his old office. It is a profound reflection on work, identity, and the passage of time.
- **Lamb's Style:** Lamb's prose is unique and instantly recognizable. It is characterized by its **intimate, conversational tone**; its masterful **blending of humor and pathos**; its deliberate use of **archaic words and syntax** to evoke a sense of nostalgia and antiquarian charm; and its **associative, rambling structure**, which follows the logic of memory rather than a formal argument.

Feature	Francis Bacon (Essays)	Addison & Steele (The Spectator)	Charles Lamb (Essays of Elia)
Primary Purpose	To instruct; provide worldly wisdom	To reform; improve social manners and morals	To reveal; explore personal memory and feeling
Tone	Formal, didactic, impersonal, authoritative	Urbane, witty, conversational, moralizing	Intimate, nostalgic, whimsical, melancholic
Persona	The wise counsellor	"Mr. Spectator," the polite observer	"Elia," the eccentric, feeling self
Structure	Logical, structured, thesis-driven	Thematic, often using fictional frames (Spectator Club)	Associative, rambling, digressive, dream-like
Relationship with Reader	Master to student	Friend to friend, guide to public	Confidant to confidant

Section 9: George Orwell: The Conscience of his Generation

Eric Blair, better known by his pen name George Orwell, dedicated his literary career to fighting what he saw as the great evils of his time: imperialism, totalitarianism, and social injustice. His non-fiction is animated by a powerful moral purpose and an unwavering commitment to intellectual honesty and clarity of language. He believed that telling the truth, especially unpopular truths, was a political act. His work forged a new kind of political essay, one that fused personal experience, sharp-eyed reportage, and rigorous political analysis.

Analysis of *Homage to Catalonia* (1938)

- **Context and Summary:** This book-length memoir is Orwell's personal account of his time as a volunteer soldier in the Spanish Civil War, fighting on the Republican side with the POUM (Workers' Party of Marxist Unification) militia. The book documents his initial exhilaration upon arriving in a revolutionary Barcelona where class distinctions seemed to have vanished. It then moves to the grim, squalid realities of trench warfare on the Aragon front. The climax of the book is not a military battle but the political "May Days" fighting in Barcelona, where different leftist factions turned on each other. Orwell witnessed firsthand the suppression of the POUM by the Soviet-backed Communist party, who slandered them as fascist agents. This experience, culminating in his being wounded and having to flee Spain as a fugitive, was politically formative.
- **Themes:** The central theme is the **possibility and subsequent betrayal of a genuine socialist revolution**. Orwell experienced a brief moment of a true egalitarian society, which gave him hope, but he then saw it systematically destroyed by political infighting, lies, and the cynical power politics of the Soviet Union. The book is a powerful indictment of **political propaganda and the manipulation of truth** by the media, as he saw events he participated in being completely misrepresented in the press. It is also a testament to the theme of **human decency**, celebrating the courage and camaraderie of the ordinary soldiers, which he contrasts with the treachery of the political ideologues.

Critical Analysis of Key Essays

- **"Shooting an Elephant" (1936):** This is one of the most widely anthologized essays in the English language. It is an autobiographical narrative of an incident that occurred while Orwell was serving as a colonial police officer in Burma. The narrator is called upon to deal with an elephant that has gone "must" and killed a man. He has no intention of shooting the animal, which has since calmed down, but he finds himself followed by a massive, expectant crowd of Burmese locals.
 - **Central Theme:** The act of shooting the elephant becomes a powerful metaphor for the destructive nature of imperialism. The narrator realizes he is being "forced" by the will of the crowd to perform the act they expect of him. He must play the part of the resolute white sahib. This leads to the essay's central, paradoxical insight: **"when the white man turns tyrant it is his own freedom that he destroys"**. The colonizer becomes an "absurd puppet," a "hollow, posing dummy," whose actions are dictated by the need to uphold the mask of colonial authority.
 - **Critical Perspectives:** While lauded as a profound critique of imperialism, the essay has also been analyzed for its problematic Eurocentrism. The narrator's self-victimization and his condescending descriptions of the Burmese people as "evil-spirited little beasts" reveal the deep-seated prejudices that even a self-aware anti-imperialist like Orwell could harbor.
- **"Politics and the English Language" (1946):** This is a seminal work of linguistic and political criticism that remains profoundly relevant.
 - **Central Argument:** Orwell establishes a direct link between political decay and the debasement of language. His thesis is that "our language becomes ugly and inaccurate because our thoughts are foolish, but the slovenliness of our language makes it easier for us to have foolish thoughts". He argues that modern political writing is designed not to express truth but to obscure it, to "make lies sound truthful and murder respectable, and to give an appearance of solidity to pure wind".

- **Analysis of "Bad English":** Orwell identifies the key characteristics of this debased style: **dying metaphors** (stale, overused figures of speech), **pretentious diction** (using complex words to sound intelligent), and **meaningless words**. He shows how political language relies on **euphemism** and **vague abstraction** to defend the indefensible. For example, bombing defenseless villages becomes "pacification," and forced population transfers become "transfer of population".
- **Orwell's Six Rules:** As a remedy, Orwell famously proposes six simple rules for clear writing: 1. Never use a common metaphor. 2. Never use a long word where a short one will do. 3. If it is possible to cut a word out, always cut it out. 4. Never use the passive where you can use the active. 5. Never use a foreign phrase or jargon if you can think of an everyday English equivalent. 6. Break any of these rules sooner than say anything outright barbarous. These rules encapsulate his belief that clear thought requires clear language.

Section 10: Virginia Woolf: A Room of One's Own

Virginia Woolf's *A Room of One's Own* (1929) is a foundational text of twentieth-century feminist literary criticism. It originated as a series of lectures delivered at women's colleges at Cambridge University. The essay's form is as revolutionary as its content; Woolf rejects a traditional, linear argument, instead adopting a fluid, associative style that employs a fictional narrator to explore the topic of "women and fiction". This narrative strategy allows her to enact her argument, showing the reader the process of a woman thinking rather than just presenting the conclusions.

Chapter-by-Chapter Analysis of Arguments

- **The Central Thesis:** The essay's most famous argument, established early and revisited throughout, is that **"a woman must have money and a room of her own if she is to write fiction"**. This is both a literal demand for financial independence and physical privacy, and a powerful metaphor for the intellectual freedom, leisure time, and self-sovereignty that have historically been denied to women but are essential for creative work.
- **Exclusion from Institutions (Chapter 1):** The narrator begins her inquiry at "Oxbridge," a fictional amalgamation of Oxford and Cambridge. Her day is structured by a series of exclusions: she is shooed off a lawn by a Beadle because only Fellows and Scholars are allowed there; she is then denied entry to the library without a male escort. These incidents serve as concrete examples of how women are physically and intellectually barred from the centers of institutional power and knowledge. The stark contrast between the lavish, intellectually stimulating luncheon she attends at a men's college and the meager, uninspiring dinner at the women's college, "Fernham," powerfully illustrates the material disparity in educational resources.
- **The Patriarchy of the Library (Chapter 2):** Seeking answers at the British Museum, the narrator is overwhelmed by the sheer volume of books written about women by men. She observes that the tone of these male "experts" is often not objective but angry. This leads her to her famous theory of the "looking-glass." For centuries, she argues, women have served as "looking-glasses possessing the magic and delicious power of reflecting the figure of man at twice its natural size". Patriarchy, she suggests, is not just about oppressing women but about men needing to affirm their own superiority. Criticizing women or proving their inferiority is a way for men to bolster their own confidence and power.
- **Judith Shakespeare (Chapter 3):** To explain the historical absence of great women writers, Woolf employs her most brilliant fictional device: the story of William Shakespeare's imaginary sister, Judith. Judith is imagined to be as gifted and adventurous as her brother. But while William goes to London, finds his way into the theater, and becomes a legend, Judith is kept at home, denied education, pressured into marriage, and ultimately, after fleeing to London and finding herself ridiculed and exploited, she becomes pregnant and commits suicide. The story of Judith Shakespeare is not a historical fact but a powerful allegory for the countless silenced female geniuses throughout history, whose potential was crushed by a society that had no room for their ambition or creativity.

- **A Female Literary Tradition (Chapter 4):** Woolf then traces the slow, difficult emergence of a female literary tradition. She identifies Aphra Behn in the 17th century as a crucial figure, the first woman to earn her living by writing. She examines the great 19th-century female novelists—Jane Austen, the Brontës, George Eliot—praising their genius but also noting the limitations imposed upon them. They had to write in the common sitting-room, amidst constant interruptions, and their work was often distorted by the anger and bitterness they felt at their constrained lives. Woolf argues they also lacked a tradition of their own; they were forced to use the "man's sentence," a prose style not necessarily suited to expressing female experience. She calls for the creation of a "woman's sentence" that is more fluid and adaptable.
- **Androgyny and Incandescence (Chapter 6):** In her concluding chapter, Woolf proposes her ideal state for the creative artist: the **androgynous mind**. This is not a mind that is sexless, but one in which the male and female aspects are in full harmony and cooperation, free from gender-based grievances or self-consciousness. When an artist achieves this state, their work can attain "**incandescence**"—a quality of pure, uninhibited artistic vision where all personal biases and impediments are consumed, allowing truth to shine through unimpeded. She concludes by urging her young female audience to earn money, secure a room of their own, and write, so that in a hundred years, Judith Shakespeare might finally be resurrected.

Literary Significance and Critical Interpretations

A Room of One's Own is a landmark text that effectively founded modern feminist literary criticism. It shifted the focus of literary analysis from purely aesthetic concerns to the material, social, and political conditions of production. Its key arguments—about the link between economic independence and intellectual freedom, the patriarchal nature of the literary canon, the need for a female literary tradition, and the relationship between gender and language—have been central to feminist thought ever since. The work is celebrated for its innovative form, its witty and provocative tone, and its enduring relevance in discussions of gender, creativity, and equality.

Section 11: Indian Non-Fictional Prose: Voices of a Nation

The non-fictional prose of Jawaharlal Nehru and B.R. Ambedkar is essential to understanding the intellectual currents of 20th-century India. Writing during the height of the freedom struggle and the dawn of independence, both used prose not merely as a form of expression but as a tool for political action. However, their projects, while both aimed at shaping the new India, were fundamentally different. Nehru's work represents a constructive project: the synthesis of India's vast, diverse history into a coherent, secular, and unified national identity fit for the world stage. Ambedkar's work, in contrast, is a deconstructive project: a radical critique aimed at dismantling the oppressive internal structures of Hindu society to create a truly modern and egalitarian citizenry. To study them together is to see prose being used to build the nation from both the outside-in (Nehru) and the inside-out (Ambedkar).

Jawaharlal Nehru (1889-1964)

As India's first Prime Minister, Nehru was not only a statesman but also a prolific and accomplished writer. His major non-fictional works—

An Autobiography (1936), *Glimpses of World History* (1934), and *The Discovery of India* (1946)—were all written during his long years of imprisonment by the British and have become classics of Indian English literature.

- **The Discovery of India (1946):** Written during his incarceration at Ahmednagar Fort, this book is a panoramic survey of Indian history, culture, and philosophy. It is not a formal academic history but a personal and philosophical journey. Nehru, approaching his country's past as a "friendly stranger," seeks to uncover the continuous cultural thread that has bound India together for millennia, despite its immense diversity. The book was an act of self-education and a way to articulate a vision for a modern, secular India that was deeply rooted in a rich, non-sectarian historical past. His central thesis is the concept of "unity in diversity," arguing that tolerance and synthesis are inherent to the Indian spirit. The work is celebrated for its lucid, often poetic prose and its expression of a noble, cosmopolitan vision for the nation.

- **An Autobiography (1936):** Also known as *Toward Freedom*, this is one of the great autobiographies of the 20th century. In it, Nehru traces his own personal and political development, from his privileged childhood to his education in England and his eventual immersion in the Indian National Congress and the freedom struggle. The book is remarkable for its candid self-analysis and its seamless blending of the personal with the political. Nehru's own journey becomes a mirror for the nation's journey toward self-realization and freedom. His objective, as one analysis notes, was to trace his "own mental development reflecting his personal views and reactions having the voice of a typical Indian citizen". He never isolates the self from society; his story is the story of his times.

B.R. Ambedkar (1891-1956)

Bhimrao Ramji Ambedkar was a jurist, economist, politician, and social reformer who became the principal architect of the Indian Constitution. His writings are a powerful and uncompromising critique of social inequality, particularly the Hindu caste system.

- **Annihilation of Caste (1936):** This is Ambedkar's most famous and explosive work. It was written as a presidential address for a conference of liberal Hindu caste-reformers, but the invitation was rescinded after the organizers found the text too radical. Ambedkar published it himself, and it has since become a canonical text of anti-caste thought.
 - **Argument:** Ambedkar launches a devastating critique of the caste system, arguing that it is not merely a "division of labour" but a "division of labourers" into a fixed, hierarchical system that is fundamentally inhuman. He argues that caste cannot be reformed; it must be annihilated. He dismisses the idea that inter-caste dining or inter-caste marriage alone can solve the problem. The only way to destroy caste, he contends, is to "destroy the religious notions upon which caste is founded," which means a direct assault on the authority of the Hindu shastras (sacred texts). He concludes by calling for a new social order based on the principles of Liberty, Equality, and Fraternity.

- **The Buddha and His Dhamma (1957):** Published posthumously, this monumental work was the culmination of Ambedkar's lifelong search for a religious and philosophical alternative to Hinduism for the oppressed classes.
 - **Argument:** Ambedkar reinterprets the life and teachings of the Buddha, presenting Buddhism not as a religion of pessimistic renunciation, but as a rational, ethical, and social philosophy—a "Dhamma". He emphasizes the Buddha's teachings on equality, social justice, and intellectual freedom, arguing that Buddhism is fundamentally opposed to the inequality and superstition of the caste system. The book was intended as a new "gospel" for his followers, providing the intellectual and spiritual foundation for the mass conversion to "Navayana" or Neo-Buddhism that he initiated shortly before his death. It is a work of radical reinterpretation, designed to create a new, liberatory identity for Dalits.

Part IV: Mastering the Exam: Application and Practice

Knowledge of the texts and authors is the foundation, but success in the UGC NET exam requires the ability to apply that knowledge under pressure. This section focuses on developing the specific skills needed to excel in the examination format.

Section 12: The Comprehension Passage Challenge

The UGC NET syllabus explicitly states that the first four units, including Non-Fictional Prose, "must also be tested through comprehension passages to assess critical reading, critical thinking, and writing skills". These passages are often dense, abstract, and drawn from critical or philosophical works. Mastering them requires a specific strategy.

Strategic Approach to Comprehension

- **Active Reading:** Do not read passively. Engage with the text by underlining key terms, identifying the thesis statement (the main argument), and noting the author's tone. Ask yourself: What is the author's primary purpose in this passage? Is it to inform, persuade, critique, or reflect?
- **Deconstructing the Argument:** Break the passage down into its logical components. Identify the main claim and the supporting evidence or examples the author uses. Look for underlying assumptions—ideas that the author takes for granted without explicitly arguing for them.

- **Analyzing Style and Rhetoric:** Pay close attention to the language. How does the author's diction (word choice), syntax (sentence structure), and use of rhetorical devices (metaphor, irony, antithesis) contribute to the overall effect and argument? Questions in the exam often test this level of analysis.

Practice Passage and Questions

Passage:

The good things, which belong to prosperity, are to be wished; but the good things, that belong to adversity, are to be admired. *Bona rerum secundarum optabilia; adversarum mirabilia.* Certainly if miracles be the command over nature, they appear most in adversity. It is yet a higher speech of his, than the other (much too high for a heathen), It is true greatness, to have in one the frailty of a man, and the security of a God. *Vere magnum habere fragilitatem hominis, securitatem Dei.* This would have done better in poesy, where transcendences are more allowed. And the poets indeed have been busy with it; for it is in effect the thing, which figured in that strange fiction of the ancient poets, which seemeth not to be without mystery; nay, and to have some approach to the state of a Christian; that Hercules, when he went to unbind Prometheus (by whom human nature is represented), sailed the length of the great ocean, in an earthen pot or pitcher; lively describing Christian resolution, that saileth in the frail bark of the flesh, through the waves of the world. But to speak in a mean. The virtue of prosperity, is temperance; the virtue of adversity, is fortitude; which in morals is the more heroical virtue. Prosperity is the blessing of the Old Testament; adversity is the blessing of the New; which carrieth the greater benediction, and the clearer revelation of God's favor. 56

Questions:

1. What distinction does the author draw between the "good things" of prosperity and adversity?
 - (A) Prosperity's gifts are material, while adversity's are spiritual.
 - (B) Prosperity's gifts are to be desired, while adversity's are to be admired for the strength they reveal.
 - (C) Prosperity's gifts are temporary, while adversity's are permanent.
 - (D) Prosperity's gifts are for the body, while adversity's are for the mind.
2. The author uses the story of Hercules sailing in an "earthen pot" as an allegory for:
 - (A) The foolishness of ancient myths.
 - (B) The power of human ingenuity over nature.
 - (C) The Christian soul's resilient journey through a difficult world.
 - (D) The dangers of undertaking long sea voyages.
3. According to the passage, which virtue is considered "more heroical"?
 - (A) Temperance
 - (B) Prudence
 - (C) Faith
 - (D) Fortitude
4. How does the author use the Old and New Testaments to support his argument?
 - (A) By suggesting the New Testament corrects the errors of the Old.
 - (B) By associating prosperity with the Old Testament and adversity with the New, implying the latter is a greater blessing.
 - (C) By arguing that both testaments value prosperity and adversity equally.
 - (D) By claiming that the Old Testament is primarily about suffering.

Model Answers:

1. **(B)** The passage opens by quoting Seneca: "the good things, which belong to prosperity, are to be wished; but the good things, that belong to adversity, are to be admired." This directly establishes the distinction between desiring ease and admiring strength.
2. **(C)** The author explicitly interprets the myth as "lively describing Christian resolution, that saileth in the frail bark of the flesh, through the waves of the world." The fragile pot represents the human body, and the journey represents life's struggles.
3. **(D)** The author states directly: "The virtue of prosperity, is temperance; the virtue of adversity, is fortitude; which in morals is the more heroical virtue."
4. **(B)** The passage claims, "Prosperity is the blessing of the Old Testament; adversity is the blessing of the New; which carrieth the greater benediction, and the clearer revelation of God's favor," clearly elevating the spiritual significance of adversity as represented by the New Testament.

Section 13: Practice Questions and Mock Test

Analysis of previous years' question papers reveals that the UGC NET exam employs specific formats to test different cognitive skills. A comprehensive preparation strategy must involve targeted practice for each of these question types. The primary patterns are: Chronological Sequencing, Matching Lists, Direct Identification, and Assertion-Reasoning.

Question Bank (Sample)

Chronology Questions

1. Arrange the following works in the correct chronological order of their publication:

(A) Essays of Elia
(B) The Advancement of Learning
(C) A Room of One's Own
(D) The Spectator (first issue)

Choose the correct answer from the options given below:

(A) (B), (D), (A), (C) (B) (A), (B), (D), (C)
(C) (B), (A), (D), (C) (D) (D), (B), (C), (A)

2. Arrange the following writers in the correct chronological sequence of their birth years:

(A) Charles Lamb (B) George Orwell
(C) Francis Bacon (D) Joseph Addison

Choose the correct answer from the options given below:

(A) (C), (D), (A), (B) (B) (A), (C), (D), (B)
(C) (C), (A), (D), (B) (D) (D), (C), (B), (A)

Match the Following

3. Match List I (Author) with List II (Concept/Persona).

List I (Author)	List II (Concept/Persona)
A. Virginia Woolf	I. Elia
B. Francis Bacon	II. Judith Shakespeare
C. Addison and Steele	III. Worldly Wisdom
D. Charles Lamb	IV. Sir Roger de Coverley

Choose the correct answer from the options given below:

(A) A-II, B-III, C-IV, D-I
(B) A-III, B-II, C-I, D-IV
(C) A-IV, B-I, C-II, D-III
(D) A-I, B-IV, C-III, D-II

Identification Questions

4. Who among the following is credited with the statement, "when the white man turns tyrant it is his own freedom that he destroys"?

(A) Jawaharlal Nehru (B) B.R. Ambedkar
(C) George Orwell (D) Virginia Woolf

5. The essay "A Dissertation upon Roast Pig" was written by:

(A) Francis Bacon (B) Charles Lamb
(C) Joseph Addison (D) Matthew Arnold

Assertion-Reasoning Questions

6. Assertion (A): In A Room of One's Own, Virginia Woolf argues that for a woman to write fiction, she primarily needs a powerful imagination. Reason (R): The book posits that material conditions, specifically financial independence and personal space, are the essential prerequisites for women's creative work. In light of the above statements, choose the correct answer from the options given below:
- (A) Both (A) and (R) are true and (R) is the correct explanation of (A).
(B) Both (A) and (R) are true but (R) is NOT the correct explanation of (A).
(C) (A) is true but (R) is false.
(D) (A) is false but (R) is true.

Answer Key for Question Bank:

- (A) (B-1605, D-1711, A-1823, C-1929)
- (A) (C-1561, D-1672, A-1775, B-1903)
- (A)
- (C)
- (B)
- (D)

Unit- IV MCQs on Non-Fictional Prose

Part I: Early and Renaissance Non-Fictional Prose

- Who is credited with the translation of Pope Gregory's Pastoral Care into Old English as part of a wider educational program?
(A) Bede (B) Aelfric
(C) King Alfred (D) William Caxton
- Bede's Ecclesiastical History of the English People, a foundational work of English non-fictional prose, was originally written in which language?
(A) Old English (B) Latin
(C) Norman French (D) Anglo-Saxon
- Which 15th-century work, a prose romance by Sir Thomas Malory, is a compilation of tales about King Arthur and his knights?
(A) The Travels of Sir John Mandeville
(B) Le Morte d'Arthur
(C) Confessio Amantis
(D) Piers Plowman
- William Caxton is a significant figure in the history of English prose primarily because he:
(A) authored The Canterbury Tales.
(B) introduced the printing press to England.
(C) translated the Bible into English.
(D) wrote The Book of Margery Kempe.

5. Sir Thomas More's *Utopia* (1516) was originally written in Latin. What is the name of the traveler who describes the island of Utopia?
(A) Hythloday (B) More
(C) Erasmus (D) Vespucci
6. Roger Ascham's *The Scholemaster* (1570) is a treatise on:
(A) the art of poetry.
(B) political governance.
(C) the proper education of gentlemen.
(D) religious reform.
7. In *An Apology for Poetry*, Sir Philip Sidney defends poetry against the Puritan charge that it is:
(A) a waste of time and the mother of lies.
(B) too complex for the common person.
(C) inferior to history and philosophy.
(D) a tool of the monarchy.
8. Which of the following is NOT a charge against poetry that Sidney addresses in *An Apology for Poetry*?
(A) That there are other more fruitful knowledges.
(B) That it is the mother of lies.
(C) That it is the nurse of abuse.
(D) That it lacks metrical regularity.
9. Francis Bacon's *Essays* were published in three editions. How many essays did the final edition of 1625 contain?
(A) 10 (B) 38
(C) 58 (D) 75
10. According to Francis Bacon's essay "Of Studies," what is the primary purpose of reading?
(A) To contradict and confute
(B) To believe and take for granted
(C) To find talk and discourse
(D) To weigh and consider
11. In "Of Truth," Bacon states that the "inquiry of truth... the knowledge of truth... and the belief of truth" are the sovereign good of human nature. What does he compare truth to?
(A) A pearl that showeth best by day
(B) A diamond that sparkles in the dark
(C) A hidden treasure
(D) An open daylight
12. Complete the famous Baconian aphorism from "Of Great Place": "All Rising to Great Place is by a _____ staire."
(A) straight (B) crooked
(C) winding (D) golden
13. According to Bacon in "Of Studies," which type of men most effectively "use" studies?
(A) Crafty men (B) Simple men
(C) Wise men (D) Noble men
14. Francis Bacon's prose style in his *Essays* is best described as:
(A) Ciceronian and ornate.
(B) aphoristic and condensed.
(C) narrative and anecdotal.
(D) satirical and ironic.
15. Bacon's *The New Atlantis* is an unfinished utopian novel that champions:
(A) political revolution.
(B) religious piety.
(C) collaborative scientific inquiry.
(D) artistic freedom.
16. The prose work *Ancrene Riwe* from the Middle English period was a manual intended for:
(A) knights going on a crusade.
(B) three noble ladies who became anchoresses.
(C) merchants engaged in trade.
(D) students at Oxford University.
17. John Wycliffe is associated with which significant prose work of the 14th century?
(A) *The Cloud of Unknowing*
(B) The first complete translation of the Bible into English
(C) *The Travels of Sir John Mandeville*
(D) *The Governance of England*
18. In *The Scholemaster*, Roger Ascham criticizes the practice of sending young Englishmen to which country for their education, fearing its corrupting influence?
(A) France (B) Spain
(C) Italy (D) Germany
19. Sir Philip Sidney argues that the poet is superior to the philosopher and the historian because the poet:
(A) deals with universal truths through concrete examples.
(B) provides more accurate factual records.
(C) uses more persuasive logical arguments.
(D) is divinely inspired.
20. Francis Bacon's essay "Of Marriage and Single Life" suggests that unmarried men are often the best:
(A) friends, masters, and servants.
(B) soldiers and generals.
(C) kings and rulers.
(D) artists and philosophers.

21. What does Francis Bacon identify as the "three uses of studies" in his essay of the same name?
- (A) For pleasure, for power, and for profit
 - (B) For delight, for ornament, and for ability
 - (C) For wisdom, for virtue, and for piety
 - (D) For argument, for judgment, and for conversation
22. The main argument of Sir Thomas More's *Utopia* critiques:
- (A) the religious practices of the Catholic Church.
 - (B) the scientific advancements of the Renaissance.
 - (C) the social and economic injustices of contemporary Europe.
 - (D) the poetic conventions of his time.
23. Which of the following prose writers was a prominent 15th-century printer who also wrote prefaces and epilogues to the books he published?
- (A) Sir Thomas Malory
 - (B) Reginald Peacock
 - (C) William Caxton
 - (D) Sir John Fortescue
24. In "Of Revenge," Francis Bacon famously writes, "Revenge is a kind of ____."
- (A) wild justice
 - (B) sweet sorrow
 - (C) poetic justice
 - (D) cold dish
25. Sidney's *An Apology for Poetry* was written in response to which Puritan attack on poetry?
- (A) John Stubbs's *The Discovery of a Gaping Gulf*
 - (B) Philip Stubbes's *The Anatomy of Abuses*
 - (C) Stephen Gosson's *The School of Abuse*
 - (D) William Prynne's *Histriomastix*
26. Which work is considered a foundational text of English historical prose, chronicling events from the Roman invasion to the author's own time in the 8th century?
- (A) *The Anglo-Saxon Chronicle*
 - (B) *Ecclesiastical History of the English People*
 - (C) *Le Morte d'Arthur*
 - (D) *The History of the Kings of Britain*
27. The prose style known as "Euphuism," characterized by its elaborate use of antithesis, alliteration, and classical allusions, is associated with which writer?
- (A) Sir Philip Sidney
 - (B) Francis Bacon
 - (C) John Lyly
 - (D) Thomas Nashe
28. In Francis Bacon's "Of Friendship," he argues that the principal fruit of friendship is:
- (A) the ease and discharge of the fulness and swellings of the heart.
 - (B) the gaining of a powerful ally in politics.
 - (C) the opportunity for intellectual debate.
 - (D) the sharing of material possessions.
29. The *Book of the Governor* by Sir Thomas Elyot is a significant work of Renaissance prose that deals with:
- (A) military strategy.
 - (B) the education of the ruling class.
 - (C) agricultural techniques.
 - (D) theological doctrine.
30. Who wrote *A View of the Present State of Ireland*, a prose dialogue that offers a controversial perspective on English policy in Ireland?
- (A) Sir Walter Raleigh
 - (B) Edmund Spenser
 - (C) Francis Bacon
 - (D) Sir Philip Sidney
31. Which of the following best describes the society of *Utopia* in Thomas More's work?
- (A) A meritocracy based on intellectual achievement
 - (B) A communist society where private property is abolished
 - (C) A military state focused on conquest
 - (D) A theocracy ruled by priests
32. Francis Bacon's "idols of the mind" are sources of error in human understanding. Which idol refers to errors arising from the misuse of language?
- (A) Idols of the Tribe
 - (B) Idols of the Cave
 - (C) Idols of the Marketplace
 - (D) Idols of the Theatre
33. The prose of King Alfred's era was primarily focused on:
- (A) creating original fictional narratives.
 - (B) translating important Latin works into English for educational purposes.
 - (C) satirizing political figures.
 - (D) recording personal diaries and memoirs.
34. Which of the following is a key argument in Sidney's *An Apology for Poetry*?
- (A) Poetry's ability to move readers to virtuous action.
 - (B) Poetry's superiority as a form of historical record.
 - (C) The need for strict censorship of the arts.
 - (D) The financial benefits of being a poet.
35. "Some books are to be tasted, others to be swallowed, and some few to be chewed and digested." This famous line is from which of Bacon's essays?
- (A) "Of Truth"
 - (B) "Of Friendship"
 - (C) "Of Studies"
 - (D) "Of Great Place"

36. The term "essay" as a literary form was popularized by which French writer, who heavily influenced Francis Bacon?
 (A) Voltaire (B) Rousseau
 (C) Montaigne (D) Rabelais
37. What is the central theme of Richard Hooker's *Of the Laws of Ecclesiastical Polity*?
 (A) A defense of the Church of England against Puritan attacks
 (B) A call for the separation of church and state
 (C) A history of the Protestant Reformation
 (D) A manual for the conduct of bishops
38. In Bacon's *The New Atlantis*, what is the name of the research institution that is the centerpiece of the utopian society?
 (A) The Academy (B) The Lyceum
 (C) Salomon's House (D) The Royal Society
39. The Paston Letters, an important collection of 15th-century prose, are significant because they:
 (A) provide a detailed account of the Wars of the Roses from a gentry family's perspective.
 (B) form the first English autobiography.
 (C) are a fictional narrative about courtly love.
 (D) outline the rules of chivalry.
40. Who among the following are considered writers of secular prose in the 14th century?
 (A) John Wycliffe and Julian of Norwich
 (B) John Mandeville and Geoffrey Chaucer
 (C) William Langland and the Pearl Poet
 (D) Walter Hilton and Richard Rolle
41. Francis Bacon's essay "Of Adversity" uses a metaphor from the Old Testament, comparing prosperity to the blessings of the Old Testament and adversity to the blessings of the New. He famously states, "Prosperity is the blessing of the Old Testament; Adversity is the blessing of the ____."
 (A) New (B) Righteous
 (C) Future (D) Chosen
42. In *Utopia*, how do the citizens treat gold and silver?
 (A) They use it as their primary currency.
 (B) They use it to make chamber pots and chains for slaves.
 (C) They reserve it for decorating their temples.
 (D) They have never discovered it on their island.
43. Which of these works is NOT a prose work by a Renaissance author?
 (A) *The Scholemaster*
 (B) *The Faerie Queene*
 (C) *An Apology for Poetry*
 (D) *Utopia*
44. The prose style of the Authorized King James Bible (1611) had a profound influence on English literature. Its style is best described as:
 (A) ornate and complex.
 (B) simple, majestic, and rhythmic.
 (C) aphoristic and witty.
 (D) colloquial and informal.
45. What is the subject of Thomas Nashe's prose pamphlet *The Unfortunate Traveller*?
 (A) A picaresque narrative of a young page's adventures across Europe.
 (B) A religious allegory about a journey to the Celestial City.
 (C) A guide to proper courtly behavior.
 (D) A historical account of a failed military expedition.
46. Bacon's essay "Of Simulation and Dissimulation" argues that a habit of secrecy is:
 (A) a sign of a weak mind.
 (B) a political necessity.
 (C) a moral virtue.
 (D) both a moral failing and a political tool.
47. Sidney's concept of the "fore-conceit" in *An Apology for Poetry* refers to:
 (A) the poet's initial idea or vision for the work.
 (B) the use of complex metaphors.
 (C) the moral lesson of a poem.
 (D) the prejudice against poetry.
48. Which of the following best describes the prose of Sir Thomas Browne, author of *Religio Medici*?
 (A) Plain, direct, and simple, in the manner of Dryden.
 (B) Latinate, ornate, and idiosyncratic.
 (C) Light, witty, and conversational, like Addison.
 (D) Aphoristic and concise, like Bacon.
49. Robert Burton's *The Anatomy of Melancholy* is a vast prose work that examines its subject from which perspectives?
 (A) Purely medical and scientific
 (B) Purely religious and philosophical
 (C) A combination of medical, philosophical, literary, and historical
 (D) Exclusively through personal anecdotes
50. In his *Essays*, Francis Bacon's primary mode of reasoning is:
 (A) deductive, from general principles to specific cases.
 (B) inductive, drawing general conclusions from specific observations.
 (C) dialectical, presenting a thesis and antithesis.
 (D) purely anecdotal, based on personal experience.

Part II: 17th and 18th-Century Non-Fictional Prose

- 51.** John Milton's *Areopagitica* (1644) is a passionate prose argument for:
(A) the execution of King Charles I.
(B) the liberty of unlicensed printing.
(C) the establishment of a republic.
(D) the reform of divorce laws.
- 52.** The title *Areopagitica* is an allusion to a speech by which classical orator?
(A) Cicero (B) Demosthenes
(C) Isocrates (D) Quintilian
- 53.** Sir Thomas Browne's *Religio Medici* translates to:
(A) The Religion of the Monarch.
(B) The Religion of the Physician.
(C) The Religion of the Mediator.
(D) The Religion of the Masses.
- 54.** Browne's *Urn Burial* (*Hydriotaphia*) is a meditation on mortality and the vanity of earthly ambitions, prompted by the discovery of:
(A) Roman burial urns in Norfolk.
(B) a fossilized skeleton.
(C) an ancient Egyptian tomb.
(D) a Viking longship.
- 55.** Izaak Walton's *The Compleat Angler* is celebrated for its prose style, which is best described as:
(A) a satirical critique of rural life.
(B) a scientific manual on ichthyology.
(C) an idyllic and contemplative celebration of nature and friendship.
(D) a political allegory of the English Civil War.
- 56.** John Bunyan's *The Pilgrim's Progress* is a seminal work of prose that takes the form of a/an:
(A) picaresque novel. (B) religious allegory.
(C) epistolary novel. (D) historical chronicle.
- 57.** In *The Pilgrim's Progress*, the protagonist Christian's journey is from the "City of Destruction" to the:
(A) "Celestial City."
(B) "Vanity Fair."
(C) "Doubting Castle."
(D) "Slough of Despond."
- 58.** John Dryden, in his *An Essay of Dramatick Poesie*, uses which character to champion the merits of modern English drama over ancient and French drama?
(A) Crites (B) Eugenius
(C) Lisideius (D) Neander
- 59.** Dryden's prose is often seen as a turning point in English style, moving towards what the Royal Society advocated: a "close, naked, natural way of speaking." Who articulated this ideal for the Royal Society?
(A) John Locke (B) Thomas Sprat
(C) Robert Boyle (D) Isaac Newton
- 60.** John Locke's *An Essay Concerning Human Understanding* puts forward the theory of *tabula rasa*, which means the mind is a/an:
(A) blank slate at birth.
(B) pre-programmed machine.
(C) reflection of the divine.
(D) complex system of innate ideas.
- 61.** Which two authors collaborated on the influential periodicals *The Tatler* and *The Spectator*?
(A) Jonathan Swift and Alexander Pope
(B) Samuel Johnson and James Boswell
(C) Joseph Addison and Richard Steele
(D) Henry Fielding and Samuel Richardson
- 62.** The stated aim of *The Spectator* was "to enliven morality with wit, and to temper wit with morality." The primary narrator and persona of the journal was:
(A) Isaac Bickerstaff.
(B) Mr. Spectator.
(C) Sir Roger de Coverley.
(D) Captain Sentry.
- 63.** Jonathan Swift's *A Modest Proposal* satirically suggests that the impoverished Irish might ease their economic troubles by:
(A) emigrating to America.
(B) selling their children as food for the rich.
(C) minting their own currency.
(D) declaring independence from England.
- 64.** Swift's *Gulliver's Travels*, while a fictional narrative, is also a profound work of prose satire. In the land of the Houyhnhnms, which creatures represent pure reason?
(A) The Yahoos
(B) The Lilliputians
(C) The horses
(D) The giants of Brobdingnag
- 65.** Samuel Johnson's *A Dictionary of the English Language* is notable not just for its scope but also for its inclusion of:
(A) humorous and prejudiced definitions.
(B) illustrations for every entry.
(C) etymologies from non-European languages.
(D) a simplified phonetic spelling system.
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66. Johnson's *Lives of the Most Eminent English Poets* begins with which poet and ends with Thomas Gray?
 (A) Geoffrey Chaucer (B) Edmund Spenser
 (C) Abraham Cowley (D) John Milton
67. In his preface to Shakespeare, Samuel Johnson defends the playwright against the charge of violating the "unities" of classical drama, particularly which two?
 (A) Unity of action and character
 (B) Unity of time and place
 (C) Unity of theme and tone
 (D) Unity of verse and prose
68. James Boswell's *The Life of Samuel Johnson, LL.D.* is a landmark of biography. What is its most celebrated feature?
 (A) Its objective and detached analysis of Johnson's works.
 (B) Its focus on Johnson's political career.
 (C) Its extensive use of direct conversation and vivid anecdotal detail.
 (D) Its chronological account of English history during Johnson's lifetime.
69. Edmund Burke's *Reflections on the Revolution in France* is a conservative critique of the French Revolution. He contrasts the revolution with which event in English history?
 (A) The Norman Conquest
 (B) The Wars of the Roses
 (C) The English Civil War
 (D) The Glorious Revolution of 1688
70. Mary Wollstonecraft's *A Vindication of the Rights of Woman* was written in direct response to a report on education in France by which political figure?
 (A) Rousseau (B) Diderot
 (C) Talleyrand (D) Robespierre
71. Wollstonecraft argues that women's supposed inferiority is primarily the result of:
 (A) innate biological differences.
 (B) a lack of education and social opportunity.
 (C) divine ordinance.
 (D) their emotional nature.
72. The diaries of which 17th-century writer provide a detailed and vivid account of the Great Plague of London and the Great Fire of London?
 (A) John Evelyn (B) Samuel Pepys
 (C) Izaak Walton (D) John Bunyan
73. Jeremy Collier's *A Short View of the Immorality and Profaneness of the English Stage* (1698) was a significant prose attack on which genre?
 (A) Elizabethan tragedy
 (B) Shakespearean comedy
 (C) Restoration comedy
 (D) The heroic play
74. Which of the following works falls under the category of Prose Romance, as a precursor to the novel?
 (A) Pamela (B) *The Spectator*
 (C) *Oroonoko* (D) *Tom Jones*
75. Match the author with their non-fictional work.
- | List I (Author) | List II (Work) |
|--------------------|--|
| A. David Hume | I. <i>The Decline and Fall of the Roman Empire</i> |
| B. Edward Gibbon | II. <i>A Complete History of England</i> |
| C. William Godwin | III. <i>A Treatise of Human Nature</i> |
| D. Tobias Smollett | IV. <i>An Enquiry Concerning Political Justice</i> |
- (A) A-III, B-I, C-IV, D-II (B) A-I, B-II, C-III, D-IV
 (C) A-II, B-III, C-I, D-IV (D) A-IV, B-I, C-II, D-III
76. What is the correct chronological sequence of the following prose writers by their year of birth?
 (A) Francis Bacon, Joseph Addison, Charles Lamb, Matthew Arnold, Virginia Woolf
 (B) Joseph Addison, Francis Bacon, Charles Lamb, Virginia Woolf, Matthew Arnold
 (C) Francis Bacon, Joseph Addison, Matthew Arnold, Charles Lamb, Virginia Woolf
 (D) Charles Lamb, Francis Bacon, Joseph Addison, Matthew Arnold, Virginia Woolf
77. Lady Mary Wortley Montagu is a significant 18th-century prose writer, primarily known for her:
 (A) philosophical treatises.
 (B) periodical essays.
 (C) letters from Turkey, which introduced the concept of inoculation to Britain.
 (D) biographies of famous women.
78. George Berkeley's philosophical prose, such as *Three Dialogues between Hylas and Philonous*, argues for the doctrine of:
 (A) materialism.
 (B) empiricism.
 (C) rationalism.
 (D) idealism (*esse est percipi*).