

In William Harmon's *A Handbook to Literature*, for example, aporia is identified as "difficulty, impasse, or point of doubt and indecision", while also noting that critics such as Jacques Derrida have employed the term to "indicate a point of undecidability, which locates the site at which the text most obviously undermines its own rhetorical structure, dismantles, or deconstructs itself"

Différance is a French term coined by Jacques Derrida. It is a central concept in Derrida's deconstruction, a critical outlook concerned with the relationship between text and meaning. The term *différance* means "difference and deferral of meaning."

A concept is said to be "under erasure" when it is put in question or under critique. This signifying practice, employed by Martin Heidegger and, after him, by Jacques Derrida and other deconstructive critics, is described by Gayatri Spivak as "to write a word, cross it out and then print both word and deletion."

Derrida's use of the concept of the *supplement* has to do with the meaning of its 'original' French version: *le supplément* is the common derivation of two verbs, *supplémenter*, to add on to, and *suppléer*, to substitute. A supplement is simultaneously something that completes another thing, and something that may replace it, play the role of substitute for it, and therefore, be a threat for it.

2. Who, among the following English playwrights, scripted the film *Shakespeare in Love*?

- (A) Harold Pinter
- (B) Alan Bennett
- (C) Caryl Churchill
- (D) Tom Stoppard

Answer: (D)

Writer Marc Norman, inspired by a suggestion from one of his sons, began writing a script for *Shakespeare in Love* in the late 1980s and sold it to Universal Pictures. The studio then brought in playwright Tom Stoppard to add to the script.

Harold Pinter (1930-2008) had much in common with William Shakespeare (1564-1616), not least that they were both actors-cum-playwrights. John Gielgud, at the end of a long and renowned acting career, remarked that he just knew that the man who wrote Shakespeare's plays was an actor: every line is subtly full of drama. Soon after Peter Hall founded the Royal Shakespeare Company, he found that Pinter was his "Eureka" playwright, the modernist whose plays were ideal for his young company in giving them, in their way of depending on rhythm, phrasing, and diction: the R.S.C. went on to give many of the world premieres of Pinter's plays, with Hall directing.

Alan Bennett (born 9 May 1934) is an English actor, author, playwright and screenwriter. Over his distinguished entertainment career he has received numerous awards and honours including two BAFTA Awards, four Laurence Olivier Awards, and two Tony Awards. He also earned an Academy Award nomination for his film *The Madness of King George* (1994). In 2005 he received the Society of London Theatre Special Award.

Caryl Lesley Churchill (born 3 September 1938)^[1] is a British playwright known for dramatising the abuses of power, for her use of non-naturalistic techniques, and for her exploration of sexual politics and feminist themes.^[2] Celebrated for works such as *Cloud*

(1979), *Top Girls* (1982), *Serious Money* (1987), *Blue Heart* (1997), *Far Away* (2000), and *A Number* (2002), she has been described as "one of Britain's greatest poets and innovators for the contemporary stage".^[3] In a 2011 dramatists' poll by *The Village Voice*, five out of the 20 polled writers listed Churchill as the greatest living playwright.

3. Arrange the following in the chronological order:

1. Mary Wollstonecraft's *A Vindication of the Rights of Women*

2. *Lyrical Ballads*

3. French Revolution

4. Percy's *Reliques of Ancient English Poetry*

A) 4, 3, 1, 2

B) 3, 2, 1, 2

C) 1, 2, 4, 3

D) 2, 1, 3, 4

Answer: (A)

Mary Wollstonecraft's *A Vindication of the Rights of Woman* was a ground-breaking work of literature which still resonates in feminism and human rights movements of today. Wollstonecraft (1759-1797) wrote the book in part as a reaction to Edmund Burke's *Reflections on the French Revolution*, published in late 1790.

Lyrical Ballads, collection of poems, first published in 1798 by Samuel Taylor Coleridge and William Wordsworth, the appearance of which is often designated by scholars as a signal of the beginning of English Romanticism. The work included Coleridge's "**Rime of the Ancient Mariner**" and Wordsworth's "**Tintern Abbey**," as well as many controversial common-language poems by Wordsworth, such as "The Idiot Boy." The "Preface" to the second edition (1800) contains Wordsworth's famous definition of poetry as the "spontaneous overflow of powerful feelings" and his theory that poetry should be written in "the language really used by men."

The French Revolution was a time of social and political upheaval in France and its colonies that began in 1789 and ended in 1799. Inspired by liberal and radical ideas, Its overthrow of the Monarchy influenced the decline of absolute Monarchies in other parts of Europe.

Thomas Percy's *Reliques of Ancient English Poetry* (1765) is one of the founding texts of English literature, an epoch-making collection of historical and lyrical ballads that defined the canon of popular poetry. It dramatically influenced Romanticism and the writing of Wordsworth and Coleridge, Walter Scott, and even Lewis Carroll. This book is devoted to Percy's seminal work. The book reconstructs pioneering antiquarianism and its processes of collecting, transcribing, and collating. It unravels Percy's working methods, examining his correspondence, library, and papers, as well as his friendships with scholars like Samuel Johnson. This micro-bibliographical analysis takes literary history and critical theory in significant new directions. As the book shows, the creation of historical sources and the origins of Englishness, and the practices of 18th-century editing were intertwined with themes as diverse as gardening, nightingales, forgery, and cannibalism.