



VELS



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DCBEN - 13

Literary Forms



B.A (Hons) English
ODL MODE
[Semester Pattern]

School of Languages
Centre for Distance and Online Education
Vels Institute of Science, Technology and Advanced Studies (VISTAS)
Pallavaram, Chennai - 600 117

**Vels Institute of Science, Technology
and Advanced Studies**

Centre for Distance and Online Education

BA (Hons)-English- ODL Mode

(Semester Pattern)

DCBEN-13: Literary Forms

(4 Credits)

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FOREWORD



Dr. Ishari K Ganesh
Chancellor

Vels Institute of Science, Technology and Advanced Studies (VISTAS), Deemed-to-be University, was established in 2008 under section 3 of the Act of 1956 of the University Grants Commission (UGC), Government of India, New Delhi.

VISTAS has blossomed into a multi-disciplinary Institute offering more than 100 UG & PG Programmes, besides Doctoral Programmes, through 18 Schools and 46 Departments. All the Programmes have the approval of the relevant Statutory Regulating Authorities such as UGC, UGC-DEB, AICTE, PCI, BCI, NCTE and DGS.

Our University aims to provide innovative syllabi and industry-oriented courses, and hence, the revision of curricula is a continuous process. The revision is initiated based on the requirement and approved by the Board of Studies of the concerned Department/School. The courses are under Choice Based Credit Systems, which enables students to have adequate freedom to choose the subjects based on their interests.

I am pleased to inform you that VISTAS has been rendering its services to society to democratize the opportunities of higher education for those who are in need through Open and Distance Learning (ODL) mode. VISTAS ODL Programmes offered have been approved by the University Grants Commission (UGC) – Distance Education Bureau (DEB), New Delhi.

The Curriculum and Syllabi have been approved by the Board of Studies, Academic Council, and the Executive Committee of the VISTAS, and they are designed to help provide employment opportunities to the students.

The ODL Programme [B.Com, BBA , B.A(Hons)-Economics and B.A(Hons)-English] Study Materials have been prepared in the Self Instructional Mode (SIM) format as per the UGC-DEB (ODL & OL) Regulations 2020. It is highly helpful to the students, faculties and other professionals. It gives me immense pleasure to bring out the ODL programme with the noble aim of enriching learners' knowledge. I extend my congratulations and appreciation to the Programme Coordinator and the entire team for bringing up the ODL Programme in an elegant manner.

At this juncture, I am glad to announce that the syllabus of this ODL Programme has been made available on our website, www.vistascdoe.in, for the benefit of the student community and other knowledge seekers. I hope that this Self Learning Materials (SLM) will be a supplement to the academic community and everyone.

CHANCELLOR

FOREWORD



Dr.S.Sriman Narayanan
Vice-Chancellor

My Dear Students!

Open and Distance Learning (ODL) of VISTAS gives you the flexibility to acquire a University degree without the need to visit the campus often. VISTAS-CDOE involves the creation of an educational experience of qualitative value for the learner that is best suited to the needs outside the classroom. My wholehearted congratulations and delightful greetings to all those who have availed themselves of the wonderful leveraged opportunity of pursuing higher education through this Open and Distance Learning Programme.

Across the World, pursuing higher education through Open and Distance Learning Systems is on the rise. In India, distance education constitutes a considerable portion of the total enrollment in higher education, and innovative approaches and programmes are needed to improve it further, comparable to Western countries where close to 50% of students are enrolled in higher education through ODL systems. Recent advancements in information and communications technologies, as well as digital teaching and e-learning, provide an opportunity for non-traditional learners who are at a disadvantage in the Conventional System due to age, occupation, and social background to upgrade their skills. VISTAS has a noble intent to take higher education closer to the oppressed, underprivileged women and the rural folk to whom higher education has remained a dream for a long time.

I assure you all that the Vels Institute of Science, Technology and Advanced Studies would extend all possible support to every registered student of this Deemed-to-be University to pursue her/his education without any constraints. We will facilitate an excellent ambience for your pleasant learning and satisfy your learning needs through our professionally designed curriculum, providing Open Educational Resources, continuous mentoring and assessments by faculty members through interactive counselling sessions.

VISTAS, Deemed- to- be University, brings to reality the dreams of the great poet of modern times, Mahakavi Bharathi, who envisioned that all our citizens be offered education so that the globe grows and advances forever.

I hope that you achieve all your dreams, aspirations, and goals by associating yourself with our ODL System for never-ending continuous learning.

With warm regards,

VICE-CHANCELLOR

Course Introduction

The Course **DCBEN-13-Literary Forms** consists of 5 Blocks and divided into 16 Units

Block- 1: Poetry has 4 units and Unit -1 Subjective and Narrative Poetry and explains Subjective poetry is the poetry of self-delineation and self- expression. In Subjective poetry, we find mostly the poet's feelings and taught given expression in a lyrical manner. Narrative poetry is known as Objective poetry. Objective poetry is a poem that expresses the world outside the poet. The unit deals with this delineation and illustrates it with examples, Unit- 2 Lyric explores the genre of lyric and discusses the types, characteristics and structure of lyric. It provides a basic understanding of the genre by quoting the best-known poems of the genre, Unit-3: Elegy, deals with the genre of Elegy and explores the types of Elegy along with its characteristics. The unit also provides examples of the genre for a better understanding, Unit – 4 Epic deals with the genre of Epic poetry and elaborates on the characteristics of epic along with the different types of epic. The structure of the epic is also dealt with suitable illustrations from literature.

Block-2: Prose has 3 units and the Unit-5 explains about Essay, Unit-6 deals about the Periodical Essay and the Unit -7 deals with Biography and Autobiography.

Block-3: Drama has 3 units and the Unit – 8 explains about Tragedy, Unit – 9 deals with Comedy and Unit – 10 describes about Melodrama

Block- 4: Fiction has 3 Units and the Unit – 11 explains about the Development of Fiction, Unit – 12 deals with The Short Story and Unit – 13 explains about Historical Romance

Block-5: Novel also has 3 Units and the Unit -14 explains about Gothic Novel, Unit – 15 deals with Detective Novel and the Unit – 16 describes about Stream of Consciousness Novel

DCBEN13: Literary Forms

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Block-1: Poetry

Block-1: Poetry has been divided in to four Units.

Unit-1: Subjective and Narrative Poetry deals with the Introduction, Classification of Literary Production, Introduction to Poetry, Subjective Poetry and the Narrative Poetry.

Unit-2: The Lyric explains about the Introduction, the Definition, Structure of Lyric, Characteristics of Lyric and the Types of Lyric.

Unit-3: Elegy describes about the Introduction, Definition, Characteristics of Elegy and the Types of Elegy.

Unit-4: Epic presents about the Introduction, the Definition and Types, Structure of Epic and the Characteristics of an epic.

In all the units of Block -1 **Poetry**, the Check your progress, Glossary, Answers to Check your progress and Suggested Reading has been provided and the Learners are expected to attempt all the Check your progress as part of study.

Subjective and Narrative Poetry

STRUCTURE

Overview

Objectives

1.1. Introduction

1.2. Classification of Literary Production

1.3. Introduction to Poetry

1.4. Subjective Poetry

1.5. Narrative Poetry

Let Us Sum Up

Check your progress

Glossary

Answers to Check your Progress

Suggested Reading

Overview

The unit deals with literary production and the classification of poetry as Narrative and Subjective poetry with illustrations from literature. It provides an exposition of the genre of poetry and literary production.

Objectives

After completion of this unit, you will be able:

- To enable the concept and the basic type of poetry genres.
- To exist various sub-genres in poetry.
- To develop the art of writing.

1.1. Introduction

Literature is composed of books of great human interest due to their subjective matter and mode of presentation. Literature reflects an interest in the world of reality, imagination, and our love of form and order. In Literature, form and the pleasure that form gives you are important.

1.2. Classification of Literary Production

Literary production can be classified into five categories from the point of view of their subjects or themes.

- Literature of purely personal experience

- Literature dealing with the common questions of life, death, destiny and god
- Literature dealing with the social world order and its activities
- Literature dealing with Nature and man's relationship with the external world
- Literature deals with Literature and arts themselves.

1.3. Introduction to Poetry

Poetry (ancient Greek: ποιέω (poieo) = I create) is an art form in which human language is used for its aesthetic qualities in addition to, or instead of, its notional and semantic content. It consists largely of oral or literary works in which language is used in a manner that is felt by its user and audience to differ from ordinary prose.

It may use condensed or compressed form to convey emotion or ideas to the reader's or listener's mind or ear; it may also use devices such as assonance and repetition to achieve musical or incantatory effects. Poems frequently rely for their effect on imagery, word association, and the musical qualities of the language used.

The interactive layering of all these effects to generate meaning is what marks poetry. Because of its nature of emphasising linguistic form rather than using language purely for its content, poetry is notoriously difficult to translate from one language into another: a possible exception to this might be the Hebrew Psalms, where the beauty is found more in the balance of ideas than in specific vocabulary.

In most poetry, it is the connotations and the "baggage" that words carry (the weight of words) that are most important. These shades and nuances of meaning can be difficult to interpret and can cause different readers to "hear" a particular piece of poetry differently. While there are reasonable interpretations, there can never be a definitive interpretation.

Elements of Poetry Sound in poetry Perhaps the most vital element of sound in poetry is rhythm. Often the rhythm of each line is arranged in a particular meter. Different types of meter played key roles in Classical, Early European, Eastern and Modern poetry.

In the case of free verse, the rhythm of lines is often organized into looser units of cadence. Poetry in English and other modern European languages often uses rhyme. Rhyme at the end of lines is the basis of a number of common poetic forms, such as ballads, sonnets and rhyming couplets. However, the use of rhyme is not universal. Much modern poetry, for example, avoids traditional rhyme schemes. Furthermore,

Classical Greek and Latin poetry did not use rhyme. In fact, rhyme did not enter European poetry at all until the High Middle Ages, when it was adopted from the Arabic language. The Arabs have always used rhymes extensively, most notably in their long, rhyming qasidas. Some classical poetry forms, such as Venpa of the Tamil language, had rigid grammars (to the point that they could be expressed as a context-free grammar), which ensured a rhythm.

Alliteration played a key role in structuring early Germanic and English forms of poetry (called alliterative verse), akin to the role of rhyme in later European poetry. The alliterative patterns of early Germanic poetry and the rhyme schemes of Modern European poetry alike both include meter as a key part of their structure, which determines when the listener expects instances of rhyme or alliteration to occur. In this sense, both alliteration and rhyme, when used in poetic structures, help to emphasise and define a rhythmic pattern.

By contrast, the chief device of Biblical poetry in ancient Hebrew was parallelism, a rhetorical structure in which successive lines reflected each other in grammatical structure, sound structure, notional content, or all three; a verse form that lent itself to antiphonal or call- and-response performance.

In addition to the forms of rhyme, alliteration and rhythm that structure much poetry, sound plays a more subtle role in even free verse poetry in creating pleasing, varied patterns and emphasising or sometimes even illustrating semantic elements of the poem. Devices such as alliteration, assonance, consonance, dissonance and internal rhyme are among the ways poets use sound. Euphony refers to the musical, flowing quality of words arranged in an aesthetically pleasing way.

Poetry is that kind of literature in which imagination, emotion, and fancy predominate. It may generally be in verse form. Meter, rhythm, rhyme, and measure are the attributes of poetry, although all of them need not be present in every poem.

According to Arnold, poetry is simply the most delightful and perfect utterance human words can reach. Dr. Johnson calls poetry 'metrical composition' and points out four elements of poetry – pleasure, truth, imagination and reason. For Carlyle, poetry was 'musical taught', and Shelly defined it as 'the expression of imagination. Coleridge taught poetry was the anti- thesis of science, and Wordsworth defined it as 'the breath and final spirit of all knowledge'.

All these definitions refer to the main elements of poetry – imagination, emotion, feeling, and truth. Only these qualities are embodied in proper

expression; is it poetry? However, rhythm has significance in poetry. It gives musical and aesthetic pleasure, among the chief functions of poetry.

Poetry and form

Compared with prose, poetry depends less on the linguistic units of sentences and paragraphs, and more on units of organisation that are purely poetic. The typical structural elements are the line, couplet, strophe, stanza, and verse paragraph. Lines may be self-contained units of sense, as in the well-known lines from William Shakespeare's Hamlet: To be, or not to be: that is the question. Alternatively a line may end in mid-phrase or sentence: Whether 'tis nobler in the mind to suffer this linguistic unit is completed in the next line, the slings and arrows of outrageous fortune.

This technique is called enjambment, and is used to create a sense of expectation in the reader and/or to add a dynamic to the movement of the verse. In many instances, the effectiveness of a poem derives from the tension between the use of linguistic and formal units. With the advent of printing, poets gained greater control over the visual presentation of their work. As a result, the use of these formal elements, and of the white space they help create, became an important part of the poet's toolbox. Modernist poetry tends to take this to an extreme, with the placement of individual lines or groups of lines on the page forming an integral part of the poem's composition. In its most extreme form, this leads to the writing of concrete poetry.

Poetry and rhetoric

Rhetorical devices such as simile and metaphor are frequently used in poetry. Indeed, Aristotle wrote in his Poetics that "the greatest thing by far is to be a master of metaphor". However, particularly since the rise of Modernism, some poets have opted for reduced use of these devices, preferring rather to attempt the direct presentation of things and experiences. Other 20th-century poets, however, particularly the surrealists, have pushed rhetorical devices to their limits, making frequent use of catachresis.

History of poetry

Poetry as an art form predates literacy. In preliterate societies, poetry was frequently employed as a means of recording oral history, storytelling (epic poetry), genealogy, law and other forms of expression or knowledge that modern societies might expect to be handled in prose. The Ramayana, a Sanskrit epic which includes poetry, was probably written in the 3rd century BCE in a language described by William Jones

as "more perfect than Latin, more copious than Greek and more exquisitely refined than either." Poetry is also often closely identified with liturgy in these societies, as the formal nature of poetry makes it easier to remember priestly incantations or prophecies. The greater part of the world's sacred scriptures are made up of poetry rather than prose.

The use of verse to transmit cultural information continues today. Many English speaking-Americans know that "in 1492, Columbus sailed the ocean blue". An alphabet song teaches the names and order of the letters of the alphabet; another jingle states the lengths and names of the months in the Gregorian calendar.

Preliterate societies, lacking the means to write down important cultural information, use similar methods to preserve it. Some writers believe that poetry has its origins in song. Most of the characteristics that distinguish it from other forms of utterance—rhythm, rhyme, compression, intensity of feeling, the use of refrains—appear to have come about from efforts to fit words to musical forms.

However, in the European tradition the earliest surviving poems, the Homeric and Hesiodic epics, identify themselves as poems to be recited or chanted to a musical accompaniment rather than as pure song. Another interpretation, developed from 20th-century studies of living Montenegrin epic reciters by Milman Parry and others, is that rhythm, refrains, and kennings are essentially paratactic devices that enable the reciter to reconstruct the poem from memory.

In preliterate societies, all these forms of poetry were composed for, and sometimes during, performance. As such, there was a certain degree of fluidity to the exact wording of poems, given this could change from one performance or performer to another. The introduction of writing tended to fix the content of a poem to the version that happened to be written down and survive.

Written composition also meant that poets began to compose not for an audience that was sitting in front of them but for an absent reader. Later, the invention of printing tended to accelerate these trends. Poets were now writing more for the eye than for the ear. The development of literacy gave rise to more personal, shorter poems intended to be sung. These are called lyrics, which derives from the Greek *lyra* or lyre, the instrument that was used to accompany the performance of Greek lyrics from about the seventh century BCE onward. The Greek's practice of singing hymns in large choruses gave rise in the sixth century BCE to dramatic verse, and to the practice of writing poetic plays for performance in their theatres.

Recently, the introduction of electronic media and the rise of the poetry reading have led to a resurgence of performance poetry and have resulted in a situation where poetry for the eye and poetry for the ear coexist, sometimes in the same poem. The late 20th-century rise of the singer song writer and Rap culture and the increase in popularity of Slam poetry have led to a renewed debate as to the nature of poetry that can be crudely characterised as a split between the academic and popular views.

1.4. Subjective Poetry

Subjective poetry is the poetry of self-delineation and self-expression. In Subjective poetry, we find mainly the poet's feelings and thoughts given expression lyrically. The subject matter is supplied by external objects, such as deeds, events and the things we see around and that which is supplied by the poet's thoughts and feelings.

The poet views the subject from within and expresses his innermost feelings and emotions. The focus in subjective poetry is the poet himself, and the essence of subject poetry is the personality of the poet.

Example: Tintern Abbey by Wordsworth

Five years have passed, five summers, with the length of five long winters! And again, I hear

These waters, rolling from their mountain-springs With a soft inland murmur.- Once again

Do I behold these steep and lofty cliffs that on a wild secluded scene impress?

Thoughts of more deep seclusion; and connect the landscape with the quiet of the sky.

The day is come when I again repose

Here, under this dark sycamore, and view

These plots of cottage-ground, these orchard-tufts, which at this season, with their unripe fruits,

Are clad in one green hue, and lose themselves 'Mid groves and copses. Once again I see these hedge-rows, hardly hedge-rows, little lines of sportive wood run wild: these pastoral farms, Green to the very door; and wreaths of smoke Sent up, in silence, from among the trees!

With some uncertain notice, as might seem of vagrant dwellers in the houseless woods, Or of some Hermit's cave, where by his fire The Hermit sits alone.

In this poem, the speaker says it has been five years since he last visited this setting. That's five summers and five winters, which felt incredibly lengthy. Now that he's back, he can again enjoy the gentle sound of rivers and streams running down from the mountains. He again gets to marvel at the high and impressive cliffs.

Seeing these cliffs within this remote, untouched setting puts him in a thoughtful, reflective mood. The cliffs visually link this quiet landscape to the calm silence of the sky. The speaker comments on how, as in his last visit, he can sit underneath a shady sycamore tree and look down at the surrounding farmland in the valley, including the gardens surrounding cottages and the many clumps of trees within orchards. He notes that because of the time of year (mid-summer), the fruit on the trees is not yet ripe, and the orchards are entirely green, blending in with the surrounding trees.

From his vantage point, the lines of bushes he can see are tiny and almost indistinguishable as deliberately planted rows, and the picturesque, rural farms also look almost completely green. He sees circles of smoke drifting up silently between the trees as though delivering some unknown message. He imagines that this smoke could be coming from wandering people living in the woods or from the fire of a devoutly religious person living alone in a cave.

1.5. Narrative Poetry

Narrative poetry is known as Objective poetry. Objective poetry is a poem that expresses the world outside the poet. In this kind of poetry, the poet goes out of himself, mingles with the action and passion of the world and expresses what he observes.

In this kind of poetry, the poet's personality is rarely revealed. There is more emphasis on action than on teaching. The experience of the eye and the ear are given more importance than those of the mind and soul.

Objective Poetry is older than Subjective. The Primitive people among whom it developed, like the uncivilized races in some parts of the world today, were more interested in what they saw and heard than in what they thought. They valued the experiences of their eye and ear more than the experiences of their mind.

Deep thinking may even have been irksome to them, considering that their life was simple, composed more of action than of thought. Their Poetry, therefore, dealt with deeds, events and the things they saw around them, and it called for the little mental efforts from their hearers. At the early stage man has not acquired a subjective outlook, which is the product of civilization.

The Epic and the Drama are the forms of this objective poetry, in which, as in the ballad, the writer's personality remains in the background. The Lyric and the elegy, which belong to later times, represent the subjective variety.

Example: Dover Beach by Mathew Arnolds

The Sea of Faith

Was once, too, at the full, and round earth's shore
Lay like the folds of a bright girdle furled.

But now I only hear

Its melancholy, long, withdrawing roar, retreating,
to the breath

Of the night-wind, down the vast edges drear and naked shingles of the world.

In these lines, the poet explains his next thought. The speaker describes religious faith as a sea once full like the tide. At that time, it reached around the earth like a girdle. Now, though, the speaker hears that sea's sad retreat. As the Sea of Faith becomes smaller, says the speaker, it disappears into the atmosphere and leaves the edges of the world naked.

1.6. Figures of speech

The meaning of language can be literal or figurative. Literal language states exactly what something is. On the other hand, figurative language creates meaning by comparing one thing to another thing. Poets use figures of speech in their poems. Several types of figures of speech exist for them to choose from. Five common ones are simile, metaphor, personification, hyperbole, and understatement.

Imagery - Imagery is a vivid and vibrant form of description that appeals to readers' senses and imagination. Despite the word's connotation, "imagery" is not focused solely on visual representations or mental images—it refers to the full spectrum of sensory experiences, including internal emotions and physical sensations.

Seven Types of Imagery in Poetry - There are seven main types of imagery in poetry. Poets create imagery by using figures of speech like simile (a direct comparison between two things); metaphor (comparison between two unrelated things that share common characteristics); personification (giving human attributes to nonhuman things); and onomatopoeia (a word that mimics the natural sound of a thing). Here are the seven types of imagery in poetry, with examples.

Visual imagery - In this form of poetic imagery, the poet appeals to the reader's sense of sight by describing something the speaker or narrator of the poem sees. It may include colors, brightness, shapes, sizes, and patterns. To provide readers with visual imagery, poets often use metaphor, simile, or personification in their description. William Wordsworth's classic 1804 poem "I Wandered Lonely as a Cloud" is a good example: I wandered lonely as a cloud That floats on high o'er vales and hills, When all at once I saw a crowd, A host of golden daffodils; Beside the lake, beneath the trees, Fluttering and dancing in the breeze. In this poem, inspired by a walk Wordsworth took with his sister, the poet uses simile to compare his lonely wandering to the aimless flight of a cloud. Additionally, he personifies the daffodils, which dance as if a group of revelrous humans.

Auditory imagery. This form of poetic imagery appeals to the reader's sense of hearing or sound. It may include music and other pleasant sounds, harsh noises, or silence. In addition to describing a sound, the poet might also use a sound device like onomatopoeia, or words that imitate sounds, so reading the poem aloud recreates the auditory experience. In John Keats' short 1820 poem "To Autumn"—the final poem he wrote before abandoning the craft because poetry wasn't paying the bills—he concludes with auditory imagery:

Where are the songs of Spring? Ay, where are they?

Think not of them, thou hast thy music too,

While barred clouds bloom the soft-dying day,

And touch the stubble-plains with rosy hue;

Then in a wailful choir the small gnats mourn

Among the river shallows, borne aloft

Or sinking as the light wind lives or dies;

And full-grown lambs loud bleat from hilly bourn;

Hedge-cricket sing; and now with treble soft

The red-breast whistles from a garden-croft;

And gathering swallows twitter in the skies

Keats personifies fall as if it is a musician with a song to sing, and then creates an audible soundtrack from the sounds the surrounding wildlife is making. The gnats form a wailful choir, the lambs bleat, the crickets

sing, the red-breast whistles, and the swallows twitter—all sounds marking the passage of time and the advance of winter.

Gustatory imagery. In this form of poetic imagery, the poet appeals to the reader's sense of taste by describing something the speaker or narrator of the poem tastes. It may include sweetness, sourness, saltiness, savoriness, or spiciness. This is especially effective when the poet describes a taste that the reader has experienced before and can recall from sense memory. In Walt Whitman's 1856 poem "This Compost," he uses some disturbing gustatory imagery:

O how can it be that the ground itself does not sicken?

How can you be alive you growths of spring?

How can you furnish health you blood of herbs, roots, orchards, grain?

Are they not continually putting distemper'd corpses within you?

Is not every continent work'd over and over with sour dead?

Where have you disposed of their carcasses?

Those drunkards and gluttons of so many generations?

Where have you drawn off all the foul liquid and meat?

I do not see any of it upon you to-day, or perhaps I am deceiv'd,

I will run a furrow with my plough, I will press my spade through the sod
and turn it up underneath.

I am sure I shall expose some of the foul meat.

Whitman is pondering the life cycle and how it is that the Earth produces "herbs, roots, orchards, grain" that are enjoyable whilst processing a compost of the many human corpses buried under soil everywhere. Although most people have not eaten human flesh, the "sour dead" and "foul liquid and meat" conjure the taste of rotting meat.

Tactile imagery. In this form of poetic imagery, the poet appeals to the reader's sense of touch by describing something the speaker of the poem feels on their body. It may include the feel of temperatures, textures, and other physical sensations. For example, look at Robert Browning's 1836 poem "Porphyria's Lover":

When glided in Porphyria; straight

She shut the cold out and the storm,

And kneeled and made the cheerless grate

Blaze up, and all the cottage warm

Browning uses tactile imagery of the chill of a storm, the sensation when a door is closed to it, and the fire's blaze coming from a furnace grate to describe the warmth of the cottage.

Olfactory imagery. In this form of poetic imagery, the poet appeals to the reader's sense of smell by describing something the speaker of the poem inhales. It may include pleasant fragrances or off-putting odors. In his poem "Rain in Summer," H.W. Longfellow writes: They silently inhale the clover-scented gale, And the vapors that arise From the well-watered and smoking soil Here, Longfellow's use of imagery in the words "clover-scented gale" and "well-watered and smoking soil" paints a clear picture in the reader's mind about smells the speaker experiences after rainfall.

Kinesthetic imagery. In this form of poetic imagery, the poet appeals to the reader's sense of motion. It may include the sensation of speeding along in a vehicle, a slow sauntering, or a sudden jolt when stopping, and it may apply to the movement of the poem's speaker/narrator or objects around them. For example, W.B. Yeats' 1923 poem "Leda and the Swan" begins with kinesthetic imagery:

A sudden blow: the great wings beating still
Above the staggering girl, her thighs caressed
By the dark webs, her nape caught in his bill,
He holds her helpless breast upon his breast.

In this retelling of the god Zeus's rape of the girl Leda from Greek mythology, the opening lines convey violence in the movement of the bird's "beating" wings while Leda's "staggering" provides the reader with a sense of her disorientation at the events.

Organic imagery. In this form of poetic imagery, the poet communicates internal sensations such as fatigue, hunger, and thirst as well as internal emotions such as fear, love, and despair. In Robert Frost's 1916 poem "Birches," he makes use of organic imagery: So was I once myself a swinger of birches.

And so I dream of going back to be.

It's when I'm weary of considerations, And life is too much like a pathless wood.

In this poignant moment, Frost, who has seen bent birch trees and imagined a boy's playful swinging has bent them, describes feelings of fatigue and aimlessness and a longing to return to the purposeful play of youth.

Simile - A simile compares one thing to another by using the words like or as. Read Shakespeare's poem "Sonnet 130."

Sonnet 130 Author: William Shakespeare

My mistress' eyes are nothing like the sun;

Coral is far more red, than her lips red:

If snow be white, why then her breasts are dun;

If hairs be wires, black wires grow on her head.

I have seen roses damask'd, red and white,

But no such roses see I in her cheeks;

And in some perfumes is there more delight

Than in the breath that from my mistress reek

I love to hear her speak, yet well I know

That music hath a far more pleasing sound:

I grant I never saw a goddess go,—

My mistress, when she walks, treads on the ground:

And yet by heaven, I think my love as rare, as any she belied with false compare.

In this sonnet, Shakespeare's simile in the first line is a contrast where one thing is not like or as something else. He wrote, "My mistress' eyes are nothing like the sun."

Metaphor - A metaphor compares one to another by saying one thing is another.

Read Emily Dickinson's poem "Hope Is the Thing with Feathers."

Hope Is the Thing with Feathers Author: Emily Dickinson

"Hope" is the thing with feathers

That perches in the soul

And sings the tune without the words

And never stops at all

And sweetest in the Gale is heard

And sore must be the storm

That could abash the little Bird that kept so many warm

I've heard it in the chilliest land

And on the strangest Sea
Yet, never, in Extremity,
It asked a crumb — of Me.

Notice that Emily Dickinson compared hope to a bird—the thing with feathers. Because there are bird images throughout the poem, it is called an extended metaphor poem.

Personification A personification involves giving a non-human, inanimate object the qualities of a person. Robert Frost did that in his poem “Storm Fear.” Storm Fear Author: Robert Frost

When the wind works against us in the dark,
And pelts with snow
The lower chamber window on the east,
And whispers with a sort of stifled bark,
The beast,
'Come out! Come out!—
It costs no inward struggle not to go,
Ah, no!
I count our strength,
Two and a child,
Those of us not asleep subdued to mark
How the cold creeps as the fire dies at length,—
How drifts are piled,
Dooryard and road ungraded,
Till even the comforting barn grows far away
And my heart owns a doubt
Whether 'tis in us to arise with day
And save ourselves unaided.

Note the strong action verbs to find the human traits that are attributed to the wind and storm.

Hyperbole - A hyperbole is an exaggeration of the truth in order to create an effect. Sometimes that's done in a single statement. Other times it can happen with repetition like in Robert Frost's famous poem “Stopping by Woods on a Snowy Evening.” Read the poem aloud.

Notice the effect of the last two lines. The reader feels the tiredness of the weary traveler. Stopping by Woods on a Snowy Evening Author: Robert Frost Whose woods these are I think I know.

His house is in the village though;

He will not see me stopping here

To watch his woods fill up with snow.

My little horse must think it queer

To stop without a farmhouse near

Between the woods and frozen lake

The darkest evening of the year.

He gives his harness bells a shake

To ask if there is some mistake.

The only other sound's the sweep of easy wind and downy flake.

The woods are lovely, dark and deep, but I have promises to keep,

And miles to go before I sleep, and miles to go before I sleep.

Onomatopoeia - Onomatopoeia, pronounced on-uh-mat-uh-pee-uh, is defined as a word which imitates the natural sounds of a thing. It creates a sound effect that mimics the thing described, making the description more expressive and interesting. Onomatopoeia is frequently employed in literature. We notice, in the following examples, the use of onomatopoeia gives rhythm to the texts. This makes the descriptions livelier and more interesting, appealing directly to the senses of the reader. Come Down, O Maid (By Alfred Lord Tennyson) "The moan of doves in immemorial elms, and murmuring of innumerable bees..."

Alliteration - Alliteration is the repetition of the same letter sound across the start of several words in a line of text. The word comes from the Latin "littera," meaning "letter of the alphabet". The current definition of alliteration has been in use since the 1650s. In alliteration, the words should flow in quick succession. Think of "wicked witch," "loose lips" or the tumble of "f" sounds in the line "From forth the fatal loins of these two foes," from William Shakespeare's Romeo and Juliet.

Edgar Allan Poe's "The Raven" (1845):

Once upon a midnight dreary, while I pondered, weak and weary,

Over many a quaint and curious volume of forgotten lore,

While I nodded, nearly napping, suddenly there came a tapping...

Deep into that darkness peering, long I stood there wondering, fearing
Doubting, dreaming dreams no mortal ever dared to dream before.

Oxymoron - Oxymoron is a figure of speech pairing two words together that are opposing and/or contradictory. This combination of contrary or antithetical words is also known in conversation as a contradiction in terms. As a literary device, oxymoron has the effect of creating an impression, enhancing a concept, and even entertaining the reader. Don Juan (George Gordon, Lord Byron)

It is an awful topic—but 't is not
My cue for any time to be terrific:
For checker'd as is seen our human lot
With good, and bad, and worse, alike prolific.
Of melancholy merriment, to quote
Too much of one sort would be soporific;—
Without, or with, offence to friends or foes,
I sketch your world exactly as it goes.

Allusion - An allusion is a reference, typically brief, to a person, place, thing, event, or other literary work with which the reader is presumably familiar. As a literary device, allusion allows a writer to compress a great deal of meaning and significance into a word or phrase.

However, allusions are only effective to the extent that they are recognized and understood by the reader, and that they are properly inferred and interpreted by the reader. If an allusion is obscure or misunderstood, it can lose effectiveness by confusing the reader.

Allusion is a very effective literary device in all forms of literature. Writers can use allusions for character development by associating them with other well-known and familiar characters or archetypes. Literary allusions can also provide context for the reader through comparison or contrast to another literary work.

In addition, allusion can provide exposition for a story by referring to the plot and/or character of another work that helps the reader understand more about the story's events or character motivations. When creating allusions in a literary work, writers must balance what they choose to reference and how to incorporate it into their work so it is understandable and meaningful for the reader.

Here are some common types of allusion for a writer to consider when using this literary device:

- self-reference—when a writer references another work of their own.
- single reference—when a writer connects their work to another through allusion.
- causal reference—when an allusion is made but it is not essential to the story.
- corrective reference—when a writer references another work that is in opposition by comparison.
- apparent reference—when a writer alludes to a specific source but in a challenging way.
- multiple references—when a writer uses a variety of allusions.

Types of Literary Allusion –

Casual Allusion: It is not an integral part of the story. It just occurs when a character feels something or sees something and recalls the persona or the happening that matches it.

Single Allusion: It means that allusion given, or the reference given is just about that single person or happening and that readers and the audiences should also infer the same. There are no further connotations in such allusions. In other words, it has a single meaning.

Self-Reference: When a writer refers to his own work or his own personality in his different works, it is called self-reference or even self-allusion.

Corrective Allusion: Such allusions correct or seem to correct the original source to which the allusion alludes to. Although such allusions are not always meant for correction, sometimes they are considered to have corrective usage. Apparent Reference: These types of allusions are clear and specific and the writers do not use them without specific knowledge of the source, though, sometimes they also challenge the very source.

Multiple Allusions or Conflation: Sometimes writers use several allusions in a single tradition that is prevalent in cultural traditions.

Nothing Gold Can Stay by Robert Frost

Nature's first green is gold,

Her hardest hue to hold.

Her early leaf's a flower;

But only so an hour.

Then leaf subsides to leaf.
So Eden sank to grief,
So dawn goes down to day.
Nothing gold can stay.

Allegory - Allegory is a narration or description in which events, actions, characters, settings or objects represent specific abstractions or ideas. Allegory generally operates on two levels as a literary device. The overt or surface narrative/description is meant to have enough literary elements to be a standalone work that is interesting and/or entertaining by itself. However, the emphasis of allegory is typically placed on the abstract ideals represented or symbolized by the work's literary elements. In other words, the meaning behind the surface narrative has even greater value as a literary work. Though many allegories are intended to be didactic in providing a moral, ethical, or religious lesson, not all allegories set out to achieve this goal.

Types of Allegory –

There are four major types of allegories.

Classical allegory: Allegorical stories told in the classical Grecian times about animals and other things to demonstrate human existence and teach the people a lesson. One of the best examples is Plato's Allegory of the Cave.

Biblical allegory: Biblical allegories show stories used in the Bible to convey Christian teachings. These stories often evoke Biblical themes such as the conflict between evil and good.

Medieval allegory: This type of allegories presents stories such as the unity of Christianity

Modern allegory: Modern allegories include stories of animals and birds to depict modern themes such as The Chronicles of Narnia and Animal Farm.

Poetry is a vast subject as old as history. Poetry evokes a concentrated imaginative awareness of experience or a specific emotional response through language chosen and arranged for its meaning, rhythm, and sound.

Poetry writing formulates a concentrated imaginative awareness of experience in language chosen and arranged to create a specific emotional response through its meaning, sound, and rhythm. Its emotional content is expressed through various techniques, from direct description to symbolism, including the use of metaphor and simile. It

may be distinguished from prose by its compression, frequent use of conventions of metre and rhyme, use of the line as a formal unit, heightened vocabulary, and freedom of syntax.

Once, poetry was written according to pretty strict rules of meter and rhyme, and each culture had its own rules. For example, Anglo-Saxon poets had rhyme schemes and meters, while Greek and Arabic poets had others. Although these classical forms are still widely used today, modern poets frequently do away with rules altogether – their poems generally do not rhyme or fit any particular meter. These poems, however, still have a rhythmic quality and seek to create beauty through their words

Let Us Sum Up

In this unit, you must have learned the nature of various literary forms, and poetry, in particular, subjective and objective poetry.

Check your Progress

1. What is the role of the poet in Narrative Poetry?

2. What is the point of focus in Subjective Poetry?

Glossary

Thoughtful: Thinking about what other people want or need.

Compression: The action of compressing or being compressed.

Emotion: A strong feeling such as love, anger, fear, etc.

Answers to Check your Progress

1. In Narrative poetry, the poet goes out of himself, mingles with the action and passion of the world and expresses what he observes around him.
2. The focus in subjective poetry is the poet himself, and the essence of subject poetry is the personality of the poet.

Suggested Reading

1. M. H. Abrams. A Glossary of Literary Terms. Thomson- Wadsworth, 2005.
2. Peter Childs. The Routledge Dictionary of Literary Terms. Routledge, 2005.

Unit-2

Lyric

STRUCTURE

Overview

Objectives

2.1. Introduction

2.2. Definition

2.3. Structure of Lyric

2.4. Characteristics of Lyric

2.5. Types of Lyric

Let Us Sum Up

Check your progress

Glossary

Answers to Check your Progress

Suggested Readings

Overview

The unit explores the genre of lyric and discusses the types, characteristics and structure of lyric. It provides a basic understanding of the genre by quoting its best-known poems.

Objectives

After completion of this unit, you will be able :

- To discuss the concept and characteristics of lyric poetry
 - To describe the parts of a lyric poetry
 - To explain the development of lyric poetry as a major form of poetry
-

2.1. Introduction

The lyric is the most delightful and pleasing form of poetry, generally subjective. The word 'lyric' is derived from the Greek word lyre, an instrument the Greeks used to accompany a poem.

Poets who use a lyrical form of poetry exhibit particular temperaments and sentiments by means of words. Such dispositions express extreme to subtle emotions concerning existence, love, death, or other life experiences.

A poet writes lyric poetry intending to establish direct contact with the readers. Most lyrical poems are based on sentimental and lofty themes that encourage readers to develop a deeper aspect of looking at life.

The word 'lyric' is derived from the Greek word lyre, an instrument the Greeks used to accompany a poem. A poet who uses a lyrical form of poetry exhibits particular temperaments and sentiments by means of words. Poets write lyric poetry intending to establish direct contact with the readers. Such poetry expresses a poet's sentiments as he or she expresses his or her state of mind or emotions.

Earlier, the lyric poetry was sung to the tune of a lyre. The lyric form of poetry is known for its intense emotional content. Lyric poetry usually denotes a personal expression, meaning that the poet states his/her feelings through it. Lyric poetry is marked with streaks of spontaneity, forming one of its most important attributes. Generally, lyric speakers are symbolized as poets who see themselves in a world of loneliness.

Although the lyric is spoken in first person, the 'I' in the poem does not necessarily denote the poet of the poem. Even in personal lyrics such as these, however, both the character and expression of the speaker may be solemnized and formed by the author in a way that is favourable to the preferred creative influence. During the 16th century in Britain, an English composer, Thomas Campion, composed lute songs. The sonnet gained popularity due to the ardent efforts of poets like Sir Philip Sidney, Edmund Spenser and William Shakespeare.

In Spain, the devotional form of poetry took to the lyric form to fulfil religious purposes. Japanese lyric poetry of the 16th century alternated five and seven-syllable lines and concluded with an extra seven-syllable line. During the 18th century, countries such as England and France saw a decline in the lyrical form of poetry.

In Europe, the lyric 1842 portrait of William Wordsworth written by Benjamin Haydon appeared as the primary form of poetry of the 19th century. William Wordsworth is known for his contribution to the field of writing sonnets. Other renowned poets such as John Keats, Samuel Taylor Coleridge, Lord Byron and Percy Bysshe Shelley are other proclaimed names in the field of Romantic lyric poetry.

Lyric poetry at the beginning of the 20th century, the American poetic scene was influenced by rhyming lyric poetry, which was generally an expression of the poets. The 20th-century modern poets like H D, T S Eliot, Ezra Pound and William Carlos Williams, however, challenged the applicability and appropriateness of the lyric in the modern age. Lyric poetry has been an inseparable part of English literature since time

immemorial, and some of these poems have been transformed into songs which will never be forgotten. An elegy is a sorrowful, gloomy or forlorn poem or song which states sadness with regard to something lost or someone dead.

A lyric poem expressing intense feelings is called an 'ode'. Feelings of the heart, for example, affection, admiration, or praise for a person or thing, are expressed in such a form of poetry. A sonnet is a poem which is written in fourteen lines. A sonnet's structure, having prearranged syllables and rhyme scheme, makes it similar to a song.

A dramatic monologue comprises theatrical features; the poem depicts a single speaker communicating to the reader. Poetry is written for particular events, for example, weddings, anniversaries, birthdays, victories, and dedications, and is known as 'occasional poetry'.

2.2. Definition

A lyric is the expression of the poet's personal moods, feelings or thoughts. It is intimately personal, sometimes confessional. It is the sincere expression of the poet's deeply felt emotion which comes to him at a particular moment, and he tries to communicate the feeling in musical language. Thus, the essence of lyrical poetry is personality, although the poet makes his personal feelings typically human and universal by his treatment of personal feelings and thoughts.

2.3. Structure of Lyric

Structurally, a lyric can be divided into three parts.

Motive - It states the emotion and compromise in the first few lines.

Statement - Consists of the poet's thoughts, emotions, and feelings.

Resolution - It is a conclusion, reflection or resolution of the poet. A lyric poem is generally constructed in three parts:

The first part of the poem is the part in which the theme of the poem is introduced. After analysing the first part, the reader can understand what he or she will witness in the preceding stanzas.

The second part of the poem dwells deeper upon the poem's theme, which is introduced in the first part. The poet enlarges the theme and gives the reader a better view of the basis of the poem. The third part of a lyric poem reveals the climax of the theme, and the poet, thus, draws his or her idea to a conclusion. Lyric poetry is marked with streaks of spontaneity, forming one of its most important attributes. It is so because, in such a form, not much effort is required as it expresses his or her inner feelings.

2.4. Characteristics of Lyric

A lyric is a fairly short poem that is the expression of strong feelings of thoughts or perceptions of a single speaker in a meditative manner. The lyric was originally in Greek poetry; the kind of poem which was to be set to the lyre; hence the word lyric. But even today the word still retains the sense that lyric poems are musical.

The word is also used in music to denote “lines of a song”. The term “lyric” includes any type of poem with the very general qualities of being personal and emotional in expression, being meditative, and being musical: so sonnets, elegies metaphysical poems, romantic poems and even ballads and odes may be ‘lyrical’. So the word ‘lyric’ is related to expression and not form. Most lyrics are a meditation on loneliness by the poet, but lyrics can also be dramatic if it is addressed to a specific person.

For example, John Donne’s “Canonization” is also a lyric in expression, though it is also dramatic due to its use of ‘monologue’. And though the lyric is spoken by an “I”, it need not be the poet himself: we should understand the lyric in terms of an imaginary speaker or character. Love is a common topic for poems with a lyrical manner of expression, but death and other emotionally engaging subjects can also be the subjects of a lyrical poem. And romantic poems which are personal poems with a spontaneous kind of expression are also usually lyrics.

The poem “Break Break Break” is also a typical lyric because it is the personal and emotional expression of the poet’s feelings in the form of a meditation. It is partly dramatic due to its direct address to the cliffs and it is also musical. There are many lyrics like My Mistress’s Eyes are Nothing..., Canonization, Tyger, I Wonder Lonely as a Cloud, Break Break Break, The Mother, etc. in English literature.

Shortness: Generally, lyric poetry is short in nature. But some long lyrics like Raven and Ode to the West Wind exist. Sonnets are the best examples of the shortness of lyric poetry.

Simplicity: Simplicity is a prominent feature of a good lyric. Every lyric poetry is composed in such a language that every person can understand it easily.

Subjectivity: A lyric is always an expression of the moods and emotions of a poet. Every poet tries his best to vent his internal feelings and emotions and communicates with the readers through a lyric. The best lyrics are emotional in tone.

Musicality: One of the most important qualities of a lyric is its musical quality. The poets use various literary devices to enhance the music of their lyrics.

Intensity: It is characterized by intensity and poignancy. It comes directly out of the heart of the poet and so goes directly to the heart of the readers. The best lyrics are the expressions of intensely felt emotions.

Spontaneity: Spontaneity is another important quality of a lyric. The lyric poet sings in strains of unpremeditated art. He sings effortlessly because of the inner urge for self-expression.

2.5. Types of Lyrics

Sonnet

Ode

Dramatic Monologue

Occasional Poetry

Sonnet

The word sonnet is derived from the Italian word “sonetto”. It means a small or little song or lyric. In poetry, a sonnet has 14 fourteen lines and is written in iambic pentameter. Each line has 10 syllables. It has a specific rhyme scheme and a “volta” or a specific turn. Generally, sonnets are divided into different groups based on the rhyme scheme they follow. The rhymes of a sonnet are arranged according to a certain rhyme scheme. The rhyme scheme in English is usually abab-cdcd-efef-gg and in Italian abba-abba-cde-cde.

The sonnets can be categorized into six major types:

- Italian Sonnet
- Shakespearean Sonnet
- Spenserian Sonnet
- Miltonic Sonnet
- Terza Rima Sonnet
- Curtal Sonnet

Italian or Petrarchan Sonnet Italian or Petrarchan sonnet was introduced by an Italian poet Francesco Petrarch of 14th century. Being one day at my window all alone, So manie strange things happened me to see, As much as it grieveth me to thinke thereon. At my right hand a hynde appear'd to mee, So faire as mote the greatest god delite; Two eager dogs did her pursue in chace. Of which the one was blacke, the other

white: With deadly force so in their cruell race They pincht the haunches of that gentle beast, That at the last, and in short time, I spide, Under a rocke, where she alas, opprest, Fell to the ground, and there untimely dide. Cruell death vanquishing so noble beautie Oft makes me wayle so hard a desire. (Visions by Francesco Petrarch) The rhyme scheme of Petrarchan sonnet has first eight lines called octet that rhymes as abba - abba -cdc-dcd. The remaining six lines called sestet might have a range of rhyme schemes.

Shakespearean Sonnet - A Shakespearean sonnet is generally written in an iambic pentameter, there are 10 syllables in each line. The rhythm of the lines must be as below:

From fairest creatures we desire increase,
That thereby beauty's rose might never die.
But as the ripper should by time decease,
His tender heir might bear his memory:
 But thou, contracted to thine own bright eyes,
Feed'st thy light's flame with self-substantial fuel,
Making a famine where abundance lies,
Thyself thy foe, to thy sweet self too cruel.
Thou that art now the world's fresh ornament
And only herald to the gaudy spring,
Within thine own bud burriest thy content
And, tender churl, mak'st waste in niggarding.
Pity the world, or else this glutton be,
To eat the world's due, by the grave and thee (William Shakespeare).

The rhyme scheme of Shakespearian sonnet is abab-cdcd-efef-gg and this is difficult to follow. Hence only Shakespeare is known to have done it. 1.10.3 Spenserian Sonnet Sir Edmund Spenser was the first poet who modified the Petrarch's form and introduced a new rhyme scheme as follows: What guile is this, that those her golden tresses She doth attire under a net of gold; And with sly skill so cunningly them dresses, That which is gold or hair, may scarce be told? Is it that men's frail eyes, which gaze too bold, She may entangle in that golden snare; And being caught may craftily enfold Their weaker hearts, which are not yet well aware? Take heed therefore, mine eyes, how ye do stare Henceforth too rashly on that guileful net, In which if ever ye entrapped are, Out of her

bands ye by no means shall get. Folly it were for any being free, To covet fetters, though they golden be. (From Amoretti by Edmund Spenser) The rhyme scheme in this sonnet is abab-bcbc-cdcd-ee which is specific to Spenser and such types of sonnets are called Spenserian sonnets.

Function of Sonnet -The sonnet has become popular among different poets because it has a great adaptability to different purposes and requirements. Rhythms are strictly followed. It could be a perfect poetic style for elaboration or expression of a single feeling or thought with its short length in iambic pentameter. In fact, it gives an ideal laboratory to a poet for exploration of strong emotions. Due to its short length, it is easy to manage for both the writer and the reader.

Ode

“Ode” comes from the Greek aeidein, meaning to sing or chant, and belongs to the long and varied tradition of lyric poetry. Originally accompanied by music and dance, and later reserved by the Romantic poets to convey their strongest sentiments, the ode can be generalized as a formal address to an event, a person, or a thing not present. There are three typical types of odes: the Pindaric, Horatian, and Irregular. The Pindaric is named for the ancient Greek poet Pindar, who is credited with inventing the ode. Pindaric odes were performed with a chorus and dancers, and often composed to celebrate athletic victories. They contain a formal opening, or strophe, of complex metrical structure, followed by an antistrophe, which mirrors the opening, and an epode, the final closing section of a different length and composed with a different metrical structure.

The William Wordsworth poem “Ode on Intimations of Immortality from Recollections of Early Childhood” is a very good example of an English language Pindaric ode. It begins:

There was a time when meadow, grove, and stream, the earth, and every common sight

To me did seem Apparelled in celestial light,

The glory and the freshness of a dream. It is not now as it hath been of yore;— Turn wheresoe'er I may, By night or day,

The things which I have seen I now can see no more.

The Horatian ode, named for the Roman poet Horace, is generally more tranquil and contemplative than the Pindaric ode. Less formal, less ceremonious, and better suited to quiet reading than theatrical production, the Horatian ode typically uses a regular, recurrent stanza

pattern. An example is the Allen Tate poem "Ode to the Confederate Dead," excerpted here:

Row after row with strict impunity

The headstones yield their names to the element, the wind whirrs without recollection;

In the riven troughs the splayed leaves Pile up, of nature the casual sacrament to the seasonal eternity of death;

Then driven by the fierce scrutiny

Of heaven to their election in the vast breath, they sought the rumour of mortality.

The Irregular ode has employed all manner of formal possibilities, while often retaining the tone and thematic elements of the classical ode. For example, "Ode on a Grecian Urn" by John Keats was written based on his experiments with the sonnet. Other well-known odes include Percy Bysshe Shelley's "Ode to the West Wind," Robert Creeley's "America," Bernadette Mayer's "Ode on Periods," and Robert Lowell's "Quaker Graveyard in Nantucket."

Sample

Ode to the West Wind- Percy Bysshe Shelley O wild West Wind, thou breath of Autumn's being, Thou, from whose unseen presence the leaves dead Are driven, like ghosts from an enchanter fleeing, Yellow, and black, and pale, and hectic red, Pestilence-stricken multitudes: O thou, Who chariotest to their dark wintry bed

The winged seeds, where they lie cold and low, each like a corpse within its grave, until Thine azure sister of the spring shall blow

Her clarion o'er the dreaming earth, and fill (Driving sweet buds like flocks to feed in air) With living hues and odours plain and hill:

Wild Spirit, which art moving everywhere; Destroyer and preserver; hear, oh hear!

Discussion

The speaker addresses the 'west wind' as You. You, the unruly west wind, are the essence of the Fall. You are invisible, but you scatter the fallen leaves: they look like ghosts running away from a witch or wizard. The leaves are yellow and black, white and wild red. They look like crowds of sick people. You carry the seeds, as if you're their chariot, down to the earth where they'll sleep all winter. They lie there, cold and humble, like dead bodies in their graves, until your blue sister, the Spring wind, blows her trumpet and wakes up the earth. Then she brings out

the buds. They are like flocks of sheep; they feed in the open air. And she fills the meadows and the hills with sweet smells and beautiful colours. Unruly west wind, moving everywhere: you are both an exterminator and a saviour. Please listen to me!

Dramatic Monologue

A poem in which an imagined speaker addresses a silent listener, usually not the reader. Examples include Robert Browning's "My Last Duchess," T.S. Eliot's "The Love Song of J. Alfred Prufrock," and Ai's "Killing Floor." A lyric may also be addressed to someone, but it is short and songlike and may appear to address either the reader or the poet.

Dramatic monologue refers to a type of poetry. These poems are *dramatic* in the sense that they have a theatrical quality; that is, the poem is meant to be read to an audience. To say that the poem is a *monologue* means that these are the words of one solitary speaker with no dialogue coming from any other characters. Think of one person standing alone on a stage speaking to an audience. Certainly, you are part of that audience, but the poem usually implies that the speaker is mainly talking to a specific person(s).

The reason poets choose to write poems like this is to express a point of view through the words of a character. However, the tricky part is that often the opinions stated by that character are not the same as the views of the poet. Most of the time, the speaker is trying to convince someone of something, and may or may not be telling the whole truth. Sometimes what the speaker *doesn't* say is just as revealing and interesting as what he or she does say in the poem.

Here's an excerpt from the dramatic monologue, "My Last Duchess," by Robert Browning (who is often considered the master of this type of poetry):

Even had you skill
In speech—(which I have not)—to make your will
Quite clear to such an one, and say, 'Just this
Or that in you disgusts me; here you miss,
Or there exceed the mark' — and if she let
Herself be lessoned so, nor plainly set
Her wits to yours, forsooth, and made excuse,
—E'en then would be some stooping...

Occasional Poetry

Prothalamion -Edmund Spenser

CALM was the day, and through the trembling air Sweet breathing
Zephyrus did softly play,

A gentle spirit, that lightly did delay

Hot Titan's beams, which then did glister fair; When I whose sullen care,
Through discontent of my long fruitless stay in prince's court, and
expectation vain

Of idle hopes, which still do fly away Like empty shadows, did afflict my
brain, Walked forth to ease my pain

Along the shore of silver streaming Thames,

Whose ruddy bank, the which his river hems, Was painted all with
variable flowers,

And all the meads adorned with dainty gems, Fit to deck maidens'
bowers,

And crown their paramours,

Against the bridal day, which is not long: Sweet Thames, run softly, till I
end my song.

The day was a calm with a light breeze in the air, which cooled things down and lessened the heat of the brightly shining sun. I was frustrated with the time I'd wasted at court: my political ambitions had failed, and my hopes turned out to be empty illusions. To make myself feel better, I walked along the banks of the River Thames. The shore and the meadows surrounding the river were covered with flowers-flowers so beautiful that they could be hung up in young women's room, or made into crowns for their fiancés in advance of their wedding day, which is not far away: please be quiet, River Thames, until I finish my poem.

Let Us Sum Up

In this unit, you must have learned the nature, forms, elements, and various kinds of poetry.

Check your progress

1. The word lyric is derived from a Greek word called_____
2. _____s a form of poetry known for its intense emotional content.
3. Lyric is mostly composed_____ person narrative.

Glossary

Solemnized: duly perform

Immemorial: originating in the distant past; very old.

Composer: a person who writes music.

Answers to check your progress

1. Lyre
 2. Lyric
 3. First
-

Suggested Readings

1. Edwin Barton & G. A. Hudson. Contemporary Guide to Literary Terms. Houghton-Mifflin, 2003.
2. M. H. Abrams. A Glossary of Literary Terms. Thomson-Wadsworth, 2005.

STRUCTURE

Overview

Objectives

3.1. Introduction

3.2. Definition

3.3. Characteristics of Elegy

3.4. Types of Elegy

Let Us Sum Up

Check your Progress

Glossary

Answers to check your progress

Suggested Reading

Overview

The unit deals with the genre of Elegy and explores the types of Elegy along with its characteristics. The unit also provides examples for the genre for better understanding.

Objectives

After completion of this unit, you will be able:

- To discuss the meaning and characteristics of an elegy
 - To analyse the concept of pastoral elegy
 - To explain the development of elegy in English literature
-

3.1. Introduction

An Elegy is a lyric of mourning or a direct utterance of personal bereavement and sorrow. Elegies were commonly seen as an expression of grief. The word "elegy" is derived from the Greek word "elegiac," which expresses grief, remorse, and apprehension.

Elegy was a prominent form of lyric poetry during the era of classical Greek literature. In Greek and Roman literature, any poem written in an elegiac meter meant irregular hexameter and pentameter lines were denoted by the term 'elegy'.

Before the emergence of the ode as a literary form, elegy gained a separate existence from a complementary song. It was generally written

in distichs, which means in a strophic unit of stanza comprising a line in hexameter and a line in pentameter.

Elegy is a form of literature which can be defined as a poem or song in the form of elegiac couplets, written in honor of someone deceased. It typically laments or mourns the death of the individual. Elegy is derived from the Greek work "elegus", which means a song of bereavement sung along with a flute.

The forms of elegies we see today were introduced in the 16th century. "Elegy Written in a Country Churchyard" by Thomas Gray and "When Lilacs Last in the Dooryard Bloom'd" by Walt Whitman are the two most popular examples of elegy.

The word elegy originated from the Greek word 'elegiac,' which means lament or sorrowful. In Greek and Roman literature, any poem which was written in elegiac meter meant irregular hexameter and pentameter lines was denoted by the term 'elegy; in the later part of the sixteenth century and the early part of the seventeenth century, the elegies written by John Donne are poems which are based on the themes of love.

In the 17th century, the term 'elegy' meant a formal and sustained lament in verse on the demise of a specific individual, which generally concluded with a consolation. An elegy is a poem which expresses the gloomy thoughts of a person. It is commonly written to praise the deceased and has an air of sorrow.

One of the main subtypes of the elegy is the pastoral elegy, which represents both the poet and the person he laments; this individual in the poem is generally also a poet, such as a shepherd (its Latin is 'pastor'). Elegy is a kind of lyric which focus on the expression of sentiments, beliefs or opinions.

An elegy may be based on either the transience of life of a person or the attractiveness and magnificence of somebody close to the speaker's heart. It also searches for answers to questions related to the nature of life and death of the body or the immortality of the soul.

Pastoral elegy is a poem which dwells upon the combined subject of death and sublime country life. The pastoral elegy characteristically impacts the reader with its most characteristic form and revolves around modest rural figures. Elegies have also been seen sometimes to have included a mourners' procession, humorous deviations to diverse topics arising from decease, and representation by means of flowers, refrains, and pompous queries. The Pastoral elegies have also been seen sometimes to have included a mourners' procession, humorous

deviations to diverse topics arising from decease, and representation by means of flowers, refrains, and pompous queries.

The form of pastoral elegy poetry prospered in Europe during the period of the Renaissance and the 19th century. Before the emergence of the ode as a literary form, elegy gained a separate existence from a complementary song. It was generally written in distichs, which means in a strophic unit of stanza comprising a line in hexameter and a line in pentameter.

Some modern poets like, William Carlos Williams and W H Auden still follow the original form of pastoral poetry, and they have written poems that withhold its traditional form and characteristics. Poetry written in the elegiac form consisting of alternating hexameter and pentameter stanzas was used for themes on a smaller scale than the epic forms of poetry. The elegies written in the modern European literature era express gloomy and forlorn feelings after some passionate experiences or are enthused by reflection on the insubstantiality of human existence.

Features of Elegy

Usually, elegies are identified by several characteristics of genre:

Just like a classical epic, an elegy typically starts with the invocation of the muse and then proceeds by referencing to the traditional mythology.

It often involves a poet who knows how to phrase the thoughts imaginatively in the first person.

Questions are raised by the poet about destiny, justice and fate.

The poet associates the events of the deceased with events in his own life by drawing a subtle comparison.

This kind of digression gives the poet space to go beyond the main or crude subject to a deeper level where the connotations might be metaphorical.

Towards the end the poet generally tries to provide comfort to ease the pain of the situation. The Christian elegies usually proceed from sorrow and misery to hope and happiness because they say that death is just a hindrance in the way of passing from the mortal state into the eternal state.

An elegy is not always based on a plot.

Example #1 "With the farming of a verse Make a vineyard of the curse,
Sing of human unsuccess In a rapture of distress;
In the deserts of the heart Let the healing fountain start,
In the prison of his days Teach the free man how to praise."
(In Memory of W. B. Yeats, by W. H. Auden)

Function of Elegy Elegy is one of the richest literary forms because it has the capacity to hold emotions that deeply influence people. The strongest of the tools elegy uses is its reliance on memories of those who are no more.

Most of the poets who wrote elegies were evidently awed by the frailty of human beings and how the world completely forgets about the deceased at some point. However, the function of elegy is not as limited as it is thought. Whenever we take a look at elegy examples, what come to mind are feelings like sorrow, grief and lamentation; but, a study of the Latin elegy tells us otherwise.

A great deal of genre created in western literature was inspired by Latin elegy, which was not always so somber. The most famous elegiac poets in Latin literature such as Catullus, Ovid and Propertius, used humor, irony, even slotted narratives into a poem and still called them elegy.

3.2. Definition

An elegy is a sorrowful piece of poetry, generally written in memory of a lost one for a funeral. An elegy speaks about the movement tale of a person or a person's loss. It is not a collective story of a group or race of people, which can be observed in the epic form of poetry.

Coleridge defines elegy 'as a form of poetry natural to the reflective mind. It may treat any subject, but it must treat no subject for itself, but always and exclusively with reference to the poet. Elegy presents everything as lost and gone or absent and future'.

The characteristics of a traditional elegy and the concept of pastoral elegy as one of the major types of elegy have been highlighted. The various elegies written by great poets have also been analysed in the unit.

3.3. Characteristics of Elegy

The characteristics of a traditional elegy are as follows:

- Elegy begins with a lament of the loss of a person's life or a thing's loss. The sorrow is followed by the poet's admiration for the person or thing lost. In the second part of the construction, the lost person's qualities and remarkable performances or activities are generally endorsed.
- An elegy is a lyric that expresses sentiments, beliefs or opinions.
- The language and structure of an elegy are formal and ceremonial. An elegy may be based on either the transience of life of a person or the attractiveness and magnificence of

somebody close to the speaker's heart. An elegy may search for answers to questions related to the nature of life and death of the body or immortality of the soul. An elegy also sometimes expresses the speaker's resentment or rage about a loss or demise. The third stage of the elegy is about its consolidation. This element may be more religious.

3.4. Types of Elegy

Pastoral Elegy: The pastoral elegy form of poetry prospered in Europe during the Renaissance and 19th centuries. The Pastoral elegy is a poem which dwells upon the combined subject of death and sublime country life. This form of poetry usually includes shepherds who express their emotions. It connects the pastoral or rural components to expressing sorrow for a loss.

The pastoral form of poetry has numerous significant characteristics, like the solicitation of the contemplate manifestation of the sorrow or the heartache of the shepherd or the poet. Pastoral elegies have sometimes been seen to have included a mourners' procession, humorous deviations to diverse topics arising from decease, and representation by means of flowers, refrains, and pompous queries.

The characteristics of pastoral elegy impact the reader with its most characteristic form. It revolves around modest rural figures. There is a stark difference between an ordinary pastoral poem and a pastoral elegy; it would be most pertinent to bring about that where in the former, the main character of the poem is a shepherd at the same time, in pastoral elegy, the dead person is generally re-formed as a shepherd, irrespective of what the deceased person's role or character may have been when he was alive.

The recently written pastoral elegies have been transformed in both subject and form. The pastoral elegies of modern times have been presented in a somewhat more satirical form. However, some modern poets like William Carlos Williams and W H Auden still follow the original form of pastoral poetry and have written poems that withhold its traditional form and characteristics.

Example: Elegy Written in a Country Churchyard

– By Thomas Gray, 1750

The curfew tolls the knell of parting day,

The lowing herd wind slowly o'er the lea,
The plow man home ward plods his weary way,

And leaves the world to darkness and to me.

Now fades the glimm'ring landscape on the sight, And all the air a solemn stillness holds,

Save where the beetle wheels his droning flight, And drowsy tinklings lull the distant folds;

Save that from yonder ivy-mantled tow'r

The moping owl does to the moon complain Of such, as wand'ring near her secret bow'r,

Molest her ancient solitary reign.

Explanation: In this elegy, 'Elegy Written in a Country Churchyard' by Thomas Gray, was written in memory of his friend, Richard West, and is a well-known example of elegy. The poet laments the death of his poet friend. He contemplates the inevitability of life and death, which consigns all men irrespective of their class, and all people are destined to oblivion.

Example

"O CAPTAIN! My Captain! our fearful trip is done;

The ship has weathered every rack, the prize we sought is won; The port is near, the bells I hear, the people all exulting,

While follow eyes the steady keel, the vessel grim and daring:

But O heart! Heart! Heart! O the bleeding drops of red,

Where on the deck my Captain lies,

Fallen cold and dead. O Captain! My Captain! rise up and hear the bells;
Rise up—

For you the flag is flung—for you the bugle trills;

For you bouquets and ribbon'd wreaths—for you the shores a-crowding;
For you they call, the swaying mass, their eager faces turning;

Here Captain! Dear father! This arm beneath your head; It is some dream that on the deck,
You've fallen cold and dead.

My Captain does not answer, his lips are pale and still; My father does not feel my arm,
he has no pulse nor will;

The ship is anchor'd safe and sound, its voyage closed and done; From fearful trip,
the victor ship, comes in with object won; Exult, O shores, and ring, O bells!

But I, with mournful tread, Walk the deck my Captain lies, Fallen cold and dead."
(O Captain! My Captain!, by Walt Whitman)

Let Us Sum Up

In this unit you have learned about the various types of elegies with examples.

Check your progress

1. Define Elegy.

2. What was the metric pattern used for Greek and Roman elegy?

Glossary

Stanzas: a stanza, a division of a poem consisting of two or more lines arranged together as a unit. More specifically, a stanza usually is a group of lines arranged together in a recurring pattern of metrical lengths and a sequence of rhymes.

Hexameter: a line of verse containing six feet, usually dactyls (' ~). Dactylic hexameter is the oldest known form of Greek poetry. It is the preeminent metre of narrative and didactic poetry in Greek and Latin, whose position is comparable to that of iambic pentameter in English versification.

Pentameter: a line of verse consisting of five metrical feet, or (in Greek and Latin verse) of two halves, each of two feet and a long syllable.

Answers to Check your Progress

1. An Elegy sorrowful piece of poetry, generally written in memory of a lost one for a funeral.
2. In Greek and Roman literature, Elegy was written in elegiac meter in irregular hexameter and pentameter lines.

Suggested Readings

1. Edwin Barton & G. A. Hudson. Contemporary Guide to Literary Terms. Houghton-Mifflin, 2003.
2. Peter Childs. The Routledge Dictionary of Literary Terms. Routledge, 2005.

STRUCTURE

Overview

Objectives

4.1. Introduction

4.2. Definition and Types

4.3. Structure of Epic

4.4. Characteristics of an epic

Let Us Sum Up

Check your Progress

Glossary

Answers to Check your Progress

Suggested readings

Overview

The unit deals with the genre of Epic poetry and elaborates on the characteristics of Epic along with the different types of epic. The structure of the Epic is also dealt with suitable illustrations from literature.

Objectives

After completion of this unit, you will be able:

- To discuss the concept of epic poetry.
- To describe the aspects associated with traditional oral epics.
- To explain the themes of epic poetry by renowned authors.

4.1. Introduction

Epic poetry is one of the genres of poetry and a major form of narrative literature. It is one of the oldest forms of poetry as well.

An epic is often defined as a long poem recounting a hero's adventure or a great war. The narration is usually in a continuous form. Aristotle has ranked the epic as second only to tragedy.

4.2. Definition and Types

The epic can be divided into two groups- the narrative and the dramatic. The epic or the heroic poem is the most important in the first group. An epic is a long narrative in verse on an incredible and serious subject

related in an elevated style. An epic tells a well-known story centred on a heroic or semi-divine figure whose actions decide the fate of a tribe, a nation or the human race.

The characters and events are portrayed in detailed descriptions of places and actions. There are some epic features which are distinct from writers. These features have been drawn from traditional epics. There are differences between traditional and literary epics. Traditional epics are also called folk epics. They were not written but transferred orally from generation to generation. They were about a tribal or national hero during a warlike age.

On the other hand, literary epics were written by individual poets but certainly drew inspiration from the traditional form. The Latin epic poem *The Aeneid*, written by Virgil, the English epic poem *Paradise Lost* written by John Milton; and *Hyperion*, by John Keats, are examples of literary epics.

Homer's *Iliad* and *Odyssey*, The study of a Western epic, will have to start with Homer's epic, either *Iliad* or *Odyssey*. *Iliad* is a sustained song of around sixteen thousand lines written in a dactylic hexameter. The poem invokes the muses for the successful completion of the poem. Muses in Greek mythology are the nine goddesses, the daughters of Zeus and Mnemosyne, who preside over art and science. They act as the poet's inspiration and give an authoritative tone to the poem. The same pattern applies to *Odyssey* as well.

The central theme of *Odyssey* is the wanderings of Odysseus after he leaves the shore of Troy after winning the battle back to his home in Ithaca. The traditional epic follows a ring structure in that the first and last book has similar events in *Iliad*, words, phrases, and sometimes different characters in different scenes repeat entire passages.

For example, Agamemnon sends Odysseus to Achilles to return him to the war. In this scene, Agamemnon asks Odysseus to make specific promises which Odysseus repeats to Achilles. Virgil's *The Aeneid* is an example of a literary epic. Virgil was asked to write a grand epic to celebrate the glory of the Augustan age in Rome by Emperor Augustus.

He took Homer's *Iliad* and *Odyssey* as his template and created an epic that surpassed both of them and created an example for others to follow. But he could not complete the epic and wished the manuscript to be burnt on his deathbed. But it was his friend and patron, Maecenas, who did not follow the last wish of Virgil and kept the manuscript for posterity. Like other traditional epics, Virgil's *Aeneas*, the epic's hero, is the goddess Aphrodite's son. He was prophesized to be the founder of the

new Troy, which he set out to build and finally laid the foundation of the Roman Empire. The poem is written in a spondee hexameter of almost twelve thousand lines. He also starts by invoking the muse and then tells about the hero's wanderings and the war he has fought to build the empire.

Virgil asks the muses for help to complete the long narrative poem. John Milton's *Paradise Lost* can be seen as a true English literary epic. He has used blank verse in this poem. It is a long poem and comprises approximately twelve books of ten thousand lines. The author starts the epic by stating his argument or the epic theme.

He further invokes the muses to inspire him in his excellent writing task. Nevertheless, for Milton, the muses are not the Greek daughters of Zeus but the Christian Holy Spirit who inspired Moses and other biblical characters. The muse is addressed with the epic question, the answer to which provides the inaugural beginning of the poem.

An epic poem is a ceremonial performance narrated in a ceremonial style, deliberately distanced from ordinary speech and proportional to the grandeur and formality of the heroic subject and architecture. Hence, Milton's grand style uses formal diction and stylized syntax, primarily based on Latin poetry.

Epic poetry is one of the genres of poetry and a major form of narrative literature. It is one of the oldest forms of poetry as well. An epic is often defined as a long poem recounting a hero's adventure or a great war. The Traditional epics are also called folk epics.

They were not written but transferred orally from generation to generation. On the other hand, the literary epics were written by individual poets but certainly drew inspiration from the traditional form. The *Aeneid* served as the model for *Paradise Lost*. *Paradise Lost*, in turn, became the fragmentary epic *Hyperion*.

Prose forms like Herman Melville's *Moby-Dick*, James Joyce's *Ulysses*, and so forth are treated as epic poems because of the large-scale treatment of the subject matter. *Iliad* is a sustained song of around sixteen thousand lines written in a dactylic hexameter.

The poem invokes the muses for the successful completion of the poem. How Odysseus overcomes the hurdles placed by the one-eyed giant Polyphemus and how he gets away from the tricks of Circe are all examples of his superhuman abilities and, finally, how he returns home even after he is opposed by gods and goddesses is very impressive in the poem. The use of the supernatural element is a distinctive feature of epics.

The gods take an active part in the lives of the mortals. In Iliad, words, phrases and sometimes entire passages are repeated by different characters in different scenes.

Virgil's The Aeneid is an example of a literary epic. Virgil was asked to write a grand epic to celebrate the glory of the Augustan age in Rome by Emperor Augustus. The epic talks about several legendary heroes. In The Aeneid, this happens in the seventh book, where there is an entire catalogue of the allies of Turnus.

An epic poem is a ceremonial performance narrated in a ceremonial style, deliberately distanced from ordinary speech and proportional to the grandeur and formality of the heroic subject and architecture. John Milton's Paradise Lost can be seen as a true English literary epic. It is a long poem and comprises approximately twelve books of ten thousand lines.

The traditional epic provided some features that the later literary writers tried to incorporate into their works. As an epic is an elaborate poem written in a stylised language, not many writers, have employed it.

4.3. Structure of Epic

An epic poem needs to fulfil the following criteria:

- It has to be long, and all the lines should be in a particular meter.
- The subject matter of the poem should be serious.
- The language of the epic should be formal and the style elevated.
- The epic poem's hero should be a quasi-divine figure or a semi-god.
- The hero's actions will affect the fate of a tribe, a nation, and the human race.

E.g., John Milton's Paradise Lost

4.4. Characteristics of an epic

Distinctive Characteristics of an epic:

- The epic starts in media res, in the middle of things.
- The poet invokes the muses at the poem's beginning to sustain the long poem.
- The poem mentions supernatural events usually attributed to the will and actions of the gods.
- A list of heroes is mentioned in the poem.

- The epic heroes are always discussed with epithets.
- The use of epic similes is mostly prevalent in the poems.
- The poet remains omniscient throughout the poem.

Let Us Sum Up

In this unit, you must have learned the nature of lyric poetry and its various forms and kinds.

Check your progress

1. _____ is seen as the true English literary epic.
2. Hyperion is written by _____
3. _____ and _____ are two groups of epics.

Glossary

Mortal: that cannot live forever and must die.

Epic: very long and exciting.

Epithets: an adjective or phrase that is used to describe somebody/something's character or most important quality, especially in order to say something good or bad about somebody/something.

Answers to Check your Progress

1. Paradise Lost
2. John Keats
3. The narrative and the dramatic

Suggested Readings

1. M. H. Abrams. *A Glossary of Literary Terms*. Thomson- Wadsworth, 2005.
2. Chris Baldick. *The Concise Dictionary of Literary Terms*. Oxford University Press, 2004.

Block-2: Introduction

Block-2: Prose has been divided in to three Units.

Unit-5: Essay deals with Introduction, Definition, Kinds and the various Types.

Unit-6: The Periodical Essay explains about the Introduction, Definition, Development of the Periodical essay in 18th Century and the Role of Addison and Steel.

Unit-7: Biography and Autobiography describes about the Introduction, Definition, Biography and Autobiography

In all the units of Block -2 **Prose**, the Check your progress, Glossary, Answers to Check your progress and Suggested Reading has been provided and the Learners are expected to attempt all the Check your progress as part of study.

Unit-5

Essay

STRUCTURE

Overview

Objectives

5.1. Introduction

5.2. Definition

5.3. Kinds

5.4. Types of Essays

Let Us Sum Up

Check your progress

Glossary

Answers to Check your Progress

Suggested reading

Overview

The unit deals with the genre of Essay, emphasizing the kinds of essays and approaches of essay writing. It provides examples from literature for understanding the genre.

Objectives

After completion of this unit, you will be able to :

- To analyse the various types of essays.
- To explain the components and characteristics of essays.
- To discuss the works of renowned essayists.

5.1. Introduction

The word Essay is derived from the French word *essayer*, which means to attempt or to try. An essay is a short prose form of literary composition based on a single subject matter and expresses a viewpoint, often giving the personal opinion of an author.

A famous English essayist Aldous Huxley defines essays as “a literary device for saying almost everything about almost anything.” In simple words, we can define it as a scholarly work in writing that provides the author’s argument. Rather than being addressed to a particular reader, an essay is addressed to the general public.

An essay is a short prose composition which discusses a matter, expresses a viewpoint, persuasive to accept a thesis on any subject, or just entertains. It is divided as formal and informal essays. A formal essay, or article, is written on topics which are comparatively not very personal to the author; rather he has an authority over the subject. Informal essays are also known as familiar or personal essays. In the expression of these essays, an intimate tone of the author can be observed.

Essays are that variety of literary class the great unevenness of which can be calculated very effectively inside a three-poled referral structure. Essay occupies a very significant place in contemporary educational field. An academic essay is a literary composition supporting one assertion or impression that helps establish the work's general purpose. Descriptive essays represent an individual, place, thing, happening, or deliberation.

Narrative essays are a subjective description; these are sometimes even written in first-person present. Those that address contentious matters e.g., grave issues over which there are large evident disagreements in the society. Compare and contrast essay is aimed at developing a relationship amongst two or more than two people, things, situations and principles. The writer's aim behind a persuasive essay is to influence the reader to agree with a notion or approve of a viewpoint.

A philosophical essay may turn into a treatise in length. It is subjective because it is a literature of self-expression. A philosophical essay should necessarily contain such intellectual activity at work as an intelligent discussion on a particular philosophical issue or problem either defending or criticizing it. In a philosophical essay, the writer's object is constructive having positive vision defending a cause. Essays are of many kinds: cause and effect, classification and division, compare and contrast, descriptive, dialectic, exemplification, familiar, history, narrative, critical, economics, and logical. Scientific essay is objective in style and devoted to recounting facts and events as per their real existence.

5.2. Definition

The Essays are a variety of literary classes, the great unevenness of which can be discussed effectively inside a three- strain referral structure. The first one is the subjective genre or documentary strain; the objective strain is facts oriented and material-specific; and the third strain is of ambiguity, it is more oriented towards being universal. Most essay writers feel comfortable touching upon only one of the three

strains of essay writing. However, some extend their comfort zone to two strains out of the three while framing their thoughts in an essay. Encompassing all three strains in one essay by a single essayist, however, is rare. Personal or informal essay writers include pieces of contemplative memoirs who view the world through the spectacle of narrative and depiction. On the other hand, objective essayists do not directly voice their life's happenings on their own; rather, they have a more outward focus, and their attention is on some fictitious, empirical or radical theme.

Function of Essay - The function of an essay depends upon the subject matter, whether the writer wants to inform, persuade, explain or entertain. In fact, the essay increases the analytical and intellectual abilities of the writers as well as readers. It evaluates and tests the writing skills of a writer and organizes his/her thinking to respond personally or critically to an issue. Through an essay, the writers present their arguments in a more sophisticated manner. In addition, it encourages the students to develop concepts and skills such as analysis, comparison and contrast, clarity, exposition, conciseness, and persuasion.

5.3. Kinds of Essay

- Expository
- Argumentative
- Persuasive
- Descriptive
- Narrative

Expository Essay: In an expository essay, the writers explain an idea, theme or issue to the audience by giving their opinions. This essay is presented through examples, definitions, comparisons, and contrast.

Argumentative Essay: Literal meaning of the word 'argument' is a situation accompanied by its supportive details. Therefore argumentative essays are written to make a major claim and then offer explanations for opining that the claim is correct and factual. Argumentative essays address contentious matters, e.g., grave issues over which large evident disagreements exist in society.

Persuasive Essay: A writer tries to convince his readers to adopt his position on the point of view or issue after providing solid reasoning in this connection. It requires a lot of research to claim and defend an idea. It is also called an argumentative essay. Non- literary essays could also

be of the same type but could be written in any format. Examples of Essay in Literature.

Example

“It is impossible to love, and be wise ... Love is a child of folly. ... Love is ever rewarded either with the reciprocal, or with an inward and secret contempt. You may observe that amongst all the great and worthy persons...there is not one that hath been transported to the mad degree of love: which shows that great spirits and great business do keep out this weak passion...That he had preferred Helena, quitted the gifts of Juno and Pallas. For whosoever esteemeth too much of amorous affection quitted both riches and wisdom.” (Of Love by Francis Bacon) In this excerpt, Bacon attempts to persuade the readers that people, who want to be successful in this world, they must never fall in love. By giving an example of famous people like Paris, who chose Helen as his beloved but lost his wealth and wisdom, the author attempts to convince the audience that they can lose their mental balance by falling in love.

Descriptive Essay: As it sounds like, this essay describes a particular topic or describes the traits and characteristics of something or a person in detail. It allows artistic freedom and creates images in readers' minds through five senses.

Narrative Essay: The Narrative essay is non-fiction but describes a story with sensory descriptions. The writers not only tell story, but also make a point by giving reasons.

Non-literary essays could also be of the same types but they could be written in any format. Examples of Essay in Literature

Example-

“As I passed through the gates I heard a squeaky voice. A diminutive middle-aged man came out from behind the trees — the caretaker. He worked a toothbrush-sized stick around in his mouth, digging into the crevices between algae'd stubs of teeth. He was barefoot; he wore a blue batik shirt known as a buba, baggy purple trousers, and an embroidered skullcap. I asked him if he would show me around the shrine. Motioning me to follow, he spat out the results of his stick work and set off down the trail.” (From “The Sacred Grove of Oshogbo” by Jeffrey Tayler) This is an example of a descriptive essay, as the author has used descriptive language to paint a dramatic picture for his readers of an encounter with a stranger.

5.4. Types of Essays

- The Aphoristic Essay
- The Character Essay
- The Critical Essays
- The Periodical Essay
- The Personal Essay
- Twentieth Century Essay

Aphoristic: Aphoristic essays are known for their precision of style and balancing structure. Bacon's essays are written in an aphoristic style. They contain mostly short, crisp sentences with a didactic bent.

The Character Essay: During the earlier part of the 17th century the essay took the form of the character sketches in the writing of Joseph Hall, John Earle and Sir Thomas Overbury. The early character essays were marked by minute details and often presented humorously and satirically.

The Critical Essays: Dryden introduced the critical essay during the Restoration period. Criticism is a vast panorama if we trace the history of world literatures. The critical essay is mainly objective.

The Periodical Essay: During the 18th century the periodical essay became popular with the publication of the 'Tatler' and the 'The Spectator'. It was Defoe's weekly 'Review' that had started the vogue. The periodical essay was adapted for literary criticism and delineation of character.

Personal Essay: During the 19th century the subjective elements dominated the writings style of the writers. Here the writer talks about himself and shares his most intimate joys, sorrow and anxieties in a chatty and easy style.

Twentieth Century Essay: Twentieth century essays are also known as the modern essay. In the 20th century the development of the essay is encouraged by the large number of periodicals and newspapers. Personal elements are predominant in modern essays. The style is simple, conversational, intimate and chatty.

Formal Essay - A formal essay is a type of writing that includes not only essays, but letters, reports and job applications written in a formal style. In it, all rules of punctuation and grammar are observed. The basis of academic writing is the formal essay. It is a piece of writing that informs or persuades its audience. A formal essay is at least 5 paragraphs long.

and contains an introduction, body paragraphs and a conclusion
Introduction is the 1st paragraph of the essay It should include 3 things
1st - The hook – It grabs the reader’s attention
2nd – It will have few sentences of the background information on the topic
3rd – It should end with the thesis statement
Body paragraphs contain the details that support the thesis statement
These start with the topic sentence and provide an example from writer’s life, a common experience or a source
A few sentences are to explain the examples
It ends with a concluding sentence and it summarizes the paragraph
The conclusion is the last paragraph
It concludes two things

A restatement of the thesis statement which emphasises the main idea.

- It summarises the main points
Personal Essay. A personal essay is a short work of autobiographical non-fiction.
- It is characterised by a sense of intimacy. It will be in a conversational manner “There is nothing you can’t do with it” – Annie Dillard.

There is specific subject matter. There is no structure is prescribed.
There is no specific format to be followed every time. It relates the author’s intimate thoughts and experiences to Universal truths. The best essay topics are often deeply relatable. It is essential to draw the reader in from the very 1st paragraph. The introduction part of the personal essay should invite the reader to read. Everyone has a story to tell and a message to share. The writers should take up the challenge to resonate the message with their audience.

Let Us Sum Up

In this unit, you might have learned the different types of essays and the various forms.

Check your Progress

1. In _____ reader, essay, the writer tries to persuade the
2. _____ essay address the contentious matters.
3. _____ essay gives explanation or thoughts about something.

Glossary

Criticizing: to say what is bad or wrong with somebody / something.

Philosophical: If you are philosophical in your reaction to something that is not satisfactory, you accept it

calmly and with anger, understanding that failure and disappointment are a part of life.

Intelligent: having or showing the ability to understand, learn and think; clever.

Answers to Check your Progress

1. Persuasive
 2. Argumentative
 3. Descriptive
-

Suggested Reading

1. Peter Childs. *The Routledge Dictionary of Literary Terms*. Routledge, 2005.
2. M. H. Abrams. *A Glossary of Literary Terms*. Thomson- Wadsworth, 2005

Unit-6

Periodical Essay

STRUCTURE

Overview

Objectives

6.1. Introduction

6.2. Definition

6.3. Development of the Periodical essay in 18th Century

6.4. Role of Addison and Steel

Let Us Sum Up

Check your progress

Glossary

Answers to Check your Progress

Suggested Readings

Overview

The unit deals with the development of the periodic essays during 18th century.

Objectives

After completion of this unit, you will be able :

- To analyse the various aspects of periodical essays.
- To explain the components and characteristics of periodical essays.
- To discuss the works of renowned essayists.

6.1. Introduction

A periodical essay is an essay (that is, a short work of nonfiction) published in a magazine or journal--in particular, an essay that appears as part of a series. The 18th century is considered the great age of the periodical essay in English. Notable periodical essayists of the 18th century include Joseph Addison, Richard Steele, Samuel Johnson, and Oliver Goldsmith.

During the 18th century the periodical essay became popular with the publication of the 'Tatler' and the 'The Spectator'. It was Defoe's weekly 'Review' that had started the vogue. The periodical essay was adapted for literary criticism and delineation of character.

The periodical essay was a new literary form that emerged during the early part of the eighteenth century. Periodical essays typically appeared in affordable publications that came out regularly, usually two or three times a week, and were only one or two pages in length.

Unlike other publications of the time that consisted of a medley of information and news, essay periodicals were comprised of a single essay on a specific topic or theme, usually having to do with the conduct or manners. They were often narrated by a persona or a group of personas, commonly referred to as a "club." (DeMaria 529) For the most part, readers of the periodical essay were the educated middle class individuals who held learning in high esteem but were not scholars or intellectuals.

Women were a growing part of this audience and periodical editors often tried to appeal to them in their publications. (Shevelow 27-29) The Tatler (1709-1711) and The Spectator (1711-1712) were the most successful and influential single-essay periodicals of the eighteenth century but there are other periodicals that helped shape this literary genre.

6.2. Definition

Periodical Essay forms a special impact in the 18th century English prose. Periodical essay was entirely a new kind of development in prose writing. And it is imperative to know why the term 'Periodical Essay' was used for this writing genre. It is called 'periodical' because these essays appeared in journals and magazines published periodically in early centuries. These essays were different in contents and style from other prose writings.

6.3. Development of the Periodical essay in 18th

During 18th century there was enormous development in the phase of periodical essay. This enormous development of this type of essay was due to the rise of journalism at the beginning of the 18th century. Such periodicals as L'Estrange's observatory, Dunton's Atheria Gazette, Tutchin's Observator and Above all, Defoe's review laid the foundation of the periodical essay. Still, it was Richard Steele and Joseph Addison who brought it to perfection and established it as a literary form Steele began the Tatler in 1709, which consisted of a folio half-sheet, and was published tri- weekly on Tuesdays, Thursday's and Saturday's.

The purpose which inspired Steele to initiate the publication was the expose the false arts of life, to pull off the disguises of Vanity and affection, and to recommend a general simplicity in our dress, our discourse, and our behavior. "Though the Tattler aimed at reforming the

manner and morals of men and women, it did not fail to incorporate materials for amusement. Indeed, each number contained a section meant to amuse the reader. It suddenly ceased publication in 1711 and was followed by the Spectator, by for the best of all periodical essays. It was also a half-sheet folio, but unlike the Tattler it appeared daily except Sunday.

In the Spectator Addison who had contributed almost regularly to the Tattler became the chief partner. It was a collaborative project from March 1, 1711, to December 6, 1712. It was then discontinued; but some eighteen months later (i.e., In June 1714) it was revived by Addison alone and issued thrice a week from June 18 to December 20, 1714. It is the complete form it contains 635 essays of which Steele wrote 240 and Addison 274, the remaining essays being written by their various friends. In their essays, they under look to break down the licentious Restoration tradition of loose living and loose thinking on the one hand and that of Puritan Fanaticism and bigotry. "They did not indulge in sweeping condemnations and unqualified invectives as greatly to the damage of their cause, the puritan moralists habitually did; they wrote good- humouredly, met all classes of the reader on their ground and made ample allowance for ordinary failing.

6.4. Role of Addison and Steel

Addison (1672-1719) and Richard Steele (1672-1729) founded together the most influential literary periodical of the 18th century, the Spectator. Addison was an English essayist, playwright, poet and politician. He was perhaps the most influential and popular person of the Augustan Age of English literature. Sir Richard Steele was an Irishman, a writer and politician of excellent worth.

'The Spectator' began to be published first from Thursday 1 March 1711. It was published all the six days a week except for Sunday and continued being published till its last issue 555, on December 6, 1712. All the 555 issues of this literary daily, made seven volumes. Each paper or number had to contain 2,500 words in a sheet. This paper was revived in 1714 without the co- authorship of Richard Steele when it came thrice a week for six months. The later publications added the eighth volume where Addison's cousin, Eustace Budgell lent his voice. In the first issue of this literary magazine, the author is Addison himself who quite satirically sketches his character declaring himself a man of distinguished talents and ostensibly reserved in nature. In the second paper, Steele introduces the six revered members of the honourable Spectator Club.

Steele maintained the same sarcastic manner, initiated by Addison in the first issue. In the tenth paper, authored by Addison, we are told the purpose and the kind of readers, to whom this daily is addressed. Both the writers essayed to reach the common mass through simple language of ordinary speech and lucid expression of our day to day businesses. The Spectator retains a very high and significant place in English letters for its wide reading in its age, outstanding essays on different social topics, objective style, genteel language and its elevated message.

These essays corroborated ethics, good nature, sagacity, sound judgement, propriety, prudence, serenity, high moral, merit and chastity. The writers were keen, poignant, witty, learned and virtuous men whose collective aim was to uplift the morality and sow the seeds of virtue through spreading their readership. It was so because the moral standards and social values, in the 18th century English town life, were on the verge of extinction.

The men and women, mad after fashion and sex, had lost their sense of judgement of good and evil. They were mostly of fallen character. In such a society, the two proprietors of this daily magazine earned a large number of followers and readers by their regular discourse. Mr. Spectator's voice is both Addison and Steele's. He is a gentle, pleasant, scholarly, wise and witty man. The essays instruct elevated moral lessons for a higher human conduct.

Many essays are criticisms of the 18th century theatre and plays exclusively. They deal with human characters in their ambitions, jealousy, envy, ardour and many other psychological abstractions developing in different social circumstances with their actions and reactions. They also encompass social ideas regarding shamelessness, mockery, disgrace, decency, insolence, happiness, respect, marriage, and courting.

Almost every article of the Spectator takes an epigraph from the ancient classics of Roman, Greek or Latin great literature. Steele created the Spectator Club and rendered a definite structure and plot to this daily. The most heard voice is that of Sir Roger De Coverly, often transcribed 'Coverley' later, who is a bachelor even at fifty-six.

He hails countryside and is a man of high social reputation in town and country both. Beside his central role, we have many other members of the club, a lawyer, Sir Andrew Freeport who is a rich merchant, Captain Sentry, a clergy and Will. This paper's effect on people assures it as a high reputed and wide circle in its era. Its universal themes and characters make it relevant even today because all it teaches are the best arts of living.

The Tatler (1709-1711) and The Spectator (1711-1712)

The single-essay made its first appearance in *The Tatler*, which began publication in 1709. Created by Richard Steele, the purpose of *The Tatler* was to “offer something, whereby such worth members of the public may be instructed, after their reading, what to think..” and to “have something of which may be of entertainment to the fair sex..” (*Tatler*, April 12, 1709) Steele was the creator but other significant writers of the time, including Joseph Addison and Jonathan Swift, were also contributors. *The Tatler* was a single-sheet paper that came out three times a week and in the beginning, consisted of short paragraphs on topics related to domestic, foreign and financial events, literature, theater and gossip.

Each topic fell under the heading of a specific place, such as a coffee house, where that discussion was most likely to take place. (Mackie 15) Isaac Bickerstaff, the sixty-something fictional editor, narrated *The Tatler* and his thoughts on miscellaneous subjects were included under the heading “From my own Apartment.” As *The Tatler* progressed, these popular entries began taking up more and more space until the first issue consisting of a single, “From my own Apartment” essay appeared on July 30, 1709. (DeMaria 534) In an attempt to appeal to his female audience, Steele introduced the character Jenny Distaff, Isaac Bickerstaff’s half sister, and she narrated some of the essays later in the periodical’s run. The last issue of *The Tatler* appeared in January 1711 and by the following March, Steele launched a new periodical, *The Spectator*, with Joseph Addison.

The Spectator was published daily and consisted of a single essay on a topic usually having to do with conduct or public behavior and contained no political news. *The Spectator* was narrated by the fictional persona, Mr. Spectator, with some help from the six members Spectator Club. While *The Tatler* introduced the form of the periodical essay, “*The Spectator* perfected it” and firmly established it as a literary genre. *The Spectator* remained influential even after it ceased publication in 1712. Other eighteenth century periodicals, including Samuel Johnson’s *The Idler* and *The Rambler*, copied the periodical essay format. Issues of *The Tatler* and *The Spectator* were published in book form and continued to sell for the rest of the century. The popularity of the periodical essay eventually started to wane, however, and essays began appearing more often in periodicals that included other material. By the mid-eighteenth century, periodicals comprised of a single essay eventually disappeared altogether from the market.

The rise of the Periodical press was an important factor in expanding prose literature. The first periodical published in Europe was the *Gazetta* (1536) in Venice. This was a manuscript newspaper. In England news sheets were published during the reign of Elizabeth, but they were irregular in their appearance, being issued only when some notable event, such as a great flood or fire made their sale secure. The first regular English journal was a weekly publication begun in 1622 by Thomas Archer and Nicholas Bourne, authorised to print information on foreign wars.

In the early years of the eighteenth century, the fierce contests between the Whigs and Tories brought rapid expansion of the press. In 1682, the freedom of the press was restored and large numbers of *Mercuries* and other periodicals appeared. In 1702 *The Daily Courant*, the first daily newspaper was published. The most famous of the issues were Defoe's *Review* (1704).

In 1709 Steele published *The Tatler*. It was meant as a newspaper, but Steele and Addison made the daily essay the chief feature. *The Spectator* begun in March 1711 carried the tendency still further. The literary journal became popular. Steele's *The Plebian* (1719) is an early example of the political periodical. Dr. Johnson started *The Rambler* (1750-1752).

The largely middle-class readership did not require a university education to get through the contents of periodicals and pamphlets written in a middle style and offering instruction to people with rising social expectations. Early eighteenth-century publishers and editors recognized the existence of such an audience and found the means to satisfy its taste.

Most periodical writers, Addison and Sir Richard Steele outstanding shaped their styles and contents to satisfy these readers' tastes and interests. Magazines--those medleys of borrowed and original material and open- invitations to reader participation in publication--struck what modern critics would term a distinctly middlebrow note in literature. "The most pronounced features of the magazine were its brevity of individual items and the variety of its contents. Consequently, the essay played a significant role in such periodicals, presenting commentary on politics, religion, and social matters among its many topics."

Let Us Sum Up

In this unit, you must have learned the form and structure of periodical essays, and its famous contributors: Addison and Steele.

Check your Progress

1. The Spectator was first published in _____
2. The Spectator had _____ volumes
3. Addison began _____ in the year 1709.
4. Defoe's _____ laid foundation for the periodical essay.

Glossary

Clergy: the people who perform religious ceremonies in the Christian church.

Spectator: a person watching an event, especially a sporting event.

Wise: having the knowledge or experience to make good and sensible decisions and judgments.

Answers to check your progress

1. 1711
2. Eight
3. Tattler
4. Review

Suggested Readings

1. M. H. Abrams, A Glossary of Literary Terms, Thomson- Wadsworth, 2005.
2. Chris Baldick, The Concise Dictionary of Literary Terms, Oxford University Press, 2004.

Unit - 7

Biography and Autobiography

STRUCTURE

Overview

Objectives

7.1. Introduction

7.2. Definition

7.3. Biography

7.4. Autobiography

Check your Progress

Let Us Sum Up

Glossary

Answer to check your progress

Suggested Readings

Overview

The unit deals with the literary genre of Biography and Autobiography. It explores the types of biography and autobiography and illustrates the concept with examples.

Objectives

After completion of this unit, you will be able :

- To explain the concept of biography and autobiography
- To interpret the difference between biography and autobiography
- To know the importance of biography and autobiography

7.1. Introduction

A biography is a comprehensive explanation of an individual's life, authored by another person. A textual representation of somebody's life is called a biography.

A biography, or simply bio, is a detailed description of a person's life. It involves more than just the basic facts like education, work, relationships, and death; it portrays a person's experience of these life events. Unlike a profile or curriculum vitae (résumé), a biography presents a subject's life story, highlighting various aspects of his or her life, including intimate details of experience, and may include an analysis of the subject's personality. Biographical works are usually non-fiction, but fiction can also be used to portray a person's life. An in-depth form of

biographical coverage is called legacy writing. Works in diverse media, from literature to film, form the genre known as biography. An authorized biography is written with the permission, cooperation, and at times, participation of a subject or a subject's heirs. An autobiography is written by the person himself or herself, sometimes with the assistance of a collaborator or ghost writer.

7.2. Definition

It is a detailed piece of intricate material with respect to all details about the person's, birthplace, academic background, profession, relations and death. It even touches upon the individual's success or failures, contributions to the society, drawbacks or strong point. A biography is a textual representation of somebody's life is called a biography. It is an analysis of the individual's entire personality.

Though autobiographical works are personal accounts of the author's life, the same must not be mistaken with memoirs. The life draft of an individual written by him himself is called Autobiography. Hence an autobiography consists of all the components of a biography but is written or narrated himself or herself by the writer.

7.3. Biography

A biography or 'bio,' as it is commonly known, is a comprehensive explanation of an individual's life, authored by someone other than himself.. A visual or interpretation in the form of a film is called a biopic. A biography is commonly known as a comprehensive explanation of an individual's life, authored by another person. It is a detailed piece of intricate material with respect to all details about the person's, birthplace, academic background, profession, relations and death. It even touches upon the individual's success or failures, contributions to the society, drawbacks or strong point. It is an analysis of the individual's entire personality. The aim of writing a biography is to familiarize and enlighten the readers about the life and personality of the subject.

7.4. Autobiography

An autobiography consists of all the components of a biography but is written or narrated himself or herself by the writer. Though autobiographical works are personal accounts of the author's life, the same must not be mistaken with memoirs. The aim of writing a biography is to familiarize and enlighten the readers about the life and personality of the subject. In contrast, an autobiography is an expression of one's first hand experiences, personal beliefs, accomplishments, realizations and opinions of the narrator.

It is different from a biography, which is the life story of a person written by someone else. Some people may have their life story written by another person because they don't believe they can write well, but they are still considered an author because they are providing the information. Reading autobiographies may be more interesting than biographies because you are reading the thoughts of the person instead of someone else's interpretation.

Short Stories, Biography and Autobiography. An autobiography and a biography is a detailed description of a specific individual's life, including the endeavour to describe the personality, disposition, and environment of his life. It is also inclusive of the person's life time undertakings, accomplishments and experiences. In the beginning of the establishment of the genre of biographies, ancient Greeks and Romans started to give brief formal written accounts of lives of people.

The most well-known example of such work is the 'Parallel Lives of Greek and Roman' personalities written by the Greek author Plutarch, c. 46-120 A.D. Sir Thomas North translated this work in 1579, and the translated version became a source of plays written by William Shakespeare on Roman people.

Authors from the medieval ages used to write comprehensive records of the actions and activities of sovereigns and emperors. Besides this, hagiographies were also written, an account of Christian saints' lives. These writings were generally founded on spiritual folklore instead of hard facts. The 17th century was when a fairly reasonably non-spiritual biography came to recognition in England.

A detailed account of the life of Izaak Walton is the most illustrious example of such sort, written somewhere in the later part of mid-17th century. The 18th century was when biographies started to emerge on the social scene in full-scale in England. The theory of biography also shaped a distinct literary genre during this time. During this century, Samuel Johnson first wrote a beautiful biography on the Lives of the English Poets (1779-81); later, James Boswell wrote a biography on the very 'Life of Samuel Johnson' in 1791. By the turn of the century biographies gained so much popularity that famous males and females wrote at least one biographical title either on the lives of a notable individual or on their own lives.

Though autobiographical works are personal accounts of the author's life, the same must not be mistaken with memoirs. In the former, importance is not given only to the author's development of self but the society around and contemporary happenings witnessed by the author from a part of this private account. Latter, on the other hand is an

everyday record of the happenings in the author's life, which is chronicled for personal contentment. Many of such works are sometimes not even published. Diaries of Samuel Pepys and John Evelyn written in the 17th century are examples of such memoirs. The first ever, fully conceptualized and articulated autobiography is, 'The Confessions of St. Augustine,' written in the 4th century.

The pattern of this reflective yet delicate transcendent autobiography is based on that which became the fundamental understanding in Christian autobiography: the agonized psychological disaster of the author, and his salvage and transformation upon discovering his Christian identity and sacred calling.

Michel de Montaigne's *Essays*, published in 1580 and the later additions to it, together institute the first pronounced example of autobiographical self-disclosure written for its characteristic importance, instead of spiritual or moral motives. Other later written illustrious accomplishments in mainly non-spiritual autobiographies are Rousseau's 'Confessions', written between 1764-70, Goethe's "Dichtung and Wahrheit", 'Poetry and Truth', written between 1810-31, and the autobiographies of Benjamin Franklin, Henry Adams, Sean O'Casey, Lillian Hellman, and Gertrude Stein (published in 1933 under the title *The Autobiography Short Stories, Biography and Autobiography of Alice B. Toklas*). Many spiritual self-histories for example, John Bunyan's 'Grace Abounding to the Chief of Sinners' (1666), were based on Augustine's instance of spiritual revelation of the self, focused on a disaster and transformation.

A significant branch of such non-spiritual autobiographies representing a spiritual crisis settled by the author discovering his individuality and calling, as a poet or artist rather than a Christian, also rose to importance.

The *Prelude* by Wordsworth published in reviewed form 1850 is a good example of such an autobiography in verse. In recent years, the difference between autobiography and narrative has narrowed to quite an extent. The reason is that authors make themselves a part of the written work, their names. The novels and autobiographies authored by them are written in the declared style of fiction. Sometimes they even mix narrative and individual experiences.

Let Us Sum Up

In this unit, you must have learnt the prose – non fiction- biography and autobiography and the difference between the two.

Check your Progress

1. A _____ is commonly known as comprehensive explanation of the life of an individual, authored by a other person
2. An _____ is an expression of one's first hand experiences, personal beliefs etc.
3. _____ The Greek author wrote parallel Lives of Greek and Roman' personalities

Glossary

Fiction: stories, novels, etc. which describe events and people that are not real.

Narrative: the process or skill of telling a story Conceptualized - form a concept or idea of something.

Answers to Check your Progress

1. Biography
2. Auto-biography
3. Plutarch

Suggested Reading

1. M. H. Abrams. *A Glossary of Literary Terms*. Thomson-Wadsworth, 2005.
2. Chris Baldick. *The Concise Dictionary of Literary Terms*. Oxford University Press, 2004.

Block-3: Drama

Block-3: Drama has been divided in to three Units.

Unit-8: Tragedy deals with Introduction, Definition, Types of Drama, Categories of Tragedy and the Classical and Romantic Tragedy.

Unit-9: Comedy explains about Introduction, Definition, Types of Comedy, English Comedy, and the Modern Comedy.

Unit-10: Melodrama describes about Introduction, Definition, Situations of Melodrama, Elements of Melodrama and the Plot of Melodrama.

In all the units of Block -3 **Drama**, the Check your progress, Glossary, Answers to Check your progress and Suggested Reading has been provided and the Learners are expected to attempt all the Check your progress as part of study.

STRUCTURE

Overview

Objectives

8.1. Introduction

8.2. Definition

8.3. Types of Drama

8.4. Categories of Tragedy

8.5. Classical and Romantic Tragedy

Let Us Sum Up

Check your progress

Glossary

Answer to check your progress

Suggested Readings

Overview

The unit elaborates the genre of Drama and elucidates the types of drama. The dichotomy of Comedy and tragedy are described with examples. The evolution of them is traced to classical tragedy and comedy. The literary devices used in drama are also mentioned.

Objectives

After completion of this unit, you will be able :

- To discuss the development of drama as one of the major literary forms
- To discuss the themes of various dramas by renowned dramatists
- To explain the various forms of drama

8.1. Introduction

Drama presents fiction or fact in a form that could be acted before an audience. Drama is defined as a literary form which showcases a fictional representation with the help of dialogue and performance. It is considered an imitation of an action and tells the story through dialogues. The word drama is derived from the Greek word which means 'action'.

8.2. Definition

In this unit, the development of drama as a literary form has been discussed in detail. The various forms of drama and the contribution of various authors in developing drama as a major literary form has analysed.

Drama involves 'multiple art, using words, music, scenic effects, the actors' gestures, and a producer's organising talents'. It is written with the purpose of presenting a fiction or reality in front of people. Its main objective is successful representation of a plot to be viewed by audience. Therefore, the textual portion in a drama always depends on the viewers' love and acceptance.

During Middle Ages in England, the drama began as a form of literary art. However, it is difficult to trace the exact period of its beginning in the English scene. When the Romans came to England, they set up huge amphitheatres, and plays were certainly being acted in those times. As the Romans left, the culture too came to a standstill.

In the Middle Ages, minstrels, clowns, and tumblers used to sing long heroic poems, epics, or ballads in praise of the court. Even their costumes were motley ones and were easily recognised as those welcomed figures at ceremonies, public places, the King's court, or anywhere. They used to boost the morale and passionately moved all those who heard them: it could be also traced as the inception of drama, yet it was not an organized establishment.

In England, if we go by the chronology, such religious plays have been valued as the greatest part of the national tradition and culture. They also became precursors of 'morality' and 'mystery plays'. In the morality plays, people acted as virtues and vices. Religious authors or church clerics wrote these plays. 'Everyman' is regarded as the most popular morality play till the late 15th century. The morality plays were based on religious lessons and they developed naturally. They mirrored genuine truth and realism and evoked pathos. In style and treatment, they were direct and sincere.

The development of drama owed its growth to new scholars from the universities in England and the Renaissance, which forcefully pushed the active and ambitious minds to explore and inculcate the classical literature. The University Wits enunciated the art of drama in the forms of tragedy and comedy both with innovation and tradition in the Elizabethan Age. Then Shakespeare's Age followed with Ben Jonson's 'comedy of humours'. The Restoration comedy of manners followed next, which tended to be on the verge of obscene, vulgar and socially disreputable

that raised brows of common men, especially the Puritans. Again drama developed its pace in the 18th century with Johnson's historical plays, but they were not as recognizable as their predecessors. In the 20th century, William Butler Yeats brought drama back in the Irish theatre exploring the medieval age with Celtic undercurrents, and many followed his trend.

George Bernard Shaw and Thomas Stearns Eliot were two major 20th-century figures who used drama to convey their ideas, exploring different themes. Twentieth-century theatre introduced many new styles and trends in modern drama from all over the world. In the 20th century English drama, trends dominated, which were subtle and thought-stimulating such as realism and myth introduced by the psychological studies inspired by Sigmund Freud and Carl Jung (theory of collective unconscious). With the insight of psychology, they expressed myth and 'a poetic form of realism' based on the search conducted by these two psychologists. They mention and aim at truth common to all humans.

The origin and Growth of Drama in England - The origin of English drama seems vague. There is no certain evidence proving its origin. However, it can be traced back from century of succeeding Norman Conquest to England on 1066. Many historians believe that drama came to England along with them. There was information that when the Roman were in England, they established vast amphitheatre for production some plays, but when they left, the theatre gone with them. Originally, the term drama came from Greek word meaning "action" or "to act" or "to do".

William J. Long argues that "drama is an old story told in the eye, a story put into action by living performers". Thus, drama is the form of composition design for performance in the theatre, in which the actors take role for certain characters, perform certain action and utter certain dialogues. In England, drama had a distinctly religious origin from the church as the part of services. Apart from its origin, the Latin Church had condemned Roman theatre for many reasons.

Thus, drama could not develop until tenth century when the church began to use dramatic elements as part of their services in the certain festival or ritual. The motives of the church began to use dramatics elements seem unclear. But, it was certain that the purpose was didactic, that is, to give deep understanding about the truth of their religion to the believer. As most of the Bible was written into Latin, common people could not understand its meanings. That's why the clergy tried to find out some new methods of teaching and expounding the teachings of Bible to the common people. For this purpose, they

developed a new method, wherein the stories of the Gospel were explained through the living pictures. The performers acted out the story in a dumb show.

Drama is an ancient form of art written in prose or verse accompanied by various tools and techniques meant to be staged. Plays, on the contrary, involve 'multiple art, using words, scenic effects, music, the gestures of the actors, and the organizing talents of a producer'. An essential quality of drama is its objectivity. Whether divided into acts or not, a play has plot, characters, background, theme, dramatic unities, techniques, and so on.

A play must seek perfect economy in choice of words, actions, deliverers of those actions, time, and place, so that all may synthesize into bringing the desired end or effect. The common cult of drama was not accepted by the then church and court because it exuded the message of too much freedom in the society, hence the Roman theatres were closed and condemned. In the morality plays, people acted as virtues and vices.

Religious authors or church clerics wrote these plays. Probably the development of drama owed its growth to new scholars from the universities in England and the Renaissance, which forcefully pushed the active and ambitious minds to explore and inculcate the classical literature. Drama developed its pace in the 18th century with Johnson's historical plays, but they were not that recognizable as their predecessors. George Bernard Shaw and Thomas Stearns Eliot were two major 20th century figures who used drama to convey their ideas, exploring different themes.

Yeats and Synge with Lady Gregory aimed to portray and develop poetic realism describing the Irish peasant life. After the First World War, political theatre became a trend where social and political issues and propaganda became vehicles to reach the masses. Samuel Beckett's 'Theatre of the Absurd' introduced the existentialist theory that abstract existence played great role in life above everything in it.

Dadaism was a protest against colonialism and the subsequent World War I in most European nations. The modernist approach of Bertold Brecht came up with 'epic theatre' with rejection of realistic theatre. The definition and genesis of tragedy goes back to the classical literature of Greece.

The master-craftsmen Aristotle is the father and preceptor of 'classical tragedy'. It is a Greek concept that Dionysius, the god of nature, died and took rebirth in a cycle each year. Tragedy sprouted in Athens many

years ago and is based on choral poetry. Aeschylus, the great dramatist, was the one who initiated the art of tragedy in classical literature. He is considered as the original founder of European play. Aristotle's (384-322 BC) *Poetics* (c. 335 BCE) studies and evaluates Greek dramatic art and discusses tragedy compared to comedy or epic poetry. Euripides wrote tragedies and introduced 'tragi-comedies' varying into different types which can be aptly named romantic plays, melodrama or extreme comedies. Seneca had a multiple persona who wrote plays, poetry, satire, philosophy and was trained in rhetoric, besides being a politician.

The rise of tragedy in England goes back to the Elizabethan Age when *Gorboduc* (1561) by Thomas Sackville and Thomas Norton was acted. Drama saw its massive proliferation and development in the Elizabethan England during 1585 and 1642. Shakespearean tragedy alone is foremost in English letters of all ages as nothing surpasses it. The Irish National Movement was invoked by W. B. Yeats (1865-1939), J. M. Synge, Sir James Barrie (1860- 1937), and Sean O'Casey (1880- 1964), writers of great ability. Synge's *Riders to the Sea* (1904) is a moving tragic play.

Drama as Entertainment Regarding the lay element and the craving for amusement, we note that in the Middle Ages, the juggler, the tumbler and jester ministered to the needs of the time. They are found in the twelfth century, and Langland tells us how gaily and unblushingly they flourished in the fourteenth century, though the serious-minded, wished to restrain them to a modest hilarity. Much of it was very primitive fooling, but there were dialogues and repartees of which fragments only have survived.

The Middle Ages solely needed a Pepys. Of these entertainers, the jester was the best. He lived by his wits in a very literal manner, disgrace and death following upon an unsuccessful sally, and he survived into Shakespeare's day, though fallen then from his high state to play the fool between the acts of a play. What he had been at this zenith we may judge from the picture of Touchstone, of Feste, and the Fool in *Lear*. Such debates as *The Owl and Nightingale* influenced the development of the drama; for before Chaucer's time some of these were turned into story. The final stage of the evolution of English drama was the artistic period. In this period, the purpose of the play was not to point out a moral but to represent human life as it is. During this period, English drama was influenced by classical drama. The first comedy was "*Ralph Roister Doister*" written by Nicholas Udall in 1556. The play divided into acts and scenes and wrote in rhyming couplets. This first comedy had become the model and predecessor of English comedies. The first

tragedy “Gorboduc” was written by Thomas Sackville and Thomas Northon around 1562. It was written in blank verse and divided into acts and scenes. After this era, the English drama developed gradually into regular form of drama which flourish during Elizabethan reign and which known till today. Therefore, English drama gradually develop from the liturgical drama to Miracle and Mystery plays, continuously to Morality and interlude followed by the influence of classical model and finally evolve to the regular drama forms which known till today.

8.3. Types of Drama

The Tragedy

The Comedy

The Masque

The One-Act Play

The Absurd Drama

The Soliloquy

The Melodrama

The Dramatic Monologue

8.4. Categories of Tragedy

In simple terms, a tragedy is a story with a sad and depressing ending. A tragedy always deals with an extraordinary person who is led to downfall through his own weakness. A successful tragedy has the ability to evoke pity and fear in the audience.

In a tragedy, the protagonist’s (who is noble and powerful) life goes from good to bad. Some famous tragedies include Hamlet (Shakespeare), Romeo and Juliet (Shakespeare), The Tragical History of Doctor Faustus (Christopher Marlow) and Le Cid (Corneille) Tragedy can be further categorized into genres such as revenge tragedy, domestic tragedy, Bourgeois tragedy, Shakespearean tragedy, etc.

Tragedy can be divided into two types Classical Greek Tragedy and Romantic Tragedy. The Classical tragedy was based on Greek conventions like the observance of the unity of time, action and place and the employment of the chorus. The Classical tragedy dealt with the great legends of mythical age.

8.5. Classical and Romantic Tragedy

Classical Tragedy: Tragedy is a genre of story in which a hero is brought down by his/her flaws, usually by ordinary human flaws – flaws

like greed, over-ambition, or even an excess of love, honor, or loyalty. In any tragedy, we start with the tragic hero, usually in his prime. The hero is successful, respected, and happy. But he has some tragic flaw that will ultimately cause his downfall. Usually, the plot of the story follows a gradual descent from greatness to destruction. It's especially important that the hero end up isolated from all of his friends and companions.

In the end, we feel deep sadness and pity (also called pathos) for the hero. But we also feel a sense of understanding – the story warns us to guard against the ordinary flaws that brought down the hero. Aristotle identifies the elements of classical tragedy, based primarily on the work of the playwrights Aeschylus, Euripides and Sophocles. Classical tragedy is the imitation of a single action, in which a hero of high status falls from fortune to misfortune. The fall must occur because of a “tragic flaw,” or some error or shortcoming in an otherwise good protagonist, and not by vice or depravity. In Aristotle's view, tragedy is to provoke pity and terror in the audience, leading to a catharsis, or cleansing of these emotions. Eg: Oedipus Rex by Sophocles

Romantic Tragedy

Shakespeare was a huge fan of a good tragedy; some of his best plays are his tragedies. Macbeth, for example, tells the story of a noble Scottish warrior whose wife convinces him to betray and murder the King. Throughout the play, Macbeth gradually isolates himself from his friends and supporters, growing increasingly dependent on his own (and his wife's) ambition. In the end, he is destroyed by the very people he once fought side-by-side with.

Eg: Romeo and Juliet, Hamlet, Macbeth, Julius Caesar, Antony and Cleopatra.

The romantic tragedy is built on a plan different from that of classical tragedy. It is not circumscribed by the Unities. Its action extends for years and the scene of action change from place to place as often as the plot required. The action of Julius Caesar takes place in Roman Sardis and then Philippi. The romantic tragedy is debarred from mixing the tragic and the comic and also from introducing a sub-plot. Marlowe's Dr. Faustus has a no. of comic scenes.

In the romantic tragedy scenes of violence, horror, murders and battle may be represented on the stage. In King Lear the horrible scene of the blinding of 'Gloucester' takes place on the stage. The romantic tragedy does not employ the chorus. The purpose of chorus is served through some minor characters, the soliloquies and retrospective narration, put into the mouth of some major characters. Moreover, the romantic

tragedy is not completed to be did active. In short, the romantic tragedy is written not to a set pattern, but in what ever from the writer finds best suited to his dramatic purpose. The name Shakespeare is inseparably associated with this type of tragedy, though it had been popularized earlier in England by Marlowe. Although Shakespeare broke away from the classical tradition in several ways, the hero in his tragedy is a man of important station in life and his tragedy accurst from some tragic flaw in his character.

Masque:

Introduction:

Masque refers to a new genre that arose in theatre and drama during the Renaissance period. Although it originated in Italy, it rose to its heights in the late 16th and early 17th centuries in Europe, particularly England.

Characteristics of the Masque:

Target Audience:

Masques were performed for and before royalty and nobility and hence were a public form of art. Thus, the production, set, and costumes were very elaborate and lavish.

New Genre:

Being a new genre, it added new features to traditional drama– it was an amalgamation of music, dance, singing, and acting in a pantomime.

Nature:

Masques were again allegorical in nature and had a story to them. They were also often in praise of the ruling and elite class. Sometimes, the nobility and monarchy even participated– such as in dances– which added to their prestige and popularity.

Masque Major Poets List and Their Important Works:

Ben Jonson:

Ben Jonson is one of the earliest and most famous of those who wrote masques. His most prominent masque is “The Masque of Blackness”. Other famous masques of his include “Hymnaei”, “Hue and Cry after Cupid”, and “The Masque of Queens”.

Inigo Jones:

Inigo Jones was yet another figure who worked closely with Ben Jonson in the production of masques. His most famous work is his work on Ben Jonson’s “The Masque of Beauty”.

Shakespeare

Shakespeare also incorporated the masque form in several of his plays. Some of the notable ones are “A Midsummer Night’s Dream”, “Romeo and Juliet”, and “The Tempest”.

Masques were thus an important phase in the history of English literature. Through this arose a new branch of drama and theatre that widened the spectrum of the literary landscape.

One Act Play

The one-act play is to the full-length play what the short story is to the novel. Percival Wilde defines the one-act play as “an orderly representation of life, arousing emotion in an audience”. Bernard Grebanier provides this definition: “A one-act play is an elaboration of a single, significant incident”. Because the playing time of a one-act is about twenty to sixty minutes, the playwright has the challenge of creating an engaging plot, enticing characters, and resolution to the conflict in a relatively short amount of time.

A one-act play has a unique and specific form. A playwright may begin by listing the characters, sometimes with a short description, though some opt to describe the players as they enter the stage. Characters' names should be capitalized. An italicized paragraph or two will describe the setting and sometimes the introductory situation. The various locations of the scenes may be listed at the beginning, as well.

Absurd Drama

Theatre of the Absurd, dramatic works of certain European and American dramatists of the 1950s and early '60s who agreed with the Existentialist philosopher Albert Camus’s assessment, in his essay “The Myth of Sisyphus” (1942), that the human situation is essentially absurd, devoid of purpose. The term is also loosely applied to those dramatists and the production of those works.

Though no formal Absurdist movement existed as such, dramatists as diverse as Samuel Beckett, Eugène Ionesco, Jean Genet, Arthur Adamov, Harold Pinter, and a few others shared a pessimistic vision of humanity struggling vainly to find a purpose and to control its fate. Humankind in this view is left feeling hopeless, bewildered, and anxious. The ideas that inform the plays also dictate their structure. Absurdist playwrights, therefore, did away with most of the logical structures of traditional theatre. There is little dramatic action as conventionally understood; however frantically the characters perform, their busyness serves to underscore the fact that nothing happens to change their

existence. In Beckett's *Waiting for Godot* (1952), plot is eliminated, and a timeless, circular quality emerges as two lost creatures, usually played as tramps, spend their days waiting—but without any certainty of whom they are waiting for or of whether he, or it, will ever come.

Let Us Sum Up

In this unit you have learned about Drama and various types of Drama. You might also have learnt the elements and characteristics of drama.

Check your progress

1. The word drama is derived from the Greek word which means _____.
 2. In the morality plays, people acted as _____ and _____.
 3. _____ is an example for Romantic Tragedy written by Shakespeare and deals with the betrayal and murder.
 4. _____ is a genre of story in which a hero is brought down by his/her flaws.
-

Glossary

Drama: refers to an ancient form of art written in prose or verse accompanied by various tools and techniques meant to be staged.

Interludes: It refers to the proceedings of the church, a new berth of short and direct play. Chorus: A group of performers who summarized, provided commentary, or participated in the action of a play.

Answer to Check Your Progress

1. Action
2. Vices and Virtues
3. Macbeth
4. Tragedy

Suggested Reading

1. Edwin Barton & G. A. Hudson. Contemporary Guide to Literary Terms. Houghton-Mifflin, 2003.
2. Chris Baldick. The Concise Dictionary of Literary Terms. Oxford University Press, 2004

Unit-9

Comedy

STRUCTURE

Overview

Objectives

9.1. Introduction

9.2. Definition

9.3. Types of Comedy

9.4. English Comedy

9.5. The Modern Comedy

Let Us Sum Up

Check your Progress

Glossary

Answers to Check your Progress

Suggested Reading

Overview

The unit elaborates the genre of Drama and elucidates the types of drama. The dichotomy of Comedy are described with examples.

Objectives

After completion of this unit, you will be able :

- To discuss the development of comedy as one of the major literary forms.
- To discuss the themes of various comedy by renowned dramatists.
- To explain the various forms of comedy.

9.1. Introduction

A comedy is the play of light and amusing character with the happy conclusion to the plot. It adopts humorous or familiar style and depicts laughable characters, incidents and situations. In a comedy, even if there are serious and complex incidents, ultimately that are resolved and the plot ends in happiness.

The word 'comedy' has an ancient and classical background ahead of tragedy, which means an amusing spectacle. Aristophanes and Menander were chief writers of comedy plays who laughed at the politicians, philosophers and their contemporary artists. Dramas in

Athens were performed in the open-air theatres. The stage used to be designed particularly for a comedy. Tragedy and comedy complement each other as they blend in life. And literature is but a just representation of human existence.

In comedy, Jonson adhered strictly to depict his age with realism, romance and maintain the dramatic action with the three dramatic unities of time, place and morally sound theme. The tragi-comedy style presented moderate sentiments, moderate passions, moderate amusement, pretension of conflicts and happy conclusion.

Beaumont and Fletcher composed *Phylaster* (1610) and *A King and No King* (1611). The drama in the Jacobean Age was considered obscene. It was censured by the puritans and theatres showcasing the plays were closed in 1642 due to the people's reaction.

After the restoration of Charles II to the throne of England in 1660, theatres reopened but there were no immediate potent tragi-comedies. In the 18th century, Sir Richard Steele wrote *the Conscious Lovers* (1722). Later, George Lillo's *London Merchant* (1731) and Oliver Goldsmith's *She Stoops to Conquer* (1773) became the famous vehicles of this genre. They called it Sentimental Comedies.

The 20th century plays by Shaw and Wilde are excellent specimen of tragicomedies. Shaw explained in his preface to *Major Barbara* (1905) how 'the tragi-comic irony of the conflict between real life and romantic imagination' was essential to the completion of the dramatic art. Norwegian playwright Henrik Ibsen's *Wild Duck* (1884) is a famous tragicomedy.

Anton Chekhov of Russia was skilled in the art of tragi-comic dramas. In 1962, Edward Albee wrote *who's Afraid of Virginia Woolf?* Thomas Stearns Eliot's dramas in the first half of the 20th century are great proponents of this genre. His *Cocktail Party* (1949) and *the Family Reunion* (1939) extend the style of tragi-comedy.

Major English comedy playwrights were Shaw, Noël Coward (1899-1973) with his- *Hay Fever* (1925), *Private Lives* (1930), *Design for Living* (1932), *Present Laughter* (1942) and *Blithe Spirit* (1941); Samuel Beckett (1906-1989) with his absurdist comedy *Waiting for God to* (1955); Harold Pinter (1930-2008) with his *Birthday Party* (1958); Tom Stoppard (1937-) with his *Rosencrantz and Guildenstern are Dead* (1966). Many famous dramatists like Harold Pinter, Samuel Beckett, Tom Stoppard and John Mortimer wrote short plays for radio and television in the latter half of the 20th century.

9.2. Definition

Like tragedy, comedy originated in ancient Greece from the festivals celebrating the nature god Dionysus. While tragedy dealt with persons in high places, comedy dealt with people of much less importance. Among Greeks, Aristophanes was the most important comedy writer. The atmosphere of comedy is mirthful and light. Comedy moves us to laughter through humours intrigues, strange situations and witty dialogs. Comedy shows the common errors of life and ridicules man's follies and foibles. Comedy is usually allowed to convey its moral, though it is sometimes states at the end of the play by one of the characters.

9.3. Types of Comedy

Comedy can be divided into 2 types - classical and romantic. The classical form was based on the Greek and Latin models. Ben Jonson and Restoration playwrights tried the classical form of comedy. Shakespeare and some of the university wits like Lilly and Greene wrote Romantic comedies.

Ben Jonson's comedy was called the 'comedy of humours' based on the medieval theory of four 'humours' that determined human character. The 'comedy of man' is of the Restoration period ridiculed the follies and foibles of the upper classes and was highly stylised and artificial. Then came the anti-sentimental comedies of Sheridan and Goldsmith retrieved comedy from too much weak moralizing and ridiculous sentimentalism. They combined morality with wit and sobriety with laughter.

Eg: when someone peculiar quality Doth so possess a man that it doth draw All his affects, his spirits and his powers In their conflictions all to run one way, This may be truly said to be a humour.'

(Every Man Out of His Humour, 1599, Quarto 1600)

9.4. English Comedy

The language and atmosphere of the English comedy remained fairly remote from those of ordinary life until the 1860s when T.W. Robertson's play 'Caste' appeared. Then onwards English comedy began to employ everyday language and familiar subjects culminating in the plays of Bernard Shaw and Galsworthy in the modern times.

The comedy of dialogue in which incidents and action are subordinated to witty dialogue and narration flourished in the plays of Oscar Wilde. The plays like 'The Importance of and Being Earnest' and 'Lady Windermere's Fan' derived their strength from witty dialogue and comic

situations. The Shaw's plays dealt with social problems and his comedies are characterised intellectual wit, irony and satire apart from penetrating analysis of social and moral problems confronting society. His plays include 'Arms and the Man', 'The Applecart', 'Major Barbara' and 'John Bull's other Island'. An experimental playwright who wrote under the influence of Shaw was James Bridie. His themes covered a wide range and plays like 'The Anatomist' and 'Mr. Bolfray' were successes.

9.5. The Modern Comedy

The latter half of the present century saw plays with little literary merit succeeding on the stage. The audience wanted only entertainment, so the playwrights provided dialogue that made a good impression and situations that tickled the audience into laughter. The theatre became a tangle of illusion and make believe.

Among the foremost playwrights of this kind was Noel Coward who wrote plays about the leisured classes. He became popular with plays such as 'Hay Fever' and 'The Happy Breed'. J.B. Priestly, the author of 'Time and the Conways' and 'Johnson Over Jordan' was a significant comedy writer who used the theories of time as themes for his plays.

Three other successful playwrights were Terence Rattigan, the author of 'The Winslow Boy', Lawrence Housemen, the author of 'Happy and Glorious' and J.M. Barrie, the author of 'The Admirable Chrichton'. The modern comedy is shying away from serious social and moral themes while concentrating on impressive dialogue and effective presentation on the stage.

Let Us Sum Up

In this unit, you must have learned the nature, forms, elements and various types of comedies.

Check your progress

1. The Comedy of Humours was written by_____ .
2. Arms and the Man was written by_____ .
3. Comedy originated in the ancient Greek festival which celebrates God _____ .

Glossary

Anti-sentimental: it was meant to be hatefully reactionary, to make us look at the vitality of our prejudices

Tragedy: a dramatic composition, often in verse, dealing with a serious or somber theme as through a character flaw or conflict with some overpowering force, as fate or an unyielding society.

Answer to check your progress

1. Ben Jonson
2. Bernard Shaw
3. Dionysus

Suggested Readings

1. M. H. Abrams. *A Glossary of Literary Terms*. Thomson-Wadsworth, 2005.
2. Chris Baldick. *The Concise Dictionary of Literary Terms*. Oxford University Press, 2004.

Unit-10

Melodrama

STRUCTURE

Overview

Objectives

10.1. Introduction

10.2. Definition

10.3. Situations of Melodrama

10.4. Elements of Melodrama

10.5. The Plot of Melodrama

Let Us Sum Up

Check your Progress

Glossary

Answers to check your progress

Suggested Readings

Overview

In this unit, the genre of melodrama and the elements of the genre are elaborated in detail. The situations in which the melodramatic theme can be explored are discussed. The suitable examples are provided to illustrate the genre and provide better understanding.

Objectives

After completion of this unit, you will be able to :

- To discuss the development of Melodrama as one of the major literary forms.
- To discuss the themes of various Melodrama by renowned dramatists
- To explain the various forms of Melodrama.

10.1. Introduction

A melodrama is a literary or theatrical work that exaggerates the elements of the standard dramatic form. Melodramas overemphasize the emotions of their characters, usually to elicit an emotional response from the reader or viewer. There is often outlandishness to the situations and events in which characters find themselves. Melodramas are frequently associated with theatre, movies, and television shows but are also found in novels, short stories, and poems.

Melodrama is referred to with disdain and categorized by falseness, pomposity and vulgarity. Certain specialists have gone down to the extent of saying that the period between Richard Brinsley and Bernard Shaw did not witness any drama. This certainly authorizes the point that for nearly hundred years the English theatre ached due to awful dramatic poverty, so much so, that not even one decent play was available for people to witness.

Nineteenth century saw melodrama's emergence in England begin flourishing during this time. Some critics believe that British drama slowly moved towards decline along this time and began to lose its identity as a serious art form. Irrespective of the numerous reasons which caused its waning, many types of plays other than melodramas came into existence, these, however were not as important as melodrama.

Farces, spectacles, and extravaganzas are a few such genres. Out of the newly developed kinds of drama, only melodramas and farces came to be acknowledged as genuine genres of drama. They were known as 'legitimate' and hogged by 'Drury Lane' and 'Covent Garden' theatres. Covent Garden did the first melodrama in England, A Tale of Mystery, which Thomas Holcroft adapted from the French René-Charles Guilbert de Pixérécourt's *Coelina; ou, L'Enfant du*.

Melodrama was at its prime time throughout the nineteenth century, during this time it was primarily dependent on bad French translations. It was only nearing the close of the century that melodrama began to adopt a British feel.

The works of Sir Arthur Wing Pinero, Henry Arthur Jones, and Oscar Wilde marked a decline in the popularity of the typical melodrama. The dramas authored by these playwrights were inclined to delve deeper into life's issues, this paved the way to a more thought provoking and more literary recognized drama.

It would be pertinent to mention here that while on its way to popularity and following, melodrama got divided into many kinds, showing the shifting values and concerns of the society in Britain. Society saw many important changes with the commencement of the weakening of aristocracy and increased strength and importance of a newly found middle class. Different facets of life witnessed many noteworthy changes, where few existing ethics and principles gave way to new ones. These new ethics were more suitable to the attitude and way of life of the rising middle class comprised of traders and businessmen.

In contrast to the aristocracy, the people belonging to this class were not very well educated. Owing to their poor educational and cultural

upbringing, they preferred going to the theatre to relax and have fun instead of spending time musing over high class, sophisticated literary plays. Pixérécourt, one of the most important nineteenth century French melodrama playwrights, had no hesitation in stating that he was 'writing for those who cannot read'.

As a result, to that, he came up with 'a melodramatic artistry aimed entirely at an unlettered populace'. Different types of melodrama that emerged and became popular are: the Social, the Gothic or Romantic, the Nautical, and the Domestic melodrama. Despite the different variety in melodrama, all of them had particular common characteristics with regard to the theme, characters, plot, language, and scenic effects. To bring about the harsh ethical bindings of that era, melodrama rested on the dominant theme of good (hero) against bad (villain).

Thus, melodramas spun around the rudimentary struggle between virtue and vice. Based on the variation in themes due to the shifting standards of every period, Disher (1954) comments, 'Shakespeare's audiences liked blood, Restoration wits preferred sex, and eighteenth-century exquisites favoured sentiment and Victorians demanded morals'.

In contrast to contemporary drama, in which playwrights go right to the bottom of a man's inner self and where there is no real clarity between virtue and vice, and man's character is too complex to be merely understood the way it appears, melodramatic characters just characterize complete virtue or pure vice. Without an exception, the good always stands victorious over evil and is always punished.

Quite similar to the traditional American movies in which the virtuous hero always defeated the villain. Those melodramas were spun around a number of themes, for example, cruelty, revolt, allurements, captivity and failed love stories. In views of Allardyce Nicoll (1966), who has numerable extraordinary dramatic works to his credit, including melodrama, 'excitement, exaltation of virtue and poetic justice appear in all.... spiced with a little pathetic humanitarianism and a dash of ghostliness'.

After understanding melodrama, it can be said that all melodramatic plays end with satisfaction and comfort, if not joy, as 'heroes prosper while villains die miserably' (Disher, xiv). Other than this, melodramas of earlier times were known to link virtuousness with paucity and immorality with prosperity.

This could be taken as an implied suggestion to the wicked acts perceived to be done by the erstwhile influential nobles against servants, slaves and farmers; this was the prevalent theme of the time,

undertaken by various European authors. *Tess of the d'Urbervilles* by Thomas Hardy is an apt such example.

The model, naïve and simplistic characters in melodramas were also characteristic only to this genre. These were brought together with regard to glamorized sentimentalism. Although the characters of melodrama have been discussed above, yet making a mention of them again it is worth referring to Marcia Landy's (1991) take on this that sums up these characters as: The lowly female, the prostitute, the destitute woman harassed due to her abstinence, the ruthless, drunkard and womanizer.

The male (hero) and the female (heroine) protagonists were typically portrayed as upright, benevolent, and faithful. They, along with their sidekicks were always ready to give up anything courageously in the name of love and general good of people. The negative character in the melodrama, known as the villain, was another key character without whom it would be difficult to give an interesting angle to the play. This character was a sensation for the new quasi- literate audience of the nineteenth century. His sheer arrival evoked the emotions of these people, who hooted him and applauded the hero. The villain or the representative of evil on stage took to many different roles: sometimes he would be a cruel lawbreaker, sometimes he would dawn the guise of a ridiculous killer and at times he would be a clever conspirator.

The same villain's social status also changed according to the change in the melodrama, like a greedy boss, a lustful owner, or a dirty landlord. Adding another interesting feature to the presentation of these various melodramatic negative and positive characters, their looks or external presentation was based on their internal qualities. As a result, the good or the virtuous were given good looks and the bad were made to look ugly.

Therefore, ones on stage depicting bad characters were dyed black or crooked in some way. Melodramas were no doubt full-of- blood and Gothic atmosphere but despite that all, always had a scene or more filled with (cheap) humour. Michael Booth (1973) said, 'Oddly coexisting with intensely melodramatic elements were equally strong components of low comedy and eccentric characterization that provided most of its humour.

Therefore, the melodrama audience in the nineteenth century not only anticipated but was even very keen to laugh and applaud at appalling humorous scenes unrelated to the play's plot in the real sense.

The dramatic grave plots flavored with phony scenes and make belief ends also formed a part of melodrama. The presentation depended on mal- structured theatrical positions, characteristically presenting a made-up problem that generally culminated into ease and contentment. The modern-day TV serials and movies are quite like the melodramas of the 19th century which was based on extremes. In the contemporary world, however, the popularity of melodrama has declined to a large extent. Though the form and genre of melodrama is still dominating in the silver screen part, no one is any more interested in watching such melodrama live in theatres.

10.2. Definition

Originally melodrama was a drama with occasional songs. But today it is identified as a drama wherein virtuous or vicious characters are pitted against each other in sensational situations filled with suspense. They are emotional plays with little depth of characterisation.

10.3. Situations of Melodrama

“Melos” is Greek for song, and the term “melodrama” was originally applied to all musical plays, including opera. In early-nineteenth-century London, many plays were produced with a musical accompaniment that (as in modern motion pictures) served simply to fortify the emotional tone of the various scenes; the procedure was developed in part to circumvent the Licensing Act (1737), which allowed “legitimate” plays only as a monopoly of the Drury Lane and Covent Garden theaters, but permitted musical entertainments elsewhere. The term “melodrama” is now often applied to some of the typical plays, especially during the Victorian Period, that were written to be produced to musical accompaniment.

The situations are the chief sources of interest in a melodrama. The conflict in a melodrama is external. Melodramas present a lot of tear-shedding and the final triumph of virtue. Some sort of exotic horror is a part of the melodrama. Some critics think that the melodrama falsifies character, exaggerates gloomy events and presents the triumph of virtue without justification. There are elements of the melodrama even in Kyd's 'Spanish Tragedy' and Webster's 'The Duchess of Malfi'. Melodramas are ethical stories demonstrating a battle between good and bad with the good ultimately coming out victorious.

The Victorian melodrama can be said to bear the relation to tragedy that farce does to comedy. Typically, the protagonists are flat types: the hero is greathearted, the heroine pure, and the villain a monster of malignity. (The sharply contrasted good guys and bad guys of the movie western

and some television dramas are modern derivatives from standard types in the old melodramas.) The plot revolves around malevolent intrigue and violent action, while the credibility of both character and plot is often sacrificed for violent effect and emotional opportunism. Nineteenth-century melodramas such as *Under the Gaslight* (1867) and the temperance play *Ten Nights in a Barroom* (1858) are still sometimes produced—less for thrills, however, than for laughs. Recently, the composer Stephen Sondheim converted George Dibdin Pitt's Victorian thriller *Sweeney Todd, The Barber of Fleet Street* (1842) into a highly effective musical drama.

The terms “melodrama” and “melodramatic” are also, in an extended sense, applied to any literary work or episode, whether in drama or prose fiction, that relies on implausible events and sensational action. Melodrama, in this sense, was standard fare in cowboy-and-Indian and cops-and-robber types of silent films, and remains alive and flourishing in current cinematic and television productions.

The conclusions of these dramas show societal ethics or fairness winning, after trying hard. Since the stories depicted by melodramas are primarily spun to appease the audience, they are not very close to reality, thus various characters of a melodrama are also not very realistic. This genre of drama was enacted by people known as stock characters. These were the characters founded on set personalities or typecasts.

The plot of a melodrama has three main components: Provocation of the villain to do bad to the hero and the society at large; Anguishes that the hero, heroine and society suffer due to the bad done by the villain; and he punishment which constitutes the end of the play, where the villain penalized for his bad deeds throughout the melodrama. Walt Disney's *Robin Hood* is a classic example of a good and effective melodrama. The hero, Robin Hood, is handsome and courageous; he raids the wicked and wealthy people to give to the poor, desolate and needy.

Little John is his associate who is adorable, humorous and caring. Both are incited to fight bravely against the wicked villain, Prince John and his dirty assistant, Sir Hiss. In his struggles, Robin Hood is able to woo the heroine, Marian, who joins him in his escapades against the evil.

The maidservant, Lady Kluck, is also characteristic of a melodrama and fits in the plot very well. She is trustworthy, funny and all the time flirting with Little John. Ultimately, the villain and all his associates are punished by imprisonment and Robin Hood is victorious in bringing back happiness and justice to the kingdom.

10.4. Elements of Melodrama

The elements of this style of theatre has is Pathos, of exaggerated or heightened emotion, moral polarization (good vs. evil), non-classical narrative structure (particularly the use of excessive coincidence and *deus ex machina* to progress plot aspects), and sensationalism are all major features of Melodrama as a form and of course there is an emphasis on action, violence, and thrills.

This genre utilises music to illustrate the scenes and plot action throughout the play. From heavy 'hurry' piano music to indicate when the scene's villain might be about the strike, to the dainty tinkles of the young damsel going about her everyday business. Without music underpinning the action of each scene, the play itself would likely lose the unique intensity required of a good Melodrama.

10.5. The Plot of Melodrama

Overstated and formalized actions and prolonged spoken method communicating strong emotions. Typecast; generally single dimensional characters that rarely show any psychological or mental changes. It is a depiction of social scuffle between the good and the bad. The drama usually ends with the victory of good over evil. The interaction between audience and performers of the drama is an important part of melodrama. This sort of an involvement adds weight to the message carried by the melodrama. Melodramas are usually filled with outstanding happenings such as pursuits, eruptions, combats, encounters. These enthralling events exhibited in a melodrama involve and captivate the audience and makes them forget the nagging worries of their world. The melodrama's fast-moving plot offers enthusiasm, anticipation and time accord to the audience. The circumstances of a melodrama stimulate pity amongst audience. Their hearts are overwhelmed with sorrow for the feeble or victimised poor and good people and detestation for the bad or rich authoritarians.

Let Us Sum Up

In this unit, you must have learned the nature, types, elements and forms of melodrama.

Check your Progress

1. _____ written by Webster has the theme of Melodrama.
2. The melodramatic plot has _____ main components.
3. _____ were the characters founded on set personalities or typecasts.

Glossary

Melodrama: a story, play or film in which many exciting things happen and people's emotions are stronger than in real life.

Portray: to show somebody/something in a picture; to describe somebody/something in writing.

Phony scenes: intended to deceive or mislead

Answers to Check your Progress

1. The Duchess of Malfi
2. Three
3. Stock Characters

Suggested Readings

1. Edwin Barton & G. A. Hudson. Contemporary Guide to Literary Terms. Houghton-Mifflin, 2003.
2. M. H. Abrams. A Glossary of Literary Terms. Thomson-Wadsworth, 2005.

Block-4: Fiction

Block-4: Fiction has been divided in to three Units.

Unit-11: Development of Fiction deals with Introduction, Definition, Development of Novel and the Plot Check your Progress.

Unit-12: The Short Story explains about Introduction, Definition, Themes of Short Story, Examples of Literary Themes and the Purpose of a Short Story.

Unit-13: Historical Romance describes about Introduction, Definition and the Characteristic of Historical novel.

In all the units of Block -4 **Fiction**, the Check your progress, Glossary, Answers to Check your progress and Suggested Reading has been provided and the Learners are expected to attempt all the Check your progress as part of study.

Unit - 11

Fiction

STRUCTURE

Overview

Objectives

11.1. Introduction

11.2. Definition

11.3. Development of Novel

11.4. The Plot

Let Us Sum Up

Check your Progress

Glossary

Answers to check your progress

Suggested readings

Overview

The unit deals with literary genre of fiction and novels. It traces the development of novel through ages. The plot devices are dealt with illustrations from the renowned works.

Objectives

After completion of this unit, you will be able :

- To analyse the development of various genres of novel in English literature
- To discuss the contribution of various authors and their works in developing novel as a literary form.
- To interpret the characteristics of various forms of novels

11.1. Introduction

The term 'novella' has been derived from an Italian word used for a short story to differentiate it from a novel. The word 'novel' has been in vogue in English ever since the beginning of eighteenth century, for something which happens somewhere in middle. In Ian Watt's *The Rise of the Novel*, written in 1957, the novel came into existence for the first time in some part of the early eighteenth century.

The word 'novel' has been derived from the Italian word 'novella' which means "new". A novel has some features like are presentation characters, dialogues, setting, plot, climax, conflict and resolution.

However, it does not require all the elements to be a good novel. The term 'novella' has been derived from an Italian word used for a short story to differentiate it from a novel. Novels, which are widely read and enjoyed by millions of readers across the globe, take the reader into a world spun by the author.

Elements of Fiction - The Seven Key Elements of Fiction:

CHARACTER : There are two meanings for the word character:

- 1) The person in a work of fiction.
- 2) The characteristics of a person.

Persons in a work of fiction - Antagonist and Protagonist.

A character who is clearly central to a story with all major events having some connection to this character - She/he is the PROTAGONIST.

The character in opposition to the main character is called the ANTAGONIST.

The Characteristics of a Person In order for a story to seem real to the reader, its characters must seem real. Characterization is the information the author gives the reader about the characters themselves.

The author may reveal a character in several ways:

- a) his/her physical appearance
 - b) what he/she says, thinks, feels and dreams
 - c) what he/she does or does not do
 - d) what others say about him/her and how others react to him/her
- Characters are convincing if they are: consistent, motivated and life-like (resemble real people)

Characters are categorized as

- (1). Individual - round, many sided and complex personalities.
- (2). Developing - dynamic, many sided personalities that change (for better or worse) by the end of the story.
- (3). Static – Stereotypes; they have one or two characteristics that never change and are often over-emphasized.

THEME

What exactly is this elusive thing called theme? The theme of a fable is its moral. The theme of a parable is its teaching. The theme of a piece of fiction is its view about life and how people behave. In fiction, the theme is not intended to teach or preach. In fact, it is not presented directly at

all. You extract it from the characters, action and setting that make up the story. In other words, you must figure out the theme yourself.

The writer's task is to communicate on a common ground with the reader. Although the particulars of your experience may be different from the details of the story, the general underlying truths behind the story may be just the connection that both reader and the writer are seeking.

11.2. Definition

Novel is a work of moderately lengthy descriptive fiction. It is generally in prose, which is characteristically printed as a book. The genre 'novel' has been defined as consisting of a nonstop and all inclusive history dating back almost two thousand years. The novel is said to have originated in traditional Greece and Rome, during the era of medieval and early modern romance.

Miguel de Cervantes, who wrote Don Quixote, the first part of which was published in 1605, has been often called the first noteworthy European novelist of the contemporary era. Novels, which are widely read and enjoyed by millions of readers across the globe, take the reader into a world spun by the author. This fictitious world is very different from the practical world the reader lives in.

Authors write about numerous topics so a novel may belong to any one of these genres, for example, historical, picaresque, sentimental, gothic, psychological, epistolary, pastoral, apprenticeship, roman a clef, antinovel, detective, mystery, thriller, dramatic, science fiction, cult or coteries, western, best seller, fantasy and prophecy, proletarian.

11.3. Development of Novel

Novel as a literary genre reached the highest level of glory in the 18th century. Defoe, Richardson, Fielding and Sterne contributed significantly to the development of English novel. They influenced the writers who came after them. The 18th century coincided with the industrial revolution which significantly contributed to the rise of the novel (with the invention of printing machine).

The chain effects of industrial revolution improved people's life and living standard. The rise of the educated middle class people further increased the reading public which correspondingly led to demand of novels for reading. Books such as 'Don Quixote', 'Decameron', 'Morte d' Arthur' and 'Pilgrim's Progress' laid the foundations for the development of the novel. 'Pamela', 'Joseph Andrew's', 'Tristram Shandy', and 'Robinson Crusoe' were notable books that became famous in the 18th century. However,

novels continued to evolve in the 19th and 20th century giving rise to different genres or classes of novel.

11.4. The Plot

Plot derives from the Old French word *complot*, which refers to a secret plan or conspiracy. Plots have long been a central component of storytelling. Greek philosopher Aristotle observed in the fourth century BCE that plot, which he called *mythos*, is the “soul” of all tragedy. Plot is the series of events that comprise a story’s main action. It typically comprises a sequence of individual but connected elements that compels the main character(s) to embark on a journey.

This journey can be physically, mentally, and emotionally, though it is often both. The plot’s primary journey leads to a climactic event and a resolution. One of the defining features of a plot is that it includes more than a list of facts. The facts have a purpose that supports the overall journey of the character(s). Another hallmark of plot is the unfolding of a cause-and-effect relationship. Characters make decisions and experience the resulting consequences, good or bad. In other words, plot encompasses the what, how, and why.

POINT OF VIEW - A person who always between the reader and the action of the story. A person who narrates or tells the story from his or her own point of view. This angle of vision, the point of view from which the people, events and details of a story are viewed, is important to consider when reading a story. Types of Point of View: Objective Point of View With the objective point of view, the writer tells what happens without stating more than can be inferred from the story’s action and dialogue. The narrator never discloses anything about what the characters think or feel, remaining a detached observer.

Third Person Point of View Here the narrator does not participate in the action of the story as one of the characters, but lets us know exactly how the characters feel. We learn about the characters through this outside voice.

First Person Point of View In the first-person point of view, the narrator does participate in the action of the story. When reading stories in the first person, we need to realize that what the narrator is recounting might not be the objective truth. We should question the trustworthiness of the accounting. Omniscient and Limited Omniscient Points of View A narrator who knows everything about all the characters is all knowing, or omniscient. A narrator whose knowledge is limited to one character, either major or minor, has a limited omniscient point of view.

CONFLICT - Conflict is the essence of fiction. It creates plot. The conflicts we encounter can usually be identified as one of four kinds. Human versus Human Conflict that pits one person against another.

Human versus Nature- This involves a run-in with the forces of nature. On the one hand, it expresses the insignificance of a single human life in the cosmic scheme of things. On the other hand, it tests the limits of a person's strength and will to live.

Human versus Society- The values and customs by which everyone else lives are being challenged. The character may come to an untimely end as a result of his or her own convictions. The character may, on the other hand, bring others around to a sympathetic point of view, or it may be decided that society was right after all.

Human versus Self Internal conflict- Not all conflict involves other people. Sometimes people are their own worst enemies. An internal conflict is a good test of a character's values. Does he/she give in to temptation or rise above it? Does he/she demand the most from him/herself or settle for something less? Does he/she even bother to struggle? The internal conflicts of a character and how they are resolved are good clues to the character's inner strength. Often, more than one kind of conflict is taking place at the same time. In every case, however, the existence of conflict enhances the reader's understanding of a character and creates the suspense and interest that make you want to continue reading.

TOSE - In literature, tone is the emotional colouring or the emotional meaning of the work and provides an extremely important contribution to the full meaning. In spoken language, it is indicated by the inflection of the speaker's voice. The emotional meaning of a statement may vary widely according to the tone of voice with which it is uttered; the tone may be ecstatic, incredulous, despairing, resigned, etc. The term 'novel' originally meant a 'fresh story'. It gradually came to signify a story in prose.

Marion Crawford described Novel as a 'pocket theatre'. It is defined as 'a long narrative in prose detailing the actions of fictitious people' A novel has a plot and the characters reveal themselves and their intensions in dialogue. The Novelist represents life in fullness. Every novel must present a certain new of life and some of the problems of life. The novel can have its background in any part of the world.

Hardy's novels are located in Wessex and Bronte's novels have the countryside of Sussex serves as the background in the novels of Rudyard Kipling. . Novel starts with John Lyly's "Euphues" and " The

Anatomy of wit". John Bunyan's novel "The Pilgrim's Progress" is famous. "Robinson Crusoe" is a first English novel written by Daniel Defoe. Swift's "Gulliver's Travels" is a work of fiction. During the 19th century, Jane Austen emerged as the popular novelist. She wrote 'Pride and Prejudices', "Emma", "Sense and sensibility" and "Mansfield Park". Charlotte Bronte's "Jane Eyre" and Emily Bronte's "Wuthering Heights" are novels of terror. Charles Dickens has written novels with aim to reform the corrupt inhuman society. His "David Copperfield", "Nicholas Nickleby" "Oliver Twist" are expressions of his childhood miseries. Thackeray, who was Dickens' great rival has written novels of ideas. His "Vanity Fair" is his masterpiece. He is a novelist, who attacks the follies of society. George Eliot (Mary Ann Cross) is a novelist who included current topics like religion and politics in her novels. Her famous novels are: "Adam Bede", "The Mill on the Floss", "Silas Marner" and "Middlemarch".

During the later 19th century two novelists emerged. They are, Thomas Hardy and George Meredith. Meredith teaches that spiritual growth comes with the help of courage and self-restraint. Hardy's characters are chiefly farmers from Wessex. His novels reveal the innermost soul of his characters. His four tragic novels are: "The return of Native" "The Mayor of Casterbridge", "Tess of the D'urbervilles" and "Jude the obscure". Wilkie Collins has been described as the father of the modern detective story. Novels of adventure and exploration have been written by R.L. Stevenson and Haggard.

Henry James is a unique novelist who portrays the sensitive adjustment between individuals and classes. His famous novels are: "The Portrait of a Lady", "The Golden Bowe", and "The wings of the Dove". His short story "The turn of the screw" heralds the arrivals of modern psychological novel. The feminist theme is central to the fiction of Margaret Drabble. In the novels like "The Millstone" and "The Waterfall". She explores the dilemma of the modern women to whom freedom is denied in practice but in theories.

Let Us Sum Up

In this unit you have learned about the genre- novel - a long narrative work of fiction with some realism. It is often in prose form and is published as a single book. You must have also learnt the various characteristics, forms and elements of a novel.

Check your progress

1. Don Quixote was written by _____
2. The Rise of educated _____ led to the increase in the reception of Novel _____.
3. _____ improved the life of people and created the educated middle class.

Glossary

Epistolary Novels: an epistolary novel is written as a series of documents.

Realism: realism, in the arts, is the accurate, detailed, unembellished depiction of nature or contemporary life.

Plot: the series of events which form the story of a novel, film, etc.

Answers to Check your Progress

1. Cervantes,
2. Middle class,
3. Industrialization

Suggested Readings

1. Abrams, M. H., and Geoffrey Galt Harpham. A Glossary of Literary Terms. Thomson Wadsworth, 2005.
2. Peter Childs. The Routledge Dictionary of Literary Terms. Routledge, 2005

Unit-12

The Short Story

STRUCTURE

Overview

Objectives

12.1. Introduction

12.2. Definition

12.3. Themes of Short Story

12.4. Examples of Literary Themes

12.5. Purpose of a Short Story

Let Us Sum Up

Check your Progress

Glossary

Answer to check your Progress

Suggested Readings

Overview

The unit deals with the genre of Short story, the themes and the literary devices used in a short story. The unit extensively deals with the character types, thematic patterns and contemporary approaches to the genre.

A short story typically takes the form of a brief fictional work, usually written in prose. The earliest precursors to the short story can be found in the oral storytelling tradition, as well as episodes from ancient Mediterranean epics, such as 'The Epic of Gilgamesh' and Homer's 'Iliad.'

Anecdotes, fables, fairy tales, and parables are all examples of the oral storytelling tradition that helped to shape the short story, such as 'The Painting of the Dog and His Reflection' from 'Aesop's Fables'. In fact, 'Aesop's Fables,' first collected in the 4th century B.C., may have been the first anthology of short stories in Western literature. Over time, genres and writers all around the world have influenced the development of the short story.

For example, Norse legends, Irish ballads, and Gothic ghost stories have all played a major role in directing both its structure and subject matter. Let's take a look at some of the major characteristics of the short story.

Objectives

After completion of this unit, you will be able :

- To learn the form and structure of a new genre in English, a brief work of fiction, usually written in prose and running 1,600 to 20,000 words in length.
- To know the oldest types of literature and has existed in the form of legends, mythic tales, folk tales, fairy tales, tall tales, fables and anecdotes in various ancient communities around the world.

12.1. Introduction

The short story is a crafted form in its own right. Short stories use plot, resonance, and other dynamic components as in a novel, but typically to a lesser degree. While the short story is largely distinct from the novel or novella/short novel, authors generally draw from a common pool of literary techniques. The short story is sometimes referred to as a genre. Determining what exactly defines a short story has been recurrently problematic.

A classic definition of a short story is that one should be able to read it in one sitting, a point most notably made in Edgar Allan Poe's essay "The Philosophy of Composition" (1846). H.G. Wells described the purpose of the short story as "The jolly art, of making something very bright and moving; it may be horrible or pathetic or funny or profoundly illuminating, having only this essential, that it should take from fifteen to fifty minutes to read aloud." According to William Faulkner, a short story is character driven.

A writer's job is to "...trot along behind him with a paper and pencil trying to keep up long enough to put down what he says and does. Some authors have argued that a short story must have a strict form. Somerset Maugham thought the short story "must have a definite design, which includes a point of departure, a climax and a point of test; in other words, it must have a plot". Hugh Walpole had a similar view: "A story should be a story; a record of things happening full of incidents, swift movements, unexpected development, leading through suspense to a climax and a satisfying denouement."

Characteristics Length: Short stories typically range from 1,600 to 20,000 words. Although authors and critics have debated the length of the short story throughout literary history, most agree on a minimum of 1,600 and a maximum of 20,000 words. In his own contribution to the debate, Edgar Allen Poe suggested that a short story should take 30 minutes to two hours to read. Subject: Short stories usually focus on a

single subject or theme. Subjects or themes may range from something as mundane as a daily errand or as thrilling as a ghost tale. A single, easily contained plot is one of the hallmarks of the short story and helps shape its other characteristics. 'In medias res': Short stories usually take place in a single setting and begin 'in medias res', which means 'into the middle of things' in Latin.

In general, short stories tend to begin and end abruptly, with little to no prior information and no major lapses in time. As they involve just one plot line and are limited in word length, there is little room or need for the extended developments we frequently find in novels. Limited number of characters: Due to the limitations of the genre, short stories typically focus on just one or a couple characters. As short stories usually cover such brief periods of time, even a single character may never be fully developed. However, historical examples, like some of Geoffrey Chaucer's 'Canterbury Tales,' may find interesting ways of involving many different people, as we'll discuss next.

12.2. Definition

Short story is a brief fictional prose narrative shorter than a novel and usually deals with only a few characters. The short story is usually concerned with a single effect conveyed in only one or a few significant episodes or scenes. The form encourages economy of setting, concise narrative, and the omission of a complex plot; character is disclosed in action and dramatic encounter but is seldom fully developed. Despite its relatively limited scope, a short story is often judged by its ability to provide a "complete" or satisfying treatment of its characters and subject.

12.3. Themes of Short Story

The theme of a short story is simply its meaning. It is the main idea explored in the story by the writer. It answers the question: What did you learn about the human condition or nature? For instance, in "Story of an Hour" by Kate Chopin, the theme is about a woman who has lost her freedom and identity to her husband and marriage. In Jack London's "To Build a Fire", the theme is about a protagonist who freezes to death because he panics and is unable to problem solve. In Ernest Hemingway's "Hills Like White Elephants", the theme is about an unplanned pregnancy, and the decision to abort the pregnancy. The meaning of a story can be implied, explicitly suggested or embodied in the story. Sometimes a writer crafts a story with a central idea, in which the theme is easy to identify and understand-such as love, hatred, death. Writers often craft stories in which the theme is implied, not easily

identified. And so, the theme can often be understood in the plot of a story, through the characters of a story, by understanding the conflict. The reader must analyze the story to determine its theme. Here's are several suggestions to identify the short story understand the main conflict of the short story. "In Hills like White Elephants", Hemingway writes about unplanned pregnancy and the need for an abortion.

The theme is implied through a conversation between the man and his girlfriend. Understand the epiphany. Usually, you can the theme of a story once you understand the epiphany-what does the protagonist learn, what is the revelation.

Two common themes are good versus evil. Another is that the human heart cannot endure the burden of guilt. Another is that we have a dark side, alter ego that can do wicked things, commit evil acts. Sometimes the theme is suggested in the title. For instance in Hemmingway's Hills like White Elephants, we understand that a "white elephant is a symbol for something that is not wanted. In Susan Minot's "Lust" we quickly understand that the story is about lust, sex. Look for key phrases or sentences. Sometimes the writer reveals the theme by repeating symbols or motifs.

A common way to understand the theme is by identify the "big idea", what the story is about-love, death, crime, abortion, lust, human nature, divorce, abuse, and so forth.

The theme of a story can sometimes be understood by its setting. Where does the story take place? What historical time frame? Did social change occur during this period? Crafting a Short Story with a Theme Most writers begin with a topic, such as misadventure, suicide, lust, love, death, then write a short story. Sometimes the writer explicitly suggests the theme by embodying it in the short story.

Other times the writer suggests a theme through setting, plot, conflict, character, and epiphany. And so, the reader must decipher the theme. Sometimes the writer begins writing without any particular theme in mind. The theme emerges as the writer writes the story. Other times the writer has a particular topic and theme before he/she begins writing the short story.

Sometimes a writer has only a theme for a short story—but doesn't have a story idea. The theme is the shared meaning, universal truth, lesson learned, and epiphany. The writer writes about theme by selecting a particular topic or story idea, then writing a short story. As the writer crafts the story, he/she ought to think about its theme-what is the universal truth of the story? What lesson can be shared to the reader?

What moral truth can be communicated through the story? The writer has many ways to find a story idea and theme for a short story:

- Keeping a notebook
- Writing a short story based on a newspaper or magazine article
- Writing a story about what he has seen, observed
- Writing a story based on personal experience
- Writing a story based from memory
- Writing a story from a photograph
- Writing a story about the human condition or human nature
- Writing about a story from what you see, hear, or read in pop culture.

One of the marvellous aspects of writing short fiction is that the writer can make up the details once he/she has the story idea and theme, using imagination, memories of true events, his/her creative spirit. That is why short fiction is one of the most popular forms of creative writing.

Once you start reading short fiction, you will discover that short fiction has many themes that are repeated, such as love and hate, crime and punishment, revenge, the difficulties of old age, the oppression of marriage. Universal truth Shared meaning Lesson learned Epiphany-revelation Change in the mind or actions of the protagonist to summarize; the theme of a story is its meaning. Meaning is the lesson learned universal truth, epiphany and change in the behaviour or character of the main character.

Meaning is what we learn about human nature or the human condition. The writer can explicitly write about the theme through the story idea, or the writer can implicitly suggest the theme through the setting, plot, conflict and change in the mind or actions of the main character. The theme of a short story ought to always be important to the writer who can use it to express an opinion, share views on values, interests, topics, ideas important the writer himself and humankind-such as love, abortion, crime, good, evil, death, and so forth. The theme of a short story is important to the reader who can learn a lesson, discover something new about human nature or the human condition. In short, the theme of a story can teach us how to live our lives.

12.4. Examples of Literary Themes

Theme in literature is a topic we've delved into before. Every story has themes - whether consciously explored or simmering under the surface -

and exploring different themes adds depth and layers to any story, especially if those themes are universal.

Love: One of the most popular topics covered not only in books, but in movies and music as well, love is a universal, multi-faceted theme that's been explored in a number of ways throughout the history of literature. First love, lost love, forbidden love, unrequited love; the love between partners, parents and children, siblings, and friends; the power of love to conquer all...Shakespeare's *Romeo and Juliet* is one of the first stories that comes to mind - a tragic tale of forbidden love with terrible consequences.

Pride and Prejudice by Jane Austen is another classic example, exploring the type of love that grows slowly, where there has once been dislike and misunderstanding. *Wuthering Heights* by Emily Brontë explores love in a different light, highlighting how its intensity can disrupt and even destroy lives. One of the key focuses of R. J. Palacio's *Wonder* is the unconditional, fierce love between family, especially parents and children.

Death: Coming in at a close second is another of life and literature's universal themes: death. You'll be hard-pressed to find many books that don't deal with death somehow. Whether it's an exploration of grief after losing a loved one, an existential musing on the nature of the life- and-death cycle, or a question about what, if anything comes 'after', death is a popular topic across many genres. *The Book Thief* by Markus Zusak is narrated by Death, exploring the nature of his role in taking human lives against the backdrop of WWII Germany. In *The Lovely Bones*, Alice Sebold explores death through another unusual perspective: that of a girl who has recently been murdered, and who watches over her family in a limbo state while trying to come to terms with her death. *The Fault in Our Stars* features teenage characters coming to terms with their mortality in the face of terminal illness.

J. K. Rowling's *Harry Potter* series encompasses many themes (most, if not all, of the ones on this list!). But perhaps the most pervasive theme of the series is death, which is explored constantly from the death of Harry's parents through to Voldemort's final attempts to become immortal.

Good vs. evil: The battle between good and evil is a theme that's particularly common in fantasy series. It doesn't need much explaining; books that explore this theme generally feature a battle between good and evil, in which good usually (but not always) triumphs.

The Lord of the Rings by J. R. R. Tolkien pits good quite clearly against evil in its tale of hobbits, elves and men teaming up to defeat the power-hungry Sauron and his armies of dark creatures. George R. R. Martin's A Song of Ice and Fire series explores every nuance of the concepts of 'good' and 'evil', from portraying morally grey characters to battling with the story's overarching villains, the White Walkers. The Chronicles of Narnia, C. S. Lewis' magnum opus, follows four siblings who pass into an entirely new world, in which they encounter characters both good (e.g. Aslan) and evil (e.g. the White Witch). Stephen King's post-apocalyptic novel The Stand also features the light-vs-dark dichotomy, staging a battle between good and evil through the characters of Mother Abigail and Randall Flagg.

Coming of age: Popular not only in children's and young adult books, but also adult literature, coming of age is a commonly explored theme. Stories that feature this theme deal with experiences in a young character's life that lead to a loss of innocence and/or a fundamental change in their mindset and outlook. The Catcher in the Rye by J. D. Salinger follows Holden Caulfield, a sixteen-year-old boy dealing with teenage angst and rebellion in the 1950s.

Louisa May Alcott's classic Little Women chronicles four sisters' journeys from childhood to womanhood in 19th century Massachusetts. A Tree Grows in Brooklyn by Betty Smith is the turn-of-the-century coming of age story of Francie Nolan, who learns the realities of life while growing up in the slums of Williamsburg. Stephen Chbosky's The Perks of Being a Wallflower is the story of teenage Charlie navigating all the challenges that come with the time between adolescence and adulthood.

Power and corruption: Power and corruption are two concepts that go hand-in-hand, and are explored as a unified theme across many genres. Power is explored in literature on many different levels, from power over other people to power over life or death. And with any type of power comes the potential for corruption, often explored as misuse of power, or the lengths someone will go to achieve it.

Some common examples of the power and corruption theme:

Shakespeare's Macbeth is the tragic tale of the title character seeking power for its own sake, and dealing with the consequences of his ambition. Animal Farm by George Orwell is another classic exploration of the theme. It is an allegorical story about a group of animals who rise against their human masters – with increasingly sinister results.

The Hunger Games series by Suzanne Collins features a dystopian society with a totalitarian government that uses its power to mistreat, manipulate and even murder its citizens. It's the second time we'll mention The Lord of the Rings on this list, but its exploration of power and corruption is too central to its story to be left out! The artefact at its heart is called the 'Ring of Power', after all, and it was designed by Sauron specifically to corrupt those who wield it.

Survival: All creatures share the same basic instinct for survival, so it's no surprise that this is a common theme throughout literature. Books exploring the theme of survival usually pit characters against an external force such as the environment, a disease or a powerful antagonist. In recent years, the popularity of the dystopian genre has made this theme even more prevalent.

Courage and heroism: Tales of heroism and courage in the face of adversity have been popular for hundreds, if not thousands, years. One of the world's most widely used story structures is the hero's journey. This theme can be explored in different ways and on different scales. Still, perhaps the most common are 'traditional' hero stories about characters destined for greatness.

On the flipside, stories about 'unlikely' heroes who achieve greatness despite the odds. Well-known examples of this literary theme include: Tolkien's *The Hobbit* tells the tale of unlikely hero Bilbo Baggins, who musters his courage and leaves his quiet life as a homely hobbit to undertake an important quest. Rick Riordan's *Percy Jackson* series follows the title character, whose father is the god Poseidon, on a series of heroic adventures, fighting mythological monsters and defeating dark forces. Robin Hood, a character from English folklore, is famous for his acts of heroism -namely, stealing from the rich and giving to the poor. *Beowulf*, the Old English epic poem by an anonymous author, tells the story of the title character, a hero who defeats monsters and villains in three battles.

Prejudice: A theme that is all too present today, prejudice is also frequently explored throughout literature. Tales of characters overcoming their prejudice and changing their way of thinking for the better are common, but so are explorations of the destructive consequences prejudice and hasty judgment can have.

Some examples of books about prejudice:

We've already mentioned this one, but we couldn't help but bring it in again - after all, it's right there in the title! *To Kill a Mockingbird* by Harper Lee is one of the most famous explorations of prejudice and

racism: white lawyer Atticus Finch is appointed to defend Tom Robinson, a black man falsely accused of the crime of rape. Jane Austen's *Pride and Prejudice* tells a love story based around mistaken first impressions and judgments. *The Hate U Give* by Angie Thomas explores the pertinent issue of institutionalised racism and prejudice through the story of Starr Carter, who witnesses the fatal shooting of her (black and unarmed) best friend by a police officer. Mary Shelley's *Frankenstein* explores prejudice and fear of the unknown through the story of Dr. Frankenstein and the 'monster' he creates.

Individual vs. society: Stories with this theme revolves around a main character who is an outsider, at odds with the society they live in. They're different from most, if not all of the people around them, and they usually either struggle to fit in with society's expectations or rebel against them (sometimes both).

This theme is especially popular in dystopian fiction. 'Individual vs. society' theme examples include the following: *Nineteen Eighty-Four* by George Orwell, perhaps the most famous dystopian novel in the world, follows protagonist Winston Smith as he rebels against an oppressive government. *Huckleberry Finn* features a title character who finds it hard to fit into society, so runs away from home to have his adventures. *The Giver*, a YA dystopian series by Lois Lowry, is the story of a boy named Jonas who grows up 'different' in a society founded on 'sameness'. Ray Bradbury's *Fahrenheit 451* features a society in which books are banned and burned, following protagonist and 'fireman' Guy Montag as he decides to start saving books instead.

War: Our final theme has been relevant for thousands of years: war. From historical novels exposing the horrors of real-world wars, to speculative fiction stories featuring epic battles between fantastical characters, war is portrayed consistently throughout the history of literature.

Some famous books exploring this theme:

War and Peace by Leo Tolstoy has war as one of its main focuses; specifically, Napoleon's invasion of Russia and its impact on five Russian families. Set during WWI, Ernest Hemingway's *A Farewell to Arms* follows Lieutenant Frederic Henry's attempts to leave the horrors of war behind. *Slaughterhouse Five* is written by war veteran Kurt Vonnegut.

It has been called an 'anti-war' novel due to its exploration of the destructiveness of World War II, particularly the firebombing of Dresden. Margaret Mitchell's classic *Gone with the Wind* is set in Georgia and

Atlanta and follows the spoiled daughter of a plantation owner during the American Civil War.

12.5. Purpose of a Short Story

The main purpose of a short story is to enable the reader to picture in their mind the images which the writer 'paints'. Consequently, more demands are made on the reader. Since words are strictly limited, characters must be created very quickly. It is for this reason that writers use a 'plunge' technique. Short stories are self-contained works of prose fiction that impart a moral, capture a moment, or evoke a certain mood. Short stories are often more focused, as all the elements within-plot, character, pacing, story structure, and so on-must work together towards this common goal.

There are five steps to writing inspirational stories:

- Cultivate empathy before writing inspirational stories and you'd need to have strong empathy in how people feel.
- Create relatable characters and ideas.
- Deliver the struggle positively.
- Deliver hope.
- Conclude with tips.

Short stories provide historical, social, and literary context. Short stories are as effective as novels at providing important historical and social context. They are true masters at combining the five key elements that go into every great short story: character, setting, conflict, plot and theme. To delve into a culture, turn to their stories. Pairing short stories with a history unit is a superb idea. The short story is usually concerned with a single effect conveyed in only one or a few significant episodes or scenes. The form encourages economy of setting, concise narrative, and the omission of a complex plot; character is disclosed in action and dramatic encounter but is seldom fully developed.

Short stories tend to be less complex than novels. Usually, a short story will focus on only one incident, has a single plot, a single setting, a limited number of characters, and covers a short period of time. In longer forms of fiction, stories tend to contain certain core elements of dramatic structure: exposition (the introduction of setting, situation and main characters); complication (the event of the story that introduces the conflict); rising action, crisis (the decisive moment for the protagonist and their commitment to a course of action); climax (the point of highest interest in terms of the conflict and the point of the story with the most

action); resolution (the point of the story when the conflict is resolved); and moral. Because of their short length, short stories may or may not follow this pattern. Some do not follow patterns at all. For example, modern short stories only occasionally have an exposition. More typical is an abrupt beginning, with the story starting in the middle of the action. As with longer stories, plots of short stories also have a climax, crisis, or turning-point. However, the endings of many short stories are abrupt and open and may or may not have a moral or practical lesson. Of course, as with any art form, the exact characteristics of a short story will vary by author.

Let Us Sum Up

In this unit, you must have learnt the form and structure of short story- a new genre in English and various types.

Check your Progress

1. _____ believed that the short story must have definite design.
2. "The Philosophy of Composition" is an essay written by_____ .
3. According to William Faulkner, the short story is driven by_____.

Glossary

Empathy: the ability to imagine how another person is feeling and so understand his/her mood.

Abrupt: sudden and unexpected.

Fantastical: strange, weird, or fanciful in appearance, conception, etc. created in the mind; illusory. extravagantly fanciful; unrealistic fantastic plans.

Answers to check your progress

1. Somerset Maugham
2. Edgar Allan Poe
3. Character

Suggested Readings

1. Abrams, M. H., and Geoffrey Galt Harpham. *A Glossary of Literary Terms*. Thomson Wadsworth, 2005.
2. Karl Beckson & Arthur Ganz. *Literary Terms: A Dictionary*. Farrar, Straus and Giroux, 1989.

Unit-13

The Historical Romance

STRUCTURE

Overview

Objectives

13.1. Introduction

13.2. Definition

13.3. Characteristic of Historical novel

Let Us Sum Up

Check your Progress

Glossary

Answers to check your progress

Suggested Readings

Overview

The unit deals with the genre of Historical novels and traces the historical novel traditions. It elucidates the characteristics of the historical novel.

Objectives

After completion of this unit, you will be able :

- To know the genre of Historical romance
- To know the Consisting of books that takes place in a historical setting.
- To know the development romance of the main character being the focus.

13.1. Introduction

Historical novels capture the details of the period as accurately as possible for authenticity, including social norms, manners, customs, and traditions.

Many novels in this genre tell fictional stories involving actual historical figures or events. The most popular of the historical romances were those that featured warriors, knights, pirates, and cowboys.

In the 1990s the genre began to focus more on humour, as Julie Garwood began introducing humorous elements and characters into her historical romances.

13.2. Definition

Historical romance is a genre consisting of books that take place in a historical setting, with the main character's developing romance being the focus. Some eras such as the Regency have many more titles available than others, but the genre is always expanding. Some publishing houses define historical romance as romances before the Vietnam War, whereas others define it as before WWII.

Historical romances examine how romantic relationships might've developed in times where values and social mores were different from present. They also examine how love can thrive even against backdrops of war and injustice, and how they run into the same joys and sorrows as those in present day - loyalty, betrayal, heartache, flirtation, jealousy, humour, etc. all find their way into historical romance.

Tradition of Historical Novel A historical novel has as its setting a period of history and attempts to convey the spirit, manners, and social conditions of a past age with realistic detail and fidelity (which is in some cases only apparent fidelity) to historical fact. The work may deal with actual historical personages, as does Robert Graves's *I, Claudius* (1934), or it may contain a mixture of fictional and historical characters.

It may focus on a single historic event, as does Franz Werfel's *Forty Days of Musa Dagh* (1934), which dramatizes the defense of an Armenian stronghold. More often it attempts to portray a broader view of a past society in which great events are reflected by their impact on the private lives of fictional individuals. Since the appearance of the first historical novel, Sir Walter Scott's *Waverley* (1814), this type of fiction has remained popular. Though some historical novels, such as Leo Tolstoy's *War and Peace* (1865–69), are of the highest artistic quality, many are written to mediocre standards. One type of historical novel is the purely escapist costume romance, which, making no pretense to historicity uses a setting in the past to lend credence to improbable characters and adventures.

Sir Walter Scott inaugurated the historical novel. His famous novels are "Waverley", "Ivanhoe", "Kenilworth" and "The Talisman". R.D.Blackmore's "LornaDoone" and Charles Reade's "The Cloister and the Hearth" are established classics. historical novel, a novel that has as its setting a period of history and that attempts to convey the spirit, manners, and social conditions of a past age with realistic detail and fidelity (which is in some cases only apparent fidelity) to historical fact. The work may deal with actual historical personages, as does Robert Graves's *I, Claudius* (1934), or it may contain a mixture of fictional and

historical characters. It may focus on a single historic event, as does Franz Werfel's *Forty Days of Musa Dagh* (1934), which dramatizes the defense of an Armenian stronghold. More often it attempts to portray a broader view of a past society in which great events are reflected by their impact on the private lives of fictional individuals. Since the appearance of the first historical novel, Sir Walter Scott's *Waverley* (1814), this type of fiction has remained popular.

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13.3. Characteristics of historical fiction

Unobtrusive history depends on a believable and reasonably accurate setting; often includes actual historical personages. Authenticity conveys the flavour of the period, its sights, sounds and writers of historical fiction must be sensitive to and balance the various.

Historic Setting: A realistic historical setting is the primary characteristic of historical fiction novels. Like other fictional genres, historical fiction relies on an authentic sense of place. Historical novels are set in a period usually 20 years or more in the past, one in which the author has not lived. The setting of a historical novel is brought to life by detailed, factual portrayals of the setting's geography, culture, society and customs.

Sarah Stone and Ron Nyren, in "Deepening Fiction," write that "descriptions of details [are] a big part of what makes the [setting] of the story come alive. One or more of these elements may play a central role in the novel's narrative, as does the geography of the Maryland shore in James A. Michener's *Chesapeake*." A historical novel may or may not reference actual persons and events from the period and sometimes may also incorporate elements of fantasy into the setting and the narrative.

Authentic Characters: Another characteristic of historical fiction novels is that of authentic characters. The primary characters in historical novels are usually imaginary, but supporting characters may be actual historic personages. While the primary characters may not play a central role in the narrative of the novel, they are usually more important than the surrounding settings and events. Many historical fiction novels are character-based and driven, sometimes following fictional families over

several generations, as in John Jakes' "Kent Family Chronicles." Joyce G. Saricks, in "The Readers' Advisory Guide to Genre Fiction," explains that character-oriented historical fiction "often provide[s] a very intimate portrayal of the protagonist." Authentic characters, however, takes some deliberate care on the part of the writer. The character must accurately portray the novel's chosen period's ideas, opinions, behaviours, values and habits.

Cultural Understanding: Historical fiction novels, when effectively developed, are also characterized by cultural understanding. In developing a historical fiction novel, a writer has to imaginatively experience life from the perspective of a character within the novel's setting. A writer also needs to accurately use factual information to avoid misrepresent the historical period.

Stone and Nyren explain that "outsiders to a culture often inadvertently create characters whose basic values and ideas reflect those of their own culture rather than the one at hand, thereby making the work unrealistic." Cultural understanding also encompasses an awareness of and sensitivity to the worldviews of the period, as well as a fair portrayal of divergent viewpoints. The plot of a historical fiction novel may reflect the issues and concerns of the time period and explore specific issues in depth. Fiction is as old as storytelling.

All audiences are interested in stories created by storytellers and often find meaning and ideas in their content. Authors commonly use fiction to deal with questions of racial relations, love and sexuality, technology and morality. Fiction can be classified in several genres and subgenres and many stories have elements of more than one genre.

Science Fiction: Science Fiction differs from other forms of fictional literature because while it tells about supernatural events, the settings are based on science and scientific theories. Science fiction has become increasingly popular as the media produces more science fiction films and television shows.

In some educational circles, this genre is criticized because it presents a purely imaginary world to developing adolescents. In contrast, others argue that the ideas expressed in works of science fiction have often become reality in later decades. For example in the works of Jules Verne, which includes "Twenty Thousand Leagues Under the Sea," the author described technology that was non-existent in his era, but is now readily used.

Mysteries: A well-developed plot is an essential element of a good mystery. In this mystery, the audience tries to deduce who committed a

crime or where a missing person or object might be found. In these stories, the setting may frequently change and the author may jump back and forth from one time period to another to reveal clues uniquely. Modern mystery often appears as detective stories.

Fantasy: Fantasy stories are unique because they involve imaginary events, characters or settings. Like many fantasies, the stories are set in another world where magic is commonplace and nature possesses human like qualities. The novels in J.R.R. Tolkien's "Lord of the Rings" series provide classic examples of fantasy literature. The books satisfy the general components of fantasy literature with clear distinctions between good and evil while the motives of antagonists who appear in other genres are often more obscure.

Realistic and Historical Fiction: Realistic and Historical Fiction are similar types. While realistic fictional stories may seem real because events in the plot could happen and characters do not possess any supernatural abilities and behave like normal people, historical fiction also seems real. However, it is set in the past. Historical fiction often includes factual events like the Revolutionary War or the Holocaust but the author creates other story elements.

Traditional Literature: Traditional fiction involves the stories shared by past generations, including folklore, fairy tales, myths and legends. Although some of these stories might be inspired by actual people, events or conditions, their charm often results from the magical elements that have weaved their way into the tales after generations for storytelling.

The Greek Perseus myths, "Snow White," and the American Paul Bunyan fall into this category of fiction. A legend is a short narrative regarded as somehow historical, without affirming that the events occurred. Legends have specific characteristics that set them apart from other genres of literature. Observing the characterization, themes and plot elements will help determine if the piece is a legend.

Characters and Setting: Characters in a legend are limited to a small cast. They may be inanimate objects, gods, or humans with super traits. The gods are superheroes who may appear in human form, but maintain immortality and supernatural abilities. Legends typically occur in the past, and the setting is somehow relevant to the culture from which it derives.

Plot and Theme: A legend's plot will include a lot of action, suspense and conflict. The characters of a legend are often faced with difficult obstacles to overcome, and struggle with their fate or destiny. Legends

often explain natural phenomena, religious practices and human nature. They usually offer a straightforward moral, or a lesson for life.

Point of View and Style: Legends are written from the third person point of view. A legend will reflect upon a society's culture, values and beliefs and human beings' frail nature, or weakness.

Readers of the legend will believe that the main character can overcome any obstacles in his path, and root for him to succeed.

Generations: Legends are usually passed down through generations. Before printing, legends were passed orally to teach the younger generation certain values. A popular genre, the fantasy narrative is often a linear tale told by a third-person narrator, according to fantasy author L.B. Gale. Simple as that may sound; many elements make up the fantasy narrative, a genre owing to historical and literary influences dating back to classical antiquity. Understanding these numerous elements and influences makes for a much richer reading experience.

Influences: Dating back to the Greeks, the fantasy narrative takes many of its most prolific influences from classical works. Specifically, the fantasy narrative style can be drawn back to how the ancient world portrayed religion, fantasy races, mystical settings and the hero's quest. However, the classical world has not been the only significant influence on the fantasy narrative. Gothic, Romanticism, Victorian imaginations, and literary genres such as the classic fairy-tale have all been central to forming the fantasy narrative.

Narration and Point of View: Today, most fantasy narratives are told from either the first- or third- person point of view. First-person narration limits the readers to seeing and knowing only what the character sees and knows. This can be poignant when the fantasy narrative is a hero's tale as it allows readers to connect with the hero intimately. Third-person narration, the more common of the two narrative styles in fantasy, is told from the perspective of an omniscient outsider. In both cases, it's significant to remember that narrators are notoriously unreliable, though third-person narration is less so.

Heroes and Villains: The most popular fantasy narrative trope, the hero's quest is central to much of the fantasy narrative. Dating as far back as stories of Hercules and Achilles in the classical works to such memorable modern characters as J.R.R. Tolkien's Frodo Baggins and J.K. Rowling's Harry Potter, the fantasy narrative is often powered by the will of a character or group of characters in their quest to overcome great odds.

Settings and Races: Settings and races are often a defining feature of the fantasy narrative. While it is possible to encounter fantasy narratives on Earth, most are set against the backdrop of fantastic worlds where high-fantasy races, such as elves and hobbits, exist. This is another feature of the fantasy narrative owing to classical works, where such fantasy races as the sphinx and lamia existed.

Religion, Magic and Mysticism: Much fantasy narrative, because of its fantastic settings, include such elements as magic and mysticism. In the fantasy narrative, both good and evil characters can often wield great power toward their purposes. Often, however, because these elements teach a moral lesson, using these powers comes at a cost to the characters and the world. Additionally, most fantasy narratives include polytheistic or naturalistic religions where these feats of magic and mysticism are possible. The Victorian era was a time in British history that spanned from 1837 to 1901, during which Queen Victoria ruled the British Empire. Boasting such canonical authors as Charles Dickens, the Brontes and Rudyard Kipling, Victorian literature features an array of literary elements that were cultivated through shifting social norms.

Major Characteristics of the Era: The Victorian era was characterized by change and upheaval. As manufacturing and industrialization skyrocketed, the chasm between the rich and the poor widened. Social turbulence was feverish, prompting writers and thinkers to speak out against the injustices in the world. As the economy abandoned agriculture for industry, rural farmers were forced to move to the city in search of factory work, straining the urban infrastructure. Charles Darwin publicized his theory of evolution, and many began to question the relevance of traditional institutions like organized religion. During this time, authors sought to capture the era's social turmoil by developing new literary elements.

The Influence of Social Change: During the Victorian era, women began to fight for the changes they wanted to see in their lives. Many Victorian writers started to explore the philosophy of female empowerment and emancipation. Female writers like the Brontes and Mary Ann Evans (who wrote under the pseudonym George Eliot) worked to empower women in literature, gaining recognition and expressing a female consciousness. Another element of Victorian literature, realism, was strongly inspired by the state of the era's society. Realism focused on the accurate portrayal of life's details. It emphasized the middle class and rejected the heroic in favor of the ordinary, focusing on common people and situations. Dickens, for example, used realism in his works through his gritty portrayals of the pedestrian.

The Influence of Inner Turmoil: The upheavals in society also spawned inner turmoil. In response, Victorian era critic John Ruskin developed the concept of pathetic fallacy, which asserts that characters view reality through the distorted lens of their passionate emotions. Thus the described reality conveys the narrator's interior state, which might be either negative or positive.

An example lies in Charlotte Bronte's "Jane Eyre," in which cheerful scenery parallels the eponymous protagonist's sense of hope: "The chamber looked such a bright little place to me as the sun shone in between the gay blue chintz window curtains, showing papered walls and a carpeted floor, so unlike the bare planks and stained plaster of Logwood..."

The Influence of Inner Change: The tumultuous times also fostered individual growth and transformation, prompting individuals to alter their previously established expectations and understanding of life. Victorian authors bolstered the power of personal experience and emotion by altering the pre-existing concept of word-painting from a mere description of scenery to a dramatic narration of landscape. Victorian word-painting dramatized the visual by incorporating thematic elements into the description. It provided a sense of progress from one scenic element to the next, thereby suggesting a metaphorical journey of self-discovery.

Traditional narratives tell a story in a straightforward, linear and easy-to-follow fashion. Fragmented narratives, on the other hand, jumble up the sequencing of a story, challenging the reader to piece together the different components of the story to make sense of it. Fragmented narratives can start in the middle of the action and often hop back and forth through the timeline of events.

Linearity and Non-linearity: Linear narratives have a beginning, a middle and an end, and these components are presented in that order, as with fairy tales. Fragmented narratives, however, might have a beginning, middle and an end, but these components are jumbled together. The narrative might start in the middle of the story, transition back to the beginning of the tale and then flash forward to the end. In general, fragmented narratives can be thought of as linear narratives told in a nonlinear fashion.

In Media Res: According to literary scholar Martin Wallace, in his book "Recent Theories of Narratives," many classic examples of fragmented narratives -- from Homer's "Odyssey" to James Joyce's "Ulysses" -- begin in the middle of some action from the plot. In literary terms, this means the story begins "in media res," which translates from Latin as

“into the middle of things.” Frequently, by starting in the middle of some action, these fragmented narratives catch the reader’s attention quickly and hold it securely before eventually cycling back in a nonlinear fashion to provide some significant background information on the narrative’s plot.

Flashback: Fragmented narratives may also jump from a straightforward linear plotline backward in time to relate something that occurred in the past that informs and influences the events happening in the main plotline. Fragmented narratives such as Kurt Vonnegut’s “Slaughterhouse-Five” and Thornton Wilder’s “The Bridge of San Luis Rey” employ this flashback technique to demonstrate the interconnectedness of characters previously considered to be disconnected from one another.

Flash-forward: As with flashback, the flash forward technique allows the narrative to jump forward past events in the main plotline. In narratives such as “A Christmas Carol” and “It’s a Wonderful Life,” the flash-forward technique illustrates to the protagonist -- Ebenezer Scrooge and George Bailey, respectively - what life would be like if he were not around. Occasionally, a narrative will employ both flash forwards and flashbacks, as in the case of fragmented narratives such as David Mitchell’s “Cloud Atlas,” in which characters from the past and the future are shown to be interconnected. The word "Gothic" brings to mind everything from architecture to vampire novels to depressed teenagers. But the original "Goths" were barbaric Germanic tribes from 376 to 410

C.E. who destroyed Roman culture. People started referring to anything savage or medieval as "Gothic" until the term became synonymous with anything extravagantly horrifying or irrational. The beginning of the Gothic literary movement was in part a reaction to the rationalist thinking of the Enlightenment.

Gothic Romantic Novels: Gothic fiction began with the Gothic novel. Horace Walpole and William Beckford introduced a new genre of literature with "The Castle of Otranto: A Gothic Story"

(1765) and "Vathek" (1786) respectively, a style which later writers, such as Matthew Lewis and Anne Radcliffe, would imitate and perfect. Gothic novels occur in medieval settings and isolated locales, such as Italian castles or monasteries. Chaste, fainting heroines, corrupt, scheming monks and chivalric, knightly heroes drive the plots. Because many of these Gothic novelists published during the era of Romanticism, a literary movement also characterized by excess, sensibility and

imagination, Gothic writers during this period are also considered Romantic.

Victorian Horror: Romanticism's legacy of not only Anne Radcliffe but Mary Shelley and the Bronte sisters saw the domestication of the Gothic novel. Jane Austen's class romance "Northanger Abbey" both parodies and sympathizes with the enormously popular Radcliffe trend. More male writers picked up Gothic conventions in the Victorian era, including Sir Arthur Conan Doyle's "Sherlock Holmes" novels, Robert Louis Stevenson's "Dr. Jekyll and Mr. Hyde," Oscar Wilde's "The Picture of Dorian Gray,"

H. G. Wells' "The Island of Dr. Moreau" and the quintessential vampire novel, Bram Stoker's "Dracula." Victorian Gothic novels reveal much about Victorian anxieties regarding industrialization, Darwinism and religion.

American Gothic: Gothic literature spread to the United States in the 19th century through American writers such as Edgar Allan Poe, with his famous poems "The Raven" and "Annabel Lee" and short stories "The Tell-Tale Heart" and "The Cask of Amontillado." A literary development within American Gothic is Southern Gothic, of which Poe was a part, and which included texts such as William Faulkner's short story "A Rose for Emily," which narrates the story of a reclusive necrophilia. The Southern Gothic tradition typically combines horror and the bizarre with race or class struggles in a rural setting. The work of Flannery O'Connor and Harper Lee's "To Kill a Mockingbird" also exemplify these conventions.

Modern Horror: Today, many genres derive from the Gothic tradition. Stephen King and Anne Rice are household names in Gothic fiction who use the unknown to build suspense. Their books incorporate classic horror characters such as vampires, hearkening back to Stoker's "Dracula," and serial killers, playing on the same fascination Victorians had toward the notorious "Jack the Ripper" in 19th-century England. Both vampire and horror novels have spawned their genres, targeting all ages, including teens, through such books as Stephanie Meyers' "The Twilight Saga," and children, through R. L. Stine's "Goosebumps" series. Gothic fiction, which reached the height of its popularity in the late 18th to mid-19th centuries, focused on the darker, irrational and more terrifying aspects of life. The Gothic novel reacted against the Enlightenment, which saw the world and humans as ordered and logical. Gothic conventions have remained popular and are still found in novels, music and film.

Conventions of Setting: "Gothic" derives from a style of medieval architecture, and Gothic fiction is often set in medieval castles or

churches. These settings are often dark, gloomy and full of secret chambers, hallways and dungeons. Wild, dark and dangerous locations, such as abandoned graveyards, forests and other untamed places, are also common. In more contemporary Gothic literature, such as Henry James's "Turn of the Screw," older houses and manors replaced castles, though the sense of mystery and gloom remained strong.

Conventions of Characters: The Gothic hero is often an isolated or "marked" figure who must restore himself to society. A figure of evil—sometimes with a relationship to the supernatural—often opposes the hero. Doppelgängers -- "doubles" that are similar in appearance, history and character to main characters in the novel -- are common in Gothic novels. Women play significant roles in Gothic novels, often depicted as victims of tyrannical and evil men.

Conventions of Plot: Gothic plots often surround a family mystery, ancient prophecies or revenge. Concepts of "inherited" curses or terrible family mysteries are common; often, the protagonist must overcome an ancestral curse to restore the world to order. The Gothic novel sometimes depicts a fallen society that has succumbed to some kind of evil or temptation that must bring back to the light.

Other Conventions: Most Gothic novels contain themes of ghosts, monsters or the supernatural. Although these elements are fantastic, Gothic novels sometimes report the events in an empirical manner, creating a tension between the scientific and the supernatural. Gothic fiction often contains grotesque or "unnatural" events, such as murder, suicide, madness and torture. In addition, many Gothic novels use the "Gothic Counterfeit" theme, in which a story is told by claiming it is a found text, a diary entry or a series of letters.

The Gothic Counterfeit gives an illusion of authenticity, heightening the drama and horror of the events recounted by the author. This storytelling device is used in "The Castle of Otranto," an early Gothic novel, and "Dracula," which uses the epistolary method, or a story told through letters. A faction is a fictional story incorporating real people and events, blending fact and fiction.

Often, the author imagines his way into the past, recreating the thoughts and words of historical individuals. Although faction is highly controversial, its use of real people and circumstances can create intrigue and drama for readers. Combining careful research with the principles of fiction writing, such as plot and character, can help you create a faction piece that ethically tells a fact-based story.

Research: According to historical fiction writer Erika Dreifus in Writing-World.com, fact-based fiction with historical inaccuracies can not only a breach of trust for readers but break the world you've worked to create. Dreifus suggests delving into historical sections of reference libraries, viewing primary artefacts' from the event, or studying old photographs for details you can use to bring your story to life. As you research your topic, do as much as possible to enter the period and understand the people you're writing about.

Plot: Plot contains five key elements: exposition (the reader's introduction to the world of the story), rising action, the climax, falling action and the ultimate resolution. Keeping these elements in mind, you can search your chosen event for a plot structure to build your story around. You can also take advantage of the element of time as part of your plot. For example, Tatiana DeRosnay's "Sarah's Key" surrounds the arrest of Jews in Paris during the Holocaust but also flashes forward to the present, where a journalist is searching for information about a family who was taken.

Characters: Coming up with original characters from scratch can be challenging enough, but forming a person who existed into your faction's protagonist is its challenge. To be faithful to the real events and the person's legacy, you should use your research to create a believable portrait of the person's appearance, thoughts, actions and other elements of characterization. For example, Paula McLain, author of the bestselling novel "The Paris Wife," studied the writings and personal correspondence of Ernest Hemingway's first wife, Hadley Richardson, in preparation for creating Hadley's first-person narration.

Ethics: The Gotham Writers Workshop declares that your greatest responsibility is to accurately and ethically portray the characters and events in your story. This is especially true if you're writing about events that occurred in the recent past that still have surviving key players. For example, Dr. Majeed U. Jadwe of Anbar University writes that although Truman Capote's "In Cold Blood" is a hallmark faction work, it is largely based on his observations, speculations and judgments.

Consequently, many citizens of Holcomb, Kansas, the setting of the murder that figures at the plot's center, were unhappy with his portrayal of the events. The most basic elements of a story are setting, characters, plot, conflict and theme. Recognizing what each of these elements adds to the story helps the reader understand the structure and meaning of a short story. Understanding how these elements work together also gives the reader an appreciation for the purpose of the short story.

Story Elements: Setting, Characters, Plot, Conflict, Theme.

Setting: The setting is the time and place a short story takes place. The setting puts boundaries and expectations in place for the reader. For example, a short story that takes place in a school in early September gives the reader a certain expectation of what might happen within the traditional school year. Placing the story in a school in a different time -- late July -- might change the reader's expectation for what the story might bring about. The setting creates a foundation for the other elements of the story.

Characters: Each short story needs a cast of characters to move the plot along. Characters are actors within the narrative. They are the heart of the story and are part of the problem and the resolution of the plot. Characters are also the main vehicle through which a reader identifies with a short story. Authors help the reader understand the character by relating: how they act, their physical appearance, their speech and interactions with other characters, how others see them and other simple descriptions. For example, Margaret Mitchell opens "Gone with the Wind" by introducing the main female character, "Scarlet O'Hara was not beautiful." Developing characters throughout the story makes them seem more realistic, which in turn can keep the reader interested in the story.

Plot: The plot is the events that happen within a story. In a successful short story, a plot should build suspense, becoming more exciting as the story moves through the events until it reaches the climax, or most dramatic part of the story. Sometimes a story may end with the climax, but writers often include a section to round out their narrative, tying up the loose ends of the plot to make the story a complete whole.

Conflict: The conflict is the problem the characters encounter within the plot of the story. This problem adds drama to the story and is an important part of storytelling, because without a conflict, a story lacks excitement. A conflict is usually introduced near the beginning of the story and continues to build until it is finally dealt with in the climax. The problem may be complex and may need to be fully resolved after the climax.

Theme: A theme is a main idea of a story or a lesson the author wants the reader to learn. The longer the story, the more themes it may have; however, short stories may also contain a number of themes. Themes can be implied or they can be a central belief clearly expressed by the author about one or more of life's issues. They may be major topics such as: love, family, sacrifice, or isolation, or they may also be the moral of the story.

Defining excellent fiction is as subjective as stating a preference for a particular food: Some people may find certain books off-putting or bland, according to their taste. However, there are several techniques that English fiction writers use to write gripping work that keeps readers turning pages.

Opening with Action: Although novels are frequently introspective studies into the interior emotional life of a set of characters, many English writers prefer to begin their stories in the midst of an action or scene. This abrupt beginning engages the reader more powerfully than an understated, action-free description of a character's thoughts or travails. Frequently, the action is portrayed from an individual character's point of view, allowing the reader to fully immerse himself in the plot and the emotional and intellectual nuances of the lead character.

Dialogue: Though dialogue is not strictly necessary within a piece of fiction, it often humanizes the individuals in the story and provides a kind of authenticity that draws readers in. Writers who craft "real-sounding" dialogue are frequently revered within the literary community for their ability to create three-dimensional characters. Too much dialogue can make a written work seem skimpy or ill-suited to a prose form. The best writers balance the inclusion of longer descriptive passages with shorter bursts of finely crafted dialogue.

Foreshadowing: Foreshadowing is one of the best-known techniques in English fiction. Writers prepare the reader for an upcoming event by carefully laying clues in the text. Writers must be careful not to overemphasize a particular event by being too direct, but rather must intrigue the reader with more subtle hints. The adage "show, don't tell" applies to foreshadowing. Readers appreciate this technique, because it makes them want to keep reading to discover what event will occur.

Abrupt Reversals: When included in fiction, sudden betrayals, unexpected romantic partnerships and dramatic world events are often called "abrupt reversals." This technique enlivens a work of fiction by destroying a reader's preconceived notions of what will and will not occur; however, it should not be used more than two to three times in any given work. Unlike foreshadowing, abrupt reversals have no clear precedent in the text but are portrayed in a manner that makes them plausible. Most scholars refer to Horace Walpole's "The Castle of Otranto" as the first Gothic novel. Walpole's novel was published in the late 18th century; soon after, there was a surge in fiction with similar elements: Supernatural occurrences, wild emotions, broken families and eerie settings.

Other novels that descend from the Gothic literary tradition include Bram Stoker's "Dracula," Daphne Du Maurier's "Rebecca" and Ira Levin's "Rosemary's Baby."

The Supernatural: Gothic novels are characterized by a strong supernatural element. Characters and readers must suspend rational thought and reasoning in favor of superstition, legend and lore. Ghosts, the presence of the deceased and even fantastical creatures like vampires play a prominent role in Gothic fiction. Unexplained sounds, sights and occurrences create an eerie, mysterious tone and build tension throughout the Gothic novel.

Emotions and Passions: Gothic fiction is characterized by its privileging of emotions over rationality. Characters are prone to spells of hysteria, lust and extreme anxiety. The novels often contain abundant sensory description, revealing the passions of the characters and inducing a sensory reaction in the reader. The emotions of the Gothic novel are often connected to the element of the supernatural; characters often experience terror and hysteria due to an unexplainable sense that something is wrong.

Broken Families: Families are often depicted as broken, incestuous or murderous in Gothic fiction. In early Gothic novels, women were often subject to the lustful wrongdoings of family patriarchs, brothers and fathers. Male characters are tyrannical, keeping their wives and children locked away in a family home. Women are often depicted as damsels in distress at the mercy of these tyrannical men. Murders often take place within families, as well. The family unit is a confining structure from which characters must escape.

Mansions and Family Estates: Early Gothic fiction of the 18th century emphasized Gothic architecture in the castles, mansions and abbeys where the novels' plots usually unfolded. In the 19th and 20th centuries, family estates became the more common setting for the Gothic novel. The old castle, mansion, abbey or estate is significant to the plot; often, a death or murder has taken place at that location. This dark past of the setting results in the element of the supernatural through ghosts and eerie presences. The 20th century was like no period before it. Einstein, Darwin, Freud and Marx were just some thinkers who profoundly changed Western culture. These changes took distinct shape in the literature of the 20th century.

Modernism, a movement that was a radical break from 19th century Victorianism, led to postmodernism, which emphasized self-consciousness and pop art. While 20th century literature is a diverse

field covering a variety of genres, there are common characteristics that changed literature forever.

Fragmented Structure: Prior to the 20th century, literature tended to be structured in linear, chronological order. Twentieth century writers experimented with other kinds of structures. Many of these writers aimed to imitate the feeling of how time is truly experienced subjectively. Virginia Woolf, for instance, wrote novels whose main plot was often "interrupted" by individual characters' memories, resulting in a disorienting experience for the reader. Ford Madox Ford's classic "The Good Soldier" plays with chronology, jumping back and forth between periods.

Fragmented Perspective: If there's one thing readers could count on before the 20th century, it was the reliability of an objective narrator in fiction. Modernist and postmodern writers believed this did a disservice to the reliability of stories in general. The 20th century saw the birth of the ironic narrator, who could not be trusted with narrative facts. Nick Carraway, narrator of Fitzgerald's "The Great Gatsby," for example, tells the story with a bias toward the novel's titular character. In an extreme case of fragmented perspective, Faulkner's "As I Lay Dying" switches narrators between each chapter.

The Novel of the City: The 20th century is distinguished as the century of urbanism. As more people moved to cities in Europe and America, novelists used urban environments as backdrops for their stories. Perhaps the best known of these is James Joyce's "Dubliners," a series of short stories that all take place in various locales in Dublin. Other 20th century writers are closely associated with various urban centers: Woolf and London, Theodore Dreiser and Chicago, Paul Auster and New York, Michael Ondaatje and Toronto.

The 20th century gave voice to marginalized people who previously got little recognition for their literary contributions. The Harlem Renaissance, for example, brought together African- Americans living in New York to form a powerful literary movement. Writers such as Langston Hughes, Nella Larsen and Zora Neale Hurston wrote fiction and poetry celebrating black identity.

Similarly, female writers gained recognition through novels that chronicled their own experience. Finally, the post-colonial literary movement was born, with writers such as Chinua Achebe writing stories for subjugated peoples who had experienced colonization by Western powers. A vignette describes a short composition that can display a high degree of compositional skill.

Vignettes appear as stand-alone pieces, similar to flash fiction, and components of longer stories or plays. Brevity is the key to an effective vignette, though many writers find it valuable to establish a wider context for their works.

Types and Traits of Vignettes: Vignettes appear in fiction, drama and film. The prominence of vignettes in film, where they appear as stand-alone scenes outside a main narrative, has influenced their use in other artistic forms.

In many films, such as Jim Jarmusch's "Mystery Train," a series of vignettes can form the overall pastiche of a plot. Vignettes focus on a single moment and rely on impressionistic details, such as sensory descriptions, to convey an overall mood.

These short pieces often suggest a world outside their scope and, though they contain no independent plot, can contribute to a much larger narrative.

Focus on Brevity: Brevity is the chief hallmark of a vignette. Though the wider context of the story can tempt writers into lengthier compositions, vignettes rely on suggestion, not exposition. If fiction, vignettes should never exceed 1,000 words.

Writers should rid their vignettes of unnecessary details. If a sentence adds nothing to the piece's overall mood or does not work to further the writer's contextual vision, it should not remain in the vignette. Prune the vignette of redundancies. For example, avoid repeated mentions of the weather or characters' physical traits.

Let Us Sum Up

In this unit you have learned about the Historical fiction is a literary genre where the story occurs in the past. Historical novels capture the details of the period as accurately as possible for authenticity, including social norms, manners, customs, and traditions.

Many novels in this genre tell fictional stories involving actual historical figures or events. Historical fiction as we know it in contemporary Western literature dates back to the early 19th century.

Check your Progress

1. Waverly is the work of _____
2. Leo Tolstoy's work _____ is best known for its standard quality of historical fiction.

Glossary

Manners: the way that you do something or that something happens.

Culture: the customs, ideas, beliefs, etc. of a particular society, country, etc.

Traditions: a custom, belief or way of doing something that has continued from the past to the present.

Answers to Check your Progress

1. Walter Scott

2. War and Peace

Suggested Readings

1. Mark Bauerlein. *Literary Criticism: An Autopsy*. Univ. of Pennsylvania Press, 1997.

2. Peter Childs. *The Routledge Dictionary of Literary Terms*. Routledge, 2005.

Block-5: Novels

Block-5: Novel has been divided in to three Units.

Unit -14: Gothic Novel deals with Introduction, Definition, Theme of Gothic novel and Elements of Gothic Novel.

Unit-15: Detective Novel describes about Introduction, Definition, History of Detective Genre and Characteristics of Detective Novels.

Unit-16: Stream of Consciousness Novel explains about Introduction, Definition, Elements of the Stream of Consciousness novel and the Development of the Stream of Consciousness novel.

In all the units of Block -5 **Novel**, the Check your progress, Glossary, Answers to Check your progress and Suggested Reading has been provided and the Learners are expected to attempt all the Check your progress as part of study.

Unit - 14

Gothic Novel

STRUCTURE

Overview

Objectives

14.1. Introduction

14.2. Definition

14.3. Theme of Gothic novel

14.4. Elements of Gothic Novel

Let Us Sum Up

Check your Progress

Glossary

Answer to Check your Progress Suggested

Readings

Overview

Gothic novel is a European Romantic pseudo medieval fiction having a prevailing atmosphere of mystery and terror. The unit deals extensively with the genre and its characterizing features.

Objectives

After completion of this unit, you will be able :

- To know about the genre Gothic Novel
- To focus on stories that combine elements from horror and romanticism.
- To know supernatural events of Gothic novel.

14.1. Introduction

Gothic novel is a European Romantic pseudo medieval fiction genre with a prevailing atmosphere of mystery and terror.

Its heyday was the 1790s, but it underwent frequent revivals in subsequent centuries. It is called Gothic because its imaginative impulse was drawn from medieval buildings and ruins, such novels commonly used such settings as castles or monasteries equipped with subterranean passages, dark battlements, hidden panels, and trapdoors. The vogue was initiated in England by Horace Walpole's immensely successful *Castle of Otranto* (1765). His most respectable follower was

Ann Radcliffe, whose *Mysteries of Udolpho* (1794) and *Italian* (1797) are among the best examples of the genre.

A more sensational type of Gothic romance exploiting horror and violence flourished in Germany and was introduced to England by Matthew Gregory Lewis with *The Monk* (1796). Other landmarks of Gothic fiction are William Beckford's Oriental romance *Vathek* (1786) and Charles Robert Maturin's story of an Irish Faust, *Melmoth the Wanderer* (1820).

The classic horror stories *Frankenstein* (1818), by Mary Wollstonecraft Shelley, and *Dracula* (1897), by Bram Stoker, are in the Gothic tradition but introduce the existential nature of humankind as its definitive mystery and terror. Easy targets for satire, the early Gothic romances died of their extravagances of plot. Still, Gothic atmospheric machinery continued to haunt the fiction of such major writers as the Brontë sisters, Edgar Allan Poe, Nathaniel Hawthorne, and even Charles Dickens in *Bleak House* and *Great Expectations*. In the second half of the 20th century, the term was applied to paperback romances having the same kind of themes and trappings similar to the originals

14.2. Definition

In general terms, Gothic literature can be defined as writing that employs dark and picturesque scenery, startling and melodramatic narrative devices, and an atmosphere of exoticism, mystery, fear, and dread. In general terms, Gothic literature can be defined as writing that employs dark and picturesque scenery, startling and melodramatic narrative devices, and an atmosphere of exoticism, mystery, fear, and dread. Often, a Gothic novel or story will revolve around a large, ancient house that conceals a terrible secret or serves as the refuge of an especially frightening and threatening character.

Despite the fairly common use of this bleak motif, Gothic writers have also used supernatural elements, touches of romance, well-known historical characters, and travel and adventure narratives to entertain their readers. The type is a subgenre of Romantic literature-Romantic the period, not romance novels with breathless lovers with wind-swept hair on their paperback covers-and much fiction today stems from it.

14.3. Theme of Gothic Novel

Gothic literature developed from Romanticism in the 18th century, with *The Castle of Otranto* widely regarded as the first of its kind. The genre has many 'tropes', stereotypes or common features.

Setting: The setting could often be considered 'wild', for instance the Yorkshire moors in *Wuthering Heights* or the Arctic tundra where Frankenstein and his monster end up in *Frankenstein*. These wild places often have wild storms, mirroring the characters situation - for instance, in *Macbeth* Scotland suffers from horrendous storms as Macbeth's tyranny and Lady Macbeth's insanity spiral out of control.

Alternatively, imposing medieval castles can form a basis for the novel or story, as is the case in the eponymous story in *The Bloody Chamber* and other stories by Angela Carter, *The Castle of Otranto* by Horace Walpole or Dracula's home in *Dracula* - which also receives bonus points for starring a ruined abbey at night! Also, take note of the weather.

The supernatural: A core part of any gothic novel, there are two ways of handling it. Ann Radcliffe pioneered the explained supernatural in which the supposedly supernatural goings-on of her novels are resolved in a 'normal way' - this is parodied in Jane Austen's *Northanger Abbey* in which a 'silly' young girl mistakenly believes her friend's father to have locked away his wife. Alternatively, the supernatural is real. This is evidenced in many novels and stories: the witches in *Macbeth*, the creation of life in *Frankenstein* and vampires in *Dracula* and *Carmilla*.

The antihero: The antihero is a commonly employed device in gothic literature. An antihero is a main character in a novel who does not have the typical heroic attributes. One example is Heathcliff in *Wuthering Heights*, as he is depicted as cruel and vengeful (not heroic characteristics).

The femme fatale: A femme fatale is a female character, typically beautiful and seductive, who manipulates the male characters into doing her bidding. Lady Macbeth could be considered such a figure, as she manipulates her husband into killing the king which ultimately brings about their downfall. Angela Carter subverts this trope in her feminist collection of short stories: in *The Lady of the House of Love*, the vampiress is sad about her succubus nature and need to kill young men to survive.

Religion: Many gothic novels challenge the nature of religion, or at least question it. A prime example of this is *Frankenstein*, in which Frankenstein becomes God-like in that he manages to create life, but he is then horrified by this act (which could be considered as his horror at challenging or defying God). Frankenstein's monster also reads *Paradise Lost* later in the novel and sympathises with the Devil, knowing what it's like to be abandoned by his creator.

In conclusion, many different themes and tropes are common to gothic literature. Hopefully a few of these will be familiar to you. Still, there are many more, such as the innocent and virginal damsel-in-distress, insanity, framing the novel e.g. with editorials and unreliable narrators. See if you can figure out some of these concerning your studying books.

14.4. Elements of Gothic Novel

Many of the defining elements of Gothic literature parallel those of the middle Ages, incorporating similar themes and settings. Readers' fascination with terror paved the way for a thrilling new ideal that helped popularize the movement. Many aspects of Gothic literature make it compelling to audiences both then and now, which include mystery and suspense, atmosphere and setting, and omens and curses.

Mystery and Fear: One of the crucial components of a captivating Gothic story evokes feelings of suspense and fear. Anything beyond scientific understanding lends way to mystery, and Gothic atmospheres leverage this principle. Many Gothic works contain scenes, events and objects such as burials, flickering candles, evil potions, and other frightful concepts. We see this in Ann Radcliffe's 1794 novel, *The Mysteries of Udolpho*. The story centers around Emily St. Aubert, an orphaned girl subjected to cruelties by guardians and imprisoned in castles. The work included strange, fearful events and a haunting atmosphere that defined the genre in the years to come.

Omens and Curses: Foreshadowing, a literary device used to hint at events to come, occurs in visions, omens, and curses throughout many narratives in Gothic literature. Often, tragedies are preceded by bad luck, intended to derail the lives of main characters. For example, an object might fall and break or a shadowy figure lurks in the dark. Edgar Allan Poe uses this element in his short story, "The Black Cat," published in 1843. The superstitious nature of the title is ominous in itself, and Poe furthers the foreshadowing by naming one of the cats "Pluto," a reference to the god of the dead in Roman mythology.

Atmosphere and Setting: Gothic novelists set the tone by carefully choosing the physical location of a scene, as the atmosphere and environment of a Gothic novel directly contributed to the feeling of fear and uneasiness. Authors often used settings like dark forests, unnerving mountain regions, ominous climatic conditions, and threatening storms. Romanticized in the Medieval period, castles played a large role in early Gothic writings. For example, Gothic writer Mary Shelley set her scenes amid creepy locations such as graveyards, gloomy castles, and even developed the persona of a grotesque monster to emphasize the eerie

plot of her 1818 novel *Frankenstein*. Mary Shelley, *Frankenstein*. Many early writers had a fascination with exoticism and foreign, unexplored territory. This was explored in William Beckford's 1786 novel *Vathek*, an omniscient story about an Arabian caliph whose reign is marked by turbulence and unrest. It is set in the Middle East and helped spark interest in Arab and Asian culture. Sold for £480 via Bloomsbury Auctions (October 2012).

Supernatural and Paranormal Activity: Much of Gothic literature's allure comes from the genre's suggestion of supernatural or inexplicable events, such as inanimate objects coming to life, ghosts, spirits, and vampires like that of Bram Stoker's 1897 Gothic fantasy, *Dracula*.

A more contemporary, and less conventional, example is Toni Morrison's *Beloved*, which was published in 1987 and is widely considered to be a modern take on the traditional Gothic novel. The story centers around a former slave named Sethe, and her daughter, whose home in Cincinnati is haunted by a revenant believed to be the ghost of Sethe's eldest daughter. It follows the convention of fear and horror, calling upon supernatural elements like that of the ghost to drive the plot.

Romance: As it's widely believed Gothic literature stemmed from Romantic literature, the two genres share overlapping characteristics. Many Gothic novels are plagued by a passionate romance that often leads to sorrow and tragedy. The works of Charles Dickens centered on a Romantic-style love affair, but also featured horrific villains and Gothic settings. In the Victorian era, Gothic novels even provided an outlet for exploration of sexuality, as seen in Edgar Allan Poe's 1849 poem, "Annabel Lee."

Villain: Much like various literary genres, villains play a pivotal role in Gothic literature. In traditional Gothic novels, villains were autocratic, male characters, often in authoritative positions like priests or kings. They're complex, and initially sympathetic as to fool the reader of their deceptive nature. Villains like *Dracula* and Mr. Hyde from Robert Louis Stevenson's, *The Strange Case of Dr. Jekyll and Mr. Hyde* are examples of complex, villainous characters. Stevenson, *Strange Case of Dr Jekyll and Mr Hyde*. Sold for \$800 via Brunk Auctions Emotional Distress: Often, Gothic writers use melodrama or "high emotion" to convey a thought.

This exaggerated, impassioned language helps convey the panic and terror inherent in many characters. Themes of madness and emotional distress were seen in many of the 20th century Gothic novels that depicted the condition of psychosis.

For example, Charlotte Perkins Gilman's short story, "The Yellow Wallpaper," is written from the perspective of a woman suffering from postpartum depression. Nightmares: Nightmares serve as a particularly important omen within Gothic literature. Nightmares have an ancient association with the act of foretelling and were used to exacerbate the haunting aspects of a novel's plot. The dreams allow authors to better demonstrate the emotions of their characters in a more immediate and frightening state. Stephen King's *Bag of Bones* depicts that of Mike Noonan, a character plagued by nightmares of frightening visions, including his wife's death.

Anti-hero: More often than not, the protagonist takes the form of the anti-hero, a flawed protagonist with monstrous elements popularized by this genre of writing. Originally, protagonists were males as well, but as the feminist movement emerged, English novelists like Clara Reeve began introducing female protagonists into their works. Emily Bronte, *Wuthering Heights*. Sold for €1,739.71 via Artcurial (December 2009).

Protagonists tend to hold a high social rank and strong physical presence. Their doom is foreshadowed, and they are burdened by sorrow or a horrific tragedy. Often, they're easily influenced, driven much by passion. Classic protagonist examples include Cathy and Heathcliff from Emily Bronte's *Wuthering Heights*, and Dorian Gray from Oscar Wilde's *The Picture of Dorian Gray*.

Damsel in Distress: Gothic works often include a woman who suffers at the expense of a villain. They carry feelings of sadness, oppression, and loneliness; many were depicted as virginal in early Gothic pieces. The damsel's character is often held captive in a castle, terrorized by a nobleman, and rendered powerless. This brooding woman appealed to the readers' pathos, particularly with the example of Horace Walpole's character Matilda, whose unwavering loyalty to her father ultimately makes her weak and powerless.

Tips for Writing Gothic Fiction: Incorporating key Gothic elements into your novel is paramount to capturing the essence of this hauntingly dark genre. Reading the works of iconic Gothic writers like Shelley, Stoker, and more can provide inspiration to help your story develop. Below, explore elements and examples to help lay the groundwork for the perfect Gothic novel.

Contemporary Gothic literature encompasses a wide range of stories, from ghost and horror stories to suspense and thrillers. Since Horace Walpole introduced Gothic writing into the literary scene in 1764, the genre has taken on many interpretations.

Many are loose adaptations of authentic Gothic fiction that dominated the 19th century. Nonetheless, avid Gothic readers can find a collection of books from Gothic writers of both historical and modern writings.

Main Ideas: While there are a variety of themes present within Gothic literature, there are several main ideas authors incorporate to help develop the meaning of the work. Some of these thematic ideas include the following:

- **Terror and Horror:** Gothic novelist Ann Radcliffe once noted that terror grows out of suspense while horror grows out of disgust. Throughout the Gothic genre, authors consistently incorporate suspense that often arises due to a seemingly supernatural occurrence while creating a sense of disgust as to how their characters act/react throughout the text.
- **Justice and Revenge:** Typically, there is an initial action that drives the protagonist to right the wrong. At times, the action that needs to be righted is committed by the protagonist themselves. Often, the one who is being targeted is not the one who committed the crime. Regardless, there is the belief that someone must pay for the offense.
- **Good vs. Evil:** Gothic novels often aim to reveal the darker side of human nature. Good can be directly pitted against evil, or a character might be fighting their own battle internally between these forces. Ultimately, Gothic novelists present ideas that question the reader's understanding of good and evil, positing if there truly is an absolute understanding of the concepts.

Gothic literature has influenced and inspired several subgenres, including the supernatural tale, the ghost story, horror fiction, and vampire literature. Many critics have analyzed the connections between these subgenres and the Gothic tradition, as well as some of the most widely-discussed themes, figures, and settings found in Gothic literature and works in these various subgenres. While belief in the supernatural served as the basis for the mythologies of early civilizations, and afterward remained an enduring aspect of world folklore, it was not until the nineteenth century that a substantial body of works evolved that focused upon the otherworldly as a source of horror.

Although Gothic novelists often included supernatural incidents in their works, they also pursued other concerns, particularly those related to eighteenth-century morals and manners. Such concerns precluded their successors' single-minded focus and inventiveness

in portraying weird and ghostly phenomena. The Gothic novel was characterized by intricate but often loosely constructed plots and subplots, stock characters such as the naive young woman and the lascivious male villain, and a medieval setting, such as a haunted, ruined castle. In contrast, nineteenth-century supernatural fiction often takes the form of the short story, which critics agree is better suited to achieving the effect of horror. It features more thoroughly developed characters and contemporary settings.

The growth of popular magazines increased the proliferation of supernatural tales, and "penny dreadfuls" provided the working class with serialized tales of the macabre, such as *Varney the Vampire*; or, *The Feast of Blood* (1847), written by either Thomas Peckett Prest or James Malcolm Rymer. Alternatively, some critics assert that, rather than serving as an escapist diversion from rigid social norms, the ghost story, advancing the idea that wrongdoers and eccentrics incur the wrath of ghosts, defended the status quo by discouraging rebellion against one's position in society.

Nineteenth-century supernatural fiction has also been viewed as a reaction against the materialism and rationalist philosophy that accompanied the rapid social changes brought about by the industrial revolution, during which an older, more stable way of life, with its traditional ways of thinking, was eclipsed by technological progress and the routines of urban life. The struggle between religion and science became an important issue as new theories that challenged traditional beliefs were advanced, most prominently Charles Darwin's speculations on human evolution.

Although a few commentators have maintained that a literalistic belief in the supernatural has always been, and will always be, a prerequisite for the creation and enjoyment of horror tales, most critics propose special reasons to explain the relatively recent phenomenon of supernatural fiction as a literary form.

Among these reasons, one is most often given: the nineteenth century was an age of scientific and technological advancement that had distanced itself from many of the superstitions of the past; as a consequence, it was precisely these superstitions, exiled from the progressive consciousness of the day that emerged in the works of literature.

A corollary to this theory states that because earlier societies assumed the supernatural as part of the cosmic order, its manifestations could not inflict that dread peculiar to modern humanity.

This explanation has been most prominently articulated by Sigmund Freud in his 1919 essay "Das Unheimlich" ("The Uncanny"), and is based on the assumption that beneath the surface of civilized skepticism survive all the irrational beliefs of humanity's past. Thus, a common storyline in Gothic and horror fiction involves an unbelieving protagonist to whom it is proven- with unpleasant consequences-that some aspect of the supernatural is true.

While supernatural fiction emerged as a distinct literary form in the Victorian era, it was also during this period that the genre's focus began to shift away from confrontations with ghostly phenomena toward character psychology. Supernatural fiction had often addressed, albeit unwittingly, the concerns of the inchoate field of psychology by rendering unresolved inner conflict in a symbolic manner that is exemplified in the standard plot of a murderer haunted by the ghost of his victim, which then represents the murderer's guilty conscience.

Critics commonly read such works as Robert Louis Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde* (1886) and those in Arthur Machen's *The Great God Pan and the Inmost Light* (1894) as allegories of humankind's struggle with instinctual needs and drives, laying bare the dark side of the human soul. Many observers maintain that supernatural fiction underwent a significant change when Joseph Sheridan Le Fanu introduced, with his "Green Tea" (1869), the apparition that may in fact be a product of the mind. Henry James later developed this type of story with great success in his novella *The Turn of the Screw* (1898). Thus, the legacy of supernatural fiction, somewhat paradoxically, has been a tendency among modern fiction writers to favor psychological horrors over those rooted in the archaic and essentially pastoral lore based on the existence of the supernatural.

Despite all contentions that supernatural fiction suffered a decline in the early decades of the twentieth century, this literary genre has continued to flourish and grow in popularity, assisted by television and movie adaptations and imitations. Although some might contend that it has radically changed in quality and substance, becoming merely a source of income for hack writers who exploit the more sensational aspects of the form, horror fiction has always been allied to the lower types of commercial literature, from the "shilling shockers" of the Gothic period to the mass- market "pageturners" of the present day. Even authors recognized as the most profound and artistic practitioners of literary supernaturalism, such as Edgar Allan Poe and H. P. Lovecraft, are often criticized as hopelessly vulgar and categorized far below the level of serious artists. At the same time, the highest examples of the

supernatural genre have endured for the same reason as the more accepted classics of literature—their power to express through the medium of language some significant aspect of human experience.

In the perception of many readers and critics, the works of such authors as Arthur Machen, Algernon Blackwood, and Walter de la Mare do not "transcend" the essential traits of supernatural fiction but rather bring them to perfection. Lovecraft stated in his 1945 study *Supernatural Horror in Literature*: "The oldest and strongest emotion of mankind is fear, and the oldest and strongest kind of fear is fear of the unknown. These facts few psychologists will dispute, and their admitted truth must establish for all time the genuineness and dignity of the weirdly horrible tale as a literary form. "The theme of the doppelgänger (the double, or "second self") is prominent in nineteenth-century literature, from stories by E. T. A. Hoffmann in Germany to works of Robert Louis Stevenson in Great Britain, Edgar Allan Poe in the United States, and countless others.

Although stories as ancient as the Greek myth of Narcissus feature characters' fascination with their mirror images, and numerous folk tales centre on the mysterious relation between a person and his or her shadow, the double as a dominant element in an artistic work was the creation of the German Romantics. Critics commonly note the appearance of the double in such earlier works as Johann Wolfgang von Goethe's drama *Faust* (1808), presenting in Siebenkäs and his friend Leibgeber two intimately connected figures who are meant to be taken as aspects of a single personality. Subsequently the German fantasist and musician Hoffmann imaginatively and forcefully exploited the artistic potential of doubling in numerous short stories, including "Der Sandmann" (1817; "The Sandman"), and in the novel *Die Elixiere des Teufels* (1815–16; *The Devil's Elixir*), which explores the power of demonic forces over a person's existence.

Hoffmann conjured up the doppelgänger, or double: a tangible and wholly independent embodiment of sinister powers. Hoffmann's doubles draw from human psychology and belief in the supernatural, reflecting nineteenth-century interest in scientific psychology and retaining a link to occult traditions. As writers strove to explain duality according to the laws of reason and common sense, the double became an important metaphor of humankind's struggle to reconcile opposing inner forces, such as destructiveness and creativity. Moreover, as the consequences of the industrial revolution became apparent, writers increasingly began to express in their works the idea of the divided self as a reaction to unnatural pressures exerted on the individual by an alienating society.

Many works, such as Guy de Maupassant's "Le Horla" (1886), Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde*, Fyodor Dostoevsky's *Dvojniki: Prikliucheniia gospodina Goliadkina* (1846; *The Double: A Poem of St. Petersburg*), Poe's "William Wilson" (1840), and Oscar Wilde's *The Picture of Dorian Gray* (1890), feature doubles. While the vampire can be traced throughout literary history and world folklore to antiquity, vampirism as the focus of narrative and theme in works of literature first became prominent in the early nineteenth century.

John William Polidori's novella *The Vampyre*, published in 1819, is generally considered the first work of vampire fiction and introduced several traits of the literary vampire, including a deathlike countenance and hypnotic powers. This work sparked popular interest, and a deluge of vampire stories followed, most prominently *Varney the Vampire*.

Another influential work of vampire literature was Joseph Sheridan Le Fanu's "Carmilla" (1871-72), which depicted a lesbian relationship between vampire and victim, further expanding the conventions of vampirism to include an ambiguous sexual attraction between predator and prey, the vampire's aversion to religious symbols, and aspects of sadism.

With the publication of Bram Stoker's *Dracula* in 1897, the popular conception of vampires and their portrayal in literature became codified, resulting in the familiar stereotype of an aristocratic bloodsucker who preys upon beautiful young women.

Stoker's novel has been the focus of diverse social, psychological, and historical interpretations. Many critics, for example, have asserted that the work is an admonition against deviant sexual behavior, emphasizing the association between vampires and the subversion of Christian and Victorian morality.

Although much twentieth- and twenty-first-century vampire fiction incorporates characteristics of the nineteenth-century vampire, commentators have noted a trend toward depictions of vampires as sympathetic and morally ambiguous characters, such as Louis in Anne Rice's *Interview with the Vampire* (1976), which contrasts with the traditional image of the vampire as threatening and thoroughly evil.

Both as character and symbol, critics find that the vampire in literature reflects society's views on sexuality, death, religion, and the role of women, and functions as a psychological metaphor for humanity's most profound fears and desires.

Let Us Sum Up

In this unit you have learned about the genre of Gothic Novel, to focus on stories that combine elements from horror and romanticism and also to know supernatural events of Gothic novels.

Check your Progress

1. _____ is the famous American writer who was known for his gothic style in his work The Raven.
2. _____ means to begin in the middle of some action from the plot.
3. _____ published in 1819, is generally considered to be the first work of vampire fiction

Glossary

Metaphor:	A metaphor is a figure of speech that, for rhetorical effect, directly refers to one thing by mentioning another.
Sadism:	getting pleasure, especially sexual pleasure, from hurting other people.
Vampire:	A vampire is a creature from folklore that subsists by feeding on the vital essence of the living. In European folklore, vampires are undead creatures.

Answers to Check your Progress

1. Edgar Allan Poe
2. In media Res
3. The Vampire

Suggested readings

1. J.A.Cuddon, The Penguin Dictionary of Literary Terms and Literary Theory. Penguin Books, 2000.
2. Karl Beckson & Arthur Ganz. Literary Terms: A Dictionary. Farrar, Straus and Giroux, 1989.

Unit-15

Detective Novel

STRUCTURE

Overview

Objectives

15.1. Introduction

15.2. Definition

15.3. History of Detective Genre

15.4. Characteristics of Detective Novels

Let Us Sum Up

Check your progress

Glossary

Answer to Check your Progress

Suggested Readings

Overview

The Unit deals with genre of detective fiction and the canonical works of detective fiction are used to study the literary devices.

Objectives

After completion of this unit, you will be able :

- To know the detective genre of fiction.
- To know the history of Detective Genre.
- To know the detective characteristics of early novels.

15.1. Introduction

The detective genre of fiction revolves around a crime committed by an unknown person or group of people, which is ultimately solved by the efforts of a detective. The detective novels are full of clues which keep cropping up throughout the book and readers are challenged to find out the criminal with help of the clues given. Introduction of the crime committed is generally done in the beginning of the novel.

The Revelation of the actual criminal is made just before the novel is about to finish, so that there is excitement throughout. It generally appears to be a perfectly committed crime with no traces anywhere.

Detective story, type of popular literature in which a crime is introduced and investigated and the culprit is revealed. The traditional elements of

the detective story are: (1) the seemingly perfect crime; (2) the wrongly accused suspect at whom circumstantial evidence points; (3) the bungling of dim-witted police; (4) the greater powers of observation and superior mind of the detective (5) the startling and unexpected denouement, in which the detective reveals how the identity of the culprit was ascertained. Detective stories frequently operate on the principle that superficially convincing evidence is ultimately irrelevant. Usually it is also axiomatic that the clues from which a logical solution to the problem can be reached be fairly presented to the reader at exactly the same time that the sleuth receives them and that the sleuth deduce the solution to the puzzle from a logical interpretation of these clues. The first detective story was "The Murders in the Rue Morgue" by Edgar Allan Poe, published in April 1841. The profession of detective had come into being only a few decades earlier, and Poe is generally thought to have been influenced by the *Mémoires* (1828–29) of François-Eugène Vidocq, who in 1817 founded the world's first detective bureau, in Paris. Poe's fictional French detective, C. Auguste Dupin, appeared in two other stories, "The Mystery of Marie Roget" (1845) and "The Purloined Letter" (1845). The detective story soon expanded to novel length.

The French author Émile Gaboriau's *L'Affaire Lerouge* (1866) was an enormously successful novel that had several sequels. Wilkie Collins' *The Moonstone* (1868) remains one of the finest English detective novels. Anna Katharine Green became one of the first American detective novelists with *The Leavenworth Case* (1878). *The Mystery of a Hansom Cab* (1886) by the Australian Fergus Hume was a phenomenal commercial success.

The greatest of all fictional detectives, Sherlock Holmes, along with his loyal, somewhat obtuse companion Dr. Watson, made his first appearance in Arthur (later Sir Arthur) Conan Doyle's novel *A Study in Scarlet* (1887) and continued into the 20th century in such collections of stories as *The Memoirs of Sherlock Holmes* (1894) and the longer *Hound of the Baskervilles* (1902). So great was the appeal of Sherlock Holmes's detecting style that the death of Conan Doyle did little to end Holmes's career; several writers, often expanding upon circumstances mentioned in the original works, have attempted to carry on the Holmesian tradition.

The early years of the 20th century produced a number of distinguished detective novels, among them Mary Roberts Rinehart's *The Circular Staircase* (1908) and G.K. Chesterton's *The Innocence of Father Brown* (1911) and other novels with the clerical detective. From 1920 on, the names of many fictional detectives became household words: Inspector

French, introduced in Freeman Wills Crofts's *The Cask* (1920); Hercule Poirot, in Agatha Christie's *The Mysterious Affair at Styles* (1920), and Miss Marple, in *Murder at the Vicarage* (1930); Lord Peter Wimsey, in Dorothy L. Sayers' *Whose Body?* (1923); Philo Vance, in S.S. Van Dine's *The Benson Murder Case* (1926); Albert Campion, in Margery Allingham's *The Crime at Black Dudley* (1929; also published as *The Black Dudley Murder*); and Ellery Queen, conceived by Frederic Dannay and Manfred B. Lee, in *The Roman Hat Mystery* (1929).

In a sense, the 1930s was the golden age of the detective story, with the detectives named above continuing in new novels. The decade was also marked by the books of Dashiell Hammett, who drew upon his own experience as a private detective to produce both stories and novels, notably *The Maltese Falcon* (1930) featuring Sam Spade. In Hammett's work, the character of the detective became as important as the "whodunit" aspect of ratiocination was earlier.

The Thin Man (1934), with Nick and Nora Charles, was more in the conventional vein, with the added fillip of detection by a witty married couple. Successors to Hammett included Raymond Chandler and Ross Macdonald, who also emphasized the characters of their tough but humane detectives Philip Marlowe and Lew Archer, respectively. At the end of the 1940s, Mickey Spillane preserved the hard-boiled crime fiction approach of Hammett and others, but his emphasis on sex and sadism became a formula that brought him amazing commercial success beginning with *I, the Jury* (1947).

15.2. Definition

The detective genre of fiction revolves around a crime committed by an unknown person or group of people, which is ultimately solved by the efforts of a detective. These novels are full of clues which keep cropping up throughout the book and readers are challenged to find out the criminal with help of the clues given.

Main detective characters of early novels belonging to this genre usually used to be specialized private detectives. The detective starts to collect hints and evidences and sometimes he or she seems to be going in the wrong direction it even feels like that she might not be able to solve the crime.

Sometimes, to build up the suspense and make the novel more interesting, the author plots to get the wrong person accused. In the end, however, the detective is able to cleverly join all pieces together and pin point the wrong doer. The crime is solved by the detective and the guilty is punished.

15.3. History of Detective Genre

According to some experts, *The Three Apples in Arabian Nights* is fit to be called the first ever detective story written. While others differ with this view because the lead character in the story fails to solve the crime, he cannot find the woman's murderer. Some scholars hold the story *The Three Princes of Serendip*, a medieval Persian fairy tale, worthy of the title. In this story the princes have been depicted as the 'detectives' who can locate the missing camel more due to luck rather than their intellectual capabilities.

The Murders in the Rue Morgue, written by Edgar Allan Poe in 1841 is often said to be the first contemporary detective story, but in reality, *Das Fräulein von Scuderi*, written by E. T. A. Hoffmann was recorded to have been written 20 years before the former. Another claimant to the title of the oldest detective story in the world is *The Secret Cell*, which is said to have been written in 1837 by William Evans Burton, this is older than Edgar's *Rue Morgue* by about four years. It is the story of a policeman who needs to find the kidnapper of a young girl.

Sherlock Holmes is name which needs no introduction in the genre of detective fiction. He can be easily called the most celebrated fictitious detective ever created. The character of Sherlock Holmes was fashioned, by Sir Arthur Conan Doyle. This character is a combination of Poe's Dupin. This can be seen in the various tricks used by Holmes which are actually original creation of Poe, used by Dupin. Sherlock Holmes does not actually come to conclusions.

It won't be wrong to say that, his logical thinking is shaped into induction, which is not really the same. In logic, to deduce means to come to decisions keeping common statements in mind, while induction is based on precise specimens, e.g., the lipstick mark on a man's collar, scratches on a person's arm, etc. After the success of Sherlock Holmes' detective stories and increase in acceptance of ghost stories and horror fiction towards the end of the 19th century, a new subgenre came to fore which was known as the 'psychic detective', this was based on crimes committed by (probably) paranormal beings, these crime stories were solved in the same way as Sherlock would solve crimes. The most famous character to arise from this subgenre was that of, John Silence or the 'psychic doctor.' Silence was a creation of horror author Algernon Blackwood.

The most famous detective fiction novelist of all times is perhaps Agatha Christie. Agatha Christie's detective novels generally started with the murder. The author worked upon the way the murder was to be

committed; she then dwelled upon the murderer and ultimately came to the motive behind the murder. Christie thought that less number of words worked best for detective stories. She did not want to bore the reader by repeating one account many times and liked to keep things as brief (but very substantial) as possible. Besides the brevity of her explanations, the language used in her novels was also simple, repetitive and very easy to comprehend. Another characteristic of Christies' detective novel was her reliance on dialogue. Furthermore, the key frequently depended upon the reader's understanding about something a character said.

15.4. Characteristics of Detective Novels

Main detective characters of early novels belonging to this genre usually used to be specialized private detectives. Later novels, however, started having all kinds' detectives, such as crime witnesses, normal people and insurance agents. An average detective hero of a detective novel usually consists of the following characteristics: The main characters of detective novels were quite similar to mythical heroes like, Odysseus. These detective heroes always had to fight challenges, enticements, threat etc. They were normally found loyal to a greater authority (usually Truth)

- The protagonist was many times called the "private eyes"
- The detective hero was always a well-educated and cultured person
- His physical strength was such that no one could defeat him in a scuffle.
- He was always quick witted and his abilities to do things like playing cards.
- His linguistic prowess also could outwit anyone.

During the Golden Age authors, some American writers began to examine and reconsider the formula for detective fiction. Many people started thinking of puzzle-solving crime fiction as unrealistic and clean. These authors and their readers were looking for crime novels based on reality and the way real crimes happen. And so the hardboiled detective genre was born. These stories included detectives that were dealing with corrupt cops and organized crime. Hardboiled crime novels create a world where it's every man for himself, and the detective can trust no one. Industrialization of western society can said to be one of the main reasons behind this genre's popularity. With the advent of industrialization, people started to shift to big cities where they rubbed

shoulders with others from various strata of society. It was with migration of enormous number of people into big cities, that crime also started to spread its wings. Before that crime was not a prevalent part of human society. Big houses and affluent lifestyles of people living in big cities encouraged the miscreants to resort to felonies, burglaries and attacks. Crime scared people yet at the same time it even fascinated them. Authors exploited this sentiment of masses to conjure detective stories which were widely accepted.

Let Us Sum Up

In this unit you have learned about the history and development of detective genre of fiction. In addition, you must have also learnt about the various forms and characteristics of detective fiction.

Check your Progress

1. _____ include a woman who suffers at the expense of a villain.
 2. _____ have an ancient association with the act of foretelling and were used to exacerbate the haunting aspects of a novel's plot.
 3. The novel The Mysteries of Udolpho was written by_____
-

Glossary

Industrialization: The Industrial Revolution began in the 18th century in Great Britain.

Protagonist: The main character in a play, film or book.

Detective: a person, especially a police officer, who tries to solve crimes.

Answers to Check your Progress

1. Damsel in distress,
2. Nightmares,
3. Ann Radcliffe

Suggested Readings

1. J.A. Cuddon . The Penguin Dictionary of Literary Terms and Literary Theory. Penguin Books, 2000.

The Stream of Consciousness Novel

STRUCTURE

Overview

Objectives

16.1. Introduction

16.2. Definition

16.3. Elements of the Stream of Consciousness novel

16.4. Development of the Stream of Consciousness novel

Let Us Sum Up

Check your progress

Glossary

Answer to check your Progress

Overview

The Unit deals with the Stream of consciousness novel genre and traces its development and elements.

Objectives

After completion of this unit, you will be able:

- To discuss the development of Stream of consciousness novel.
- To discuss the themes of Stream of consciousness novel.
- To observe the forms of Stream of consciousness novel.

16.1. Introduction

Stream of consciousness is a narrative style that tries to capture a character's thought process in a realistic way. It's an interior monologue, but it's also more than that. Because it's mimicking the non-linear way our brains work, stream-of- consciousness narration includes a lot of free association, looping repetitions, sensory observations, and strange or even non-existent) punctuation and syntax, all of which helps us to better understand a character's psychological state and worldview. It's meant to feel like you have dipped into the stream of the character's consciousness or like you're a fly on the wall of their mind.

16.2. Definition

Stream of Consciousness is a literary technique that presents the thoughts and feelings of a character as they occur. This technique is a

very bold literary innovation of modern period. It records a character's myriad thoughts and feelings without regard to logical argument or narrative sequence. It is a literary technique that has become common in literary criticism. By this technique, the writer attempts to reflect all the forces, external and internal, influencing a character's psychology at a single moment. Stream of consciousness is the continuous flow of sense, perceptions, thoughts, feelings, and memories in the human mind. It is a literary method representing such a blending of mental processes in fictional characters. The term is often used as a synonym for interior monologue.

To represent the full richness, speed, and subtlety of the mind at work, the writer incorporates snatches of incoherent thought, ungrammatical constructions, and free association of ideas, images, and words at the pre-speech level. The plot line may weave in and out of time and place. Stream of consciousness writing is characterized by associative leaps in syntax and punctuation that can make the prose difficult to follow.

16.3. Elements of the Stream of Consciousness novel

Stream of consciousness presents the character's thoughts and feelings in the way people think. In real life the flow of human thoughts occur in a non-linear manner without having any beginning or end. As a result, it lacks chronological or logical pattern, resulting in incomplete thoughts and sensory feelings. Since stream of consciousness follows this disjointed or randomized sequence, the audience may face difficulty comprehending the narrative. However, if executed masterfully, stream of consciousness can make the text enjoyable.

Eg: "For having lived in Westminster-how many years now? Over twenty,- one feels even amid the traffic, or waking at night, Clarissa was positive, a particular hush, or solemnity; an indescribable pause; a suspense (but that might be her heart, affected, they said, by influenza) before Big Ben strikes. There! Out it boomed. First a warning, musical; then the hour, irrevocable." (Virginia Woolf, Mrs. Dalloway)

16.4. Development of the Stream of Consciousness novel

William James first coined it in the thesis *The Principles of Psychology* in 1890. It presents the flow of the character's mind combining unorganized or irrational thoughts, feelings, memories and reactions. It manifests the inner workings of a character. The Stream of Consciousness novel does not maintain formal syntax, vocabulary, or punctuation. Usually presented by third person narration.

It is a separate mode of narration. Stream of consciousness technique enables the writer to portray the inner status of a character effectively and convincingly. In this way the author takes the reader inside the mind of the character to follow his or her thought patterns.

Stream of consciousness often presents rapid shifts in the character's thought processes, such as memories, feelings, etc. by means of flashback and foreshadowing. That means the characters' mind is shifted from one position to another seemingly discontinuous one so that the audience needs to infer their connection and the upcoming twists. In this way, the author can retain the reader's interest until the end of the text. Stream of consciousness technique sometimes contributes to the overall development of the plot.

The Freudian theories of psychoanalytic findings exerted tremendous influence in modernist literature. However, William James's theory about the nature of consciousness had a much profound influence than that of Freud's. In 1918 the English novelist and critic May Sinclair (1863 -1946) first applied the term stream of consciousness, in a literary context, when discussing Dorothy Richardson's novels.

The technique was perhaps brought to its highest point of development in *Ulysses* (1922) and *Finnegans Wake* (1939) by the Irish novelist and poet James Joyce (1882 -1941). Other exponents of the form were American novelist William Faulkner (1897-1962) and British novelist Virginia Woolf (1882-1941). The British writer Dorothy Richardson (1873-1957) is considered by some actually to be the pioneer in use of the device. Her novel *Pilgrimage* (1911-1938), a 12- volume sequence, is an intense analysis of the development of a sensitive young woman and her responses to the world around her.

Novelists like D.H.Lawrence, Virginia woolf and James Joyce have done so much to change the content and style of the novel, the stream of consciousness novel. The world is revolutionised by the new discoveries of science and social changes. The new novelists are interested in exploring the subconscious recesses of the human mind.

Thus they determine their influence on the conduct of the character. The modern context of fiction is difference due to the changes in people's faith and values. The coherence in the early novels has disappeared in the modern novels. The dislocation caused by the social upheavals led to the questioning of hierarchies and authority. James Joyce and Virginia Woolf have contributed to the stream of consciousness novel.

Virginia has written famous psychological novels like "Mrs. Dallaway" and " To the Lighthouse" Freud's psychological theories from the basis

of D.H.Lawrence's novels like "sons and lovers", "The Railbow" "Women in Love". Henry James is a pioneer in establishing the limited point of view by selecting a character to be a mirror. His famous novels are "Lord Jim", "Heart of Darkness" and "Youth."

Early writers of fiction had mostly limited themselves to presenting a character's thoughts and feelings through action or dialogue with other characters. Stream of consciousness writing was first used in the late nineteenth century by writers hoping to break away from the formality of Victorian literature. The phrase "stream of consciousness" to indicate William James first used the flow of inner experience in Principles of Psychology in 1890. James wrote: 'Consciousness... does not appear to itself chopped up in bits...a "river" or "stream" are the metaphors by which it is most naturally described.'

James Joyce, Virginia Woolf, D. H. Lawrence and William Faulkner used stream of consciousness as a technique in their novels. In their realistic writing, they strived to portray characters, events, and settings in plausible, authentic ways. The Waves is a complex novel in which six characters recount their lives from childhood to old age. Several notable works employing stream of consciousness are: Dostoyevsky's Notes from Underground, Tolstoy's Anna Karenina, Samuel Beckett's 'Molloy and Gordimer's July's People. Like these writers Naguib Mahfouz combined realism and stream of consciousness narration to great effect. The Thief and the Dogs pioneered psychological realism in Arabic fiction. In short, Stream of consciousness is an important device of modernist fiction. This term has become common in literary criticism. However, there is no agreed precise definition of the term and no consensus. This has caused much chaos and confusion in discussions of modernist technique.

Let Us Sum Up

In this unit you have learned about the development of Stream of consciousness novel, themes and forms of stream of consciousness novel.

Check your progress

1. _____ genre records the multifarious thoughts and feelings of a character without regard to logical argument or narrative sequence.
2. The term Stream of Consciousness was first coined by _____ in the thesis The Principles of Psychology in 1890.
3. James Joyce's _____ is considered as the highest point in the development of the genre of stream of consciousness.

Glossary

Consciousness: the state of being able to see, hear, feel, etc.

Psychology: Psychology is the scientific study of mind and behavior. Psychology includes the study of conscious and unconscious phenomena, including feelings.

Foreshadowing: to show or act as a sign of something that will happen.

Answer to check your progress

1. Stream of Consciousness,
 2. William James,
 3. Ulysses
-

Suggested Readings

1. Dana Gioia. *The Longman Dictionary of Literary Terms: Vocabulary for the Informed Reader*. Longman, 2005.
2. Rain, David. "5 Literary Genres." *The Handbook of Creative Writing*, 2014, pp. 54–64.,doi:10.1515/9780748689774-008.

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1. Chris Baldick, *The Concise Dictionary of Literary Terms*, Oxford University Press, 2004.
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5. Heinze, Rüdiger. *Ethics of literary forms in contemporary American literature*. Vol. 6. LIT Verlag Münster, 2005.
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7. R., Ramachandran Nair K. *Literary Forms*. Emerald Publishers, 2004.
8. Mark Bauerlein. *Literary Criticism: An Autopsy*. University of Pennsylvania Press, 1997.
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1. Lavery, Jonathan. "Philosophical genres and literary forms: A mildly polemical introduction." *Poetics Today* 28.2 (2007): 171-189.
2. Swirski, Peter. "Genres in action: The pragmatics of literary interpretation." *Orbis Litterarum* 52.3 (1997): 141-156.
3. Schwartz, Elias. "The Problem of Literary Genres." *Criticism* 13.2 (1971): 113-130.
4. Rain, David. "5 Literary Genres." *The Handbook of Creative Writing*, 2014, pp. 54–64., doi:10.1515/9780748689774- 008.
5. Stankiewicz, Edward. "Linguistics, poetics, and the literary genres." *New directions in linguistics and semiotics* 32 (1984): 155.

Web links

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2. <https://www.litcharts.com/>
3. <https://poemanalysis.com/website/litcharts/>
4. <https://www.sparknotes.com/lit/>

Model End Semester Examination Question Paper

BA (Hons) English

Course Code: **DCBEN-13** /Course Title: **Literary Forms**

Marks: 70

Time: 3 Hours

Part – A (2 Marks) 5X2=10marks

Answer any FIVE questions out of EIGHT questions
[All questions carry equal marks]

- (1).Trace the root of the term poetry.
- (2).Define Epic.
- (3).What are the kinds of essays?
- (4).Differentiate biography and autobiography.
- (5).Name the types of drama.
- (6).Define Comedy.
- (7).Name some of the themes of short story.
- (8).What is a gothic novel?

Part – B (5 Marks) 4X5=20marks

Answer any FOUR questions out of SEVEN questions
(All questions carry equal marks)

- (9).Differentiate subjective and narrative poetry.
- (10).Briefly bring out the characteristics of the lyric.
- (11).Elucidate the seven key elements of fiction.
- (12).Explain the types of comedy.
- (13).Discuss the elements of melodrama.
- (14).Elaborate the characteristics of the short story.
- (15).Explain the major themes of Gothic Novels.

Part – C (10 Marks) 4X10=40marks

Answer any FOUR questions out of SEVEN questions
(All questions carry equal marks)

- (16).Explain subjective poetry with an example.
- (17).Name and explain the types of lyrics in detail.
- (18).Explain the types of elegies with examples.
- (19).Write about the role of Addison and Steel in developing prose.
- (20).Explain the characteristics of historical fiction.
- (21).What is tragedy? Name its types and explain them in detail.
- (22).Define and explain detective novels in detail.

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Sources included in the report

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W	URL: https://www.invaluable.com/blog/elements-of-gothic-literature/ Fetched: 2020-04-24 10:24:04	8	8
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COURSE INTRODUCTION This course, Literary Forms, has been divided into five Blocks consisting of 16 units. The framework of the study is given below: BLOCK I – Block one provides a basic understanding of the different kinds of poetry forms. Unit one describes poetry's subjective and narrative form, and unit two discusses the lyric. Unit three deals with the elegy, and unit four discusses the epic and its characteristics. BLOCK II – Block two deals with the forms of essays. Unit five discusses the general form of the essay; unit six details the periodical essay, and unit seven deals with the biography and auto-biography and the different stylistic features of essays. BLOCK III – Block three details the varieties of drama. Unit eight discusses the tragedy and the settings and plot discussions of tragedy. Unit nine deals the comedy and its various types, and unit ten explains melodrama and the themes dealt with in this genre. BLOCK IV – Block four discusses the various genre of fiction, short-story and historical romance. Unit eleven elaborates on the genre of fiction and its different kinds. Unit twelve details the short story and its forms and features, and unit thirteen deals with the historical romance in an elaborate manner. BLOCK V – Block five explores the various techniques of novels and their forms. Unit fourteen discusses the gothic novel and unit fifteen elaborates on the detective novel and its varieties. Unit sixteen details the technique of stream of consciousness in an elaborated manner.

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22	IIT PAL (JEE competition assistance)
Channels 23 is managed by IIT Gandhinagar	
23	Civil Engineering
Channels 24 to 28 are managed by IIT Kanpur	
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26	Management, Law, Economics; Business Analytics, Communication, Cooperative Management
27	Mechanical Engineering, Engineering Design, Manufacturing E & T and allied subjects
28	Visual communications, Graphic design, Media technology
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30	Computer Sciences Engineering / IT & Related Branches
Channels 31 to 35 are managed by IIT Madras	
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32	Bridge Courses, Impact Series
33	Chemical Engineering, Nanotechnology, Environmental and Atmospheric Sciences
34	Health Sciences
35	Metallurgical and Material Science Engineering, Mining and Ocean Engineering
36	Skills and Logistics (IT - Enabled Sector, Banking, Financial and Insurance sector Skills Logistics, Supply Chain Management and Transportation, Life skills)
Channels 37 to 38 are managed by IIT Tirupati	
37	Chemistry, Biochemistry and Food Processing Engineering
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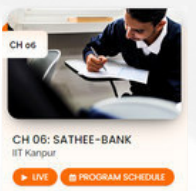
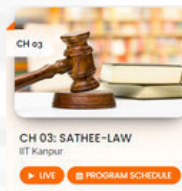


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