



SATHYABAMA

INSTITUTE OF SCIENCE AND TECHNOLOGY
(DEEMED TO BE UNIVERSITY)

Accredited "A" Grade by NAAC | 12B Status by UGC | Approved by

SCHOOL OF SCIENCE AND HUMANITIES

DEPARTMENT OF ENGLISH

UNIT – 1 – Literary Forms – SHS1104

1.1 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.

1.1.1 Nature of poetry

Poetry can be differentiated most of the time from prose, which is language meant to convey meaning in a more expansive and less condensed way, frequently using more complete logical or narrative structures than poetry does. This does not necessarily imply that poetry is illogical, but rather that poetry is often created from the need to escape the logical, as well as expressing feelings and other expressions in a tight, condensed manner. English Romantic poet John Keats termed this escape from logic Negative Capability. A further complication is that prose poetry combines the characteristics of poetry with the superficial appearance of prose, such as in Robert Frost's poem, "Home Burial." Other forms include narrative poetry and dramatic poetry, both of which are used to tell stories and so resemble novels and plays. However, both these forms of poetry use the specific features of verse composition to make these stories more memorable or to enhance them in some way.

What is generally accepted as "great" poetry is debatable in many cases. "Great" poetry usually follows the characteristics listed above, but it is also set apart by its complexity and sophistication. "Great" poetry generally captures images vividly and in an original, refreshing way, while weaving together an intricate combination of elements like theme tension, complex emotion, and profound reflective thought. For examples of what is considered "great" poetry, visit the Pulitzer prize and Nobel prize sections for poetry. The Greek verb ποιέω [poiéo (= I make or create)], gave rise to three words: ποιητής [poiet?s (= the one who creates)], ποιησις [poiesis (= the act of creation)] and ποιήμα [poiéma (= the thing created)]. From

these we get three English words: **poet** (the creator), **poesy** (the creation) and **poem** (the created). A poet is therefore one who creates and poetry is what the poet creates. The underlying concept of the poet as creator is not uncommon. For example, in Anglo-Saxon a poet is a scop (shaper or maker) and in Scots makar.

1.1.2 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.

1.1.3 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.

1.1.4 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.

1.2 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 *lura* 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.

In more recent times, 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-songwriter 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.

1.3 SUBJECTIVE POETRY

Subject matter which is supplied by external objects, such as deeds, events and the things we see around us, and that which is supplied by the poet's own thoughts and feelings. The former gives rise to Objective poetry, the latter to Subjective. In Objective Poetry the poet acts as a detached observer, describing what he has seen or heard; in the other hand he brings to bear his own reflections upon what he has seen or heard. The same subject matter can be viewed either way. If the poet views it from without confining himself, that is to say merely to his externals, his treatment is objective; if he views it from within, giving expression, that is to say, to the thoughts and feelings it arouses in his mind, his treatment is subjective. Objective Poetry is impersonal and Subjective Poetry is Personal. In the former the focus of attention is something that is outward – a praiseworthy act, a thrilling occurrence, a beautiful sight; in the latter it is the poet himself: whatever the subject may be, his mind is centred on his own thoughts and feelings.

1.4 OBJECTIVE POETRY

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.

1.5 Heroic Couplet.

Lines of iambic pentameter (see meter) which rhyme in pairs: aa, bb, cc, and so on. The adjective "heroic" was applied in the later seventeenth century because of the frequent use of such couplets in heroic (that is, epic) poems and in heroic dramas. This verse form was introduced into English poetry by Geoffrey Chaucer (in *The Legend of Good Women* and most of *The Canterbury Tales*), and has been in constant use ever since. From the age of John Dryden through that of Samuel Johnson, the heroic couplet was the predominant English measure for all the poetic kinds; some poets, including Alexander Pope, used it almost to the exclusion of other meters.

In that era, usually called the Neoclassic Period, the poets wrote in closed couplets, in which the end of each couplet tends to coincide with the end of a sentence or of a self-sufficient unit of syntax. The sustained employment of the closed heroic couplet meant that two lines had to serve something of the function of a stanza. In order to maximize the interrelations of the component parts of the couplet, neoclassic poets often used an endstopped first line (that is, made the end of the line coincide with a pause in the syntax), and also broke many single lines into subunits by balancing the line around a strong caesura, or medial pause in the syntax.

The following passage from John Denham's *Cooper's Hill* (which he added in the version of 1655) is an early instance of the artful management of the closed couplet that fascinated later neoclassic poets; they quoted it and commented upon it again and again, and used it as a model for exploiting the possibilities of this verse form. Note how Denham achieves diversity within the straitness of his couplets by shifts in the position of the caesuras, by the use of rhetorical balance and antithesis between the single lines and between the two halves within a single line, and by the variable positioning of the adjectives in the second couplet. Note also the framing and the emphasis gained by inverting the iambic foot that begins the first line and the last line, and by manipulating similar and contrasting vowels and consonants. The poet is addressing the River Thames:

O could I flow like thee, and make thy
stream My great example, as it is my
theme!

Though deep, yet clear; though gentle, yet not
dull; Strong without rage, without o'erflowing
full.

And here is a passage from Alexander Pope, the greatest master of the metrical, syntactical, and rhetorical possibilities of the closed heroic couplet ("*Of the Characters of Women*," 1735, lines 243-48):

See how the world its veterans
 rewards! A youth of frolics, an old
 age of cards; Fair to no purpose, artful
 to no end, Young without lovers, old
 without a friend; A fop their passion,
 but their prize a sot; Alive, ridiculous,
 and dead, forgot!

These closed neoclassic couplets contrast with the "open" pentameter couplets quoted from Keats' *Endymion* in the entry on meter. In the latter, the pattern of stresses varies often from the iambic norm, the syntax is unsymmetrical, and the couplets run on freely, with the rhyme serving to color rather than to stop the verse.

See George Williamson, "The Rhetorical Pattern of Neoclassical Wit," *Modern Philology* 33 (1935); W. K. Wimsatt, "One Relation of Rhyme to Reason (Alexander Pope)," in *The Verbal Icon* (1954); William Bowman Piper, *The Heroic Couplet* (1969).

1.6 Blank Verse consists of lines of iambic pentameter (five-stress iambic verse) which are unrhymed—hence the term "blank." Of all English metrical forms it is closest to the natural rhythms of English speech, and at the same time flexible and adaptive to diverse levels of discourse; as a result it has been more frequently and variously used than any other type of versification. Soon after blank verse was introduced by the Earl of Surrey in his translations of Books 2 and 4 of Virgil's *The Aeneid* (about 1540), it became the standard meter for Elizabethan and later poetic drama; a free form of blank verse is still the BOMBAST 2 5 medium in such twentieth-century verse plays as those by Maxwell Anderson and T. S. Eliot. John Milton used blank verse for his epic *Paradise Lost* (1667), James Thomson for his descriptive and philosophical *Seasons* (1726-30), William Wordsworth for his autobiographical *Prelude* (1805), Alfred, Lord Tennyson for the narrative *Idylls of the King* (1891), Robert Browning for *The Ring and the Book* (1868-69) and many dramatic monologues, and T. S. Eliot for much of *The Waste Land* (1922). A large number of meditative lyrics, from the Romantic Period to the present, have also been written in blank verse, including Coleridge's "Frost at Midnight," Wordsworth's "Tintern Abbey," Tennyson's "Tears, Idle Tears" (in which the blank verse is divided into five-line stanzas), and Wallace Stevens' "Sunday Morning."

Divisions in blank verse poems, used to set off a sustained passage, are called verse paragraphs. See, for example, the great verse paragraph of twenty-six lines which initiates Milton's *Paradise Lost*, beginning with "Of man's first disobedience" and ending with "And justify the ways of God to men"; also, the opening verse paragraph of twenty-two lines in Wordsworth's "Tintern Abbey" (1798), which begins:

Five years have past; 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.

See meter, and refer to Moody Prior's critical study of blank verse in *The Language of Tragedy* (1964).

1.7 Spenserian stanza is a still longer form devised by Edmund Spenser for *The Faerie Queene* (1590-96)—nine lines, in which the first eight lines are iambic pentameter and the last iambic hexameter (an Alexandrine), rhyming ababbcbcc. Enchanted by Spenser's gracious movement and music, many poets have attempted the stanza in spite of its difficulties. Its greatest successes have been in poems which, like *The Faerie Queene*, evolve in a leisurely way, with ample time for unrolling the richly textured stanzas; for example, James Thomson's "The Castle of Indolence" (1748), John Keats' "The Eve of St. Agnes" (1820), Percy Bysshe Shelley's "Adonais" (1821), and the narrative section of Alfred, Lord Tennyson's "The Lotus Eaters" (1832). The following is a stanza from Spenser's *Faerie Queene* 1.1.41:

And more, to lulle him in his slumber soft,
 A trickling streame from high rocke tumbling
 downe And ever-drizling raine upon the loft
 Mixt with a murmuring winde, much like the
 sowne Of swarming Bees, did cast him in a
 swowne:
 No other noyse, nor peoples troublous
 cryes, As still are wont t'annoy the wallèd
 towne, Might there be heard: but carelesse
 Quiet lyes, Wrapt in eternali silence farre
 from enemyes.

There are also various elaborate stanza forms imported from France, such as the *rondeau*, the *villanelle*, and the *triolet*, containing intricate repetitions both of rhymes and of entire lines, which have been used mainly, but not exclusively, for light verse. Their revival by W. H. Auden, William Empson, and STOCK CHARACTERS 29 7 other mid-twentieth-century poets was a sign of renewed interest in high metrical artifice. Dylan Thomas' "Do not go gentle into that good night" is a villanelle; that is, it consists of five tercets and a quatrain, all on two rhymes, and with systematic later repetitions of lines 1 and 3 of the first tercet.

One of the most intricate of poetic forms is the *sestina*: a poem of six sixline stanzas in which the end-words in the lines of the first stanza are repeated, in a set order of variation, as the end-words of the stanzas that follow. The *sestina* concludes with a three-line envoy which incorporates, in the middle and at the end of the lines, all six of these end words. (An envoy, or "sendoff," is a short formal stanza which is appended to a poem by way of conclusion.) This form, introduced in the twelfth century, was cultivated by Italian, Spanish, and French poets. Despite its extreme difficulty, the *sestina* has also been managed with success by the Elizabethan Sir Philip Sidney, the Victorian Algernon Swinburne, and the modern poets W. H. Auden and John Ashberry.

See meter. Poetic forms discussed elsewhere in the Glossary are ballad stanza, blank verse, free verse, heroic couplet, limerick, and sonnet. The form and history of the various stanzas are described and exemplified in R. M. Alden, *English Verse* (1903), and in Paul Fussell, *Poetic Meter and Poetic Form* (rev. 197

1.8 Terza rima is composed of tercets which are interlinked, in that each is joined to the one

following by a common rhyme: aba, beb, ede, and so on. Dante composed his Divine Comedy (early fourteenth century) in terza rima; but although Sir Thomas Wyatt introduced the form early in the sixteenth century, it has not been a common meter in English, in which rhymes are much harder to find than in Italian. Shelley, however, used it brilliantly in "Ode to the West Wind" (1820), and it occurs also in the poetry of Milton, Browning, and T. S. Eliot.



SATHYABAMA

**INSTITUTE OF SCIENCE AND TECHNOLOGY
(DEEMED TO BE UNIVERSITY)**

Accredited "A" Grade by NAAC | 12B Status by UGC | Approved by

SCHOOL OF SCIENCE AND HUMANITIES

DEPARTMENT OF ENGLISH

UNIT – 2 – Literary Forms – SHS1104

2.1 The 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 sough 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."

2.2 A lyric is a fairly short poem which 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.

In fact the word is also used in music to denote “lines of a song”. The term “lyric” includes any types of poems with the very general qualities of being personal and emotional in expression, being meditative, and being musical: so sonnets, elegies and 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 meditation on loneliness by the poet, but lyric 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 the 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 the 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.

2.3 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 majortypes:

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

Let us take a look at the examples of sonnets in Literature based on its different categories:

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 pinch 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 buriest 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 Shakespearean sonnet is abab-cdcd-efef-gg and this is difficult to follow. Hence only Shakespeare is known to have done it.

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.

2.3.4 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.

2.4 Elegy

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 word “*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.

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)

Example #2

“O CAPTAIN! My Captain! our fearful trip is done;
 The ship has weather’d 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; 10
 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; 20 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)

Whitman wrote this elegy for Abraham Lincoln (16th president of the United States).

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.

2.5 Epic

The word epic is derived from the Ancient Greek adjective, “*epikos*”, which means a poetic story. In literature, an epic is a long narrative poem, which is usually related to heroic deeds of a person of an unusual courage and unparalleled bravery. In order to depict this bravery and courage, the epic uses grandiose style.

The hero is usually the representative of the values of a certain culture, race, nation or a religious group on whose victor or failure the destiny of the whole nation or group depends. Therefore, certain supernatural forces, *deus ex machina*, help the hero, who comes out victor at the end. An epic usually starts with an invocation to muse, but then picks up the threads of the story from the middle and moves on to the end.

Difference Between an Epic and a Ballad

A ballad and an epic both are poems, which narrate stories. However, a ballad is shorter in length than an epic, while it is composed to be sung on some occasions, and not narrated. They are also known as folk ballads as well as popular ballads. Most of the ballads have unknown origin and source and usually pass on orally from generations to generations. On the other hand, an epic poem tells a story, but about the heroic ideals of a specific society. The actual difference between the two is the length and the fact that one is usually meant to be sung, while the other is to be narrated. Both differ in style where a ballad is composed in a simple language, while an epic demonstrates mastery in style such as *Paradise Lost*.

Examples of Epic from

Literature The Epic of Gilgamesh

(~2000 BCE)

Perhaps, the Epic of Gilgamesh is the first example of an epic. It tells the story of the life of an Assyrian king, Gilgamesh. Like all other epics, the narrative of this epic revolves around the themes related to gods, human beings, mortality, legacy and seduction. Like other epics, it is also composed in a grand style. Gilgamesh is a young arrogant king due to his being half-god and half-human. His strength and masculine beauty becomes a constant source of trouble for others. Therefore, gods grow sick of Gilgamesh’s arrogant and troublesome attitude and decide to teach him a lesson. He is made to fight his antagonist, Enkidu, and then go on a long journey to bring the plant of life — a journey on which he learns the lessons of life. Although the epic is written nearly 4,000 years ago, critics are unanimous that it is a human work.

The Iliad (800 BCE)

Iliad is another example of an epic. It was written by the popular Greek poet, Homer. It relates the story of the Trojan wars, involving themes of courage, boldness, love for one’s country and nostalgia of family.

However, it describes many legends related to the siege of Troy, the events took place before the siege, the gathering of the warriors prior to the siege and the causes of the war. Later, the epic

foretold the looming death of Achilles and the destruction of Troy. The style of narration is grand, and suits an epic poem — the reason that it is still one the most celebrated work of antiquity.

Paradise Lost (1667)

Written on the same traditions but on a different subject, *Paradise Lost*, is an English epic by yet another blind poet of English origin, John Milton. It also is known colloquially as the Protestant Epic. In this epic,

Milton argues Satan's fall from the heaven as well as Adam and Eve's fall from the Garden of Eden. Despite his blindness, Milton did not stop from explaining "the ways of God to men." He has depicted Satan as a highly complex character, who is at war with God. Despite his different subject, Milton has used several epic devices introduced by Homer such as invocation to the muse, extended similes and grand style.

Function of Epic

As the epic poem is the earliest form of poetry, it is the earliest form of entertainment as well. Epics were written to commemorate the struggles and adventures of kings and warriors. The main function of epic poetry was to elevate the status of the hero among the audiences to inspire them to be ready to perform heroic actions. Epic obtained most of its themes from the exploits performed by legendary characters and their illustrious ancestors. That is why these exploits became examples for others to follow, and still lived in books. It is through epics, models of ideal heroic behavior were supplied to the common people.

Moreover, epics also were collections of historical events not recorded in common history books — the reason that they are read today to be enjoyed and be informed regarding the past.

Ballad

The word Ballad is of French provenance. It is a type of poetry or verse which was basically used in dance songs in the ancient France. Later on, during the late 16th and 17th century, it spread over the majority of European nations. Owing to its popularity and emotional appeal, it remained a powerful tool for poets and lyricists to prepare music in the form of lyrical ballads and earn a handsome income from it.

The art of Lyrical ballad as well as Ballad poetry lost popularity during the latter half of the 19th century. However, it is still read and listened to with interest in most of European countries including the British Isles.

Evolution of Ballad

Two schools of thoughts, namely Communal school of thought and Individualists school of thought, have dominated the world of ballad through its development. Communalists believe that the evolution of the ballad was a result of the joined and shared literary endeavors of many people. Individualists negate this approach to the extent that they consider the later development as a modification of the archetype.

Most of the ballad examples in ancient times used to be passed to the next generation through oral traditions. This is because there was no language in which to write them down.

However, in the modern world, the preservation and transmission of such literary treasures has become easier. The availability of advanced technology and common languages has not only improved the documentation but the accessibility of these resources for people in every part of the world, as well.

Distinguishing Features of Ballads

Ballads, no matter which category they fall in, mostly rely on simple and easy-to-understand language or dialect from its origin. Stories about hardships, tragedies, love and romance are standard ingredients of ballads. This is irrespective of geographical origins.

Another conspicuous element of any ballad is the recurrence of certain lines at regular intervals.

Ballads can also be in interrogative form with appropriate answers to every question they ask.

Ballads seldom offer a direct message about a certain event, character or situation. It is left to the audience to deduce the moral of the story from the whole narration.

Divisions of Ballad

Following is the list of broad categories of ballad;

- Stall ballads
- Lyrical ballads
- Popular ballads
- Blue ballads
- Bush Ballads
- Fusion ballads (pop and rock)/Modern ballads

All these categories are primarily meant to convey popular messages, stories or historical events to audiences in the form of songs and poetry.

The world of literature and music is replete with examples of ballad. The following paragraphs offer extracts of some of the popular ballads.

Example #1

“Tam Lin” is an example of a popular (traditional) ballad.

‘O I forbid you, maiden all,
That wears gold in your
hair, To come or go by
Carterhaugh For young
Tam Lin is there.

Example #2

“Rime of an Ancient Mariner” is an example of a lyrical ballad.

‘Day after day, day after day
We stuck nor breathe, nor
motion; As idle as a painted
ship
Upon a painted ocean’

Example #3

“Stagolee” is an example of a blue ballad with roots in American folk music.

Stagolee was a bad man
They go down in a coal mine one
night Robbed a coal mine
They’s gambling down there’

Example #4

“Drover” is an example of a bush ballad.

‘From the sunburnt plains of far off North
Australia Came a fella born to ride the wide

brown land

Oh he grew up running

will But soon by all was

styled

As the country's greatest-ever driving man'

Example #5

“The Ballad of Billy the Kid” *is an example of a modern ballad.*

‘From a town known Wheeling, Wes
Virginia Rode a boy with six gun in his
hands
And his daring life crime
Made him a legend in his
time East and west of Rio
Grande’

Functions of Ballad

Ballads, as stage performance, enjoyed the status of being one of the main sources of entertainment in ancient times. Legends and historical events were narrated in the form of a ballad which would comprise song and dance.

Ballad was a perfect substitute for our current day technology-based entertainment, albeit with more emotional appeal. In the 18th century, the ballad based stage entertainment came to be known as Ballad Opera. According to ballad aficionados, the first formal Ballad opera was staged in the first half of 18th century with the theme of “the Beggars Opera”.



SATHYABAMA

**INSTITUTE OF SCIENCE AND TECHNOLOGY
(DEEMED TO BE UNIVERSITY)**

Accredited "A" Grade by NAAC | 12B Status by UGC | Approved by

SCHOOL OF SCIENCE AND HUMANITIES

DEPARTMENT OF ENGLISH

UNIT – 3 – Literary Forms – SHS1104

3.1 THE ESSAY:

Definition of Essay

Essay is derived from a French word *essayer*, which means *to attempt*, or *to try*. An essay is a short form of literary composition based on a single subject matter, and often gives personal opinion of an author. A famous English essayist *Aldous Huxley* defines essays as, “*a literary device for saying almost everything about almost anything.*” Oxford Dictionary describes it as “*a short piece of writing on a particular subject.*” In simple words, we can define it as a scholarly work in writing that provides the author’s personal argument.

Types of Essay

There are two forms of essays; literary and non-literary. Literary essays are of four types:

- Expository Essay – In an expository essay, the writers give explanation of an idea, theme or issue to the audience by giving their personal opinions. This essay is presented through examples, definitions, comparison, and contrast.
- Descriptive Essay – As it sounds like, it gives description about a particular topic or describes the traits and characteristics of something or a person in details. It allows artistic freedom and creates images in the minds of readers through the use of five senses.
- Narrative Essay – 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.

- Persuasive Essay – In this type of essay, a writer tries to convince his readers to adopt his position on a point of view or issue after he provides them 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 types but they could be written in any format.

Examples of Essay in Literature

Example 1

“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.

Example 2

“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.

Example 3

“I am afraid I do not attract attention, and yet there is not a single home in which I could done without. I am only a small, black kettle but I have much to interest me, for something new

happens to me every day. The kitchen is not always a cheerful place in which to live, but still I find plenty of excitement there, and I am quite happy and contented with my lot...”

(The Autobiography of a Kettle by John Russell)

In the following example, the author is telling an autobiography of a kettle and describes the whole story in chronological order. The author has described kettle as a human being, and allows the readers to feel, as he has felt.

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.

3.2 SHORT STORY

Definition

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.

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.

Examples

'Canterbury Tales'

Geoffrey Chaucer's '**Canterbury Tales**' may very well be the first collection of short stories in English literature. Composed in Middle-English verse or prose and written in the early 14th century, Chaucer's collection revolves around a storytelling contest among pilgrims on their way to Canterbury.

'The Legend of Sleepy Hollow'

'The Legend of Sleepy Hollow,' a ghoulish account of a headless horseman and an ambitious, superstitious schoolmaster, was published by Washington Irving in 1820. Adapted from a German folktale, the story owes much of its style and form to the Gothic horror tradition found in the German **novellen**, or little novels, of the 18th century.

'The Overcoat'

The Russian form of the short story, or **povest**, helped revolutionize the genre worldwide. Written by Nikolai Gogol in 1842, **'The Overcoat'** concerns a poor clerk, whose successful efforts to buy a new winter coat eventually lead to the loss of a costly possession and his death. In its celebration of remarkably ordinary people, places, and things, as well as its contribution to literary realism, 'The Overcoat' stands out in the history of the short story. In fact, Gogol's work was so influential that his fellow Russian author, Ivan Turgenev, once claimed that, 'We have all come out from under his overcoat.'

3.3 LITERARY CRITICISM:

All forms of art have their critics. We read film reviews in our daily newspapers, television reviews in weekly blogs and, of course, book reviews in magazines. Criticism is how we evaluate and interpret art. Critics let us know if a movie is worth spending our hard-earned money to see in a theater or whether we can wait for it on cable or even if we can skip the film all together.

Literary criticism goes all the way back to the days of Plato. Through the years, it has developed and grown, and ultimately provides us with parameters on how to study literature. Because there are a million different ways to dissect written works, such as novels or poems, **literary criticism** provides some general guidelines to help us analyze, deconstruct, interpret and evaluate. We usually see literary criticism in a book review or critical essay; however, the Internet has made all forms of criticism readily available in everything from personal blogs to social media.

Every one of us has taken at least one English class in our lives. Maybe we have been asked to analyze the works of Shakespeare, Faulkner or Poe. But whether or not we are reading a tragedy

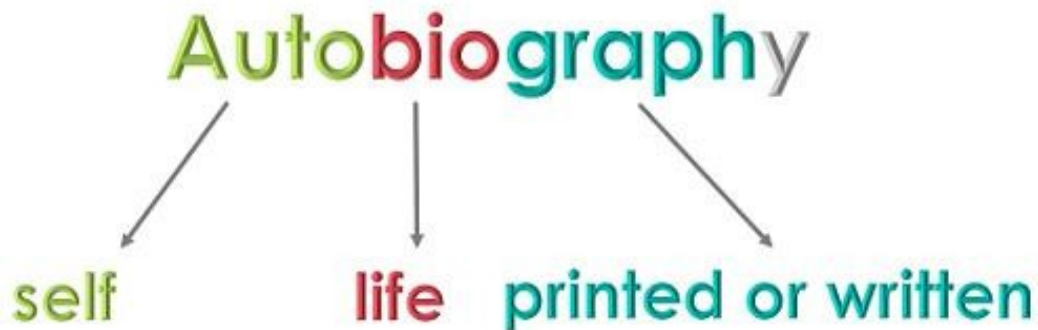
or a comedy, one of the most important things we learn from our English classes is how to read and discuss literature.

Books and poems help us to expand our imaginations, while stories allow us to experience worlds other than our own. By learning how to deconstruct literature through class discussions or in our reading, we get to experience how other people live. Literary criticism helps us to go inside of the text and understand the written work from many different viewpoints. Often times, these perspectives will not be readily apparent to us unless we delve into the work and learn how to look past the surface.

There are many different ways to evaluate literature. Some critics care about when and where an author was born, while other critics feel that information is irrelevant.

3.4 AUTOBIOGRAPHY:

An autobiography is a self-written life story.



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.

3.5 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. One 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 ghostwriter

3.6 MEMOIR:

Memoir, history or record composed from personal observation and experience. Closely related to, and often confused with, autobiography, a memoir usually differs chiefly in the degree of emphasis placed on external events; whereas writers of autobiography are concerned primarily with themselves as subject matter, writers of memoir are usually persons who have played roles in, or have been close observers of, historical events and whose main purpose is to describe or interpret the events. The English Civil Wars of the 17th century, for example, produced many such reminiscences, most notable of which are the *Memoirs* of Edmund Ludlow and Sir John Reresby. The French have particularly excelled at this genre; one of the greatest memoirists of his time was the Duc de Saint-Simon, whose *Mémoires* (covering the early 1690s through 1723), famous for their penetrating character sketches, provide an invaluable source of information about the court of Louis XIV. Another of the great French memoirists was François-René, vicomte de Chateaubriand, who devoted the last years of his life to his *Mémoires d'outre-tombe* (1849–50; “Memoirs from Beyond the Tomb”). In the 20th century, many distinguished statesmen and military men have described their experiences in memoirs. Notable reminiscences of World War II are the memoirs of England’s Viscount Montgomery (1958) and Charles De Gaulle’s *Mémoires de guerre* (1954–59; *War Memoirs*, 1955–60).

3.7 TRAVELOGUE:

It is a blending word coined from the 2 words – Travel + Catalogue.

Travelogue is a person's account of a journey to another place or country. It is a description of someone's travel experience in the form of a narrative. It is a travel literature. It can be a written report with many factual details supported by images. It can be a letter about travel often accompanied by a film, a video or slides. One can write a travelogue of his own or hire someone else to write for him. While writing a travelogue, it is great to keep a record and diary of one's escapades (adventure).

Some examples of travelogues:

3.3 "The Alchemist" by Paulo Coelho

3.4 "The Caliph's House : A Year in Casablanca" by Tahir Shah

3.5 "On the Road" by Jack Kerouac

3.6 "The Lost City of Z" by David Grann

3.7 "The Beach" by Alex Garland

3.8 "Vagabonding" by Rolf Potts

3.8 PERIODICAL ESSAY:

Periodical essay is an essay appeared during the period of 18th C in London. It is a short work of non – fiction published in a magazine or journal in particular. It is an essay that appears as part of a series

Literature has 2 categories

3.9 Fiction

3.10 Non – Fiction

Fiction includes novels, short stories and poems.

Non – Fiction comprises of the written works based on real events

Notable periodical essayists of the 18th century are Joseph Addison, Richard Steele, Samuel Johnson, Oliver Goldsmith, Jonathan Swift

Periodical essay has a dual aim

3.11 To amuse

3.12 To improve

The two most widely read periodicals are:

3.13 Richard Steele's "The Tatler"

3.14 Joseph Addison's "The Spectator" (edited in collaboration with his friend Richard Steele)

Steele was the creator and the primary contributor and Addison did good work as a contributor in his own way

In "The Tatler", there were 271 essays of which Steele wrote 188 and Addison wrote 42. The rest were written jointly by both.

3.9 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 atleast 5 paragraph 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 2 things

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

3.16 It summarises the main points

3.10 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

No subject matter is forbidden. 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 writer should take up the challenge to resonate the message with his / her audience



SATHYABAMA

**INSTITUTE OF SCIENCE AND TECHNOLOGY
(DEEMED TO BE UNIVERSITY)**

Accredited "A" Grade by NAAC | 12B Status by UGC | Approved by

SCHOOL OF SCIENCE AND HUMANITIES

DEPARTMENT OF ENGLISH

UNIT – 4 – Literary Forms – SHS1104

4.1 Drama is the act of portraying a story in front of an audience. It involves the characters and events of the story being brought to life on a stage by actors and their interactions (verbal and non-verbal) through its events.

“A play is a just and lively image of human nature, representing its passions and hum-ours and the changes of fortune to which it is subject for the delight and instruction of mankind”. - John Dryden

“Drama is a composition in verse or prose intended to portray life or character or tell a story usually involving conflicts and emotions through action and dialogue and typically designed for theatrical performance”. - Webster’s English Dictionary

“Drama is a composition in verse or prose and verse, adapted to be acted on the stage, in which a story is related by means of dialogue and action and is represented with accompanying gesture, costume and scenery as in real life”. - Shorter Oxford Dictionary

“Drama is a composition designed for performance in the theatre, in which actors take the roles of the characters, perform the indicated action and utter the written dialogue”. - A Glossary of Literary Terms by M. H. Abrams

4.1 Elements of Drama:

The elements of drama include plot, character, dialogue, staging, and theme. Our discussions of each of these elements individually allow us to highlight the characteristic features of drama in a convenient way. We should remember, however, that analysis of any single element of drama should not blind us to its function in conjunction with other dialogue; character is expressed through dialogue and staging; and so on. A drama, like the novel, has plot, character, dialogue, setting, and it also expresses an outlook on life, but in the handling of these essential features the dramatic art is different from the art of the novelist. The elements of drama include plot, character, dialogue, staging, theme, etc.

Plot:

Plot means the arrangement of the events in a story, including the sequence in which they are told, the relative emphasis they are given, and the causal connections between events. Plot is the series of events that take place in a play. There are six stages in a plot structure: Initial incident, Preliminary event, Rising action, Climax, Falling action and Denouement or Conclusion. For the dramatic purpose plot means plan, scheme or pattern. It may be defined as a pattern of events- the way in which events are organized. It has to do with internal relation of events or the way incidents are combined or unified to produce an ‘organic whole’. The events have to be formed into a plot. It is also narrative of events, the emphases on causality. Plots could be infinite or limitless, but their significance have no limits and that’s why Aristotle said that plot is the soul of

tragedy. According to Aristotle action in drama is complete in itself. It has a beginning, a middle and an end. At some points action begins, then complications enter, which gradually reaches a peak point, technically called the climax, followed by a crisis or the turning point what Aristotle termed as peripety, this leads to the failure of the central character; the catastrophe depends on discovery or anagnorsis.

In his Poetics, Aristotle considered plot (mythos) the most important element of drama-more important than character. A plot must have a beginning, middle and end. For the sake of unified plot, Aristotle pointed out, is a continuous sequence of beginning, middle, and end. The beginning initiates the main action in a way which makes us look forward to something more; the middle presumes what has gone before and requires something to follow; and the end follows from what has gone before but requires nothing more; we are satisfied that the plot is complete. Aristotle divided plot into two kinds: the simple and the complex plot.

There are several forms or kinds of drama. Tragedy and Comedy are the two broad divisions. There is also a third one called Tragic-comedy. Comedies are further divided as Romantic Comedy, Sentimental Comedy, Classical Comedy, Comedy of Humour, Comedy of Manners, and Farical Comedy. Comedies have been written since times immemorial. Among the ancients, Aristophanes, Plautus and Terence were great writers of comedy whose comedies have been a source of inspiration to subsequent practitioners of the art. Meander, Moliere, Shakespeare and Ben Jonson are some modern writers of comedy.

Characters:

Character is the next important element of the drama. We can't imagine the drama without characters. Characters are persons like the men and women we see around us but sometimes unreal and supernatural types of characters are also present. Plot and characters are inseparable part because when we read plays for their plot to find out what happens- we also read them to discover the fates of their characters. We become interested in dramatic characters for varying, even contradictory, reasons. Characters bring play to life. First and last we attend to characters: to how they look and what their appearance tells us about them; to what they say and what their manner of saying it expresses; to what they do and how their action reveal who they are and what they stand for.

While discussing about the tragedy Aristotle pointed out that there is a central character the protagonist or the hero or heroine. He need not to be a paragon or virtues or qualities. Since tragedy excites pity and fear, the tragic hero is projected that his misfortune is caused by his innate error; technically called, 'Hamartia', a tragic fault. Very often an equally strong character may stand in opposition to a protagonist which is called the antagonist (villain). The protagonist is the main character in a play. Generally introduced to the audience very early, this is the character that the author expects should more engage our interest and sympathies. The antagonist is the character or force against which the protagonist struggles. The antagonist may be another

character, a culture and its laws or traditions, natural elements, or the protagonist divided against himself.

Characters in drama can be classified as a major, minor, static and dynamic, flat and round. A major character is an important figure at the center of the play's action and meaning. Supporting the major character are one or more secondary or minor characters, whose function is partly to illuminate the major characters. Minor characters are often static or unchanging; they remain essentially the same throughout the play. Dynamic characters, on the other hand, exhibit some kind of change-of attitude, of purpose, of behavior. Flat characters reveal only a single dimension, and their behavior and speech are predictable; round characters are more individualized, reveal more than one aspect of their human nature, and are not predictable in behavior or speech.

Dialogue: In its widest sense, dialogue is simply conversation between people in literary work; in its most restricted sense, it refers specifically to the speech of characters in a drama. As a specific literary genre, a 'dialogue' is a composition in which characters debate and issue or idea. The dictionary tells us that; "dialogue is a conversation between two or more persons real or imaginary". According to the critics of drama reading drama means reading dialogue.

Our discussion of character and conflict brings us to a critical aspect of dramatic characters-their speech, or dialogue. Dialogue involves two speakers and monologue to the speech of one. An important dramatic convention of dialogue is the use of a soliloquy to express a character's state of mind. A soliloquy represent a character's thoughts so the audience can know what he or she is thinking at a given moment. Soliloquies should be distinguished from asides, which are comments made directly to the audience in the presence of other characters, but without those characters hearing what is said. Unlike a soliloquy, an aside is usually a brief remark.

Dialogue is a very significant element. Dialogue reveals the nature of character and also gives us information about his relations with the person spoken or of the person not present when the conversation takes place. Dialogue contributes to forward the action of the drama. J. L. Styan rightly describes 'dialogue as dramatic speech'.

Action: Drama is different from other genres of literature. It has unique characteristics that have come about in response to its peculiar nature. Really, it is difficult to separate drama from performance because during the stage performance of a play, drama brings life experiences realistically to the audience. It is the most concrete of all genres of literature. When you are reading a novel, you read a compact form or in a condensed language. The playwright does not tell the story instead you get the story as the characters interact and live out their experiences on stage. In drama, the characters/actors talk to themselves and react to issues according to the impulse of the moment. Drama is therefore presented in dialogue.

Conflict: The conflict can be the protagonist's struggle against fate, nature, society, or another person. Conflict is not compulsory but necessary element of the drama. Conflict brings interest in the story. Conflict means some kind of struggle of competition. It is the conflict that makes the drama appealing. Without it the drama becomes monotonous, not interesting at all. Conflicts are of two types i. e. internal conflict and external conflict. Internal conflict deals with man versus self it is also called as a psychological conflict. External conflict deals with following three types man vs man, man vs society, man vs nature, man vs supernatural-God, ghost, monsters, spirits, aliens etc, man vs fate- fight for choice, fight against destiny., man vs Technology- computer, machines, etc.

Conflict is the very essence of drama. It enlightens life and grants dignity and worth to human life. In modern drama the conflict centers round the philosophical beliefs that life is meaningful and the experience that such meaning does not really exist. Thus the practices lead us to consider various conflicts which are handled by dramatists such as philosophical or ideological, the old and the new, the religious and the secular, the doctrinaire and the progressive, the dogmatic and the radical etc.

Staging / Stage Directions: Drama is distinct from other literature because it is performed in front of an audience by actors to tell a story, along with the use of a set, lighting, music, and costumes. Stage Directions are guidelines, suggestions, given by the dramatist in the script of the play. They are the guidelines for the producer and the author wishes to be. Stage directions in earlier drama were pure and simple. They gave the outline of the scenery of the play and broad directions to the actors. Stage directions establish a link between the reader and the dramatist. In the dramatic literature of the past the chorus took care of these functions. In modern drama through the medium of the stage directions the dramatist attempts to exercise his control on the production. Theater artists bring the playwright's vision to life on the stage. The audience responds to the play and shares the experience.

Theme: From experiencing a play and examining the various elements of a play we derive a sense of its significance and meaning. We use the word theme to designate the main idea or point of a play stated as a generalization. Because formulating the theme of a play involves abstracting from it a generalizable idea, the notion of the theme inevitably moves away from the very details of character and action that give the play its life. This is not to suggest that it is not rewarding or useful to attempt to identify a central idea or set of ideas from plays, but only that we should be aware of the limitations of our doing so.

4.2 FORMS/TYPES OF DRAMA

4.2.1 Tragedy

We are familiar with the words 'tragedy' and tragic as they are associated with misfortune. Usually, they are used to describe personal misfortunes that do not concern the rest of the society. For example, the breakdown of a marriage or death of a dear one in an accident or even

natural causes could be described as tragic. Also, some public events that are unpleasant like the assassination of a head of state or a political leader, natural or human disasters like earthquakes, flood disasters, plane crashes and other such disasters are referred to as tragedies. In this unit we are not concerned with these tragedies or tragic' events in our daily lives but as they relate to dramatic compositions.

Tragedy according to the Oxford English Dictionary is “a play of a serious or solemn kind ... a very sad event, action or experience.” The last part of the definition explains why the word is used to describe misfortunes, natural and human disasters in everyday life. However, we will be concerned with the aspect of the definition that sees tragedy as a play of a serious or a solemn kind.

Tragedy in drama is believed to have originated from the Greek worship of Dionysius, the god of wine and fertility. During the festival, the dithyramb, a choral lyric in honour of the god is sang and danced around the altar by fifty men dressed in goat-skin (goat was the sacred animal of the god). This is perhaps from where tragedy got its name because in Greek, “tragoedia” meant goat song. During this song, a story about the god was improvised by the choral leader but later Thespis stood out and instead of singing in honour of Dionysius, sang as Dionysius. However, the song continued but a minimal part of it was acted by one actor. As time went on, the spoken part was increased and Aeschylus added a second actor while Sophocles added a third actor. As time went on, the number of chorus decreased gradually as more actors increased. Thus tragedy was born. The scope of the plays increased as they started including myths concerning other gods. The plays became so popular that by 534 BC, the state gave official recognition to tragedy and instituted a prize for the best tragedy presented at the annual Donysian festival.

Tragedy is the most esteemed of all the dramatic genres. It has attracted many definitions and rules, from the days of Aristotle, who is the first person to write on the circumstances of and what tragedy should be, to the present day. According to him in his “Poetics”: *Tragedy is an imitation of an action that is serious, complete and of a certain magnitude; in language embellished with each kind of artistic ornaments, the several kinds being found in separate parts of the play; in the form of action not of narrative; through pity and fear effecting a proper purgation of these emotions.*

Aristotle explains all the aspects of this definition and moves further to give the elements of tragedy as plot, character, thought, diction, music and spectacle. Try to read Aristotle’s “Poetics”. These principles have continued to influence the definition till date. However, some dramatic scholars agree with him while some others disagree with him.

In drama, tragedy is a serious play that deals with the misfortunes of man. It presents a man (tragic hero) who is not too virtuous or too vicious but one who aspires for higher ideals. He tries to improve himself and the world around him. In the course of this, he makes a mistake, or commits an error of judgment. This leads to his fall. Traditionally, in classical tragedies, the hero

must be of noble birth, suffer and is overwhelmed in the end. Tragedy presents injustice, evil, pain, misfortunes, paradoxes and mysterious aspects of human existence.

Greek tragedy has a set pattern or structure. It starts with the prologue which introduces the play with the episodes of the play and the choral songs in between and finally the exodus. The play contains a “single integral plot” which is presented in a very short period with one setting. The action could be simple or complex and contains a reversal of fortune or discovery or both. They are very short plays and many of them were presented in trilogies. The tragic hero is drawn from princes and kings. He is a man who is not pre-eminently good, virtuous or vicious but who commits an error of judgment. Oedipus Rex is a good example of classical tragedy. It has a single plot, the story of how Oedipus killed his father and married his mother. The setting is just in front of the palace. Oedipus, the tragic hero is a king who by the end of the play, discovers the truth about himself, his fortune reverses from good to bad. His catastrophe is caused by his tragic flaw which is arrogance.

The plays were based on myth and legends drawn mainly from the legends of the house of Atreus and the events of the Trojan wars. They were presented as a part of a great festival and the state was involved. Music, songs and dances were important elements of the plays. To maintain a single setting, indoor actions and violence were reported on stage. As part of a religious festival, the plays were used to show how vices like arrogance and pride lead men to destruction. The gods also play important roles in Greek tragedy. However, the dramatists differ in their attitudes to the gods as characters in their plays.

Many critics argue that there are no tragedies in the modern period. The argument is based on the fact that many playwrights do not adhere to the Aristotelian principles of tragedy especially as regards the treatment of the subject matter, tragic hero and the language.

Modern playwrights feel that they should not be restricted by any rules. According to them, drama reflects the society, so they should reflect their society in the works. In the modern society, little or no attention is paid to kings, princes and their exploits so a poor man who is hard working can rise to esteem. The society also encourages him to rise. He also has the capacity to fall into misfortune through an error of judgment and according to Arthur Miller, since kings and monarchs are no longer available, tragedy should be based “... on the heart and spirit of the average man” (Dukore: 897). Contemporary issues and human beings should, therefore, be treated in tragedy.

The important factor is that the tragic hero pursues a particular goal he believes in relentlessly to its logical conclusion even if he loses his life in the pursuit. Tragedy attempts, therefore, to ask some basic questions about human existence like, is there justice in the world?

4.2.2 Comedy

We use the words 'comedy' and comic to describe something that is funny in our everyday lives. These include a joke, or a fantastic story that is full of nonsense, or an absurd appearance that makes us giggle, smile or laugh. Comedy is not inherent in things or people but the way things/people are perceived. Comedy is a deliberate presentation of events/experiences drawn from real life but not the same with real life. We should therefore not expect dramatic comedy to be the same as real life.

Generally, the plays have good endings or resolutions, so when a play ends happily, we refer to it as comedy. In most comedies, the principal characters begin in a state of opposition either to one another or to their world or both. By the end of the play, their opposition is replaced by harmony. Aristotle in his "Poetics" insisted that in tragedy men are shown "better than they are", while in comedy "worse than they are". For him it is an artistic imitation of men of inferior moral bent, not in every way but only in so far as their shortcomings are ludicrous. These shortcomings cause no pain.

In the classical period there was no mixture of genres Horace maintains that tragic characters must be noble while comic characters are ignoble and of lower birth and foolish. Moliere believed that his audience could learn from the dramatization of ridiculous and universal types. Comedy therefore teaches through laughter. Philip Sidney, in "Arts Poetica", sees it as an imitation of common errors of life which is presented in the most ridiculous and scornful manner so that the spectator is anxious to avoid such errors himself. It should aim at being delightful though not necessarily by provoking laughter. Ben Jonson also believes that laughter does not really help to achieve the aims of comedy but may subvert those aims. He draws his theme from human errors and follies. He insists that the playwright should attempt to improve moral life and arouse gentle affections. John Dryden insists that comedy should portray the eccentricity of character while Northrop Frye says that lightness of touch is the hallmark of comedy.

We recognize comedy through its style, characterization, diction and other elements of style. The purpose of comedy is to delight, to teach and to entertain the audience through the presentation of characters, situations and ideas in a ridiculous manner. This helps to keep man close to sanity, balance and to remind him of human frailties. It helps to keep him humble and mindful of what he is rather than what he might wish himself to be.

Modern scholars believe that the purpose of comedy is to correct vices therefore should not exclude any class. Satire is an important instrument in comedy because nothing reforms majority of men like the portrayal of their faults. It is easy for people to endure being made fun of. Many people may have no objection to being considered wicked but are not willing to be considered ridiculous. The audience is thus expected to learn from the stupidity of the characters and try to avoid such pitfalls because nobody likes to be made an object of ridicule.

Generally speaking, comedy adopts a different approach from that of serious drama. It presents the incongruity in people and situations. In doing this, the playwright suspends the natural laws;

for instance, a man falls flat on the floor but does not really hurt himself. Comedy is usually presented as a moral satire used to attack vices like greed, hypocrisy, lust, laziness, or ignorance. The aim is to correct social ills, social injustice or to ridicule a particular human fault or social imbalance. It thrives on exaggeration of situation and character to show mankind worse than it really is.

Since drama is a conscious and deliberate presentation of events/experience based mostly on real life but not the same with real life, one should, therefore, not expect comedy to be the same with real life. We recognize comedy, through its style, characterization and dialogue. In both real life and drama, comedy should indicate a kind of pleasure which finds physical expression in laughter or smile.

4.2.3 Melodrama

The word melodrama is coined from melo (music) and dran (drama). It is, therefore, a play that utilizes music extensively. But the utilization of music is not the only factor in melodrama, what really makes it melodrama is its portrayal of the protagonist and the antagonist. The protagonist suffers a lot but triumphs in the end while the antagonist suffers. So, melodrama can be defined as a play that has serious action caused by a villain and a destruction of the villain which brings about a happy resolution in the play. The hero is usually involved in very dangerous circumstances but is rescued or he disentangles himself at the last possible moment. The rescuer is usually a benevolent character who identifies himself with the good role of the protagonist. An ideal melodrama, therefore, must have a protagonist and an antagonist. The protagonist always fights the antagonist who is usually poised to destroy goodness. In the end, the characters are easily identified by the audience. The protagonist is admired and the antagonist is hated.

It is this identification by the audience that provides the grounds for poetic justice because the antagonist loses in the end. This explains why some critics insist that melodrama is an honest dramatic form. According to them, it is the only form of drama that expresses the truth of human condition as they are perceived most of the time. This is a condition where vice is condemned and virtue applauded or where the bad man is punished and the good man rewarded.

Like tragedy, melodrama deals with characters in critical situations. The main difference is in the point of view. Outwardly, it tries to create the illusion of real people at genuine risk or in jeopardy but the playwright manipulates the play in such a way that it ends with a reprieve or a rescue, a reform or a triumph for the protagonist. There is always an escape from danger in the plot line. In melodrama, there is always serious excitement, suspense and thrills for the audience. The plot is built on tension and great excitement but this is transitory and lends no substantial significance to the action of the play.

The plot therefore contains stories with colourful but brave characters. It creates opportunities for strong sensational scenes, powerful emotions, and strong characters that struggle against deadly

odds. Sometimes they are trapped in precarious situations but they must hold on until there is help ultimately.

The melodramatic hero is usually a one-dimensional figure who pursues a goal in a straightforward manner. The opposition comes from the world around him. He does not always think well before taking an action. Consequently, he gets involved in entanglements or dangerous situations which a more rational person might avoid. The characters are usually simple in mind and heart and are conditioned or influenced by their backgrounds and environment. Melodrama contains most of the serious conflicts and crises of daily life. In melodrama, we are resigned as we realize that our failures are not our fault but caused by others and our victories are as a result of help from other people. It is a serious play because most of the time, they rely on strong story lines but lacks the essential magnitude in character and the action is usually over exaggerated.

Characteristics of Melodrama

1. It looks at human beings as a whole. People are expected to interact and help one another in the society. This explains why the protagonist is usually assisted or aided by someone for him to triumph or succeed.
2. It sees human beings as encountering and enduring outer conflicts and not inner ones in a generally hostile and wicked world.
3. These human conflicts end in victory. Melodramatic characters either win or lose. However, in the spirit of poetic justice, the protagonist usually wins despite the difficulties he encounters in the course of the action to show that good triumphs over evil.
4. There is an over simplification of human experiences which are usually exaggerated in such a way that the main thesis of the play is made transparent.
5. It treats a serious subject matter in a serious manner, though exaggerated.

Comparison between Melodrama and Tragedy

1. In tragedy, the tragic hero commits an error of judgment which leads to his downfall. In melodrama, the hero faces overwhelming problems but despite his sufferings, he triumphs in the end.
2. Melodrama is usually episodic and contains elements of charm or magic. It, therefore, lacks the honesty of tragedy.
3. While tragedy evokes fear and pity, melodrama arouses suspense, pathos, terror and sometimes hatred. In tragedy, there is genuine pity and fear as the audience empathies with the hero. Pity in melodrama borders on sentimentality and emotion and when fear is portrayed, it is

usually superficial. Pity and fear in tragedy are honest and lead to catharsis (purgation of emotions).

4 There is recognition for the hero in tragedy but in melodrama, the protagonist wins or triumphs always.

5 Tragedy confronts good and evil with unblinking honesty, while melodrama escapes from life. Tragedy considers eternal spiritual problems and ideals but melodrama deals with the transitory material/physical issues or problems.

6 Tragedy is known as a serious dramatic genre but the seriousness in melodrama is only a pretense to create theatrical effects for the audience.

4.2.4 Tragi-comedy

You have seen that tragedy is a serious play that ends on a sad note, while comedy ends happily. In traditional tragedy, playwrights are not allowed to bring in any comic action. If you read Oedipus Rex, for instance, you will observe that the atmosphere is tense from the beginning to the end. As time went on, even from the Elizabethan period, comic characters were included in tragic plays. This is called comic relief. Tragi-comedy is a play that mixes both comic and tragic elements in equal proportion of each. It therefore elicits both tragic and comic emotions.

4.2.5 Farce

Farce which is referred to as comedy of situation, is a humorous play on a trivial theme usually one that is familiar to the audience. The themes that are treated in farce include mistaken identity, elaborate misunderstanding, switched costume (men in women's clothes) heroes forced under tables, misheard instructions, discoveries, disappearances and many such situations.

Farce is not considered an intellectual drama because it does not appeal to the mind. It deals with physical situations and does not explore any serious idea. It presents physical activities that grow out of situations like the presence of something when something is not expected or the absence of something when something is expected.

Farce does not treat serious social issues. Sometimes it does not tell a full story or present a logical plot. A good example is somebody walking and slipping on a banana peel and falling in an exaggerated manner. The main objective is to entertain by evoking laughter. It presents mainly mechanical actions to show that human life is mechanical, aggressive, and coincidental.

4.2.6 One-Act Play

One-Act plays were written & staged throughout the 18th & 19th centuries as "The Curtain Raisers" or "The After Pieces".

They were chiefly farcical & served to amuse the audience before the commencement of the actual drama or were staged for their amusement just after it had come to an end.

The famous one-act play “Monkey’s Paw” was first staged as a ‘Curtain Raiser’ & it proved to be more entertaining than the main drama. It may be said to mark the beginning of the modern one-act play.

The origin of the one-act play may be traced to the very beginning of drama — in ancient Greece, Cyclops, a play on the forest God, by Euripides, is an early example.

It was great Norwegian dramatist Ibsen, who, for the first time, introduced the minute stage-directions into the one-act play. Before him, one-act plays were written in poetry, but he made prose the medium of his one-act plays. In short, he made the drama, simple & real, & brought it nearer to everyday life. He made the modern one-act play what it is & his example has been widely followed. George Bernard Shaw & John Galsworthy are two of his greatest followers.

The one-act play requires no elaborate setting & costumes, & so comes in handy to be staged in amateur dramatic societies & clubs.

One-act plays by major dramatists —

(i) Anton Chekhov — A Marriage Proposal (1890)

(ii) August Strindberg — Pariah (1889)

Motherly Love (1892)

The First Warning (1892)

(iii) Thornton Wilder — The Long Christmas Dinner (1931)

(iv) Eugene Ionesco — The Bald Soprano (1950)

(v) Arthur Miller — A Memory of Two Mondays (1955)

(vi) Samuel Beckett — Krapp’s Last Tape (1958)

(vii) Israel Horovitz — Line (1974)

(viii) Edward Albee — The Goat, or Who is Sylvia? (2002)

Chief Characteristics of One Act Play

(i) One-act play is a play that has only one act, but may consist of one or more scenes.

(ii) One-act plays are usually written in a concise manner.

(iii) It deals with a single dominant situation, & aims at producing a single effect.

(iv) It deals with only one theme developed through one situation to one climax in order to produce the maximum of effect.

(v) It treats the problems of everyday life as marriage, punishment for crimes, labor conditions, divorce, etc.

(vi) The one-act play, like the longer drama, should have a beginning, a middle & an end. It may be divided into four stages : The Exposition, The Conflict, The Climax & The Denouement.

The exposition is usually brief, serves as an introduction to the play.

It is through the conflict that the action of the drama develops. It is the very backbone of the one-act play.

Climax is the turning point of the drama. It is an important part of the one-act play & constitutes its moment of supreme interest.

The Denouement is very brief & often overlaps with climax.

(vii) Action begins right at the start of the play.

(viii) There are no breaks in the action, that is , it is continuous since its a short play; no intervals.

(ix) Everything superfluous is to be strictly avoided as the play is short & the action takes place within a short period of time. It introduces elaborate stage directions to minimize the time taken by the action itself.

(x) The creation of mood, or atmosphere is indispensable to its success.

(xi) There are three dramatic unities which are observed in the one-act play. The unities are — the unity of time, unity of place & the unity of action.

(xii) It aims at simplicity of plot ; concentration of action & unity of impression. It does not rely on spectacular effects & common dramatic tricks of old.

(xiii) The characters in a one-act play are limited in number. Generally, there are not more than two or three principal characters.

(xiv) There is no full development of character. All the different aspects of a character are not presented. The attention is focused on only one or two salient aspects of character & they are

brought out by placing the characters in different situations & circumstances. The author implies the past & intimates the future of a character by presenting a crucial moment in the life of that character.

(xv) There is an influence of realism. The characters in the modern one-act play are ordinary men & women. It depicts characters that seems to be real & related to everyday life.

(xvi) It must present a question, for which the audience eagerly awaits the answer.

(xvii) Its language is simple & can be followed without any strain. All superfluity is to be avoided in the dialogue. The dialogue must be purposeful; the best dialogue is that which does several things at one time. Every word is to be carefully chosen & sentences must be compact & condensed. Effort should be made to say, whatever is to be said, in the least possible words. Thus, the language of the dialogue should be simple, brief & easy to understand. Long speeches & arguments & long sentences would be out of place & would lessen the charm & interest of the play.

4.2.7 The Masque:

The masque as a genre stemmed out of various court entertainments and folk customs, was most fully developed during the reigns of the Tudor and Stuart monarchs, and became almost immediately obsolete during the British Civil War as a result of the challenge to the monarchy. A masque was a spectacle performed at court or at the manor of a member of the nobility; its purpose was to glorify the court or the particular aristocrat. The masque included various elements at different stages in its development but invariably included choreographed dances by masked performers; members of the nobility were often participants. These choreographed dances ended in the masked dancers' "taking out" of audience members, making concrete the glorification of the court by meshing the symbolic overtones of the masque's praise with the reality of the attending court's presence.

During the 16th century the European continental masque traveled to Tudor England, where it became a court entertainment played before the king. Gorgeous costumes, spectacular scenery with elaborate machinery to move it on- and offstage, and rich allegorical verse marked the English masque. During the reign of Elizabeth I the masque provided a vehicle for compliments paid to the queen at her palace and during her summer tours through England. Under James I and Charles I masques were usually presented at court.

Under the Stuarts the masque reached its zenith when Ben Jonson became court poet. He endowed the form with great literary as well as social force. In 1605 Jonson and the scene designer Inigo Jones produced the first of many excellent masques, which they continued to collaborate on until 1634.

4.2.8 Satirical Comedy.

Satirical Comedy ridicules political or philosophical doctrines, or else attacks deviations from the social order by making ridiculous the violators of its standards of morals or manners. The early master of satiric comedy was the Greek Aristophanes, c.450-c.-385 B.C., whose plays mocked political, philosophical, and literary matters of his age. The subject of satire is human vice and folly. Its characters include conartists, criminals, tricksters, deceivers, wheeler-dealers, two-timers, hypocrites, and fortune-seekers and the gullible dupes, knaves, goofs, and cuckolds who serve as their all-too-willing victims. Satirical comedies resemble other types of comedy in that they trace the rising fortune of a central character. However, in this case, the central character (like virtually everybody else in the play or story) is likely to be cynical, foolish, or morally corrupt. Examples: Aristophanes's *The Birds*, Ben Jonson's *Volpone*. In its most extreme forms (e.g., the movies *Fargo* and *Pulp Fiction*), satirical comedy spills over into so-called Black comedy--where we're invited to laugh at events that are mortifying or grotesque.

4.2.9 Soliloquy, Aside, Dramatic monologue and Dialogue

Soliloquy, aside, monologue, and dialogue are four different dramatic devices used by classic playwrights. Shakespeare's plays provide the best examples for learning about these four devices.

Dialogue and monologue are most often used to advance the action of a play. Soliloquy and aside are devices often used to reveal insights about individual characters, particularly in Shakespeare plays.

Soliloquy

- Longer speech
- One character
- No others on stage can hear what is said
- Reveals inner thoughts or motives of a character

In Act 2, Scene 1 Macbeth stands alone in the castle. He hallucinates, and talks to the audience about what he sees. By the middle of the soliloquy, Macbeth is mostly talking to himself. Throughout, he pictures a dagger hanging in front of him, dripping with blood.

He admits that the vision is only encouraging him to go toward an action he had already planned—that is, to murder King Duncan.

As he proceeds through the soliloquy, Macbeth struggles with the violence he is about to undertake. At the end, though, he has resolved the conflict, and determines that he will indeed murder the king that night.

Is this a dagger which I see before me,

The handle toward my hand? Come, let me clutch thee.

I have thee not, and yet I see thee still.

Art thou not, fatal vision, sensible

To feeling as to sight? or art thou but

A dagger of the mind, a false creation,

Proceeding from the heat-oppressed brain?

I see thee yet, in form as palpable

As this which now I draw.

Thou marshall'st me the way that I was going;

And such an instrument I was to use.

Mine eyes are made the fools o' the other senses,

Or else worth all the rest; I see thee still,

And on thy blade and dudgeon gouts of blood,

Which was not so before. There's no such thing:

This soliloquy is a good example of a character resolving an internal conflict so that the audience can clearly see how he makes a bad choice. Even though he is alone onstage, the soliloquy reveals Macbeth's innermost thoughts and deepest secrets.

That is what makes this a soliloquy instead of just a monologue. It is spoken partially to the audience and partially to himself. No other characters can hear him. It illustrates internal struggle.

Aside

- Shorter comment
- One character
- No others on stage can hear what is said
- Comments on the action of the play
- Reveals judgments or hidden secrets.

In Act 3 Scene 1 of *Hamlet*, Shakespeare uses an aside to directly reveal a character's internal conflict and struggle with guilt.

Claudius, the current King of Denmark, is an evil murderer. The entire play of *Hamlet* revolves around the murder of Hamlet's father, the deceased King of Denmark. In a ghostly revelation, Hamlet discovers that his uncle Claudius is the murderer.

Throughout the play, Hamlet attempts to deal with this horrible truth. At one point, when some events that Hamlet has planned cut too close to home, Claudius turns to the audience and says:

King Claudius: O, tis too true! How smart a lash that speech doth give my conscience. The harlot's cheek beautied with plast'ring art. Is not more ugly to the thing that helps it than is my most painted word. O heavy burden!

Claudius is admitting that his conscience is being whipped by the burden of guilt. Claudius sees his own false dishonesty.

Claudius, in this aside, admits to carrying a heavy burden of guilt.

This type of revelation is a perfect example of how important it is that an aside cannot be heard by the other characters onstage. If the other characters could hear, Claudius would be trapped.

Notice that all this is revealed in one or two lines. That is why this is considered an aside and not a soliloquy, since a soliloquy is much longer.

Monologue

- Longer speech
- One character

- Others onstage can hear what is said and respond to it.
- Generally reveals previous events
- Explains a character's choice of action.

Friar Laurence, in Act 5 of *Romeo and Juliet*, explains the events of the play, and asks the Prince to provide punishment for his misdeeds. Although this is very long, it makes a good example.

Friar Lawrence reviews all the important events that caused the death of the two lovers. He also takes responsibility for his part in the tragedy. This explanation is what convinces the Prince to show mercy, and inspires the Capulets and Montagues to make peace.

It is important that all the characters onstage hear the entire monologue so that the next events of the play can take place.

In this case, this is NOT a soliloquy, because it is spoken directly to the characters onstage. The characters then react and respond accordingly.

Romeo, there dead, was husband to that Juliet,

And she, there dead, that Romeo's faithful wife.

I married them, and their stol'n marriage day

Was Tybalt's doomsday, whose untimely death

Banished the new-made bridegroom from the city—

For whom, and not for Tybalt, Juliet pined.

You, to remove that siege of grief from her,

Betrothed and would have married her perforce

To County Paris. Then comes she to me,

And with wild looks bid me devise some mean

To rid her from this second marriage,

Or in my cell there would she kill herself.

*Then gave I her, so tutored by my art,
 A sleeping potion, which so took effect
 As I intended, for it wrought on her
 The form of death.*

....

*All this I know, and to the marriage
 Her Nurse is privy. And if aught in this
 Miscarried by my fault, let my old life
 Be sacrificed some hour before his time
 Unto the rigor of severest law.*

Remember, the key difference between a monologue and a soliloquy is the ability of the other characters to hear and respond to the words.

Even though this monologue reveals some inner conflict on the part of Friar Lawrence, it is not a soliloquy, because the other characters onstage are participating by listening and reacting to his speech.

Dialogue

- shorter or longer speeches
- between two characters
- among many characters.
- Others onstage can hear and respond.



SATHYABAMA

**INSTITUTE OF SCIENCE AND TECHNOLOGY
(DEEMED TO BE UNIVERSITY)**

Accredited "A" Grade by NAAC | 12B Status by UGC | Approved by

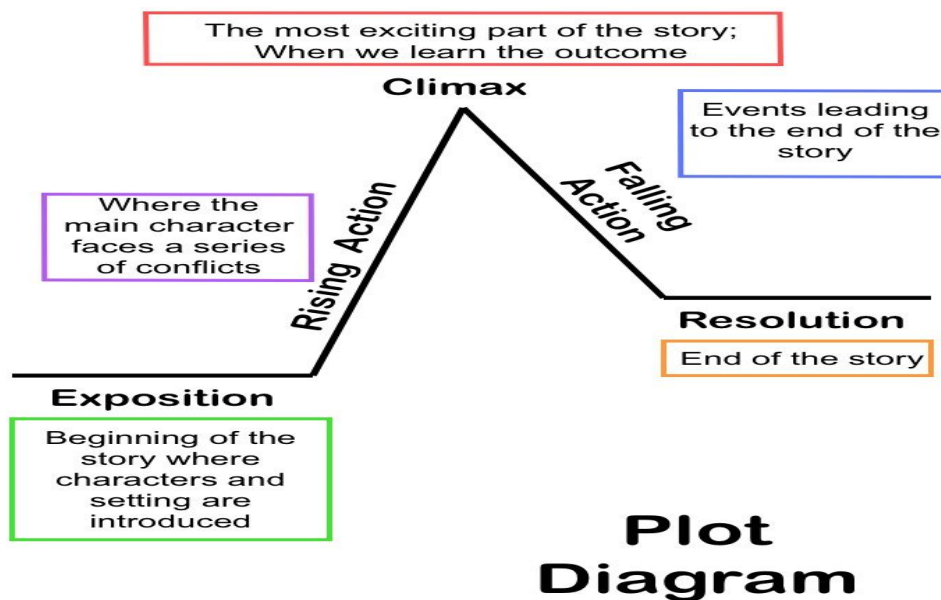
SCHOOL OF SCIENCE AND HUMANITIES

DEPARTMENT OF ENGLISH

UNIT – 5 – Literary Forms – SHS1104

5.1 Five Elements of Fiction: Plot, Setting, Character, Point of View, Theme

I. Plot - How the author arranges events to develop the basic idea; it is the sequence of events in a story or play. The plot is a planned, logical series of events having a beginning, middle, and end. The short story usually has one plot so it can be read in one sitting. There are five essential parts of plot:



1) Exposition (introduction) - Beginning of the story; characters, background, and setting revealed.

2) Rising Action - Events in the story become complicated; the conflict is revealed. These are events between the introduction and climax.

- Conflict - Essential to plot, opposition ties incidents together and moves the plot. Not merely limited to arguments, conflict can be any (of) struggle the main character faces. Within a short story, there may be only one central struggle, or there may be many minor obstacles within a dominant struggle. There are two types of conflict:

- Internal- Struggle within one's self.

- Character vs. Self - Struggles with own soul, physical limitations, choices, etc.

- External - Struggle with a force outside one's self.

- Character vs. Character - Struggles against other people.

- Character vs. Nature - Struggles against animals, weather, environment, etc.
- Character vs. Society - Struggles against ideas, practices, or customs of others

3) Climax - Turning point of the story. Readers wonders what will happen next; will the conflict be resolved or not? Consider the climax as a three-fold phenomenon:

- Main character receives new information.
- Main character accepts this information (realizes it but does not necessarily agree with it).
- Main character acts on this information (makes a choice that will determine whether or not objective is met).

4) Falling action - Resolution begins; events and complications start to fall into place. These are the events between climax and denouement.

5) Resolution (Conclusion) - Final outcome of events in the story.

II. Setting - Time and location that a story takes place. For some stories, the setting is very important; while for others, it is not. When examining how setting contributes to a story, there are multiple aspects to consider:

- 1) Place - Geographical location; where is the action of the story taking place?
- 2) Time - Historical period, time of day, year, etc; when is the story taking place?
- 3) Weather conditions - Is it rainy, sunny, stormy, etc?
- 4) Social conditions - What is the daily life of the character's like? Does the story contain local colour (writing that focuses on the speech, dress, mannerisms, customs, etc. of a particular place)?
- 5) Mood or atmosphere - What feeling is created at the beginning of the story? Cheerful or eerie?

III. Character - There are two meanings for "character": 1) a person in a fictional story; or 2) qualities of a person.

1) People in a work of fiction can be a(n):

- Protagonist - Clear center of story; all major events are important to this character.
- Antagonist - Opposition or "enemy" of main character.

2) Characteristics of a character can be revealed through:

- his/her physical appearance

- what he/she says, thinks, feels, dreams and what he/she does or does not do
- what others say about him/her and how others react to him/her

3) Characters can be of

- Round - Fully developed personalities that are affected by the story's events; they can learn, grow, or deteriorate by the end of the story. Characters are most convincing when they resemble real people by being consistent, motivated, and life-like.
- Flat - One-dimensional character
- Dynamic - Character who does go through change and "grows" during a story
- Static - Character does not go through a change.

IV. Point of View - The angle from which the story is told. There are several variations of POV:

1) First Person - Story told by the protagonist or a character who interacts closely with the protagonist or other characters; speaker uses the pronouns "I", "me", "we". Readers experiences the story through this person's eyes and only knows what he/she knows and feels.

2) Second Person - Story told by a narrator who addresses the reader or some other assumed "you"; speaker uses pronouns "you", "your", and "yours". Ex: You wake up to discover that you have been robbed of all of your worldly possessions.

3) Third Person - Story told by a narrator who sees all of the action; speaker uses the pronouns "he", "she", "it", "they", "his", "hers", "its", and "theirs". This person may be a character in the story. There are several types of third person POV:

- Limited - Probably the easiest :POV for a beginning writer to use, "limited" POV funnels all action through the eyes of a single character; readers only see what the narrator sees.

- Omniscient- God-like, the narrator knows and sees everything, and can move from one character's mind to another. Authors can be omniscient narrators by moving from character to character, event to event, and introducing information at their discretion.

4) Innocent Eye/Naive Narrator - Storytold through child's eyes; narrator's judgment is different from that

of an adult.

5) Stream of Consciousness - Story told so readers solely experience a character's thoughts and reactions.

V. Theme - Central message, "moral of the story," and underlying meaning of a fictional piece; may be the author's thoughts on the topic or view of human nature.

1) Story's title usually emphasizes what the author is saying.

2) Various figures of speech (symbolism, allusion, simile, metaphor, hyperbole, or irony) may be utilized to highlight the theme.

3) Examples of common themes occurring in literature, on television, and in film are:

- Things are not always as they appear to be.
- Love is blind.
- Believe in yourself.
- People are afraid of change.
- Don't judge a book by its cover.

5.2 Fiction Types

Define Fiction:

Etymologically, the word fiction has been derived from Latin word "fictus," which means "to form." However, in literature, Merriam Webster defines it as, "literature in the form of prose, especially novels, that describes imaginary events and people."

A work of fiction is created in the imagination of its author. The author invents the story and makes up the characters, the plot or storyline, the dialogue and sometimes even the setting. A fictional work does not claim to tell a true story. Instead, it immerses us in experiences that we may never have in real life, introduces us to types of people we may never otherwise meet and takes us to places we may never visit in any other way. Fiction can inspire us, intrigue us, scare us and engage us in new ideas. It can help us see ourselves and our world in new and interesting ways. What's more, it's often just plain fun!

Types of Fiction

There are three main types of fiction: the short story, the novella and the novel. Let's explore each of these.

First, we have the **short story**. According to the famous short story writer Edgar Allan Poe, a short story is a piece of fiction that can be read in one sitting of about a half hour to about two hours. Short stories contain between 1,000 and 20,000 words and typically run no more than 25 or 30 pages. Because of their limited length, short stories generally focus on one major plot or storyline and a few characters.

Do you remember all those assignments you read in your elementary and high school readers? The ones that were imaginary were probably short stories. You may even have read and enjoyed stories by Washington Irving ('The Legend of Sleepy Hollow') or by Edgar Allan Poe himself (if you've never read Poe's 'A Tell-Tale Heart,' give it a try; you're in for a scary, shivery treat).

Next up, we have the **novella**. Novellas are longer than short stories and tend to run about 20,000 to 50,000 words, usually between 60 and 120 pages. Because novellas have more room to work with, they typically have a more complex plot or storyline and more characters than short stories. Famous novellas include Robert Louis Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde* and Jack London's *The Call of the Wild*.

Finally, a **novel** is a work of fiction that contains over 50,000 words or 120 pages. Novels are even more complex than novellas, and they usually have more than one plot or storyline and many well-developed characters. Novels can be as long as their authors want them to be. There is no outer limit to their length. In fact, the longest novel ever written is a 17th century work that contains over two million words and more than 13,000 pages. Believe it or not, the book was very popular with the readers of its day.

The fiction sections in bookstores and libraries are full of novels, long and short. The books in J.K. Rowling's *Harry Potter* series and Suzanne Collins's *Hunger Games* series, for instance, are novels, as are the many works of Mark Twain (*The Adventures of Tom Sawyer*) and Charles Dickens (*Oliver Twist*).

5.3 Novel Types

Within its broad framework, the genre of the novel has encompassed an extensive range of types and styles: picaresque, epistolary, Gothic, romantic, realist, scientific, detective, historical—to name only some of the more important ones.

5.3.1 Historical Novel:

Historical fiction is a literary genre where the story takes place in the past. Historical novels capture the details of the time period as accurately as possible for authenticity, including social norms, manners, customs, and traditions. Many novels in this genre tell fictional stories that involve actual historical figures or historical events.

Historical fiction transports readers to another time and place, either real or imagined. Writing historical fiction requires a balance of research and creativity, and while it often includes real people and events, the genre offers a fiction writer many opportunities to tell a wholly unique story.

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 of them 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.

5.3.2 Picaresque Novel:

The picaresque novel (Spanish: 'picaresco', from 'pícaro', for 'rogue' and 'rascal') is a popular genre of novel that originated in Spain.

The word 'Picaresque' is defined as 'belonging or relating to rogues or knaves; applied especially to a style of literary fiction dealing with adventures of rogues, chiefly of Spanish origin.' It is also defined as the 'autobiography of a pícaro, a rogue, and in that form a satire upon the conditions and persons of the time that gives it birth.'

It becomes evident that picaresque novel is the life-story of a rogue or pícaro, a clever and amusing adventure of low social class who earns his livelihood by tricks and roguery rather than by honourable industry. The story is usually told by the pícaro in the first person, as an autobiography. Episodic in nature, the plot consists of a series of thrilling incidents only slightly connected and strung together with organic relationship. They are without pattern. If at their best the picaresque stories had a beginning, they had no end. They were published in parts and the main aim of the novelist was to introduce adventure after adventure in the life of the pícaro. The hero wanders from place to place as well as from job to job. The adventures and wanderings in different social settings permit the pícaro to meet people of all classes- bankers, politicians, the clergy, doctors, lawyers, actors and society-folk. He is thus provided with the opportunity of satirizing corruption and hypocrisy of a whole society and epoch. The picaresque novel is in consequence a study of manners.

In picaresque novel, the 'rogue' is the hero. The rogue may be defined as one who lives by his wits. Living by wits implies knowledge of the world, a sharp insight into responses that may be played upon advantageously, a mastery of the techniques of playing upon them, the ready appraisal of life by what Charlotte Brontë might have called 'the organ of computation' in a word, the apparatus or a 'lighting calculator.' Since in the life of wits certain functions of the mind dominate, this life also means a diminution, if not total elimination, of emotional depths and moral concern. The rogue is without conscience of the inhibitions created by the community's sense of right or wrong; not so much that he is the enemy of these or falls short of an expectable standard by which we judge him, as that he lives in another world from them. He

lives outside the 'ordinary' feelings of the community; his hypertrophy of practical intelligence replaces a full emotional development. Not that the picaresque hero is entirely 'heartless' or without feelings; it is aesthetically necessary that he be not a monster. His self-love gives him some link to the rest of mankind; he can fear; he may have transient fidelities. But if he is afraid, his fear does not deepen into terror. He may experience disgust, but not horror. He is likely to be well-endowed with sex, but he hardly experiences passion or serious jealousy, and least of all love. He may find people difficult, objectionable, or annoyingly skeptical, but he does not hate.

The picaresque writer has tough time in securing 'sympathy' for the rogue hero. This is achieved by giving the picaresque hero certain admirable qualities: good nature, charm, an ironical view of himself or by making the rogue somewhat a creature of necessity, maltreated by others and by circumstances.

The picaresque novelists are not basically concerned with moralizing but with a curiosity about life. They are concerned with the exciting business of living and making a life. They present life realistically and faithfully for satirical, humorous or critical delineation but they lay emphasis on the elevation of morality.

Though the picaresque novel originated in Spain, it also inspired the English writers. Thomas Nashe was the first English novelist who presented the picaresque spirit in his novel *The Unfortunate Traveller or The Life of Jack Wilton* (1594). It is the most remarkable work in picaresque fiction in English before Defoe. It features the deliberately rough, unorthodox, first person narration of its protagonist Jack Wilton. Jack Wilton is a certain kind of page attending to the court of Henry VII. He lives by his wits, playing tricks on old and gullible occupants of the camp and gets whipped for his pains. It has elements of a 'picaresque' tale as typified by *Lazarillo de Tormes* (1554), translated from Spanish in 1586. After Nashe, the picaresque tradition was kept alive by Richard Head and Francis Kiekman in *The English Rogue* (1665-71).

In the first half of the 18th century, the picaresque novel was popularized in England by Daniel Defoe and Samuel Smollett. The autobiographical method of the picaresque novel fell in exactly with his talents and he published his remarkable picaresque novel *Moll Flanders*. However, critics including Ian Watt and Arnold Kettle do not consider it as a picaresque novel. *Moll Flanders* is the story of an easily seduced picaresque heroine whose fortunes rise and fall on her amorous experiences until she reaches old age only slightly pricked by conscience for a wicked life. Defoe presents the corruption, nobility and the decline of the ignorant and brutal company gentleman. He had enlarged the scope of the picaresque novel by presenting the life of a dissolute protagonist. The real beginning of picaresque novel took place in the 18th century with the publication of Defoe's *Robinson Crusoe* by rejecting all the fantastic convention of the romance and by adopting with studious precision the manner and tone of actual biography.

Smollett is another 18th century novelist who wrote picaresque novels. He wrote a number of picaresque novels: Roderick Random, Humphrey Clinker, Ferdinand Count Fathom and Peregrine Pickle. Smollett was influenced by Le Sage's Gil Blas. His novels are not organized into an artistic whole. He conceived the novel as 'a large diffused picture of life'. Smollett broadened the scope of novel and was the first English novelist to exploit 'systemically and successfully the national peculiarities of Irish.' Much closer to the Spanish picaresque in theme and tone is his Ferdinand Count Fathom as Smollett was very conscious of the Spanish picaresque tradition.

Dr Arnold Kettle remarks, "Nashe and Defoe and Smollett deal, in varying degrees, with moral issues, but the germ of their books is never an idea, never an abstract concept. They are not in any sense allegories... Their talent is devoted first and foremost to getting life on to the page, to conveying across to their readers the sense of what life as their characters live it really like."

Another novelist of picaresque novel was Richardson. His Tom Jones is redolent of the picaresque elements. His importance in the history of novel lies in his introduction of characters of the lower middle classes, especially women, whom he portrays with great accuracy and minuteness of detail. His characters are real and life like. Richardson specialized in depicting female characters. He could depict with extraordinary skill the subtleties and inconsistencies of women's heart. Richardson represented for the first time the women's point of view in the history of English fiction. Pamela and Clarissa are well drawn portraits.

To sum up it can be said that the picaresque novel is important because it for the first time gave a realistic picture of a whole age. Moreover, it popularized a literary type in which people of low and humble origin were treated honestly and, even when wicked, sympathetically.

5.3.3 Scientific Fiction:

Science fiction, often called "sci-fi," is a genre of fiction literature whose content is imaginative, but based in science. It relies heavily on scientific facts, theories, and principles as support for its settings, characters, themes, and plot-lines, which is what makes it different from fantasy.

So, while the storylines and elements of science fiction stories are imaginary, they are usually possible according to science—or at least plausible.

Many times, science fiction turns real scientific theories into full stories about what is possible and/or imaginable. Many stories use hard facts and truths of sciences to:

- suggest what could really happen in the future
- to explore what could happen if certain events or circumstances came to be or
- suggest consequences of technological and scientific advancements and innovation.

Historically it has been a popular form for not only authors, but scientists as well. In the past 150 years, science fiction has become a huge genre, with a particularly large presence in film and television.

Example from Literature:

Example 1:

A genre-defining piece of science fiction literature is H.G. Wells' 1898 novel *The War of the Worlds*, which tells the story of an alien invasion in the United Kingdom that threatens to destroy mankind. The following is a selection from the novel's introduction:

No one would have believed in the last years of the nineteenth century that this world was being watched keenly and closely by intelligences greater than man's and yet as mortal as his own; that as men busied themselves about their various concerns they were scrutinized and studied, perhaps almost as narrowly as a man with a microscope might scrutinize the transient creatures that swarm and multiply in a drop of water. With infinite complacency men went to and fro over this globe about their little affairs, serene in their assurance of their empire over matter...No one gave a thought to the older worlds of space as sources of human danger.

Here, the narrator describes a time when mankind was naive. He is setting up for the story of when Earth was unexpectedly attacked by an alien race, and how they were completely unprepared and too proud to believe that any other force in the universe could threaten them. Though only a story, *War of the Worlds* addressed a scientific concern and possibility that is a mystery for mankind.

Example 2:

Published in 1949, George Orwell's 1984 shows the future of mankind in a dystopian state. It is set in what is now the United Kingdom, and shows society under tyrannical rule of a government that has their population under constant surveillance and threat of imprisonment for having wrong thoughts. Throughout the novel is the constant theme that "Big Brother" is watching.

Outside, even through the shut window-pane, the world looked cold. Down in the street little eddies of wind were whirling dust and torn paper into spirals, and though the sun was shining and the sky a harsh blue, there seemed to be no color in anything, except the posters that were plastered everywhere. The black-moustachio'd face gazed down from every commanding corner. There was one on the house-front immediately opposite. BIG BROTHER IS WATCHING YOU, the caption said, while the dark eyes looked deep into Winston's own.

This passage describes the story's setting—dull, colorless, and monitored—and hints at society's status. At the beginning, Winston is a citizen who wants to fight the system, but by the end, he falls victim to the government's control tactics.

5.3.4 Detective Fiction:

Mysteries and their solutions have always been used in fiction, but detective fiction as a recognisable genre first appeared in the mid-nineteenth century. Despite detective fiction becoming one of the most popular of literary genres of the twentieth century, disputes over the point at which a story containing detection becomes a detective fiction story continued. In its most obvious incarnation detective fiction is to be found under the heading "Crime" in the local bookstore; it includes tales of great detectives like Holmes and Dupin, of police investigators, of private eyes, and little old ladies with a forensic sixth sense. But detective fiction can also be found disguised in respectable jackets, in the "Classic Literature" section under the names Dickens and Voltaire. Within detective fiction itself, there are many varieties of detectives and methods of detection; in its short history, the genre has shown itself to be a useful barometer of cultural conditions.

Defining detective fiction, then, is fraught with problems. Even its history is in dispute, with critics claiming elements of detective fiction in Ancient Greek tragedies, and in Chaucer. Part of the problem is that while the category "Crime Fiction" includes all fiction involving crime, and, very often, detective work as well, "Detective Fiction" must be restricted only to those works that include, and depend upon, detection. Such a restrictive definition leads inevitably to arguments about what exactly constitutes "detective work," and whether works that include some element of detection, but are not dependent on it, should be included. Howard Haycraft is quite clear on this in his book *Murder for Pleasure* (1941), when he says, "the crime in a mystery story is only the means to an end which is—detection."

What critical consensus there is on this topic suggests that the earliest writer of modern popular detective fiction is Edgar Allan Poe. In three short stories or "tales," "The Murders in the Rue Morgue" (1841), "The Mystery of Marie Rogêt" (1843), and "The Purloined Letter" (1845), Poe established many of the conventions that became central to what is known as classical detective fiction. Perhaps reacting to the eighteenth-century idea that the universe is a mechanical system, and as such can be explained by reason, Poe devised a deductive method, which, as he shows in the stories, can produce seemingly miraculous insights and explanations.

Other writers, such as Wilkie Collins and Emile Gaboriau, began writing detective stories after Poe in the mid-nineteenth century, but rather than making their detectives aristocratic amateurs like Dupin, Inspectors Cuff and Lecoq are professionals, standing out in their brilliance from the majority of policemen. Gaboriau's creation, Lecoq, is credited with being the first fictional detective to make a plaster cast of footprints in his search for a criminal. Perhaps the most famous of the "great detectives," however, is Sir Arthur Conan Doyle's creation Sherlock Holmes, whose method of detection, bohemian lifestyle, and faithful friend and narrator, Watson, all suggest his ancestry in Poe's creation, Dupin, but also look forward to the future of

the genre. Although Conan Doyle wrote four short novels involving Holmes, he is best remembered for the short stories, published as "casebooks," in which Holmes's troubled superiority is described by Watson with a sense of awe that the reader comes to share. Outwitting criminals, and showing the police to be plodding and bureaucratic, what the "great detective" offers to readers is both a sense that the world is understandable, and that they themselves are unique, important individuals. If all people are alike, Holmes could not deduce the intimate details of a person's life from their appearance alone, and yet his remarkable powers also offer reassurance that, where state agents of law and order fail, a balancing force against evil will always emerge.

While Holmes is a master of the deductive method, he also anticipates detectives like Sam Spade and Philip Marlowe by his willingness to become physically involved in solving the crime. Where Dupin's solutions come through contemplation and rationality alone, Holmes is both an intellectual and a man of action, and Doyle's stories are stories of adventure as well as detection. Holmes is a master of disguise, changing his appearance and shape, and sometimes engaging physically with his criminal adversaries, famously with Moriarty at the Reichenbach Falls.

The Poe-Gaboriau-Doyle school of detective fiction remained the dominant form of the genre until the late 1920s in America, and almost until World War II in England, although the influence of the short story gradually gave way to the novel during that time. Many variations on the "great detective" appeared, from G. K. Chesterton's priest-detective, Father Brown, solving crime by intuition as much as deduction, through Dorothy L. Sayers's return to the amateur aristocrat in Lord Peter Wimsey, Agatha Christie's unlikely detective Miss Marple, and her eccentric version of the type, Hercule Poirot. In Christie's work in particular, the "locked room" device that appeared in Poe occurs both in the form of the room in which the crime is committed, and at the level of the general setting of the story; a country house, an isolated English village, a long-distance train, or a Nile riverboat, for example. This variation of the detective story became so dominant in England that classical detective fiction is often known as the "English" or "Country House" type.

However, detective fiction of the classical type was very popular on both sides of the Atlantic and the period from around 1900 to 1940 has become known as the "Golden Age" of the form. In America, writers like R. Austin Freeman, with his detective Dr. Thorndike, brought a new emphasis on forensic science in the early part of the twentieth century. Both Freeman and Willard Huntingdon Wright (also known as S. S. Van Dine), who created the detective Philo Vance, wrote in the 1920s that detective fiction was interesting for its puzzles rather than action. Van Dine in particular was attacked by critics for the dullness of his stories and the unrealistic way in which Philo Vance could unravel a case from the most trivial of clues. Nevertheless, huge numbers of classical detective stories were published throughout the 1920s and 1930s, including, in the United States, work by well-known figures like Ellery Queen (the pseudonym for cousins

Frederic Dannay and Manfred B. Lee), John Dickson Carr (Carter Dickson), and Erle Stanley Gardner, whose series detective, Perry Mason, has remained popular in print and on screen since he first appeared in 1934. Elsewhere, the classical detective story developed in the work of writers such as Georges Simenon, Margery Allingham, and Ngaio Marsh. While all of these writers have their own particular styles and obsessions—Carr is particularly taken by the locked room device, for example—they all conform to the basic principles of the classical form. Whatever the details of particular cases, the mysteries in works by these writers are solved by the collection and decoding of clues by an unusually clever detective (amateur or professional) in a setting that is more or less closed to influences from outside.

In the 1920s, hard-boiled detective fiction was considered a more realistic approach to crime and detection than the clue-puzzles of the classical form. Since the early 1970s, however, the idea that a single detective of any kind is capable of solving crimes has seemed more wishful than realistic. Detective fiction in the 1990s remains highly popular in all its forms. It has also begun to be appreciated in literary terms; it appears as a matter of course on college literature syllabuses, is reviewed in literary journals, and individual writers, like Conan Doyle and Chandler, are published in "literary" editions. Much of that academic attention might seem to go against the popular, commercial, origins of the form. But whatever its appeal, detective fiction seems to reflect society's attitudes to problems of particular times. That was as true for Poe in the 1840s, exploiting his culture's fascination with rationality and science, as it is for the police-procedural and our worries about state power, violence, and justice at the end of the twentieth century.

5.4.1 The Novel of Sensibility

The sentimental novel or the novel of sensibility is an 18th-century literary genre which celebrates the emotional and intellectual concepts of sentiment, sentimentalism, and sensibility.

Examples: Samuel Richardson's *Pamela, or Virtue Rewarded* (1740), Oliver Goldsmith's *Vicar of Wakefield* (1766), Laurence Sterne's *Tristram Shandy* (1759–67), *Sentimental Journey* (1768), Henry Brooke's *The Fool of Quality* (1765–70), Henry Mackenzie's *The Man of Feeling* (1771). Continental example is Jean-Jacques Rousseau's novel *Julie*.

5.4.2 The novel of incident:

In a novel of incident the narrative focuses on what the protagonist will do next and how the story will turn out. In other way it is also called as inciting incident.

Examples: *The Wizard of Oz*, *Star Wars* etc.

In this kind of novels the episodic action dominates, and plot and character are subordinate; the structure is loose; emphasis is on thrilling rather than on characterization or suspense.

5.4.3 Novel of Character

a novel that emphasizes character rather than exciting episode, as the in the Novel of Incident, or unity of plot. A novel of character always focuses on the protagonist's motives for what he/she does and how he/she turns out.

Examples: Jane Austen's Emma.

5.4.4 Novel of Manners

Novel of manners, work of fiction that re-creates a social world, conveying with finely detailed observation the customs, values, and mores of a highly developed and complex society.

The conventions of the society dominate the story, and characters are differentiated by the degree to which they measure up to the uniform standard, or ideal, of behaviour or fall below it. The range of a novel of manners may be limited, as in the works of Jane Austen, which deal with the domestic affairs of English country gentry families of the 19th century and ignore elemental human passions and larger social and political determinations. It may also be sweeping, as in the novels of Balzac, which mirror the 19th century in all its complexity in stories dealing with Parisian life, provincial life, private life, public life, and military life.

Notable writers of the novel of manners from the end of the 19th century into the 20th include Henry James, Evelyn Waugh, Edith Wharton, and John Marquand.