SCHOOL OF SCIENCE AND HUMANITIES

DEPARTMENT OF ENGLISH

LITERARY FORMS - SHSA1106

SHSA1106	Literary Forms	L	T	P	CREDIT
		3	0	0	3

Course objectives:
- To provide the opportunity to gain knowledge on the formal and technical elements of literature
- To help the students to analyze and interpret the literary texts.
- To enhance the learners into the study of various literary forms
- To make learners aware of the forms and content of language

UNIT – 1: Poetry (9Hrs)

Nature and Elements of Poetry – Definitions; Classifications of Poetry – Subjective Objective. Stanza forms:The Heroic Couplet- The Blank Verse - The Spenserian Stanza- Terza Rima Ballad – Epic and Mock Epic– Dramatic Monologue –Limerick – Lyric – Ode – Elegy– Sonnet - Rhyme – Metre

UNIT – 2: Figures of Speech (9Hrs)

Types of Verse – Figures of Speech- Imagery – Simile and Metaphor – Personification – Onomatopoeia –Alliteration – Hyperbole – Oxymoron – Allegory –Allusion – Irony

UNIT – 3: Prose (9 Hrs)

The Essay, Short Story, Literary Criticism. Types of Prose and Prose Style: Autobiography/Biography, Formal Essay, Essay – Aphoristic, Personal, Critical, Periodical Literary Journalism.

UNIT – 4: Drama (9 Hrs)

The Origin and Growth of Drama in England – Tragedy and Comedy – Dramatic Design – Romantic Tragedy and Romantic Comedy – Tragicomedy – Chronicle Plays – Masque and Antimasque – Comedy of Humours – Comedy of Manners – Genteel Comedy – Sentimental Comedy – Farce – Melodrama – Expressionist Drama – Absurd Drama – One-Act Play

UNIT – 5: Fiction (9 Hrs)

Elements of Fiction –Scientific Fiction, Detective Fiction-The Stream of Consciousness novel- Short Story– Picaresque Novel – Historical, Sentimental and Gothic Novel – Science Fiction – Detective – Social andProletarian – Petrofiction - Climate Change Fiction - "cli-fi"

Course outcomes:

At the end of the course the students will be able to:
- Define main genres of literature based on readings specified in the course.
- Explain the process and origin of the development of drama in its structure.
- Identify the poetic devices to the connection of poems
- Analyze the evolution of English Literature and the evolution of its popular genres
- Interpret the variety of literary forms closely in terms of style, figurative language.
- Evaluate the various types of novel with its structure.

Prescribed Text:

A Glossary of Literary Terms – M.H. Abrams – Macmillan Publishers India Ltd

https://mthoyibi.files.wordpress.com/2011/05/a-glossary-of-literary-terms-7th-ed_m-h-abrams-1999.pdf

References:
1. Abrams, M H., Harpham , Geoffrey Galt : A Glossary of Literary Terms. Heinle; 9th ed (1 March 2008)
2. W.H.Hudson : Introduction to the study of English
3. Rees, R J. English Literature: An Introduction for Foreign Readers. London: Macmillan, 1973
4. Prasad B. An Introduction to English Criticism Paperback – 1 January 2014.
5. Imre Szeman, Adam Carlson and Sheena Wilson, 'Introduction: On Petrocultures, Or, Why we need tounderstand oil to understand everything else', in Petrocultures: Oil, Politics, Culture, McGill-Queens University Press (2017)

UNIT 1- POETRY

1.1 Poetry

Poetry (ancient Greek: ποιεω (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 ποιεω [poiéo (= I make or create)], gave rise to three

words: ποιητης [poiet?s (= the one who creates)], ποιησις [poíesis (= the act of creation)] and ποιημα [poíema (= the thing created)]. From 2 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 Elements of Poetry

Sound in poetry Perhaps the most vital element of sound in poetry is rhythm. Often the rhythm of each line is arranged in a particular meter. Different types of meter played key roles in Classical, Early European, Eastern and Modern poetry. In the case of free verse, the rhythm of lines is often organized into looser units of cadence.

Poetry in English and other modern European languages often uses rhyme. Rhyme at the end of lines is the basis of a number of common poetic forms, such as ballads, sonnets and rhyming couplets. However, the use of rhyme is not universal. Much modern poetry, for example, avoids traditional rhyme schemes.

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

Alliteration played a key role in structuring early Germanic and English forms of poetry (called alliterative verse), akin to the role of rhyme in later European poetry. The alliterative patterns of early Germanic poetry and the rhyme schemes of Modern European poetry alike both include meter as a key part of their structure, which determines when the listener expects instances of rhyme or alliteration to occur. In this sense, both alliteration and rhyme, when used in poetic structures, help to emphasise and define a rhythmic pattern. By contrast, the chief device of Biblical poetry in ancient Hebrew was parallelism, a rhetorical structure in which successive lines reflected each other in grammatical structure, sound structure, notional content, or all three; a verse form that lent itself to antiphonal or call- and-response performance.

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

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.

1.1.5 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 Montenegran 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.

1.2 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.

1.3 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.

1.4 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 either 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 colour rather than to stop the verse.

See George Williamson, "The Rhetorical Pattern of Neoclassical Wit," Modem 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).

1.5 Blank Verse

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).

1.6 Spenserian stanza

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

1.7 Terza rima

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.

1.8 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."

1.9 A Lyric

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.

1.10 Sonnet

The word sonnet is derived from the Italian word "sonetto". It means a small or little song or lyric. In poetry, a sonnet has 14 fourteen lines and is written in iambic pentameter. Each line has 10 syllables. It has a specific rhyme scheme and a "volta" or a specific turn.

Generally, sonnets are divided into different groups based on the rhyme scheme they follow. The rhymes of a sonnet are arranged according to a certain rhyme scheme. The rhyme scheme in English is usually abab-cdcd-efef-gg and in Italian abba-abba-cde-cde.

The sonnets can be categorized into six major types:

●Italian Sonnet

●Shakespearean Sonnet

●Spenserian Sonnet

●Miltonic Sonnet

●Terza Rima Sonnet

●Curtal Sonnet

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

1.10.1 Italian or Petrarchan Sonnet

Italian or Petrarchan sonnet was introduced by an Italian poet Francesco Petrarch of 14th century.

Being one day at my window all alone,

So manie strange things happened me to see, As much as it grieveth me to thinke thereon. At my right hand a hynde appear'd to mee,

So faire as mote the greatest god delite; Two eager dogs did her pursue in chace.

Of which the one was blacke, the other white:

With deadly force so in their cruell race

They pincht the haunches of that gentle beast, That at the last, and in short time, I spide, Under a rocke, where she alas, opprest,

Fell to the ground, and there untimely dide. Cruell death vanquishing so noble beautie Oft makes me wayle so hard a desire. (Visions by Francesco Petrarch)

The rhyme scheme of Petrarchan sonnet has first eight lines called octet that rhymes as abba -abba –cdc-dcd. The remaining six lines called sestet might have a range of rhyme schemes.

1.10.2 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 riper 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 Shakespearian sonnet is abab-cdcd-efef-gg and this is difficult to follow. Hence only Shakespeare is known to have done it.

1.10.3 Spenserian Sonnet

Sir Edmund Spenser was the first poet who modified the Petrarch's form and introduced a new rhyme scheme as follows:

What guile is this, that those her golden tresses She doth attire under a net of gold;

And with sly skill so cunningly them dresses, That which is gold or hair, may scarce be told? Is it
that men's frail eyes, which gaze too bold, She may entangle in that golden snare;

And being caught may craftily enfold

Their weaker hearts, which are not yet well aware? Take heed therefore, mine eyes, how ye do stare
Henceforth too rashly on that guileful net,

In which if ever ye entrapped are,

Out of her bands ye by no means shall get.

Folly it were for any being free,

To covet fetters, though they golden be.

(From Amoretti by Edmund Spenser)

The rhyme scheme in this sonnet is abab-bcbc-cdcd-ee which is specific to Spenser and such types
of sonnets are called Spenserian sonnets.

1.10.4 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.

1.11. 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 work "elegus", which means a song of bereavement sung along with
a flute. The forms of elegies we see today were introduced in the 16th century. "Elegy Written in a
Country Churchyard" by Thomas Gray and "When Lilacs Last in the Dooryard Bloom'd" by Walt
Whitman are the two most popular examples of elegy.

1.11.1 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).

1.11.2 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.

Resources and References

1. Abrams, M H., Harpham , Geoffrey Galt : A Glossary of Literary Terms. Heinle; 9th ed (1 March 2008)
2. Britannica, The Editors of Encyclopaedia. Encyclopedia Britannica, 21 Feb. 2016.
3. www.poets.org
4. https://msanaknudsen.weebly.com/uploads/9/3/6/8/9368722/delegy_definition_copy.pdf

UNIT 2- FIGURES OF SPEECH

2.1 Figures of Speech

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

2.2 Imagery

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

2.2.1 Seven Types of Imagery in Poetry

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

Here are the seven types of imagery in poetry, with examples.

2.2.1.1 Visual imagery. In this form of poetic imagery, the poet appeals to the reader's sense of sight by describing something the speaker or narrator of the poem sees. It may include colors, brightness, shapes, sizes, and patterns. To provide readers with visual imagery, poets often use metaphor, simile, or personification in their description. William Wordsworth's classic 1804 poem "I Wandered Lonely as a Cloud" is a good example:

I wandered lonely as a cloud

That floats on high o'er vales and hills,

When all at once I saw a crowd,

A host of golden daffodils;

Beside the lake, beneath the trees,

Fluttering and dancing in the breeze.

In this poem, inspired by a walk Wordsworth took with his sister, the poet uses simile to compare his lonely wandering to the aimless flight of a cloud. Additionally, he personifies the daffodils, which dance as if a group of revelrous humans.

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

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

Think not of them, thou hast thy music too,

While barred clouds bloom the soft-dying day,

And touch the stubble-plains with rosy hue;

Then in a wailful choir the small gnats mourn

Among the river sallows, borne aloft

Or sinking as the light wind lives or dies;

And full-grown lambs loud bleat from hilly bourn;

Hedge-crickets sing; and now with treble soft

The red-breast whistles from a garden-croft;

And gathering swallows twitter in the skies.

Keats personifies fall as if it is a musician with a song to sing, and then creates an audible soundtrack from the sounds the surrounding wildlife is making. The gnats form a wailful choir, the lambs bleat, the crickets sing, the red-breast whistles, and the swallows twitter—all sounds marking the passage of time and the advance of winter.

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

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

How can you be alive you growths of spring?

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

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

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

Where have you disposed of their carcasses?

Those drunkards and gluttons of so many generations?

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

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

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

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

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

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

When glided in Porphyria; straight

She shut the cold out and the storm,

And kneeled and made the cheerless grate

Blaze up, and all the cottage warm

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

2.2.1.5 Olfactory imagery. In this form of poetic imagery, the poet appeals to the reader's sense of smell by describing something the speaker of the poem inhales. It may include pleasant fragrances or off-putting odors. In his poem "Rain in Summer," H.W. Longfellow writes:

They silently inhale

the clover-scented gale,

And the vapors that arise

From the well-watered and smoking soil

Here, Longfellow's use of imagery in the words "clover-scented gale" and "well-watered and smoking soil" paints a clear picture in the reader's mind about smells the speaker experiences after rainfall.

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

A sudden blow: the great wings beating still

Above the staggering girl, her thighs caressed

By the dark webs, her nape caught in his bill,

He holds her helpless breast upon his breast.

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

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

So was I once myself a swinger of birches.

And so I dream of going back to be.

It's when I'm weary of considerations,

And life is too much like a pathless wood

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

2.3 Simile

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

Sonnet 130

Author: William Shakespeare

My mistress' eyes are nothing like the sun;

Coral is far more red, than her lips red:

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

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

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

But no such roses see I in her cheeks;

And in some perfumes is there more delight

Than in the breath that from my mistress reeks.

I love to hear her speak, yet well I know

That music hath a far more pleasing sound:

I grant I never saw a goddess go,—

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

And yet by heaven, I think my love as rare,

as any she belied with false compare.

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

2.4 Metaphor

A metaphor compares one to another by saying one thing is another. Read Emily Dickinson's poem "Hope Is the Thing with Feathers."

Hope Is the Thing with Feathers

Author: Emily Dickinson

"Hope" is the thing with feathers

That perches in the soul

And sings the tune without the words

And never stops at all

And sweetest in the Gale is heard

And sore must be the storm —

That could abash the little Bird

That kept so many warm —

I've heard it in the chillest land —

And on the strangest Sea —

Yet, never, in Extremity,

It asked a crumb — of Me.

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

2.5 Personification

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

Storm Fear

Author: Robert Frost

When the wind works against us in the dark,

And pelts with snow

The lower chamber window on the east,

And whispers with a sort of stifled bark,

The beast,

'Come out! Come out!—

It costs no inward struggle not to go,

Ah, no!

I count our strength,

Two and a child,

Those of us not asleep subdued to mark

How the cold creeps as the fire dies at length,—

How drifts are piled,

Dooryard and road ungraded,

Till even the comforting barn grows far away

And my heart owns a doubt

Whether 'tis in us to arise with day

And save ourselves unaided.

Look specifically at the strong action verbs to find the human traits that are attributed to the wind and storm.

2.6 Hyperbole

A hyperbole is an exaggeration of the truth in order to create an effect. Sometimes that's done in a single statement. Other times it can happen with repetition like in Robert Frost's famous poem "Stopping by Woods on a Snowy Evening." Read the poem aloud. Notice the effect of the last two lines. The reader feels the tiredness of the weary traveler.

Stopping by Woods on a Snowy Evening

Author: Robert Frost

Whose woods these are I think I know.

His house is in the village though;

He will not see me stopping here

To watch his woods fill up with snow.

My little horse must think it queer

To stop without a farmhouse near

Between the woods and frozen lake

The darkest evening of the year.

He gives his harness bells a shake

To ask if there is some mistake.

The only other sound's the sweep

Of easy wind and downy flake.

The woods are lovely, dark and deep,

But I have promises to keep,

And miles to go before I sleep,

And miles to go before I sleep.

2.7 Onomatopoeia

Onomatopoeia, pronounced on-uh-mat-uh–pee–uh, is defined as a word which imitates the natural sounds of a thing. It creates a sound effect that mimics the thing described, making the description more expressive and interesting. Onomatopoeia is frequently employed in literature. We notice, in the following examples, the use of onomatopoeia gives rhythm to the texts. This makes the descriptions livelier and more interesting, appealing directly to the senses of the reader.

Come Down, O Maid (By Alfred Lord Tennyson)

"The moan of doves in immemorial elms,

And murmuring of innumerable bees…"

2.8. Alliteration

Alliteration is the repetition of the same letter sound across the start of several words in a line of text. The word comes from the Latin "littera," meaning "letter of the alphabet". The current definition of alliteration has been in use since the 1650s.

In alliteration, the words should flow in quick succession. Think of "wicked witch," "loose lips" or the tumble of "f" sounds in the line "From forth the fatal loins of these two foes," from William Shakespeare's Romeo and Juliet.

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

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

Over many a quaint and curious volume of forgotten lore,

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

Deep into that darkness peering, long I stood there wondering, fearing

Doubting, dreaming dreams no mortal ever dared to dream before.

2.9 Oxymoron

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

Don Juan (George Gordon, Lord Byron)

It is an awful topic–but 't is not

My cue for any time to be terrific:

For checker'd as is seen our human lot

With good, and bad, and worse, alike prolific

Of melancholy merriment, to quote

Too much of one sort would be soporific;–

Without, or with, offence to friends or foes,

I sketch your world exactly as it goes.

2.10 Allusion

An allusion is a reference, typically brief, to a person, place, thing, event, or other literary work with which the reader is presumably familiar. As a literary device, allusion allows a writer to compress a great deal of meaning and significance into a word or phrase. However, allusions are only effective to the extent that they are recognized and understood by the reader, and that they are properly inferred and interpreted by the reader. If an allusion is obscure or misunderstood, it can lose effectiveness by confusing the reader. Allusion is a very effective literary device in all forms of literature. Writers can use allusions for character development by associating them with other well-known and familiar characters or archetypes. Literary allusions can also provide context for the reader through comparison or contrast to another literary work. In addition, allusion can provide exposition for a story by referring to the plot and/or character of another work that helps the reader understand more about the story's events or character motivations.

When creating allusions in a literary work, writers must balance what they choose to reference and how to incorporate it into their work so it is understandable and meaningful for the reader. Here are some common types of allusion for a writer to consider when using this literary device:

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

Types of Literary Allusion

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

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

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

Corrective Allusion: Such allusions correct or seem to correct the original source to which the allusion alludes to. Although such allusions are not always meant for correction, sometimes they are considered to have corrective usage.

Apparent Reference: These types of allusions are clear and specific and the writers do not use them without specific knowledge of the source, though, sometimes they also challenge the very source.

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

Nothing Gold Can Stay by Robert Frost

Nature's first green is gold,
Her hardest hue to hold.
Her early leaf's a flower;
But only so an hour.
Then leaf subsides to leaf.
So Eden sank to grief,
So dawn goes down to day.
Nothing gold can stay.

2.11 Allegory

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

Types of Allegory
There are four major types of allegories.

- Classical allegory: Allegorical stories told in the classical Grecian times about animals and other things to demonstrate human existence and teach the people a lesson. One of the best examples is Plato's Allegory of the Cave.
- Biblical allegory: Biblical allegories show stories used in the Bible to convey Christian teachings. These stories often evoke Biblical themes such as the conflict between evil and good.
- Medieval allegory: This type of allegories presents stories such as the unity of Christianity
- Modern allegory: Modern allegories include stories of animals and birds to depict modern themes such as The Chronicles of Narnia and Animal Farm.

The Rime of the Ancient Mariner (Samuel Taylor Coleridge)

And some in dreams assurèd were

Of the Spirit that plagued us so;

Nine fathom deep he had followed us

From the land of mist and snow.

And every tongue, through utter drought,

Was withered at the root;

We could not speak, no more than if

We had been choked with soot.

Ah! well a-day! what evil looks

Had I from old and young!

Instead of the cross, the Albatross

About my neck was hung.

Resources and References

1. Abrams, M H., Harpham , Geoffrey Galt : A Glossary of Literary Terms. Heinle; 9th ed (1 March 2008)
2. Britannica, The Editors of Encyclopaedia. Encyclopedia Britannica, 21 Feb. 2016.
3. www.poets.org
4. LiteraryDevices Editors. LiteraryDevices.net. 2013. https://literarydevices.net/

UNIT 3- PROSE

3.1 The 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.

3.1.1 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

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.

3.2.1 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.
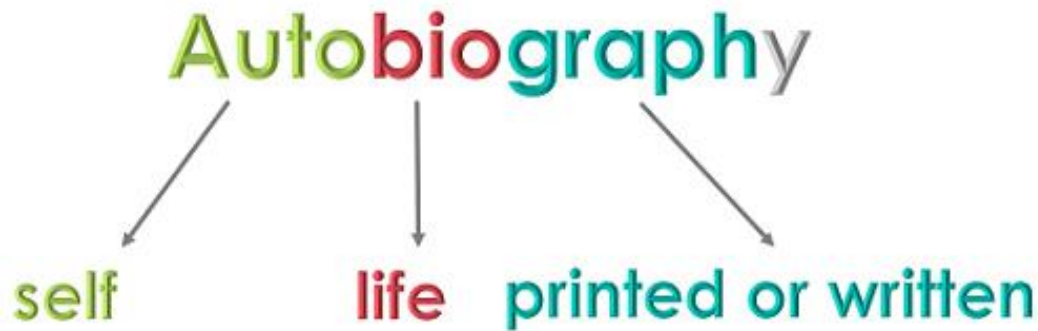
It is different from a biography, which is the life story of a person written by someone else. Some people may have their life story written by another person because they don't believe they can write well, but they are still considered an author because they are providing the information. Reading autobiographies 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 ghost writer.

3.7 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).

3.8 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:

•"The Alchemist" by Paulo Coelho

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

•"On the Road" by Jack Kerouac

•"The Lost City of Z" by David Grann

•"The Beach" by Alex Garland

•"Vagabonding" by Rolf Potts

3.9 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

•Fiction

•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

•To amuse

•To improve

The two most widely read periodicals are:

•Richard Steele's "The Tatler"

•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.

3.10 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

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

•It summarises the main points

3.11 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 writers should take up the challenge to resonate the message with their audience.

3.12 Aphoristic Essay

The aphoristic essay is also an important type of essay. Bacon is the chief exponent of this kind of essay. His style is called aphoristic. His essays seem like a collection of short and pithy maxims with tremendous compression. Each sentence can convey a deep and concentrated meaning. Bacon considered this style suitable for the spirit of enquiry.

3.13 Critical Essay

This is also an important type of essay. This type of essay is an attempt at literary criticism. It developed in the Restoration period. The best-known names of this period are those of Locke, Temple, Halifax and Dryden. Of these only Dryden is worth considering. He is the forerunner of the critical essay. It came in full bloom with him. His innumerable Prefaces, Dedications etc. are in the nature of critical essays.

Resources and References

1. Abrams, M H., Harpham , Geoffrey Galt : A Glossary of Literary Terms. Heinle; 9th ed (1 March 2008)
2. Britannica, The Editors of Encyclopaedia. Encyclopedia Britannica, 21 Feb. 2016.
3. Roy, Hareshwar. Types of Essays. English Literature. 2017
   https://www.englitmail.com/2017/01/types-of-essay.

UNIT-4 DRAMA

4.1 The origin and Growth of Drama in England

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

Originally, the term drama came from Greek word meaning "action" or "to act" or "to do". William J. Long argues that "drama is an old story told in the eye, a story put into action by living performers". Thus, drama is the form of composition design for performance in the theatre, in which the actors take role for certain characters, perform certain action and utter certain dialogues.

In England, drama had a distinctly religious origin from the church as the part of services. Apart from its origin, the Latin Church had condemned Roman theatre for many reasons. Thus, drama could not develop until tenth century when the church began to use dramatic elements as part of their services in the certain festival or ritual. The motives of the church began to use dramatics elements seem unclear. But, it was certain that the purpose was didactic, that is, to give deep understanding about the truth of their religion to the believer.

As most of the Bible was written into Latin, common people could not understand its meanings. That's why the clergy tried to find out some new methods of teaching and expounding the teachings of Bible to the common people. For this purpose, they developed a new method, wherein the stories of the Gospel were explained through the living pictures. The performers acted out the story in a dumb show.

4.1.1 Mysteries and Miracle Plays

In the next stage, the actors spoke as well as acted their parts. Special plays were written by the clerics, at first in Latin and later in the vernacular French. These early plays were known as Mysteries or Miracles. The very word Mystery shows its ecclesiastical origin, since the word comes from the French Mystere derived from ministere, because the clergy, the ministerium or ministry ecclesiae, themselves took part in these plays. In England the term Miracle is used indiscriminately for any kind of religion play, but the strictly speaking the term Mystery is applied to the stories taken from the Scriptures narrative, while Miracles are plays dealing with incidents in the lives of Saints and Martyrs.

From the liturgical, drama evolved to Miracle and Mystery play. In France, Miracle used to represent the life of the saints and Mystery used to represent any scene taken from the scripture. Meanwhile in England, there was no distinction between this two. The term Miracle play was used to represent any story taken from the scripture or the bible and the life of the saints.

It was not known who wrote the original play, but the first version was prepared by the French school teacher, Geoffrey from St. Albans. The plays were given in Latin or French. The Miracle play attracted so many people and increased its popularity. The plays were before given inside the church began to move to the porch then to the churchyards. But when the plays began interfere the church services and had become too elaborate, the scandalized priest forbade the play in the church. By the thirteenth century, the Miracle play began move outside the church.

After the Miracle play move outside the church, the secular organization or town guilds began to take responsibility in its production. Few changes were made during this period. By the fourteenth and fifteenth century, the plays were given in vernacular pr local language. The actors were no longer clergy but the amateur actors which trained and selected carefully. The plays were given in the series of mansion in the town square. The plays were performed o moving platform called pageants and the act area called pletea. The stage was divide into three parts; hell, earth and heaven. Hell in the left side, earth in the centre and heaven in the right side. Usually, the stages were identified by certain props. For instance, the head of dragon with red jaws or monstrous mouth with fire breathing represent hell where the devil characters will be dragged to the hell. The idea of salvation and damnation which later adopted in Dr. Faustus was inherited from this period. The costumes were distinguished in three realms; heaven, earth and hell. The heavenly characters such as God, angels, saints or certain Biblical character wore the church garments with certain accessories. The earthly characters wore the contemporary medieval garment appropriate to their rank. Meanwhile, for devil character wore black garments with wings, animals claws, beaks, horns or tails.

On 1311, the Council of Vienne revived the feat of Corpus Christi. This festival held in June every year and last for three or four days, sometimes extend to six days. The Miracle plays were presented in all large town city in England. It was arranged to exhibit the whole story from creation to the Day of Judgment in a cycle. There were four famous cycles existed in England. The York with 48 plays, the Chester with 25 plays, the Wakefield with 32 plays and the Coventry with 42 plays. During this religious period drama were written according to the Bible and no change was tolerated. These religious performances lasted till the sixteenth century.

The later development of drama was Morality play. it is a dramatization of personified abstraction generally vice against virtue. In these plays, the character was allegorical personified such as death, sin, good and bad angel, seven deadly sins, etc. The purpose of this drama was didactic, to give moral lesson to the audience. The morality plays generally ended with the virtue win against the evil. This play was marked by the introduction of personage called "vice", who was mischievous, comic and humorous character. Vice was the predecessor of the modern clown or jester. The examples of morality plays are "Everyman" and "The Castle of Perseverance". The introduction of Morality plays

also introduce so called "interlude". Interlude is the short version of morality play. Generally, interludes were given during break of the scene. It was a short stage entertainment in a sense of humor and was considered as the forerunner of comedies. The example of interlude was "The Four P's" by John Heywood which performed around 1497.

4.1.2 Drama as Entertainment

Regarding the lay element and the craving for amusement, we note that in the Middle Ages, the juggler, the tumbler and jester ministered to the needs of the time. They are found in the twelfth century, and Langland tells us how gaily and unblushingly they flourished in the fourteenth century, though the serious-minded, wished to restrain them to a modest hilarity. Much of it was very primitive fooling, but there were dialogues and repartees of which fragments only have survived. The Middle Ages solely needed a Pepys. Of these entertainers, the jester was the best. He lived by his wits in a very literal manner, disgrace and death following upon an unsuccessful sally, and he survived into Shakespeare's day, though fallen then from his high state to play the fool between the acts of a play. What he had been at this zenith we may judge from the picture of Touchstone, of Feste, and the Fool in Lear. Such debates as The Owl and Nightingale influenced the development of the drama; for before Chaucer's time some of these were turned into story.

The final stage of the evolution of English drama was the artistic period. In this period, the purpose of the pay was not to point out a moral but to represent human life as it is. During this period, English drama was influenced by classical drama. The first comedy was "Ralph Roister Doister" written by Nicholas Udall on 1556. The play divided into acts and scenes and wrote in rhyming couplets. This first comedy had become the model and predecessor of English comedies. The first tragedy "Gorboduc" was written by Thomas Sackville and Thomas Northon around 1562. It was written in blank verse and divided into acts and scenes. After this era, the English drama developed gradually into regular form of drama which flourish during Elizabethan reign and which known till today.

Therefore, English drama gradually develop from the liturgical drama to Miracle and Mystery plays, continuously to Morality and interlude followed by the influence of classical model and finally evolve to the regular drama forms which known till today.

4.2 Comedy

A comedy can be simply defined as a story with a happy ending that makes the audience laugh. A comedy is a story that illustrates idiosyncrasies of ordinary people, has a happy ending where protagonist achieves his goal at the end. A successful comedy not only has the ability to make the audience happy and amused but can also make the audience understand serious social or individual problems. A Comedy can be categorized into various genres like Farce, Burlesques, Satire, Domestic Comedy, Comedy of Manners, Comedy of errors, etc. Some examples of famous comedies include

Shakespeare's: "As you like it", "Much ado about nothing", "A midsummer night's dream" Moliere's "The Imaginary Invalid", "The Miser"

4.3 Tragedy

In simple terms, a tragedy is a story with a sad and depressing ending. A tragedy always deals with an extraordinary person who is led to downfall through his own weakness. A successful tragedy has the ability to evoke pity and fear in the audience. In a tragedy, the protagonist's (who is noble and powerful) life goes from good to bad. Some famous tragedies include Hamlet (Shakespeare), Romeo and Juliet (Shakespeare), The Tragical History of Doctor Faustus (Christopher Marlow) and Le Cid (Corneille) Tragedy can be further categorized into genres such as revenge tragedy, domestic tragedy, Bourgeois tragedy, Shakespearean tragedy, etc.

4.3.1 Difference Between Comedy and Tragedy

Characters

Comedy: Characters tend to be ordinary, common: people we meet in everyday life.

Tragedy: Characters tend to be royals, superhuman, semi-divine etc.

Protagonist

Comedy: Protagonist is an ordinary person, but shows a willingness to learn and change.

Tragedy: Protagonist is a member of royalty, a nobleman or a divine being and shows reluctance to change.

Hero

Comedy: Protagonist of a comedy is called a comic hero.

Tragedy: Protagonist of a tragedy is called a tragic hero.

Tone

Comedy: Comedy has a light, happy tone.

Tragedy: Tragedy has a solemn and ominous tone.

Purpose

Comedy: Comedy emphasizes human shortcomings which cause suffering.

Tragedy: Tragedy emphasizes on human idiosyncrasies and make suggestions for improvements.

Conflict

Comedy: Conflict in a comedy is often not serious.

Tragedy: Conflict in a tragedy is often very serious.

Language

Comedy: Comedy uses ambiguous language, resulting in humor.

Tragedy: Tragedy uses more concrete language.

View

Comedy: Comedy takes the view that life is ridiculous and people behave in a humorous way.

Tragedy: Tragedy takes the view that life is a misfortune because it is filled with pain and suffering and always inevitably ends in death, loss etc.

Ending

Comedy: Comedy has a happy, amusing, light ending.

Tragedy: Tragedy has a mournful ending.

Dramatic Design (Dramatic style)

If reader or audience members have a knowledge of dramatic style, this will help them to differentiate between different plays which have the same basic form. Style is the word that is used to describe a drama that is created from a distinctive mode of expression or method of presentation. For example, a particular style may come from qualities pertaining to a specific period of time (eg the Nineteenth Century, a particular country (eg America), an ideological movement (eg Feminism), or a certain author (eg Oscar Wilde).

The style of Western theatre has been influenced throughout its history by certain cultural pressures. That is, social pressures including religion, philosophy, and socio-economic constraints have helped to create specific theatrical constructs. If a reader can identify some of these specific traits, she or he will be able to make distinctions between different plays. For example, it is possible to discuss the characteristics of an eighteenth-century theatrical style. This discussion could be further refined by differentiating between French and English plays of the period or by distinguishing the dramatic traits of romantic plays, from the expressionist or the absurd plays.

Dramatic Style of a given period or an ideological movement is generated by a number of different influences. Firstly, a reader can identify a particular style based on information that is presented in a play. A reader can assume that a play captures some of the essence of truth about a particular period. That is to say that writers from different periods or with different ideologies construct the dramatic world in different ways. What is truthful about the world to one generation may not be so for successive generations. Often through their plays, writers attempt to answer specific existential questions such as What is truth? or How do we construct reality? The answers to these types of questions differ depending on scientific, religious, and cultural beliefs of the periods in which they are being asked (eg there was a time when it was truthful to state that the world was flat).

Despite these ideological differences all playwrights have the same means of expression available to them. Writers and performers rely on the codes of communication to reveal meaning. Sound and visual images are the two main communication modes used in the theatre. It is the way that playwrights and performers manipulate these codes that generate different plays and different types

of performances. Dramatic Style results from the way in which a play is presented in the theatre. It is the way that a play is directed and acted, as well as the types of scenery, costumes, and lighting that are used, which helps to influence the style of the production.

4.4 Tragicomedy

Tragicomedy is a literary genre that blends aspects of both tragic and comic forms. Most often seen in dramatic literature, the term can describe either a tragic play which contains enough comic elements to lighten the overall mood or a serious play with a happy ending. Tragicomedy, as its name implies, invokes the intended response of both the tragedy and the comedy in the audience, the former being a genre based on human suffering that invokes an accompanying catharsis and the latter being a genre intended to be humorous or amusing by inducing laughter.

There is no concise formal definition of tragicomedy from the classical age. It appears that the Greek philosopher Aristotle had something like the Renaissance meaning of the term (that is, a serious action with a happy ending) in mind when, in Poetics, he discusses tragedy with a dual ending. In this respect, a number of Greek and Roman plays, for instance Alcestis, may be called tragicomedies, though without any definite attributes outside of plot. The word itself originates with the Roman comic playwright Plautus, who coined the term somewhat facetiously in the prologue to his play Amphitryon.

In England, where practice ran ahead of theory, the situation was quite different. In the sixteenth century, "tragicomedy" meant the native sort of romantic play that violated the unities of time, place, and action, that glibly mixed high- and low-born characters, and that presented fantastic actions. These were the features Philip Sidney deplored in his complaint against the "mungrell Tragy-comedie" of the 1580s, and of which Shakespeare's Polonius offers famous testimony: "The best actors in the world, either for tragedy, comedy, history, pastoral, pastoral- comical, historical-pastoral, tragical-historical, tragical-comical-historical-pastoral, or poem unlimited: Seneca cannot be too heavy, nor Plautus too light. For the law of writ and the liberty, these are the only men." Some aspects of this romantic impulse remain even in the work of more sophisticated playwrights: Shakespeare's last plays, which may well be called tragicomedies, have often been called romances. Some of Fletcher's contemporaries, notably Philip Massinger and James Shirley, wrote popular tragicomedies. Richard Brome also essayed the form, but with less success. And many of their contemporary writers, ranging from John Ford to Lodowick Carlell to Sir Aston Cockayne, made attempts in the genre.

Tragicomedy remained fairly popular up to the closing of the theaters in 1642, and Fletcher's works were popular in the Restoration as well. The old styles were cast aside as tastes changed in the

eighteenth century; the "tragedy with a happy ending" eventually developed into melodrama, in which form it still flourishes.

4.4.1 Romantic Tragedy

The romantic tragedy is built on a plan different from that of classical tragedy. It is not circumscribed by the there Unities. Its action extends for years and the scene of action change from place to place as offer as the plot required. The action of Julius Ceaser takes place in Roman Sardis and then Philippi.

The romantic tragedy is debarred from mixing the tragic and the comic and also from introduced a sub-plot. Marlowe's Dr. Faustus has a no. of comic scenes. In the romantic tragedy scenes of violence, horror, murders and battle may be represented on the stage. In King Lear the horrible scene of the blinding of 'Gloucester' takes place on the stage.

The romantic tragedy does not employ the chorus. The purpose of chorus is served through some minor characters, the soliloquies and retrospective narration, put into the mouth of some major characters. Moreover, the romantic tragedy is not completed to be did active.

In short, the romantic tragedy is written not to a set pattern, but in what ever from the writer finds best suited to his dramatic purpose. The name Shakespeare is inseparably associated with this type of tragedy, though it had been popularized earlier in England by Marlowe.

Although Shakespeare broke away from the classical tradition in several ways, the hero in his tragedy is a man of important station in life and his tragedy accurst from some tragic flaw in his character.

4.4.2 Romantic Comedy

Romantic Comedy is one of the many kinds of comedy performed on the 16th century stage in England. Romantic Comedy has a main plot and a subplot. In the main plot an eligible aristocratic man and woman fall in love with each other but cannot marry for some reason. They may be socially incompatible or their families may have a longstanding quarrel or it could be that the man or the woman do not even realise they are in love, as is the case with Benedick and Beatrice in Much Ado About Nothing. Then some external agency like the disclosure of a secret or a trick by others brings . the lovers together. Their marriage or intention to marry is celebrated with a dance and/or a feast in which all disharmonious elements are eliminated or made to fit in with the general joy. The presiding deity is Hymen, the God of marriage. In short, although the action focuses on courtship, the play ends in marriage. The characters of t4e subplot are from the lower strata of society (servants, constable, Mechanicals) or behave as if they were (Sir Toby Belch in Twelfth Night). The two major functions of the subplot are to parody the main plot and wittingly or unwittingly sort out the problems of the characters in the main plot. In short, there are points where the main plot and the subplot interact, and at the end, everyone, whether they are aristocrats or not, joins in the celebrations. The setting for

Shakespeare's Romantic Comedy is some place remote and distant from England, such as Messina, Padua, or Athens. This remoteness adds to the fairytale quality of the comedy. The action begins in the court but since it is in the court that the lovers' marriage is obstructed, they leave for some place that is close to nature, such as a forest or village or some ideal pastoral setting that encourages love and fertility. Having found fulfilment, they return to the court or city, which is transformed by their joy into a healthier place that no longer stands in the way of love. The purpose of Romantic Comedy is to emphasise accepted social values. Thus love, which ends in mamage, is allowed, but adulterous or obsessive love is not. Anything that threatens the harmonious functioning of society is gently but firmly eliminated or corrected. But the chief function of Romantic Comedy is to entertain, not correct. In Shakespeare's use of the Romantic Comedy formula in A Midsummer Night's Dream, we will consider three of his adaptations of the formula. First, the forest obviously represents the pastoral world which the aristocratic Athenians, Lysander and Hermia, run away to when their love is prevented by Hermia's father and Duke Theseus. But even though Oberon would like to see the right men and women paired together, so much unhappiness occurs in the forest that the Athenians long for Athens. As soon as they return to the court and city, their marriages are fixed as they desire and not as the father or Duke desire. The play ends with a celebration. Secondly, Shakespeare has not one but two subplots instead of two sets of characters, one aristocratic and the other plebeian, he has three sets of characters. The Fairies are the additional group but its aristocrats, King Oberon and Queen Titania, seem to defy every value of Romantic Comedy. They quarrel and threaten to live apart even though they are married. Titania quite enjoys her extra-marital affair with Bottom, and she falls in love with an animal headed mortal who is quite below her in status and not even a fairy. Oberon uses deceit to get the Indian boy they are quarrelling over. And then there is Puck who is not ruled by either Oberon's values or Athenian ones. He simply wants to laugh at everyone's expense and arranges events for his own amusement however much it hurts others. Some critics feel that Puck is like a playwright who can make a tragedy or a comedy out of a situation but remains unmoved himself. They have a point. Had Oberon not been firm with Puck, the play may have ended in sorrow. It is, after all, very much like Romeo and Juliet in which the lovers cannot marry because their families have quarrelled. A friar tries to help them come together but, as with Oberon's efforts to help Lysander and Hermia, things go wrong and Romeo and Juliet die. At this point, their Prince orders the two families to make up but the lovers are not alive to see this. Experiments like this made Shakespeare different to other playwrights of the time. More than that, the serious and comic plays comment on each other, forming a sort of balance between idealism and grim reality. Finally, we have a false ending on A Midsummer Night's Dream. Oberon and Titania end their quarrel and the three marriages occur in Act IV, not the last Act. Act V is reserved for the Mechanicals' play, and it is here

that all three sets of characters are together on the stage. Yet harmony eludes them as the Fairy and Mortal aristocrats comment, sometimes very rudely, on the play, and finally walk away, leaving the Mechanicals behind. It is as if Shakespeare kept some disharmony in as a reminder that real life is not like Romantic Comedy.

4.5 Chronicle Plays

chronicle play, also called chronicle history or history play, drama with a theme from history consisting usually of loosely connected episodes chronologically arranged. Plays of this type typically lay emphasis on the public welfare by pointing to the past as a lesson for the present, and the genre is often characterized by its assumption of a national consciousness in its audience. It has flourished in times of intensely nationalistic feeling, notably in England from the 1580s until the 1630s, by which time it was "out of fashion," according to the prologue of John Ford's play Perkin Warbeck. Early examples of the chronicle play include The Famous Victories of Henry the Fifth, The Life and Death of Jacke Straw, The Troublesome Raigne of John King of England, and The True Tragedie of Richard III. The genre came to maturity with the work of Christopher Marlowe (Edward II) and William Shakespeare (Henry VI, parts 2 and 3).

Elizabethan dramatists drew their material from the wealth of chronicle writing for which the age is renowned, notably Edward Hall's The Union of the Two Noble and Illustre Famelies of Lancastre & Yorke and the Chronicles of England, Scotlande, and Irelande of Raphael Holinshed. The genre was a natural development from the morality plays of the Middle Ages. In a forerunner of the chronicle play, John Bale's Kynge Johan, all the characters except the king himself are allegorical and have names such as Widow England, Sedition, and Private Wealth.

No age has matched the Elizabethan, either in England or elsewhere, in this kind of play. But chronicle plays are still sometimes written—for example, by the 20th-century English playwright John Arden (Left-Handed Liberty, Armstrong's Last Goodnight)—and the genre corresponds in many respects, especially in its didactic purpose and episodic structure, with the influential 20th-century epic theatre of Bertolt Brecht in Germany and Tony Kushner in the United States, specifically Kushner's AIDS drama Angels in America, which debuted on Broadway in 1993.

4.5 Masque and Antimasque

A masque is a form of courtly entertainment containing music, dancing, singing and acting out a story. If you have ever been to the theatre on Broadway or a London West End theatre to see a musical, particularly one with elaborate sets and storytelling, then you have seen something very much like an Elizabethan masque. It was popular in England during the sixteenth and seventeenth centuries – although it originated in Italy.

The performance of a masque traditionally took place on festive occasions, usually at the royal court. The theatre company producing it would hire professional singers and musicians and the monarch and the courtiers would join in the dancing. It was an opportunity to praise the monarch, a celebration of his presence and of his authority.

A number of Shakespeare plays contain a masque somewhere in the action, where the characters have a party where there is music and dancing. Romeo and Juliet is an example of that. In A Midsummer Night's Dream there is a masque celebrating the marriage of the Duke and the Amazon Queen. There is also a masque in Henry VIII.

The Tempest not only has a masque with gods and goddesses dancing in a performance for a prince and princess but the whole play can be seen as a masque, with much of the story told in music and song. As usual with Shakespeare, who never takes anything at face value, he subverts the masque. The masque is a celebration of authority whereas The Tempest is a play about the vulnerability of authority. Nevertheless, it is a brilliant masque with all its beautiful songs and constant music and its lush island setting.

"Antimasque," precedes the masque proper and which featured grotesques or comics who were primarily actors rather than dancers or musicians.

4.6 Comedy of Humours

Comedy of Humours was introduced by Ben Jonson, in English Drama. The Comedy of Humours was the natural expression of his genius. The term 'humour' as used by Ben Jonson is based on an ancient physiological theory of four fluids found in the human body. According to this theory, there are four fluids in the human body which determine a man's temperament and mental state. These four fluids are- Blood, Phlegm, Choler (Yellow Bile); and Melancholy (Black Bile)

A normal man has these four fluids in a balanced proportion. But this excess of any one of these fluids makes him abnormal and develops some kind of an oddity in the temperament and behaviour and hence such a person becomes an object of fun and ridicule.

Excess of different fluids have different effects on the human-

The Humour of Blood makes a man excessively optimistic even without the slightest chance of hope or success.

Phlegm makes one excessively calm and docile.

Choler makes one highly ill-tempered.

Black Bile makes one excessively melancholy.

Ben Jonson's comedies are called Comedies of Humour because the principal characters in all the comedies are victims of one humour or the other. For example, he uses Comedy of Humours in his play Every Man in his Action.

4.7 Comedy of Manners

It is a witty, cerebral form of dramatic comedy that depicts and often satirizes the manners and affectations of a contemporary society. A comedy of manners is concerned with social usage and the question of whether or not characters meet certain social standards. Often the governing social standard is morally trivial but exacting. The plot of such a comedy, usually concerned with an illicit love affair or similarly scandalous matter, is subordinate to the play's brittle atmosphere, witty dialogue, and pungent commentary on human foibles.

In England the comedy of manners had its great day during the Restoration period. Although influenced by Ben Jonson's comedy of humours, the Restoration comedy of manners was lighter, defter, and more vivacious in tone. Playwrights declared themselves against affected wit and acquired follies and satirized these qualities in caricature characters with label-like names such as Sir Fopling Flutter (in Sir George Etherege's Man of Mode, 1676) and Tattle (in William Congreve's The Old Batchelour, 1693). The masterpieces of the genre were the witty, cynical, and epigrammatic plays of William Wycherley (The Country-Wife, 1675) and William Congreve (The Way of the World, 1700). In the late 18th century Oliver Goldsmith (She Stoops to Conquer, 1773) and Richard Brinsley Sheridan (The Rivals, 1775; The School for Scandal, 1777) revived the form.

The tradition of elaborate, artificial plotting and epigrammatic dialogue was carried on by the Anglo-Irish playwright Oscar Wilde in Lady Windermere's Fan (1892) and The Importance of Being Earnest (1895). In the 20th century the comedy of manners reappeared in the witty, sophisticated drawing-room plays of the British dramatists Noël Coward and Somerset Maugham and the Americans Philip Barry and S.N. Behrman.

4.8 Genteel comedy

Genteel comedy, early 18th-century subgenre of the comedy of manners that reflected the behaviour of the British upper class. Contrasted with Restoration comedy, genteel comedy was somewhat artificial and sentimental. Colley Cibber's play The Careless Husband (1704) is an example of the type.

4.9 Sentimental Comedy

Sentimental comedy, a dramatic genre of the 18th century, denoting plays in which middle-class protagonists triumphantly overcome a series of moral trials. Such comedy aimed at producing tears rather than laughter. Sentimental comedies reflected contemporary philosophical conceptions of humans as inherently good but capable of being led astray through bad example. By an appeal to his noble sentiments, a man could be reformed and set back on the path of virtue. Although the plays contained characters whose natures seemed overly virtuous, and whose trials were too easily resolved, they were nonetheless accepted by audiences as truthful representations of the human

predicament. Sentimental comedy had its roots in early 18th century tragedy, which had a vein of morality similar to that of sentimental comedy but had loftier characters and subject matter than sentimental comedy.

Writers of sentimental comedy included Colley Cibber and George Farquhar, with their respective plays Love's Last Shift (1696) and The Constant Couple (1699). The best-known sentimental comedy is Sir Richard Steele's The Conscious Lovers (1722), which deals with the trials and tribulations of its penniless heroine Indiana. The discovery that she is an heiress affords the necessary happy resolution. Steele, in describing the affect he wished the play to have, said he would like to arouse "a pleasure too exquisite for laughter." Sentimental comedies continued to coexist with such conventional comedies as Oliver Goldsmith's She Stoops to Conquer (1773) and Richard Brinsley Sheridan's The Rivals (1775) until the sentimental genre waned in the early 19th century.

4.10 Farce

Farce is a type of comedy designed to provoke the audience to simple, hearty laughter—"belly laughs," in the parlance of the theater. To do so it commonly employs highly exaggerated or caricatured types of characters, puts them into improbable and ludicrous situations, and often makes free use of sexual mix-ups, broad verbal humor, and physical bustle and horseplay. Farce was a component in the comic episodes in medieval miracle plays, such as the Wakefield plays Noah and the Second Shepherd's Play, and constituted the matter of the Italian commedia dell'arte in the Renaissance. In the English drama that has best stood the test of time, farce is usually an episode in a more complex form of comedy—examples are the knockabout scenes in Shakespeare's The Taming of the Shrew and The Merry Wives of Windsor. The plays of the French playwright Georges Feydeau (1862–1921), relying in great part on sexual humor and innuendo, are true farce throughout, as is Brandon Thomas' Charley's Aunt, an American play of 1892 which has often been revived, and also some of the current plays of Tom Stoppard. Many of the movies by such comedians as Charlie Chaplin, Buster Keaton, W. C. Fields, the Marx brothers, and Woody Allen are excellent farce, as are the Monty Python films and television episodes. Farce is often employed in single scenes of musical revues, and is the standard fare of television "situation comedies." It should be noted that the term "farce," or sometimes "farce comedy," is applied also to plays—a supreme example is Oscar Wilde's The Importance of Being Earnest (1895)—in which exaggerated character types find themselves in ludicrous situations in the course of an improbable plot, but which achieve their comic effects not by broad humor and bustling action, but by the sustained brilliance and wit of the dialogue. Farce is also a frequent comic tactic in the theater of the absurd. Refer to Robert Metcalf Smith and H. G. Rhoads, eds., Types of Farce Comedy (1928); Leo Hughes, A Century of English Farce (1956); and for the history of farce and low comedy from the Greeks to the present, Anthony Caputi, Buffo:

The Genius of Vulgar Comedy (1978), and Albert Bermel, Farce: A History from Aristophanes to Woody Allen (1990). A distinction is often made between high and low comedy. High comedy, as described by George Meredith in a classic essay The Idea of Comedy (1877), evokes "intellectual laughter"—thoughtful laughter from spectators who remain emotionally detached from the action—at the spectacle of folly, pretentiousness, and incongruity in human behavior. Meredith finds its highest form within the comedy of manners, in the combats of wit (sometimes identified now as the "love duels") between such intelligent, highly verbal, and well-matched lovers as Benedick and Beatrice in Shakespeare's Much Ado about Nothing (1598–99) and Mirabell and Millamant in Congreve's The Way of the World (1700). Low comedy, at the other extreme, has little or no intellectual appeal, but undertakes to arouse laughter by jokes, or "gags," and by slapstick humor and boisterous or clownish physical activity; it is, therefore, one of the common components of farce.

4.11 Melodrama

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

The Victorian melodrama can be said to bear the relation to tragedy that farce does to comedy. Typically, the protagonists are flat types: the hero is greathearted, the heroine pure, and the villain a monster of malignity. (The sharply contrasted good guys and bad guys of the movie western and some television dramas are modern derivatives from standard types in the old melodramas.) The plot revolves around malevolent intrigue and violent action, while the credibility of both character and plot is often sacrificed for violent effect and emotional opportunism. Nineteenth-century melodramas such as Under the Gaslight (1867) and the temperance play Ten Nights in a Barroom (1858) are still sometimes produced—less for thrills, however, than for laughs. Recently, the composer Stephen Sondheim converted George Dibdin Pitt's Victorian thriller Sweeney Todd, The Barber of Fleet Street (1842) into a highly effective musical drama. The terms "melodrama" and "melodramatic" are also, in an extended sense, applied to any literary work or episode, whether in drama or prose fiction, that relies on implausible events and sensational action. Melodrama, in this sense, was standard fare in cowboy-and-Indian and cops-and-robber types of silent films, and remains alive and flourishing in current cinematic and television productions.

4.12 Expressionism

Expressionism in literature arose as a reaction against materialism, complacent bourgeois prosperity, rapid mechanization and urbanization, and the domination of the family within pre-World War I European society. It was the dominant literary movement in Germany during and immediately after World War I.

In forging a drama of social protest, Expressionist writers aimed to convey their ideas through a new style. Their concern was with general truths rather than with particular situations; hence, they explored in their plays the predicaments of representative symbolic types rather than of fully developed individualized characters. Emphasis was laid not on the outer world, which is merely sketched in and barely defined in place or time, but on the internal, on an individual's mental state; hence, the imitation of life is replaced in Expressionist drama by the ecstatic evocation of states of mind. The leading character in an Expressionist play often pours out his or her woes in long monologues couched in a concentrated, elliptical, almost telegrammatic language that explores youth's spiritual malaise, its revolt against the older generation, and the various political or revolutionary remedies that present themselves. The leading character's inner development is explored through a series of loosely linked tableaux, or "stations," during which he revolts against traditional values and seeks a higher spiritual vision of life.

August Strindberg and Frank Wedekind were notable forerunners of Expressionist drama, but the first full-fledged Expressionist play was Reinhard Johannes Sorge's Der Bettler ("The Beggar"), which was written in 1912 but not performed until 1917. The other principal playwrights of the movement were Georg Kaiser, Ernst Toller, Paul Kornfeld, Fritz von Unruh, Walter Hasenclever, and Reinhard Goering, all of Germany.

Expressionist poetry, which arose at the same time as its dramatic counterpart, was similarly nonreferential and sought an ecstatic, hymnlike lyricism that would have considerable associative power. This condensed, stripped-down poetry, utilizing strings of nouns and a few adjectives and infinitive verbs, eliminated narrative and description to get at the essence of feeling. The principal Expressionist poets were Georg Heym, Ernst Stadler, August Stramm, Gottfried Benn, Georg Trakl, and Else Lasker-Schüler of Germany and the Czech poet Franz Werfel. The dominant theme of Expressionist verse was horror over urban life and apocalyptic visions of the collapse of civilization. Some poets were pessimistic and contented themselves with satirizing bourgeois values, while others were more concerned with political and social reform and expressed the hope for a coming revolution. Outside Germany, playwrights who used Expressionist dramatic techniques included the American authors Eugene O'Neill and Elmer Rice.

4.13 Absurd Drama

Theatre of the Absurd, dramatic works of certain European and American dramatists of the 1950s and early '60s who agreed with the Existentialist philosopher Albert Camus's assessment, in his essay "The Myth of Sisyphus" (1942), that the human situation is essentially absurd, devoid of purpose. The term is also loosely applied to those dramatists and the production of those works. Though no formal Absurdist movement existed as such, dramatists as diverse as Samuel Beckett, Eugène Ionesco, Jean Genet, Arthur Adamov, Harold Pinter, and a few others shared a pessimistic vision of humanity struggling vainly to find a purpose and to control its fate. Humankind in this view is left feeling hopeless, bewildered, and anxious.

The ideas that inform the plays also dictate their structure. Absurdist playwrights, therefore, did away with most of the logical structures of traditional theatre. There is little dramatic action as conventionally understood; however frantically the characters perform, their busyness serves to underscore the fact that nothing happens to change their existence. In Beckett's Waiting for Godot (1952), plot is eliminated, and a timeless, circular quality emerges as two lost creatures, usually played as tramps, spend their days waiting—but without any certainty of whom they are waiting for or of whether he, or it, will ever come.

4.14 One-Act Play

The one-act play is to the full-length play what the short story is to the novel. Percival Wilde defines the one-act play as "an orderly representation of life, arousing emotion in an audience". Bernard Grebanier provides this definition: "A one-act play is an elaboration of a single, significant incident". Because the playing time of a one-act is about twenty to sixty minutes, the playwright has the challenge of creating an engaging plot, enticing characters, and resolution to the conflict in a relatively short amount of time. A one-act play has a unique and specific form. A playwright may begin by listing the characters, sometimes with a short description, though some opt to describe the players as they enter the stage. Characters' names should be capitalized. An italicized paragraph or two will describe the setting and sometimes the introductory situation. The various locations of the scenes may be listed at the beginning, as well.

Resources and References

1. Abrams, M H., Harpham , Geoffrey Galt : A Glossary of Literary Terms. Heinle; 9th ed (1 March 2008)
2. Britannica, The Editors of Encyclopaedia. Encyclopedia Britannica, 21 Feb. 2016.
3. https://www.pacc.in/e-learning-portal/ec/admin/contents/36__2020112402291144.pdf

UNIT-5 FICTION

5.1 Elements of Fiction

The Seven Key Elements of Fiction:

5.1.1. CHARACTER

There are two meanings for the word character:

1)   The person in a work of fiction.

2)   The characteristics of a person.

Persons in a work of fiction - Antagonist and Protagonist

o   One character is clearly central to a story with all major events having some connection to this character;

o   She/he is the PROTAGONIST.

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

The Characteristics of a Person

In order for a story to seem real to the reader, its characters must seem real. Characterization is the information the author gives the reader about the characters themselves. The author may reveal a character in several ways:

a)   his/her physical appearance

b)   what he/she says, thinks, feels and dreams

c)   what he/she does or does not do

d)   what others say about him/her and how others react to him/her

Characters are convincing if they are: consistent, motivated and life-like (resemble real people)

Characters are...

1.   Individual - round, many sided and complex personalities.

2.   Developing - dynamic, many sided personalities that change (for better or worse) by the end of the story.

3.   Static – Stereotypes; they have one or two characteristics that never change and are often over-emphasized.

5.1.2. THEME

What exactly is this elusive thing called theme?

The theme of a fable is its moral. The theme of a parable is its teaching. The theme of a piece

of fiction is its view about life and how people behave.

In fiction, the theme is not intended to teach or preach. In fact, it is not presented directly at all. You extract it from the characters, action and setting that make up the story. In other words, you must figure out the theme yourself.

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

Here are some ways to uncover the theme in a story:

o   Check out the title. Sometimes it tells you a lot about the theme.

o   Notice repeating patterns and symbols. Sometimes these lead you to the theme.

o   What allusions are made throughout the story?

o   What are the details and particulars in the story? What greater meaning may they have?

Remember that theme, plot and structure are inseparable, all helping to inform and reflect back on each other. Also, be aware that a theme we determine from a story never completely explains the story. It is simply one of the elements that make up the whole.

5.1.3.   PLOT

A plot is a causal sequence of events, the "why" for the things that happen in the story. The plot draws the reader into the characters' lives and helps the reader understand the choices that the characters make.

A plot's structure is the way in which the story elements are arranged. Writers vary structure depending on the needs of the story. For example, in a mystery, the author will withhold plot exposition until later in the story.

What Goes into a Plot?

Narrative tradition calls for developing stories with particular pieces -plot elements - in place.

1.   Exposition is the information needed to understand a story.

2.   Complication is the catalyst that begins the major conflict.

3.   Climax is the turning point in the story that occurs when characters try to resolve the complication.

4.   Resolution is the set of events that bring the story to a close.

It's not always a straight line from the beginning to the end of story. Sometimes, there is a

shifting of time and this is the way we learn what happened and why; it keeps us interested in the story. But, good stories always have all the plot elements in them.

5.1.4. POINT OF VIEW

Remember, someone is always between the reader and the action of the story. That someone is telling the story from his or her own point of view. This angle of vision, the point of view from which the people, events and details of a story are viewed, is important to consider when reading a story.

Types of Point of View:

Objective Point of View

With the objective point of view, the writer tells what happens without stating more than can be inferred from the story's action and dialogue. The narrator never discloses anything about what the characters think or feel, remaining a detached observer.

Third Person Point of View

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

First Person Point of View

In the first person point of view, the narrator does participate in the action of the story. When reading stories in the first person, we need to realize that what the narrator is recounting might not be the objective truth. We should question the trustworthiness of the accounting.

Omniscient and Limited Omniscient Points of View

A narrator who knows everything about all the characters is all knowing, or omniscient.

A narrator whose knowledge is limited to one character, either major or minor, has a limited omniscient point of view.

5.1.5. SETTING

Writers describe the world they know. Sights, sounds, colors and textures are all vividly painted in words as an artist paints images on canvas. A writer imagines a story to be happening in a place that is rooted in his or her mind. The location of a story's actions, along with the time in which it occurs, is the setting.

Setting is created by language. How many or how few details we learn is up to the author. Many authors leave a lot of these details up to the reader's imagination.

Some or all of these aspects of setting should be considered when examining a story:

a)   place - geographical location. Where is the action of the story taking place?

b)   time - When is the story taking place? (historical period, time of day, year, etc.)

c)   weather conditions - Is it rainy, sunny, stormy, etc?

d)   social conditions - What is the daily life of the characters like? Does the story contain local colour (writing that focuses on the speech, dress, mannerisms, customs, etc. of a particular place)?

e)   mood or atmosphere - What feeling is created at the beginning of the story? Is it bright and cheerful or dark and frightening?

5.1.6. CONFLICT

Conflict is the essence of fiction. It creates plot. The conflicts we encounter can usually be identified as one of four kinds.

Human versus Human

Conflict that pits one person against another. Human versus Nature

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

Human versus Society

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

Human versus Self

Internal conflict. Not all conflict involves other people. Sometimes people are their own worst enemies. An internal conflict is a good test of a character's values. Does he/she give in to temptation or rise above it? Does he/she demand the most from him/herself or settle for something less? Does he/she even bother to struggle? The internal conflicts of a character and how they are resolved are good clues to the character's inner strength.

Often, more than one kind of conflict is taking place at the same time. In every case, however, the existence of conflict enhances the reader's understanding of a character and creates the suspense and interest that make you want to continue reading.

5.1.7. TONE

In literature, tone is the emotional colouring or the emotional meaning of the work and

provides an extremely important contribution to the full meaning. In spoken language, it is indicated by the inflection of the speaker's voice. The emotional meaning of a statement may vary widely according to the tone of voice with which it is uttered; the tone may be ecstatic, incredulous, despairing, resigned, etc.

The term 'novel' originally meant a 'fresh story'. It gradually came to signify a story in prose. Marion Crawford described Novel as a 'pocket theatre'. It is defined as 'a long narrative in prose detailing the actions of fictitious people'

A novel has a plot and the characters reveal themselves and their intensions in dialogue. The Novelist represents life in fullness. Every novel must present a certain new of life and some of the problems of life. The novel can have its background in any part of the world. Hardy's novels are located in Wessex and Bronte's novels have the countryside of Sussex serves as the background in the novels of Rudyard Kipling.

. Novel starts with John Lyly's "Euphues" and " The Anatomy of wit". John Bunyan's novel "The Pilgrim's Progress" is famous. "Robinson Crusoe" is a first English novel written by Daniel Defoe. Swift's "Gulliver's Travels" is a work of fiction.

During the 19th century, Jane Austen emerged as the popular novelist. She wrote 'Pride and Prejudices' "Emma", "Sense and sensibility" and "Mansfield Park". Charlotte Bronte's "Jane Eyre" and Emily Bronte's "Wuthering Heights" are novels of terror.

Charles Dickens has written novels with aim to reform the corrupt inhuman society. His "David copperfield", "Nicholas Nickleby" "Oliver Twist" are expressions of his childhood miseries. Thackeray, who was Dickens' great rival has written novels of ideas. His "Vanity Fair" is his masterpiece. He is a novelist, who attacks the follies of society. George Eliot (Mary Ann Cross) is a novelist who included current topics like religion and politics in her novels. Her famous novels are: "Adam Bede", "The Mill on the Floss", "Silas Marner" and "Middle March".

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

"The Portrait of a Lady", "The Golden Bowe", and "The wings of the Dove". His short story " The turn of the screw" heralds the arrivals of modern psychological novel.

The feminist theme is central to the fiction of Margaret Drabble. In the novels like "The Millstone" and "The Waterfall". She explores the dilemma of the modern women to whom freedom is denied in practice but in theories.

5.2 Detective Fiction

Detective story, type of popular literature in which a crime is introduced and investigated and the culprit is revealed.

The traditional elements of the detective story are:

(1) the seemingly perfect crime;

(2) the wrongly accused suspect at whom circumstantial evidence points; (3) the bungling of dim-witted police;

(4) the greater powers of observation and superior mind of the detective

(5) the startling and unexpected denouement, in which the detective reveals how the identity of the culprit was ascertained.

Detective stories frequently operate on the principle that superficially convincing evidence is ultimately irrelevant. Usually it is also axiomatic that the clues from which a logical solution to the problem can be reached be fairly presented to the reader at exactly the same time that the sleuth receives them and that the sleuth deduce the solution to the puzzle from a logical interpretation of these clues. The first detective story was "The Murders in the Rue Morgue" by Edgar Allan Poe, published in April 1841. The profession of detective had come into being only a few decades earlier, and Poe is generally thought to have been influenced by the Mémoires (1828–29) of François-Eugène Vidocq, who in 1817 founded the world's first detective bureau, in Paris. Poe's fictional French detective, C. Auguste Dupin, appeared in two other stories, "The Mystery of Marie Roget" (1845) and "The Purloined Letter" (1845). The detective story soon expanded to novel length.

The French author Émile Gaboriau's L'Affaire Lerouge (1866) was an enormously successful novel that had several sequels. Wilkie Collins' The Moonstone (1868) remains one of the finest English detective novels. Anna Katharine Green became one of the first American detective novelists with The Leavenworth Case (1878). The Mystery of a Hansom Cab (1886) by the Australian Fergus Hume was a phenomenal commercial success.

The greatest of all fictional detectives, Sherlock Holmes, along with his loyal, somewhat obtuse companion Dr. Watson, made his first appearance in Arthur (later Sir Arthur) Conan Doyle's novel A Study in Scarlet (1887) and continued into the 20th century in such collections of stories as The Memoirs of Sherlock Holmes (1894) and the longer Hound of the Baskervilles (1902). So great was the appeal of Sherlock Holmes's detecting style that the death of Conan Doyle did little to end Holmes's career; several writers, often expanding upon circumstances mentioned in the original works, have attempted to carry on the Holmesian tradition.

The early years of the 20th century produced a number of distinguished detective novels, among them Mary Roberts Rinehart's The Circular Staircase (1908) and G.K. Chesterton's The Innocence of Father Brown (1911) and other novels with the clerical detective. From 1920 on, the names of many fictional detectives became household words: Inspector French, introduced in Freeman Wills Crofts's The Cask (1920); Hercule Poirot, in Agatha Christie's The Mysterious Affair at Styles (1920), and Miss Marple, in Murder at the Vicarage (1930); Lord Peter Wimsey, in Dorothy L. Sayers' Whose Body? (1923); Philo Vance, in S.S. Van Dine's The Benson Murder Case (1926); Albert Campion, in Margery Allingham's The Crime at Black Dudley (1929; also published as The Black Dudley Murder); and Ellery Queen, conceived by Frederic Dannay and Manfred B. Lee, in The Roman Hat Mystery (1929).

In a sense, the 1930s was the golden age of the detective story, with the detectives named above continuing in new novels. The decade was also marked by the books of Dashiell Hammett, who drew upon his own experience as a private detective to produce both stories and novels, notably The Maltese Falcon (1930) featuring Sam Spade. In Hammett's work, the character of the detective became as important as the "whodunit" aspect of ratiocination was earlier. The Thin Man (1934), with Nick and Nora Charles, was more in the conventional vein, with the added fillip of detection by a witty married couple. Successors to Hammett included Raymond Chandler and Ross Macdonald, who also emphasized the characters of their tough but humane detectives Philip Marlowe and Lew Archer, respectively. At the end of the 1940s, Mickey Spillane preserved the hard-boiled crime fiction approach of Hammett and others, but his emphasis on sex and sadism became a formula that brought him amazing commercial success beginning with I, the Jury (1947).

5.3 The Stream of Consciousness novel

Novelists like D.H.Lawrence, Virginia woolf and James Joyce have done so much to change

the content and style of the novel, the stream of consciousness novel. The world is revolutionised by the new discoveries of science and social changes. The new novelists are interested in exploring the subconscious recesses of the human mind. Thus they determine their influence on the conduct of the character.

The modern context of fiction is difference due to the changes in people's faith and values. The coherence in the early novels has disappeared in the modern novels. The dislocation caused by the social upheavals led to the questioning of hierarchies and authority.

James Joyce and Virginia Woolf have contributed to the stream of consciousness novel. Virginia has written famous psychological novels like "Mrs. Dallaway" and " To the Lighthouse" Freud's psychological theories from the basis of D.H.Lawrence's novels like "sons and lovers", "The Railbow" "Women in Love". Henry James is a pioneer in establishing the limited point of view by selecting a character to be a mirror. His famous novels are "Lord Jim", "Heart of Darkness" and "Youth."

5.4 Picaresque Novel

picaresque novel, early form of novel, usually a first-person narrative, relating the adventures of a rogue or lowborn adventurer (Spanish pícaro) as he drifts from place to place and from one social milieu to another in his effort to survive.

In its episodic structure the picaresque novel resembles the long, rambling romances of medieval chivalry, to which it provided the first realistic counterpart. Unlike the idealistic knight-errant hero, however, the picaro is a cynical and amoral rascal who, if given half a chance, would rather live by his wits than by honourable work. The picaro wanders about and has adventures among people from all social classes and professions, often just barely escaping punishment for his own lying, cheating, and stealing. He is a casteless outsider who feels inwardly unrestrained by prevailing social codes and mores, and he conforms outwardly to them only when it serves his own ends. The picaro's narrative becomes in effect an ironic or satirical survey of the hypocrisies and corruptions of society, while also offering the reader a rich mine of observations concerning people in low or humble walks of life.

Only in the 18th century, Samuel Richardson gave a modern form to novel. His novel "Pamela" a lengthy story told in the form of letters. (Epistolary Narration) Fielding is another reputed novelist. He wrote four novels: "Joseph Andrews", Jonathan Wild", Tom Jones", and " Amelia". Smollett has written five picaresque novels.

5.5 Historical Fiction

Sir Walter Scott inaugurated the historical novel. His famous novels are "Waverley" , "Ivanhoe", "Kenilworth" and "The Talisman". R.D.Blackmore's" LornaDoone" and Charles Reade's " The Cloister and the Hearth" are established classics.

historical novel, a novel that has as its setting a period of history and that attempts to convey the spirit, manners, and social conditions of a past age with realistic detail and fidelity (which is in some cases only apparent fidelity) to historical fact. The work may deal with actual historical personages, as does Robert Graves's I, Claudius (1934), or it may contain a mixture of fictional and historical characters. It may focus on a single historic event, as does Franz Werfel's Forty Days of Musa Dagh (1934), which dramatizes the defense of an Armenian stronghold. More often it attempts to portray a broader view of a past society in which great events are reflected by their impact on the private lives of fictional individuals. Since the appearance of the first historical novel, Sir Walter Scott's Waverley (1814), this type of fiction has remained popular. 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.

5.6 Sentimental Fiction

sentimental novel, broadly, any novel that exploits the reader's capacity for tenderness, compassion, or sympathy to a disproportionate degree by presenting a beclouded or unrealistic view of its subject. In a restricted sense the term refers to a widespread European novelistic development of the 18th century, which arose partly in reaction to the austerity and rationalism of the Neoclassical period. The sentimental novel exalted feeling above reason and raised the analysis of emotion to a fine art. An early example in France is Antoine-François Prévost's Manon Lescaut (1731), the story of a courtesan for whom a young seminary student of noble birth forsakes his career, family, and religion and ends as a card shark and confidence man. His downward progress, if not actually excused, is portrayed as a sacrifice to love.

The assumptions underlying the sentimental novel were Jean-Jacques Rousseau's doctrine of the natural goodness of man and his belief that moral development was fostered by experiencing powerful sympathies. In England, Samuel Richardson's sentimental novel

Pamela (1740) was recommended by clergymen as a means of educating the heart. In the 1760s the sentimental novel developed into the "novel of sensibility," which presented characters possessing a pronounced susceptibility to delicate sensation. Such characters were not only deeply moved by sympathy for their fellow man but also reacted emotionally to the beauty inherent in natural settings and works of art and music. The prototype was Laurence Sterne's Tristram Shandy (1759–67), which devotes several pages to describing Uncle Toby's horror of killing a fly. The literature of Romanticism adopted many elements of the novel of sensibility, including responsiveness to nature and belief in the wisdom of the heart and in the power of sympathy. It did not, however, assimilate the novel of sensibility's characteristic optimism.

5.7 Gothic Novels

Gothic novel, European Romantic pseudomedieval fiction having a prevailing atmosphere of mystery and terror. Its heyday was the 1790s, but it underwent frequent revivals in subsequent centuries. It is called Gothic because its imaginative impulse was drawn from medieval buildings and ruins, such novels commonly used such settings as castles or monasteries equipped with subterranean passages, dark battlements, hidden panels, and trapdoors. The vogue was initiated in England by Horace Walpole's immensely successful Castle of Otranto (1765). His most respectable follower was Ann Radcliffe, whose Mysteries of Udolpho (1794) and Italian (1797) are among the best examples of the genre. A more sensational type of Gothic romance exploiting horror and violence flourished in Germany and was introduced to England by Matthew Gregory Lewis with The Monk (1796). Other landmarks of Gothic fiction are William Beckford's Oriental romance Vathek (1786) and Charles Robert Maturin's story of an Irish Faust, Melmoth the Wanderer (1820). The classic horror stories Frankenstein (1818), by Mary Wollstonecraft Shelley, and Dracula (1897), by Bram Stoker, are in the Gothic tradition but introduce the existential nature of humankind as its definitive mystery and terror.

5.8 Science Fiction

Science fiction is a modern genre. Though writers in antiquity sometimes dealt with themes common to modern science fiction, their stories made no attempt at scientific and technological plausibility, the feature that distinguishes science fiction from earlier speculative writings and other contemporary speculative genres such as fantasy and horror. The genre formally emerged in the West, where the social transformations wrought by the

Industrial Revolution first led writers and intellectuals to extrapolate the future impact of technology. By the beginning of the 20th century, an array of standard science fiction "sets" had developed around certain themes, among them space travel, robots, alien beings, and time travel (see below Major science fiction themes). The customary "theatrics" of science fiction include prophetic warnings, utopian aspirations, elaborate scenarios for entirely imaginary worlds, titanic disasters, strange voyages, and political agitation of many extremist flavours, presented in the form of sermons, meditations, satires, allegories, and parodies—exhibiting every conceivable attitude toward the process of techno-social change, from cynical despair to cosmic bliss.

Science fiction writers often seek out new scientific and technical developments in order to prognosticate freely the techno-social changes that will shock the readers' sense of cultural propriety and expand their consciousness. This approach was central to the work of H.G. Wells, a founder of the genre and likely its greatest writer. Wells was an ardent student of the 19th-century British scientist T.H. Huxley, whose vociferous championing of Charles Darwin's theory of evolution earned him the epithet "Darwin's Bulldog." Wells's literary career gives ample evidence of science fiction's latent radicalism, its affinity for aggressive satire and utopian political agendas, as well as its dire predictions of technological destruction.

This dark dystopian side can be seen especially in the work of T.H. Huxley's grandson, Aldous Huxley, who was a social satirist, an advocate of psychedelic drugs, and the author of a dystopian classic, Brave New World (1932). The sense of dread was also cultivated by H.P. Lovecraft, who invented the famous Necronomicon, an imaginary book of knowledge so ferocious that any scientist who dares to read it succumbs to madness. On a more personal level, the works of Philip K. Dick (often adapted for film) present metaphysical conundrums about identity, humanity, and the nature of reality. Perhaps bleakest of all, the English philosopher Olaf Stapledon's mind-stretching novels picture all of human history as a frail, passing bubble in the cold galactic stream of space and time.

Stapledon's views were rather specialized for the typical science fiction reader. When the genre began to gel in the early 20th century, it was generally disreputable, particularly in the United States, where it first catered to a juvenile audience. Following World War II, science fiction spread throughout the world from its epicentre in the United States, spurred on by ever more staggering scientific feats, from the development of nuclear energy and atomic bombs to the advent of space travel, human visits to the Moon, and the real possibility of cloning human life.

5.9 Social and Proletarian Novel

Social novel is a work of fiction in which a prevailing social problem, such as gender, race, or class prejudice, is dramatized through its effect on the characters of a novel.

The type emerged in Great Britain and the United States in the mid-19th century. An early example is Elizabeth Gaskell's Ruth (1853), which portrays a humane alternative to the "fallen woman's" usual progress to social ostracism and prostitution during the period. If the work is strongly weighted to convert the reader to the author's stand on a social question, as is the case with Harriet Beecher Stowe's antislavery novel Uncle Tom's Cabin (1852), it is sometimes called a propaganda novel. Usually a social problem novel limits itself to exposure of a problem. A personal solution may be arrived at by the novel's characters, but the author does not insist that it can be applied universally or that it is the only one. Most social problem novels derive their chief interest from their novelty or timeliness. For example, in 1947 Laura Z. Hobson's Gentleman's Agreement, revealing the unwritten code of anti-Semitism upheld in American middle-class circles, created a stir among a public freshly shocked by the Holocaust. Charles Dickens has used the novels to reform his contemporary society. His "Bleak house" points out the costs and delay of the law. In "Oliver Twist" he speaks about the abuse of the workhouse system and the poor law. Charles Reade's "Its Never Too Late." reveal the horrible conditions in persons and lunatic asylums.

5.10 Petrofiction

Petroculture: including a range of works about that most combustible of planetary resources: oil. Our lives are saturated in oil – the most significant resource of the post-war capitalist world system. It is everywhere, especially in those places where it often appears abstract, scarce, or unseen. Oil and its myriad refined products determines how and where we live, move, work and play; what we eat, wear, consume. It is heavily invested in the shaping of our political and physical landscapes. To think about oil is not solely to think about automobiles or derricks or spectacular spills or barrel prices. The computer or the phone (or even the paper!) on which you are reading this blurb could not be made – or brought to you – without this mineral. Oil's universality makes it as controversial as it is ubiquitous in its apparent vitality and necessity as much as its toxicity. Energy, then, is as social a phenomenon as it is technological or a matter for engineering. Modern culture is a Hydrocarbon culture and recent scholarship has begun to engage with it as such, finding that oil, fossil fuels and other energy

forms are deeply embedded in modern literature, art and culture. Helon Habila's novel Oil on Water (2010), oil presents itself as mood, environment, and atmosphere. Cities of Salt (1984) by Abdelrahman Munif — the novel that, in a review, inspired Amitav Ghosh to coin the term petrofiction — petroleum works behind the scenes in very significant ways, but is never physically present.

5.11 Climate Change Fiction or Cli-Fi

Climate fiction, or cli-fi, is a form of speculative fiction that features a changed or changing climate as a major plot device. People have been unwittingly writing cli-fi stories and novels for decades, though the term came into heavy usage in the past 10 or so years.

Not every cli-fi story is dystopian, and the ones that are don't have to end in catastrophe. Take Octavia Butler's Parable of the Sower, for instance. This book is a classic work of dystopian fiction, but the characters build a better future for themselves in the end, learning to take care of others and live sustainably. The book's protagonist, Lauren Olamina, is the archetype of emotional resilience: she builds a strong support network of people around her, focuses on action steps she can take, and envisions what she wants for the future instead of dwelling on the misery of her circumstances. Cli-fi novels such as Mccarthy's The Road, Liz Jensen's The Rapture and Ghosh's Gun Island are few examples. The Butterfly Effect, is set in a climate-ravaged Calcutta in the near future.

Resources and References

1. Abrams, M H., Harpham , Geoffrey Galt : A Glossary of Literary Terms. Heinle; 9th ed 2008
2. Nair, Ramachandran K.R., Literary Forms. Emerald Publishers. 1995
3. https://www.telegraphindia.com/education/an-introduction-to-climate-change-fiction-or-cli-fi/cid/1721974
4. https://warwick.ac.uk/fac/arts/english/currentstudents/postgraduate/masters/modules/resourcefictions/
5. Britannica, The Editors of Encyclopaedia. Encyclopedia Britannica, 21 Feb. 2016.