UTKAL UNIVERSITY
NAAC ACCREDITED A+

MASTER OF ARTS IN ENGLISH

SEMESTER-I

ENG-1.1: CONCEPTS IN LITERATURE

BLOCK: 1 - 16

CREDIT: 04

AUTHORS

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C.D.O.E

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DIRECTOR

ENG-1.1: Concepts in Literature

Brief Syllabi

Block No.	Block Name.	Unit No.	Unit
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		2.	Literature & Convention
		3.	Literature: Its Implications & Relevance

Block No.	Block Name.	Unit No.	Unit
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Block No.	Block Name	Unit No.	Unit
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Block No.	Block Name	Unit No.	Unit
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		15.	Literary Devices & Fiction
		16.	Literary Devices: Its Implications & Relevance

CENTRE FOR DISTANCE AND ONLINE EDUCATION, UTKAL UNIVERSITY, BHUBANESWAR

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ENG-1.1: CONCEPTS IN LITERATURE

Content

BLOCK-1: LITERATURE & SOCIETY

Unit-1: Literature and Culture

Unit-2: Literature & Convention

Unit-3: Literature: It's Implications and Relevance

UNIT 1: LITERATURE AND CULTURE

STRUCTURE

1.1 Objectives

- By the end of this unit, you should be able to define literature
- The learners will Evaluate the different definitions of literature
- This unit shall give different forms of literature.
- This unit shall focus on the relation between literature and culture.
- The learners will look forward to culture from a new angle.

1.2 Introduction

In this unit you will be introduced to the world of literature. As a student of English, you must have studied literature, especially in English at a lower level than the present one. That means to some of you, what you are going to learn in the early part of this course may not be entirely new. There is therefore a need to bring your previous knowledge to bear on the new knowledge that you acquire in the course. In this unit, you will learn about the definitions of literature and its characteristics. Literature is a study that concerns a whole range of human life and activities. Thus, literature concerns you and me.

1.3 Literature Definition

Literature, in its broadest sense, is any written work. Etymologically, the term derives from Latin *litaritura/litteratura* "writing formed with letters," although some definitions include spoken or sung texts. More restrictively, it is writing that possesses literary merit. Literature can be classified according to whether it is fiction or non-fiction and whether it is poetry or prose. It can be further distinguished according to major forms such as the novel, short story or drama, and works are often categorized according to historical periods or their adherence to certain aesthetic features or expectations (genre).

Taken to mean only written works, literature was first produced by some of the world's earliest civilizations—those of Ancient Egypt and Sumeria—as early as the 4th millennium BC; taken to include spoken or sung texts, it originated even earlier, and some of the first written works may have been based on a pre-existing oral tradition. As urban cultures and societies developed, there was a proliferation in the forms of literature. Developments in print technology allowed for literature to be distributed and experienced on an unprecedented scale, which has culminated in the twenty-first century in electronic literature.

Definitions of literature have varied over time. In Western Europe prior to the eighteenth century, literature as a term indicated all books and writing. A more restricted sense of the term emerged during the Romantic period, in which it began to demarcate "imaginative" literature. Contemporary debates over what constitutes literature can be seen as returning to the older, more inclusive notion of what constitutes literature. Cultural studies, for instance, takes as its subject of analysis both popular and minority genres, in addition to canonical works.

The interplay of culture, literature and ideology cannot be separated from the study of popular culture if we must understand the nature and benefits of the latter. Invariably, for us to have a grasp of the mechanisms of society, we need to understand its people. This goes to show that we can only understand people if we can study their way of life. Culture encompasses a people‟s way of doing things; their attitudes and actions as embedded in their ethics, values and customs. Literature helps our understanding of the dynamics, growth and development of society as palpable in the manner of politics, socio-economic developments and people‟s daily interactional modes. Literature redefines society for critical assessment and adjustment. But literature, being artistic needs to transpose cultural milieu and people‟s experiences which may be personal or communal. This is where ideology comes as obtainable in creative works and cultural practices. The society is regulated by its customs and traditions in defining or spelling out disciplinary measures and reward system for the folks. It is the ideological standpoint that explains the nature and quality of literary products just as didactic or moral lessons embedded in cultural performances or works of art. Culture is symbolic of the attitude and image of a people; literature is critical in its reflection of cultural practices. Popular culture invariably is propagated by artistes and artists or writers.

1.4 Major Forms

➢ Poetry

A calligram by Guillaume Apollinaire. These are a type of poem in which the written words are arranged in such a way to produce a visual image.

Poetry is a form of literary art that uses aesthetic and rhythmic qualities of language to evoke meanings in addition to, or in place of, prosaic ostensible meaning (ordinary intended meaning). Poetry has traditionally been distinguished from prose by its being set in verse; prose is cast in sentences, poetry in lines; the syntax of prose is dictated by meaning, whereas that of poetry is held across metre or the visual aspects of the poem. Prior to the nineteenth century, poetry was commonly understood to be something set in metrical lines; accordingly, in 1658 a definition of poetry is "any kind of subject consisting of Rythm or Verses".

➢ Prose

Prose is a form of language that possesses ordinary syntax and natural speech rather than rhythmic structure; in which regard, along with its measurement in sentences rather than lines, it differs from poetry. On the historical development of prose, Richard Graff notes that "

- **Novel**: a long fictional prose narrative.
- **Novella**:The novella exists between the novel and short story; the publisher Melville House classifies it as "too short to be a novel, too long to be a short story."
- **Short story**: a dilemma in defining the "short story" as a literary form is how to, or whether one should, distinguish it from any short narrative. Apart from its distinct size, various theorists have suggested that the short story has a characteristic subject matter

or structure; these discussions often position the form in some relation to the novel.

➢ Drama

Drama is literature intended for performance.

1.5 Literature and Culture

Literature in this context refers to foreign language literature. As a starting point it can be defined as written texts with artistic value, including the traditional literary genres of poems, fiction and drama. Besides the 'canon' of culturally and literary accepted texts a broader concept of literature is needed to reflect the wider cultural horizon of text-mediation. Thus non-fiction narratives such as diaries, autobiographies and letters are included as well as children's literature and folklore narratives. Literature should also be understood as a social and communicative system. This wide concept allows for a much more empirical description of actions that are being performed in the field of literature, the main four sectors being production, distribution, reception and processing of literary texts and other literary products. It serves as a basis to understand literature as a set of more or less social activities that mostly can be learned and fostered as literary competences.

Culture is a wider concept than literature, so in this context it will be considered in terms of its relationship with literature, i.e. as a combination of literature AND culture. Thus in the teaching of culture literature plays different roles: it serves either as illustration or a starting point for the study and mediation of cultural phenomena. It is understood as part of a specific foreign civilization, thus by learning about the social, historical, linguistic and other cultural implementations in literary texts specifics of the foreign culture are being mediated.

It is also important to note that not all culture and literature subjects in foreign language contexts are delivered in the target language.

1.6 Literature and culture in the European Higher Education Area

In general, foreign language literature modules or programmes are mainly delivered at traditional universities, in faculties of arts or humanities, in translation departments or in programmes of applied language and intercultural communication. In all such cases, literature is offered as part of foreign language syllabi, whereas the picture is more varied when it comes to foreign language culture, which is also delivered in a wider range of institutions such as a business school, polytechnic or college. These are often programmes with a foreign language component but are based in other disciplines (e.g. communication, social science subjects,

media, tourism). Newer study fields and programmes are occasionally being developed taking into consideration practical and applied aspects, such as applied literary studies.

➢ Knowledge, understanding and skills (competences)

Having completed a first cycle higher education programme of language study with a focus on literary or cultural study, students should have acquired:

- knowledge of the historical, cultural, social, and political background of writers, their writings, literary schools, themes, genres, styles, other cultural and social phenomena etc.
- understanding of some principal concepts of literary theory (basic/complex)
- an historical and language/culture specific view of critical concepts and methods
- the role of literary aesthetics in a social and communicative system
- deepened insight into the differentiation of literary and non-literary texts, especially literary polyvalence and fictionality
- the ability to identify, describe, discuss and / or contrast authors, their works, literary schools and the main tendencies in a certain period of foreign language literature
- understanding of the cultural and literary memory of a wide range of signs (symbols, images, melodies, quotations) in texts (written, audio-, video-documents) and activities (events, performance, everyday life)
- ability to view and understand literature as central for cultural and media development

Students who have acquired such knowledge and understanding will be expected to demonstrate the capacity for:

- placement and classification of literary phenomena in an historic frame including discussion and / or contrastive analysis of authors, their works, literary schools, the main tendencies, techniques, styles, genres, and periods of foreign language literature
- identifying and distinguishing the different functions of literature throughout the ages
- application of theoretical tools for literary analysis and use of theoretical terminology for the analysis of literary texts
- criticism and interpretation through close reading, textual analysis and comparison
- developing and discussing his/her own interpretation of a text supported by the text
- analysis of the multiple roles literature and culture play within political and social history (anticipation, reaction, engagement, detachment, imaginary spaces / times) and how this contributes to a deeper understanding of different

contexts of communication in contemporary society (e.g. cultural background of political events or social development)
- making connections between literary, cultural and media developments
- producing a systematically developed (oral or written) presentation in the foreign language about an experience (reading a literary text, watching a theatre play, a movie, TV-programme, etc.), making use of the meta-language of analysis within a given (multiple) theoretical framework

➢ Teaching, learning and assessment

Teaching literature and culture in a foreign language context depends on the status of languages and cultures in a given society (e.g. in the public educational system). There is a wide variety of status pertaining to foreign languages, ranging from less widely used and lesser taught languages (LWULT) up to more traditionally taught languages such as French, German and Spanish which will have an impact on the formal teaching of literature as part of a language learning programme.

➢ Teaching and learning

The fields of literature and culture are particularly suited to the use of innovative pedagogy, though in most courses traditional approaches still prevail. Nevertheless, there is evidence that new approaches are been used such as using e-learning and e-platforms, various types of group work and group assignments, project work, field-work, study visits, presentations in different media, autonomous learning and cross-curricular learning – in short, the whole range of learner-centred teaching and learning methods. There is strong emphasis on the fostering of self-evaluation and reflection by students as well as on the development of key skills alongside the development of subject-specific literary and culture competences. These might include:

- close reading of a variety of texts
- intercultural skills such as empathy, contextualization, differentiation
- linguistic competence in the target language which supports engagement with the study of literature & culture

Assessment

In new programmes decisive trends towards new forms of assessment are being detected (active participation, continuous assessment and assignments, group assignments and presentations, portfolios, final reports on project work, online tests, peer review, self evaluation), while traditional assessment methods still persist to a large extent (final written and oral exams) centring on the reproduction of knowledge rather than the achievement of competences. Essays are used either as part of continuous assessment or as final subject evaluations. Project work is rare in literature subjects, but more common and rising in popularity in the assessment of culture subjects. Other methods of assessment might include open-book exams (taken home by the students and submitted to a deadline). Longer papers on literary subjects are usually introduced during the 2nd cycle level (MA). Assessment is usually carried out by the subject

teacher (internal assessment) but a few countries include additional external examiners who in the field of literature specialise in the subject being evaluated. The assessment methodology is usually decided locally by the teacher/course team delivering the teaching. The provision of assessment criteria and distribution of marks are good practice and in many cases are a quality assurance requirement.

1.7 Summary

In this unit, we have discussed the unique nature of Literature as a discipline. We have also discussed the literary mode of communication. The unique nature of Literature entails its definitions, functions, genres and interrelationship. The unit hints at the literary or artistic writing as distinct from the literal, ordinary or grammatical uses of words either in the written or oral mode. The unit affirms that what is literary in written work is obtainable in the oral rendition. Ultimately, the units distinguished between the connotative and the denotative, the metaphorical and the surface among other artistic modes as against the ordinary usage of words or mode of communication.

1.8 Key Terms

accent

Any noun used to describe the stress put on a certain syllable while speaking a word. For example, there has been disagreement over the pronunciation of "Abora" in line 41 of "Kubla Khan" by Samuel Taylor Coleridge. According to Herbert Tucker of the website "For Better For Verse", the accent is on the first and last syllable of the word, making its pronunciation: AborA.

act

An act is a major division of a theatre work, including a play, film, opera, or musical theatre, consisting of one or more scenes.

adage

An adage expresses a well-known and simple truth in a few words.[8] (Similar to aphorism and proverb.)

aisling

A poetic genre based on dreams and visions that developed during the 17th and 18th centuries in Irish-language poetry.

1.9 Review Questions

1. What is literature?
2. Trace out the history of literature.
3. How is literature shaped as per culture?
4. Trace the relationship between literature and culture.
5. What are the future perspectives of literature?

1.10 References

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UNIT 2: LITERATURE AND CONVENTION

STRUCTURE

2.1 Objectives

- At the end of this unit, you should be able to:
- define Literature
- distinguish between Literature and literatures
- explain the nature of Literature
- have a better understanding of the literary

2.2 Introduction

This unit is designed to equip you with the meaning of Literature. You must know that there is a difference between Literature as a discipline and other literature. We are concerned here with Literature as obtained in creativity, imagination, and artistry. You need to know that ordinarily writing has to do with the arrangement of alphabets to form words or put down thoughts in black and white. But the literary mode of communication is artistic and imaginative, and this goes beyond the common form of writing, which gives only a surface meaning to what is written. This unit will help you master and understand the literary language and nature of literary communication. As a Literature student, you should know that Literature can be critical of human affairs and interpersonal relationship. It does not only reflect but represents experiences through critical modes. A writer or an artist employs words in a unique form to convey messages and as such a student of Literature should be familiar with this. You should also know that Literature is a discipline, and that is why it should always begin with an upper

case letter „L|.“ (l) Literature as a written, but non-artistic work takes a small letter „l.“ The former is creative, metaphorical, and artistic while the latter is ordinary, grammatical, and non-referential. Literature is from the Latin word called „litera“ which means a letter of the alphabet(encyclopedia Britannica, 1973). It means an arrangement or a reduction of the words of mouth to written using alphabets. Thus it means the art of writing, reading, or organising alphabets to produce scribal or written words. Literature too organises words to instruct or entertain of doing both. Literature as a discipline is in the same rank with other subjects or courses, and it is mostly concerned with the study of arts and creativity, culture and sociology as well as nature and society. It is a field that encompasses everything about man, nature, living and non-living things especially in terms of their real identity, life or being, spirituality, essence, and natural fulfilment or leaning and meaning that make up for socio-political and spiritual wholeness. So Literature as a discipline is what this course is interested in by relating it or its study to popular culture. Literature is cultural and societal functioning on the altar of aesthetics. Its aesthetics is determined or encoded by form and content called its literariness. You must be able to define Literature and explain its nature. Below are some of the objectives of this unit.

2.3 Definition and Nature of Literature

Literature is a discipline which is distinct from a common form of writing. It refers to a written work of art. As a body of work, Literature encompasses culture, language, people, place and period. As an art, it uses complex forms of words such as imagery, symbolism, metaphors, etc. to convey ideas or messages. It employs words connotatively and referentially times using a part to represent a whole or the content by the container. This means Literature may represent a personal experience for the collective or the other way round. In other words, Literature presents words in a new mode to make a particular usage of expression or word memorable. Its method of communication helps to turn fictional materials into real and vice-versa. Words are selected, organised and presented through artistic ingenuity to entertain and teach lessons. It is partly linguistic, but its tool of communication is artistic language, its narrative mode and dramatic technique. All this constitutes its unique style and mode of communication. One must enter into the literary world in totality(mind, mentality, concentration) to understand and savour its rhythm, and such experience can be sensuous and epicurean.

Let us consider the following: Literature is a body of written work which entails culture and language Literature is imbued with values and criticism Literature is an imaginative art(creativity) Literature has permanent artistic value Literature is either written, performed or spoken Literature is laced with artistic ingenuity Literature has a universal means of communication Literature communicates both local and distant audience Literature appeals to six senses(visual, feeling, taste, smell, auditory and movement) Literature conveys emotion and spirituality Literature fosters language development Literature is therapeutic Literature

entertains Literature is educative Literature is didactic Literature reconstructs and refracts Literature is a discipline Literature employs symbols and images Literature connects peoples and cultures.

2.4 Functions of Literature/Why We Study Literature

Literature helps to train and develop in students the qualities of observation, insight and Creativity. Literature helps meet the social, economic, moral, cultural, political, scientific and other needs of the society. Literature inspires genuine and firsthand literary study. Literature imbues in students a sense of criticism by turning them away from being yes-men or robots. Literature communicates ideas and feelings as well as entertaining.

By studying nature and man, Literature explores their spiritual depth by transposing their material and social relevance. It can also be in the other way round because the discipline moves from the spiritual to the social and the economic; it may also glide through politics and then explain the wedge between man and man or between man and his environment. Literature, as an artistic, is also entertaining and creative. Thus you read, feel and consume literature in films, movies, performances, painting, sculptor, drawing among other artistic enterprising. Literature studies man and his behaviour towards his fellow being, be it man or animals. Literature also studies man about his environment: his manipulation, sanitation or degradation of the environment and the specific or common effects, debilitating or innovative. In the real sense, Literature attempts to situate or read man in all senses- his movement, his taste, his reasoning, his feeling, attitude or reaction, his intelligence and how he manifests it, his total being as a human being. It depicts man in terms of what he is capable of- action, inaction, positive, negative and reactions or allergies, among other things. Literature tends to make a man relax, examine himself about his fellow man, his gender, his locality, his conscience that pushes or restrains him in his daily confrontation with the reality of his existence and the unknown fate. That is why we often conclude that literature mirrors life or that it mirrors man himself so that he can acquire more knowledge and understanding about many things that his being is made up and that of his environment too. But Literature does not do a rubber-stamp study of man and his environment; it is always critical of the scope and area. That is the activities of man and the state of the environment.

Literature serves as a tool for communicating human experiences across borders. In other words, literature is a universal means of communication by linking people of different races and nations via the creative platform. Thus literature is trans-temporal and trans-spatial. It transports us in the fastest and most comprehensive mode to places and times without physical movement. Literature reflects the socio-political and economic trends prevalent in a particular setting and on a global and comparative basis. The reflective role of literature in this way is to disseminate ideas, spread experiences and commentaries. The literary critic comments on the influences of the trends and the implication for co-existence, interaction and growth of the people. The tool of literary communication is artistic language or language as its poetics. The preponderance of literary works, theoretical postulations and analyses foster language

development. This is the imaginative description, labelling and identification of fresh episodes, epochal events, new sociopolitical circumstances and behavioural tendencies. This way, literature can be said to be partly linguistic as it creates new words which become part and parcel of the daily conversation or clichés. By providing entertainment and fun, literature is therapeutic while its didactic functions abound in the many and rare lessons drawn or reflected in narratives, folktales, proverbial saying, anecdotal accounts, etc. Literature engages students in the rigorous exercise of the mind, body and sight. This function is realised in the affective domain, cognitive domain and psychomotor domain(ability to feel, identify, recognise, analyse, apply, transfer, exercise or display). Through literary study, students acquire certain practical, technical, sporting and dramatic training. Above all, literature is an educational field where students are trained in all spheres of human life.

Literature humanises the society by imbuing in man (the homo sapiens) a sense of awareness, self apprehension and actualisation. Its method is to reconstruct or retell the story of a particular people, race or nation through the creative mode. On the one hand, literature provides the nexus between man and his environment; while on the other hand, it equips man not just with the understanding of his situation but the knowledge to control and enhance his living. Literature does this in different ways: it is trans-cultural and trans-experiential. The artist immerses himself in the historical experience or the socio-of a people or nation. In a nutshell, Literature performs the following functions:

Students of literature are equipped with insight and creativity Students of literature would develop a genuine sense of criticism Students of literature would develop cognitive ability Students would be inundated with a sense of moral judgment Student of literature no longer be robots Students of literature become acquainted with histories and events Students of literature would develop a sense of leadership Students of literature would get a better idea of places and peoples without physical contact Students of literature would be equipped with genuine literary studies.

2.5 Literature and Society

Literature, according to M. Arnold's much-discussed definition of it, "is at bottom, a criticism of life." It is a record in forms of beauty, of the literary artist's impression or vision of the social life in which he lives. It is thus a reflection of life with a perfect fidelity to truth, without any preconceived object or philosophy. The supreme literary artist is he who has seen much of life and has a wonderfully varied experience of the men and women around him. This knowledge of life is fashioned into beauty by the artist's imagination, feeling, and language and so on. Herein lays the difference between great and small literary artists. Great literature expresses in a profound and interesting manner the aspects of life which are not merely local and ephemeral but are of universal interest. Literature is not history representing facts of life with truth and accuracy, so that men of later generations can acquire their knowledge of the past times by the study of the literature of the times. Though literature and life are vitally

linked up, mere photographic representation of life does not constitute true literature. The creative artist shares his intellectual pleasures with the readers through his artistic or imaginative presentment of the life that has moved him to his depth of feeling and thought. The world of imagination is often wrongly supposed to be one of mere abstractions or shadows, which have little to do with life or reality but is a world conjured up by the imagination of the artist out of the crude mass of reality and presented with true proportion and sense of beauty. Of late there has been a good deal of controversy over the rivals' claims of the two modes of approach to life, termed as realism and romance. The zealous advocates of these attitudes have often gone too far, making literature into something which hardly deserves the name. Thus in the literature into something which hardly deserves the name. Thus in the name of realism some artists have depicted all that is bare, trivial and ugly in life; and their pictures, though accurate in presentation of details, have completely thrown them out of perspective to truth. A true artist must no doubt, come into close grips with life; yet there must be some element of idealism or romance in his presentation of life through the medium of art. As it has been said finely, "Realism must be kept within the sphere of art by the presence of the ideal element. Romance must be saved from extravagance by the presence of poetic truth."

The true creative artist cannot afford to live, like the Lady of Shallot in Tennyson's poem of the same name, in a world of shadows and weave the shadow of life into his magic web of art, from the reflection of life cast on the magic mirror of imagination. Literature conceived in this spirit in complete isolation from the actual, breathing life of the contemporaries is apt to become pale, colourless and lifeless. Indeed, by the test of life such literature is found wanting and it flies into the thin air like the magic web of the Lady. Literature must have a deep human interest. Its appeal lies in the fact that in true literature men and women find true reflections of themselves in the characters depicted in the books who voice the ideals, hopes, fears, aspirations etc that move men in real life. Thus a sort of intellectual bond is established between the creatures of art and the actual creatures of flesh and blood living on earth. Besides, its appeal must be universal. Literature should not be pinned down to the living present but extend its vision beyond this limit of time and place and give something to delight and feed the minds of all ages. Literature grows out of social forces, and social forces again shape and mould literature. Taine in his famous formula of the race, the milieu and the moment stressed the importance of the social condition and physical environment as moulding the literature of a nation. But Taine ignores the fact that the literature in its turn shapes and influences the social conditions. The relation of literature and life is a double sided relation; while the work of a great author is fed by the combined influences of his epoch, it enters again into that epoch as one of its most potent seminal elements. We cannot understand Victorian literature unless we connect it with the large social and intellectual movements of Victorian civilisation, neither can we understand these movements themselves unless we realise how they were stimulated, or guided, or checked by contemporary literature.

Tennyson, Carlyle, Dickens and Thackeray were the products of their age, and at the same time creators of their time. They reflected the aspirations, the tensions, and the problems of the age, and at the same time they developed the time-spirit of the world in which they lived

by their idealistic reactions to the social condition of their age. Every good work of literature reflects the age. We know the heroic age from the epics—Iliad, Aenied, Ramayana, and Mahabharata. We become acquainted with the aspirations and ambitions of the Renaissance from the literature of the Renaissance. As a matter of the fact, literature gives the spiritual history of time. We get an intimate knowledge of the social forces from the study of literature. History gives the bare facts; sociology gives the external forces, but literature shows how men and women react to these forces and are moulded by them. Literature gives the picture of common men and women suffering, struggling, and striving under the impact of the physical environments and social forces of the time. An in-depth study of the society is provided by Tolstoy in his War and Peace or by Thomas Mann in his The Magic Mountain. The social conditions of the Victorian age are furnished by Dickens and Thackeray in their novels. The Marxist literature underlines the deep-rooted social malady of the capitalist civilisation.

2.6 Summary

The responses and relations involving the writers and society are many and varied. Poets have written patriotic poetry, and the social value of such poetry can hardly be overemphasized. War poetry has inspired young men to noble self-sacrifices. The poets have sought the unity of a people. In a divided society, the writers have chosen distinct sides as in the Augustan age of Rome and in the age of Dryden and Pope in English literature. In a society threatened by social decay or cataclysm, writers respond in a variety of ways. All tragedy envisions society as fearfully unstable, Shakespeare, in King Lear and Hamlet sees the overturn of social hierarchy re-echoed in nature. The poets of Romantic Revival rebelled against social customs and political institutions. Modern literature shows poets and writers reacting cynically and sometime bitterly to society to which they belong.

2.7 Key Terms

anadiplosis

The repetition of the last word of one clause at the beginning of the following clause to gain a special effect; e.g. "Labour and care are rewarded with success, success produces confidence, confidence relaxes industry, and negligence ruins the reputation which diligence had raised."

analogy

A comparison between two things that are otherwise unlike.

asyndeton

The omission of conjunctions between successive clauses. An example is when John F. Kennedy said on January 20, 1961, "...that we shall pay any price, bear any burden,

meet any hardship, support any friend, oppose any foe to assure the survival and the success of liberty."

aubade

(French: "dawn song") A monologue which dramatically expresses the regret of parting lovers at daybreak.

2.8 Review Questions

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1. Discuss the need of literature in the society.
2. How has literature been a tool for future development? Discuss.
3. Can literature be parted from society? Explain with examples.
4. How will literature function as an inseparable part?
5. Discuss the other elements of literature.

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UNIT 3: LITERATURE: IT'S IMPLICATIONS AND RELEVANCE

STRUCTURE

3.1 Objectives

- This unit shall enable students to opt for literature as a subject.
- This shall enable the students to know the reason for studying literature
- This unit will let the students know the relevance and implications of literature both for the society as well as to establish a career.
- The students will know the cause for different social discrimination.
- They will know the reason behind the existence of a society.

3.2 Introduction

Literature is a vital record of what men have seen in life, what they have experienced of it, what they have thought and felt about those aspects of it which have the most immediate and enduring interest for all of us. It is the interpretation of life and life shapes itself in the mind of the interpreter. We care for literature because we care for life, because we are interested in knowing the varied aspects of it, because we like to know how men and women live life and think about life. Pleasure and profit are the two motives of the reading of literature. Literature is sweet and useful—this is the Horatian formula of dulce and utile. All art is sweet and useful to the appropriate users. What it articulates is superior to the self-induced reflections of the readers; and it gives them pleasure by the skill with which it articulates. But the pleasure of literature is 'higher pleasure' because it is pleasure in a higher kind of activity i.e., non-acquisitive contemplation. And the utility—the seriousness, the instructiveness—of literature

is a pleasurable seriousness, i.e., not the seriousness of a duty which must be done or of a lesson to be learned but an aesthetic seriousness, a seriousness of perception. Emerson says, "Beauty is its own for being." Apart from any useful value of literature which is stressed by the utilitarians and moralists, literature mainly appeals to us for the beautiful forms it creates. The good writer ushers men into a world of beauty and joy away from the harsh reality of everyday existence. By nature, man is a dreamer of happy dreams, a creator of unsubstantial visions. He feels happy when he is taken into the fictitious world of men and women suffering, struggling, and enjoying also. He finds fictional characters realising their dreams and desires and he gets the pleasure of wish fulfilment. Even tragedy pleases him because in tragedy there is an artistic conquest of the sorrow and pain of real life. It is not, however, true to say that literature makes us forget the problems of real life.

We see in literature the problems of life in broader perspective. Literature enlarges our sympathies and the pleasure is derived from the amplification of experience and enlargement of sympathies. Romantic literature is a reflection of the deepest aspirations of men which are more real than the actual living of men and women. We are attracted to Keat's Ode to a Nightingale or Shelley's Ode to a Skylark, because it expresses our deepest desires and emancipates us from the prison of actuality. Literature is a form of knowledge. Aristotle had seemed to say something like this in this famous dictum that poetry is more philosophical than history. But the prime office of a writer is not to discover and communicate knowledge. His real, function is to make us perceive what we see, imagine what we already, conceptually or practically know. Imaginative literature is a 'fiction,' an 'artistic,' verbal 'imitation of life.' Aristotle called this mimesis. It imitates the universals which include the 'marvellous.' Imaginative writers are discoverers of new 'perceptual values' or new aesthetic qualities in the things existing in reality. The pleasures of literature are thus derived from the discovery of these aesthetic qualities. Keats in his poem on Reading Chapman's Homer says great poetry reveals to him a new realm. It is the re-discovery of life. The reading of literature may be profitable only when it is done properly. Literature is a complex organism and it is necessary for the readers to probe into it.

A careful reading of the play, Hamlet will reveal various thematic elements and how they are related at the same time the glorious intricacy of the design. The best literature is carefully written records of the kinds of experience that men have found significant, and literature that has endured has done so because men in different generations and in a variety of circumstances have felt that significance. Literature as vicarious experience has one great advantage. The imaginative reader can life in words attainable in no other way; he can discover what it means to a young man who has been betrayed by his mother's over-hasty marriage to his father's murderer, or what it means to be obsessed by a white whale that has come to symbolise all of the arbitrary and hostile forces in the universe (Moby Dick). Literature is designed to point up the significance of experience. Reading Moby Dick may be vicarious experience, but it is experience in which every detail has been calculated to have maximum significance. The experience that grows with the careful but imaginative reading of a literary work is organised to produce the greatest possible impact. W. K. Wimsatt once defined a poem as 'a feat of style by which a complex meaning is handled all at once.' This definition is true of all

worthwhile literature with certain qualifications. The problem for the reader is to understand the full complexity of the meaning i.e., to experience as fully as possible the total work. Here literary criticism may help the readers to a considerable extent to read the work properly and in a worthwhile manner.

3.3 History of Literature

➢ Oral literature

The use of the term "literature" here poses some issue due to its origins in the Latin *littera*, "letter", essentially writing. Alternatives such as "oral forms" and "oral genres" have been suggested but the word literature is widely used.

Australian Aboriginal culture has thrived on oral traditions and oral histories passed down through tens of thousands of years. In a study published in February 2020, new evidence showed that both Budj Bim and Tower Hill volcanoes erupted between 34,000 and 40,000 years ago. Significantly, this is a "minimum age constraint for human presence in Victoria", and also could be interpreted as evidence for the oral histories of the Gunditjmara people, an Aboriginal Australian people of south-western Victoria, which tell of volcanic eruptions being some of the oldest oral traditions in existence.[16] An axe found underneath volcanic ash in 1947 had already proven that humans inhabited the region before the eruption of Tower Hill.

In Asia, the transmission of folklore, mythologies as well as scriptures in ancient India, in different Indian religions, was by oral tradition, preserved with precision with the help of elaborate mnemonic techniques.

The early Buddhist texts are also generally believed to be of oral tradition, with the first by comparing inconsistencies in the transmitted versions of literature from various oral societies such as the Greek, Serbia and other cultures, then noting that the Vedic literature is too consistent and vast to have been composed and transmitted orally across generations, without being written down.[20] According to Goody, the Vedic texts likely involved both a written and oral tradition, calling it a "parallel products of a literate society". All ancient Greek literature was to some degree oral in nature, and the earliest literature was completely so, as folklores and legends were performed in front of distant audiences, the singers would substitute the names in the stories with local characters or rulers to give the stories a local flavor and thus connect with the audience, but making the historicity embedded in the oral tradition as unreliable.
The lack of surviving texts about the Greek and Roman religious traditions have led scholars to presume that these were ritualistic and transmitted as oral traditions, but some scholars disagree that the complex rituals in the ancient Greek and Roman civilizations were an exclusive product of an oral tradition.

Writing systems are not known to have existed among Native North Americans (north of Mesoamerica) before contact with Europeans. Oral storytelling traditions flourished in a context without the use of writing to record and preserve history, scientific knowledge, and social practices. Stories fuse fictional, supernatural, or otherwise exaggerated characters and circumstances with real emotions and morals as a means of teaching. Plots often reflect real life situations and may be aimed at particular people known by the story's audience. In this way, social pressure could be exerted without directly causing embarrassment or social exclusion

3.4 Relevance of Literature

Some researchers suggest that literary fiction can play a role in an individual's psychological development. Psychologists have also been using literature as a therapeutic tool. Psychologist Hogan argues for the value of the time and emotion that a person devotes to understanding a character's situation in literature; that it can unite a large community by provoking universal emotions, as well as allowing readers access to different cultures, and new emotional experiences. One study, for example, suggested that the presence of familiar cultural values in literary texts played an important impact on the performance of minority students. Psychologist Maslow's ideas help literary critics understand how characters in literature reflect their personal culture and the history. The theory suggests that literature helps an individual's struggle for self-fulfillment.

In eighteenth century, England, the concept of literature was not confined as it sometimes it is today to ‘creative or imaginative’ writing. It meant the whole body of valued writing in society such as philosophy, history, essays and letters as well as poems. What made a text ‘literary’ was not whether it was fictional. The 18th century was in grave doubt about whether the new form of the novel was literature at all-but whether it confirmed to certain standard of ‘polite letters. The criteria of what counted as literature, in other words, were frankly ideological. In the late 16th and early 17th century, the word ‘novel’ seems to have been used about both true and fictional events, and even news reports were hardly to be considered factual. Moreover, if ‘literature’ includes much ‘factual’ writing, it also excludes quite a lot of fiction. Superman comic and Mills and Boon novels are fictional but not generally regarded as literature, and certainly not as literature, if literature is creative or, imaginative writing, does this imply that history, philosophy and natural science are uncreative and imaginative? Literature is s kind of writing which, in the words of Russian critic Roman Jacobson, represents an ‘organised violence committed on ordinary speech’. Literature transforms and intensifies ordinary language, deviates systematically from everyday speech.Criticism should dissociate art from mystery and concern itself with how literary texts actually worked: literature was not pseudo-religion or psychology or sociology but or a particular organisation of language. It had its own specific laws, structures and devices, which were to be studied themselves rather than reduced to something else. The literally work was neither a vehicle of ideasor reflection of social reality

nor the incarnation of some transcendental truth: it was a material fact, whose functioning could be analysed rather as one could examine a machine. It was made of words, not of objects or feelings, and it was a mistake to see it as the expression of author's mind. There is no denying the fact that we always interpret literary works to some extent in the light of own concerns. In other works all literary works are rewritten. Some of the great literary works such as the Bible and Indian epics Ramayana and Mahabharata provide society with the guiding principles of life. Though Works by poets Homer, Plato, Horace and Virgil, Shakespeare' sonnets and dramas, poetry by W. B. Yeats, John Keats, Wordsworth, Tennyson are timeless. They have always amused their readers. Pride and Prejudice, Emma, A Tale of Two Cities, James Bond' stories are some of the best-selling books of all time that have entertained several generations. While some Literary and poetic works teach lesson of life. They compel us to think something new. Some literary works are for entertainment purposes only. Many works set up a strong connection with their audience through the stories they narrate or the message they carry. Readers tend to associate themselves with the emotions portrays in these works and become emotionally involved in them.

Literature was in a sense an organic society all of its own: it was important because it was nothing less than a whole social ideology. The impact of literature on modern society is immense. Literature acts as a form of expression for each individual author.Literature is the mirror of society and it allows us to better understand the world we live in.

Literature is a reflection of humanity and a way for us to understand one another. Literature is important because of its purpose and in a society, which is being detached from human interaction, novels create a conversation. Jane Austen's Mansfield Park subtly dissects an education that confused self-assertion with moral and spiritual insight. Dickens' Hard Times shows how dangerous it is to rely on a utilitarian vies of human beings in the classroom while hardy' Jude The Obscure reveals the loss felt by a man who is excluded from an elite university because of his class and poverty. A vision of man-God relationship forms the core of all arts and more particularly of literary art. religious sensibility is stirred when the focus of vision of an artist lies on man and society. The attainment of a Guru is close to the attainment of God. Raja Rao's Serpent and the Rope as the title suggests is highly philosophical.

Literature is not a luxury but a life-changer. Reading literature gives one a better understanding of human nature and the complexity of the human condition. It makes one less judgemental and more sympathetic. Literature can also be more insightful than non-fiction. For example, ArvindAdiga's novel The White Tiger gives information about the dark side of contemporary India. Literature teaches us humanity-to be sensitive and empathetic towards others. It also provides us an outlet for our thoughts emotions and imagination. Above all, literature teaches us language and the power of communication, a skill we cannot do in the 21th century. Literature has a major impact on the development of society. It has shaped civilisation, changed political system and exposed injustice. It gives us a detailed previewof human experience, allowing us to connect on basis levels of desire and emotion. Literature helps build crucial, critical thinking skills. It helps us to develop the ability to find the hidden meaning within everyday life.

Literature is a form of human experience. Although in some literature the language employed is quite different from that spoken or used in ordinary writing. In Defence of Poetry, P.B. Shelley wrote: A man who is greatly good, must imagine intensely and comprehensively; he must put himself in place of another and of many others; the pains and pleasures of many species must become of his own. The great instrument of moral good is the imagination. So in words of Tolstoy, without literature men would be like wild beasts because it endows an understanding. Literature unites mankind.It has just made a better person, more humble, sensible, considerate towards others. Literature is like a ray of hope for me at present time. It is an escape from the negativity of life.

3.5 Summary

Literature broadens our mind. We start thinking more and more about natural phenomenon. It expands our knowledge and understanding of the world we live in. literature is the main source for the new generations to know the history of their place and parts of the world. It grips us with its stories, its characters in conflict. It also appeals to the imagination.

3.6 Key Terms

autoclesis

A rhetorical device by which an idea is introduced in negative terms in order to call attention to it and arouse curiosity.

apostrophe

A figure of speech in which a speaker breaks off from addressing the audience (e.g., in a play) and directs speech to a third party such as an opposing litigant or some other individual, sometimes absent from the scene.

archetype

Any story element (e.g. idea, symbol, pattern, or character-type) that appears repeatedly in stories across time and space.

3.7 Review Questions

1. How and why is Literature important?
2. Can literature be studied from different perspectives? Explain
3. How does the religious texts influence the literature of the age?

4. Find ou the few relevances of literature for the society.
5. Trace the development of literature through ages.

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BLOCK 2: GENRES OF LITERATURE - I

Unit 4: Literature & Genres in Literature: An Introduction

Unit 5: Poetry: Development, Definition & Characteristics

Unit 6: Fiction: Development, Definition & Characteristics

Unit 7: Drama & Its Forms: Development, Definition & Characteristics

UNIT 4: Literature & Genres in Literature: An Introduction

STRUCTURE

4.1 Objectives

- This unit shall be an:
    - Introduction to genre.
    - Different types of genres
    - Key features of different genres
    - Literature and importance of genres.

4.2 Introduction

This unit will acquaint students with the three primary genres of Literature. These are prose, drama and poetry. Interestingly, these genres have their subgenres, which further expand the scope and richness of the discipline. It is either an artist narrates a story, writes a play or composes/writes a poem. The writers of the novel, for example, is a novelist; the one who writes a play is a playwright; while a poet writes or composes poems. In other words, prose has to do with narratives of all kinds; drama is performance-oriented as the play is primarily meant to be staged before an audience, and poetry lends itself to the structural arrangement of words or composition/chanting of the written poems. You should know that what is common to the genres of literature is the specialised use of language and creative or imaginative production. Literature engages the mind, the tongue, the ear and the eyes as may be artistically presented in novels, plays and poems. Style or form is the difference, but creativity remains the common ground. The different functions of literature are captured in the scope and typology of its genres. Contrasting experiences of life are sourced by the artists who are in turn transposed into narratives, plays and poems for the consumption of the reader or audience.

4.3 Genres of Literature

Literary genres refer specifically to books and writing, as opposed to other types of media, such as movies. Many bookstores organize large quantities of books according to literary genres, such as classics, mysteries, and fantasy. Poetry, fiction, nonfiction, drama, and prose are the five main genres of literature. Writers can then further categorize their literature into subgenres. Subgenres are smaller and more specific versions of a genre. Various genres possess their own features and functions, and understanding what major genre a work of literature belongs to can enable a deeper understanding of the work.

The following is a list of the five primary literary genres and their subgenres:

4.3.1 Poetry

Poetry is a vast subject, as old as history and older, present wherever religion is present, possibly—under some definitions—the primal and primary form of languages themselves. The present article means only to describe in as general a way as possible certain properties of poetry and of poetic thought regarded as in some sense independent modes of the mind. Naturally, not every tradition nor every local or individual variation can be—or need be—included, but the article illustrates by examples of poetry ranging between nursery rhyme and epic. This article considers the difficulty or impossibility of defining poetry; man's nevertheless familiar acquaintance with it; the differences between poetry and prose; the idea of form in poetry; poetry as a mode of thought; and what little may be said in prose of the spirit of poetry.

Poetry is the other way of using language. Perhaps in some hypothetical beginning of things it was the only way of using language or simply was language *tout court*, prose being the derivative and younger rival. Both poetry and language are fashionably thought to have belonged to ritual in early agricultural societies; and poetry in particular, it has been claimed, arose at first in the form of magical spells recited to ensure a good harvest. Whatever the truth of this hypothesis, it blurs a useful distinction: by the time there begins to be a separate class of objects called poems, recognizable as such, these objects are no longer much regarded for their possible yam-growing properties, and such magic as they may be thought capable of has retired to do its business upon the human spirit and not directly upon the natural world outside.

Formally, poetry is recognizable by its greater dependence on at least one more parameter, the *line*, than appears in prose composition. This changes its appearance on the page; and it seems clear that people take their cue from this changed appearance, reading poetry aloud in a very different voice from their habitual voice, possibly because, as Ben Jonson said, poetry "speaketh somewhat above a mortal mouth." If, as a test of this description, people are shown poems printed as prose, it most often turns out that they will read the result as prose simply

because it looks that way; which is to say that they are no longer guided in their reading by the balance and shift of the line in relation to the breath as well as the syntax.

That is a minimal definition but perhaps not altogether uninformative. It may be all that ought to be attempted in the way of a definition: Poetry is the way it is because it looks that way, and it looks that way because it sounds that way and vice versa.

4.3.2 Fiction

Fiction (FICK-shun) is a literary genre comprised of narratives that aren't factual but are, instead, products of the authors' imaginations. Fiction is the opposite of nonfiction, a literary genre consisting of historically accurate narratives about real people or events. Fiction writers construct imaginary worlds, typically with symbolism, thematic elements, and aesthetic value.

Most fiction is prose, and novels and short stories are the most common forms. There are two main categories in fiction—literary fiction and genre or popular fiction—though the line between these two delineations can occasionally blur.

The word *fiction* comes from the Latin *fictio*, meaning "a fashioning or forming," which describes the creative world-building central to the genre.

4.3.3 Non-fiction

Nonfiction has been around ever since ancient civilizations needed to record and explain their laws, and it's still evolving today. Here's how we define nonfiction, a look at its history, and some of the genre's most popular sub-genres.

Nonfiction is literature that, regardless of the subject matter, has a simple goal: to provide information. It should be based on facts and conclusions of the author's research or expertise, as opposed to the creativity of the author's imagination. Granted, storytelling skills are required when writing a great work of nonfiction, but the content is still expected to be accurate. In addition to this, modern nonfiction is prose — writing that sounds like everyday speech and is not written in meter, like poetry.

The earliest works of nonfiction can be traced back to ancient Bronze Age civilizations. By 740 BC, ancient Akkadian literature was already producing *The Babylonian Chronicles*, a history of the lives of kings, philosophers, and the workings of the empire. In the first century AD, Rome's Pliny the Elder created the earliest recognized encyclopedia, *Naturalis Historia*, a popular record of current-day science, art, and history. Fast forward another 1,100 years, and *The Anglo-Saxon Chronicles* celebrates the history of England between the expulsion of the Roman Empire and the arrival of the Normans.

Through the centuries, sub-genres were established. Histories branched off into biographies, autobiographies, memoirs, and books about current affairs. Science and nature writing broke

away from religious texts. The "teaching guides" of ancient Egypt, full of advice on how to live a proper life, led to Benjamin Franklin's *Poor Richard's Almanack* (1732) and the self-help bestsellers of today. Let's take a deeper look at the modern sub-genres of nonfiction.

➢ Common Types of Nonfiction

There's a lot of overlap here, but most nonfiction literature falls into these categories.

Histories are as popular now as they were in ancient times. Today, they serve the same purpose – to shine a light on the past and cement its importance. *Caste: The Origins of Our Discontents* (2020) by Isabel Wilkerson looks at the history of discrimination in the Unites States and how it provided the framework for an unseen caste system today. Erik Larson's *The Splendid and the Vile* (2020) takes readers into the personal life of Winston Churchill as WWII rages in Europe, and is a part of a long tradition of military histories.

Biography, Autobiography, and Memoir tells the important stories of a person's life, whether they're a well-known public figure or someone who has an interesting story that inspires us all. Biographies are written by an author about someone else, such as *The Dead Are Arising: The Life of Malcolm X* (2020) by Les and Tamara Payne. Autobiographies, such as Ruth Bader Ginsberg's *My Own Words* (2018) are written by the author about themselves. Memoirs, such as J. D. Vance's examination of his Appalachian childhood, *Hillbilly Elegy* (2016), are a type of autobiography, but they focus on a narrow, life-changing moment in time.

Science and Nature writing seeks to make complicated matters easier to understand, and rejoices in the lessons learned from the natural world. *The Genome Odyssey: Medical Mysteries and the Incredible Quest to Solve Them* (2021) by Dr. Euan Ashley explains genome sequencing and the many ways it has helped him diagnose issues in his patients. *Vesper Flights* (2020) by Helen Macdonald celebrates what she has learned by observing the animals in her life.

Leadership and Self-Help books are part of a long tradition of nonfiction that provides instructions for how to rise up and become your best self — whether in your personal or professional life. In *Never Enough* (2021), Mike Hayes distills the lessons he learned as a Navy SEAL commander and shows us how to use these tactics inside and outside the boardroom. In *Talking to Strangers* (2019), Malcom Gladwell demonstrates where we fail in our conversations with people we don't know, and how we can avoid the conflict this creates. In 2014, Marie Kondo famously taught the world how to graciously kick our clutter to the curb with *The Life-Changing Magic of Tidying Up*.

Books about **Current Affairs and Politics** often pick up where histories leave off, taking a deep dive into the impactful events of today. *Uncomfortable Conversations with a Black Man* (2020) is Emmanuel Acho's attempt at explaining systemic racism and the steps we can

take to begin righting a long list of wrongs. Dan Rather draws on a lifetime of experience as a journalist in America to examine the soul of the nation in *What Unites Us* (2017).

Nonfiction Novels. The line between fiction and nonfiction is often blurred. The *roman à clef*, a novel that includes real events and characters who are barely disguised from the real people they represent, first became popular in the 1600s. It has been a particularly useful tool for authors writing semi-autobiographical novels, such as Sylvia Plath's *The Bell Jar* (1963) about her struggles with bipolar disorder. *In Cold Blood* (1966) by Truman Capote marks the rise of the modern true crime genre. His nonfiction novel recreates the real-life circumstances around the 1959 murders of four people in the small town of Holcomb, Kansas, and includes the author's theories on the murderers' motives. In 1971, Hunter S. Thompson channeled his subjective, first-person gonzo journalism style to create *Fear and Loathing in Las Vegas*. The narrative, also a *roman à clef*, blurs fiction with fact as it describes a wild, law-breaking road trip to Las Vegas in the waning days of America's counterculture era.

True Crime books examine the impact of real-life crimes, often tracking a criminal case from the beginning of an investigation to the apprehension and prosecution of the perpetrator(s). The sub-genre has exploded in popularity in recent years to include other types of media, like true crime podcasts, documentaries, movies, and TV shows. Yet the sub-genre itself dates back centuries, from the topical crime pamphlets of the 1600s to the shocking penny dreadfuls read throughout 19th century England and America. In 1966, Truman Capote ushered in a new era of true crime writing with the publication of the aforementioned *In Cold Blood*. In 1979, Norman Mailer won the Pulitzer Prize for *The Executioner's Song*, a true crime novel centered on the execution of Gary Gilmore. Other popular true crime books include Vincent Bugliosi's *Helter Skelter* (1974), the best-selling true crime book of all time, and Ann Rule's *The Stranger Beside Me* (1980), about serial killer Ted Bundy.

More recent true crime books have turned away from the lurid sensationalism of previously published works, focusing instead on the lives of the victims and giving a voice to the lost. Examples include Michelle McNamara's *I'll Be Gone in the Dark* (2018), which tracks the author's quest to unmask the Golden State Killer, Robert Kolker's *Lost Girls* (2013), which chronicles the victims of the still-unidentified Long Island Serial Killer, and Elon Green's *Last Call: A True Story of Love, Lust, and Murder in Queer New York* (2021), which shines a light on a set of brutal crimes targeting gay men in 1980s and '90s New York City at the height of the AIDS epidemic.

4.3.4 Drama

The meaning of drama is that it is a mode of representing fictional or non-fictional narratives through a performance before an audience. They are meant to be seen and heard, not read. In most cases, dramas contain dialogues that are meant to be repeated before an audience and stage directions that are acted out.

In most cases, dramas take the form of plays, where a written script by a playwright is performed at a theatre in front of a live audience. A drama could also refer to any other performance that may be either live or recorded, such as mime theatre, ballets, musicals, operas, films, television shows, or even radio programmes.

4.4 Summary

Genre is a French word which literally means kind, sort or style. The term is used in literary discourse to denote types or classes of literature, for example, poetry, fiction and drama. A literary genre follows certain common compositions which distinguish it from another literary genre. These common conventions enable a reader to recognise a literary composition as belonging to a certain literary genre and prevent him from mistaking it for any other kind. When we see a written composition using line-breaks and containing sentences that do not run to the right margin of the page we immediately recognize the composition as belonging to the class of literature called poetry. This is a convention which is more or less common to all poems and hence functions as identification marker for the genre poetry. Lineation A literary genre is a recognizable and established category of written work which employs certain identifiable conventions which prevent readers from mistaking it for another genre.

4.5 Key Terms

bard

A distinguished poet, especially one serving in an official capacity whose task it was, in many cultures of Celtic origin, to celebrate national events, particularly heroic actions and military victories.

bathos

Bathos refers to rhetorical anticlimax—an abrupt transition from a lofty style or grand topic to a common or vulgar one—occurring either accidentally (through artistic ineptitude) or intentionally (for comic effect).

beast fable

An "animal tale" or "beast fable" generally consists of a short story or poem in which animals talk. It is a traditional form of allegorical writing.

blank verse

Verse written in iambic pentameter without rhyme.

4.6 Review Questions

1. What do you mean by genre in literature? Explain.
2. What are different genres available in literature?
3. What is basic difference between fiction and non – fiction? Explain with examples.
4. Distinguish between drama and poetry.
5. Trace the development of non – fiction through ages.

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UNIT 5: POETRY: DEVELOPMENT, DEFINITION AND CHARACTERISTICS

STRUCTURE

5.1 Objectives

- This Unit shall provide knowledge ato the learners about the following:
    - The development of poetry
    - What is poetry in literature
    - How to write and read poetry
    - What are the types of poetry

5.2 Introduction

Many people are intimidated by the mention of the word “poetry.” It is often perceived as something that is cryptic and beyond understanding. But there are some pieces of information that can help us to grasp poetry whether we are just starting to learn about analyzing poetry or trying to find our own poetic voice. Poetry has often reflected the voice of the time. Meaning, subject matter and language choices may change with whatever is considered an everyday concern in the current society’s expectations. Not many contemporary poems will use the same language as Shakespeare, but that does not mean that they are any less valid and likewise,

poetry that lasts through the transition of time still resonates with the reader in some way.

There are many reasons an instructor might ask you to write about literature in a composition classroom. For one, learning to write about literature is an engaging way to learn to make a text-based argument. Secondly, writing about literature can help you better understand what you are reading. Learning to read literature critically requires the same steps as learning to read academic texts, like looking up words you don't understand, researching context, asking questions, and taking notes. Last, but certainly not least, writing about literature can help you to enjoy it more!

Generally, English teachers begin introducing this process to students with the genre of poetry. Poetry tends to be shorter than other genres, like short fiction and drama. Because of this, it can be easier to digest and analyze.

5.3 Steps to writing about Poetry

➢ Step 1: Choose a Poem

The first step to writing about poetry might seem fairly obvious–you must choose a poem to write about. It's important to choose a poem that interests you. If you must spend a few weeks writing about a poem, at least choose one that you enjoy. It could be that you personally relate to the poem, or you might just like the rhythm of it.
For the purposes of illustration, I am going to share an example that I used for a class demonstration. Here is William Shakespeare's "Sonnet 66":

Tired with all these, for restful death I cry,
As to behold desert a beggar born,
And needy nothing trimm'd in jollity,
And purest faith unhappily forsworn,
And gilded honour shamefully misplaced,
And maiden virtue rudely strumpeted,
And right perfection wrongfully disgraced,
And strength by limping sway disabled
And art made tongue-tied by authority,
And folly, doctor-like, controlling skill,
And simple truth miscalled simplicity,
And captive good attending captain ill:
Tired with all these, from these would I be gone,
Save that, to die, I leave my love alone.

➢ Step 2: Read and Respond

The second step in writing about poetry is reading and responding to the poem. While many students might be apprehensive about reading poetry, reading poetry should be an enjoyable experience. Watch this short video of Billy Collins' poem, "Introduction to Poetry":

Poetry is written from the heart, and it speaks to the heart. Poetry allows us to hear another person's voice in a beautiful way that can illuminate our own experiences, as well as create empathy for the different experiences of others.

Muriel Rukeyser says in *The Life of Poetry* that in order to successfully read a poem, we must give a poem "a total response." This means giving it all of our attention, taking it in slowly, reading it several times. It means listening to the poem openly, without judgment, and without projecting our own assumed meanings onto it.

To come to emotional meanings at every moment means to adjust and react to the way a poem takes shape with every word, every line, every sentence, every stanza. Each poem creates its own universe as it moves from line to line.

Reading is one of the most intimate forms of connection we can have with someone. We take their words—their breath—into ourselves. We shape the words with our own bodies and, too, give them life with our own breath. Reading poetry, we breathe in what a poet breathes out. We share breath. The words and their meanings become part of our body as they move through our mind, triggering sensations in our bodies that lead to thoughts. And through this process, we have experiences that are new and that change us as much as any other experience can.

Poetry is a condensed art form that produces an experience in a reader through words. And though words may appear visually as symbols on the page, the experience that poems produce in us is much more physical and direct. This is why we must read poems with full concentration and focus more than once. It is why we must read them out loud. It is why we must be attentive to every aspect of the poem on both ends: as a writer, and as a reader.

Readers come to the page with different backgrounds and a range of different experiences with poetry, but it is how we read a poem that determines our experience of it. By "read" I do not mean understand or analyze, but rather, the actual process of coming to the poem, ingesting its lines, and responding emotionally.

➢ How to Read Poetry

Many a well-meaning English teacher has ruined poetry for students by making reading poetry a drawn out and difficult search for a hidden meaning. While some poetry does have some interesting hidden meaning, poets usually write a poem to express a feeling to an audience.

➢ Be a Good Listener

The first step in reading poetry is simply to listen. Being a **good listener** requires many of the same traits as being a good reader. When we listen to someone speak, we listen to their emotions and ideas through meaning and tone, body gestures, and emphasized words. We do not judge. We do not interrupt. We may touch the speaker's arm to express care. We certainly use facial expressions and gestures to let the speaker know we are listening and understanding, that we are advancing emotionally alongside them with each turn of the story. Before offering advice, condolences, or other reactions, we as listeners try to see their perspective and its complexities from their side. We take our identities out of the equation and place their concerns in the middle of our attention.

Every poem has a speaker that seeks connection with a listener. A poet seeks to create an emotional experience in the reader through the poem's process, just as if a friend—or stranger—were telling an intense story. Unlike a person speaking, who can use the entire body to gesture, poetry has only a voice to rely on to speak. Yet the poem seeks to speak to a reader as if it had a body. The poem uses rhythm, pauses, stresses, inflections, and different speeds to engage the listener's body. As readers, it is our role to listen to the speaker of the poem and to *em*body the words the speaker speaks with our own self as if we are the ones who've spoken. We as readers identify with the speaker, with the voice of the poem.

➢ Note the Title

Reading a poem, we start at the beginning—the title, which we allow to set up an expectation for the poem in us. A title can set a mood or tone, or ground us in a setting, persona, or time. It is the doorway into the poem. It prepares us for what follows.

➢ The First Reading

Read the poem out loud. *Listen* for the general, larger qualities of the poem like tone, mood, and style. *Look up* any words you cannot define. *Circle* any phrases that you don't understand and *mark* any that stand out to you. Some questions we may ask ourselves include:

1. What is my first emotional reaction to the poem?
2. Is this poem telling a story? Sharing thoughts? Playing with language experimentally? Is it exploring one's feelings or perceptions? Is it describing something?
3. Is the tone serious? Funny? Meditative? Inquisitive? Confessional?

These initial questions will emotionally prepare you to be a good listener. Remember, when you read a poem the first time, don't try to dissect it. Instead, enjoy it first. Think about how you enjoy music, for example. Listen to the song, the music of poetry first, and then take some

time to figure out the meaning. You can use the elements of poetry to help you with this in your second read of the poem.

➢ The Second Read: Elements of Poetry

The **elements of poetry** permit a poet to control many aspects of language—tone, pace, rhythm, sound—as well as language's effects: images, ideas, sensations. These elements give power to the poet to shape a reader's physical, emotional, intellectual, and spiritual experience of the poem. Because form and function are so closely intertwined, it is impossible to paraphrase a poem.

When reading poetry, it's important to keep in mind that every word counts. More so than in any other type of writing, it's important to pay attention to the author's use of words. Here are some general things to pay attention to when reading poetry.

➢ Speaker vs Poet

Like individuals, each poem's speaker speaks from a place of perspective, a place which can be physical and/or psychological. As we as readers move word to word, line to line, we must allow the universe of the poem to take root in our imaginations as if it is the only universe that exists. When we are open to the words' music and meaning, the poem has the potential to envelop our entire being and body.

Remember that the speaker in the poem is not necessarily the author. The speaker is the voice of the poem. For example, a poet might write a poem about a historical figure speaking–the speaker in the poem is not the author, but the historical figure who is speaking. Pay attention to clues in the text that tell you who is speaking in the poem.

➢ Diction and Tone

Tone is created by the word choices the author makes, which is called the author's diction. One example of how an author uses diction to create tone is denotative and connotative language. For example, the words "belly button," "navel," and "umbilicus" all refer to the same thing, but they all have different connotations that reflect the speaker's attitude toward it. You might also look for unusual words/phrases. Think about how the meaning of a word may have changed over time–especially important when reading poetry from before your lifetime. Finally, consider how the words are meant to sound. Do they sound playful? Angry? Confidential? Ironic?

➢ Figurative Language

Figurative language is an author's creative use of language, often to create a memorable image for the reader. Here are four common types of figurative language:

- Simile –uses like, as, than, appears, or seems to compare two different things (She sings like a bird.)
- Metaphor—compares two unrelated things without the use of like or as (She's a train wreck!)
- Personification—gives human characteristics to an inanimate object (Umbrellas clothe the beach.)
- Allusion–References to other works, historical events and figures, etc. (You're such a Scrooge!)

➢ Symbolism

Symbolism can be an important aspect of poetry. Symbols are images that are loaded with significance. In order for something to be symbolic in a piece, it must mean something else in addition to its literal meaning. For example, an author might place a sad scene in the midst of a gloomy day. In this case, the day is actually gloomy, but it also represents the overall tone of gloom in the story/poem.

Some images are almost universal symbols. For example, a rose can symbolize love. A skeleton symbolizes death. Darkness and light and colors often have symbolic meaning, as well.

While symbolism is often present in poetry, it's important to remember that just because something could be symbolic of something else, that doesn't mean it actually is! Remember, poets aren't typically trying to hide their meaning from their readers. They are simply using language in creative ways to share their feelings.

➢ Music of Poetry

Finally, it's important to pay attention to the structure and the patterns of sound in a poem. Note that each line of a poem is not necessarily a complete thought. The ways in which an author breaks the lines of a poem likely have a purpose. Likewise, stanzas, the "paragraphs" of a poem, often have strategic arrangements that can give the reader clues about the meaning of a poem. The way an author puts together each word, line, and stanza creates the rhythm of a poem.

In addition to the structure of the poem, look at the patterns of sound. Reading a poem aloud is a good way to highlight for yourself the music of poetry. Keep an eye (or ear!) out for the following:

- rhyme–when the ends of words sounds the same (sand, band, hand)
- alliteration–when words begin with the same sounds (“Bring me my bow of burning gold”)
- assonance–when words have the same internal vowel sounds, but they don’t actually rhyme (tide and mine)
- consonance–when words begin and end with the same consonant sounds (fail & feel, rough & roof)
- onomatopoeia–when a word sounds like what it is (hiss, buzz)

5.4 Types of Poetic Forms

From sonnets and epics to haikus and villanelles, learn more about 15 of literature’s most enduring types of poems.

1. **Blank verse**. Blank verse is poetry written with a precise meter—almost always iambic pentameter—that does not rhyme. Learn more about blank verse here.

2. **Rhymed poetry**. In contrast to blank verse, rhymed poems rhyme by definition, although their scheme varies. Learn more about rhymed poetry here.

3. **Free verse**. Free verse poetry is poetry that lacks a consistent rhyme scheme, metrical pattern, or musical form. Learn more about free verse here.

4. **Epics**. An epic poem is a lengthy, narrative work of poetry. These long poems typically detail extraordinary feats and adventures of characters from a distant past. Learn more about epics here.

5. **Narrative poetry**. Similar to an epic, a narrative poem tells a story. Henry Wadsworth Longfellow’s “The Midnight Ride of Paul Revere” and Samuel Taylor Coleridge’s “The Rime of the Ancient Mariner” exemplify this form. Learn more about narrative poetry here.

6. **Haiku**. A haiku is a three-line poetic form originating in Japan. The first line has five syllables, the second line has seven syllables, and the third line again has five syllables. Learn more about haikus here.

7. **Pastoral poetry**. A pastoral poem is one that concerns the natural world, rural life, and landscapes. These poems have persevered from Ancient Greece (in the poetry of Hesiod) to Ancient Rome (Virgil) to the present day (Gary Snyder). Learn more about pastoral poetry here.

8. **Sonnet**. A sonnet is a 14 line poem, typically (but not exclusively) concerning the topic of love. Sonnets contain internal rhymes within their 14 lines; the exact rhyme scheme depends on the style of a sonnet. Learn about Petrarchan sonnets here. Learn about Shakespearean sonnets here.

9. **Elegies**. An elegy is a poem that reflects upon death or loss. Traditionally, it contains themes of mourning, loss, and reflection. However, it can also explore themes of redemption and consolation. Learn more about elegies here.

10. **Ode**. Much like an elegy, an ode is a tribute to its subject, although the subject need not be dead—or even sentient, as in John Keats' "Ode on a Grecian Urn". Learn more about odes here.

11. **Limerick**. A limerick is a five-line poem that consists of a single stanza, an AABBA rhyme scheme, and whose subject is a short, pithy tale or description. Learn more about limericks here.

12. **Lyric poetry**. Lyric poetry refers to the broad category of poetry that concerns feelings and emotion. This distinguishes it from two other poetic categories: epic and dramatic. Learn more about lyric poetry here.

13. **Ballad**. A ballad (or ballade) is a form of narrative verse that can be either poetic or musical. It typically follows a pattern of rhymed quatrains. From John Keats to Samuel Taylor Coleridge to Bob Dylan, it represents a melodious form of storytelling. Learn more about ballads here.

14. **Soliloquy**. A soliloquy is a monologue in which a character speaks to him or herself, expressing inner thoughts that an audience might not otherwise know. Soliloquies are not definitionally poems, although they often can be—most famously in the plays of William Shakespeare. Learn more about soliloquies here.

15. **Villanelle**. A nineteen-line poem consisting of five tercets and a quatrain, with a highly specified internal rhyme scheme. Originally a variation on a pastoral, the villanelle has evolved to describe obsessions and other intense subject matters, as exemplified by Dylan Thomas, author of villanelles like "Do Not Go Gentle Into That Good Night."

5.5 Imagery in Poetry

In poetry and literature, imagery is the use of figurative language to evoke a sensory experience in the reader. When a poet uses descriptive language well, they play to the reader's senses, providing them with sights, tastes, smells, sounds, internal and external feelings, and even internal emotion.

Poetry is the oldest of the three major forms of literature with roots deep in the rituals and religious observances of antiquity. Hence, it was primarily oral, performance-oriented and public as it was, more often than not, a tool for supplication, communal tribal celebration and celebration of the supernatural as well as appreciation of the gifts of nature. From these early forms developed the personal and impersonal forms of poetry represented by the lyric on the one hand and the traditional epic and ballad on the other. As we will deal with forms of poetry

in more detail in later units, we shal now move on to explicate the distinguishing characteristics of poetry, namely: imagery, sound, rhythm and diction. • Imagery refers to the use of sensory language in poetry. Sensory language is the use of words and descriptions which appeal the five senses of the reader or audience. • Sound is another important aspect of poetry. How the poem sounds is as much important as what the poem means. The sound of the words used in poetry is as important as the meaning of words. Sometimes the sounds of the words add or modify the ordinary meaning of the words. Poetry unlike prose is meant to be heard and its original form was sung. • Rhythm refers to the pattern of sounds perceived as the recurrence of equivalent 'beats' at equal intervals. It not only adds to the musical quality of a poem but also shapes the overall meaning and effect of a poem. • Diction refers to the choice or selection of words used by the poet in his poem. Irrespective of these distinguishing qualities, poetry as a form of literary expression embodies all the defining qualities of literature such as imagination, creativity, suggestiveness or indirection and as a mirror reflecting the individual's perception of the world. These poetical and literary qualities apply to both oral and written forms of poetry except that the medium of expression and transmission are different. Nevertheless, both the manifestations of poetry share identical content, form and effect. In other words, the obvious difference between these forms of poetry their sources and end-purpose are the emotions and imagination of the writer on the one hand and the reader or audience on the other; they convey significant truths about the human condition and they employ a language that is deliberately adorned by the use of figurative expressions. Now, poetry means different things to different people and therefore it is not possible to provide a single definition of poetry. In other words, there is no standard definition of poetry.

The following are a few popular definitions of poetry from poets and critics: I would define poetry of words as the rhythmical creation of beauty. Its sole arbiter is taste. With the intellect or with the conscience it has only collateral relations. Unless incidentally, it has no concern whatever either with duty or with truth. – Edgar Allan Poe Poetry is the spontaneous overflow of powerful feelings recollected in tranquility. –William Wordsworth Poetry is the record of the best and happiest moments of the best and happiest minds. –Percy Bysshe Shelley The proper and immediate object of Science is the acquirement or communication of truth; the proper and immediate object of Poetry is the communication of pleasure. – Samuel Taylor Coleridge An actual poem is the succession of experiences –sounds, images, thoughts, emotions –through which we pass when we are reading as poetically as we can. – Andrew Bradley …the rhythmic, inevitably narrative, movement from an overclothed blindness to a naked vision. — Dylan Thomas Poetry is the language that tells us, through a more or less emotional reaction, something that cannot be said. All poetry, great or small does this. –Edwin Arlington Robinson A perusal of the above definitions make it clear that there cannot be a single definition that will be comprehensive enough to accommodate the various shades of opinions and schools of thought regarding the exact nature of the genre. We cannot say that one definition is superior, better or more comprehensive or authoritative that another. However, we can certainly say that each of them has its point of emphasis which in turn places it in one or the other of the great literary debate over content, style and effect. It is apparent that Poe's idea of poetry as stated above emphasizes style or form over content and effect while, on the other hand, both Wordsworth and Robinson focus more attention on content and effect in their

definitions.

Further, we should note the recurrence of some common words and phrases such as emotions, feelings, rhythm, rhythmical, truth, pleasure, imaginative expression, language, etc which underscore the protean nature of poetry and which make it susceptible to being conceived of variously by definers the way the proverbial blind men saw and defined the elephant. To sum up all the definitions: Poetry is a genre of composition in verse form which expresses deep feelings, noble thought in a rhythmic, beautiful and embellished language written with the aim of communicating an experience. Now, we will discuss in detail the elements or salient features which differentiate or distinguish poetry from the other two literary genres – prose and drama. These elements constitute the tools by which poets convey the thoughts and experiences they wish to communicate. Although there are many elements or tools which poets use to convey thoughts and experiences, those almost used exclusively in poetry are: imagery; rhythm; sound; and diction.

In its simplest sense, imagery is a term used to refer to the images in a poem or all the objects and qualities of sense perception in a poem. In other words, it the representation of the five kinds of sense perception as opposed to abstract conception. Thus, it is the sensory content of a poem or literary work which appeals to our five sensory faculties. Sometimes when we read poems, images or pictures of objects described in the lines appear before our mind's eyes , it seems as if we are seeing the images or pictures right before us. The word rhythm is derived from the Greek word which translates in English into 'flow'. As one of the elements of poetry, it is considered as the most important of a poet's technical resources. According to Reeves, rhythm is a "is a form of repetition – the repetition of a particular pattern of light and heavy syllables" whereas Abrams defines it as "a recognizable though variable pattern in the beat of the stresses in the stream of sound." Sound is the third distinguishing feature of poetry. Along with rhythm, it constitutes the foundation of the musical quality that is associated with poetry as a form of literature. Its functions in a poem are similar to those of rhythm. The significance of sound in a poem can be better appreciated when the poem is read aloud.

The sound qualities of a poem are also experienced when read silently through the mind's ear. When efficiently deployed in a poem, sound effects enable the reader or auditor to obtain a state of mind in which he can more easily appreciate the emotions and meanings conveyed in the poem by the writer. According to Heese and Lawton, "mush of the delight to be derived from the reading of poetry stems from the pleasure experienced in contemplating patterns which are not only decorative but significant." Diction refers to the peculiar choice of words used by the poet or his vocabulary. In the words of Abrams, "the selection of words in a work of literature. A writer's diction can be analysed under such categories as the degree to which his vocabulary is abstract or concrete, Latinate or Anglo-Saxon in origin, colloquial or formal, technical or common, literal or figurative." The diction of a poet indicates the interests, habit of mind and the period of the poet. A poet's diction can also be described as plain or ornate, homely or exotic, contemporary or archaic, familiar or cryptic, etc.

5.6 Difference Between Blank Verse and Free Verse Poetry

Free verse poetry has been popular from the nineteenth century onward and is not bound by rules regarding rhyme or meter. Blank verse poetry came of age in the sixteenth century and has been famously employed by the likes of William Shakespeare, John Milton, William Wordsworth, and countless others. Unlike free verse, it adheres to a strong metrical pattern.

5.7 Sub – Genres of Poetry

There may be one author or several poets who contribute to a book of poems. Here are a few subgenres of poetry:

- **Epic:** Epics are long-verse narratives retelling the heroic journey of an individual or a group of individuals. An epic typically features superhuman feats, extraordinary adventures, highly stylized language, and a combination of lyrical and dramatic elements.
- **Narrative:** A narrative poem tells a story through poetic techniques, such as rhyme, rhythm, similes, and metaphors. Narrative poems are longer than other forms of poetry and contain a complete story similar to a novel.
- **Lyric:** Lyric poems are short, highly musical verses that express powerful emotions. A lyric poem is a personal expression of emotion written by a single individual.
- **Dramatic:** Dramatic poetry is poetry that's written in verse for public recitation or performance. The purpose of dramatic poetry is often to express one's thoughts aloud to another actor, oneself, or an audience.

5.8 Summary

After moving through the poem and noting images, their effects, and the tone or places where tone changes, the next question that is helpful to ask is: What does *x* remind me of? Or, what associations am I making? Usually the connections I would suggest making would be within the poem itself and the patterns it creates—between lines, images, repetitive words or themes, and diction.

Making connections and asking questions about those connections can lead to insight into the poem’s experience, as well as insight into the experience of being human. The idea is to come to an understanding of what the message of the poem is and how the author creates that message by using the elements of poetry.

5.9 Key Terms

blank verse

Verse written in iambic pentameter without rhyme.

bouts-rimés

A versifying game originating in 17th-century France in which the idea was, given certain rhymes, to compose lines for them and make up a poem which sounded natural.

caesura

A break or pause in a line of poetry, dictated by the natural rhythm of the language and/or enforced by punctuation. A line may have more than one caesura, or none at all. If near the beginning of the line, it is called the initial caesura; near the middle, medial; near the end, terminal. An accented or masculine caesura follows an accented syllable, an unaccented or feminine caesura an unaccented syllable. The caesura is used in two essentially contrary ways: to emphasize formality and to stylize; and to slacken the stiffness and tension of formal metrical patterns.

canto

A subdivision of an epic or narrative poem, comparable to a chapter in a novel.

chapbook

A form of popular literature sold by pedlars or chapmen, mostly from the 16th to the 18th centuries. Chapbooks consisted of ballads, pamphlets, tracts, nursery rhymes, and fairy stories, and were often illustrated with wood-blocks.

5.10 Review Questions

1. Does the meaning of a line shift if the words beginning the line that follows are considered as well?
2. What effect does this have on the audience?
3. Are there any words that are on their own line?
4. Why would a poet have chosen to do that, and what effect does it have on how the lines could be interpreted?
5. Trace out the beginning of poetry.

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UNIT 6: FICTION: DEVELOPMENT, DEFINITION & CHARACTERISTICS

STRUCTURE

6.1 Objectives

- In this unit the students shall learn the following:
  - What is fiction in literature
  - How fiction is useful to literature
  - What are the key features of literature
  - The history of the development of literature

6.2 Introduction

The word Prose refers to the ordinary or everyday use of language and is derived from the Latin word prosa which literally means 'straight-forward.' It basically means saying something in a straight-forward way and not in a poetic way. Thus what we speak and write for our ordinary purposes in a straightforward manner without any embellishment and regard for diction, imagery, sound and rhythm is prose. Fiction comes from the Latin word fictum which means "created". Fiction is a term used to denote anything, mainly stories or accounts that are imagined and are not real. Hence, fairly takes or other stories that our mother or grandmother used to tell us about animals, monsters or even human beings that existed in far away countries are fictional narratives. Thus, fiction is therefore any form of narrative which deals, in part or in whole, with events that are not factual, but rather, are imaginary and invented by its author. Both poetry and prose can be fictional or factual. However, the word fiction usually refers to prose fiction, that is, fiction written in neither prose nor poetry. Now, we have discussed the

terms “prose” and “fiction.” Prose fiction refers literary works which are fictional and are presented in a narrative form. Fiction and narrative are words that distinguish prose fiction from any other form of narrative or fictional work. For example, drama is fiction but it is presented in dialogue and enacted on the stage and not narrated. The genre of prose fiction consists of the short story, the novella and the novel. In the words of Frank Kermode, a prose fiction is a literary work that “has a personal narrative, a hero to identify with fictional inventions, style, and suspense – in short anything that might be handled with the rather personal ventures of creativity and artistic freedom.” Prose fiction may exaggerate or distort facts or the story may be completely an invention of the writer. It depends on the style of the writer and or what the writer wants to achieve. Although the story in prose fiction is invented by the writer, it is presented in a realistic manner.

Usually, prose fiction treats essentially personal subject matter which is open to various interpretations by the reader. What we read in prose fiction are events, incidents, and experiences that affect human beings. It relays human experience from the writer’s imagination and is seen as a field of cultural significance to be explored with a critical and didactic interest in the subjective perceptions both of artists and their readers. The origin of modern prose fiction in its present form particularly the novel is traced to the development of letter-writing which is associated with elegance and style. They included an amalgam of genres that included history and science in vernaculars, personal memoirs, fiction and poetry. Gradually, prose fiction in this wider spectrum soon became a prominent medium for the creation of a distinct style of writing and communication. The style gave the artist an opportunity for artistic experimentation and originality needed to exhibit and markets his or her style. The reading of prose fiction later became fashionable and it remained close to everyday language. Prose Fiction and History There is a marked similarity between prose fiction and historical narratives, as both present human experiences. However, it is important to notice the relationship between the two. Both are narrative projects but history is based on actual events and real names of the participants, actual dates and places are mentioned.

History is therefore an empirical social experience because the historian is concerned with empirical data, operating as much as possible at the level of facts in pursuit of specific truths. It is a factual documentation with the sole aim of education and preservation for posterity. Early historians could include inventions in the factual account as long as they were rooted in traditional knowledge or in order to orchestrate a certain passage. To the contrary, the literary artist is concerned with historical data as long as they provide him with the experiences he intends to present in his art. However, the language of the literary artist does not subsist on hard facts. He mediates facts in pursuit of both specific and universal truths while trying to please in the process. In the words of Chidi Amuta, the literary artist is “faced with the problem of disciplining history to obey artistic purpose.” There is a difference between the depiction of historians and novelists. Novelists depict the social, political, and personal realities of a place and period with clarity and details more than historians. History is factual documentation while prose fiction is a work of art. Prose fiction can very well be based on history but the author uses vivid and graphic representations of characters and incidents to present an entertaining story. Authors of prose fiction like historians could document and present facts but not as

accurately as the historians because whereas historians present real names of the people involved, places , and dates, in prose fiction real names are not used though known places and dates could be mentioned. This means that historical event could be presented in prose fiction but the writer manipulates the story in an artistically satisfying manner. The writer here uses fictitious names to avoid litigation. In many works of prose fiction, the author/publishers indicates that the names are fictitious and regrets resemblance of any known person.

6.3 Characteristics of Prose Fiction

➢ Verimsimilitude

The foremost characteristic of Prose fiction is verisimilitude, that is, a quality whereby the story is presented in such a way that the vents are realistic. In other words, it gives the sense that what one reads is "real" or at least realistic and believable. For instance, the reader possesses a sense of verisimilitude when reading a story in which a character cuts his finger, and the finger bleeds. If the character's cut finger had produced sparks of fire rather than blood, the story would not possess verisimilitude. It is difficult therefore for fantasy and science fiction stories that present impossible events to have verisimilitude. However, it is possible that the reader is able to read them believing what is presented to be true though he knows that it is imaginary. This is known as the willing suspension of disbelief.

➢ Time and Space

Another characteristic of prose fiction which differentiates it from plays is that the playwright is expected to condense the story within a limited time and place in a dialogue. This means that the writer has the liberty to present graphic details about the character and action. This aids the writer's ability to describe the environment, the actions of the characters and even their innermost thoughts and feelings. Similarly, time and space are very important in prose fiction because every action in which people are involved is concerned with the passage of time in space. Time in prose fiction can be chronological time as well as functional time. Chronological time can be measured and quantified; for example, John began work at 18; at 22 he left home; and he married at 25. Functional time on the other hand is not measured or quantified. It is development from one level of situation to another. Time is here determined by how much experience has been gained; not by how much time has elapsed or passed. Time is therefore important both chronologically and functionally. The time and space range helps to determine the 'goodness' or progress of characters of otherwise. Characters finally become what they are as they are assessed based on the experiences they have undergone as they pass through time and space.

➢ Volume

Volume refers to the size of the work. In other words, it is the length of the work which is in turn evaluated by the number of pages of a particular type of prose fiction. In terms of volume,

the novel is the longest genre of narrative prose fiction followed by the novella and the short story. However, it is difficult to set a definite length for each of these forms. Nevertheless, the following can used to from an idea of the differences of length between the forms we are talking about: • Short story is a work of at least 2,000 words but under 7,500 words. (5-25 pages) • Novelette is a work of at least 7,500 words but under 17,500 words. (25-60 pages) • Novella is a work of at least 17,500 words but under 50,000 words. (60-170 pages) • Novel is a work of 50,000 words or more. (about 170+ pages)

➢ Atmosphere

The term atmosphere refers to the emotion that pervades the work. It is the emotional feeling that gets as one reads a particular work. This feeling is stronger in some works than in others. The intensity of emotion in any particular work depends largely on the ability of the author to employ descriptive details that heighten the intensity of atmosphere. Language plays an important role here. The choice of words by the author helps to convey the desired atmosphere. The atmosphere is further heightened by the tempo of the action, the quality and clarity of the dialogue. Many novelists evoke atmosphere very well in their works.

➢ Tone

The tone of a work of prose fiction is closely related to atmosphere but is not as obvious as atmosphere. It is the writer's attitude to theme that is being explored. It is usually elicited in the narration without the writer pointing it out or making direct comment. A good writer presents the story objectively without taking sides but the tone is clear. The tone could be that of contempt, ridicule, condemnation, admiration, exhortation and so on. Like in atmosphere, tone could change in the course of a narration. For instance, a writer's tone for the good characters may be that of admiration and that of condemnation for the villain.

6.4 Sub – Genres of Fiction

There are several purposes for fiction, including entertaining, inspiring, informing, and persuading the audience. Fiction writers create stories using their imagination. Fiction writers use figurative language to create stories of completely untrue events, characters, and settings to stimulate the imaginations of their readers. Fictional literature includes a variety of subgenres, such as mystery, romance, or mythology. An author may choose to write in a single genre or mix several subgenres into their story. As an example, a writer may combine mystery genre elements with fantasy genre elements. The following are some subgenres of fiction:

Mystery: Mystery novels provide readers with plots that explore mysteries from beginning to end. One of the main characters in a mystery is typically a detective or a private investigator who solves the mystery with the reader.

Historical fiction: Historical fiction uses real-life events to support its plots and key details. A work of historical fiction engages readers by retelling a historical event in creative ways that alter minor details, such as characters' names or the setting.

Realism: Literary realism depicts familiar objects, people, and places without dramatizing or romanticizing the story. Literary realism emphasizes realistic characters and settings, detailed descriptions of everyday occurrences, and depictions of social classes.

Magical realism: Magical realism is a genre of literature that depicts reality with a sense of fantasy or magic. A magic realism story is a variation of realism fiction.

Fantasy: Mythology and ancient folklore are some sources of inspiration for fantasy novels. Fantasy novels usually depict imaginary settings, beings, and universes that are nonexistent in the real world.

Romance: Love stories are the dominant theme of romance novels. Although romance is also a prominent element of other forms of fiction, romance novels emphasize the development of a romantic relationship.

Science fiction: There are several themes that are characteristic of science fiction, including space exploration, futuristic species, and time travel. Most of the stories revolve around scientific concepts, such as physics, astronomy, anthropology, chemistry, and astrophysics.

Dystopian: A dystopian story envisions a world that's in a state of cataclysmic decline. A dystopian fiction can depict societies with perpetual wars, social and economic class divisions, mass poverty, environmental destruction, anarchy, and loss of individuality.

Horror: The primary goal of horror fiction is to shock and frighten readers. A horror story involves characters, settings, and plots that create suspense and tension for the reader.

Fable: Fables typically teach a moral lesson to the reader or illustrate a moral dilemma that the protagonist overcomes. An author may use inanimate objects or animals as protagonists who act like humans to resolve conflict in a manner that demonstrates character development.

Mythology: The mythological genre reveals elements of human behaviour through the use of symbols. Mythology includes themes such as gods, goddesses, and cultural phenomena.

6.5 Characteristics and Types of Fiction

➢ Literary Fiction

Works of literary fiction include at least one of these characteristics:

- Abundant use of literary devices: Authors employ any number of literary devices to enrich the story, such as allegories, imagery, metaphors, and symbolism.
- Character-driven narratives: The characters, rather than the events of the story, move the plot forward. The characters' internal lives and motivations are of primary interest to the author and the audience.
- Exploration of larger themes: Literary fiction tends to examine larger themes of the human condition. It's not uncommon for these works to function as a commentary on society, nature, or human behavior.
- Sophisticated language: The language an author uses might involve an advanced vocabulary, poetic descriptions, didacticism, and/or lofty references or allusions.
- Unconventional plots: Authors may structure plots in nontraditional ways that challenge accepted formulas and reader expectations, such as nonlinear narratives and ambiguous endings.

➢ Genre/Popular Fiction

Works of genre or popular fiction have a more widespread appeal, but that doesn't make them any more or less important than works of literary fiction. Genre/popular fiction usually has the following characteristics:

- Adherence to a formula: Writers of genre/popular fiction stick to formulas that readers expect. From one work to the next, plots follow a similar trajectory and characters possess certain shared traits and motivations.
- Focus on plot: Stories in genre/popular fiction are plot driven. Characters still play a significant role, but the writer's emphasis is more on driving the plot forward through events and less on the meticulous development of characters.
- Readability: Genre/popular fiction is generally easy to read and understand. Writers utilize accessible language and concepts, and they construct plots and characters for maximum entertainment and reader engagement.

Examples of genre or popular fiction include:

- **Crime:** This kind of fiction centers on criminal acts, investigations, and outcomes. Courtroom thrillers, like John Grisham's *A Time to Kill* and Scott Turow's *Presumed Innocent*, and detective novels, like Sue Grafton's Alphabet Mystery series and Dan Brown's *The Da Vinci Code*, are two subgenres of popular crime fiction.
- **Fantasy:** These novels take place in richly imagined worlds not bound to known realities or scientific laws; things like folklore, magic, mythology, and/or the supernatural might all influence these worlds. Popular fantasy novels include Anne McCaffrey's Dragonriders of Pern series and Suzanne Hamilton's *Hunger Games* trilogy.
- **Horror:** Writers of horror fiction aim to scare and shock the reader. These works may or may not employ supernatural elements; psychological horror is often just as

frightening. Horror novels like Stephen King's *It* and Anne Rice's *Interview with the Vampire* are popular mainstays.

- **Romance:** These novels chart the romantic relationship between two characters (usually), typically resulting in a happily-ever-after ending. Novels like Laura London's *The Windflower* and Nicholas Sparks's *The Notebook* are classics of the genre.
- **Science Fiction:** Books in this category take place in imagined worlds rich with speculative elements, such as technology, futurism, space travel, and other science-based concepts. *Jurassic Park* by Michael Crichton and *The Left Hand of Darkness* by Ursula K. Le Guin are just two popular science fiction novels.

➢ The Formats of Fiction

Novels, novellas, and short stories are among the most common fiction formats. However, because fiction deals with made-up stories and characters, the term can describe any format that presents a fictionalized plot. This includes plays, comic books and graphic novels, fables and fairy tales, and even some types of poetry, such as narrative poems and epic poems.

A fiction format that has grown exponentially in recent years is fan fiction. Fan fiction is a work that uses characters or settings originally developed by another writer as the basis for a new story. Though the original novel's ideas are copyrighted, fan fiction is largely seen as an homage to the source work. The *Harry Potter* books and *Twilight* series inspired legions of fan fiction—including, in the case of the latter, the *Fifty Shades of Grey* trilogy.

6.6 Function of Fiction

The primary purpose of fiction is to entertain the reader. The genre offers fully imagined worlds that keep readers engaged through compelling characters and plotlines. Fiction can also educate and enlighten, introducing readers to people, settings, and experiences they wouldn't normally encounter in their daily lives.

Fiction can present and inspire ideas, and it can comment on existing structures of power, politics, and society. Fiction often integrates age-old themes that have long interested writers, such as humanity and its foibles, the beauty and brutality of nature, and the eternal mysteries of love and death. In essence, this genre is both an escape from the world and an opportunity to learn more about it.

➢ Examples of Fiction

1. Louisa May Alcott, *Little Women*

Alcott's 1868 novel is a classic work of literary fiction that follows the lives and loves of the four March sisters: Jo, Meg, Beth, and Amy. It is a coming-of-age story focusing on the

sisters' evolution from girlhood to young womanhood as they try to find their respective places in the world. *Little Women* is a fictionalized version of Alcott's own life and her relationship with her sisters.

2. Madeleine L'Engle, A Wrinkle in Time

This work is a beloved, award-winning science fiction novel. It tells the story of high schooler Meg Murry, who embarks on an epic adventure through time and space. Her younger brother Charles Wallace and her friend Calvin O'Keefe accompany her on a quest to rescue Meg and Charles Wallace's scientist father from an evil being holding him captive on another planet. And, in the process, they end up saving the world.

3. Toni Morrison, *Song of Solomon*

Morrison's 1977 work of literary fiction recounts the life and death of Macon "Milkman" Dead III. Milkman is a Black man living in Michigan, estranged from his family, his history, and himself. Over the course of 30-plus years, his best friend Guitar and his aunt Pilate help him understand and embrace his identity and his worth. Morrison infuses Milkman's story with magical realism and African American folklore.

4. Stephen King, *Carrie*

A horror novel for the ages, King's work centers on 16-year-old Carrie White, whose story unfolds through fictional letters, newspaper articles, and magazine stories. Raised by a religious-authoritarian mother, Carrie is a misfit at school and the target of merciless bullies. Carrie is also telekinetic, possessing the power to move anything with her mind. She ultimately uses this power to exact a bloody revenge at the school prom, getting back at those who bullied her, the community that forsook her, and, finally, the mother who despised her.

5. Tommy Orange, *There There*

Orange's 2018 work of literary fiction chronicles a community of Oakland, California, Native Americans as they prepare and gather for an urban powwow. The narrative illuminates the experiences of Native Americans living in large metropolitan cities and how these environments shape their lives, relationships, and identities. The characters confront a number of challenges stemming from their painful and complex history—including alcoholism and drug addiction, fetal alcohol syndrome, mental illness, and unemployment—yet they are also unique inheritors of a profound and beautiful spirituality and purpose. Eventually, the characters assemble at the powwow, where a shocking crime occurs that alters their lives forever.

6.7 Summary

Most fiction is prose, and novels and short stories are the most common forms. There are two main categories in fiction—literary fiction and genre or popular fiction—though the line between these two delineations can occasionally blur. The word *fiction* comes from the Latin *fictio*, meaning “a fashioning or forming,” which describes the creative world-building central to the genre.

6.8 Key Terms

Allegory
A symbolic narrative in which the surface details imply a secondary meaning. Allegory often takes the form of a story in which the characters represent moral qualities. The most famous example in English is John Bunyan's *Pilgrim's Progress*, in which the name of the central character, Pilgrim, epitomizes the book's allegorical nature. Kay Boyle's story "Astronomer's Wife" and Christina Rossetti's poem "Up-Hill" both contain allegorical elements.

Alliteration
The repetition of consonant sounds, especially at the beginning of words. Example: "Fetched fresh, as I suppose, off some sweet wood." Hopkins, "In the Valley of the Elwy."

Antagonist
A character or force against which another character struggles. Creon is Antigone's antagonist in Sophocles' play *Antigone*; Teiresias is the antagonist of Oedipus in Sophocles' *Oedipus the King*.

Assonance
The repetition of similar vowel sounds in a sentence or a line of poetry or prose, as in "I rose and told him of my woe." Whitman's "When I Heard the Learn'd Astronomer" contains assonantal "I's" in the following lines: "How soon unaccountable I became tired and sick, / Till rising and gliding out I wander'd off by myself."

6.9 Review Questions

1. What do you mean by fiction in literature. Explain

2. What is the function of fiction?
3. What are the different sub – genres of fiction? Explain with examples from literary texts.
4. How has fiction been an important part of literature? Elucidate with examples.
5. What is main area which fiction focuses on in literature? Describe with literary examples.

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UNIT 7: DRAMA & ITS FORMS: DEVELOPMENT, DEFINITION & CHARACTERISTICS

STRUCTURE

7.1 Objectives

- In this unit the learners will be benefited by:
    - Knowing about the new term drama in literature.
    - Gaining knowledge about the key terms associated with drama.
    - Knowing about the different forms of Drama.
    - Letting to know about the functions of Drama in literature.
    - Will be knowing about the relevance of drama in today's world.

7.2 Introduction

Drama is a literary genre which is realized in performance and can be described as a "staged art." As a literary form, it is designed for the theatre because characters are assigned roles and they act out their roles as the action is enacted on stage. These characters can be human beings, dead or spiritual beings, animals, or abstract qualities. Drama is an adaptation, recreation and

reflection of reality on stage. Drama is different from other genres of literature like poetry and prose fiction. It has unique characteristic that have come about in response to its peculiar nature. It is difficult to separate drama from performance because during the stage performance of a play, drama brings life experiences realistically to the audience. It is the most concrete of all genres of literature. In dramatic work, the characters/actors talk to themselves and react to issues according to the impulse of the moment. Drama is presented in the form of dialogue. In comparison to other forms of literature, drama has an immediate impact on the audience. It is used to inform, to educate, to entertain and in some cases to mobilize the audience. How to define drama? Drama has been defined as an imitation of life. Drama is different from other forms of literature because of its unique characteristics. It is read, but basically, it is composed to be performed, so the ultimate aim of dramatic composition is for it to be performed, so the ultimate aim of dramatic composition is for it to be presented on stage before an audience. This makes it a medium of communication.

7.3 Drama in different senses

The term drama is used in three different senses: (1) Performance (2) Composition (3) Branch of Literature. The word drama is generally used for plays that are acted on stage or screen. These plays are different from musical performances because they must tell stories which are acted out by actors and actresses. These actors and actresses must be playing roles by imitating other characters. It means, therefore, that they must assume other people's personalities by bearing different names, ages, occupation, nationalities, etc. Finally, they must be conscious of themselves as actors by trying hard to pretend that they are characters they are representing.

Composition Drama is used to describe a dramatic composition which employs language and pantomime to present a story or series of events intended to be performed. Sometimes, especially with written compositions, they may not be presented on stage but this does not stop it from being drama. In as much as a play is enjoyed more when it is performed, you can still read a play and be entertained by it.

7.4 Drama as a Branch of Literature

The word drama is a term used for that branch of literature that covers dramatic composition. You know already that drama is a literary art. The basic difference between drama and other forms of literature (prose and poetry) is that drama and other forms of literature (prose and poetry) is that drama is presented in dialogue from the beginning to the end. Any information by the playwright is given in stage-direction. We have dialogue in prose and poetry but they are interjected in the course of the story.

7.5 Drama - Definition

In Anatomy of Drama Martin Esslin has given the following definitions of drama:

1. Drama can be seen as a manifestation of the play instinct as in children who are playing mother and father.
2. Drama is something one goes to see, which is organized as something to be seen.
3. It is an enacted fiction an art form based on mimetic action.
4. In arts, drama is the most elegant expression of thought nearest to the truth (reality).
5. It is the most concrete form in which art can recreate human situation, human relationship.

Aristotle's defines drama simply as an imitation of an action. In his view, human beings take pleasure in imitation like children playing father and mother in a childhood play. This means that imitation is part of life. Thus, human beings have the desire to imitate others, situations or events. However, according to Bertolt Brecht, drama is not just an imitation of action, but a tool for the demonstration of social conditions. It is not just an entertainment but an instrument of political and social change. From these definitions, we can conclude that drama is a way of creating or recreating a situation, an articulation of reality through impersonation or re-enactment. The term drama comes from the Greek verb "dran" which means 'to act' or to perform. Many scholars trace the origin of drama to wordless actions like ritual dances and mimes performed by dances, masked players or priests during traditional festivals or ceremonies.

One account traces the origin to ritual. In the traditional society or in the primordial times, sometimes, the seasons did not come as expected. When this happened, men felt that they had offended the gods, so they devised means of appeasing these gods. That act of appeasing the gods is what we refer to as ritual. Ritual, as expected, involved a ceremony in which the priest played an important role at a designated location, mostly shrines. The priest would normally wear a special dress for the occasion. That role, the dress (costume), and the utterance or incantations are regarded as dramatic elements. Drama could therefore emerge from this. So, if it is presented for entertainment and there is an element of impersonation, imitation of an action, and re-enactment of an action, it is drama. Another account traces the origin to man's desire for entertainment. Here, during festivals or other ceremonies, they recreate the feats of some legendary or mythical heroes to entertain the people.

7.6 History of Drama

The history of dramas dates back over 2000 years! Let us look at the origin of drama, its rise to popularity and how dramas became what they are today.

- **Ancient Greece and Rome**

Western drama originated in Ancient Greece, where greek playwrights were known for writing tragedies, comedies and satirical plays to compete in festivals arranged in honour of the god Dionysus. These plays narrated mythologies and the lives and experiences of Greek gods. The earliest playwrights to exist on record are Aeschylus (c. 525 - 456 BC), who wrote *Oresteia* (458 BC) and *Prometheus Bound* (c. 430 BC); Euripides (c. 484 BC - 406 BC), who wrote *Medea* (431 BC) and *Trojan Women* (415 BC); and Sophocles (c. 496 BC - 406), who is best known for *Oedipus Rex* (c. 430 BC) and *Electra* (c. 420 BC).

This trend gradually spread to Rome around 240 BC, following the expansion of the Roman empire into Greek territories (270–240 BC). Roman playwrights made modifications to the Greek drama by eliminating the **chorus** and replacing it with musical accompaniment that ran alongside dialogues.

Chorus: a group of performers who speak directly to the audience and provide a commentary on the actions, morals, themes and characters in the drama. This is often done in the form of a song, dance or recitation.

➢ Medieval theatre

In the early middle ages (500 - 1500), dramas reached England, where the clergy produced **mystery plays** to preach religion and spirituality. These were among the earliest formally developed plays in medieval Europe.

Mystery plays: plays produced by the churches in England that dramatised biblical narratives.

The early **Tudor period** (1485 to 1603) in England saw the rise of **morality plays** such as *Everyman* (1510) and John Bunyan's *Pilgrim's Progress* (1678).

Tudor period: The period between 1485 and 1603 was characterised by the rule of the Tudor dynasty in England with five monarchs: Henry VII, Henry VIII, Edward VI, Mary I and Elizabeth I.

Morality plays: An allegorical drama form popular during the 15th and 16th centuries where the characters in the play personify certain virtues or vices.

➢ Renaissance

The dramatic form gained full maturity during the English Renaissance period (1500–1660), a period that saw the flourishing of drama and the arts.

Prominent playwrights during this time include Christopher Marlowe, Thomas Dekker, John Fletcher, Francis Beaumont and, of course, William Shakespeare.

➢ Examples of drama

Here are a few notable examples of dramas, each showcasing the different forms and types a drama can take.

➢ *Macbeth* (1623) by William Shakespeare

Macbeth is perhaps one of the most famous tragedies by William Shakespeare. It is the story of a Scottish general Macbeth, who received a prophecy from the Three Witches telling him that he is destined to be the King of Scotland. Fuelled by his greed, ambition and power-hungry wife, Macbeth murders King Duncan and crowns himself the new king of Scotland. He lies to everyone, telling them that King Duncan was killed by his servants. However, Macbeth's paranoia and guilt force him on a path of death and destruction, where he commits more murders to defeat his opponents and maintain his secret. This results in the outbreak of a civil war, which ends with him being beheaded and replaced by Macduff, a former favourite of King Duncan.

➢ *Les Misérables (1985),* the musical

Les Misérables is one of the longest-running musicals in the world, having been performed in London since October 1985. It is the sung-through musical adaptation of Victor Hugo's (1802-1885) French novel *Les Misérables* (1862) and is set against the backdrop of the French Revolution (1789-1799). The musical follows the life of Jean Valjean, a French peasant who was imprisoned for 19 years for stealing a loaf of bread. The musical traces his rise from poverty and his road towards redemption as he raises Cosette, the daughter of a struggling French sex worker.

➢ *The Crown* (2016), the Netflix show

The Crown is a popular historical drama series based on the writer Peter Morgan's (1963-present) stage play *The Audience* (2013). The television series dramatises the lives and events surrounding the royal family of England, beginning with Queen Elizabeth II's marriage to Prince Philip in 1947 and ending with Prince Charles' divorce from Princess Diana in 1996. The sixth season, which has not been released, concludes the series with the life and death of Queen Elizabeth II.

7.7 The Nature of Drama

Drama has developed and been improved upon by various dramatists over the ages. It has

developed and been improved upon by various dramatists over the ages. It has also been influenced by the developments and changes in the world. The unique nature of drama makes it possible for it to be read and as also to be performed. Unlike the prose and poetry which depend on narration, drama is presented only through dialogue. The novel is divided in chapters and the poem is written mostly in stanzas, drama is presented in acts and scenes, movements or parts. William Shakespeare made the five-act structure the standard for his plays. Each dramatist is free to adopt his/her own style. Drama is temporary in nature. Every performance has a definite duration (i.e. it lasts for a certain length of time). Each performance of a play is therefore a distinct work of art. Even if the actors, the composition and the decors remain unchanged throughout the production, each performance varies in nature and quality as one may be better than other. A good example is in a case where an actor may have performed badly in one production and better in another one. It means therefore that "every performance of a play, even by the same actors, represents a different realization of its possibilities and no single performance can fully realize all its possibilities"(Scholes 17). Once a performance is conducted, it ceases to exist except in one's memory. Ritualistic presentations could also be viewed from the same perspective.

7.8 Functions of Drama

Drama originated from ritual. It is an important branch of literature and the most concrete of all art forms. It is devoid of the distant intimacy of the novel, the abstract message of fine arts, the incomplete message of music or the cryptic and esoteric language of poetry. It presents a story realistically through the actors to the audience. Drama is therefore used to entertain, inform and educate people. You can see that it is the most effective tool for mass mobilization by the government and private agencies. For instance, most campaigns against AIDS, DRUG ABUSE, CHILD ABUSE and so on, are presented in form of drama to educate, enlighten while at the same time entertain the people. Of all the creative artists, the dramatist is in the best position to mirror his society and to effect social reforms. This is because his work has a unique characteristic of presenting events in a vivid, picturesque and realistic manner. This helps to imprint social conditions realistically in the minds of the audience. Its message is therefore immediate. The rich and the poor, the young and the old, the literate and the illiterate enjoy and assimilate the message of drama once it is presented in the appropriate language as the actors live out the story (message) on stage.In most traditional societies, drama forms part of the communal rites. In Africa, reenactment of some feats like hunting, warfare, and other events, are usually part of bigger festivals. Some of these events are presented in form of drama to entertain the audience. In Greece also, drama formed part of a bigger festival. Greek drama is acclaimed to be the earliest recorded form of drama (5th century B.C). It is said to have originated from the Dionysian religious rites, and also remained a communal rite during the classical period. The dramatists of this age gave insight into the philosophy and religious beliefs of the ancient Greece. These early Greek plays treated life's basic problems with utmost honesty and attacked socials ills using legendary and mythological themes. This helped to

ensure sanity and equilibrium in the society. In the Medieval period, drama was used to elucidate the message of the gospel through the reenactment of the biblical stories during mass. It was later expanded to include the dramatization of the lives of the saints and other notable stories of the bible that did not form part of the Sunday's lessons. It was therefore used for the spiritual and moral growth of the people. Drama and theatre also played important roles in the social lives of the people in the ancient Roman Empire. In England, Germany and France, playwrights like Shakespeare, Brecht, Goethe, Moliere, and others, in varying degrees, used their works to enable their respective countries "… to carve out and affirm a unique identity" for themselves (Hagher 145). The American industrial sector was radically but positively affected through the intervention of one play, Arthur Miller's Death of a Salesman. This play is regarded as being responsible for the spirit of industrial revolution in America. In Africa, Kenya to be precise, a playwright, Ngugi Wa Thiong'o was arrested and detained because of the political and social consciousness which his play, I Will Marry When I Want, aroused in the audience after the production.

The play was written and presented in his Gikuyi language; this enabled the audience, to assimilate its message immediately and to react accordingly. Ngugi was forced into exile. The drama of any society, therefore, reflects the problems, aspirations, philosophy and cultural background of the people. You see that dramatists can use their works to help to shape the future of the societies. They can do this not only by reflecting the ugly sides of the societies but also by promoting the positive aspects of the people's way of life that are worth emulating or cultivating. They also help to ensure the continuity of their tradition and culture by reflecting them in their plays. Each dramatist, therefore, tries from his perspective to use his art to enlighten his audience on the goodness, imbalances and shortcomings of his society. Apart from their thematic concerns, each dramatist, in his own style of relaying his message, tries to highlight his cultural background through the use of myths, legends, music, songs, dances, proverbs, riddles, and other local expressions. In this way, dramatists all over the world are regarded as the conscience of their societies, and custodians of their moral and cultural values.

7.9 Elements of Drama

Although dramas can take various shapes and forms, here are a few common elements that bind all dramas together as a genre.

➢ Plot and action

All dramas must contain some sort of narrative, or a storyline, regardless of whether it is fiction or non-fiction. This is done by making sure the drama has a strong plot.

Plot: the chain of interconnected events that occur from beginning to end in a story.

A drama should contain the highs and lows of any engaging plot. A plot usually features the physical or emotional journey of the main character(s), which begins with a moment of internal or external conflict followed by some action that builds up to a climax and resolution.

A drama lacking plot would have no momentum and no action for the characters to act out.

➢ Audience

While writing the plot for a drama, there must be an awareness of the fact that the plot is meant to be performed before an audience. Therefore, no aspect of the character's thoughts should be presented in a way that is not performable or meant for private reading, such as a book or a poem.

This means that dramas should not contain elaborate imagery but instead include stage directions and stage setup. A character's stream of consciousness should be presented as a **soliloquy**. Thoughts and feelings should be expressed through conversation or dialogue. Abstract themes and symbols should have a physical form or be **personified**. All the action that takes place in the plot should be either visualisable or audible.

Soliloquy: A literary device where a character reveals their personal thoughts and feelings directly in front of an audience alone, that is, without the presence of another character.
Personification: A literary device where abstract ideas or inanimate objects are given human-like emotions and behaviours.

➢ Characters

If the plot of a drama should be performable and presentable in front of an audience, who enacts the actions in a drama's plot? Who repeats the dialogues scripted by the dramatist? The characters, of course!

Characters form a key part of a drama, as everything in the drama is conveyed by the movements and dialogues of the characters. Hence, dramas are essentially character-driven narratives.

Therefore, all figures in a drama should possess recognizable human-like qualities so that they can be acted out by actors onstage. This may include mythical creatures, supernatural beings, and even abstract symbols and ideas that are personified — they must be able to walk, talk and move like a human.

In *A Midsummer Night's Dream* (1600), Shakespeare (1564-1616) gives human-like qualities to Puck, a fairy or sprite that is mischievous, witty and humorous.

PUCK:

I'll follow you. I'll lead you about a round,

Through a bog, through bush, through brake, through brier.

Sometime a horse I'll be, sometime a hound,

A hog, a headless bear, sometime a fire,

And neigh, and bark, and grunt, and roar, and burn,

Like horse, hound, hog, bear, fire, at every turn."

(Act 3, Scene 1)

- **Dialogue**

While dialogues are a non-essential part of dramas, as can be seen in ballets and mime theatre, they are a part of most dramas. Dialogues ensure that all the thoughts and feelings of characters are out in the open for the audience to interpret.

Dialogues make dramas more engaging and immersive than plain text, as it establishes a direct connection between the plot, characters and audience.

In William Shakespeare's *Othello* (1622), the antagonist Iago is known for his delivery of soliloquies where he reveals his schemes to bring about the downfall of the protagonist Othello.

Cassio's a proper man: let me see now;

To get his place and to plume up my will

In double knavery. How? How? Let's see.

After some time, to abuse Othello's ear

That he is too familiar with his wife;

He hath a person and a smooth dispose

To be suspected, framed to make women false.

The Moor is of a free and open nature,

That thinks men honest that but seem to be so,

And will as tenderly be led by the nose

As asses are.

I have't. It is engendered. Hell and night

Must bring this monstrous birth to the world's light."

(Act 1, Scene 3)

➢ Staging

Another part of ensuring that a drama is presentable is a focus on staging. This refers to a focus on **stage directions** and setting to properly recreate the visual themes and aspects of the drama.

Stage directions: instructions in the script of a drama that indicates the movement, setting, position, voice and tone of the characters, alongside instructions on lighting and sound effects.

Here is an example of the opening stage directions from Arther Miller's (1915-2005) play *The Death of a Salesman* (1949), which has been commended for having immensely descriptive and precise stage directions*:*

A melody is heard, played upon a flute. It is small and fine, telling of grass and trees and the horizon. The curtain rises. Before us is the Salesman's house. We are aware of towering, angular shapes behind it, surrounding it on all sides. Only the blue light of the sky falls upon the house and forestage; the surrounding area shows an angry glow of orange."

(Act 1, Scene 1)

7.10 Summary

- Drama is a mode of representing fictional or non-fictional narratives through a performance before an audience.
- A drama refers to any performance that may be either live or recorded, such as mime theatre, ballets, musicals, operas, films, television shows, or even radio programmes.
- Elements of drama in literature:
    - Plot and action
    - Audience
    - Characters
    - Dialogue
    - Staging
- Western drama originated in Ancient Greece, where greek playwrights were known for writing tragedies, comedies and satirical plays.
- Notable examples of dramas include:
    - Macbeth (1623) by William Shakespeare
    - *Les Misérables* (1985), the musical
    - *The Crown* (2016), the Netflix show

7.11 Key Terms

Plot
The unified structure of incidents in a literary work. See *Conflict*, *Climax*, *Denouement*, and*Flashback*.

Protagonist
The main character of a literary work--Hamlet and Othello in the plays named after them, Gregor Samsa in Kafka's *Metamorphosis*, Paul in Lawrence's "Rocking-Horse Winner."

Rising action
A set of conflicts and crises that constitute the part of a play's or story's plot leading up to the climax. See *Climax*, *Denouement*, and *Plot*.

Setting
The time and place of a literary work that establish its context. The stories of Sandra Cisneros are set in the American southwest in the mid to late 20th century, those of James Joyce in Dublin, Ireland in the early 20th century.

Subplot
A subsidiary or subordinate or parallel plot in a play or story that coexists with the main plot. The story of Rosencrantz and Guildenstern forms a subplot with the overall plot of *Hamlet*

7.12 Review Questions

1. What is Drama? What are it's elements.
2. Justify the functions of Drama.
3. Trace out the history of Drama from ancient to modern age.
4. Who are the pioneers of Drama. Explain with reference to the texts.
5. Comment on the nature of Drama and its importance in today'

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BLOCK 3: GENRES OF LITERATURE - II

Unit 8: Non – Fiction: Definition & Characteristics

Unit 9: Short – Story: Definition & Characteristics

Unit 10: Essays: Definition & Characteristics

Unit 11: Biography: Definition & Characteristics

UNIT 8: NON – FICTION: DEFINITION & CHARACTERISTICS

STRUCTURE

8.1 Objectives

- This unit shall focus on the following objectives:
    - The learners will know the definition of non – fiction.
    - The functions of non – fiction.
    - The nature and elements of non – fiction.
    - How non – fiction is different from other genres.
    - Literary relevance of the genre.

8.2 Introduction

Non-fiction writing includes any genre that strives to present accurate facts. This information could be presented objectively, or without the author passing judgment or making their own conclusions, or it could be presented subjectively, which is the opposite. This means that the author might skew facts slightly to present a version of events that they believe is the truth or that they want to promote.

It is important to remember that just because an author classifies the writing as non-fiction doesn't mean that everything they've written is entirely true. But, authors should genuinely believe in the truth of their claims at the time of publication. In a scholarly context, if the information proves to be false, it is not uncommon to see an author make revisions to a published article or book in the future.

Everything else is non-fiction – which means based in fact. It is the biggest category of reading, writing, and viewing, too. It includes many categories including biography, business, cooking, health and fitness, pets, crafts, home decorating, languages, travel, home improvement, religion, art and music, history, self-help, science, and more.

- Its purpose is to learn or teach - inform, explain, instruct, describe.
- It can be read in any order.
- It has text features you will be learning more about.

While specific claims in a non-fiction work may prove inaccurate, the sincere author aims to be truthful at the time of composition. A non-fiction account is an exercise in accurately representing a topic, and remains distinct from any implied endorsement.

8.3 Non – Fiction Definition

Non-fiction is a broad genre of literature (or any created content) that seeks to convey the truth. It is possible to write non-fiction content about any subject. For example, a biography that seeks to reveal the truth of an important person's life, a non-fiction account of an important world event, such as a war, a retelling of a politician's career, a description of the history of an art movement, or the history perhaps that of an ancient civilization.
The term non-fiction is also applied to video media, such as documentary film.

8.4 Kinds of Non -Fiction Texts

Descriptive – Describe or tell about something (a ladybug, a country).

Instructional – Give instructions on how to do or make something. Usually in chronological order (ordered from first to last). May be numbered or use words like first, next, then, finally. Can have diagrams or pictures. Gives necessary detail and few extra details. Also known as procedural as step-by-step procedures are given.

Explanatory – Tell how or why something happens. Often uses cause and effect language – because, if, therefore. May have technical vocabulary. (how rainbows are formed, why leaves change colour, or why snakes shed their skins)

Persuasive – Try to convince you to do something, buy something, or go somewhere. Tell you

what to do and try to convince you to do that. Might try to convince with words or pictures.

Biography – Tell the events of a real person (birth, family, childhood, adulthood, significant contribution to the world). May have quotations, may be lively in tone. Often in chronological (ordered from first to last)

history books

academic texts (scholarly papers including scientific papers, monographs, scientific journals, treatises, edited volumes, conference proceedings, etc.)

news stories, editorials, letters to the editor, and opinion pieces, manifestos, notices (announcements), documentary films and factual television

textbooks, study guides, field guides, travelogues, recipes, owner's manuals and user guides

self-help books, popular science books, blogs, presentations, orations, sayings

8.5 Distinctions

The numerous narrative techniques used within fiction are generally thought inappropriate for use in non-fiction. They are still present particularly in older works, but are often muted so as not to overshadow the information within the work. Simplicity, clarity, and directness are some of the most important considerations when producing non-fiction. Audience is important in any artistic or descriptive endeavour, but it is perhaps most important in non-fiction. In fiction, the writer believes that readers will make an effort to follow and interpret an indirectly or abstractly presented progression of theme, whereas the production of non-fiction has more to do with the direct provision of information. Understanding of the potential readers' use for the work and their existing knowledge of a subject are both fundamental for effective non-fiction. Despite the claim to truth of non-fiction, it is often necessary to persuade the reader to agree with the ideas and so a balanced, coherent, and informed argument is vital. However, the boundaries between fiction and non-fiction are continually blurred and argued upon, especially in the field of biography; as Virginia Woolf said: "if we think of truth as something of granite-like solidity and of personality as something of rainbow-like intangibility and reflect that the aim of biography is to weld these two into one seamless whole, we shall admit that the problem is a stiff one and that we need not wonder if biographers, for the most part failed to solve it."

Including information that the author knows to be untrue within such works is usually regarded as dishonest. Still, certain kinds of written works can legitimately be either fiction or non-

fiction, such as journals of self-expression, letters, magazine articles, and other expressions of imagination. Though they are mostly either one or the other, a blend of both is also possible. Some fiction may include non-fictional elements; semi-fiction is fiction implementing a great deal of non-fiction, (such as a fictional description based on a true story). Some non-fiction may include elements of unverified supposition, deduction, or imagination for the purpose of smoothing out a narrative, but the inclusion of open falsehoods would discredit it as a work of non-fiction. The publishing and the bookselling businesses sometimes use the phrase "literary non-fiction" to distinguish works with a more literary or intellectual bent, as opposed to the bulk of non-fiction subjects.

Common literary examples of non-fiction include expository, argumentative, functional, and opinion pieces; essays on art or literature; biographies; memoirs; journalism; and historical, scientific, technical, or economic writings (including electronic ones).

8.6 Examples of Non - Fiction

- ***The Diary of a Young Girl* by Anne Frank**

The Diary of a Young Girl by Anne Frank is a Dutch-language non-fiction diary written by Anne Frank during World War II. The private diary was published after Frank passed away from typhus at the Bergen-Belsen concentration camp in 1945. It was published in June of 1947 and has since come to be regarded as one of the most important documents of the period. It is studied in classrooms around the world. Here is a quote:

It's really a wonder that I haven't dropped all my ideals, because they seem so absurd and impossible to carry out. Yet I keep them, because in spite of everything, I still believe that people are really good at heart.

- ***A Brief History of Time* by Stephen Hawking**

A Brief History of Time is regarded as one of the most important pieces of science writing. It was published in 1988 and conveyed Hawking's understanding of theoretical cosmology. The book was written for readers who have no scientific training in the specific subject matter. He skillfully writes in a way that a variety of readers could understand, exploring space and time in the most basic ways before getting into discussing black holes and his search for a theory of everything. Here is a quote:

Even if there is only one possible unified theory, it is just a set of rules and equations. What is it that breathes fire into the equations and makes a universe for them to describe? The usual approach of science of constructing a mathematical model cannot answer the questions

of why there should be a universe for the model to describe. Why does the universe go to all the bother of existing?

➢ *In Cold Blood* by Truman Capote

In Cold Blood by Truman Capote is one of the most important non-fiction crime novels ever written. The book was first published in 1966. It describes the murders of the four members of the Clutter family. Capote studied the killings and reconstructed events, assessing possible suspects and more. Here is a quote:

Her bedroom window overlooked the garden, and now and then, usually when she was "having a bad spell," Mr. Helm had seen her stand long hours gazing into the garden, as though what she saw bewitched her. ("When I was a girl," she had once told a friend, "I was terribly sure trees and flowers were the same as birds or people. That they thought things, and talked among themselves. And we could hear them if we really tried […]

8.7 Characteristics of Non - Fiction

A non-fiction text may contain some, but not all, of the following features. The features of the non-fiction text depend on the type of non-fiction text. For example, a blog post review about a concert will not need to cite sources for where the writer got their ideas or statistics from, whilst an academic paper about mortality rates in Egypt will need to do so.

➢ Factual information

These are facts which are often supported by evidence such as statistics, secondary sources and external research.

➢ Technical vocabulary

This is vocabulary specific to the subject that the writer is discussing. For example, an English literature text on how to analyse poetry will contain technical terms and vocabulary like 'caesura' and 'enjambment'.

➢ Table of contents

A table of contents is usually used in research papers or in magazines. It provides readers with a structured list of the contents of the text they are reading. In some non-fiction texts like magazines, readers can skip to any page using the table of contents and start reading - they do not have to read the text chronologically. With other non-fiction texts like a

research paper, readers may have to read the text chronologically to be able to follow the writer's findings.

- **Headings and subheadings**

Headings help separate the contents of a non-fiction text. Subheadings are a deep dive into the main heading.

- **Labelled diagrams**

This can be used to show data in a non-fiction text. This is especially useful in academic texts.

- **Glossary**

A glossary is a list that contains the definition of terms, usually technical terms, mentioned in a non-fiction text.

- **Pictures with captions**

Pictures are a means to support the factual information a writer shares. An example of a non-fiction text where this is common is a travel writing article.

8.8 Difference between Fiction and Non - Fiction

Non-fiction consists of only factual information and it chronicles real-life events. On the other hand, fiction consists of information that the writer has made up. Fiction may be based on real-life events or inspired by them, but it does not state precisely factual information. Instead, it incorporates a writer's imagination and storytelling. This separates it from non-fiction.

8.9 Summary

Under the literary genre of non-fiction, you will find all types of writing. This could be as mundane as a grocery shopping list, or as extensive as an academic article. Non-fiction is an essential literary genre as we are able to share all sorts of reliable, factual information in this genre. It is essential in the field of research as well as in personal development (i.e. self-help books).

8.10 Key Terms

- Science Fiction: a literary genre that focuses on imaginative content based in science.
- Pulp Fiction: a type of short, cheap storytelling that was popular from the late 1800s to the mid 1900s.
- Historical Fiction: a genre that fictionalizes real places, people, and events. It takes place in the past with accurate historical details in regard to customs, technologies, people, and events.
- Paraliterature: written work that is not defined as "literature." It is dismissed as lesser for one reason or another.
- Biography: an account or description of a person's life, literary, fictional, historical, or popular in nature, written by a biographer.

8.11 Review Questions

1. What do you mean by Non – fiction in literature? Explain.
2. What are the key features of the Non – fiction texts?
3. What are the types of non – fiction present on literature?
4. Bring out the difference between fiction and non – fiction texts.
5. Can it be possible to write non – fiction texts without contents? Explain with reference to the steps of writing non – fiction.

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UNIT 9: SHORT – STORY: DEFINITION & CHARACTERISTICS

STRUCTURE

9.1 Objectives

- The learner shall be introduced to:
  - Definition of Short – Story
  - Characyeristics of short - story
  - Influence of short – story in literature
  - Difference between short – story and novels

9.2 Introduction

Edgar Allan Poe defined the short story as a narrative which can be read at one sitting of from half an hour to two hours and is limited to a "certain unique or single effect" to which every detail is subordinate. It is usually defined as a fictional narrative of variable length but which rarely exceeds 20, 000 words. Most of the terms used for analysing a novel are also applicable to the short story. Like the novel, the plot of the short story can be comic, tragic, romantic or satiric. The Short Story is a recent addition to English literature. Chaucer's Canterbury Tales are short stories in verse. Chaucer's Parson's Tale and Tale of Melibee are attempts at prose stories. Boccaccio's Decameron is a collection of short stories in prose. Prose romances continued to be translated and written in English during the sixteenth and seventeenth centuries under Italian influence. Steele and Addison, in the 18th century, evolved the talewith-a-purpose to drive home a moral. The stories produced in towards the end of the

century do not show any change. It was Nathaniel Hawthorne and Edgar Allan Poe who established the tenets of the modern Short Story writing. In a review of Nathaniel Hawthorne's Twice-Told Tales, Poe elaborated this principle as follows: A skilful literary artist has constructed a tale, If wise, he has not fashioned his thoughts to accommodate his incidents; but having conceived with deliberate care, a certain unique or single effect to be wrought out, he then invents such incidents, he then combines such events as may best aid him in establishing this preconceived effect. If his very initial sentence tends not to the outbringing of this effect, then he has failed in his first step. In the whole composition there, should be no word written, of which the tendency, direct or indirect, is not to the one pre-established design. And by such means, with such care and skill, a picture is at length pained which leaves in the mind of him who contemplates it with a kindred art, a sense of the fullest satisfaction." Robert Louis Stevenson, in England, echoed Poe's concept of a "unique or single effect" with his prescription that from the beginning to the end, an "impression" or "idea" should engage the attention.

9.3 Short – Story and Novels

Although the short story is similar to the novel in many respects, it is not merely a shortened from of a novel. The clinching difference between the two forms is the unique effect or impression of the short story. A novel can have many effects or impressions. Superfluous details can be afforded in a novel, but not in a short story. In a short story, the plot is confined to the essentials, only the indispensable characters and included, and the setting to a few suggestive hints. In a short story, sometimes of the three elements dominate the other two. For example, Stevenson's The Bottle of Imp story of plot, because setting and character play second fiddle to plot; whereas his Dr. Jekyll and Mr. Hyde is a story of character, and the The Merry Men a story of setting. Economy of language is the quintessence of the short story. In short story, every word should contribute to the "unique or single effect". In contract to the short story, a novel may have passages, digressions; for example Lawrence Sterne's Tristran Shandy. Verbosity and superfluity are detrimental to the effect of the short story. There is no space in a short story for "fine writing" or stylistic elegance for its own sake. However, many distinguished and well-known short stories depart from this rule in different ways. The short narrative is one the oldest and most widespread of literary forms. In its early history, there developed the device of the frame-story which is a preliminary and at times rudimentary narrative within which one or more of the characters proceeds to tell a series of short narratives, for example, Boccaccio's Decameron, The Arabian Nights, or Chaucer's Canterbury Tales. The short story is a popular literary form of contemporary writing. The popularity of the short story can be accounted for in many ways, but chiefly, the limited leisure of the modern period and the expansion and circulation of magazines and journals have boosted the demand for short stories. Although, novel in serialised form can be published in journals, short story is tailor made for it. The early practitioners of the short story were Washington Irving, Hawthorne, and Poe in America, Sir Walter Scott and Mary Shelley in England, E.T.A Hoffmann in Germany, Balzac in France, and Gogol, Pushkin, and Turgenev in Russia. All the major novelists in all

the European languages have written notable short stories. The short story has been called by Frank O'Connor as the "national art form."

9.4 Elements of Fiction

Once you feel you understand the basic story, it's time to think about the elements of fiction. Just as understanding the elements of poetry helps readers better appreciate the artistry of the poet, understanding the elements of fiction helps readers better appreciate and understand the authors of short fiction and their work. Remember that, while the elements are important, they are used by an author to support the theme or main idea of the text–to highlight certain things they want the reader to understand about the characters and the theme.

➢ 9.4.1Theme

One thing you should remember about theme is that it must be expressed in a complete sentence. For instance, "discrimination" is not a theme; however, "genetic modification in humans is dangerous because it can result in discrimination" is a complete theme.

A story can have more than one theme, and it is often useful to question and analyze how the themes interact. For instance, does the story have conflicting themes? Or do a number of slightly different themes point the reader toward one conclusion? Sometimes the themes don't have to connect– many stories use multiple themes in order to bring multiple ideas to the readers' attention.

So how do we find theme in a work? One way is to examine motifs**,** or recurring elements in a story. If something appears a number of times within a story, it is likely of significance. A motif can be a statement, a place, an object, or even a sound. Motifs often lead us to discern a theme by drawing attention to it through repetition. In addition, motifs are often symbolic. They can represent any number of things, from a character's childhood to the loss of a loved one. By examining what a motif symbolizes, you can extrapolate a story's possible themes. For instance, a story might use a park to represent a character's childhood. If the author makes constant references to the park, but we later see it replaced by a housing complex, we might draw conclusions about what the story is saying about childhood and the transition to adulthood.

Though theme is similar to message or argument, it is not necessarily an assertion like the other two terms are. In connecting to a work's meaning, a theme can refer to key topics of a work. Thus, while we might say "Ode on a Grecian Urn" argues that the state of desire should be appreciated beyond the moment of satisfaction, we might state that the themes of the poem are becoming versus being, the role of timeless art in a time-dependent world, and the relationship

between beauty and truth.The theme of a story is the universal lesson about life that readers can draw from the story. Theme might incorporate broad ideas, such as life/death, madness/sanity, love/hate, society/individual, known/unknown. Theme might also be focused more on the individual, for example the theme could be midlife crisis or growing up.

➢ Characterization

The characters are the people in a story. The narrator is the voice telling the story, but the narrator may or may not be a character in the story. The *protagonist* is the central character. The *antagonist* is the force or character that opposes the main character. Characters might be *static* (remain the same) or *dynamic* (change through the course of the story). The way an author creates a character is called characterization. Characterization includes the physical traits of characters, their personalities, and the way they speak. Authors might make judgments, either explicit (stated plainly) or implicit (allowing the reader to judge), about the characters in a story.

In addition to the protagonist and antagonist, most stories have secondary or minor characters. These are the other characters in the story. They sometimes support the protagonist or antagonist in their struggles, and they sometimes never come into contact with the main characters. Authors use minor characters for a variety of reasons. For instance, they can illustrate a different side of the main conflict, or they can highlight the traits of the main characters. One important type of minor character is called a *foil*. This character emphasizes the traits of a main character (usually the protagonist) through contrast. Thus, a foil will often be the polar opposite of the main character he or she highlights. Sometimes, the foil can take the form of a sidekick or friend. Other times, he or she might be someone who contends against the protagonist. For example, an author might use a decisive and determined foil to draw attention to a protagonist's lack of resolve and motivation.

Finally, any character in a story can be an *archetype***.** We can define archetype as an original model for a type of character, but that doesn't fully explain the term. One way to think of an archetype is to think of how a bronze statue is made. First, the sculptor creates his design out of wax or clay. Next, he creates a fireproof mold around the original. After this is done, the sculptor can make as many of the same sculpture as he pleases. The original model is the equivalent to the archetype. Some popular archetypes are the trickster figure, such as Coyote in Native American myth or Brer Rabbit in African American folklore, and the femme fatale, like Pandora in Greek myth. Keep in mind that archetype simply means original pattern and does not always apply to characters. It can come in the form of an object, a narrative, etc. For instance, the apple in the Garden of Eden provides the object-based forbidden fruit archetype, and Odysseus's voyage gives us the narrative-based journey home archetype.

➢ Plot & Structure

Before you can write an in-depth explanation of the themes, motives, or diction of a book, you need to be able to discuss one of its most basic elements: the story. If you can't identify what has happened in a story, your writing will lack context. Writing your paper will be like trying to put together a complex puzzle without looking at the picture you're supposed to create. Each piece is important, but without the bigger picture for reference, you and anyone watching will have a hard time understanding what is being assembled. Thus, you should look for "the bigger picture" in a book, poem, or play by reading for plot.

Rather than tell everything that might possibly happen to a character in certain circumstances, the writer carefully selects the details that will develop the plot, the characters, and the story's themes and messages. The writer engages in character development in order to develop the plot and the meaning of the story, paying special attention to the protagonist, or main character. In a conventional story, the protagonist grows and/or changes as a result of having to negotiate the story's central conflict. A character might be developed through exposition, in which the narrator simply tells us about this person. But more often, the character is developed through dialogue, point of view, and description of this person's expressions and actions.

➢ Setting

If a story has characters and a plot, these elements must exist within some context. The frame of reference in which the story occurs is known as setting**.** The most basic definition of setting is one of place and time.

Setting doesn't have to just include the physical elements of time and place. Setting can also refer to a story's social and cultural context. There are two questions to consider when dealing with this kind of setting: "What is the cultural and social setting of the story?" and "What was the author's cultural and social setting when the story was written?" The first question will help you analyze why characters make certain choices and act in certain manners. The second question will allow you to analyze why the author chose to have the characters act in this way.

Setting is created with elements such as geography, weather, time of day, social conditions, etc.

➢ Language & Style

Language and style are how the author presents the story to the reader. These elements are used to create the mood and tone of the story. In particular, look for diction, symbols, and irony.

- Diction: As in poetry, fiction often utilizes diction and figurative language to convey important ideas. In the short story, "The Story of an Hour," the words

"aquiver," "spring," "delicious breath," and "twittering" suggest a kind of rebirth occurring for Mrs. Mallard.

- Symbolism: As in poetry, authors of short stories often use symbols to add depth to the story. A symbol represents something larger than itself. Common examples of symbols include a country's flag, which represent the country, and a hear, which represents love. Each symbol has suggestive meanings–the flag, for example, brings up thoughts of patriotism, a unified country. What is the value of using symbols in a literary text? Symbols in literature allow a writer to express more in a condensed manner. The meaning of a symbol is connotative or suggestive, rather than definitive, which allows for multiple interpretations.
- Irony: Irony is the contrast between appearance/expectation and reality. Irony can be verbal (spoken), situational (something is supposed to happen but doesn't), or dramatic (difference between what the characters know and what the audience knows).

9.5 Summary

Therefore, short story, Brief fictional prose narrative. It usually presents a single significant episode or scene involving a limited number of characters. The form encourages economy of setting and concise narration; character is disclosed in action and dramatic encounter but seldom fully developed.

9.6 Key Terms

Exposition
The first stage of a fictional or dramatic plot, in which necessary background information is provided. Ibsen's *A Doll's House*, for instance, begins with a conversation between the two central characters, a dialogue that fills the audience in on events that occurred before the action of the play begins, but which are important in the development of its plot.

Figurative language
A form of language use in which writers and speakers convey something other than the literal meaning of their words. Examples include hyperbole or exaggeration, litotes or understatement, simile and metaphor, which employ comparison, and synecdoche and metonymy, in which a part of a thing stands for the whole.

Foreshadowing
Hints of what is to come in the action of a play or a story. Ibsen's *A Doll's House* includes foreshadowing as does Synge's *Riders to the Sea*. So, too, do Poe's "Cask of Amontillado" and Chopin's "Story of an Hour."

9.7 Review Questions

1. What is short – story?
2. Explain the difference between short story and fiction?
3. Can it possible to compare a drama and short story?
4. Elucidate with examples the various texts of short story.
5. Elucidate the key elements of short story.

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UNIT 10: ESSAYS: DEFINITION & CHARACTERISTICS

STRUCTURE

10.1 Objectives

- This unit shall let the learners to know the following:
  - Definition of essays.
  - Characteristics of essays.
  - Essays by major writers.
  - Know essays from different perspectives.

10.2 Introduction

It is very difficult to provide a satisfactory and comprehensive definition of the term Essay, as it is with for any literary genre or form. It was Dr. Johnson who defined the essay, as "a loose sally of the mind, an irregular, indigested piece, nor regular and orderly performance." It has been defined by Saintsbury as a "work of prose art," and more loosely still it has been called "the after-dinner monologue of an interesting and well-informed man." However, all of these definitions will fall short of adequately describing the composition in prose which has been called an essay. These definitions cannot be applied to John Locke's lengthy philosophical treatise titled Essay Concerning Human Understanding. Sometimes even works in verse have been titled essay like Alexander Pope's Essay on Criticism and Essay on Man. Hence, it is very difficult of find a common definition of the essay which will fit all examples like Macaulay's essays, or E. V. Lucas' essay on G.K. Chesterton. Like most of the literary forms, the essay is

indentified by its style and approach, rather than it's content. In the words of Hugh Walker, an essay can be written on "stars to the dust-heap and from the amoeba to man." Hugh Walker divides essays into two classes: "essays par excellence," that is, essays of the highest degree, as the essays of Montaigne, Bacon, Charles Lamb etc and prose compositions to which the name essay is applied only out of custom only because they are short and incomplete in its treatment. The incompleteness may arise from either treating a subject in outline, or from handling only a branch or division of some greater subject. The topic of the essay can be scientific or philosophic, historical or critical. These essays do not strictly belong to a separate literary form. An incomplete prose composition on a topic related to history may be called a historical essay. Yet besides these essays in the looser sense, there are essays in a unique literary style. Like those of Lamb, Montaigne, and Bacon. These essays on the other hand, are complete in themselves. In other words, no need is felt to expand them into treatises. No feeling of incompleteness is felt after reading these essays.

According to W. H. Hudson, "The true Essay is essentially personal. It belongs to the literature of self-expression. Treatise and dissertation may be objective; the Essay is subjective." Nowadays, indeed, no one turns to essayists for facts and principles, for one reason or another, makes a special appeal to us. They may be masters of every literary device, like Lamb, Stevenson, Chesterton, or Hilaire Belloc, or they may write with a deceptive ease, like Goldsmith, E.V. Lucas, A.G. Gardiner, J. B. Priestley, but it is their individual accent that we wish to hear, even when we have no particular sympathy with the opinions expressed. Cicero and Seneca have been held as the originators of the Essay whose Epistles would nowadays be regarded as essays rather than letters. In the words of Bacon, "The word (Essay) is late but the thing is ancient. For Seneca's Epistles to Lucilius, if one mark them well, are but essay; that is, dispersed meditations, though conveyed in the form of Epistles (letters)." Plutarch's Moralia belongs to the same category, being a collection of essays on moral subjects. It was Montaigne who invented the art from of the intimate personal essay in the 16th century by his volume of essays called Essais. Montaigne said, "I am myself the subject of my book."

It was Francis Bacon who invented the aphoristic essay. Bacon introduced the form in England. Whereas Montaigne entertains its reader, Bacon gives "counsels, civil and moral." Bacon's counsels are expressed in short, crisp sentences, which read like aphorisms. In the words of Dean Church, Bacon's essays are like the chapters in Aristotle's Ethics and Rhetoric. Even in Bacon's age, there were writers who continued the personal vein inaugurated by Montaigne, and the foremost of those was Ben Johnson, whose forceful personality continually breaks through his Discoveries. The Critical Essay was introduced by Dryden during the Restoration period. Its form was same as of Montaigne, but its theme was literary criticism. Two of the best known are the Essay of Dramatic Poesy, written in dialogue form, and the Preface to his Fables, which is partly a critical and partly a personal essay. In the 18th century, with the rise of journalism, the Essay began to appear in periodicals, deriving abundant material from the manners of the time. Defoe's Review is believed to have set the fashion, but the real vogue of the Essay began with Richard Steele and Joseph Addison, acknowledged masters of the form. Taking a hint from Defoe's Review, Steele started the Tatler with the declared object of exposing the "the false arts of life, of pulling off the disguises of cunning, vanity, and

affectation, and of recommending a general simplicity in dress, discourse, and behaviour." It ceased publication after two years, and was replaced by the Spectator. In this endeavour, Steele was associated with Addison, who had formerly been a frequent contributor to the Tatler. In this enterprise Steele was associated with Addison, who had formerly been a frequent contributor to the Tatler. Its objective was to "enliven morality with wit, and to temper wit with morality" and to bring "Philosophy out of closets and libraries, schools and colleges, to dwell in clubs and assemblies, at tea-tables and in coffee houses." In the words of the literary historican Saintsbury, "they taught the 18th century how it should and expecially how it should not, behave in public plaves, from churches to theatres; what books it should like, and how it should like them, how it should treat its lovers, mistresses, husbands, wives, parents and friends." For the first time in its history, the Essay was employed to serve distinctly social purpose.

In the 18th century for the first time, the essay was employed to serve a social purpose. Even then its earlier functions of personal revelation and literary criticism were not forgotten. The fictitious character invented by Steele and Addison Sir Roger de Coverley is well known. He is a lively sketch of the country gentleman of the time of Queen Anne, far surpassing the character studies of the 17th century writers. The next great name in the true succession of essayists is that of Dr. Johnson, whose essays appeared twice weekly in the Rambler and eight years later, every Saturday in the Idler. They show all his manly good sense and command of majestic language, but they would nowadays be read rather as a duty than for pleasure. He lectures us, whereas with Steele and Addison we feel that we were on equal terms with two friendly men of the world. In Oliver Goldsmith we find again their ease and charm. His Citizen of the World , is a delightful series of letters on English life by an imaginary Chinese visitor, was contributed to a daily newspaper, the Public Ledger, in 1760-62, and his volume of Essays was selected from numerous papers originally published in the Bee, the British Magazine, and other periodicals.

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10.3 Essay: Definition

An *essay* (ES-ey) is a nonfiction composition that explores a concept, argument, idea, or opinion from the personal perspective of the writer. Essays are usually a few pages, but they can also be book-length. Unlike other forms of nonfiction writing, like textbooks or biographies, an essay doesn't inherently require research. Literary essayists are conveying ideas in a more informal way.

The word *essay* comes from the Late Latin *exigere*, meaning "ascertain or weigh," which later became *essayer* in Old French. The late-15th-century version came to mean "test the quality of." It's this latter derivation that French philosopher Michel de Montaigne first used to describe a composition.

10.4 History of the Essay

Michel de Montaigne first coined the term *essayer* to describe Plutarch's *Oeuvres Morales*, which is now widely considered to be a collection of essays. Under the new term, Montaigne wrote the first official collection of essays, *Essais*, in 1580. Montaigne's goal was to pen his personal ideas in prose. In 1597, a collection of Francis Bacon's work appeared as the first essay collection written in English. The term *essayist* was first used by English playwright Ben Jonson in 1609.

- **Of Studies: Francis Bacon**

Studies serve for delight, for ornament, and for ability. Their chief use for delight, is in privateness and retiring; for ornament, is in discourse; and for ability, is in the judgment, and disposition of business. For expert men can execute, and perhaps judge of particulars, one by one; but the general counsels, and the plots and marshalling of affairs, come best, from those that are learned. To spend too much time in studies is sloth; to use them too much for ornament, is affectation; to make judgment wholly by their rules, is the humor of a scholar. They perfect nature, and are perfected by experience: for natural abilities are like natural plants, that need proyning, by study; and studies themselves, do give forth directions too much at large, except they be bounded in by experience. Crafty men contemn studies, simple men admire them, and wise men use them; for they teach not their own use; but that is a wisdom without them, and above them, won by observation. Read not to contradict and confute; nor to believe and take for granted; nor to find talk and discourse; but to weigh and consider. Some books are to be tasted, others to be swallowed, and some few to be chewed and digested; that is, some books are to be read only in parts; others to be read, but not curiously; and some few to be read wholly, and with diligence and attention. Some books also may be read by deputy, and extracts made

of them by others; but that would be only in the less important arguments, and the meaner sort of books, else distilled books are like common distilled waters, flashy things. Reading maketh a full man; conference a ready man; and writing an exact man. And therefore, if a man write little, he had need have a great memory; if he confer little, he had need have a present wit: and if he read little, he had need have much cunning, to seem to know, that he doth not. Histories make men wise; poets witty; the mathematics subtile; natural philosophy deep; moral grave; logic and rhetoric able to contend. Abeunt studia in mores. Nay, there is no stond or impediment in the wit, but may be wrought out by fit studies; like as diseases of the body, may have appropriate exercises. Bowling is good for the stone and reins; shooting for the lungs and breast; gentle walking for the stomach; riding for the head; and the like. So if a man's wit be wandering, let him study the mathematics; for in demonstrations, if his wit be called away never so little, he must begin again. If his wit be not apt to distinguish or find differences, let him study the Schoolmen; for they are cymini sectores. If he be not apt to beat over matters, and to call up one thing to prove and illustrate another, let him study the lawyers' cases. So every defect of the mind, may have a special receipt.

10.5 Types of Essays

There are many ways to categorize essays. Aldous Huxley, a leading essayist, determined that there are three major groups: personal and autobiographical, objective and factual, and abstract and universal. Within these groups, several other types can exist, including the following:

- Academic Essays: Educators frequently assign essays to encourage students to think deeply about a given subject and to assess the student's knowledge. As such, an academic essay employs a formal language and tone, and it may include references and a bibliography. It's objective and factual, and it typically uses a five-paragraph model of an introduction, two or more body paragraphs, and a conclusion. Several other essay types, like descriptive, argumentative, and expository, can fall under the umbrella of an academic essay.
- Analytical Essays: An analytical essay breaks down and interprets something, like an event, piece of literature, or artwork. This type of essay combines abstraction and personal viewpoints. Professional reviews of movies, TV shows, and albums are likely the most common form of analytical essays that people encounter in everyday life.
- Argumentative/Persuasive Essays: In an argumentative or persuasive essay, the essayist offers their opinion on a debatable topic and refutes opposing views. Their goal is to get the reader to agree with them. Argumentative/persuasive essays can be personal, factual, and even both at the same time. They can also be humorous or satirical; Jonathan Swift's *A Modest Proposal* is a satirical essay arguing that the best way for Irish people to get out of poverty is to sell their children to rich people as a food source.

- Descriptive Essays: In a descriptive essay, the essayist describes something, someone, or an event in great detail. The essay's subject can be something concrete, meaning it can be experienced with any or all of the five senses, or abstract, meaning it can't be interacted with in a physical sense.
- Expository Essay: An expository essay is a factual piece of writing that explains a particular concept or issue. Investigative journalists often write expository essays in their beat, and things like manuals or how-to guides are also written in an expository style.
- Narrative/Personal: In a narrative or personal essay, the essayist tells a story, which is usually a recounting of a personal event. Narrative and personal essays may attempt to support a moral or lesson. People are often most familiar with this category as many writers and celebrities frequently publish essay collections.

Notable Essayists

- James Baldwin, "Notes of a Native Son"
- Joan Didion, "Goodbye To All That"
- George Orwell, "Shooting an Elephant"
- Ralph Waldo Emerson, "Self-Reliance"
- Virginia Woolf, "Three Guineas"

10.6 Examples of Literary Essays

➢ Michel De Montaigne, "Of Presumption"

De Montaigne's essay explores multiple topics, including his reasons for writing essays, his dissatisfaction with contemporary education, and his own victories and failings. As the father of the essay, Montaigne details characteristics of what he thinks an essay should be. His writing has a stream-of-consciousness organization that doesn't follow a structure, and he expresses the importance of looking inward at oneself, pointing to the essay's personal nature.

➢ Virginia Woolf, "A Room of One's Own"

Woolf's feminist essay, written from the perspective of an unknown, fictional woman, argues that sexism keeps women from fully realizing their potential. Woolf posits that a woman needs only an income and a room of her own to express her creativity. The fictional persona Woolf uses is meant to teach the reader a greater truth: making both literal and metaphorical space for women in the world is integral to their success and wellbeing.

➢ James Baldwin, “Everybody’s Protest Novel”

In this essay, Baldwin argues that Harriet Beecher Stowe’s novel *Uncle Tom’s Cabin* doesn’t serve the black community the way his contemporaries thought it did. He points out that it equates “goodness” with how well-assimilated the black characters are in white culture:

> *Uncle Tom’s Cabin is a very bad novel, having, in its self-righteous, virtuous sentimentality, much in common with Little Women. Sentimentality […] is the mark of dishonesty, the inability to feel; […] and it is always, therefore, the signal of secret and violent inhumanity, the mask of cruelty.*

This essay is both analytical and argumentative. Baldwin analyzes the novel and argues against those who champion it.

10.7 Forms and Styles

This section describes the different forms and styles of essay writing. These are used by an array of authors, including university students and professional essayists.

➢ Cause and effect

The defining features of a "cause and effect" essay are causal chains that connect from a cause to an effect, careful language, and chronological or emphatic order. A writer using this rhetorical method must consider the subject, determine the purpose, consider the audience, think critically about different causes or consequences, consider a thesis statement, arrange the parts, consider the language, and decide on a conclusion.

➢ Classification and division

Classification is the categorization of objects into a larger whole while division is the breaking of a larger whole into smaller parts.

➢ Compare and contrast

Compare and contrast essays are characterized by a basis for comparison, points of comparison, and analogies. It is grouped by the object (chunking) or by point (sequential). The comparison highlights the similarities between two or more similar objects while contrasting highlights the differences between two or more objects. When writing a compare/contrast essay, writers need to determine their purpose, consider their audience, consider the basis and points of

comparison, consider their thesis statement, arrange and develop the comparison, and reach a conclusion. Compare and contrast is arranged emphatically.

➢ Expository

An expository essay is used to inform, describe or explain a topic, using important facts to teach the reader about a topic. Mostly written in third-person, using "it", "he", "she", "they," the expository essay uses formal language to discuss someone or something. Examples of expository essays are: a medical or biological condition, social or technological process, life or character of a famous person. The writing of an expository essay often consists of the following steps: organizing thoughts (brainstorming), researching a topic, developing a thesis statement, writing the introduction, writing the body of essay, and writing the conclusion.

➢ Descriptive

Descriptive writing is characterized by sensory details, which appeal to the physical senses, and details that appeal to a reader's emotional, physical, or intellectual sensibilities. Determining the purpose, considering the audience, creating a dominant impression, using descriptive language, and organizing the description are the rhetorical choices to consider when using a description. A description is usually arranged spatially but can also be chronological or emphatic. The focus of a description is the scene. Description uses tools such as denotative language, connotative language, figurative language, metaphor, and simile to arrive at a dominant impression.[15] One university essay guide states that "descriptive writing says what happened or what another author has discussed; it provides an account of the topic".

10.8 Summary

In England, during the Age of Enlightenment, essays were a favored tool of polemicists who aimed at convincing readers of their position; they also featured heavily in the rise of periodical literature, as seen in the works of Joseph Addison, Richard Steele and Samuel Johnson. Addison and Steele used the journal *Tatler* (founded in 1709 by Steele) and its successors as storehouses of their work, and they became the most celebrated eighteenth-century essayists in England. Johnson's essays appear during the 1750s in various similar publications. As a result of the focus on journals, the term also acquired a meaning synonymous with "article", although the content may not the strict definition. On the other hand, Locke's *An Essay Concerning Human Understanding* is not an essay at all, or cluster of essays, in the technical sense, but still it refers to the experimental and tentative nature of the inquiry which the philosopher was undertaking.

10.9 Key Terms

Figurative language

A form of language use in which writers and speakers convey something other than the literal meaning of their words. Examples include hyperbole or exaggeration, litotes or understatement, simile and metaphor, which employ comparison, and synecdoche and metonymy, in which a part of a thing stands for the whole.

Convention

A customary feature of a literary work, such as the use of a chorus in Greek tragedy, the inclusion of an explicit moral in a fable, or the use of a particular rhyme scheme in a villanelle. Literary conventions are defining features of particular literary genres, such as novel, short story, ballad, sonnet, and play.

Style

The way an author chooses words, arranges them in sentences or in lines of dialogue or verse, and develops ideas and actions with description, imagery, and other literary techniques. See *Connotation*, *Denotation*, *Diction*, *Figurative language*, *Image*, *Imagery*, *Irony*, *Metaphor*, *Narrator*, *Point of view*, *Syntax*, and *Tone*.

10.10 Review Questions

1. What is the definition of essay in literature?
2. What are the types of essays you have studied?
3. What is the function of essay in literature?
4. How has essay been an important part in today's world? Explain with reference to literary texts.
5. What key elements are necessary to write an essay?

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UNIT 11: BIOGRAPHY: DEFINITION & CHARACTERISTICS

STRUCTURE

11.1 Objectives

- This unit shall focus on:
  - Prose forms.
  - Will give an idea about the biography in particular.
  - Will expose the other elements of biography
  - Will let the learners to have an in- depth knowledge about the biography as a non – fiction writing.

11.2 Introduction

The art-form of Biography developed recently in comparison to other art forms. From classical times, we have Lives of Caesars by Seutonius, and Plutarch's Lives, short accounts, written in pairs, comparing and contrasting a famous Greek and a famous Roman; but what we understand by Biography these days has no really close resemblance to these or to such odd notes and gossip as one finds in the Brief Lives of the seventeenth-century antiquarian, John Aubrey. The term was first used by Dryden in 1683 defining it as the "the history of particular men's lives." Its form was still indeterminate, and for a long time it continued to be a promiscuous collection of varied details not governed by any artistic principle of selection or proportion. The formal Life and Letters of any person of note was a tedious work. As Lytton Strachey, the reknowned biographer of Queen Victoria, wrote in 1918: "The art of Biography seems to have fallen on evil times in England. Those two fat volumes, with which it is our custom to

commemorate the dead – who does not know them, with their illdigested masses of material, their slipshod style, their tone of tedious panegyric, their lamentable lack of selection, of detachment of design? They are as familiar as the cortege of the undertaker, and wear the same air of slow funeral barbarism." According to the Oxford Dictionary Biography is "the history of the lives of individual men as a branch of literature." In the words of Harold Nicolson, the Biography is "a truthful record of an individual, composed as a work of art." Biography is not history of a single individual. It is the record of all the events between the birth and death of an individual. A biography fills its canvas with one prominent personality; other figures if portrayed are subsidiary to the central figure. It presents its subject both externally and internally. In the words of Sir Sidney Lee, "Character and exploits are inseparable." A character which doesn't translate into exploit is a mere phantasm for the biographer. The exploit may range from mere talk, as in the case of Johnson, to empire-building and military conquest. The biography should be objective and balanced. It should neither be a panegyric or a diatribe. Finally and pre-eminently, it should be a work of art, not a mere collection of odds and ends to satisfy idle curiosity, but something that will leave in the mind of the reader a sustained and lasting impression. The aim of biography is to transmit a personality by rebuilding a living man from dead bones. Nevertheless, biography should be based on verifiable facts and not on invented details. A biography is not only artistically attractive but is of immense value for the historian. No wonder Carlyle defined history as the essence of "countless biographies." The biographer strives for truth as well as beauty. Without the former the biographer's work becomes fiction. without the latter it degenerates into a mere recital of facts.

11.3 Biography: Definition

A *biography* (BYE-og-ruh-fee) is a written account of one person's life authored by another person. A biography includes all pertinent details from the subject's life, typically arranged in a chronological order. The word *biography* stems from the Latin *biographia*, which succinctly explains the word's definition: *bios* = "life" + *graphia* = "write."

Since the advent of the written word, historical writings have offered information about real people, but it wasn't until the 18th century that biographies evolved into a separate literary genre. Autobiographies and memoirs fall under the broader biography genre, but they are distinct literary forms due to one key factor: the subjects themselves write these works. Biographies are popular source materials for documentaries, television shows, and motion pictures.

11.4 History of Biographies

The biography form has its roots in Ancient Rome and Greece. In 44 BCE, Roman writer Cornelius Nepos published *Excellentium Imperatorum Vitae* (*Lives of the Generals*), one of the earliest recorded biographies. In 80 CE, Greek writer Plutarch released *Parallel Lives*, a sweeping work consisting of 48 biographies of famous men. In 121 CE, Roman historian Suetonius wrote *De vita Caesarum* (*On the Lives of the Caesars*), a series of 12 biographies detailing the lives of Julius Caesar and the first 11 emperors of the Roman Empire. These were among the most widely read biographies of their time, and at least portions of them have survived intact over the millennia.

During the Middle Ages, the Roman Catholic Church had a notable influence on biographies. Historical, political, and cultural biographies fell out of favor. Biographies of religious figures—including saints, popes, and church founders—replaced them. One notable exception was Italian painter/architect Giorgio Vasari's 1550 biography, *The Lives of the Most Excellent Painters, Sculptors, and Architects*, which was immensely popular. In fact, it is one of the first examples of a bestselling book.

Still, it wasn't until the 18th century that authors began to abandon multiple subjects in a single work and instead focus their research and writing on one subject. Scholars consider James Boswell's 1791 *The Life of Samuel Johnson* to be the first modern biography. From here, biographies were established as a distinct literary genre, separate from more general historical writing.

As understanding of psychology and sociology grew in the 19th and early 20th centuries, biographies further evolved, offering up even more comprehensive pictures of their subjects. Authors who played major roles in this contemporary approach to biographing include Lytton Strachey, Gamaliel Bradford, and Robert Graves.

11.5 Types of Biographies

While all biographical works chronicle the lives of real people, writers can present the information in several different ways.

- Popular biographies are life histories written for a general readership. *The Immortal Life of Henrietta Lacks* by Rebecca Skloot and *Into the Wild* by Jon Krakauer are two popular examples.
- Critical biographies discuss the relationship between the subject's life and the work they produced or were involved in; for example, *The Billionaire Who Wasn't: How Chuck Feeney Secretly Made and Gave Away a Fortune* by Conor O'Clery and *Unpresidented: A Biography of Donald Trump* by Martha Brockenbrough.

- Historical biographies put greater understanding on how the subject's life and contributions affected or were affected by the times in which they lived; see *John Adams* by David McCullough and *Catherine the Great* by Peter K. Massie.
- Literary biographies concentrate almost exclusively on writers and artists, blending a conventional narrative of the historical facts of the subject's life with an exploration of how these facts impacted their creative output. Some examples include *Savage Beauty: The Life of Edna St. Vincent Millay* by Nancy Milford and *Jackson Pollock: An American Saga* by Gregory White Smith and Steven Naifeh.
- Reference biographies are more scholarly writings, usually written by multiple authors and covering multiple lives around a single topic. They verify facts, provide background details, and contribute supplemental information resources, like bibliographies, glossaries, and historical documents; for example, *Black Americans in Congress, 1870-2007* and the *Dictionary of Canadian Biography*.
- Fictional biographies, or biographical novels, like *The Other Boleyn Girl* by Philippa Gregory, incorporate creative license into the retelling of a real person's story by taking on the structure and freedoms of a novel. The term can also describe novels in which authors give an abundance of background information on their characters, to the extent that the novel reads more like a biography than fiction. An example of this is George R.R. Martin's *Fire and Blood,* a novel detailing the history of a royal family from his popular *A Song of Ice and Fire*

➢ Biographies and Filmed Entertainment

Movie makers and television creators frequently produce biographical stories, either as dramatized productions based on real people or as nonfiction accounts.

➢ Documentary

This genre is a nonfictional movie or television show that uses historical records to tell the story of a subject. The subject might be a one person or a group of people, or it might be a certain topic or theme. To present a biography in a visually compelling way, documentaries utilize archival footage, recreations, and interviews with subjects, scholars, experts, and others associated with the subject.

Famous film documentaries include *Grey Gardens,* a biography of two of Jacqueline Kennedy's once-wealthy cousins, who, at the time of filming, lived in squalor in a condemned mansion in the Hamptons; and *I Am Not Your Negro*, a biography of the life and legacy of pioneering American author James Baldwin.

Television documentary series tell one story over the course of several episodes, like *The Jinx*: *The Life and Deaths of Robert Durst*, a biography of the real estate heir and alleged serial killer that focused on his suspected crimes. There are many nonfiction television shows that use a documentary format, but subjects typically change from one episode to the next, such as A&E's *Biography* and PBS's *POV*.

➢ Biopic

These films are biographical motion pictures, written by screenwriters and performed by actors. They often employ a certain amount of creative liberty in their interpretation of a real life. This is largely done to maintain a feasible runtime; capturing all of the pivotal moments of a subject's life in a 90- or 120-minute movie is all but impossible. So, filmmakers might choose to add, eliminate, or combine key events and characters, or they may focus primarily on one or only a few aspects of the subject's life. Some popular examples: *Coal Miner's Daughter*, a biography of country music legend Loretta Lynn; *Malcom X*, a biopic centered on the civil rights leader of the same name; and *The King's Speech*, a dramatization of Prince Albert's efforts to overcome a stutter and ascend the English throne.

➢ Semi-fictionalized account

This approach takes a real-life event and interprets or expands it in ways that stray beyond what actually happened. This is done for entertainment and to build the story so it fits the filmmaker's vision or evolves into a longer form, such as a multi-season television show. These accounts sometimes come with the disclaimer that they are "inspired by true events." Examples of semi-fictionalized accounts are the TV series *Orange Is the New Black*, *Masters of Sex*, and *Mozart of the Jungle*—each of which stem from at least one biographical element, but showrunners expounded upon to provide many seasons of entertainment

11.6 The Functions of Biography

Biographies inform readers about the life of a notable person. They are a way to introduce readers to the work's subject—the historical details, the subject's motivations and psychological underpinnings, and their environment and the impact they had, both in the short and long term.

Because the author is somewhat removed from their subject, they can offer a more omniscient, third-person narrative account. This vantage point allows the author to put certain events into a larger context; compare and contrast events, people, and behaviors predominant in the subject's life; and delve into psychological and sociological themes of which the subject may not have been aware.

Also, a writer structures a biography to make the life of the subject interesting and readable. Most biographers want to entertain as well as inform, so they typically use a traditional plot structure—an introduction, conflict, rising of tension, a climax, a resolution, and an ending—to give the life story a narrative shape. While the ebb and flow of life is a normal day-to-day rhythm, it doesn't necessarily make for entertaining reading. The job of the writer, then, becomes one of shaping the life to fit the elements of a good plot.

11.7 Pure and Impure Biography

The biography is often differentiated into two types: Pure Biography and Impure Biography. A pure Biography would give us a perfect picture of the development of both the external and the inner life of its subject. Unfortunately, several factors may intervene to make it "impure." The most common is the desire to honour the dead, to conceal the evil and perpetuate the memory of the good. De mortuis nill nisi bonum is an old Latin proverb which says that the living should speak nothing but good of the dead. It is doubtless a good motto for everyday conduct but not for the art of biography, which ought to look objectively on good and bad alike and to strike a balance between them. A biographer cannot exaggerate the virtues of his subject, nor can be overemphasize the failures. The former may result in an undeserved eulogy and the latter an unkind satire. The second factor which accounts for impurity in a biography is the intrusion of the author's own prejudices and predilections.

The personal mode, which can be so pleasing and appealing in other forms of literature, is a defect in the biography. It is required that the biographer should stand away from his subject so as to be able to view it clearly and dispassionately. He must maintain an attitude of detachment or disinterestedness, forgetting his personal predilections as far as humanly possible. He must have only a professional interest, such as a doctor has in his patient. If he thrusts too much into his work – his own likes and dislikes, opinions and preferences – he digresses from the biographical into the autobiographical. A third source of impurity is the substitution of moral or other utilitarian aims for the genuinely realistic. A biography should not be treated as an illustration of some theory or with the intention of driving home some particular lesion. Biography should relate faithfully the history of a human soul, without any warping of the truth for purposes either of panegyric or invective; let it but place before us a true narrative, without any straining for effect or any drawing of a moral, and it will not fail to speak to us clearly and influence us powerfully. All works of art are shorn of their power when men attempt to reduce them to slavery rather than allow them to assert theory sovereignty. Works of art cease to be works of art when they carry upon them the chains of any tyrannical influence. A work of art must be as free and sovereign as the Truth, of which, indeed, it is but a part and a manifestation. We are all interested in lives of other people. Therein lay the basis of the biographical impulse.

The biographer instinctively aims at a revelation which will both capture the individuality of his subject and also show the common touch of humanity in which he assures the reader that human nature is always essentially the same. In biography as in the novel, the psychological element is more interesting and significant than mere record of material events. It is extremely difficult to write a biography of person with whom one hasn't lived constantly. Boswell was in intimate friend of Johnson; Lockhart was Scott's son-in-law; Forster was closely associated with Dickens. All three have written masterly Lives of their heroes. But biographers are not

always contemporaries, much less associates, and for those who are not, Biography can become a herculean task in which failure is more likely than success. Only too often, they imagine a background to their subject in terms of their own time, and thus fall into anachronisms as misleading as those of a Holywood film. Another difficulty of a biographer is that it is scarcely possible within the covers of a book to contain a whole life in all its phases – physical, intellectual, moral and spiritual – doing full justice to each. Life is too elusive to be so easily confined within the narrow room of biographical record. And, often enough, half of a man is composed of thoughts he never utters of feelings he prefers to conceal, as to which no biographer can do more than guess. He may, of course, generalise from words and deeds, but these might have been hasty or abnormal lapses of character and so are only dubious guides. Nevertheless, English literature is a treasure house of biographies; for example, Boswell's Johnson, Mason's Gray, Southey's Nelson, Lockhardt's Scott, Carlyle's Sterling, Froude's Carlyle, Rosebery's Pitt, Trevelyan's Macaulay, and Lytton Strachey's Queen Victoria..

11.8 Modern Tendencies

The modern tendency in biography was at first towards a ruthless dissection of its subject. In Lytton Strachey's Eminent Victorians this process was carried to an extent popularly described as "debunking," by reason of his insistence upon the human weaknesses of famous people who had hitherto been set on lofty pedestals. While this was a useful corrective to the legends fostered by the nil nisi bonum school, it fell into the opposite danger of belittling the characters of those with whom it dealt by magnifying trivial matters in their lives and personalities to the distortion of the general effect. In a similar way, the application of psychology has sometimes resulted in over emphasizing certain motives in a man's character, or the biographer has intentionally chosen a hero whose life bears a superficial resemblance to his own, and created him in his own image. A reaction has already set in, and the current trend is to demand from a biographer not only an intuitive understanding of this subject but also a complete and accurate estimate of the environment and social background of events. Until and unless, he takes refuge in the biographical novel, the biographer must therefore become a social historian, philosopher, and psychologist in one.

➢ James Boswell: Life of Johnson

Mohandas Gandhi was an Indian revolutionary and religious leader who used his religious power for political and social reform. Although he held no governmental office, he was the main force behind the second-largest nation in the world's struggle for independence.

➢ Early years

Mohandas Karamchand Gandhi was born on October 2, 1869, in Porbandar, India, a seacoast town in the Kathiawar Peninsula north of Bombay, India. His wealthy family was from one of the higher castes (Indian social classes). He was the fourth child of Karamchand Gandhi, prime

minister to the raja (ruler) of three small city-states, and Purtlibai, his fourth wife. Gandhi described his mother as a deeply religious woman who attended temple (a place for religious worship) service daily. Mohandas was a small, quiet boy who disliked sports and was only an average student. At the age of thirteen he did not even know in advance that he was to marry Kasturbai, a girl his own age. The childhood ambition of Mohandas was to study medicine, but as this was considered beneath his caste, his father persuaded him to study law instead. After his marriage Mohandas finished high school and tutored his wife. In September 1888 Gandhi went to England to study. Before leaving India, he promised his mother he would try not to eat meat. He was an even stricter vegetarian while away than he had been at home. In England he studied law but never completely adjusted to the English way of life. He became a lawyer in 1891 and sailed for Bombay. He attempted unsuccessfully to practice law in Rajkot and Bombay, then for a brief period served as lawyer for the prince of Porbandar.

11.9 South Africa: The Beginning

In 1893 Gandhi accepted an offer from a firm of Muslims to represent them legally in Pretoria, the capital of Transvaal in the Union of South Africa. While traveling in a first-class train compartment in Natal, South Africa, a white man asked Gandhi to leave. He got off the train and spent the night in a train station meditating. He decided then to work to end racial prejudice. He had planned to stay in South Africa for only one year, but this new cause kept him in the country until 1914. Shortly after the train incident he called his first meeting of Indians in Pretoria and attacked racial discrimination (treating a certain group of people differently) by whites. This launched his campaign for improved legal status for Indians in South Africa, who at that time suffered the same discrimination as black people. In 1896 Gandhi returned to India to take his wife and sons to Africa and to inform his countrymen of the poor treatment of Indians there. News of his speeches filtered back to Africa, and when Gandhi returned, an angry mob threw stones and attempted to lynch (to murder by mob action and without lawful trial) him.

➢ Spiritual development

Gandhi began to do day-to-day chores for unpaid boarders of the lowest castes and encouraged his wife to do the same. He decided to buy a farm in Natal and return to a simpler way of life. He began to fast (not eat). In 1906 he became celibate (not engaging in sexual intercourse) after having fathered four sons, and he preached Brahmacharya (vow of celibacy) as a means of birth control and spiritual purity. He also began to live a life of voluntary poverty. During this period Gandhi developed the concept of Satyagraha, or soul force. He wrote: "Satyagraha is not predominantly civil disobedience, but a quiet and irresistible pursuit of truth." Truth was throughout his life Gandhi's chief concern, as reflected in the subtitle of his Autobiography: The Story of My Experiments with Truth. Gandhi also developed a basic concern for the means

used to achieve a goal. In 1907 Gandhi urged all Indians in South Africa to defy a law requiring registration and fingerprinting of all Indians. For this activity he was imprisoned for two months but released when he agreed to voluntary registration. During Gandhi's second stay in jail he read the American essayist Henry David Thoreau's (1817–1862) essay "Civil Disobedience," which left a deep impression on him. He was also influenced by his correspondence with Russian novelist Leo Tolstoy Mohandas Gandhi. Reproduced by permission of AP/Wide World Photos . (1828–1910) in 1909–1910 and by John Ruskin's (1819–1900) Unto This Last. Gandhi decided to create a place for civil resisters to live in a group environment. He called it the Tolstoy Farm. By this time he had abandoned Western dress for traditional Indian garb. Two of his final legal achievements in Africa were a law declaring Indian (rather than only Christian) marriages valid, and the end of a tax on former indentured (bound to work and unable to leave for a specific period of time) Indian labor. Gandhi regarded his work in South Africa as completed. By the time Gandhi returned to India in January 1915, he had become known as "Mahatmaji," a title given him by the poet Rabindranath Tagore (1861–1941). This title means "great soul." Gandhi knew how to reach the masses and insisted on their resistance and spiritual growth. He spoke of a new, free Indian individual, telling Indians that India's cages were self-made.

➢ Disobedience and return to old values

The repressive Rowlatt Acts of 1919 (a set of laws that allowed the government to try people accused of political crimes without a jury) caused Gandhi to call a general hartal, or strike (when workers refuse to work in order to obtain rights from their employers), throughout the country. But he called it off when violence occurred against Englishmen. Following the Amritsar Massacre of some four hundred Indians, Gandhi responded by not cooperating with British courts, stores, and schools. The government agreed to make reforms. Gandhi began urging Indians to make their own clothing rather than buy British goods. This would create employment for millions of Indian peasants during the many idle months of the year. He cherished the ideal of economic independence for each village. He identified industrialization (increased use of machines) with materialism (desire for wealth) and felt that it stunted man's growth. Gandhi believed that the individual should be placed ahead of economic productivity. In 1921 the Congress Party, a group of various nationalist (love of one's own nation and cultural identity) groups, again voted for a nonviolent disobedience campaign. Gandhi had come to realize that India's reliance on Britain had made India more helpless than ever. In 1922 Gandhi was tried and sentenced to six years in prison, but he was released two years later for an emergency appendectomy (surgery to remove an inflamed appendix). This was the last time the British government tried Gandhi.

➢ Fasting and the protest march

One technique Gandhi used frequently was the fast. He firmly believed that Hindu-Muslim unity was natural and he undertook a twenty-one-day fast to bring the two communities together. He also fasted during a strike of mill workers in Ahmedabad. Another technique he

developed was the protest march. In response to a British tax on all salt used by Indians, a severe hardship on the peasants, Gandhi began his famous twenty-four-day "salt march" to the sea. Several thousand marchers walked 241 miles to the coast in protest of the unfair law. Another cause Gandhi supported was improving the status of members of the lower castes, or Harijans. On September 20, 1932, Gandhi began a fast for the Harijans, opposing a British plan for a separate voting body for them. As a result of Gandhi's fast, some temples were opened to exterior castes for the first time in history. Gandhi devoted the years 1934 through 1939 to the promotion of making fabric, basic education, and making Hindi the national language. During these years he worked closely with Jawaharlal Nehru (1889–1964) in the Congress Working Committee. Despite differences of opinion, Gandhi designated Nehru his successor, saying, "I know this, that when I am gone he will speak my language."

➢ World War II and beyond

England's entry into World War II (1939–45; when the United States, France, Great Britain, and the Soviet Union fought against Germany, Italy, and Japan) brought India in without its consent. Because Britain had made no political compromises satisfactory to nationalist leaders, in August 1942 Gandhi proposed not to help in the war effort. Gandhi, Nehru, and other Congress Party leaders were imprisoned, touching off violence throughout India. When the British attempted to place the blame on Gandhi, he fasted for three weeks in jail. He contracted malaria (a potentially fatal disease spread by mosquitoes) in prison and was released on May 6, 1944. When Gandhi emerged from prison, he sought to stop the creation of a separate Muslim state of Pakistan, which Muhammad Ali Jinnah (1876–1948) was demanding. Jinnah declared August 16, 1946, a "Direct Action Day." On that day, and for several days following, communal killings left five thousand dead and fifteen thousand wounded in Calcutta alone. Violence spread through the country. Extremely upset, Gandhi went to Bengal, saying, "I am not going to leave Bengal until the last embers of trouble are stamped out." But while he was in Calcutta forty-five hundred more people were killed in Bihar. Gandhi, now seventy-seven, warned that he would fast to death unless Biharis reformed. Either Hindus and Muslims would learn to live together or he would die in the attempt. The situation there calmed, but rioting continued elsewhere.

➢ Drive for independence

In March 1947 the last viceroy, Lord Mountbatten (1900–1979), arrived in India with instructions to take Britain out of India by June 1948. The Congress Party by this time had agreed to separation, since the only alternative appeared to be continuation of British rule. Gandhi, despairing because his nation was not responding to his plea for peace and brotherhood, refused to participate in the independence celebrations on August 15, 1947. On September 1, 1947, after an angry Hindu mob broke into the home where he was staying in Calcutta, Gandhi began to fast, "to end only if and when sanity returns to Calcutta." Both Hindu and Muslim leaders promised that there would be no more killings, and Gandhi ended his fast.

On January 13, 1948, Gandhi began his last fast in Delhi, praying for Indian unity. On January 30, as he was attending prayers, he was shot and killed by Nathuram Godse, a thirty-five-yearold editor of a Hindu Mahasabha extremist newspaper in Poona.

11.10 Examples of Biographies

1. James Boswell, *The Life of Samuel Johnson*

The biography that ushered in the modern era of true-life writing, *The Life of Samuel Johnson* covered the entirety of its subject's life, from his birth to his status as England's preeminent writer to his death. Boswell was a personal acquaintance of Johnson, so he was able to draw on voluminous amounts of personal conversations the two shared.

What also sets this biography apart is, because Boswell was a contemporary of Johnson, readers see Johnson in the context of his own time. He wasn't some fabled figure that a biographer was writing about centuries later; he was someone to whom the author had access, and Boswell could see the real-world influence his subject had on life in the here and now.

2. Sylvia Nasar, *A Beautiful Mind*

Nasar's 1998 Pulitzer Prize-nominated biography of mathematician John Nash introduced legions of readers to Nash's remarkable life and genius. The book opens with Nash's childhood and follows him through his education, career, personal life, and struggles with schizophrenia. It ends with his acceptance of the 1994 Nobel Prize for Economics. In addition to a Pulitzer nomination, *A Beautiful Mind* won the National Book Critics Circle Award for Biography, was a *New York Times* bestseller, and provided the basis for the Academy Award-winning 2001 film of the same name.

3. Catherine Clinton, *Harriet Tubman: The Road to Freedom*

Clinton's biography of the abolitionist icon is a large-scale epic that chronicles Tubman's singular life. It starts at her birth in the 1820s as the slave Araminta Ross, continuing through her journey to freedom; her pivotal role in the Underground Railroad; her Moses-like persona; and her death in 1913.

Because Tubman could not read or write, she left behind no letters, diaries, or other personal papers in her own hand and voice. Clinton reconstructed Tubman's history entirely through other source material, and historians often cite this work as the quintessential biography of Tubman's life.

4. Megan Mayhew Bergman, *Almost Famous Women*

Almost Famous Women is not a biography in the strictest sense of the word; it is a fictional interpretation of real-life women. Each short story revolves around a woman from history with close ties to fame, such as movie star Marlene Dietrich, Standard Oil heiress Marion "Joe" Carstairs, aviatrix Beryl Markham, Oscar Wilde's niece Dolly, and Lord Byron's

daughter Allegra. Mayhew Bergman imagines these colorful women in equally colorful episodes that put them in a new light—a light that perhaps offers them the honor and homage that history denied them.

11.11 Summary

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.

11.12 Key Terms

- **Autobiography:**

  An *autobiography* (awe-tow-bye-AWE-gruh-fee) is a self-written biography. The author writes about all or a portion of their own life to share their experience, frame it in a larger cultural or historical context, and/or inform and entertain the reader.

- **Understatement**

  A figure of speech in which a writer or speaker says less than what he or she means; the opposite of exaggeration. The last line of Frost's "Birches" illustrates this literary device: "One could do worse than be a swinger of birches."

- **Tale**

  A story that narrates strange happenings in a direct manner, without detailed descriptions of character. Petronius' "The Widow of Ephesus" is an example.

11.13 Review Questions

1. What do you mean by Biography in literature? Explain.
2. What are the key features of the biography texts?
3. What are the types of biography present on literature?
4. Bring out the types of biographies.
5. Can it be possible to write biographies without contents? Explain with reference to the steps of writing biographies.

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BLOCK 4: LITERARY DEVICES

UNIT 12: LITERATURE & LITERARY DEVICES: AN INTRODUCTION

STRUCTURE

12.1 Objectives

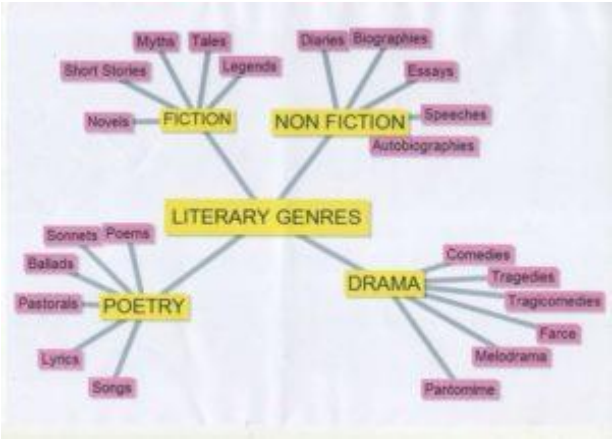
- In this unit the students shall learn the following:
  - Literary devices
  - Relationship between Literature and literary devices
  - Use of literary devices in different genres
  - Importance and reasons of using literary devices

12.2 Introduction

Literary devices are tools that writers use to create the desired effect in their writing. There are many different types of literary devices, and each one has its unique purpose. By understanding what these devices are and how to use them, you can make your writing more powerful and effective. In this article, we will discuss what literary devices are, the different types of literary devices, and how to use them effectively.

Literary devices are methods used by authors to enhance their writing and convey a message or emotion in a more captivating way. Literary devices can be found throughout texts of all genres, from novels to television scripts to song lyrics. These devices add depth and complexity to what would otherwise be mundane pieces of prose by creating vivid imagery, evoking emotion, and capturing the imagination. Examples of literary devices include metaphors, similes, allegories, alliterations, puns, and foreshadowing. Using literary devices in your writing can add a dimension of depth and insight that will engage readers and give

them a more fulfilling experience while they read. Techniques such as imagery, similes, metaphors, and allegories are literary devices that we use to cultivate the perfect atmosphere and have the right tone for our story.



They can be effectively used to either bring out humor or create suspense. With some strategic planning, literary devices help create a vivid picture in readers' heads that is impossible to forget. Moreover, literary devices are also great for creating tension in stories which helps propel a reader's curiosity further. By weaving these techniques into our writing, it allows readers to form their judgments on the story by taking away obvious points of view that could detract from its overall purpose. Literary devices can be effectively used across various genres including novels, short stories and poems. Overall literary devices are essential tools if we wish to add depth, complexity, and impact to our work and make it stand out.

12.3 The purpose and importance of literary devices

Literary devices are an integral part of the English language and literary works, helping to establish tone, theme, and narrative. Every literary device serves a purpose aiding in conveying the author's message to the reader. For example, alliteration is used to underscore a certain phrase or add emphasis while a metaphor can help readers understand a new perspective or understanding of a situation. It is through literary devices that authors concretely communicate an idea, theme, or story.

Furthermore, literary devices add color and depth to storytelling encouraging readers to interpret literary works on their terms. Whether that be discovering themes or ideas behind the work or connecting with characters on an emotional level, literary devices connect the author with their audience imparting emotions, thoughts, and images throughout works of literature and speech. Ultimately literary devices play a huge role in elevating literary works offering deeper insight into stories and allowing readers to actively participate in the interpretation of literary pieces.

12.4 Different types of literary devices

Different types of literary devices can be used in varied capacities, each adding a different flavour to the written works. For example, similes and metaphors add pictorial richness to descriptions, while onomatopoeia brings sound to life through text.

Alliteration and assonance are also two common devices used in literature. Furthermore, even something as simple as exaggeration can set the tone for a piece of writing – leaving it up to the reader's imagination as to how far they will want to indulge in its exaggeration. Literary devices ultimately give readers different perspectives from which they can view written works – be it humorously or emotionally – allowing them to interpret its meaning in different ways.

12.5 How to use each type of literary device effectively?

Understanding how to effectively use literary devices can take your writing to the next level, as they allow you to create deeper levels of meaning and weave creativity into texts.

Similes are a type of literary device that involves directly comparing two things, usually using like or as. When crafting a simile, it is important to choose two distinct ideas or images and pair them imaginatively for maximum impact. Similarly, metaphors provide insight through indirect comparison by suggesting that one thing is another. To make a metaphor stand out, think deeply about the intended comparison; the metaphor should be original and as accurate as possible.

Paradoxes also add richness to literary works through their seemingly contradictory phraseology; although paradoxes may seem puzzling at first glance, taking time to parse out the intended message leads to a more rewarding reading experience.

Juxtaposition and alliteration are also powerful literary devices that can be used for larger emphases on key aspects of the text – juxtaposition pairs two contrasting images together while alliteration focuses on repeated lettering of words nearby. Utilizing these literary techniques can certainly enhance your writing.

12.6 The benefits of using literary devices in your writing

Using literary devices in your writing is beneficial for many reasons. It brings depth to your content, allowing you to shape a more engaging story or article.

Whether you're writing fiction or nonfiction, literary devices such as similes, metaphors, and motifs can help express emotion and create clearer imagery in the minds of readers. Furthermore, literary devices provide structure for your piece.

They can be used to introduce new topics, build suspense and leave readers surprised with each turning point of the story. Using literary devices decorates your words with meaning, which will make them come alive on the pages.

Engaging literary techniques also make it easier for readers to internalize the message being conveyed while they're immersed in a captivating journey of words.

In short, literary devices have strong advantages – they make writing more enjoyable for both readers and writers alike!

12.7 Examples of effective use of literary devices

Literary devices have been used in popular works of literature for centuries, sparking emotions and creating deeper meanings within literary pieces. In Romeo and Juliet by William Shakespeare, literary devices are present throughout the play to emphasize the feelings behind a tragic love story.

One particular example is personification when Juliet compares love to lightning saying "My bounty is as boundless as the sea, my love as deep; the more I give to thee, the more I have, for both are infinite".

This line gives life to her love through personification and allows readers to relate it to real-life situations. Another effective use of literary devices can be seen in Ernest Hemingway's novel The Old Man and the Sea where repetition of words such as "strong" and "lonely" reflect Santiago's determination yet solitude when confronting his struggle with a massive marlin he has been fighting.

Literary devices are present in popular works of literature to create an impact on readers through different perspectives.Literary devices are powerful literary tools used to bring stories to life and evoke raw, profound emotion in readers. Understanding the different literary devices can improve our writing and enhance the level of our engagement with literary works.

As writers, using literary devices help you to create compelling stories that move readers and create a legacy of stories they will never forget and will always cherish even long after they finish reading them.

12.8 Summary

Literary devices take writing beyond its literal meaning. They help guide the reader in how to read the piece. Literary devices are ways of taking writing beyond its straightforward, literal meaning. In that sense, they are techniques for helping guide the reader in how to read the piece.

12.9 Key Terms

- **Simile:** A simile is a popular literary device used to compare two ideas or concepts that are dissimilar. It typically uses the words "like" or "as" to form an interesting comparison between otherwise unrelated concepts.
- **Metaphor:** A metaphor is a figure of speech in which one thing is metaphorically expressed as though it were something else, making whatever it is describing seem more vivid, meaningful, and interesting.
- **Imagery:** Imagery is an essential literary device that authors use to help their readers create imagery in their minds of what is taking place in the story.
- **Allusion:** An allusion is a literary device commonly used by authors to provide deeper meaning to their stories. An allusion is a reference to an event, person, place, or thing that may not be directly related to the story's plot but alludes to a larger context.

12.10 Review Questions

1. What do you mean by literary devices?
2. How are literary devices important in literature?
3. Why are literary devices useful in various literary works? Explain.
4. Provide few literary examples in the use of literary devices.
5. Write an account of the literary devices you know.

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UNIT 13: LITERARY DEVICES & POETRY

STRUCTURE

13.1 Objectives

- This unit shall enable the learners to know about the following:
  - Literary devices in literary works.
  - Types of poetic devices used In literary texts.
  - Poetic forms and types.
  - Punctuation as a special poetic device.

13.2 Introduction

Poetic devices are a form of literary device used in poetry. Poems are created out of poetic devices via a composite of: structural, grammatical, rhythmic, metrical, verbal, and visual elements. They are essential tools that a poet uses to create rhythm, enhance a poem's meaning, or intensify a mood or feeling. Poetic Diction is a style of writing in poetry which encompasses vocabulary, phrasing, and grammatical usage. Along with syntax, poetic diction functions in the setting the tone, mood, and atmosphere of a poem to convey the poet's intention. Poetic devices shape a poem and its meanings.

13.3 Types of Poetic Devices

13.3.1 Sound

Poetic devices that have a sonic quality achieve specific effects when heard. Words with a sound-like quality can strike readers as soothing or dissonant while evoking certain thoughts and feelings associated with them.

- **Alliteration**–Repeated consonant sounds at the beginning of words placed near each other, usually on the same or adjacent lines. Alliteration is used as a mnemonic device to evoke feelings such as fear and suspense in poetry.
- **Assonance**–Repeated vowel sounds in words placed near each other, usually on the same or adjacent lines. These vowel sounds are usually accented or stressed to give musical quality to the poem. By creating an internal rhyme, this also enhances the pleasure of reading the poem.
- **Consonance**–Repeated '**consonant'** sounds at the ending of words near each other, usually on the same or adjacent lines. These should be in sounds that are accented, or stressed, rather than in a vowel.
- **Cacophony**–A discordant series of harsh, unpleasant sounds to convey disorder. This is often enhanced by the combined effect of complex meanings and pronunciation. Example: My stick fingers click with a snicker And, chuckling, they knuckle the keys; Light-footed, my steel feelers flicker And pluck from these keys melodies. —"Player Piano," John Updike.
- **Euphony**–A series of musically pleasant sounds that give the poem a melodious quality, conveying a sense of harmony to the reader.
- **Onomatopoeia**–It is used in poetry to create aural effects that mimic the visual image described. A combination of words may be used to create an onomatopoetic effect. It is, however, not imperative to use words that are onomatopoetic in and of themselves. For example, in Samuel Taylor Coleridge's 'The Rime of the Ancient Mariner', Coleridge uses the phrase "furrow followed free" to mimic the sound of the wake left behind a ship.

13.3.2 Rhythm

Poetic rhythm is the flow of words within each meter and stanza to produce a rhythmic effect while emphasising specific parts of the poem.

- **Repetition–**Repetition often uses word associations to express ideas and emotions indirectly, emphasizing a point, confirming an idea, or describing a notion.
- **Rhyme**–Rhyme uses repeating patterns to bring out rhythm or musicality in poems. It is a repetition of similar sounds occurring in lines in a poem which gives the poem a symmetric quality.

- **Caesura**–A metrical pause or break in a verse where one phrase ends and another phrase begins.
- **Enjambment**–The continuation of a sentence without a pause beyond the end of a line, couplet, or stanza.

13.3.3 Meaning

The use of figurative language as a poetic device function to convey the poet's intended meaning in various ways.

- **Allusion**–A brief reference to a person, character, historical event, work of art, and Biblical or mythological situation.
- **Analogy**–Drawing a comparison or inference between two situations to convey the poet's message more effectively. Example: The plumbing took a maze of turns where even water got lost. Symbolism means to imbue objects with a certain meaning that is different from their original meaning or function. It is a representative of other aspects, concepts or traits than those visible in literal translation. Other literary devices, such as metaphor, allegory, and allusion, aid in the development of symbolism.
- **Oxymoron**–A combination of two words that appear to contradict each other.
- **Paradox**–A statement in which a contradiction may reveal an unexpected truth.
- **Personification**–Attribution of a personal nature or human characteristics to something non-human, or the representation of an abstract quality in human form. Example*:* The days crept by slowly, sorrowfully.
- **Pun**–a joke exploiting the different possible meanings of a word or the fact that there are words which sound alike but have different meanings.

13.4 Poetic Form and Types

Poetic form is the physical structure of the poem: the length of lines, rhythm, as well as system of rhymes and repetition. The poet's ideas and emotions are reinforced through this structural embodiment.

➢ Types of poetic form

- ***Fixed verse***

A poem which follows a set pattern of meter, rhyme scheme, stanza form, and refrain.

- **Ballad**–A narrative poem written in a series of quatrains in which lines of iambic tetrameter alternating with iambic trimeter. It typically adopts a *xaxa, xbxb* rhyme scheme with frequent use of repetition and refrain. Written in a straight-forward manner with graphic simplicity and force, ballads are lyrical and convey a wide range of subjects frequently associated with folklore or popular legends.
- **Haiku**–A Japanese form of poetry deeply influenced by Zen Buddhism. It consists of three non-rhymed lines of five, seven, and five syllables. The elusive nature of

its form lies more in its touch and tone rather than in its syllabic structure. A haiku typically adopts a brief description of nature to convey implicit insights or essence of a moment. It is also common for haikus to embody a direct or oblique reference to a season.

- **Limerick**– Popularized by Edward Lear in his *Book of Nonsense* published in 1846, a limerick is considered the only fixed form of English origin. It is a light or humorous form of five chiefly anapestic verses with a rhyme scheme of *aabba*. Modern limericks generally use the final line for clever witticisms and wordplay while its content often tends toward the ribald and off-color.
- **Lyric**–Derived from the Greek word lyre, lyric poetry was originally designed to be sung. It is the most frequently used modern form, including all poems in which the speaker's ardent expression of emotion predominates. Ranging from complex thoughts to simple wit, lyric poetry often evokes in the readers a recollection of similar emotional experiences.
- **Ode**–Several stanzaic forms that are more complex than that of the lyric. It is embedded with intricate rhyme schemes and an irregular number of lines of considerable length. Written with a rich and intense expression, an ode is structured to deliver an elevated thought to praise a person or object. "Ode to a Nightingale" is an example.
- **Rondeau**–A fixed form used in light or witty verses. It consists of fifteen octo- or decasyllabic lines with three stanzas and two rhymes applied throughout. A word or words from the initial segment of the first line are used as a refrain to end the second and third stanza to create a rhyme scheme aabba aabR Gabbana.
- **Villanelle**–A poem consisting of two rhymes within five 3-line stanzas followed by a quatrain. The villanelle conveys a pleasant impression of simple spontaneity, as in Edwin Arlington Robinson's 'The House on the Hill'.
- **Sonnet**–A fourteen-line poem in iambic pentameter with a prescribed rhyme scheme. Traditionally used to convey the idea of love. Shakespeare's sonnet sequence, for example, seeks to discover new ways of imagining love. In Shakespeare's sonnet 130, he describes the lady's beauty skillfully and playfully such that every image of beauty it sets up is immediately refused to mock conventional Renaissance ideas of female beauty.

- ***Blank verse***

Also known as "un-rhymed iambic pentameter", blank verse is an unrhymed verse written in iambic pentameter. In poetry, it has a consistent meter with 10 syllables per line (pentameter). Unstressed syllables are followed by stressed syllables, five of which are stressed but do not rhyme.

- **Trochee**–A trochee is a two-syllable metrical pattern in poetry in which a stressed syllable is followed by an unstressed syllable.
- **Iamb**–A two-syllable metrical pattern in poetry in which one unstressed syllable is followed by a stressed syllable.

- **Anapaest–**A three-syllable metrical pattern in poetry in which two unstressed syllables are followed by a stressed syllable.
- **Dactyl–**A three-syllable metrical pattern in poetry in which a stressed syllable is followed by two unstressed syllables.
- **Spondee–**A beat in a poetic line that consists of two accented syllables. It is a poetic form that is less common than other metrical feet. It is rare to find poems written in spondee alone as poets use often use it in combination with other metrical feet.

- ***Free verse***

A poetic form free from limitations of regular metric rhythm and fixed rhyme schemes. The lack of regularity and conventional rhyme schemes allows the poet to shape the poem freely. Such irregularity and lack of refrain also evoke a sense of artistic expression.[3] It may also be the case that the poet works by 'ear' or instinct, generating local hybrid forms that evolve in dialogue with the composition process.

- Examples of free verse include 'A Noiseless Patient Spider' by Walt Whitman.

13.5 Punctuations as poetic devices

Punctuation is an object of interpretation in poetry; it is semantic. In poetry, they act as non-verbal tools of poetic expression. A form of artistic choice, the poet's choice of punctuation is central to our understanding of poetic meaning because of its ability to influence prosody. The unorthodox use of punctuation increases the expressive complexity of poems, or may be used to align poetic metres. Unconventional use of punctuation is also employed to stress the meaning of words differently, or for dramatic effect. End-stopping is when a punctuation—of any kind—at the end of a line is accompanied by a strong pause. The occasional end-stopped line may evoke a sense of finale or formality while many end-stops in a row may be used to evoke a jerky cadence. On the contrary, a lack of punctuation allows the reader to interpret the sequence of words in various ways. A lack of punctuation may allow the poem to be interpreted as a "stream of consciousness" such as Maya Angelou's I know why the caged bird sings.

- **Question marks–**In poetry, they are used to reflect a contemplative pause.
- **Exclamation marks–**Indicates surprise, joy, and other strong emotions the poet is trying to emphasise or convey.
- **Ellipses–**Leaving out part of a sentence or an event by substituting it with ellipses is a stylistic element. It represents an omission of words which helps in advancing the story.
- **Parentheses–**It is technically used to separate and subordinate segments of a prose sentence. In poetry, parentheses draws attention to what is encased within them. In Cummings' poem, 'Somewhere i have never travelled, gladly beyond', parentheses are used to convey a sense of intimacy and contemplativeness: "… your slightest look easily will unclose me though i have closed myself as fingers, you open always petal by petal myself as Spring opens (touching skilfully, mysteriously) her first rose… (i do not know what it is about you that closes and opens; only something in me understands the voice of your eyes is deeper than all roses) nobody, not even the rain, has such small hands".

- **Enjambment**–A lack of punctuation. It creates run on lines where a thought, phrase, or clause in a line of poetry does not come to an end break, but moves on to the following line. It may be employed to reinforce a central idea by eradicating the use of semi-colons, periods, or commas which may distract the reader. Enjambment is also employed to achieve a fast pace or rhythm.

13.6 Summary

A **poetic device** is a special literary way of shaping words, sounds, and phrases to convey meaning. English contains dozens of poetic devices, rhetorical devices (used to persuade the reader), and figures of speech. These literary tools empower speakers and writers to enhance the literal meaning of words by drawing attention to the words' sound, form, and function. Rhyme, meter, alliteration, caesura, simile, metaphor, irony, and allusion are some of the most common poetic devices. Caesuras, in particular, have the powerful effect of forcing readers to pause dramatically and perhaps reevaluate their thought processes.

13.7 Key Terms

- **Allegory:** Allegory is an incredibly powerful tool that has been used by writers across centuries, allowing them to communicate ideas in a way that goes beyond words.
- **Alliteration:** Alliteration is a literary device that involves the repetition of certain sounds at the beginning of multiple words within a sentence or phrase. It can bring rhythm and familiarity to text by creating an alluring effect on readers, as alliteration reinforces ideas, making them easier to remember.
- **Paradox:** The paradox is a powerful literary device that has been used by authors to captivate readers since ancient times. It is defined as a statement or situation that appears to be contradictory, yet it can be theoretically resolved when analyzed further.
- **Juxtaposition:** Juxtaposition is a powerful literary device that allows readers to juxtapose two seemingly disparate elements and observe how they interact with one another in a creative juxtaposition.

13.8 Review Questions

1. What are poetic devices?
2. Discuss the types of poetic devices on different basis.
3. Elucidate punctuation as a poetic device.
4. Discuss the other poetic devices you know as per the usage of it in literary texts.
5. What do you mean by Poetic form and discuss its types.

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UNIT 14: LITERARY DEVICES & DRAMA

STRUCTUTRE

14.1 Objectives

- This unit shall let the learners to know the following:
  - The learners will know the dramatic devices
  - They will know the concept of Dramatic irony.
  - They will get to know the concept of soliloquy.
  - They will know the importance of dramatic devices in literature

14.2 Introduction

Dramatic devices are elements used by writers in plays or scripts to create drama, tension, and emotion. These can include the use of dialogue, stage directions, monologues, soliloquies, asides, flashbacks, foreshadowing, and more. They are crucial in conveying character emotions, advancing the plot, creating suspense, and enhancing the overall theatrical experience. We will explore the many different dramatic devices and we will look at some examples.

14.3 Dramatic Devices and Techniques

There is a multitude of devices and techniques used in dramatic writing. These terms can be used interchangeably, but for this article, we will call them **dramatic devices**. **Dramatic devices** are conventions that are used in drama to enhance the action on stage. This can be used for many effects, including realism, emphasis or contrast. **Dramatic devices** are essential tools

in theatre. They serve as stand-ins for reality, enabling the audience to perceive the performance as authentic within its staged context.

Dramatic techniques, or dramatic methods, are specific strategies or methods used by playwrights and directors to tell stories on stage and create an emotional response. These techniques can involve elements of the script, like dialogue and characterisation, as well as theatrical components like lighting, sound, costuming, and set design. Effective use of these techniques can help to deepen audience engagement, create suspense, and bring a play's themes and characters to life. These techniques transmit information about characters or the plot that could not be conveyed by action alone.**Dramatic methods** can also include how the themes and messages of a play are communicated through dialogue, action, symbolism, and metaphor

14.4 Types of Dramatic Device

There is a multitude of conventions that can be used for different effects or purposes. Some types of dramatic devices include dramatic irony, soliloquy, aside, and paradox.

Types of Dramatic Devices

Dramatic Device	Short Description
Dialogue	The conversation between characters which can reveal their thoughts, feelings, motivations, and relationships.
Stage Directions	Instructions in the script that guide actors' movements and behavior, and inform set design, props, lighting, and sound.
Monologue	A long speech by a single character, often used to express their inner thoughts or feelings.
Soliloquy	Similar to a monologue, but it's a speech where a character talks to themselves or to the audience, revealing their innermost thoughts.

Types of Dramatic Devices	
Aside	A remark by a character intended to be heard by the audience but not by other characters on stage.
Flashback	A scene that interrupts the present action to depict an event from the past.
Foreshadowing	The use of hints or clues to suggest events that will occur later in the plot.
Symbolism	The use of objects, actions, or characters to represent an idea or concept greater than themselves.
Irony	A situation where the outcome is the opposite of what was expected, often used to create dramatic tension.

14.5 Dramatic Irony

The first device we can look at is **dramatic irony**.
Dramatic irony describes a situation in which the audience knows some information that some or all of the characters do not. This results in heightened dramatic tension, especially in scenes that might allude to this information. Certain characters might be perceived differently by the audience than they are by other characters in the play due to unrevealed details or circumstances. Words and actions, therefore, can carry multiple meanings, making the action more interesting and exciting to watch.

Dramatic irony can be used either for comedic or dramatic effects. Audiences may laugh at the obliviousness of the characters on stage, or foresee potential tragedy.

14.6 Soliloquy

One of the ways in which dramatic irony can be achieved is through a **soliloquy**.

A **soliloquy** is a kind of **monologue** (a long speech spoken by a single character) that is addressed to the speaker themselves as they appear alone onstage. Usually, the purpose of a soliloquy is to reveal the inner monologue of a character, allowing the audience to understand their thoughts, perspectives and intentions. The information divulged during a soliloquy may not be privy to other characters in the play, therefore adding a layer of dramatic irony to enhance later action.

14.7 Dramatic Devices Examples

Now that we have established the major dramatic devices, we can consider some examples of how they can be used to great effect.

➢ Dramatic devices in literature

It is important to look at how great dramatists have inventively used these same conventions as part of their craft to elevate and enhance their writing.

- ***'To be or not to be'***

Perhaps the most famous playwright in history, **William Shakespeare** (1564-1616), expertly deployed dramatic devices in his plays, cleverly using each to create unforgettable characters, stories and action. The most widely known soliloquy in all literature is largely agreed as Hamlet's 'To be or not to be' from Act 3, Scene 1 of the play *Hamlet* (1599-1601). Hamlet's speech explores his deepest thoughts, contemplating suicide and the nature of death.

What makes this soliloquy so culturally impactful is the vulnerability exhibited by the titular character, Hamlet, who shares his innermost thoughts with the audience. There is an honesty conveyed through the soliloquy that can resonate with anyone, creating a feeling of intimacy on stage, especially poignant when considering the critical position that Hamlet finds himself in. Another dramatic device used by Shakespeare in this scene is dramatic irony. Unbeknownst to Hamlet, his treacherous uncle, King Claudius, and his advisor, Polonius, are eavesdropping in secret. The audience is aware of this and understands the critical repercussions that might occur as a result, creating a sense of foreboding and anticipation.

- ***Asides in* Othello**

Shakespeare's 1603 play *Othello* is a play largely concerned with deception and manipulation, particularly by its antagonist, Iago.

Throughout the play, Iago speaks to the audience through various asides, underscoring his treachery and deceit.

Even from his first aside, he cements his position:

With as little a web as this will I ensnare as great a fly as Cassio.

(Act II Scene I)

The dramatic device is quickly associated with Iago's villainy, creating in the audience a sense of dramatic irony of his true nature that is not understood by the rest of the characters.What forms, therefore, is an inevitable fate that makes the ultimate tragedy of the play even more distressing: the audience is Iago's witness (and perhaps even corroborator) throughout, watching his plan unfold, also helpless to his evil nature.

14.8 Importance of dramatic devices

Dramatic devices are of incredible importance: with the inclusion of these conventions and techniques, playwrights can incorporate additional complexities, depth and detail into their work, making it a more enjoyable experience for audiences. The major effect of all dramatic devices is to involve the audience, which makes the plot more immersive. Straightforward action by itself may not be enough to emotionally involve audiences because they appear to operate from a distance. When an audience feels like they are part of the action on stage, however, the play becomes more believable and meaningful, thereby enhancing the dramatic experience.

14.9 Summary

In short, Dramatic devices are techniques used in dramatic works by playwrights to make stories more interesting to audiences. They are a form of literary device. Literary devices are powerful tools that must not be overlooked in storytelling. They can add emphasis to phrases, evoke moods and emotions, and provide insight into an author's words by making the storytelling clear and vivid.

14.10 Key Terms

- **Comic relief**: The use of a comic scene to interrupt a succession of intensely tragic dramatic moments. The comedy of scenes offering comic relief typically parallels the tragic action that the scenes interrupt. Comic relief is lacking in Greek tragedy, but occurs regularly in Shakespeare's tragedies. One example is the opening scene of Act V of *Hamlet*, in which a gravedigger banters with Hamlet.

- **Complication**: An intensification of the conflict in a story or play. Complication builds up, accumulates, and develops the primary or central conflict in a literary work. Frank O'Connor's story "Guests of the Nation" provides a striking example, as does Ralph Ellison's "Battle Royal."

- **Catharsis**: The purging of the feelings of pity and fear that, according to Aristotle, occur in the audience of tragic drama. The audience experiences catharsis at the end of

the play, following the catastrophe.

- **Catastrophe**: The action at the end of a tragedy that initiates the denouement or falling action of a play. One example is the dueling scene in Act V of *Hamlet* in which Hamlet dies, along with Laertes, King Claudius, and Queen Gertrude.

14.11 Review Questions

1. What are the literary devices used in drama?
2. What is the importance of Literary devices in drama?
3. Explain with examples how the literary devices are used in drama.
4. Discuss the types of Dramatic devices with examples from texts.
5. Explain with example the implications of drama devices in literature.

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UNIT 15: LITERARY DEVICES & FICTION

STRUCTURE

15.1 Objectives

- The learners will know the following from this unit:
  - To know the use of literary devices in fiction.
  - To know the importance of literary devices in fiction
  - To know the use fiction literary devices used.
  - To let them understand the necessity of the beautification of the texts using literary devices

15.2 Introduction

Literary fiction includes books that are character-driven and study the human condition. Important elements of literary fiction include literary devices, plot, and narrative. **Literary fiction -** Literary fiction is a term that refers to literature that is character-driven and often studies the human condition. These works will have an introspective tone. Examples of works of literary fiction include *Slaughterhouse 5* (1969) by Kurt Vonnegut and *Ulysses* (1922) by James Joyce. Literary fiction is sometimes referred to as 'non-genre' fiction, as it refers to stories that do not fit into one specific genre. The story in a piece of literary fiction will be driven by the character, not the action of the tale. Arguably, the first literary fiction novel was *Don Quixote* (1605-1615) written by Miguel de Cervantes. This story followed the character Don Quixote, whose experiences and introspection drive the action of the story. Since *Don Quixote'*s release in 1615, the novel has contributed to an influential mode of narration. Due to this, literary fiction has developed rapidly alongside the novel. As literary fiction grew, different characteristics and types emerged alongside, including contemporary, realistic, experimental, and philosophical fiction. However, at its core, all literary fiction will in some way study the human condition and the society we live in

15.3 Literary Fiction: Elements

➢ Narrative

Narratives found in works of literary fiction will be driven by the characters. This means that the novel will focus on the innermost thoughts and lives of the characters rather than the action of the story.

Narrative - an account of connected events. Sometimes the word is used to describe how someone tells a story.
Novels that are written as character-based narratives will have a more introspective tone than other books. An example of a character-driven narrative is Ottessa Moshfegh's 2018 novel, *My Year of Rest and Relaxation.* The novel follows a protagonist who wishes to sleep for one year. This means that the novel's narrative is driven by the internal thoughts and development of the protagonist. Consider the extract below:

Oh, sleep. Nothing else could ever bring me such pleasure, such freedom, the power to feel and move and think and imagine, safe from the miseries of my waking consciousness.

➢ Plot

Plot - The plot is the sequence of events, including the events' causes and effects. As the narrative of a work of literary fiction is driven by the characters, this means that there is no fixed plot formula in these novels. The action of the novel does not have to occur in a specific order or way. Authors of literary fiction works can use non-linear storytelling in their works.

Non-linear storytelling is when the plot of the novel is told out of order. For example, the effects of an event may be seen before its cause. An example of this is in *Slaughterhouse 5* (1969) by Kurt Vonnegut. The plot of this novel is told nonlinearly, as the story's protagonist is travelling through his memories. Consider this quote:
And I asked myself about the present: how wide it was, how deep it was, how much was mine to keep.

➢ Themes

Works of literary fiction tend to focus on a few central themes.

Theme - the central ideas explored in the story. Themes explored in literary fiction include the human condition, history, and culture. Many novels use the inner lives of their story's characters to explore these ideas. Novels such as *The Trial* (1925) by Franza Kafka discuss themes of

humanity and the absurd through existentialist philosophy. This is to say that the novel is used to discuss the philosophy that the world is irrational and no person truly knows their own self.

It is not necessary to accept everything as true, one must only accept it as necessary.

15.4 Literary Devices in Fiction

Literary devices are found in all pieces of fiction. **Literary devices -** the different writing techniques that are used to convey meaning. A metaphor is an example of a literary device. However, there are specific devices that are used heavily within literary fiction. These devices are used to allow the author to explore a more character-driven, introspective plot. The literary devices found most often in literary fiction are metaphor and symbolism.

➢ Metaphor

Metaphor - A literary device where an object is compared to something else, for example, 'he was magnetic'. Metaphors are used in literary fiction to further explore the core themes of the novel. As metaphors are a literary device that rely on comparison, they can be used to better describe what is happening to the characters in the story.

An example of this can be found in *Lord of the Flies* (1954) by William Golding. In this quote, a metaphor is used to show how the characters feel lost and confused when going out into the night:

> *...the darkness and desperate enterprise gave the night a kind of dentist's chair unreality.*

➢ Symbolism

Symbolism differs from metaphor as no comparison is being made here.

Symbolism - A literary device where an object is used to represent an idea or theme.
This literary device can be found frequently in literary fiction as symbols can be used to represent themes in the story.

In *The Catcher in the Rye* (1951) by JD Salinger, the protagonist's red hunting hat is a symbol of both his self-identification and alienation. The protagonist's hat makes him stand out from everyone else; however, he finds comfort in wearing this.

I don't know why. I put my red hunting hat on, and turned the peak around to the back, the way I liked it...

15.5 Types and examples of literary fiction

The following section examines four types of literary fiction, namely contemporary, realistic, experimental, and philosophical.

➢ Contemporary

Contemporary literary fiction - This refers to literary fiction that discusses timely social, ethical and political moments.
Contemporary literary fiction includes novels that are responding to current social or political questions. Novels written in this way may discuss themes of class, gender, sexuality, or race.

Trainspotting (1993) by Irvine Welsh follows the lives of drug addicts in Edinburgh. The novel discussed themes of class, addiction, and masculinity, three themes that were relevant to Scotland in the 1990s. Another example of a work of contemporary literary fiction is *The Virgin Suicides* (1993) by Jeffrey Eugenides. This novel explored themes of gender, sexuality, and memory in suburban America. A quote from *The Virgin Suicides* (1993):
They made us participate in their own madness, because we couldn't help but retrace their steps, rethink their thoughts, and see that none of them led to us.

➢ Realistic

Realistic literary fiction - Literary fiction that centres on real life. These works are sometimes biographies or coming-of-age stories.
Realistic literary fiction is fiction that aims to show life 'as it is'. These works will typically use an omniscient narrator who will relay the character's thoughts and feelings.

One of the most famous works of realistic literary fiction is *War and Peace* (1867) by Leo Tolstoy. This novel relays the lives of the Russian aristocracy during the Napoleonic wars. The book is famous for how it closely reflects the actual historical events it is based on, making it a work of realistic literary fiction.

Many realistic literary fiction narratives are biographical, such as *The Bell Jar* (1963). This novel is a coming of age story, that follows a young woman and her declining mental health. It is thought by many critics that the protagonist's journey is partially inspired by Plath's own life. A quote from *The Bell Jar:*
If neurotic is wanting two mutually exclusive things at one and the same time, then I'm neurotic as hell. I'll be flying back and forth between one mutually exclusive thing and another for the rest of my days.

➢ Experimental

Experimental literary fiction - This type of literary fiction will experiment with the conventions of storytelling. This may include placing visual art or poetry in a novel.
The aim of experimental literary fiction is to challenge the reader and their previous conceptions of storytelling. Experimental literary fiction will question tropes, traditions, and genre rules. This is done through means such as non-linear narrative structures or including other media in the novel.

One of the most famous examples of experimental literary fiction is *Ulysses* (1922) by James Joyce. The novel follows the protagonist around Dublin for one day. However, it is stylistically dense with each of the novel's 18 sections having a different structure, such as an expressionist play, or being stream of consciousness. Joyce also invented his own words when writing the novel.
An exquisite dulcet epithalame of most mollificative suadency for juveniles amatory whom the odoriferous flambeaus of the paranymphs have escorted to the quadrupedal proscenium of connubial communion.

➢ Philosophical

Philosophical literary fiction - This refers to literary fiction that questions human nature as well as the society the author lives in.
Philosophical literary fiction will explore philosophical ideas through a fictional narrative. In literary fiction, this tends to involve stories that examine the human condition, free will, and what it means to exist.

George Orwell's novel *1984* (1949) explores the philosophical idea of determinism. This is the idea that all events are determined by factors outside of free will.

Another example of philosophical literary fiction is *The Stranger* (1942) by Albert Camus. Camus' novel is based on the philosophy that there is no meaning to life, except to exist. Consider this quote from it:
I looked up at the mass of signs and stars in the night sky and laid myself open for the first time to the benign indifference of the world.

15.6 Literary fiction: books

Let's take a look at some popular books of literary fiction.

➢ *Giovanni's Room* (1956) - James Baldwin

Perhaps home is not a place but simply an irrevocable condition. James Baldwin's novel *Giovanni's Room* (1956) is an example of contemporary literary fiction. It fits into this

category as it follows the life of an American man in Paris in the 1950s. The novel follows him as he begins an affair, and tries to explore his sexuality. This novel is contemporary literary fiction as it explores themes of masculinity and sexuality, which would have been hotly debated topics in the 1950s.

➢ *Catch-22* (1961) - Joseph Heller

It doesn't make a damned bit of difference who wins the war to someone who's dead.
Catch-22 (1961) is a piece of experimental literary fiction, as many events in the novel are repeated from different points of view. The novel is a satirical take on war and follows a soldier named Yossarian through World War II. During the novel, Yossarian is then placed in ever more illogical and absurd situations. The novel explores themes of religion, war, and death to discuss the dangers of a bureaucracy and absolute control.

➢ *Things Fall Apart* (1958) - Chinua Achebe

There is no story that is not true, [...] The world has no end, and what is good among one people is an abomination with others.

Things Fall Apart (1958) by Chinua Achebe is a work of realistic literary fiction. Achebe's novel explores pre-colonial life in Nigeria, as well as the arrival of European colonists during the late 1800s. This is a work of realistic literary fiction as it reflects the real-life events that occurred in Nigeria during this time period. The novel uses this setting to explore themes of language, generational differences, and colonisation.

15.7 Literary fiction: impact and relevance

While genre fiction may be more popular, literary fiction still has an important role in literature. Works of literary fiction are important as they are typically novels that endure over the centuries. Novels such as *Don Quixote* and *Ulysses* were written over 100 years ago, and are still relevant today. Literary fiction is also important due to how innovative the form can be. Experimental literary fiction allows authors to be more creative when presenting a story.

Genre fiction is a popular category of novel that can be found anywhere books are sold in your day-to-day life. It refers to novels that fit into specific genres, such as horror, or comedy. Works of genre fiction will use clearer plot structures than literary fiction. These types of novels are not character-driven, but rather driven by the action of the story.

15.8 Summary

The fiction writer’s choice of “literary techniques” is an important element of fiction. There are many techniques available to the writer, such as allusion, alliteration, allegory. Some popular techniques/devices include symbolism, imagery, and figurative language–such as

simile, metaphor, and personification. The writer can use any number of literary techniques to tell his/her story. Unlike the other elements of fiction, which must be part of the story, the fiction writer has a choice about the literary techniques to use. The writer's choice often depends on the type of genre he/she is writing and personal preference. As well, the writer uses more techniques in a novel than a short story. The writer uses these techniques in his/her writing for the purpose of creating a more interesting, meaningful, authentic, and entertaining story.

15.9 Key Terms

- **Aside**
  Words spoken by an actor directly to the audience, which are not "heard" by the other characters on stage during a play. In Shakespeare's *Othello*, Iago voices his inner thoughts a number of times as "asides" for the play's audience.

- **Assonance**
  The repetition of similar vowel sounds in a sentence or a line of poetry or prose, as in "I rose and told him of my woe." Whitman's "When I Heard the Learn'd Astronomer" contains assonantal "I's" in the following lines: "How soon unaccountable I became tired and sick, / Till rising and gliding out I wander'd off by myself."

- **Connotation**
  The associations called up by a word that goes beyond its dictionary meaning. Poets, especially, tend to use words rich in connotation. Dylan Thomas's "Do Not Go Gentle into That Good Night" includes intensely connotative language, as in these lines: "Good men, the last wave by, crying how bright / Their frail deeds might have danced in a green bay, / Rage, rage against the dying of the light."

- **Fiction**
  An imagined story, whether in prose, poetry, or drama. Ibsen's Nora is fictional, a "make-believe" character in a play, as are Hamlet and Othello. Characters like Robert Browning's Duke and Duchess from his poem "My Last Duchess" are fictional as well, though they may be based on actual historical individuals. And, of course, characters in stories and novels are fictional, though they, too, may be based, in some way, on real people. The important thing to remember is that writers embellish and embroider and alter actual life when they use real life as the basis for their work. They fictionalize facts, and deviate from real-life situations as they "make things up."

15.10 Review Questions

1. What is fiction in literature?
2. How are the literary devices used in fiction? Explain with reference to the texts.
3. Elucidate the literary fiction books with usage of literary devices.
4. How are fiction literary devices used in literature? Discuss.

5. Why and how are literary devices used in fiction. Explain with reference to fiction books.

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UNIT 16: LITERARY FORMS: ITS IMPLICATIONS AND RELEVANCE

STRUCTURE

16.1 Objectives

- In this unit we are going to discuss:
  - literary forms such as ballad, sonnet, tragedy, elegy, novel etc.
  - By the end of this unit, you will be able to recognise these literary forms
  - Students will appreciate their chief characteristics.

16.2 Introduction

The term genre also refers to the most basic modes of literary art: lyric (expressive), narrative (storytelling) and dramatic (presentation through enactment). The genre lyric in turn incorporates may literary forms or sub-genres of poetry, e.g., song, ode, ballad, elegy, sonnet. Dramatic poetry includes comedy, tragedy, melodrama, and mixtures like tragicomedy. Although, sometimes genre and literary forms are used interchangeably, it is useful to preserve the term genre for broad and general categories (poetry, prose, drama or lyric, narrative, dramatic) and form for narrow and discrete types (sonnet, ballad, ode). Nevertheless, in general literary discourse genre always has a broader and general connotation whereas form has a narrow and specific reference.

Form is one of the most frequently encountered terms in literary criticism. Etymologically, the

word has descended from the Latin word "forma," which meant "an idea. In its original sense, the form of a work is the principle which determines how a work is ordered and structured. Most critics agree that "form" is not simply a fixed container, in which an author, metaphorically speaking, pours his imaginative "content" of his work. According to the New Critics, "form" and "content" are intrinsically and organically linked together; and that any attempt to separate "form" and "content" would constitute a "heresy of paraphrase."

16.3 Literary Forms

➢ 16.3.1 Ballad

Ballad is a narrative poem or song which tells a popular story usually derived from a tragic event in local history or legend in a direct and dramatic style. Ballads are of two types: the folk ballad (also known as popular ballad or traditional ballad) and the literary ballad, the difference between the two being that fold ballads are originally oral forms (though collected and written down later by scholars) whereas literary ballads are written poems in imitation of the folk ballads. The folk ballad is basically a folk song which tells a story. The folk ballad is usually anonymous, that, its author is unknown. Since, fold ballads are orally transmitted and the singers wittingly or unwittingly introduce changes in the text and the tune, as a result, fold ballads exist in many variant forms. The ballad actually belongs to folk literature. It was sung from village to village, to the accompaniment of a harp or a fiddle, by a strolling singer or bands of singer, who earned a living in this way. Etymologically, Ballad means a dancing-song. Hence, in its earliest forms, the song must have been accompanied by a crude tribal dance, as its very name seems to imply. Before they were collected and put in print, ballads were handed down by oral tradition, each successive generation or locality making its own alterations to suit contemporary or local contexts. Bishop Percy's Reliques of Ancient English Poetry, published in 1765, is one such collection. The stanza most often used in ballad is called ballad stanza which is a quatrain (stanza of four lines) in alternating four stress and three-stress lines with the second and fourth lines rhyming. In other words, the first and the third lines of a ballad stanza are tetrameter whereas the second and the fourth line are in trimester and the four lines rhyme abcb. The first stanza of the literary ballad "The Rime of the Ancient Mariner" by Samuel Taylor Coleridge exemplifies the conventionally abrupt and sudden opening and the third-person, and the curt description of setting and action, and the sharp transition and minimal dialogue of the ballad form.

It is an ancient Mariner,
And he stoppeth one of three.
'By they long beard and glittering eye,
Now wherefore stopp'st thou me?

Since ballads were originally sung and orally transmitted rather than read, they used many devices to aid memory and recitation: (1) stock phrases like "lily-white-hand" and "mild-whitesteed" (2) stanzaic refrain, and (3) incremental repetition, which constitute repetition of

a line or stanza but with gradual additions that advances the story. The subjects of ballads are events like a memorable feud, a thrilling adventure, a family disaster, love and war etc. The story is usually fierce and tragic and frequently introduces the supernatural. Some popular folk ballads are "Chevy Chase," "The Wife of Usher's Well,""Sir Patrick Spens," "Edward," "Lord Randall," "Child Waters," "Lord Thomas and Fair Annet." The literary ballad, is a narrative poem written in deliberate imitation of the from, language, and spirit of the traditional ballad. In the eighteenth century in Germany, many literary ballads were written: G. A. Burger's "Lenore" (1774) and Goethe's "Erlkonig" (1782). In England, it were the romantic poets who attempted ballads. Samuel Taylor Coleridge wrote "Rime of the Ancient Mariner," Walter Scott wrote "Proud Maisie," and Keats' "La Belle Dame sans Merci."

➢ 16.3.2 Comedy

Comedy is a work of literature in which the content is selected and arranged primarily to amuse the audience. It is one of the two broad categories into which drama has been divided from the earliest times; the other being tragedy. Tragedy deals with the serious side of life, whereas comedy deals with the lighter side of life. Tragedy aims at inspiring us with pity and fear, while comedy aims at evoking our laughter. In tragedy the circumstances impel the characters towards an unhappy fate. In comedy, though the characters may have to endure unkind circumstances temporarily, all comes right at the end. In comedy, the characters and their actions engage our pleasurable attention rather than our deep concern. The audience is assured that no great catastrophe will occurs, and usually the action turns out happily at the end for the chief characters. Comedy usually deals with people of less importance. The rules of decorum reserved tragedy for characters for high birth and station such as kings, princes and nobles and comedy for lowly subjects and common folk.

The atmosphere of a comedy is mirthful and light. The audience is moved by comedy to laughter whether it is thoughtful laughter or unalloyed mirth. The term usually refers to plays on the stage or motion pictures. However, the comic form can occur in prose fiction and narrative poetry. Comedy may be classical or Romantic in structure depending on whether it observes or ignores the Classical rules explained above. Ben Jonson and the Restoration playwrights attempted the classical form of comedy. Romantic comedy was developed by Elizabethan dramatists on the model of prose romances which represented a love affair that involves a beautiful heroine; the course of this love doesn't run smooth, yet overcomes all difficulties to end in a happy union. Many of the boy-meets-girl plots of later writers are instances of romantic comedy. Satiric comedy is a form of comedy which ridicules political policies, deviations from the normative order of society, and philosophical principles. The comedies obtain their effect by making ridiculous the concerned political policies, philosophical doctrines and the people who violate standards of society. The Greek master of this form of comedy was Aristophanes c. 450- c. 385 B.C. Aristophanes' plays ridiculed political, philosophical, and literary matters of his age. In The Clouds 423 B.C. Aristophanes ridiculed Socrates as a fraud and atheist. His last play Plutus 388 B.C. is a parody and satire of classical myth. Another form of satiric comedy is the Humours Comedy of Ben Jonson. Jonson called it "corrective comedy."

This type of comedy mocked eccentricity which was supposed to be due to an excess of one of the four humours or natural fluids of the body: blood, phlegm, choler (or yellow bile) and melancholy (or black bile)—whose temperament or mixture was held to determine both a person's physical condition and character type. An imbalance of one or another humour in a temperament was believed to produce four kinds of dispositions: sanguine, phlegmatic, choleric and melancholic. Characters in Jonson's comedy of humours possess a characteristic eccentricity due to his preponderant humour. Ben Jonson mocks the greed and cunning of the swindlers as well as the equal greed and gullibility of their victims in Volpone and The Alchemist. The comedy of manners developed in the Restoration period in England. This form of comedy relies on the dazzling wit, and sparkle of the dialogue which often takes the form of repartee or a ingenuous conversational give-and-take almost constituting a verbal fencing match. Comedy of manners usually dealt with the relations and schemes of men and women living in sophisticated upper-class society in which jealous husbands, conniving rivals, foppish dandies and cunning rakes try to outmanoeuvre each other. Some excellent examples are William Congreve's The Way of the World and William Wycherley's The Country Wife.

Farce is a type of comedy that aims at entertaining the audience through situations that are highly exaggerated, extravagant, and improbable. Farce often uses called physical humour, or deliberate absurdity or nonsense to incite the audience to simple non-intellectual laughter or "belly laughs." Farce is a common component in the theatre of the absurd. Farcical episodes such as the knockabout scenes are found in Shakespeare's The Taming of the Shrew and The Merry Wives of Windsor.

➢ 16.3.3 Elegy

Elegy is a lyric poem on the subject of death of an individual or on the theme of mortality in general. Sometimes elegies also meditate on the subject matter of change and loss. In Greek and Roman literature elegy meant any poem which was written in elegiac meter that is, alternating hexameter and pentameter lines. The term elegy is also applied to Anglo-Saxon poems such as such as "The Wanderer" and the "The Seafarer" which deal with the transitory nature of earthly objects. Famous examples are John Milton's elegy dedicated to the memory of Edard King "Lycidas," Thomas Gray's meditations on mortality in "Elegy Written in a Country Churchyard" (1750), Percy Bysshe Shelley elegy on the death of John Keats Adonais (1821)Alfred, Lord Tennyson's elegy on the death of his friend Arthur Hallam In Memoriam (1880), Mathew Arnold's poem to commemorate his dead friend Arthur Hugh Clough "Thyrsis" (1865). An important subtype of the elegy is the pastoral elegy which involves the representation of the dead person as well as the speaker of the elegy as shepherds. Notable examples are John Milton's Lycidas (1637) and Percy Bysshe Shelley's Adonias (1821). Pastoral elegy has certain elaborate conventions similar to the epic such as the invocation of the muse and reference to figures of classical mythology. Usually, all natural objects join the speaker shepherd in mourning the shepheard's death. The mourner charges with negligence the guardians of the dead shepheard. The mourners join together and take out a procession. The poet raises issues of justice of fate and providence with a closing consolation.

➢ 16.3.4 Epic

An epic is long narrative poem which deals with a heroic figure or group, on events of immense significance that form the cultural history of a nation or a tribe. It is usually told in a formal and elevated style. In a epic, the fate of group, tribe, or nation depend on the actions of the hero of the epic. Two classic examples of the Epic in European literature are the Iliad and the Odyssey by the ancient Greek poet Homer. These two poems have served as models for later poets have attempted epics. Epics, like Ballads, are distinguished into two types: traditional epics and literary epics. Traditional epics are also called "folk epics" or "primary epics." Traditional epics are written versions of what were once oral poems about a tribal or national hero in a warlike age. Notable traditional epics Iliad and Odyssey of Homer, the Anglo-Saxon Beowulf; the French Chanson de Roland and the Spanish Poema del Cid; and the German epic Nibelungenlied. The story of the Iliad, for instance, existed as folklore before Homer collected its scattered fragments and put it in one work. The evens of the Epic may have been exaggerated by tradition and by the poet's imagination, but some of them undoubtedly belong to real history. Literary epics, like literary ballads, were composed by individual poetic craftsmen in deliberate imitation of the traditional form. Virgil's Latin epic the Aeneid is a literary epic which in turn served the chief model for Milton's literary epic Paradise Lost (1667). In epics the hero or heroine is generally a figure of national or cosmic, on whose actions depend the fortune of a nation, tribe, universe or the human race. The Epic hero of Iliad Achilles is the son of the sea-nymph Thetis. Adam and Eve in Milton's Paradise Lost are progenitors of the entire human race. The setting of the epic is huge in scale and may span the world or the universe. In Iliad Odysseus wanders over the whole world and in Paradise Lost the whole universe is the setting for the action. The action of an epic is about supernatural and superhuman deeds in battles, for example, Achilles' feats in the Trojan War or Satan's revolt. The action of the epic is often intervened by gods and other supernatural agencies. An epic is narrated not in ordinary or common speech but in a grand ceremonial style befitting the heroic subject and action.

Conventions play an important role in epics. These conventions are called epic conventions because they are peculiar to the epic and usually do not occur in other types of poetry. These technique and devices of Homer were imitated by Virgil and by later epic poets:

1. The topic (called argument or proposition in the parlance of Epic) of the Epic is explicitly announced in the first few lines. Virgil's Aeneid and Milton's Paradise Lost being with a proposition or argument. Milton's Paradise Lost opening paragraph contains both the proposition as well as the invocation. Of Man's first disobedience, and the fruit Of that forbidden tree whose mortal taste Brought death into the World, and all our woe, With loss of Eden, till one greater Man Restore us, and regain the blissful seat, Sing, Heavenly Muse, that, on the secret top Of Oreb, or of Sinai, didst inspire That shepherd who first taught the chosen seed In the beginning how the heavens and earth Rose out of Chaos: or, if Sion hill Delight thee more, and Siloa's brook that flowed Fast by the oracle of God, I thence Invoke thy aid to my adventurous song, That with no middle flight intends to soar Above th' Aonian mount, while

it pursues Things unattempted yet in prose or rhyme. And chiefly thou, O Spirit, that dost prefer Before all temples th' upright heart and pure, Instruct me, for thou know'st; thou from the first Wast present, and, with mighty wings outspread, Dove-like sat'st brooding on the vast Abyss, And mad'st it pregnant: what in me is dark Illumine, what is low raise and support; That, to the height of this great argument, I may assert Eternal Providence, And justify the ways of God to men.

2. Similar to Aristotelian tragedy, the narrative of an epic starts in medias res ("in the middle of things") not "in the beginning of things." In other words, the narrative begins at a critical point in the action. Just as the Sophocles' Greek play Oedipus Tyrannus begins not with the birth of Oedipus, but when at a critical point in the life of Oedipus when he is a king of Thebes and is facing a dilemma, Milton's Paradise Lost begins not in heaven but in hell where the fallen angels gather their strength and decide to take revenge for their ouster from heaven.
3. Epics make profuse use of epic catalogues or a long descriptive list of names, objects and places in order to suggest its wide scope and significance. In Paradise Lost Lines 375-54, there is an epic catalogues of fallen angels and demons.
4. Epics contain epic similies or elaborate or sustained comparisons beyond the points of similarities between the two subjects or objects compared. Like all epic conventions this convention was imitated by Virgil and Milton from Homer. A notable example is the Milton's epic simile comparison of the fallen angels movement toward Pandemonium to the swarming of bees:

   As bees In spring-time, when the Sun with Taurus rides. Pour forth their populous youth about the hive In clusters; they among fresh dews and flowers Fly to and fro, or on the smoothed plank, The suburb of their straw-built citadel, New rubbed with balm, expatiate, and confer Their state-affairs: so thick the airy crowd Swarmed and were straitened;...

5. The Epic also employs Homeric epithets, that is, a term or phrase, sometimes quite lengthy, applied again and again to a particular person, place, or thing. There are usually adjectival terms and is generally a compound of two words like "fleet-footed Achilles," "bolt-hurling Zeus."

Epics are very long poems. Homer's Illiad and Odyssey consist, respectively, of 15, 693 and 12, 105 lines; whereas Milton's Paradise Lost consist of over 10, 000 lines. Epics are usually divided into books, usually twelve in number. Illiad and the Odyssey have twenty-four books whereas Virgil's Aeneid and Milton's Paradise Lost consists of twelve books.

➢ 16.3.5 Novel

The term novel is usually applied to a book-length fictional narrative written in prose. As an extended work of fiction, the novel is differentiated from the short story and a work of middle

length called a novella. The significance of magnitude lies in that it allows a greater variety of characters, greater complication of plots and greater development of setting and exploration of character and motives than shorter fictional works like a short story or a novella. Henry Fielding described the novel as a comic epic in prose. It is in fact a loose and amorphous literary art which gives a lot of freedom for a fuller and richer representation of real life and character than any other form, primarily by virtue of its lack of limitations of length and style which are present in other literary forms. According to Worsfold, the novel as a form combines "in itself the creations of poetry with the details of history and the generalised experience of philosophy, in a manner unattempted by any previous effort of human genious"

Speaking historically, the novel originated from the prose romance and then the picaresque prose fiction. Cervantes' Don Quixote is an early example of the form. The English novel came of age in the 18th century, setting a standard which was imitated throughout Europe. Daniel Defoe and his work Robinson Crusoe (1719) is considered to the first English novelist and novel respectively. In the 19th century the novel came into its won as the dominant mode of literature. Affiliated to modes of representations such as realism and naturalism, the novel achieved its high watermark in France in the work of Honore de Balzac, Gustave Flaubert, Stendahl, and Emile Zola; in Russia with Alexander Pushkin, Ivan Turgenev, Fyodor Dostoyevsky, an Leo Tostory; in England with Jane Austen, Sir Walter Scott, William Makepeace Thackeray, Charles Dickens, George Eliot, and Thomas Hardy; and in the United States, with James Fenimore Cooper, Nathaniel Hawthorne, Herman Melville, Mark Twain and Henry James.

In the early 20th century the novel saw formal innovations of interior monologue, stream of consciousness, free indirect style and frank and candid expression of sexuality and social oppression. James Joyce, Marcel Proust, Franz Kafka, Tomas Mann, Virginia Woolf, William Faulkner, and D. H. Lawrence revitalised and enhanced the appeal of the novel in the new century.

In most European languages the term for the novel is roman, which is derived from the medieval term, the romance, a fantastic tale of love and adventure. In 1350 Boccaccio wrote a famous collection of love stores in prose entitled the Decameron. Similar short stories are generally called in Italian "novelle." The term originally meant a "new story" but gradually came to signify a story in prose and distinguished from a story in verse, which continued to be called a romance. However, now that prose has become the almost universal medium of narrative, the term "romance" today implies a story or series of stories of the legendary past. Thomas Malory's Morte d'Arthur is a notable example.

A novel, like a play, has a plot, and to a greater or lesser extent its characters reveal themselves and their motives in dialogue or narration. There difference between the art of the novel and the drama lies in that the dramatist can make the audience see and hear for themselves, whereas the novelist can describe what could never be presented on any stage. The novel offers unlimited variations and combinations to the novelist. The novelist can tell us what is happening, explain it, and if he so wishes, give us his won comments on it. Further, his story

need not be symmetrical in exposition, crisis, and denouement. For instance, it may being with a crisis and the rest of the book may be devoted to depicting how that crisis arose; n the other extreme it may work patiently up to a climax in its very last pages. Quite similar to lyric poetry, in any serious novel the author's personality is another important factor. In the words of W. H. Hudson, "directly or indirectly, and whether the writer himself is conscious of it or not, every novel must necessarily present a certain view of life and some of the problems of life; that is, it must so exhibit incidents, characters, passions, motives, as to reveal more or less distinctly the way in which the author looks out upon the world and his general attitude towards it."

The early novels were narratives of action. In modern novels, the action id more internal, that is, the psychology and mental processes of the characters is subordinate to outward action. In many modern novels the central theme is the mental and spiritual development of the characters rather than their physical adventures.

For convenience in analyzing the forms of the novel, critics often place them in categories. The major categories are picaresque novels, historical novels, gothic novels, epistolary novels, and bildungsroman. The picaresque novel, in the strict sense, is a novel with a picaroon (Spanish, picaro: a rogue or scoundrel) as its hero or heroine, usually recounting his or her escapades in a first-person narrative marked by its episodic structure and realistic low-life descriptions. The picaroon is often a quick-witted servant who takes up with a succession of employers and moves from one situation to another. Cervantes' Don Quixote (1605), Henry Fielding's Tom Jones (1749), and Mark Twain's Adventures of Huckleberry Finn (1884) are examples of novels that are referred to as being wholly or partly picaresque in this sense.

A **historical novel,** is a novel in which the action takes place during a specific historical period well before the time of writing (often one or two generations before, sometimes several centuries), and in which some attempt is made to depict accurately the customs and mentality of the period. It may include fictional or historical characters, or a mix of both. The central character-real or imagined-is usually subject to divided loyalties within a larger historic conflict of which readers know the outcome. Examples of historical novels are Scott's Ivanhoe (1819), set in the period of Norman domination of the Saxons at the time of Richard I; Dickens' A Tale of Two Cities (1859), in Paris and London during the French Revolution; George Eliot's Romola (1863), in Florence during the Renaissance; Tolstoy's War and Peace (1869), during Napoleon's invasion of Russia.

Gothic novel or Gothic romance is a story of terror and suspense, usually set in a gloomy old castle or monastery (hence 'Gothic', a term applied to medieval architecture and thus associated in the 18th century with superstition). It was inaugurated by Horace Walpole's The Castle of Otranto: A Gothic Story in 1764. This type of fiction employs mystery, terror or horror, suspense, and the supernatural for the simple purpose of scaring the wits out of its readers. The traditional setting, beginning with Walpole's The Castle of Otranto, is a medieval castle, replete with secret passages, torch lit dungeons, and an occasional bat. The traditional plot, as in Anne Radcliffe's The Mysteries of Udolpho, involves sufferings imposed on a beautiful heroine by

a cruel and lustful villain beset by dark shadows, strange noises, and a candle that keeps blowing out. She was careful to explain away apparently supernatural occurrences in her stories. These early gothic novels aimed at instilling terror. Later examples of the form, such as Matthew Lewis's The Monk, moved beyond terror to horror, invoking demons, ghosts, and other supernatural paraphernalia in gory and subliminally erotic detail.

Epistolary novel is a novel written in the form of a series of letters exchanged among the characters of the story, with extracts from their journals sometimes included. Epistolary fiction dates back to the early development of the English novel, particularly the work of Samuel Richardson, whose Pamela (1740) and Clarissa (1747–48) established its basic forms. In Pamela the letters are written by the major character, recording her experiences; in Clarissa a number of characters exchange letters. Richardson's success created a vogue of epistolary fi ction in the late 18th century. The appeal of the epistolary form was that it combined simple, direct language with the opportunity to explore the emotions of the characters. In recent years the epistolary form has been revived to the extent that a significant portion of a novel may be given over to an exchange of letters—notably, in John Barth's Letters (1979), Alice Walker's The Color Purple (1982), and A. S. Byatt's Possession (1990).

Bildungsroman, also known as education novel, is a German term which means "novel of formation or education." The theme of these novels is the development of the protagonist's mind and character moving from childhood to maturity. Prominent examples include Goethe's The Sorrows of Young Werther (1774), Charles Dickens's David Copperfield (1849–50), James Joyce's A Portrait of the Artist as a Young Man (1916), and Günter Grass's The Tin Drum (1959).

➢ 16.3.6 Ode

The lyrics can be on various themes. The earliest odes in the English language, using the word in its strict form, were the *Epithalamium* and *Prothalamium* of Edmund Spenser. n the 17th century, the original odes in English were by Abraham Cowley. These were iambic, but had irregular line length patterns and rhyme schemes. Cowley based the principle of his "Pindariques" on an apparent misunderstanding of Pindar's metrical practice but, nonetheless, others widely imitated his style, with notable success by John Dryden.

With Pindar's metre being better understood in the 18th century, the fashion for Pindaric odes faded, though there are notable actual Pindaric odes by Thomas Gray, *The Progress of Poesy* and *The Bard*.

Around 1800, William Wordsworth revived Cowley's Pindaric for one of his finest poems, the *Intimations of Immortality* ode:

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....
Our birth is but a sleep and a forgetting:
The Soul that rises with us, our life's Star,
Hath had elsewhere its setting,
And cometh from afar:
Not in entire forgetfulness,
And not in utter nakedness,
But trailing clouds of glory do we come
From God, who is our home...

Others also wrote odes: Samuel Taylor Coleridge, John Keats, and Percy Bysshe Shelley who wrote odes with regular stanza patterns. Shelley's *Ode to the West Wind*, written in fourteen line terza rima stanzas, is a major poem in the form. Perhaps the greatest odes of the 19th century, however, were Keats's *Five Great Odes of 1819*, which included "Ode to a Nightingale", "Ode on Melancholy", "Ode on a Grecian Urn", "Ode to Psyche", and "To Autumn". After Keats, there have been comparatively few major odes in English. One major exception is the fourth verse of the poem *For the Fallen* by Laurence Binyon, which is often known as *The Ode to the Fallen*, or simply as *The Ode*.

W.H. Auden also wrote *Ode*, one of the most popular poems from his earlier career when he lived in London, in opposition to people's ignorance over the reality of war. In an interview, Auden once stated that he had intended to title the poem *My Silver Age* in mockery of England's supposed imperial golden age, however chose *Ode* as it seemed to provide a more sensitive exploration of warfare.

Ode on a Grecian Urn, while an ekphrasis, also functions as an ode to the artistic beauty the narrator observes. The English ode's most common rhyme scheme is ABABCDECDE. Centuries were occasionally set to music. Composers such as Purcell, Händel and Boyce all set English odes to music.

➢ 16.3.7 Romance

A romance is a fictional narrative which tells improbable adventures of larger-than life characters in remote and exotic places. The tendency of romance is opposite to realism. In the words of Northrop Frye “the romance is nearest of all literary forms to the wish-fulfillment dream…” The early prominent model is the medieval romance, which celebrates the ideal of chivalry and courtly love, as represented in the tales of King Arthur’s knights and Charlemagne of France. However, the term today embraces all types of improbable and exotic fiction from the gothic novel and escapist love story to the scientific romances. Lengthy and elaborate romances were written during the Renaissance such as Ludovico Ariosto’s Orlando Furioso (1532), Edmund Spenser’s The Faerie Queene, and Sir Philip Sidney’s prose romance Arcadia

(1590). Cervante's Don Quixote (1605) parodies some of the conventions of the romances.

Shakespeare contributed to the romance with his plays Pericles, Cymbeline, The Winter's Tale, and The Tempest. These plays employ improbable events, strange coincidences, and an episodic structure which are central to the romance form. Romance was revived in verse form in the Romantic age. The enchanted world which is characteristic of the genre is exemplified in the opening of Samuel Taylor Coleridge's "Kubla Khan" (1816):

In Xanadu did Kubla Khan
A stately pleasure dome decree:
Where Alph, the sacred river, ran
Through caverns measureless to man
Down to a sunless sea.

Similar outstanding examples of verse romances are John Keat's "The Eve of St. Agnes", Alfred Lord Tennyson's Idylls of the King, and William Morris's Earthly Paradise. These works invoke a past which is implicitly contrasted to urban, industrial, 19th-century England, a period in which the values of romance never seemed more vulnerable. Romance appears in yet another way in 19th century fiction in works such as Nathaniel Hawthorne's novel The House of the Seven Gables: A Romance. In the words of Nathaniel Hawthorne, "When a writer calls his work a Romance, it need hardly be observed that he wishes to proclaim a certain latitude. . . which he would not have felt himself entitled to assume had he professed to be writing a novel." In the 20th century romance was identified with stories in which love forms the central theme.

➢ 16.3.8 Sonnet

The sonnet is one stanza lyric poem consisting of fourteen lines. The lines are iambic pentameter that is, consisting of five feet, each feet consisting of an unstressed syllable followed by a stressed syllable in each feat. The rhyme scheme is the most unique element of a sonnet. The sonnet is characterised by a rigid and intricate rhyme scheme. There are two major rhyme patterns in sonnets in the English language.

(a) The Petrarchan sonnet is named after the fourteenth century Italian poet Petrarch. It is also known as Italian sonnet. It consists of two major part: an octave of eight lines which rhymes abbaabba followed by a sestet of six lines rhyming cdecde or cdccdc. The octave states the general subject of the poem, the basic idea or emotion, and the sestet offers a resolution. The sonnets written by Petrarch himself are addressed to his unattainable beloved, Laura. Petrarch's sonnets were popular throughout Europe. Petrarch's sonnets were first imitated in England. The English sonneteers imitated both the stanza form as well as the subject matter, that is, the hopes and pains of an adoring male lover for an unattainable beloved. Sir Thomas Wyatt introduced the sonnet in England. The Petrarchan model was later imitated by Milton, Wordsworth, Christina

Rossetti, D. G. Rossetti. These sonneteers relaxed the rigidity of the Petrarchan rhyme pattern by introducing a new pair of rhymes in the second four lines of the octace. William Wordsworth's "London, 1802" is an example of a Petrarchan sonnet.

Milton! thou shouldst be living at this hour	*a*
England hath need of thee: she is a fen	*b*
Of stagnant waters: altar, sword, and pen,	*b*
Fireside, the heroic wealth of hall and bower,	*a*
Have forfeited their ancient English dower	*a*
Of inward happiness. We are selfish men;	*b*
Oh! raise us up, return to us again;	*b*
And give us manners, virtue, freedom, power.	*a*

(b) The English sonnet is otherwise known as the Shakespearean sonnet after its greatest practitioner William Wordsworth. The Shakespearean form consists of three quatrains rhyming ababcdcdefef with a final couplet rhyming gg. The English sonnet was developed by the Earl of Surrey. Although the Shakespearean form is the dominant form of the English sonnet, Spenser used a variant which has had some followers. The Spenserian sonnet has each quatrain linked to the next by a continuing rhyme: abab bcbc cdcd ee.

In the 16th century England, the fashion for sonnet took the form known as the sonnet sequence. A sonnet sequence is a series of sonnets that trace the development of the relationship between the poet and his idealized beloved. However, Shakespeare departed from this convention in his sequence of 154 sonnets; of which 1 through 126 are addressed to a young man and the remainder is addressed to a “dark lady. John Donne broke with the sonneteering tradition of composing sonnets on the theme of love, and composed “Holy Sonnet” on religious themes. In the seventeenth century, Milton expanded the range of the sonnet to embrace matters of serious concern. The sonnet has remained a popular form through the ages till today, except in the English Augustan Age. In the nineteenth century, Wordsworth, Keats, Elizabeth Barrett Browning, Christina Rossetti and Dante Gabriel Rossetti, Edwin Arlington Robinson, Edna St. Vincent Millay, W. B. Yeats, Robert Frost, W.H. Auden, and Dylan Thomas have been practitioners of sonnets.

The popularity of the sonnet lies in its stanza form which is long enough to permit a fairly complex lyric development and yet short and so exigent in its rhymes as to pose a challenge to the artistic ingenuity of the poet. On the whole the rhyme scheme of the Petrarchan sonnet favours the structure of a statement of problem, situation, or incident in the octave, with a resolution in the sestet. The English form also uses a similar division of the content, but often presents a repetition of a statement in each of the three quatrains with some variation. The most peculiar characteristic of the sonnet is its couplet which usually occurs in the form of an epigram.

➢ 16.3.9 Tragedy

A type of literature that represents the downfall of the protagonist (the chief character). Tragedy is rooted in the human desire to find value in human mortality. The first definition of tragedy is found in Poetics, the fourth century B.C. treatise of Aristotle. Aristotle founded his theory tragedy on the tragic works of Greek dramatics such as Aeschylus, Sophocles, and Euripides.

Aristotle defined tragedy as "an imitation of an action that is serious, complete, and of a certain magnitude; in language embellished with each kind of artistic ornament, the several kinds being found in separate parts of the play; in the form of action, not of narrative; with incidents arousing pity and fear, wherewith to accomplish its katharsis of such emotions. . . . Every Tragedy, therefore, must have six parts, which parts determine its quality—namely, Plot, Characters, Diction, Thought, Spectacle, Melody." According to Aristotle the dramatic medium is most suited to tragedy than the narrative; this is because tragedy "shows" rather than "tells." Aristotle claims that tragedy is more a higher entity thn history because history merely relates what has happened whereas tragedy shows what may happen or what is possible according to he "law of probability and necessity." In other words, history deals with the particular, whereas tragedy deals with the universal. The plot is, according to Aristotle, of primary importance in a tragedy.

In its simplest sense, plot is the "arrangement of the incidents." Tightly constructed cause-and-effect plot is superior than plots which are loose and episodic. Character is second place in importance. In a perfect tragedy, character will support the plot, that is, personal motivations will be intricately connected according to the principle of causeand-effect producing pity and fear in the audience. The tragic hero should be renowned and prosperous in order that his change of fortune can be from good to bad. Further, that this change "should come about as the result, not of vice, but of some great error or frailty in a character." A plot like this will generate pity and fear in the audience, for "pity is aroused by in merited misfortune, fear by the misfortune of a man like ourselves." The used by Aristotle here is hamartia, often translated as "trafic flaw." The term has been a subject of debate among critics. Modern critics consider that the meaning of "hamartia" is closer to "error" than "tragic flaw." A common form of hamartia in Greek tragedies was hubris or "pride." In Sophocles' Oedipus Tyrranus, the tragic hero Oedipus moves the audience to pity for he is not an evil man. In other words, he doesn't intentionally kill his father and marry his mother and cause the plague in Thebes. In fact, he runs away from his parents in order to avoid this misfortune. At the end, his misfortune is a lot greater than he deserves. Oedipus also moves the audience to fear for such misfortune can also occur to ordinary people. Aristotle says very little about thought. The characteristic fourth in importance is diction. Regarding diction, Aristotle considers command of metaphor, the most important. In importance, song is fifth which refers to the musical element of the chorus. The element of tragedy last in importance is spectacle which basically refers to stagecraft and costume. Katharsis (purgation, purification or clarification) is the end of tragedy. This is another Aristotelian which has been the bone of contention among critics and translator of Aristotle. Some critics interpret it as meaning "purging." In this sense, the term is used as medical metaphor. Tragedy arouses the emotions of pity and fear and purges away the excess

to reduce these passions to balanced proportions.

Famous Greek tragedians are Aeschylus, Sophocles and Euripides. Seneca's plays are the sole example of tragedy in Roman literature. The influence of Senecan tragedies is seen in the five-act structure and the use of scenes of horror and mutilation. The tragedy known to cause the highest pity and fear is Shakespeare's King Lear, which shows a disproportion in scale between the protagonist's error and his downfall. In the 17th century plays of Pierre Corneille and Jean Racine were major contributions to tragedy. In the 19th century the most important contributions to tragedy were made in Germany and Scandinavia; for example, the historical tragedies of Mary Stuart (1800), and Goethe's Faust Part I (1808) and in the realistic drama of Henrik Ibsen (Ghost, Hedda Gabler) and August Strindberg (The Father, Miss Julie).

➢ 16.3.10 Tragicomedy

The term tragicomedy is a combination of two words: tragedy and comedy. Hence, as its name entails tragicomedy is the mingling of elements and styles of tragedy and comedy in a single play. Tragicomedy is not the same as tragedy which contains comic relief or comedy which has a tragic background. The comic relief serves to either provide a safety-valve or intensify the traffic effect by contrast. Many scenes of comic relief intensify the tragic effect. In Drunken Porter's scene in Macbeth, the garrulousness of the Porter and his ignorance of the murder of Duncan heighten the audience's awareness of the horrible deed, and make it wait more eagerly for the crime to be discovered. In the same way, the gravediggers in Hamlet and the Fool in King Lear heighten the tragic effect of the play.

On the other hand, in plays such as As You Like It, or later in its course, as in Much Ado About Nothing, the wrongs done to the chief characters makes us more happier when they are righted at the end. In this way, comedy with a tragic background is more effective than comedy without a tragic background. In contract to tragedy with comic relief and comedy with tragic background, tragicomedy is a complete tragedy up to a certain point, and a complete comedy thereafter. The complication is tragic and the denouement is comic. In other words, the Rising Action is tragedy whereas the Falling Action is a comedy. In tragicomedies, the Climax is the dividing point between the tragic part and the comic part. Shakespeare's Cymbeline, Winter's Tale and The Tempest are other examples.

Tragicomedy was unknown and unattempted by the Greeks as the principle of Unity of Action forbade the mixture of tragic and the comic. The first playwright who attempted a mixture of tragedy and comedy was Plautus in his Amphitruo. The English tragicomedy emerged in the in the reign of James I under the Spanish and Italian influences. The Italian influence was responsible for the pastoral element and the Spanish influence was responsible for the romantic intrigue. Beaumont and Fletcher's Philaster and A King and No King finally established it on the English stage.

In a tragicomedy the standard characters and subject matter and the standard plot forms of

tragedy and comedy are intermingled. In it both people of high degree and people of low degree are included; whereas only upper-class characters are appropriate to tragedy by the rules of decorum and Aristotelian theory of tragedy. Tragicomedy also represented a serious action which appears to lead towards a tragic disaster, yet, by a sudden reversal, turns out happily. Shakespeare's Merchant of Venice satisfies all these criteria.

Tragicomedy has always been opposed by purists. It was Philip Sidney who first opposed tragicomedy for the reason that "neither the admiration and commiseration, nor the right sportfulness, is by the mongrel Tragi-Comedy obtained." Milton condemned tragicomedy in the preface to Samson Agonistes "to vindicate tragedy from the small esteem, or rather infamy, which in the account of many it undergoes at this day, with other common interludes; happening through the poet's error of intermixing comic stuff with tragic sadness and gravity, or introducing trivial an vulgar persons: which by all judicious hath been counted absurd, and brought in, without discretion, corruptly to gratify the people." According to Allardyce Nicoll, tragicomedy is natural as "tears and laughter lie in close proximity." In An Essay of Dramatic Poesy concluded that the English have" invented, increased, and perfected a more pleasant way of writing for the stage, that was ever known to the ancients or moderns of any nation, which is tragicomedy." Similarly, Dr. Johnson asks, "What is there in the mingled drama which impartial reason can condemn?"

In German drama, tragicomedy appeared in the early 19th century in Georg Buchner's Leonce and Lena and Heinrich von Kleist's The Prince of Homburg. Later in the 19th century, Henrik Ibsen experimented with the form, and Anton Chekhov revolutionized it by adopting the features of drawing room comedy with a tragic conclusion and psychological insight. In the words of George Bernard Shaw, tragicomedy is a "much deeper and grimmer entertainment than tragedy." In the 1950s and '60s, the interplay of tragicomic and comitragic became the dominant feature of those plays associated with the Theatre of the Absurd.

16.4 Importance of Literary Forms

Often confused with genre, literary form can be hard to define. Literary form is how a text is structured rather than how it is written or the subjects it covers. English literature can be categorised into several primary literary forms forms, each with unique characteristics and conventions. These include:

- Poetry (using rhythmic and aesthetic qualities of language),
- Prose (including novels, novellas, and short stories),
- Drama (scripted works for theatrical performance), and
- Non-fiction (factual writings such as essays, biographies, and journals).

Each of these forms has sub-forms that add to the richness of the literary landscape. This article will look at its meaning, examples and types of literary form.

16.5 Implication of Literary Forms in Literature

Some literary forms can often be incredibly similar. Apart from the number of words, there is little difference between a novel and a novella. Some literary forms have a distinctive structure. The screenplay and play are such forms with an emphasis on dialogue and stage directions. During the twentieth century, the lines between literary forms became increasingly blurred. New forms, such as slam poetry, combined dramatic performance with poems. The resurgence of prose poetry meant that it could be hard to distinguish poems from short stories. Another new literary form that developed in the twentieth century was flash fiction.

Contemporary literature is generally considered to be any form of literature produced after the second world war. At that time, new literary forms emerged largely through the fusion of existing forms. One example was the rise of creative nonfiction. Creative nonfiction is the use of narrative literary styles to depict fact. Different types of creative nonfiction include the travelogue, the memoir and the nonfiction novel. In poetry, there were similar developments through the merging of existing forms. Despite originating in the nineteenth century, prose poetry saw a resurgence after World War II and can almost be seen as a new form. In 1984 the forms of drama and poetry were combined to create slam poetry. Slam poetry is the performance of poems to an audience which often involved crowd interaction and competition.

In narrative prose, an even shorter form of the story emerged in flash fiction. Flash fiction is a complete story which often concludes with a surprise ending. Flash fiction is the shortest form of narrative prose fiction and is normally no longer than 1000 words.

16.6 Literary Forms: Examples

A few examples of texts in certain literary forms are:

Literary form examples

Literary form	Example	Genre	Author
Prose	*Pride and Prejudice* (1813)	Novel	Jane Austen

Literary form examples			
Poetry	'Sonnet 18' (1609)	Sonnet	William Shakespeare
Drama	*Romeo and Juliet* (1597)	Play	William Shakespeare
Non-Fiction	*In Cold Blood* (1966)	True Crime	Truman Capote
Fiction	*The Lord of the Rings* (1954)	Fantasy Fiction	J.R.R. Tolkien

Each type of literary form has its own various genres.

16.7 Summary

Literary form is how a text is structured and its general arrangement. Every literary form has a set structure which helps readers to classify it. Some literary forms are defined by their length, like the novel, novella and short story. Some forms are defined by the number of lines, like the sonnet or haiku. The literary form extends itself to prose fiction, drama, nonfiction and poetry.

16.8 Key Terms

- **Foot**
  A metrical unit composed of stressed and unstressed syllables. For example, an iamb or iambic foot is represented by ˘′, that is, an unaccented syllable followed by an accented one. Frost's line "Whose woods these are I think I know" contains four iambs, and is thus an iambic foot.
- **Foreshadowing**
  Hints of what is to come in the action of a play or a story. Ibsen's *A Doll's House* includes foreshadowing as does Synge's *Riders to the Sea*. So, too, do Poe's "Cask of Amontillado" and Chopin's "Story of an Hour."

- **Fourth wall**
  The imaginary wall of the box theater setting, supposedly removed to allow the audience to see the action. The fourth wall is especially common in modern and contemporary plays such as Hansberry's *A Raisin in the Sun*, Wasserstein's *Tender Offer*, and Wilson's *Fences*.
- **Gesture**
  The physical movement of a character during a play. Gesture is used to reveal character, and may include facial expressions as well as movements of other parts of an actor's body. Sometimes a playwright will be very explicit about both bodily and facial gestures, providing detailed instructions in the play's stage directions. Shaw's *Arms and the Man* includes such stage directions. See *Stage direction*.
- **Hyperbole**
  A figure of speech involving exaggeration. John Donne uses hyperbole in his poem: "Song: Go and Catch a Falling Star."
- **Iamb**
  An unstressed syllable followed by a stressed one, as in *to-DAY*.

16.9 Review Questions

1. What do you understand by literary forms?
2. How can literature be beautified using literary devices?
3. Can anyone write without using literary devices? Explain with reference to literary texts.
4. Describe the very often used literary devices used in literature.
5. Trace the important works written in literature using famous literary devices

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