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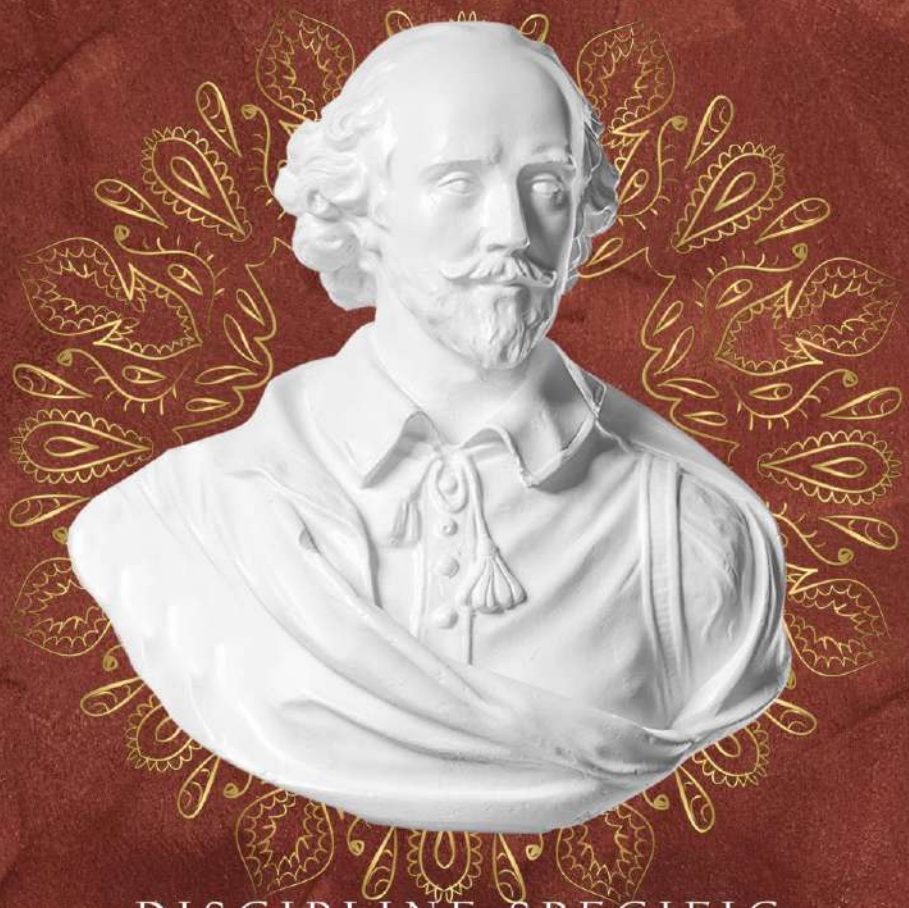
BE BOUNDLESS

Literary Musings

VOLUME I - FIRST SEMESTER



DISCIPLINE SPECIFIC
CORE COURSE - **ENGLISH**

PAPER I - **INTRODUCTION TO LITERATURE**
PAPER II - **INDIAN WRITING IN ENGLISH *PART-I***
(AS PER NATIONAL EDUCATION POLICY 2020)

CHIEF EDITOR: Dr. THANDAVA GOWDA T.N
EDITOR: Dr. PADMAVATHY. K

PRASARANGA:
BENGALURU CITY UNIVERSITY

FOREWORD

Discipline Specific Core Course-English- Text book Literary Musings for I Semester B.A under Bengaluru City University (BCU), has been designed with the objectives of instilling literary sensibilities and linguistic competencies in students. The two papers dealing with Introduction to Literature and Indian Writing in English part-1 are aimed at accomplishing the prerequisites of National Education Policy 2020. This is the first Text Book for Undergraduate students of BA, BCU, Bengaluru, prepared by the members of the Text Book Committee in accordance with NEP 2020. I congratulate the Text Book Committee's untiring task of framing and collating the materials and I am confident that this text book would familiarize and introduce the beginners with English and Indian literatures. The book indeed can help teachers develop a shared vision and understanding of interpretative discussion across genres. The framework, annotated examples can structure and guide teachers to colead discussions in the classroom. I thank the Director of Bengaluru City University Press and their personnel for bringing out the textbook deftly and on time. I hope that this book would become premier for teachers to teach and motivate the students to develop interest in literature.

Prof. Lingaraj Gandhi
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PREFACE

The Discipline Specific Core Course English Text book for I Semester B.A , **Literary Musings**- introduces undergraduate students to an enlightening literary selections; Poetry, essay, Novel, one Act play, popular literary devices and also movies , that not only enhance the literary sensibilities but also develop creative outlook. These pieces collectively not only open up a world of wisdom and creativity, but also develop requisite skills in the world of globalisation.

The chosen collection from various genres would make reading interesting and meaningful. First semester students who are new to the specific study of literature would develop skills of analysis, interpretation and self-expression. More importantly, they are introduced to critical literary genres (novel, poems, one Act play, etc) and also study the work of great canonical authors. The text exposes them to literature and sharpens their skills of reading, writing, analysing and interpreting.

Paper-1 of the syllabus introduces students to history of literature- to familiarize beginners with the origin and development of English literature and its significance.
Paper-2 provides a slice of Indian Literature with M.K. Naik's work on history of Indian literature. The paper extensively deals with Pre-Independent Indian writers works in English.

The syllabus design and organization abides to a greater extent to the frame work expected to achieve the desired goals of NEP 2020. I would like to thank the concerned Chairperson and her team of teachers who have worked meticulously to accomplish the vested task. I thank the Vice Chancellor and Registrar of Bengaluru City University for their consistent support. I also thank the publisher, who helped us to bring out the book on time.

Dr. Thandava Gowda
Chairman, Board of Studies, UG

A Note to the Teacher

Literary Musings, the new Discipline Specific Core Course- English BA Text Book for the First semester undergraduate Arts under Bengaluru City University aims to provide students with a strong foundation in the history and development of English literature. The chosen literary pieces aims at developing analytical, argumentative and evaluative skills. Paper-1 comprises of history of English literature and other literary works. It also introduces the students to various literary and figurative language, types of literary genres, which are essential for the students of literature. Paper-2 embarks on Introduction to Indian English literature and Pre-Independent writings. The uniqueness of this paper is that it provides food for thought in the form of movie screening and interpretation. The students after watching the movies are entitled to generate ideas and critically analyse the theme and characterization. Perhaps this unit is not included in the university examination but should be considered for the award of internal marks as a performance based activity.

Teachers have the choice of designing the activity for awarding internal marks.

Summative Assessment	60 marks
Formative Assessment (IA)	40 marks
Total	100 marks

The credits for each paper is 3, therefore for Paper1 and Paper 2 it is 3+3=6 credits.

For the award for internal marks for paper 1 following activities can be considered

- Role play
- Power point presentation
- Debate
- Group discussion
- Student seminar, etc.

Paper 2- Movie interpretation - theme, characterization, picturisation, etc. can be considered

Internal marks division can be as follows

- 10 marks - internal assessment first test
- 10marks- internal assessment second test
- 10 marks –Seminar/ Presentation/Group discussion
- 10 marks – Debates/ Role Play/ Movie interpretation

The Committee expresses its sincere thanks to Dr. Thandava Gowda, Chairman, Board of Studies, Bengaluru City University for his consistent support and direction. The Committee also thanks Prof. Lingaraj Gandhi, the Honourable Vice Chancellor of Bengaluru City University for his support in bringing out the new text book.

Dr. Padmavathy.K
Chairperson, Text Book Committee

Discipline Specific Core Course- BA English (Hons.)

SEMESTER- 1
Paper-I Introduction to Literature
Paper-II Indian English Literature *Part-1*

At the end of the semester students would hone the following skills:
(EXPECTED LEARNING OUTCOME)

- **Appreciation of prescribed literary texts**
- **Familiarization of literary concepts, genres and literary devices**
- **Acquaint with Analytical, critical and evaluative approach**
- **Sensitization of issues prevalent in the given texts**
- **Insights into two popular literatures of the world- English and Indian**
- **Exponential experience in style, variety and aesthetics of literary works**
- **Cultivate the habit of close reading**

ENGLISH (BASIC/ HONS.)SEMESTER I
COURSE –I -DSC- PAPER A1

Title of the Course -- Introduction to Literature

UNIT-1

INTRODUCTION TO LITERATURE

CHAPTER-I

What is Literature?

Literature can be defined as a body of written works. The name has traditionally been applied to those imaginative works of poetry and prose distinguished by the intentions of their authors and the perceived aesthetic excellence of their execution. Literature may be classified according to a variety of systems, including language, national origin, historical period, genre, and subject matter.

English literature is the study of literature written in the English language. The writers do not necessarily have to be from England but can be from all over the world. It includes some of history's most famous writers: James Joyce (Ireland), William Shakespeare (England), Mark Twain (United States), Arthur Conan Doyle (Scotland), Dylan Thomas (Wales), Vladimir Nabokov (Russia), R K Narayan (India) just to name a few.

Brief History of English Literature

The Middle English Period

Although there were many interesting works produced in the Old English or Anglo-Saxon Age, the first truly significant period in the literary history of England was the Middle English period (1066-1400). The Age can be conveniently split into the early and late Middle English periods. Following the Norman Conquest in 1066, French became the language of the court and the dominant literary language in England. The literature of the early Middle English period (1066-1340), although historically important due to the part it played in the evolution of modern English literature, has very little intrinsic value. It is mostly in the form of chronicles, religious and didactic poetry and romances, all highly influenced by the traditions of Norman or French literature. But the native tongue gradually pushed itself into the forefront, picking up many elements from French and by the mid-14th century,

English had again re-established itself as the language of literature, culture, administration and the law courts. It is this age (1340-1400) which is popularly known as the Age of Chaucer. In many ways, the age is one of transition from the medieval to the modern world. The age saw the development, for the first time, of a strong national consciousness. The religious world saw a serious outburst against orthodoxy and several organized attacks against the Church. The social world saw the first stirrings of revolt against the feudal system. The age also saw the first impact of Renaissance humanism and a gradual movement towards a secular world. But in certain aspects. Chaucer's England was still characteristically medieval, particularly in its notion of chivalry and in the juxtaposition of love, war, and religion. Many of these strands are wonderfully amalgamated in the first outstanding literary genius of English literature, Geoffrey Chaucer.

The Elizabethan Age

The first truly great age of English Literature was the Elizabeth Age. The Elizabethan era is the period associated with the reign of Queen Elizabeth I (1558-1603). It was an age of increasing stability in politics and religion, of an enormous expansion of both geographical and mental horizons leading to new ideas and new thinking. The Queen was a product of the Renaissance and many writers and artists thrived under the Queen's patronage during her reign. The earlier half of the Elizabethan era die not see much work of permanent importance. At length, however, there came the greatest outburst of creative energy in the whole history of English literature. The period witnessed a great variety of unlimited creativity in both verse and prose. During this golden age in English history, literature flourished like never before, especially in the field of drama. William Shakespeare and his contemporaries like Christopher Marlowe, Thomas Dekker, John Fletcher, and Francis Beaumont made Elizabethan theatre memorable.

Elizabethan Poetry: Elizabethan Poetry is characterized by a number of significant developments. There was the emergence of a courtly poetry which most often centred around the figure of the monarch; the most notable product of this form was Edmund Spenser's The Faerie Queene Of greater lasting significance was the growth of the lyric form, leading to the immense popularity of a

particular form of lyric poetry, the sonnet. Many of the lyrics were published in anthologies like Tottel's Miscellany The Elizabethan lyric developed through imitation of Italian models. initially exhibiting a certain awkwardness, then slowly moving towards originality and mastery of the form.

The Puritan Age

The Puritan Age began with the Civil War between the Royalists and the Republicans which ended with the beheading of King Charles F in 1649, established itself firmly during the Commonwealth era of Oliver Cromwell and ended with the Restoration of Charles II to the throne of England in 1660. The Puritans were a significant group of English Protestants in the 16 and 17th centuries who opposed what they felt was the Church of England's gradual reconciliation with the Roman Catholic Church. Initially, Puritans were mainly concerned with religious, rather than political or social, matters. During that period, they expressed distinctive views on matters like clerical dress. Gradually in the late 1630s, the Puritans became a major political force in England and came to power as a result of the Civil War. They soon made themselves unpopular because of their bigotry, narrowness, austere living and stern morality. In their attempt at changing people by force, the Puritans closed the theatres and viewed dance, music, arts, and other innocent pleasures as sinful pastimes.

Metaphysical Poetry

Metaphysical poetry is a term applied to a group of poets-John Donne, George Herbert, Richard Crashaw, Andrew Marvell, Henry Vaughan being the best known among them writing in the early and mid - seventeenth century. The term goes back to John Dryden who observed that Donne "affects the metaphysics", that is, he was too much inclined towards intellectual analysis and complex arguments. In 1779 Dr Samuel Johnson first used the term "metaphysical poets" as a derogatory term for a kind of poetry that he considered over-ingenious He wrote in his "Life of Cowley", "The metaphysical poets were men of learning and to show their learning was their whole endeavour... The most heterogeneous ideas are yoked together by violence; nature and an are ransacked for illustrations, comparisons and allusions." The term continues to be used but no longer with negative

implications. The first decade of the 20 century saw a renewal of interest and a growing appreciation of these poets, triggered by T. S. Eliot's essay "The Metaphysical Poets". Eliot pointed out to what he referred to as their "unified sensibility", their fusion of thought and feeling. According to him, for Donne, "every thought was an experience." Other qualities came to be associated with metaphysical poetry-the sustained ingenious argument, the dramatic quality, the conversational tone, and their striking imagery, often referred to as a "conceit." According to Helen Gardner. "A conceit is a comparison whose ingenuity is more striking than its justness." The metaphysical conceit is drawn from a wide variety of sources and is an integral part of the argument. Helen Gardner comments.

"The poet has something to say which the conceit explicates or something to urge which the conceit helps to forward." "Wit"-imaginative intelligence shown in verbal and intellectual agility-is also widely regarded as a defining characteristic. All these features marked a major shift in literary style which came to be regarded as hallmarks of the "School of Donne".

The Neo-classical Age (1660-1780)

The Neo-classical Age in English literature is also known as the Augustan Age, Hamed after the reign of Emperor Augustus in ancient Rome, widely recognized as one of the greatest eras Roman culture. The literary arts flourished during this period with Augustus himself encouraging both Virgil and Horace. In 1660, when Charles Il returned to England from exile in France he was hailed by Dryden as the English Augustus. The King brought with him from France a great respect for classical principles and English writers consciously set out to emulate these principles which were enshrined at their best in the Augustan Age of Roman literature. As Christopher Maclachlan point out. "The result is a period of literature dedicated to clarity, balance and the classical tradition. By the first was meant a plainness of meaning which avoided obscure wit, complicated word-play or references to facts or ideas not readily understood by the ordinary reader. By the second was meant a tone of writing which avoided extremes of emotion and a point of view which avoided extremes of opinion. By the last was meant a constant and conscious attention to classical literature of ancient Greece and Rome, as a model and source of ideas, phrases and allusions." Neo classicism began with Dryden in the latter half of the 17th century and was firmly established by Alexander Pope in the 18th century. Other notable writers of the Augustan Age were Jonathan Swift, Samuel Johnson and Henry Fielding.

The Age of Transition

The middle of the eighteenth century was a period of transition. The stability which English thought and society regained at the end of the seventeenth century could not, in the nature of things, be long maintained. The beginning of the Industrial Revolution towards the end of the century also produced a very different view of the value of life in urban society from that found in the earlier generation. Further, the strain of thought most clearly represented by Rousseau, the French philosopher, encouraged the notion that the conventions of civilization, far from representing the process of refinement of a crude humanity into a gracious pattern of worthwhile living, imposed intolerable restrictions on the individual personality and produced every kind of corruption and evil. As a result of all these influences, there developed in this era an interest in the old and the "uncivilized", an appreciation of simple ways of life and common humanity, a revival of interest in ballads and other folk literature and a growing importance attached to emotion and imagination over reason. There was also a shift from the view that poetry was essentially "imitation" of human nature to the view that poetry had for its major function the expression of the poet's emotion These concerns which clearly point the way to Romantic poetry are reflected in the Transitional poets like William Cowper, Oliver Goldsmith, Thomas Gray, William Blake and Robert Burns who are often referred to as pre Romantic poets.

The Romantic Age

There was a significant shift in taste and attitude taking place. throughout Europe in the latter part of the eighteenth century which gave birth to what is generally considered the greatest era of English poetry-the Romantic Age. Several factors contributed to the development of Romantic poetry. This included a desire to give new direction to English poetry by freeing it from the shackles of neo-classical rules and regulations, the impact of the French Revolution (1789) and the American War of Independence (1776) which emphasized the ideals of liberty and equality, and the influence of German Transcendental philosophers who suggested the supremacy of the Imagination. It was a

period of massive energy - intellectual, social and artistic. Philosophically, the Romantic Movement was a reaction against the rationalism of the eighteenth century. Emotionally, it was an extreme assertion of the self. Imagination now replaced reason as the supreme faculty of the mind, the ultimate shaping or creative power, the human equivalent to divine creative power. Greater emphasis was laid on the importance of intuition, instinct and feelings.

Romantic poetry is marked by an enlightened sympathy for the poor and oppressed, as well as a deep interest in the Hellenic and Medieval ages. Above all, Romantic poetry is associated with a "Return to Nature" not merely a veneration of Nature but also a revival of interest in the elemental simplicities of life rather than the sophisticated urban interests of neo-classical poetry. This should be seen in the context of the rapid industrialization and urbanization which spread through England in the late 18 and early 19 centuries. The term "Return to Nature" also implies a return to a spontaneous and natural mode of expression rejecting the artificial poetic diction of neo-classical poetry. Wordsworth's famous definition of poetry as "the spontaneous overflow of powerful emotion" represents the basic quality of Romantic poetry.

The Victorian Age

Although the ascension of Victoria to the throne of England took place in 1837, most literary historians locate the beginning of the new age in 1832, the year the Reform Bill was passed. English literature, more specifically, poetry, seemed to have entered a period of lean years in utter contrast to the poetic rapture of the Romantics.

However, the leanness of those initial years was more apparent than real. Though it was true that Shelley and Keats were dead, already there had appeared three disciples of these poets who were destined to be more widely read than their masters. It must be remembered that Tennyson had been publishing poetry since 1827, his first poems appearing more or less simultaneously with the last works of Byron. Shelley and Keats. Fame and renown came to him only in 1842 when his collected poems appeared: he was recognized as one of England's great literary leaders. Similarly, Elizabeth Barrett had been writing since 1820, but it was not until the 1840s that her poems became popular, and Robert Browning had published his Pauline - a Shelley-inspired confessional poem-in 1833, but it was not until 1846, when he published the last of the series of Bells and Pomegranates, that the

reading public began to appreciate his power and originality. Moreover, even as romanticism appeared to be passing away, a group of great prose practitioners - Dickens, Thackeray, Carlyle, and Ruskin - had started emerging, heralding the literary glory of a new age.

The Victorian Age, as can be inferred, was an age of turbulent social changes. Man was caught between two worlds-in the words of Matthew Arnold- one dead and the other powerless to be born. The new democratic, scientific and industrial forces weighed down on the times resulting in the breakdown of the existing feudal order. The wedge between science and religion was widened further by the publication of Charles Darwin's Origin of Species (1858) which challenged the very foundations of institutional religion. George London remarks "In ideology, politics, and society, the Victorians created astonishing innovation and change: democracy, unionization of workers, socialism, Marxism, and other modern movements took form. In fact, this age of Darwin, Marx, and Freud appears to be not only the first that experienced modem problems but also the first that attempted modern solutions. Victorian, in other words, can be taken to mean parent of the modern and like most powerful parents, it provoked a powerful reaction against itself".

Modernism and Modern Poetry

The term 'modernity' in the sense of describing a response to life was first used by Charles Baudelaire (1821-1867) the French post, in his essay "The Painter of Modern Life". He described modernity as the fashionable, fleeting and contingent in art, in opposition to the eternal and immutable ("By modernity I mean the transitory, the fugitive, the contingent which make up one half of art, the other being the eternal and the immutable"). Critics use the term to describe a way of living and experiencing life which had arisen with the changes brought in by the ravages of industrialization and urbanization which took place on an unprecedented scale-changes which were more in the nature of a total breakdown and rebuilding. The literature of the modern period is seen as one of not just change but crisis. The expression 'modern poetry' applied to denote the poetry written during the first three decades of the twentieth century, especially the interwar period.

The term 'modernism' has now come to designate a response by artists and writers to several developments that had far-reaching consequences apart from industrialization and urban society, including war, technological change and new philosophical systems. The nineteen century, as we

have seen, was characterized by a widespread disillusionment with the prevalent models of the individual and the social. Charles Darwin (1809-1882), Karl Marx (1818-1883) and Sigmund Freud (1856-1939) initiated a transformation in the Western world by reinterpretation, radically altering the entrenched ideas of what constituted social, the individual and the natural. In the early years of the century, Einstein's theory of relativity demolished the Newtonian principles wh had been the foundation of the physical sciences for centuries.

Peter Childs remarks, "The First World War, and the years immediately before and after it, brought about the demise of many institutions and beliefs". The class system which had formed the bedrock of European society was violently shaken by the growth of trade unions and the rise of the Labour Party. People's beliefs in such things as King and Country, patriotism and duty "were betrayed by the carnage of war" patriarchal hegemony was challenged as women went to work. With the destruction wrought by the First World War, which saw the deployment of highly efficient death-dealing weapons (submarines, aeroplanes, for example) on a mass scale for the first time in human history resulting in high casualties, it seemed "absurd to celebrate noble ideas like human dignity in art...to assert a belief in human progress"

Two important influences, both foreign to Britain, determined the course of modernist poetry-symbolism (with its vers libre and Imagism.)

Questions for discussion

1. Trace the development of English Literature through the ages.
2. Explain the difference between the Romantic age and Victorian age
3. Bring out the features of Modernity and Modern poetry.

LITERATURE AND SOCIETY

Literature is mirror to society and reflects the reality of the society. The true meaning of literature is the written works in different forms, such as, novels, poetry, stories, plays, fiction etc. It may also consist of texts based on information as well as imagination. The history of literature dates back to the dawn of human civilization. Society acts as a role model for its writers. Literature combines both abstract thoughts with the concrete forms presents subjects like alienation and assimilation in society but also reflects the issues such as social, political, social and historical facts. The aim of the writer

is to depict the reality of the society through a piece of literature. Literature and society are dependent on each other and are two sides of a coin. If we look at the history of any society, one will find that societies have changed from time to time and same is the case with literature. Societies changed their norms, styles and rules in the same way literature changed from traditional to modern. We found literature related to contemporary issues like Child Labour, Women Empowerment, Eco-feminism, Eco-criticism, Gender Discrimination, Female Foeticide and other issues that are present in every society. Thus, we can say that literature and society are two faces of a same coin.

The literature of an age, and its social set up keeping and reacting one over the other. Literature influences the **society**; society is reflected in Literature and in this way, in all languages and at all times there has been a close interaction between the two.
Literature of any age cannot escape the influence of the social scene and therefore is found reflecting the society of the age when it is created.

The poet, the dramatist, the novelist, the essayist is all the product of their age and their-age openly and clearly gets imaged in their compositions. That cannot be helped, it so seems. Take the example of two literatures.

Literature means something that is written for refreshing and inspiring the mind. It records the thoughts and feelings of great minds. It attracts in two ways—through its matter and through its manner. The matter must be such that those who read it are interested in some way. The manner must be such as will be pleasing to the reader and adds to his fund of knowledge.

We live in a society. That is, there are relations and interrelation between men who live in the society. We like to hear about our fellow men who live in society, their thoughts and feelings, their likes and dislikes.

Naturally, if we have the power of language to express the feelings, we are well on the way to creating literature. In other words, the subject matter of literature is society in some form or other. The poet expresses his feeling and we who read his poetry are interested and feel at one with him and ourselves. After all, society is this bond of fellowship between man and man through communication that the poet or writer seeks.

If literature expresses social sympathies, naturally it is bound to exercise some positive influence on our mind and attitude. Society reacts to literature in a living way. An inspiring poem creates general influence on society. It rouses our feelings and enthusiasm for welfare.

Shelley has called poets the unacknowledged legislators of mankind. The function of a legislator is to lay down the law, a settled course of action that men may follow. Poetry and literature generally do this in a quiet and unobtrusive way. Novels are known to have changed the direction of the human mind and set in motion movements that have altered our ways of life.

The influence of literature on society is felt directly or indirectly. Thus Miss Stowe's "Uncle Tom's Cabin' was directly responsible for a movement against slavery in literature and life in USA of those days. The novels of Dickens had an indirect influence in creating in society a feeling for regulating and removing social wrongs, calling for necessary reforms.

Sarat Chandra's novels have gone a long way in breaking conservatism as regards women in our society. It is, however, clear that if we are interested in literature, and its influence is bound to move us amply. Literature is made out of the lore of life. No doubt, the realistic artist brings to a focus the oddities and cruder aspects of life overmuch. But to know life fully, not only the bright side but also the seamy and dark side of life is to be known.

Thus, society creates literature. It may be described as the mirror of the society. But the quality and nature of the reflection depends upon the writer's attitude of mind, whether he is progressive in his outlook or reactionary.

Naturally, conservative-minded writer will stress those aspects of social life, which put the traditional ways of life in the best possible way. For example, he will set a high value on reverence for age-old ideals, respect for religion, chastity of woman and so on. On the other hand, a progressive writer will tend to show how old ideals act as restraints on the natural freedom of the human mind, cripple the free movement of man and women in an unrestricted atmosphere, set for liberating new ideals and moving society that looks forward to newer ways of life.

Question for Discussion

Q) What is the relationship between Literature and Society? (10 Marks)

Literature and Life

Oscar Wilde: "**Literature always anticipates life. It does not copy it but moulds it to its purpose**. The nineteenth century, as we know it, is largely an invention of Balzac." G. K. Chesterton: "Literature is a luxury; fiction is a necessity."

Literature is the expressed influence of communities and the individuals in societies. Literature spans culture, beliefs, and attributes the necessary component for corroborating how literature reflects, and portrays communities. The language from literature helps gives culture explanation of live-in different society. Literature that is defined by the culture aspect, gives details about such fascinating and affluent information or context. Certain works, and words used in literature can help the reader understand and describe the sense.

Literature is the foundation of life. It places an emphasis on many topics from human tragedies to tales of the ever-popular search for love. While it is physically written in words, these words come alive in the imagination of the mind, and its ability to comprehend the complexity or simplicity of the text. Literature enables people to see through the lenses of others, and sometimes even inanimate objects; therefore, it becomes a looking glass into the world as others view it. It is a journey that is inscribed in pages, and powered by the imagination of the reader. Ultimately, literature has provided a gateway to teach the reader about life experiences from even the saddest stories to the most joyful ones that will touch their hearts.

From a very young age, many are exposed to literature in the most stripped-down form: picture books and simple texts that are mainly for the sole purpose of teaching the alphabet etc. Although these are not nearly as complex as an 800-page sci-fi novel, it is the first step that many take towards the literary world. Progressively, as people grow older, they explore other genres of books, ones that propel them towards curiosity of the subject, and the overall book. Reading and being given the keys

to the literature world prepares individuals from an early age to discover the true importance of literature: being able to comprehend and understand situations from many perspectives.

Physically speaking, it is impossible to be someone else. It is impossible to switch bodies with another human being, and it is impossible to completely understand the complexity of their world. Literature, as an alternative, is the closest thing the world has to being able to understand another person whole-heartedly. For stance, a novel about a treacherous war, written in the perspective of a soldier, allows the reader to envision their memories, their pain, and their emotions without actually being that person. Consequently, literature can act as a time machine, enabling individuals to go into a specific time period of the story, into the mind and soul of the protagonist.

Question for Discussion

Q1) Literature is the mirror of Society. Elucidate. (10 Marks)

Literature and Science

Science and Literature are both products of one's observation and experience. Literature is engendered when a creative imagination is at work and science is engendered when a curious imagination is at work.

Literature and science are two fundamental and fundamentally different activities of human mind. Coleridge at one place has said that the opposite of prose is not poetry but verse, and the opposite of poetry is not prose but science. Literature is a way of experiencing the world which naturally finds its expression in either a kind of prose or a more fully ordered rhythm which is called verse while science is altogether another way of experiencing the world. It represents a different habit of mind. Nevertheless, we must not suppose that because these principles are opposites, therefore if we adopt one, we must exclude the other. Nor do we have any intention in our mind of suggesting that one of these things is better than the other. Human life needs both for its richness and perfection.

Science, in its older meaning, was used to define knowledge generally, the state of fact knowing. The common ground between the scientist and the artist is that they, in the same way as mystic, are engaged with experience itself; the artist is attempting to express the experience in its own terms, and the scientist is trying to see experience as a connected system. In this sense both the scientist and the artist employ imagination. The artist is freer than the scientist for he is not controlled by a system. Again, the man of science seeks truth as a remote, lonely and unknown benefactor; the poet singing a song in which all human beings join with him, rejoices in the presence of truth as our visible friend and hourly companion. Wordsworth said of poetry that it is the breath and finer spirit of all knowledge, the impassioned expression which is in the countenance of all science.

In science, "We murder to dissect." The word with which science deals is what we commonly call the world of fact; the world of physical actuality objectively considered. The scientist is concerned with things as they really are in themselves. For the scientist it is of primary consequence that the real and objective world should correspond to his theory. Science, therefore, aims to afford a systematic and rational explanation of things, an explanation which shall include their nature, genesis and history in terms of cause, effect and physical law.

But in our daily practice we are interested, not with things as they are in themselves, but with the aspect which they make to our emotional natures. The poet as the artist is concerned with value and is indifferent to fact. It does not the least matter to the poetic excellence of the Iliad whether there was a Trojan war. "Poetry", says Leigh Hunt," begins where matter of fact or of science ceases to be merely such, and to exhibit a further truth, the connection it has with the world of emotion and its power to produce imaginative pleasure." To the botanist, the lily is "Hexandria Monogynia" or some other jaw-breaking bombast of the kind; to the poet it is the 'lady of the garden' or 'the plant flower of light'. The region of the scientist is one entirely unpeeled by dreams, hopes, longings, ideals, impulses, instinct and other constituents of the human mind. We do not question the vast utility of science, but we may still be pardoned for repeating what Tennyson speaks in *Locksley Hall*:

Science grows and beauty dwindles.
Roofs of slated hideousness
Art and Grace are less and less.

The relationship of the artist and the scientist has not been a simple one. For, in certain periods the write has welcomed the new development of science, while at others he has turned on them with a conscious though sometimes, unreasoning hostility.

Question for Discussion

Q 1) How different is the function of Literature from Science? (10 Marks)

About the Author

Terence Francis Eagleton, born on 2 February 1943 in Salford, England is an English literary theorist, critic, and public intellectual. He grew up in a working-class Irish Catholic family in Salford, with roots in County Galway. His mother's side of the family had strong Irish republican sympathies. He served as an altar boy at a local Carmelite convent where he was responsible for escorting novice nuns taking their vows, a role referred to in the title of his memoir 'The Gatekeeper.'

Terry Eagleton is an internationally celebrated literary scholar and cultural theorist, and a distinguished Professor of English Literature in the Department of English and Creative Writing, Lancaster University. He is also broadly involved in comparative literature, and a recent book on tragedy considers the literature of various European cultures. Since 2006 he has become a vocal critic of what has been called the New Atheism and has published a number of titles based on his lectures on religion and theology including Reason, Faith, and Revolution: Reflections on the God Debate (2009) and Culture and the Death of God (2014).

His books of literary criticism include Literary Theory: An Introduction (1983) and After Theory (2003). He is also the author of the novel Saints and Scholars (1987) and The Gatekeeper: A Memoir (2001). His latest books include: Why Marx Was Right (2011); The Event of Literature (2012); How to Read Literature (2013); and Hope without Optimism (2015).

About the essay

Terry Eagleton, in his essay challenges all the definitions of Literature that have been put forth and challenges the basic understanding of literature that we have. He rejects the idea of any "basic understanding" of what is literature.

He says that literature is imaginative writing, which uses peculiar language. It is a special and non-pragmatic discourse and that the understanding of literature is subjective to every reader,

Terry Eagleton, "Introduction: What is Literature?"

If there is such a thing as literary theory, then it would seem obvious that there is something called literature which it is the theory of. We can begin, then, by raising the question: what is literature? There have been various attempts to define literature. You can define it, for example, as 'imaginative' writing in the sense of fiction -writing which is not literally true. But even the briefest reflection on what people commonly include under the heading of literature suggests that this will not do. Seventeenth- century English literature includes Shakespeare, Webster, Marvell and Milton; but it also stretches to the essays of Francis Bacon, the sermons of John Donne, Bunyan's spiritual autobiography and whatever it was that Sir Thomas Browne wrote. It might even at a pinch be taken to encompass Hobbes's Leviathan or Clarendon's History of the Rebellion. French seventeenth-century literature contains, along with Comeille and Racine, La Rochefoucauld's maxims, Bossuet's funeral speeches, Boileau's treatise on poetry, Madame de Sevigne's letters to her daughter and the philosophy of Descartes and Pascal. Nineteenth-century English literature usually includes Lamb (though not Bentham), Macaulay (but not Marx), Mill (but not Darwin or Herbert Spencer).

A distinction between 'fact' and 'fiction'; then, seems unlikely to get us very far, not least because the distinction itself is often a questionable one. It has been argued, for instance, that our own opposition between 'historical' and 'artistic' truth does not apply at all to the early Icelandic sagas. In the English late sixteenth and early seventeenth centuries, the word 'novel' seems to have been used about both true and fictional events, and even news reports were hardly to be considered factual. Novels and news reports were neither clearly factual nor clearly fictional: our sharp discriminations between these categories simply did not apply. Gibbon no doubt thought that he was writing historical truth, and so perhaps did the authors of Genesis, but they are now read as' fact' by some and 'fiction' by others; Newman; certainly thought his theological meditations were true, but they are now for many readers of ’literature’ .Moreover, if 'literature includes much 'factual' writing, it also

excludes quite a lot of fiction. Superman comic and Mills and Boon novels are fiction but not generally regarded as literature, and certainly not Literature. If literature is 'creative' or 'imaginative' writing does this imply that history, philosophy and natural science as uncreative and unimaginative? Perhaps one needs a different kind of approach altogether. Perhaps literature is definable not according to whether it is fictional or 'imaginative', but because it uses language in peculiar ways. On this theory, literature is a kind of writing which, in the words of the Russian critic Roman Jacobson, represents an 'organized violence committed on ordinary speech'. Literature transforms and intensifies ordinary language, deviates systematically from everyday speech. If you approach me at bus stop and murmur 'Thou still unravished bride of quietness' then I am instantly aware that I am in the presence of the literary. I know this because the texture, rhythm and resonance of your words are in excess of their abstract able meaning -or as the linguists might more technically put it, there is disproportion between the signifier and the signifies. Your language draws attention to itself, flaunts its material being, as statements like 'Don't you know the drivers are on strike?' do not.

This, in effect, was the definition of the 'literary' advanced by the Russian formalists, who included in their ranks Viktor Shlovsky, Roman Jakobson, Osip Brik, Yury Tynyanov, Boris Eichenbaum and Boris Tomashevsky. The Formalists emerged in Russia in the years before the 1917 Bolshevik revolution, and flourished throughout the 1920s, until they were effectively silenced by Stalinism. A militant, polemical group of critics: they rejected the quasi-mystical symbolist doctrines which had influenced literary criticism before them, and in a practical, scientific spirit shifted attention to the material reality of the literary text itself. 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 a particular organization of language. It had its own specific laws, structures and devices, which were to be studied in themselves rather than reduced to something else. The literary work was neither a vehicle for ideas, a 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 an author's mind. Pushkin's ‘Eugene Onegin,’ Osip Brik once airily remarked, ‘would have been written even if Pushkin had not lived.’

> Formalism was essentially the application of linguistics to the study of literature; and because the linguistics in question were of a formal kind, concerned with the structures of language rather than with what one might actually say, the Formalists passed over the analysis of literary 'content' (where one might always be tempted into psychology or sociology) for the study of literary form. Far from seeing form as the expression of content, they stood the relationship on its head: content was merely the 'motivation' of form, an occasion or convenience for a particular kind of formal exercise. Don Quixote is not 'about' the character of that name: the character is just a device for holding together different kinds of narrative technique. Animal Farm for the Formalists would not be an allegory of Stalinism; on the contrary, Stalinism would simply provide a useful opportunity for the construction of an allegory. It was this perverse insistence which won for the Formalists their derogatory name from their antagonists; and
> though they did not deny that art had a relation to social reality -indeed some of them were closely associated with the Bolsheviks -they provocatively claimed that this relation was not the critic's business.

The Formalists started out by seeing the literary work as a more or less arbitrary assemblage of 'devices', and only later came to see these devices as interrelated elements or 'functions' within a total textual system. 'Devices' included sound, imagery, rhythm, syntax, metre, rhyme, narrative techniques, in fact the whole stock of formal literary elements; and what all of these elements had in common was their 'estrangement?;' or 'defamiliarizing' effect. What was specific to literary language, what distinguished it from other forms of discourse, was that it deformed' ordinary language in various ways. Under the pressure of literary devices, ordinary language was intensified, condensed, twisted, telescoped, drawn out, turned on its head. It was language 'made strange'; and because of this estrangement, the everyday world was also suddenly made unfamiliar. In the routines of everyday speech, our perceptions of and responses to reality become stale, blunted, or, as the Formalists would say, 'automatized'.

Literature, by forcing us into a dramatic awareness of language, refreshes these habitual responses and renders objects more 'perceptible'. By having to grapple with language in a more strenuous, self-conscious way than usual, the world which that language contains is vividly renewed. The poetry of Gerard Manley Hopkins might provide a particularly graphic example of this. Literary discourse 'estranges or alienates ordinary speech, but in doing so, paradoxically, brings us into a

fuller, more intimate possession of experience. Most of the time we breathe in air without being conscious of it: like language, it is the very medium in which we move. But if the air is suddenly thickened or infected we are forced to attend to our breathing with new vigilance, and the effect of this may be a heightened experience of our bodily life, we read a scribbled note from a friend without paying much attention to its narrative structure; but if a story breaks off and begins again, switches constantly from one narrative level to another and delays its climax to keep us in suspense, we become freshly conscious of how it is constructed at the same time as our engagement with it may be intensified. The story, as the Formalists would argue, uses ‘impeding' or 'retarding' devices to hold our attention; and in literary language, these devices are laid bare'. It was this which moved Viktor Shlovsky to remark mischievously of Laurence Sterne's Tristram Shandy, a novel which impedes its own story-line so much that it hardly gets off the ground, that it was 'the most typical novel in world literature'.

The Formalists, then, saw literary language as a set of deviations from a norm, a kind of linguistic violence: literature is a special' kind of language, in contrast to the 'ordinary' language we commonly use. But to spot a deviation implies being able to identify the norm from which it swerves. Though 'ordinary language' is a concept beloved of some Oxford philosophers, the ordinary language of Oxford philosophers has little in common with the ordinary language of Glaswegian dockers. The language both social groups use to write love letters usually differs from the way they talk to the local vicar. The idea that there’s a single 'normal' language, a common currency shared equally by all members of society, is an illusion.

Any actual language consists of a highly complex range of discourses, differentiated according to class, region, gender, status and so on, which can by no means be neatly unified into a single, homogeneous linguistic community. One person's norm may be another's deviation: 'ginnel' for 'alleyway' may be poetic in Brighton but ordinary language in Barnsley.

Even the most 'prosaic' text of the fifteenth century may sound 'poetic' to us today because of its archaism. If we were to stumble across an isolated scrap of writing from some long-vanished civilization, we could not tell whether it was 'poetry' or not merely by inspecting it, since we might have no access to that society's 'ordinary' discourses; and even if further research were to reveal that it was 'deviatory', this would still not prove that it was poetry as not all linguistic deviations are poetic. Slang, for example. We would not be able to tell just by looking at it that it was not a

piece of 'realist' literature, without much more information about the way it actually functioned as a piece of writing within the society in question.

It is not that the Russian Formalists did not realize all this. They recognized that norms and deviations shifted around from one social or historical context to another -that 'poetry. in this sense depends on where you happen to be standing at the time. The fact that a piece of language was 'estranging' did not guarantee that it was always and everywhere so: it was estranging only against a certain normative linguistic background, and if this altered then the writing might cease to be perceptible as literary. If everyone used phrases like 'unravished bride of quietness' in ordinary pub conversation, this kind of language might cease to be poetic. For the Formalists, in other words, 'literariness' was a function of the differential relations between one sort of discourse and another; it was not an eternally given property. They were not out to define 'literature', but 'literariness' -special uses of language, which could be found in 'literary' texts but also in many places outside them. Anyone who believes that 'literature' can be defined by such special uses of language has to face the fact that there is more metaphor in Manchester than there is in Marvell. There is no 'literary' device -metonymy, synecdoche, litotes, and chiasmus and so on -which is not quite intensively used in daily discourse.

Nevertheless, the Formalists still presumed that 'making strange' was the essence of the literary. It was just that they relativized this use of language, saw it as a matter of contrast between one type of speech and another. But what if I were to hear someone at the next pub table remark 'This is awfully squiggly handwriting!' Is this 'literary' or 'non-literary' language? As a matter of fact, it is 'literary' language because it comes from Knut Hamsun's novel Hunger. But how do I know that it is literary? It doesn't, after all, focus any particular attention on itself as a verbal performance. One answer to the question of how I know that this is literary is that it comes from Knit Hamsun's novel Hunger. It is part of a text which I read as 'fictional', which announces itself as a 'novel', which may be put on university literature syllabuses and so on. The context tells me that it is literary; but the language itself has no inherent proper- ties or qualities which might distinguish it from other kinds of discourse, and someone might well say this in a pub without being admired for their literary dexterity. To think of literature as the Formalists do is really to think of all literature as poetry. Significantly, when the Formalists came to consider prose writing, they often simply extended to it the kinds of technique they had used with poetry. But literature is usually judged to

contain much besides poetry -to include, for example, realist or naturalistic writing which is not linguistically self-conscious or self- exhibiting in any striking way. People sometimes call writing 'fine' precisely because it doesn't draw undue attention to itself: they admire its laconic plainness or low-keyed sobriety. And what about jokes, football chants and slogans, newspaper headlines, advertisements, which are often verbally flamboyant but not generally classified as literature.

Another problem with the 'estrangement' case is that there is no kind of writing which cannot, given sufficient ingenuity, be read as estranging. Consider a prosaic, quite unambiguous statement like the one sometimes seen in the London underground system: 'Dogs must be carried on the escalator.' This is not perhaps quite as unambiguous as it seems at first sight: does it mean that you must carry a dog on the escalator? are you likely to be banned from the escalator unless you can find some stray mongrel to clutch in your arms on the way up? Many apparently straightforward notices contain such ambiguities: 'Refuse to be put in this basket,' for instance, or the British road-sign 'Way Out' as read by a Californian. But even leaving such troubling ambiguities aside, it is surely obvious that the underground notice could be read as literature. One could let oneself be arrested by the abrupt, minatory staccato of the first ponderous monosyllables; find one's mind drifting, by the time it had reached the rich allusiveness of 'carried', to suggestive resonances of helping lame dogs through life; and perhaps even detect in the very lilt and inflection of the word 'escalator' a miming of the rolling, up-and-down motion of the thing itself. This may well be a fruitless sort of pursuit, but it is NOT significantly more fruitless than claiming to hear the cut and thrust of the rapiers in some poetic description of a duel, and at least has the advantage of suggesting that 'literature' may be at least as much a question of what people do to writing as of what writing does to them.

But even if someone were to read the notice in this way, it would still be a matter of reading it as poetry, which is only part of what is usually included in literature. Let us therefore consider another way of 'misreading' the sign which might move us a little beyond this. Imagine a late-night drunk doubled over the escalator handrail who reads the notice with laborious attentiveness for several minutes and then mutters to himself 'How rude!' What kind of mistake is occurring here? What the drunk is doing, in fact, is taking the sign as some statement of general, even cosmic significance. By applying certain conventions of reading to its words, he prises them loose from their immediate context and generalizes them beyond their pragmatic purpose to something of

wider and probably deeper import. This would certainly seem to be one operation involved in what people call literature.

When the poet tells us that his love is like a red rose, we know by the very fact that he puts this statement in metre that we are not supposed to ask whether he actually had a lover, who for some bizarre reason seemed to him to resemble a rose. He is telling us something about women and love in general. Literature, then, we might say, is 'non-pragmatic' discourse: unlike biology textbooks and notes to the milkman it serves no immediate practical purpose, but is to be taken as referring to , general state of affairs.

Sometimes, though not always, it ma' employ peculiar language as though to make this fact obvious - to signal that what is at stake is a way of talking about a woman rather than any particular real-life woman. This focusing on the way of talking, rather than on the reality of what is talked about, is sometimes taken to indicate that we mean by literature a kind of self- referential language, a language which talks about itself.

There are, however, problems with this way of defining literature too. For one thing, it would probably have come as a surprise to George Orwell to hear that his essays were to be read as though the topics he discussed were less important than the way he discussed them. In much that is classified as literature the truth-value and practical relevance of what is said is considered important to the overall effect But even if treating discourse 'non- pragmatically' is part of what is meant by literature', then it follows from this 'definition' that literature cannot in fact be 'objectively' defined. It leaves the definition of literature up to how somebody decides to read, not to the nature of what is written. There are certain kinds of writing -poems, plays, novels - which are fairly obviously intended to be 'non- pragmatic' in this sense, but this does not guarantee that they will actually be read in this way. I might well read Gibbon's account of the Roman empire not because I am misguided enough to believe that it will be reliably informative about ancient Rome but because I enjoy Gibbon's prose style, or revel in images of human corruption whatever their historical source. But I might read Robert Burns's poem because it is not clear to me, as a Japanese horticulturalist, whether or not the red rose flourished in eighteenth-century Britain. This, it will be said, is not reading it 'as literature'; but am I reading Orwell's essays as literature only if I generalize what he says about the Spanish civil war to some cosmic utterance about human life? It is true that many of the works studied as literature in academic institutions were 'constructed' to be read as literature, but it is also true that many of

them were not. A piece of writing may start off life as history or philosophy and then come to be ranked as literature; or it may start off as literature and then come to be valued for its archaeological significance. Some texts are born literary, some achieve literariness, and some have literariness thrust upon them. Breeding in this respect may count for a good deal more than birth. What matters may not be where you came from but how people treat you. If they decide that you are literature then it seems that you are, irrespective of what you thought you were.

In this sense, one can think of literature less as some inherent quality or set of qualities displayed by certain kinds of writing all the way from Beowulf to Virginia Woolf, than as a number of ways in which people relate themselves to writing. It would not be easy to isolate, from all that has been variously called 'literature', some constant set of inherent features. In fact it would be as impossible as trying to identify the single distinguishing feature which all games have in common. There is no 'essence' of literature whatsoever. Any bit of writing may be read 'non-pragmatically', if that is what reading a text as literature means, just as any writing may be read 'poetically'. If I pore over the railway timetable not to discover a train connection but to stimulate in myself general

reflections on the speed and complexity of modern existence, then I might be said to be reading it as literature. John M. Ellis has argued that the term 'literature' operates rather like the word 'weed': weeds are not particular kinds of plant, but just any kind of plant which for some reason or another a gardener does not want around. 3 Perhaps 'literature' means something like the opposite: any kind of writing which for some reason or another somebody values highly. As the philosophers might say, 'literature' and 'weed" are functional rather than ontological terms: they tell us about what we do, not about the fixed being of things. They tell us about the role of a text or a thistle in a social context, its relations with and differences from its surroundings, the ways it behaves, the purposes it may be put to and the human practices clustered around it. 'Literature' is in this sense a purely formal, empty sort of definition. Even if we claim that it is a non-pragmatic treatment of language, we have still not arrived at an 'essence' of literature because this is also so of other linguistic practices such as jokes. In any case, it is far from clear that we can discriminate neatly between 'practical' and 'non-practical' ways of relating ourselves to language. Reading a novel for pleasure obviously differs from reading a road sign for information, but how about reading a biology textbook to improve your mind? Is that a 'pragmatic' treatment of language or not? In many societies, 'literature' has served highly practical functions such as religious ones; distinguishing

sharply between 'practical' and 'non- practical' may only be possible in a society like ours, where literature has ceased to have much practical function at all. We may be offering as a general definition a sense of the 'literary' which is in fact historically specific.

We have still not discovered the secret, then, of why Lamb, Macaulay and Mill are literature but not, generally speaking, Bentham, Marx and Darwin. Perhaps the simple answer is that the first three are examples of 'fine writing', whereas the last three are not. This answer has the disadvantage of being largely untrue, at least in my judgement, but it has the advantage of suggesting that by and large people term 'literature' writing which they think is good. An obvious objection to this is that if it were entirely true there would be no such thing as 'bad literature'. I may consider Lamb and Macaulay overrated, but that does not necessarily mean that I stop regarding them as literature. You may consider Raymond Chandler 'good of his kind', but not exactly literature. On the other hand, if Macaulay were a really bad writer -if he had no grasp at all of grammar and seemed interested in nothing but white mice - then people might well not call his work literature at all, even bad literature. Value-judgements would certainly seem to have a lot to do with what is judged literature and what isn't -not necessarily in the sense that writing has to be 'fine' to be literary , but that it has to be of the

kind that is judged fine: it may be an inferior example of a generally valued mode.

Nobody would bother to say that a bus ticket was an example of inferior literature, but someone might well say that the poetry of Ernest Dowson was. The term 'fine writing', or belles lettres, is in this sense ambiguous: it denotes a sort of writing which is generally highly regarded, while not necessarily committing you to the opinion that a particular specimen of it is 'good'.

With this reservation, 'the suggestion that 'literature' is a highly valued kind of writing is an illuminating one. But it has one fairly devastating consequence. It means that we can drop once and for all the illusion that the category 'literature' is 'objective', in the sense of being eternally given and immutable. If anything can be literature, and anything which is regarded as unalterably and unquestionably literature -Shakespeare, for example--can cease to be literature. Any belief that the study of literature is the study of a stable, well-definable entity, as entomology is the study of insects, can be abandoned as a chimera. Some kinds of fiction are literature and some are not; some literature is fictional and some is not; some literature is verbally self-regarding, while some highly-wrought rhetoric is not literature.

Literature, in the sense of a set of works of assured and unalterable value, distinguished by certain shared inherent properties, does not exist. When I use the words 'literary' and literature' from here on in this book, then, I place them under my invisible crossing-out mark, to indicate that these terms will not really do but that we have no better ones at the moment.

The reason why it follows from the definition of literature as highly valued writing that it is not a stable entity is that value-judgements are notoriously variable. 'Times change, values don't,' announces an advertisement for a daily newspaper, as though we still believed in killing off infirm infants or putting the mentally ill on public show. Just as people may treat a work as philosophy in one century and as literature in the next, or vice versa, so they may change their minds about what writing they consider valuable. They may even change their minds about the sounds they use for judging what is valuable and what is not. This, as I have suggested, does not necessarily mean that they will refuse the title of literature to a work which they have come to deem inferior: they may still call it literature, meaning roughly that it belongs to the type of writing which they generally value. But it does mean that the so-called 'literary canon', the unquestioned 'great tradition' of the 'national literature', has to be recognized as a construct, fashioned by particular people for particular reasons at a certain time. There is no such thing as a literary work or tradition which is valuable in itself, regardless of what anyone might have said or come to say about it. 'Value' is a transitive term: it means whatever is valued by certain people in specific situations, according to particular criteria and in the light of given purposes. It is thus quite possible that, given a deep enough transformation of our history, we may in the future produce a society which is unable to get anything at all out of Shakespeare. His works might simply seem desperately alien, full of styles of thought and feeling which such a society found limited or irrelevant. In such a situation, Shakespeare would be no more valuable than much present-day graffiti. And though many people would consider such a social condition tragically impoverished, it seems to me dogmatic not to entertain the possibility that it might arise rather from a general human enrichment. Karl Marx was troubled -by the question of why ancient Greek art retained an 'eternal charm', even though the social conditions which produced it had long passed; but how do we know that it will remain 'eternally' charming, since history has not yet ended? Let us imagine that by dint of some deft archaeological research we discovered a great deal more about what ancient Greek tragedy actually meant to its original audiences, recognized that these concerns were utterly remote from our own, and began to read the plays again in the light of this deepened knowledge. One result might be that we stopped enjoying them. We might come to

see that we had enjoyed then previously because we were unwittingly reading them in the light of our own preoccupations; once this became less possible the drama might cease to speak at all significantly to us.

The fact that we always interpret literary works to some extent in the light of our own concerns - indeed that in one sense of 'our own concerns' we are incapable of doing anything else - might be one reason why certain works of literature seem to retain their value across the centuries. It may be, of course, that we still share many preoccupations with the work itself; but i may also be that people have not actually been valuing the 'same' work at all, even though they may think they have. 'Our Homer is not identical with the Homer of the Middle Ages, no 'our' Shakespeare with that of his contemporaries; it is rather that different historical periods have constructed a 'different Homer and Shakespeare for their own purposes, and found in these texts elements to value or devalue, though, not necessarily the same ones. All literary works, in other words, are 'rewritten' if only unconsciously, by the societies which read them; indeed there is no reading of a work which is not also a 're-writing'. No work, and no current evaluation of it, can simply be extended to new groups of people without being changed, perhaps almost unrecognizably, in the process; and this is one reason why what counts as literature is a notably unstable affair .

I do not mean that it is unstable because value-judgement are 'subjective'. According to this view, the world is divided between solid facts 'out there' like Grand Central station, and arbitrary value-judgements 'in here' such as liking bananas or feeling that the tone of a Yeats poem veers from defensive hectoring to grimly resilient resignation. Facts are public and impeachable, values are private and gratuitous. There is an obvious difference between recounting a fact, such as 'This cathedral was built in 1612,' and registering a value-judgement, 1 as 'This cathedral is a magnificent specimen of baroque architecture.' But suppose I made the first kind of statement while Ning, an overseas visitor around England, and found that it puzzled her considerably. Why, she might ask, do you keep telling me the dates of the foundation of all these buildings? Why obsession with origins? In the society I live in, she might go we keep no record at all of such events: we classify our buildings instead according to whether they face north-west or :h-east. What this might do would be to demonstrate part of the unconscious system of value- judgements which underlies my own descriptive statements. Such value- judgements are not necessarily of the same kind as 'This cathedral is a magnificent specimen of baroque architecture,' but they are value- judgements nonetheless, and no factual pronouncement I make can escape them. Statements of fact are after all statements, which

presumes a number of questionable judgements: that those statements are worth making, perhaps more worth making than certain others, that I am the sort of person entitled to make them and perhaps able to guarantee their truth, that you are the kind of person worth making them to, that something useful will be accomplished by making them, and so on. A pub conversation may well transmit information, but what also bulks large in such dialogue is a strong element of what linguists would call the 'phatic', a concern with the act of communication itself. In chatting to you about the weather I am also signalling that I regard conversation with you as valuable, that I consider you a worthwhile person to talk to, that I am not myself anti-social or about to embark on a detailed critique of your personal appearance.

In this sense, there is no possibility of a wholly disinterested statement. Of course stating when a cathedral was built is reckoned to be more disinterested in our own culture than passing an opinion about its architecture, but one could also imagine situations in which the former statement would be more 'value-laden' than the latter. Perhaps 'baroque' and 'magnificent' have come to be more or less synonymous, whereas only a stubborn rump of us cling to the belief that the date when a building was founded is significant, and my statement is taken as a coded way of signalling this partisanship. All of our descriptive statements move within an often invisible network of value-categories, and

indeed without such categories we would have nothing to say to each other at all. It is not just as though we have something called factual knowledge which may then be distorted by particular interests and judgements, although this is certainly possible; it is also that without particular interests we would have no knowledge at all, because we would not see the point of bothering to get to know anything. Interests are constitutive of our knowledge, not merely prejudices which imperil it. The claim that knowledge should be 'value-free' is itself a value-judgement.

It may well be that a liking for bananas is a merely private matter, though this is in fact questionable. A thorough analysis of my tastes in food would probably reveal how deeply relevant they are to certain formative experiences in early childhood, to my relations with my parents and siblings and to a good many other cultural factors which are quite as social and 'non- subjective' as railway stations. This is even truer of that fundamental structure of beliefs and interests which I am born into as a member of a particular society, such as the belief that I should try to keep in good health, that differences of sexual role are rooted in human biology or that human beings are more important than crocodiles. We may disagree on this or that, but we can only do so because we share certain 'deep'

ways of seeing and valuing which are bound up with our social life, and which could not be changed without transforming that life. Nobody will penalize me heavily if I dislike a particular Donne poem, but if I argue that Donne is not literature at all then in certain circumstances I might risk losing my job. I am free to vote Labour or Conservative, but if I try to act on the belief that this choice itself merely masks a deeper prejudice -the prejudice that the meaning of democracy is confined to putting a cross on a ballot paper every few years - then in certain unusual circumstances I might end up in prison.

The largely concealed structure of values which informs and underlies our factual statements is part of what is meant by 'ideology'. By 'ideology' I mean, roughly, the ways in which what we say and believe connects with the power-structure and power-relations of the society we live in. It follows from such a rough definition of ideology that not all of our underlying judgements and categories can usefully be said to be ideological. It is deeply ingrained in us to imagine ourselves moving forwards into the future (at least one other society sees itself as moving backwards into it), but though this way of seeing may connect significantly with the power-structure of our society, it need not always and everywhere do so. I do not mean. by 'ideology' simply the deeply entrenched, often unconscious beliefs which people hold; I mean more particularly those modes of feeling, valuing, perceiving and believing which have some kind of relation to the maintenance and reproduction of social power. The fact that such beliefs are by no means merely private quirks may be illustrated by a literary example.

In his famous study Practical Criticism (1929), the Cambridge critic I. A. Richards sought to demonstrate just how whimsical and subjective literary value-judgements could actually be by giving his undergraduates a set of poems, withholding from them the titles and authors' names, and asking them to evaluate them. The resulting judgements, notoriously, were highly variable: time-honoured poets were marked down and obscure authors celebrated. To my mind, however, the most interesting aspect of this project, and one apparently quite invisible to Richards himself, is just how tight a consensus of unconscious valuations underlies these particular differences of opinion. Reading Richards' undergraduates' accounts of literary works one is struck by the habits of perception and interpretation which they spontaneously share -what they expect literature to be, what assumptions they bring to a poem and what fulfilments they anticipate they will derive from it. None of this is really surprising: for all the participants in this experiment were, presumably, young, white, upper-

or upper middle- class, privately educated English people of the 1920s, and how they responded to a poem depended on a good deal more than purely 'literary' factors. Their critical responses were deeply entwined with their broader prejudices and beliefs. This is not a matter of blame: there is no critical response which is not so entwined, and thus no such thing as a 'pure' literary critical judgement or interpretation. If anybody is to be blamed it is I. A. Richards himself, who as a young, white, upper-middle-class male Cambridge don was unable to objectify a context of interests which he himself largely shared, and was thus unable to recognize fully that local, 'subjective' differences of evaluation work within a particular, socially structured way of perceiving the world.

If it will not do to see literature as an 'objective', descriptive category, neither will it do to say that literature is just what people whimsically choose to call literature. For there is nothing at all whimsical about such kinds of value-judgement: they have their roots in deeper structures of belief which are as apparently unshakeable as the Empire State building. What we have uncovered so far, then, is not only that literature does not exist in the sense that insects do, and that the value-judgements by which it is constituted are historically variable, but that these value-judgements themselves have a close relation to social ideologies. They refer in the end not simply to private taste, but to the assumptions by which certain social groups exercise and maintain power over others. If this seems a far-fetched assertion, a matter of private prejudice, we may test it out by an account of the rise of 'literature' in England.

Glossary

Formalist - an artist who is excessively concerned with form, technique, or symbolism rather than content

Bolshevik revolution - The Russian Revolution of 1917 involved the collapse of an empire under Tsar Nicholas II and the rise of Marxian socialism under Lenin and his Bolsheviks. It sparked the beginning of a new era in Russia that had effects on countries around the world.

Polemical - of or involving strongly critical or disputatious writing or speech.

Pseudo religion – Pseudo religion or pseudo theology is a pejorative for a non-mainstream belief-system or philosophy which is functionally similar to a religious movement, typically having a founder, principal text, liturgy and faith-based beliefs.

Stalinism - the ideology and policies adopted by Stalin, based on centralization, totalitarianism, and the pursuit of communism.

Allegory - a story, poem, or picture that can be interpreted to reveal a hidden meaning, typically a moral or political one.

Perverse - showing a deliberate and obstinate desire to behave in a way that is unreasonable or unacceptable

Arbitrary - based on random choice or personal whim, rather than any reason or system.

Defamiliarize - The Russian Formalists' concept of "Defamiliarization", proposed by Viktor Shklovsky in his Art as Technique, refers to the literary device whereby language is used in such a way that ordinary and familiar objects are made to look different.

Grapple - engage in a close fight or struggle without weapons; wrestle.

Impeding - delaying or preventing (someone or something) by obstructing them.

Swerves - change or cause to change direction abruptly.

Ginnel - a narrow passage between buildings; an alley.

Deviatory - the action of departing from an established course or accepted standard.

Russian Formalism - Russian formalism was a school of literary criticism in Russia from the 1910s to the 1930s. ... The movement's members had a relevant influence on modern literary criticism, as it developed in the structuralist and post-structuralist periods. Under Stalin it became a pejorative term for elitist art.

Knut Hamsun - Knut Hamsun was a Norwegian writer who was awarded the Nobel Prize in Literature in 1920.

Laconic - (of a person, speech, or style of writing) using very few words.

Prise - use force in order to move, move apart, or open (something).

Non-pragmatic - As adjectives the difference between pragmatic and non-pragmatic. is that pragmatic is practical, concerned with making decisions and actions that are useful in practice, not just theory while non-pragmatic is not pragmatic.

John M. Ellis - Distinguished Professor: Emeritus of German Literature at the University of California, Santa Cruz.

Karl Marx - Karl Heinrich Marx was a German philosopher, critic of political economy, historian, sociologist, political theorist, journalist and socialist revolutionary.

Questions for discussion

1. Discuss literature as imaginative writing.
2. Literature as writing uses peculiar language. Elucidate
3. Terry Eagleton argues that literature is a non-pragmatic discourse. Do you agree? Substantiate.

UNIT-II

LITERARY FORMS

CHAPTER- 2

Poetry

Introduction

The Greek verb ***poiéo*** meaning '**I make or create**', gave rise to three words: ***poiets*** meaning **'the one who creates'**, ***poíesis*** meaning **'the act of creation'** and ***poíema*** meaning **'the thing created'**. From these we get three English words: **poet** (the creator), **poesy** (the creation) and **poem** (the created). A poet is therefore one who creates and poetry is what the poet creates.

It conveys a thought, describes a scene or tells a story in a concentrated, lyrical arrangement of words. A Poem can be structured, with rhyming lines and meter, the rhythm and emphasis of a line based on syllabic beats. Modern poetries are also written in freeform, which follows no formal structure. Forms of poetry range from Nursery Rhymes to Epics.

Poetry is probably the oldest form of literature, and which predates the origin of writing itself. The oldest written manuscripts we have are poems, mostly epic poems telling the stories of ancient mythology. Examples include the Epic of Gilgamesh and the Vedas (sacred texts of Hinduism). Poetry and language are also 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. Poems frequently rely for their effect on imagery, word association, and the musical qualities of the language used.

According to Shelly, "A poem is the very image of life expressed in its eternal truth . . . the creation of actions according to the unchangeable forms of human nature, as existing in the mind of the Creator." The task of poets is to interpret and present the poem; Shelley's metaphor here explicates: "Poetry is a mirror which makes beautiful that which is distorted."

Some of the famous poetic forms are

- Lyric
- Sonnet
- Ballad
- Ode

- Elegy
- Epic

- Mock-Epic
- Dramatic monologue
- Haiku
- Limerick
- Villanelle

Lyric Poetry

The word lyric is derived from the Greek word '***Lyrikos***'. Lyric poetry refers to a short poem, with song-like`12 qualities, that expresses the speaker's personal emotions and feelings. The poet uses rhyme, meter, or other literary devices to create a song-like quality. Lyric poetry originated in ancient Greek literature and was originally intended to be set to music, accompanied by a musical instrument called a lyre, which resembles a small harp and sung during different festivities. It is a category of poetry, encompassing many different subgenres, styles, cultures, and eras of time.

The mood expressed is mostly about the extremes in life, mostly love or death or some other intense emotional experience. Nearly any experience or phenomenon can be explored in the emotional, personal lyric mode, from war and patriotism to love and art. Lyric poems can follow any metrical pattern, be it iambic, trochaic, or pyrrhic.

Example of Lyric Poem: Aedh Wishes for the Cloths of Heaven - W. B. Yeats*

Had I the heavens' embroidered cloths,
Enwrought with golden and silver light,
The blue and the dim and the dark cloths
Of night and light and the half light,
I would spread the cloths under your feet:
But I, being poor, have only my dreams;
I have spread my dreams under your feet;
Tread softly because you tread on my dreams.

***Poems are for reference only**

Sonnet

The sonnet is unique among poetic forms in literature and has retained its appeal for major poets for five centuries. The form may have originated in the 13th century among the Sicilian school of court poets, who were influenced by the love poetry of Provençal troubadours. From there it spread to Tuscany, where it reached its highest expression in the 14th century in the poems of Petrarch. His

Canzoniere—a sequence of poems including 317 sonnets, addressed to his idealized beloved, Laura—established and perfected the Petrarchan (or Italian) sonnet, which remains one of the two principal sonnet forms, as well as the one most widely used. The other major form is the English (or Shakespearean) sonnet.

The Petrarchan sonnet is divided into two stanzas, the octave (the first eight lines) followed by the sestet (the final six lines). The tightly woven rhyme scheme, abba, abba, cdecde or cdcdcd, is suited for the rhyme-rich Italian language.

Sir Thomas Wyatt introduced the Petrarchan sonnet to England in the early sixteenth century. His famed translations of Petrarch's sonnets, as well as his own sonnets, drew fast attention to the form. However, the second major type of sonnet, the Shakespearean, or English sonnet, follows a different set of rules. Here, three quatrains and a couplet follow the rhyme scheme: abab, cdcd, efef, gg. Shakespeare has written 154 sonnets.

The Spenserian sonnet, invented by sixteenth century English poet Edmund Spenser, cribs its structure from the Shakespearean—three quatrains and a couplet—but employs a series of "couplet links" between quatrains, as revealed in the rhyme scheme: abab, bcbc, cdcd, ee. Spenser has written 89 sonnets in his collection Amoretti.

Example of Petrarchan form: How Soon Hath Time – John Milton*

How soon hath Time, the subtle thief of youth,
Stol'n on his wing my three-and-twentieth year!
My hasting days fly on with full career,
But my late spring no bud or blossom shew'th.
Perhaps my semblance might deceive the truth
That I to manhood am arriv'd so near;
And inward ripeness doth much less appear,
That some more timely-happy spirits endu'th.
Yet be it less or more, or soon or slow,
It shall be still in strictest measure ev'n
To that same lot, however mean or high,
Toward which Time leads me, and the will of Heav'n:
All is, if I have grace to use it so
As ever in my great Task-Master's eye.

Example of Shakespearean Sonnet: Sonnet 65*

Since brass, nor stone, nor earth, nor boundless sea
But sad mortality o'er-sways their power,
How with this rage shall beauty hold a plea,
Whose action is no stronger than a flower?

O, how shall summer's honey breath hold out
Against the wrackful siege of batt'ring days,
When rocks impregnable are not so stout,
Nor gates of steel so strong, but time decays?
O fearful meditation! where, alack,
Shall time's best jewel from time's chest lie hid?
Or what strong hand can hold his swift foot back?
Or who his spoil of beauty can forbid?
O, none, unless this miracle have might,
That in black ink my love may still shine bright.

***Poems are for reference only**

Ballads

Centuries-old in practice, the composition of ballads began in the European folk tradition, in many cases accompanied by musical instruments. Ballads were not originally transcribed, but rather preserved orally for generations, passed along through recitation.

Ballad by definition is a type of poem that tells a story and was traditionally set to music. Their subject matter dealt with religious themes, love, tragedy, domestic crimes, and sometimes even political propaganda. English language ballads are typically composed of four-line stanzas that follow an ABCB rhyme scheme.

There are so many different types of ballad that giving one strict definition to fit all the variations would not be possible. The simplest way to define a ballad is a song or poem that tells a story and has a bouncy rhythm and rhyme scheme.

Ballads can be broadly classified into Folk ballad, Lyrical ballad and Modern Ballad

Folk Ballad: "Barbara Allen" – An Extract*

'Twas in the merry month of May
When green buds all were swellin'
Sweet William on his death bed lay
For love of Barbara Allen

He sent his servant to the town
To the place where she was dwellin'

Saying, "You must come to my master, dear
If your name be Barbara Allen"

Lyrical Ballad: We are Seven – William Wordsworth – An Extract*

A simple child, dear brother Jim,
That lightly draws its breath,
And feels its life in every limb,
What should it know of death?

I met a little cottage girl,
She was eight years old, she said;
Her hair was thick with many a curl
That cluster'd round her head.

She had a rustic, woodland air,
And she was wildly clad;
Her eyes were fair, and very fair,
—Her beauty made me glad.

Modern Ballad: Annabel Lee – Edgar Allan Poe – An Extract*

It was many and many a year ago,
In a kingdom by the sea,
That a maiden there lived whom you may know
By the name of Annabel Lee;
And this maiden she lived with no other thought
Than to love and be loved by me.

I was a child and she was a child,
In this kingdom by the sea,
But we loved with a love that was more than love—
I and my Annabel Lee—
With a love that the wingèd seraphs of Heaven
Coveted her and me.

***Poems are for reference only**

Ode

An ode is a formal, often ceremonious lyric poem that addresses and often celebrates a person, place, thing, or idea. The Greek word ōdē, which has been accepted in most modern European languages, means a choric song, usually accompanied by a dance. The ceremonious ode, is performed on an occasion of public or private dignity in which personal emotion and general meditation are united. There are three types of odes: the Pindaric, Horatian, and Irregular.

The Pindaric Ode

The Pindaric ode is named for the ancient Greek poet Pindar, who is credited with innovating this choral ode form. Pindaric odes were performed with a chorus and dancers, and often composed to celebrate athletic victories. A Pindaric ode consists of a strophe, an antistrophe that is melodically harmonious, and an epode. Pindaric poems are also characterized by irregular line lengths and rhyme schemes.

Example of Pindaric Ode: "Ode on Intimations of Immortality from Recollections of Early Childhood" - William Wordsworth*

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.

Horatian Ode

The Horatian ode, named after the Roman poet Horace, is generally more tranquil and contemplative than the Pindaric ode. It is less formal, less ceremonious, and better suited to quiet reading than theatrical production. The Horatian ode consists of two- or four-line stanzas that share the same meter, rhyme scheme, and length.

Example of Horatian Ode: Ode to a Nightingale – John Keats – An Extract*

My heart aches, and a drowsy numbness pains
My sense, as though of hemlock I had drunk,
Or emptied some dull opiate to the drains
One minute past, and Lethe-wards had sunk:
'Tis not through envy of thy happy lot,
But being too happy in thine happiness,
That thou, light-winged Dryad of the trees,
In some melodious plot
Of beechen green, and shadows numberless,
Singest of summer in full-throated ease.

Irregular Ode

Irregular odes follow neither the Pindaric form nor the Horatian form. Irregular odes typically include rhyme, as well as irregular verse structure and stanza patterns.

Example of Irregular Ode: America – Robert Creeley*

America, you ode for reality!
Give back the people you took.
Let the sun shine again
on the four corners of the world
you thought of first but do not
own, or keep like a convenience.
People are your own word, you
invented that locus and term.
Here, you said and say, is
where we are. Give back
what we are, these people you made,
us, and nowhere but you to be.

***Poems are for reference only**

Elegy

The elegy is a form of poetry in which the poet or speaker expresses grief, sadness, or loss. The word elegy is derived from the Greek word élegos, meaning "funeral lament." It is a meditative lyric poem lamenting the death of a public personage, a friend or a loved one. Though some classical elegies were laments, many others were love poems. A distinct kind of elegy is the pastoral elegy, which borrows the classical convention of representing its subject as an idealized shepherd in an idealized ,lopastoral background and follows a rather formal pattern. It begins with an expression of grief and an invocation to the Muse to aid the poet in expressing his suffering. It usually contains a funeral procession, a description of sympathetic mourning throughout nature, and musings on the unkindness of death. It ends with acceptance, often a very affirmative justification, of nature's law.

The elements of a traditional elegy mirror three stages of loss. First, there is a lament, where the speaker expresses grief and sorrow, then praise and admiration of the idealized dead, and finally consolation and solace.

Many modern elegies have been written not out of a sense of personal grief, but rather a broad feeling of loss and metaphysical sadness.

Example of Elegy: In Memory of WB Yeats – WH Auden – An Extract*

He disappeared in the dead of winter
The brooks were frozen, the airports almost deserted
And snow disfigured the public statues

The mercury sank in the mouth of the dying day
Oh, all the instruments agree
The day of his death was a dark cold day
Far from his illness
The wolves ran on through the evergreen forests
The peasant river was untempted by the fashionable quays
By mourning tongues
The death of the poet was kept from his poems
***Poems are for reference only**

Epic

An epic is a long narrative poem recounting heroic deeds both orally and in written form. The prime examples of the oral epic are the Mahabharatha, Homer's Iliad and Odyssey, Virgil's Aeneid, John Milton's Paradise Lost and Edmund Spenser's Faerie Queene.

An epic may deal with various subjects as myths, heroic legends, histories, edifying religious tales, animal stories, or philosophical or moral theories. Epic poetry has been and continues to be used by people all over the world to transmit their traditions from one generation to another, without the aid of written language. Other characteristics of epics include formal style, brave heroes, supernatural elements, journeys, third-person narrator and length.

Example of Epic Poetry - Paradise Lost (lines 240 to 270) - John Milton

Stygian flood
As Gods, and by thir own recover'd strength, [240]
Not by the sufferance of supernal Power.
Is this the Region, this the Soil, the Clime,
Said then the lost Arch-Angel, this the seat
That we must change for Heav'n, this mournful gloom
For that celestial light? Be it so, since he [245]
Who now is Sovran can dispose and bid
What shall be right: fardest from him is best
Whom reason hath equald, force hath made supream
Above his equals. Farewel happy Fields
Where Joy for ever dwells: Hail horrours, hail [250]
Infernal world, and thou profoundest Hell
Receive thy new Possessor: One who brings
A mind not to be chang'd by Place or Time.

The mind is its own place, and in it self
Can make a Heav'n of Hell, a Hell of Heav'n. [255]
What matter where, if I be still the same,
And what I should be, all but less then he
Whom Thunder hath made greater? Here at least
We shall be free; th' Almighty hath not built
Here for his envy, will not drive us hence: [260]
Here we may reign secure, and in my choyce
To reign is worth ambition though in Hell:
Better to reign in Hell, then serve in Heav'n.
But wherefore let we then our faithful friends,
Th' associates and copartners of our loss [265]
Lye thus astonisht on th' oblivious Pool,
And call them not to share with us their part
In this unhappy Mansion, or once more
With rallied Arms to try what may be yet
Regaind in Heav'n, or what more lost in Hell? [270]
***Poems are for reference only**

Mock-Epic

Mock-epic also called mock-heroic, is a form of satire that adapts the elevated heroic style of the classical epic poem to a trivial subject. The tradition originated in classical times with an anonymous burlesque of Homer.

Mock epic is the imitation of epic but in such a manner that creates humour. Most mock epics begin with an innovation of the Muse (a poetic tradition beginning with Homer) and include other tropes such as supernatural interference in the plot, prolonged battle sequences, lengthy speeches, and formal or highly verbose diction—all of which commonly appear in traditional epic. But the main purpose of the mock-epic is to poke fun at the tendency of nobility to make trivial matters serious by writing about the people and events in intentionally flowery, overblown language that becomes humorous when simplified.

Poets like Lord Byron and Alexander Pope used the epic for comic effect in Don Juan and The Rape of the Lock which became popular mock-epics.

Example of Mock-Epic: Rape of the Lock – Alexander Pope – An extract*

What dire offence from am'rous causes springs,
What mighty contests rise from trivial things,
I sing—This verse to Caryl, Muse! is due:
This, ev'n Belinda may vouchsafe to view:
Slight is the subject, but not so the praise,
If she inspire, and he approve my lays.
Say what strange motive, Goddess! could compel

A well-bred lord t' assault a gentle belle?
O say what stranger cause, yet unexplor'd,
Could make a gentle belle reject a lord?
In tasks so bold, can little men engage,
And in soft bosoms dwells such mighty rage?
***Poems are for reference only**

Dramatic monologue

Dramatic monologue is a poem written in the form of a speech of an individual character; it compresses into a single vivid scene, a narrative sense of the speaker's history and psychological insight into his character. Although dramatic monologues also occur in theatre and prose, the term most frequently refers to a poetic form where the poet creates a character who speaks without interruption, to an implied or explicit audience, often not intended to be the reader.

It can be broadly classified as

- Romantic monologue
- Philosophical and psychological monologue
- Conversational monologue

Example of Dramatic Monologue: Porphyria's Lover – Robert Browning – An Extract*

The rain set early in to-night,
The sullen wind was soon awake,
It tore the elm-tops down for spite,
And did its worst to vex the lake:
I listened with heart fit to break.
When glided in Porphyria; straight
She shut the cold out and the storm,
And kneeled and made the cheerless grate
Blaze up, and all the cottage warm;
Which done, she rose, and from her form
Withdrew the dripping cloak and shawl,
And laid her soiled gloves by, untied
Her hat and let the damp hair fall,
And, last, she sat down by my side
And called me.

***Poems are for reference only**

Example of Psychological Monologue: "Lady Lazarus" - Sylvia Plath – An Extract

I have done it again.
One year in every ten
I manage it—
A sort of walking miracle, my skin
Bright as a Nazi lampshade
My right foot
A paperweight,
My face a featureless, fine
Jew linen.
***Poems are for reference only**

Example of Romantic Monologue: The Love Song of J. Alfred Prufrock - T. S. Eliot

"Let us go then, you and I,
When the evening is spread out against the sky
Like a patient etherized upon a table;
Let us go, through certain half-deserted streets
The muttering retreats
Of restless nights in one-night cheap hotels
And sawdust restaurants with oyster-shells:
Streets that follow like a tedious argument
Of insidious intent
To lead you to an overwhelming question …
Oh, do not ask, "What is it?"
Let us go and make our visit."
***Poems are for reference only**

Prose

Introduction

The word 'prose' is taken from the Latin 'prosus' which means 'direct' or 'straight' Prose is an inclusive term for all discourse, spoken or written, which is not patterned into the lines either of metric verse

or of free verse. Prose is a kind of writing that is structured in a grammatical way, with words and phrases that build sentences and paragraphs. Prose is the most common and popular form of writing in fiction and non-fiction works. Fiction and non-fiction works can be further classified into autobiography, biography, essay, short story, novel, nonfiction, blog, email etc.

Autobiography:

The word 'autobiography' is derived from three Greek words 'autos' (self), 'bios'(life) and' logy'(writing). The expression of the self, the account of one's life is Autobiography. The coining of the term 'autobiography' has been attributed to the nineteenth century British poet Robert Southey, who used it when he was describing the work of a Portuguese poet, Francisco Vieura.

An Autobiography is a work chronicling a person's life, where the narrator and subject happen to be the same person. Autobiographies delineate not only about the individual but also present to its readers the socio-cultural, political and economic situation of the place and age in which the individual is/was in. Autobiography as a form of writing is not new and has been in existence since antiquity. 'The Confessions of Saint Augustine', written in the fourth century is considered to be one of the first pieces belonging to this genre of writing. Autobiography as a literary form originated in Europe in the 15th century during Renaissance. Renaissance, is a period marked by new interest in human personality and scientific inquiry was an ideal setting for the development of this new style of writing. The book titled *The Book of Margery Kempe* dated between 1436 and 1438 is said to be the first autobiography in English.

The 17th and 18th century saw a marked growth in the production of diaries, memoirs and autobiographies. 19th and 20th century witnessed an outpouring of autobiographies of eminent people from different walks of life. Autobiography gained popularity in the 20th century. This is an age marked by individuality, debunking of myths and social hierarchies like patriarchy, colour/class/caste and therefore a number of autobiographies were written by the subalterns.

Examples:

Adolf Hitler's *Mein Kampf,* Andre Agassi's *Open: An Autobiography,* Mahatma Gandhi *The Story of My Experiments with Truth,* Nelson Mandela *A Long Walk to Freedom,* Nirad C. Chaudhuri *The Autobiography of an Unknown Indian, :* Maya Angelou's *I Know Why the Caged Bird Sings*

Biography:

An account of a person's life or literature which consists of the histories of individuals. John Dryden defined biography as "the history of particular men's lives." It is a relatively full account of a particular person's life, trying to bring forth character, temperament, and milieu, including the subject's activities and experiences.

The origin of biographies can be traced to ancient Greeks and Romans, who produced short, formal accounts of lives of individuals. Plutarch wrote *Bioi parallëloi* (*Parallel Lives*), a collection of

biographies of famous Greek and Roman soldiers, legislators, orators, and statesmen. Sir Thomas North translated *Bioi parallëloi* into English in 1579, and titled it as, *Lives of the Noble Grecians and Romans*. This work was the source of William Shakespeare's Roman history plays and also influenced his conception of the tragic hero. In Ancient Greece and Rome biography was considered a branch of historical writing.

Medieval writers chronicled the deeds of kings and also wrote hagiographies (the lives of saints), which was the chief medieval form of biography. The art of biography developed steadily until the sixteenth century and at the end of the eighteenth century, Dr Johnson's *Lives of the Poets* (1781) and Boswell's *The Life of Samuel Johnson* (1791) established the genre as a significant literary activity.

In England, detailed secular biographies appeared in the seventeenth century, one the most distinguished works being Izaak Walton's *Lives* (including short biographies of the poets John Donne and George Herbert), written between 1640-78. Eighteenth century was the age of the emergence of the full-scale biography, and also of the theory of biography as a special literary genre.

In a biography a person researches, documents and interprets about another person's life. The researcher/ biographer is an external person, whereas in an autobiography the subject, narrator and writer are all in one individual. A biography can be written when a person is alive or even after the death of an individual. Different biographies of an individual with different interpretations can appear over many centuries, for example biography of Veer Savarkar (28 May 1883-26 February 1966) was written as recently as 2019, a good 53 years after his death. A biographer documents information about a person whom she/ he is writing about from different sources- interviews, bytes from family members, archives, historical documents, letters, journals, articles in newspapers and magazines and at times also from the biographers' memory, if he or she was a friend or an acquaintance example Pupul Jayakar, one of Indira Gandhi's biographers was Indira Gandhi's friend too.

During the last two centuries both scholarly and popular biographies have become popular.

Essay:

The word Essay is derived from the French word 'essayer', which means "to attempt." An essay is a short prose discussion of any subject, written to express a point of view, to discuss a topic or to present an experience. The essay is usually aimed at a general audience. English essayist, Aldous Huxley defines essays as, "a literary device for saying almost everything about almost anything." Dr. Johnson defined it as "a loose sally of the mind, an irregular, undigested piece, not a regular and orderly performance".

The origin of the essay has been attributed to the Roman writers Cicero and Sneca. In 1571 French writer Montaigne gave this form its name, and established many of its conventions. He called his short, philosophical writings which were the products of moments by the French word assai, which means 'attempt'.

The essay has its roots in the prose-writings of the Elizabethan period, particularly in the works of Lodge, Lyly, Greene, Sir Philip Sidney etc. Francis Bacon is credited to be the first English essayist and his essays are modelled on Montaigne's. He used the term essays to talk about his short

compositions on specific subjects. Abraham Cowley is considered to be the first conscious essayist in English literature and is called, "the Father of the English Essay".

During the Restoration period Dryden and Temple cast their criticisms of poetry and observations of life in the form of delightful essays (Dryden's Essays on 'Dramatic Poesie', Temple's 'Essays on Poetry'). The Eighteenth century, saw the rise of the periodicals and the essay fully established itself as a popular literary form. Defoe, the precursor of the golden age of prose, gave the essay a strain of irony and a simple, clear and realistic style. Addison and Steele, in their periodicals 'The Tatler' and 'The Spectator' wrote essays with a frankly didactic purpose, namely to reform contemporary manners and morals. They brought philosophy to the coffee-table. The nineteenth century saw the growth of two kinds of essays: essays which were primarily literary reviews and personal essays. The prose essay is a flexible and a lively form in the modern age. The study of literature as a university subject has led to poets and critics publishing collections of critical essays. Essays are on an infinite variety of subjects.

Examples:

Francis Bacon's 'Of Parents and Children', Joseph Addison's 'Silence', Eliot's 'Tradition and Individual Talent', R L Stevenson's 'An Apology of Idlers'.

Novel:

The word comes from the Italian *novella,* 'a piece of news, tale which was applied to the collections of short tales like Boccaccio'; *Decameron* (c. 1348-51) which were popular in the fourteenth century. The novel forms the third in the trio of major genres with poetry and drama. A novel is a long fiction almost always concentrating on character and incident, and usually containing a plot.

Novels are long prose fictions, and they include Plot (tragic, comic), dealing with different styles and manners (from the satiric to the rhapsodic) and showing a capacity to cover every imaginable subject matter from all points of view. They range from the popular thriller to the most mysterious literary ploys. The novel has emerged as one of the major modern literary forms because of its capacity to absorb other literary styles, its freedom to develop in any direction and its flexibility.

Don Quixote (1605,1615) by Spanish writer Cervantes is perhaps the single most significant early novel: it follows the adventure of a genial but mad knight who imagines himself in the world of chivalric ideals and adventure and continually conflicts with reality. The novel came into popular awareness towards the end of the 1700s, when the growing middle class had more leisure time to read and money to buy books. The nineteenth century saw the burgeoning of the novel all over Europe. In Britain Sir Walter Scott, Jane Austen, Emily and Charlotte Bronte, George Eliot, Thackeray, Dickens and Trollope are only a few of the novelists of major significance writing in the middle of the nineteenth century. Publication of the novels bit by bit in periodicals brought them to a mass market which thrilled at the suspense of waiting for the next episode. Many of the popular writers were women.

The nineteenth century was dominated by writers like Thomas Hardy and Henry James, who shaped the novel to include new techniques and subject matter. The twentieth century saw a few novelists writing in the nineteenth-century realist tradition, while some writers adapted the novel to express

the ideas of modernism. Joyce's *Ulysses* (1922) is written in a variety of literary styles, among them being the 'Stream Of Consciousness' technique, which was used by several other experimental writers in the early twentieth century, including Virginia Woolf.

Examples:
Defoe's *Robinson Crusoe* and *Moll Flanders*, Jane Austen's *Sense and Sensibility* and *Pride and Prejudice*, Charlotte Bronte's *Jane Eyre*, Emily Bronte's *Wuthering Heights* (1847), Herman Melville's *Moby Dick*, Mark Twain's *Adventures of Huckleberry Finn* (1884), F. Scott Fitzgerald's *The Great Gatsby*.

Novella:

A novella is a piece of fiction that is shorter than a full-length novel but longer than a short story. Novellas generally offer a quick compelling story with a singular point of view. This genre of writing influenced the development of the short story and the novel throughout Europe. The origin of the Novella can be traced to Italy during the Middle Ages, the novella was based on local events that were humorous, political, or romantic in nature; the individual tales often were gathered into collections along with anecdotes, and legends. Geoffrey Chaucer introduced the novella to England with The Canterbury Tales.

Novellas incorporate many narrative and structural elements of novel-length stories, but they often focus on a single point of view. There is no page count or set number of words for the constitution of a novella, but they usually have a word count between 30,000 and 60,000 words.

Features of a novella:

- Explores a single, fascinating central conflict.
- Due to its length, has less time to explore subplots and tends to focus on the main plot.
- Has one main character and a handful of secondary characters.
- Usually moves at a quick pace, usually maintain unity of time and place.

Examples:
George Orwell's "Animal Farm", Joseph Conrad's "Heart of Darkness", Hermann Hesse's "Siddhartha" Ernest Hemingway's "The Old Man and the Sea"
H.G. Wells' "The Time Machine" Robert Louis Stevenson's "The Strange Case of Dr. Jekyll and Mr. Hyde"

Short Story:

A short story is a brief work of prose fiction, and the narrative techniques, components and types are similar to the aspects of a novel. The short story had always existed as an informal oral tradition. The short story emerged as a form in its own right in the nineteenth century, though many earlier forms, such as the fable, fabliau and folktale are its precursors. Mass middle-class literacy, popularity of

magazines and periodicals paved the way for the emergence and market of this genre of writing. A short story has a few unique characteristics: concentration on few characters, often one single character, lack of a complicated plot and elaborate description, quick ending, economical usage of words, dense writing, usually organized so as to focus on the exposition of a single incident or character. Most of these qualities are simple consequences of the one defining factor of the short story, that it should be short.

The American Edgar Allan Poe is often designated as the originator of the modern short story. Most novelists from the mid-nineteenth century onwards have written some short stories. Some writers who can be credited for popularizing the form are: Chekhov, O. Henry, Ernest Hemingway, Washington Irving, Hawthorne, Sir Walter Scott, Mary Shelley, E. T. A. Hoffmann, Balzac, Gogol, Pushkin, and Turgenev. Almost all the major novelists in all the European languages have also written notable short stories.

Examples:

O. Henry's "The Gift of the Magi", W. W. Jacobs's "The Monkey's Paw", Franz Kafka's "The Metamorphosis", Oscar Wilde's "The Happy Prince", Washington Irving's "Rip Van Winkle".

Questions for Discussion:

I Define the following in a sentence or two:

a) Autobiography b) Short story c) Essay d) Biography

II State the difference/s between the following:

a) Autobiography and Biography
b) Novella and Novel

III Give two examples for the following:

a) Autobiography
b) Biography
c) Novel
d) Novella
e) Short story
f) Essay

DRAMA

Introduction

Drama as a genre combines the **literary art of storytelling** (and often poetry) with live performance in a shared space. As a form of ritual as well as entertainment, drama has served to unite communities and challenge social norms, to delight and disturb its audiences.

Comedy: The term 'comedy' is customarily applied only to plays for the stage or to motion pictures though the comic form at times also occurs in prose fiction and narrative poetry. In the most common literary application, a comedy is a work in which the materials are selected and managed primarily in order to interest, involve and amuse: the characters and their discomfitures engage the reader's pleasurable attention rather than one's profound concern, the reader is made to feel confident that no great disaster will occur and usually the action turns out happily for the chief characters. As a form of drama, it is intended to amuse and ends happily. Comedy differs from farce and burlesque by having has a more sustained plot, more weighty and subtle dialogue, more natural characters and less boisterous behaviour. Since comedy strives to amuse, both wit and humor are utilized. The range of appeal is wide, varying from the crude effects of low comedy to the subtle and idealistic reactions.

Within the very broad spectrum of dramatic comedy, the following types are frequently distinguished

1. Romantic Comedy: It was developed on the model of contemporary prose romances such as Thomas Lodge's Rosalynde (1950), the source of Shakespeare's As You Like It (1599). Such comedy represents a love affair, the course of this love does not run smooth, yet overcomes all difficulties to end in a happy union as in Shakespeare's A Midsummer Night's Dream.

2. Satiric Comedy: ridicules political policies or philosophical doctrines or else attacks deviations from the social order by making ridiculous the violators of its standards of morals and manners. The early master of satiric comedy was the Greek Aristophanes c. 450-c.385 B.C, whose plays mocked political, philosophical and literary matters of his age. Shakespeare's contemporary, Ben Johnson wrote satiric or 'corrective comedy'. Two of his well-known works of satiric comedy are Volpone and The Alchemist.

3. The Comedy of manners: originated on the New Comedy of the Greek Menander, c 342-292 B.C, and was developed by the Roman dramatists Plautus and Terence in the third and second

centuries B.C. Their plays dealt with the vicissitudes of young lovers and included what became the stock characters of much later comedy, such as the clever servant, old and stodgy parents and the wealthy rival. The English comedy of manners was exemplified by Shakespeare's in Love Labour's Lost and Much Ado About Nothing.

The following are a list of some well-known examples of Shakespearean comedies: All's Well That Ends Well, As You Like It, The Comedy of Errors, Measure for Measure, The Merchant of Venice, The Merry Wives of Windsor, A Midsummer Night's Dream, The Taming of the Shrew, The Two Gentlemen of Verona and The Winter's Tale

Tragic Comedy: is a play that has a plot suitable to tragedy but which ends happily like a comedy. The action, serious in theme and subject matter seems to lead to a tragic catastrophe. However, an unexpected turn of events brings about a happy denouement. In English dramatic history, tragicomedy usually designates the particular kind of play developed by Beaumont and Fletcher about 1610. Their work Philaster is a typical example. Characteristics of tragicomedy include: an improbable plot, love as the central interest, rapid action, contrast of deep villainy and exalted virtue, the rescue of the hero and the heroine in the nick of time, a penitent villain, the disguises, surprises, jealousy, treachery and intrigue. Some of Shakespeare's tragic comedies are Cymbeline and The Winter's Tal. Fletcher's The Faithful Shepherdess is a pastoral tragicomedy. Other seventeenth-century tragicomedies are Massinger's The Prisoner, Davenant's Fair Favorite, Shadwell's Royal Shepherdess and Dryden's Secret Love and Love Triumphant.

Tragedy: The term 'tragedy' is broadly applied to literary and especially to dramatic representations of serious and important actions which eventuate in a disastrous conclusion for the protagonist or chief character. Aristotle defined tragedy as 'the imitation of an action that is serious , has magnitude and is complete in itself', in the medium of poetic language and in the manner of dramatic rather than of narrative presentation which incorporates 'incidents arousing pity and fear, wherewith to accomplish the catharsis of such emotion'. Aristotle's catharsis in Greek signifies 'purgation' or 'purification'. Aristotle sets out to account for the undeniable, though remarkable fact that many tragic representations of suffering and defeat leave an audience feeling not depressed but relieved. Secondly, Aristotle uses this distinctive effect with the reader in mind to bring about 'the pleasure of pity and fear'. Aristotle was of the view that a tragic hero will most effectively evoke both our pity and terror if he is neither thoroughly good nor thoroughly evil but a mixture of both and also that the tragic effect will be stronger if the hero is 'better than we are' in the sense that he is of higher than ordinary moral worth. Such a man is exhibited as suffering a change in fortune from happiness to misery because of a mistaken act or he is led by his hamartia-his 'error of judgement' or as it is often thought less literally translated his tragic flaw. One common form of hamartia in Greek tragedies was hubris, that pride or overweening self -confidence which leads a protagonist to disregard a divine warning or to violate an important moral law. The tragic hero moves the audience to pity because he is not an evil person but his misfortune is greater than he deserves but he moves us also to fear because we recognize similar possibilities of error in our own lesser and fallible selves. The structure and incidents of the play evoke 'tragic pity and fear', one in which the events develop

through complication to a catastrophe in which there occurs often by an anagnorisis 'recognition of error' or discovery of facts hitherto unknown to the protagonist, a sudden peripeteia or reversal in his fortune from happiness to disaster.

There are different kinds of Tragedies-

1. **Medieval tragedy:** are stories of a person of high status who whether deservedly or not is brought from prosperity to wretchedness by an unpredictable turn of the wheel of fortune. The short narratives in 'The Monk's Tale' of the Canterbury Tales (late fourteenth century) are in Chaucer's own terms 'tragedies' of this kind. The Elizabethan era was the beginning and the pinnacle of dramatic tragedy in England. The tragedies of this period owed much to the native religious drama, the miracle and morality plays which had developed independently of classical influence but with a crucial contribution from the Roman writer Seneca (first century) whose drama got to be widely known earlier than those of the Greek tragedians.

2. **Senecan tragedy:** was written to be recited rather than acted but to English playwrights who thought that these tragedies had been intended for the stage, they provided the model for an organized five act play with a complex plot and an elaborately formal style of dialogue. Senecan drama in the Elizabethan Age had two main lines of development. One of these consisted of academic tragedies written in close imitation of the Senecan model including the use of a chorus and usually constructed according to the rules of the three unities of time, place and action. Some of the early playwrights of this form of tragedy are the plays of Thomas Sackville and Thomas Norton.

3. **Revenge Tragedy or the Tragedy of Blood:** This type of play derived from materials of murder, revenge, ghosts, mutilations and carnage but while Senecan Tragedy had relegated such matters to long reports of offstage actions by messengers, the Elizabethan writers usually represented them on stage to satisfy the appetite of the contemporary audience for violence and horror. Thomas Kyd's The Spanish Tragedy (1586) established this popular form; its subject is a murder and the quest for revenge and it includes a ghost, insanity, suicide, a play- within- a- play, sensational incidents and a gruesomely bloody ending. Two other popular plays that fall into this category are Christopher Marlowe's The Jew of Malta (c. 1592) and Shakespeare's Titus Andronicus (c.1590) and from this lively but unlikely prototype came one of the greatest of tragedies, Hamlet as well as John Webster's fine horror plays of 1612-13, The Duchess of Malfi and The White Devil.

4. **Bourgeois or domestic tragedy:** Until the close of the seventeenth century almost all tragedies were written in verse and has as protagonists' men of high rank whose fate affected the fortunes of a state. A few minor Elizabethan tragedies such as A Yorkshire Tragedy had as the chief character a man of the lower class but it remained for eighteenth century writers to popularize the bourgeois or domestic tragedy which was written in prose and presented a protagonist from the middle and lower social ranks who suffers commonplace or domestic disaster. George Lillo's The London Merchant or The History of George Barnwell (1731) are examples of this form of tragedy,

Since that time most successful tragedies have been in prose and represent middle-class or occasionally even working class, heroes and heroines. The great and highly influential Norwegian

playwright Henrik Ibsen wrote in the latter nineteenth century tragedies in prose many of which (such as A Doll's House, Ghosts, An Enemy of the People) revolve around an issue of general, social or political significance. Tragedy since World War I has also been innovative in other ways including experimentation with new versions of ancient types. Eugene O' Neill's Mourning Becomes Electra (1931) is an adaptation of Aeschylus's Oresteia with the locale shifted from Greece to New England. T. S Eliot's Murder in the Cathedral (1935) is a tragic drama which like Greek tragedy is written in verse and has a chorus but also incorporates elements of two early Christian forms, the medieval miracle play and the medieval morality play. Some Greek tragedies are as follows: Oedipus Rex, Medea, Ajax, Prometheus Bound, Agamemnon, The Persians, Hippolytus, Bacchae, Electra, The Trojan Women. Some well known Shakespearean tragedies are as follows: well-known Shakespearean tragedies: Hamlet, Macbeth, King Lear, Romeo and Juliet, Othello, Julius Caesar, Antony and Cleopatra, Coriolanus, Troilus and Cressida, Timon of Athens.

As a literary device, tragedy has evolved since classic Greek literature into modern literary works in which the tragic hero is more of a "common man," with complex flaws and vices. Here are some famous literary examples that can be considered modern tragedy: The Great Gatsby, One Flew Over the Cuckoo's Nest, Fences, The Catcher in The Rye, Madame Bovary, Hedda Gabler, The Picture of Dorian Gray, Flowers for Algernon, Things Fall Apart, Death of a Salesman, Moby dick, Crime and Punishment, The Scarlet Letter, Wuthering Heights and Frankenstein

One Act play: In the history of drama, there have been many short, unified dramatic works which may properly be called one-act plays but the term is usually reserved for those written since the late nineteenth century. It is defined as a drama consisting of one act; the dramatic equivalent of the short story. Before 1890, one act plays were used chiefly in vaudeville programs or as curtain raisers for the important play of the evening. Often a group of two or three one-act plays are produced in a single theatrical presentation. Interest in the genre grew as part of the development of the modern, experimental theatre. However with the Little Theatre Movement, attention to the one-act play increased and the form was adopted by such playwrights as J.M.Barrie, A.W. Pinero, A. Chekhov and G.B. Shaw. Modern dramatists as Strindberg, Shaw, Synge, O'Neil, Beckett and Pinter have all written notable one-act plays. The following are a few one act plays by major dramatists Edward Albee – 'The Goat, or Who Is Sylvia? '(2002) ,Samuel Beckett – Krapp's Last Tape (1958), Anton Chekhov – A Marriage Proposal (1890), Joseph Heller – Clevinger's Trial (1973), Israel Horovitz – Line (1974),Eugène Ionesco – The Bald Soprano (1950), Arthur Miller – A Memory of Two Mondays (1955),August Strindberg – Pariah (1889), Motherly Love (1892), and The First Warning (1892),Thornton Wilder – The Long Christmas Dinner (1931), Cormac McCarthy – The Sunset Limited (2006),Jean-Paul Sartre - No Exit (1944), Athol Fugard - "Master Harold"...and the Boys (1982)

Epic theatre

Epic theatre is a term that the German playwright Bertolt Brecht, in the 1920's, applied to his plays. By the words 'epic' Brecht signified primarily his attempt to emulate on stage, the objectivity of narration as in Homeric epic. By employing a detached narrator and other devices to achieve

alienation effects, Brecht aimed to subvert the sympathy of the audience with the actors and the identification of the actor with his role that were features of the theatre of bourgeois realism. His hope was to encourage his audience to criticize and oppose rather than passively to accept the social conditions and modes of behavior that the plays represent. He wished to block their emotional responses and to hinder their tendency to empathize with the characters and become caught up in the action. To this end, he used "alienating," or "distancing," effects to cause the audience to think objectively about the play, to reflect on its argument, to understand it, and to draw conclusions. It is a didactic form of drama presenting a series of loosely connected scenes that avoid illusion and often interrupt the story line to address the audience directly with analysis, argument, or documentation. Its dramatic antecedents include the episodic structure and didactic nature of the pre-Expressionist drama of the German playwright Frank Wedekind and the Expressionist theatre of the German directors Erwin Piscator (with whom Brecht collaborated in 1927) and Leopold Jessner, both of whom made exuberant use of the technical effects that came to characterize epic theatre. Brecht's perspective was Marxian, and his intention was to appeal to his audience's intellect in presenting moral problems and reflecting contemporary social realities on stage.

Brecht's epic theatre was in direct contrast to that encouraged by the Russian director Konstantin Stanislavsky, in which the audience was persuaded—by staging methods and naturalistic acting—to believe that the action onstage was "real." Influenced by conventions of Chinese theatre, Brecht instructed his actors to keep a distance between themselves and the characters they portrayed. They were to disregard inner life and emotions while emphasizing stylized external actions as signs of social relationships. Gesture, intonation, facial expression, and grouping were all calculated to reveal overall attitudes of one character toward another.

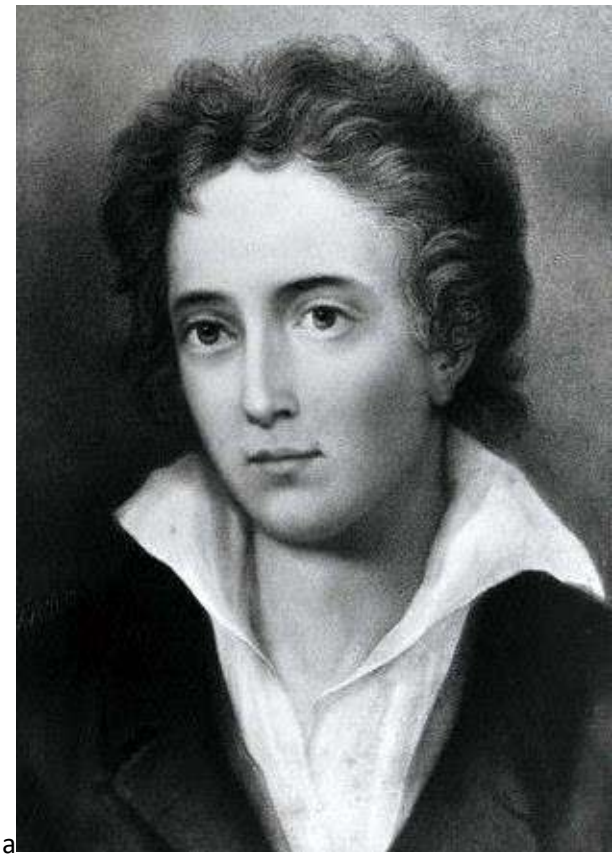
Brecht's dramatic works continue to be produced frequently and his epic theatre has had important influence on such playwrights as Edward Bond and Caryl Churchill in England and Tony Kushner in America. Some well -known works of Bertolt Brecht are Mother Courage and Her Children (1939), The Life of Galileo (1939), The Good Person of Setzuan (1942) and The Caucasian Chalk Circle (1945). Moreover, these plays have achieved the status of modern classics.

Questions for Discussion.

1. Define Comedy. Explain the kinds of Comedy.
2. Write a note on Tragedy and its elements.
3. Write a note on One act play and Epic theatre.

CHAPTER 3 - Poetry

Percy Bysshe Shelley (1792-1822)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About the Poet

Percy Bysshe Shelley was born 4 August 1792 at Field Place, near Horsham, Sussex, England. The eldest son of Timothy and Elizabeth Shelley, he stood in line to inherit his grandfather's considerable estate and a seat in Parliament. He attended Eton College, where he began writing poetry, and went on to Oxford University. After less than a year at Oxford, he was expelled for writing and circulating a pamphlet promoting atheism. A dreamer of unrealizable dreams in his life, Shelley is the same in his poetry. The world with its cramping institutions-religion, kingship, marriage and other conventions had little attraction for him. Shelly felt that these institutions of society commanded people by force rather than love, religion by its dogmatism, kingship by its despotism and marriage by its indissoluble tie. Shelley's poetry therefore is one long protest against them and a cry for a better world. At 19, Shelley eloped to Scotland with 16-year-old Harriet Westbrook. Two years later

he published his first long serious work, *Queen Mab: A Philosophical Poem*. The poem emerged from Shelley's friendship with the British philosopher William Godwin, and it expressed Godwin's freethinking socialist philosophy. Shelley also fell in love with Godwin and Mary Wollstonecraft's daughter, Mary, and in 1814 they travelled to Europe. In 1815 the couple went to Lake Geneva, where Shelley spent a great deal of time with the poet Lord Byron, sailing on Lake Geneva and discussing poetry and the supernatural late into the night. The same year, Shelley wrote the verse allegory *Alastor, or The Spirit of Solitude*. Detested by men, Shelley often sought the company of Nature. In the odes- *The West Wind* and *A Skylark*-the poet expects a bright future to follow a bleak present and the world at last to listen to him. In December 1816 Harriet Shelley apparently committed suicide. In a matter of weeks, Shelley and Mary Godwin were officially married.

Early in 1818, Percy and Mary Shelley left England for the last time, and went to Italy. During the remaining four years of his life, Shelley produced all his major works, including *The Masque of Anarchy*, written in response to the Peterloo Massacre of 1818, *The Cenci* and *Prometheus Unbound*. On 8 July 1822, shortly before his 30th birthday, Shelley drowned in a storm while attempting to sail from Leghorn to La Spezia, Italy, in his schooner, the Don Juan.

About the Poem

In "The Cloud," Shelley is again the myth-maker. The cloud is not merely a physical substance but seems to be an immortal minor divinity (such as a naiad or a Nereid, which in classical mythology were associated with water). By employing this form of personification, Shelley is able to endow nature with the powers and attributes of immortals. Thus, his cloud is not only capable of changing its form almost at will but is incapable of dying as well: "I change, but I cannot die."

Shelley's showcases the multiple activities of the cloud. It begins as a gardener watering flowers, changes to a mother or nurse shading a child from the midday sun while the child takes a nap, becomes a bird that shakes dew from its wings to awaken the buds (which are babies rocked to rest on the breast of their mother the earth), and becomes a thresher wielding a flail. It laughs, sifts, sleeps, folds its wings like a bird, puts a girdle around the sun, becomes a roof, marches through a triumphal arch, is a baby daughter, passes "through the pores of the ocean and shores," and tears down an empty tomb. As a divinity, it can be and do a multiplicity of things. Shelley's "The Cloud" is compact with images, which, taken together, give the reader a good account of this natural phenomenon in the language of poetry.

The Cloud

I bring fresh showers for the thirsting flowers,
From the seas and the streams;

I bear light shade for the leaves when laid
In their noonday dreams.
From my wings are shaken the dews that waken
The sweet buds every one,
When rocked to rest on their mother's breast,
As she dances about the sun.
I wield the flail of the lashing hail,
And whiten the green plains under,
And then again I dissolve it in rain,
And laugh as I pass in thunder.

I sift the snow on the mountains below,
And their great pines groan aghast;
And all the night 'tis my pillow white,
While I sleep in the arms of the blast.
Sublime on the towers of my skiey bowers,
Lightning my pilot sits;
In a cavern under is fettered the thunder,
It struggles and howls at fits;
Over earth and ocean, with gentle motion,
This pilot is guiding me,
Lured by the love of the genii that move
In the depths of the purple sea;
Over the rills, and the crags, and the hills,
Over the lakes and the plains,
Wherever he dream, under mountain or stream,
The Spirit he loves remains;
And I all the while bask in Heaven's blue smile,
Whilst he is dissolving in rains.

The sanguine Sunrise, with his meteor eyes,
And his burning plumes outspread,
Leaps on the back of my sailing rack,
When the morning star shines dead;
As on the jag of a mountain crag,
Which an earthquake rocks and swings,
An eagle alit one moment may sit
In the light of its golden wings.
And when Sunset may breathe, from the lit sea beneath,
Its ardours of rest and of love,
And the crimson pall of eve may fall

From the depth of Heaven above,
With wings folded I rest, on mine aëry nest,
As still as a brooding dove.

That orbèd maiden with white fire laden,
Whom mortals call the Moon,
Glides glimmering o'er my fleece-like floor,
By the midnight breezes strewn;
And wherever the beat of her unseen feet,
Which only the angels hear,
May have broken the woof of my tent's thin roof,
The stars peep behind her and peer;
And I laugh to see them whirl and flee,
Like a swarm of golden bees,
When I widen the rent in my wind-built tent,
Till calm the rivers, lakes, and seas,
Like strips of the sky fallen through me on high,
Are each paved with the moon and these.

I bind the Sun's throne with a burning zone,
And the Moon's with a girdle of pearl;
The volcanoes are dim, and the stars reel and swim,
When the whirlwinds my banner unfurl.
From cape to cape, with a bridge-like shape,
Over a torrent sea,
Sunbeam-proof, I hang like a roof,
The mountains its columns be.
The triumphal arch through which I march
With hurricane, fire, and snow,
When the Powers of the air are chained to my chair,
Is the million-coloured bow;
The sphere-fire above its soft colours wove,
While the moist Earth was laughing below.

I am the daughter of Earth and Water,
And the nursling of the Sky;
I pass through the pores of the ocean and shores;

I change, but I cannot die.
For after the rain when with never a stain

The pavilion of Heaven is bare,
And the winds and sunbeams with their convex gleams
Build up the blue dome of air,
I silently laugh at my own cenotaph,
And out of the caverns of rain,
Like a child from the womb, like a ghost from the tomb,

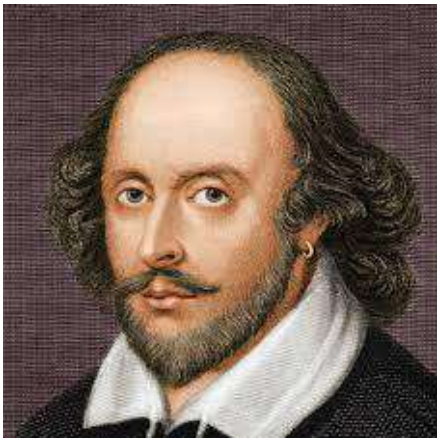
I arise and unbuild it again.

Glossary:

1. **wield-** hold and use (a weapon or tool)
2. **flail-** a threshing tool consisting of a wooden staff with a short heavy stick swinging from it
3. **aghast-** filled with horror and shock
4. **sublime-** of very great excellence or beauty
5. **cavern-** a large cave or chamber in a cave
6. **sanguine-** optimistic or positive, especially in an apparently bad or difficult situation
7. **ardour-** great enthusiasm or passion
8. **pall-** cloth spread over
9. **aery-** having an aerial quality
10. **orbed-** to form into a disk or circle
11. **whirlwind-** a column of air moving rapidly round and round in a cylindrical or funnel shape
12. **torrent-** a strong and fast-moving stream of water or other liquid
13. **cape-** a point or extension of land jutting out into water as a peninsula
14. **cenotaph-** a monument to someone buried elsewhere, especially one commemorating people who died in a war.

Questions for discussion

1. Examine the activities of the cloud as an inevitable part of nature.
2. Being Immortal or Divine are qualities ascribed to the Cloud. Explain
3. Imagery and Personification are key figures of speech in the poem. Elaborate.
4. ‘Like a child from the womb, like a ghost from the tomb, I arise…’. Explain the statement in context of the poem ‘The Cloud’.



William Shakespeare (1564-1616)

William Shakespeare is the most prominent poet and playwright of the Elizabethan period with his depth, variety and unmatched excellence. He was born in 1564 in Stratford-upon-Avon and excelled as an actor poet and dramatist. He is often called the national poet of England and considered by many as the greatest dramatist of all time. Popularly known as the ``**Bard of Avon "**, He wrote 38 plays, 154 sonnets, two long narrative poems and several other poems. Some of his best-known plays are **Hamlet, Macbeth, Othello, King Lear, Romeo and Juliet** and **The Tempest.**

Shakespeare's sonnets, 154 in number, form "the casket with which encloses the most precious pearls of Elizabethan lyricism, some of them unsurpassed by any lyricist." It is in these sonnets that Shakespeare unlocks his heart. Most critics, agree that Shakespeare's sonnets consist of two groups of poems- a long series addressed to the **Fair Youth** (sonnets 1 to 126), followed by a shorter series addressed to the **Dark Lady** (127 to 154). These sonnets are dedicated to a Mr W.H. but it is not clear who this only "begetter" of the poems is despite a lot of conjecture and research. The Identity of the **Dark Lady** too remains shrouded in mystery. In the sonnets 127 to 154 Shakespeare does not keep to the literary convention of praising her beauty or complaining of her cruelty and coldness of heart; he presents **The Dark Lady** as a woman who though without beauty, is nevertheless charming and clever. He is aware of her weaknesses and her imperfections, yet she mesmerizes him.

Sonnet 132 is written in praise of the two mourning eyes of his beloved lady that are mourning and pitying the narrator himself. Her eyes are in mourning because she knows of his heart's suffering caused by her disdain. The sonnet is an appeal made for her pity. The couplet is a reaffirmation of the poet's belief that real beauty need not have anything to do with being fair complexioned and that those who possess a dark complexion like the **Dark Lady** aren't ugly.

Sonnet CXXXII (Sonnet 132)

Thine eyes I love, and they, as pitying me,
Knowing thy heart torments me with disdain,
Have put on black and loving mourners be,

Looking with pretty ruth upon my pain.

And truly not the morning sun of heaven
Better becomes the grey cheeks of the east,
Nor that full star that ushers in the even,
Doth half that glory to the sober west,
As those two mourning eyes become thy face:
O! let it then as well beseem thy heart
To mourn for me since mourning doth thee grace,
And suit thy pity like in every part.
Then will I swear beauty herself is black,
And all they foul that thy complexion lack.

Glossary:

1. **ruth:** pity, compassion

2. **sobar west:** the semi dark western sky

3. **beseem:** match

4. **doth thee grace:** helps you look attractive

5. **suit:** clothe, array

6. **foul:** ugly

Questions for Discussion:

1. Comment on the poet's description of the Dark Lady's eyes.

2. Discuss the sonnet as the poet's expression of love for his beloved.

Chapter-4
THE VERGER

William Somerset Maugham

About the Author

W. Somerset Maugham, in full, (born Jan. 25, 1874, Paris, France—died Dec. 16, 1965, Nice), English whose work is characterized by a clear unadorned style, cosmopolitan settings, and a shrewd understanding of human nature.

William Somerset Maugham was a renowned novelist, playwright, memoirist and short-story writer. He was born in Paris on January 25, 1874. Maugham had a traumatic childhood. He lost is mother to tuberculosis and father to cancer and thus was orphaned at the tender age of ten. He was raised by his uncle and aunt.

Maugham studied medicine at St. Thomas' Hospital, and apprenticed as a midwife in London's Lambeth slum area. He published his first novel, *Liza of Lambeth*, in 1897 and this launched Maugham's notable writing career.

Maugham wrote fiction, memoirs, travelogues, and plays and he was one of the highest-paid writers of his era. His best-known works are Of Human Bondage (1915) and Moon and Sixpence (1919).

Maugham assisted in the ambulance corps and was actively involved in the intelligence work during World War I.

Maugham had an unhappy married life. He was married to Syrie Wellcome. Maugham's sexual orientation leaned towards homosexuality, and he had several male lovers throughout his life. Frederick Gerald Haxton was Maugham's constant companion for nearly thirty years. Maugham died on December 16, 1965, in Nice, France.

Awards:

He received a number of awards which included: the 'Queen's Companion of Honour' in 1954 and the 'Fellow of the Library of Congress' and 'Fellow of the Royal Society of Literature'.

Works:

'The Magician', 'The Land of The Blessed Virgin', 'Sketches and Impressions in Andalusia', 'The Hero', 'Mrs. Craddock', 'The Merry-Go-Round', 'The Explorer', 'Moon and Sixpence', 'The Trembling of a Leaf' and 'The Painted Veil'.

About the Story:

"The Verger" is a story about Albert Edward Foreman, who was a Verger in St. Peter's Neville Square Church. Foreman was a conscious person, he executed his duties with joy and dedication. Foreman life undergoes a major change with the arrival of a new vicar. The new vicar dismisses him from service due to Foreman's illiteracy. A disappointed and dejected Foreman chances upon the idea of opening a tobacco shop with his meagre savings. He flourishes as a businessman and within ten years opens ten tobacco shops in London. He develops his business with full dedication which leads to success. Within ten years he opens ten new tobacco shops in London city. A bank manager advises him to invest his now savings and is startled when Foreman expresses his lack of literacy.

When the manager asks in surprise if he were a literate what would be his position. He humbly answers that he would be a verger in St. Peter's Neville Square church. The verger is a personification of dedication, progress, practical, hard work and humility.

There had been a christening that afternoon at St. Peter's, Neville Square, and Albert Edward Foreman still wore his verger's gown. He kept his new one, its folds as full and stiff though it were made not of alpaca but of perennial bronze, for funerals and weddings (St. Peter's, Neville Square, was a church much favoured by the fashionable for these ceremonies) and now he wore only his second-best. He wore it with complacence for it was the dignified symbol of his office, and without it (when he took it off to go home) he had the disconcerting sensation of being somewhat insufficiently clad. He took pains with it; he pressed it and ironed it himself. During the sixteen years he had been verger of this church he had had a succession of such gowns, but he had never been able to throw them away when they were worn out and the complete series, neatly wrapped up in brown paper, lay in the bottom drawers of the wardrobe in his bedroom.

The verger busied himself quietly, replacing the painted wooden cover on the marble font, taking away a chair that had been brought for an infirm old lady, and waited for the vicar to have finished in the vestry so that he could tidy up in there and go home. Presently he saw him walk across the chancel, genuflect in front of the high altar and come down the aisle; but he still wore his cassock.

"What's he 'anging about for?" the verger said to himself "Don't 'e know I want my tea?"

The vicar had been but recently appointed, a red-faced energetic man in the early forties, and Albert Edward still regretted his redecessor, a clergyman of the old school who preached leisurely sermons in a silvery voice and dined out a great deal with his more aristocratic parishioners. He liked things in church to be just so, but he never fussed; he was not like this new man who wanted to have his finger in every pie. But Albert Edward was tolerant. St. Peter's was in a very good neighbourhood and the parishioners were a very nice class of people. The new vicar had come from the East End and he couldn't be expected to fall in all at once with the discreet ways of his fashionable congregation.

"All this 'ustle," said Albert Edward. "But give 'im time, he'll learn."

When the vicar had walked down the aisle so far that he could address the verger without raising his voice more than was becoming in a place of worship he stopped.

"Foreman, will you come into the vestry for a minute. I have something to say to you."

"Very good, sir."

The vicar waited for him to come up and they walked up the church together.

"A very nice christening, I thought sir. Funny 'ow the baby stopped cryin' the moment you took him."

"I've noticed they very often do," said the vicar, with a little smile. "After all I've had a good deal of practice with them."

It was a source of subdued pride to him that he could nearly always quiet a whimpering infant by the manner in which he held it and he was not unconscious of the amused admiration with which mothers and nurses watched him settle the baby in the crook of his surpliced arm. The verger knew that it pleased him to be complimented on his talent.

The vicar preceded Albert Edward into the vestry. Albert Edward was a trifle surprised to find the two churchwardens there. He had not seen them come in. They gave him pleasant nods.

"Good afternoon, my lord. Good afternoon, sir," he said to one after the other.

They were elderly men, both of them and they had been churchwardens almost as long as Albert Edward had been verger. They were sitting now at a handsome refectory table that the old vicar had brought many years before from Italy and the vicar sat down in the vacant chair between them. Albert Edward faced them, the table between him and them and wondered with slight uneasiness what was the matter. He remembered still the occasion on which the organist had got in trouble and the bother they had all had to hush things up. In a church like St. Peter's, Neville Square, they couldn't afford scandal. On the vicar's red face was a look of resolute benignity but the others bore an expression that was slightly troubled.

"He's been naggin' them he 'as," said the verger to himself. "He's jockeyed them into doin' something, but they don't like it. That's what it is, you mark my words."

But his thoughts did not appear on Albert Edward's clean cut and distinguished features. He stood in a respectful but not obsequious attitude. He had been in service before he was appointed to his ecclesiastical office, but only in very good houses, and his deportment was irreproachable. Starting as a page-boy in the household of a merchant-prince he had risen by due degrees from the position of fourth to first footman, for a year he had been single-handed butler to a widowed peeress and, till the vacancy occurred at St. Peter's, butler with two men under him in the house of a retired ambassador. He was tall, spare, grave and dignified. He looked, if not like a duke, at least like an actor of the old school who specialized in dukes' parts. He had tact, firmness and self-assurance. His character was unimpeachable.

The vicar began briskly. "Foreman, we've got something rather unpleasant to say to you. You've been here a great many years and I think his lordship and the general agree with me that you've fulfilled the duties of your office to the satisfaction of everybody concerned."

The two churchwardens nodded.

"But a most extraordinary circumstance came to my knowledge the other day and I felt it my duty to impart it to the churchwardens. I discovered to my astonishment that you could neither read nor write."

The verger's face betrayed no sign of embarrassment.

"The last vicar knew that, sir," he replied. "He said it didn't make no difference. He always said there was a great deal too much education in the world for 'is taste."

"It's the most amazing thing I ever heard," cried the general. "Do you mean to say that you've been verger of this church for sixteen years and never learned to read or write?"

"I went into service when I was twelve sir. The cook in the first place tried to teach me once, but I didn't seem to 'ave the knack for it, and then what with one thing and another I never seemed to 'ave the time. I've never really found the want of it. I think a lot of these young fellows waste a rare lot of time readin' when they might be doin' something useful."

"But don't you want to know the news?" said the other churchwarden.
"Don't you ever want to write a letter?"

"No, me lord, I seem to manage very well without. And of late years now they've all these pictures in the papers I get to know what's goin' on pretty well. Me wife's quite a scholar and if I want to write a letter she writes it for me. It's not as if I was a bettin' man."

The two churchwardens gave the vicar a troubled glance and then looked down at the table.

"Well, Foreman, I've talked the matter over with these gentlemen and they quite agree with me that the situation is impossible. At a church like St. Peter's Neville Square, we cannot have a verger who can neither read nor write."

Albert Edward's thin, sallow face reddened and he moved uneasily on his feet, but he made no reply.

"Understand me, Foreman, I have no complaint to make against you. You do your work quite satisfactorily; I have the highest opinion both of your character and of your capacity; but we haven't the right to take the risk of some accident that might happen owing to your lamentable ignorance. It's a matter of prudence as well as of principle."

"But couldn't you learn, Foreman?" asked the general.

"No, sir, I'm afraid I couldn't, not now. You see, I'm not as young as I was and if I couldn't seem able to get the letters in me 'ead when I was a nipper I don't think there's much chance of it now."

"We don't want to be harsh with you, Foreman," said the vicar. "But the churchwardens and I have quite made up our minds. We'll give you three months and if at the end of that time you cannot read and write I'm afraid you'll have to go."

Albert Edward had never liked the new vicar. He'd said from the beginning that they'd made a mistake when they gave him St. Peter's. He wasn't the type of man they wanted with a classy congregation like that. And now he straightened himself a little. He knew his value and he wasn't going to allow himself to be put upon.

"I'm very sorry sir, I'm afraid it's no good. I'm too old a dog to learn new tricks. I've lived a good many years without knowin' 'ow to read and write, and without wishin' to praise myself, self-praise is no recommendation, I don't mind sayin' I've done my duty in that state of life in which it 'as pleased a merciful providence to place me, and if I could learn now, I don't know as I'd want to."

"In that case, Foreman, I'm afraid you must go."

"Yes sir, I quite understand. I shall be 'appy to 'and in my resignation as soon as you've found somebody to take my place."

But when Albert Edward with his usual politeness had closed the church door behind the vicar and the two churchwardens, he could not sustain the air of unruffled dignity with which he bad borne the blow inflicted upon him and his lips quivered. He walked slowly back to the vestry and hung up on its proper peg his verger's gown. He sighed as he thought of all the grand funerals and smart weddings it had seen. He tidied everything up, put on his coat, and hat in hand walked down the aisle. He locked the church door behind him. He strolled across the square, but deep in his sad thoughts he did not take the street that led him home, where a nice strong cup of tea awaited; he took the wrong turning. He walked slowly along. His heart was heavy. He did not know what he should do with himself. He did not fancy the notion of going back to domestic service; after being his own master for so many years, for the vicar and churchwardens could say what they liked, it was he that had run St. Peter's, Neville Square, he could scarcely demean himself by accepting a situation. He had saved a tidy sum, but not enough to live on without doing something, and life seemed to cost more every year. He had never thought to be troubled with such questions.

The vergers of St. Peter's, like the popes Rome, were there for life. He had often thought of the pleasant reference the vicar would make in his sermon at evensong the first Sunday after his death to the long and faithful service, and the exemplary character of their late verger, Albert Edward Foreman. He sighed deeply. Albert Edward was a non-smoker and a total abstainer, but with a certain latitude; that is to say he liked a glass of beer with his dinner and when he was tired he enjoyed a cigarette. It occurred to him now that one would comfort him and since he did not carry them he looked about him for a shop where he could buy a packet of Gold Flakes. He did not at once see one and walked on a little. It was a long street with all sorts of shops in it, but there was not a single one where you could buy cigarettes.

"That's strange," said Albert Edward. To make sure he walked right up the street again. No, there was no doubt about it. He stopped and looked reflectively up and down.

"I can't be the only man as walks along this street and wants a fag," he said. "I shouldn't wonder but what a fellow might do very well with a little shop here. Tobacco and sweets, you know."

He gave a sudden start.

"That's an idea," he said. "Strange 'ow things come to you when you least expect it."

He turned, walked home, and had his tea.

"You're very silent this afternoon, Albert," his wife remarked.

"I'm thinkin'," he said.

He considered the matter from every point of view and next day he went along the street and by good luck found a little shop to let that looked as though it would exactly suit him. Twenty-four hours later he had taken it and when a month after that he left St. Peter's, Neville Square, for ever, Albert Edward Foreman set up in business as a tobacconist and newsagent. His wife said it was a dreadful come-down after being verger of St. Peter's, but he answered that you had to move with the times, the church wasn't what it was, and 'enceforward he was going to render unto Caesar what was Caesar's.

Albert Edward did very well. He did so well that in a year or so it struck him that he might take a second shop and put a manager in. He looked for another long street that hadn't got a tobacconist in it and when he found it and a shop to let, took it and stocked it. This was a success too. Then it occurred to him that if he could run two he could run half a dozen, so he began walking about London, and whenever he found a long street that had no tobacconist and a shop to let he took it. In the course of ten years he had acquired no less than ten shops and he was making money hand over fist. He went round to all of them himself every Monday, collected the week's takings and took them to the bank.

One morning when he was there paying in a bundle of notes and a heavy bag of silver the cashier told him that the manager would like to see him. He was shown into an office and the manager shook hands with him.

"Mr. Foreman, I wanted to have a talk to you about the money you've got on deposit with us. D'you know exactly how much it is?"

"Not within a pound or two, sir; but I've got a pretty rough idea."

"Apart from what you paid in this morning it's a little over thirty thousand pounds. That's a very large sum to have on deposit and I should have thought you'd do better to invest it."

"I wouldn't want to take no risk, sir. I know it's safe in the bank."

"You needn't have the least anxiety. We'll make you out a list of absolutely gilt-edged securities. They'll bring you in a better rate of interest than we can possibly afford to give you."

A troubled look settled on Mr. Foreman's distinguished face. "I've never 'ad anything to do with stocks and shares and I'd 'ave to leave it all in your 'ands," he said.

The manager smiled. "We'll do everything. All you'll have to do next time you come in is just to sign the transfers."

"I could do that all right, said Albert uncertainly. "But 'ow should I know what I was signin'?"

"I suppose you can read," said the manager a trifle sharply.

Mr. Foreman gave him a disarming smile.

"Well, sir, that's just it. I can't. I know it sounds funny-like but there it is, I can't read or write, only me name, an' I only learnt to do that when I went into business."

The manager was so surprised that he jumped up from his chair.

"That's the most extraordinary thing I ever heard."

"You see it's like this, sir, I never 'ad the opportunity until it was too late and then some'ow I wouldn't. I got obstinate-like."

The manager stared at him as though he were a prehistoric monster.

"And do you mean to say that you've built up this important business and amassed a fortune of thirty thousand pounds without being able to read or write? Good God, man, what would you be now if you had been able to?"

"I can tell you that sir," said Mr. Foreman, a little smile on his still aristocratic features. "I'd be verger of St. Peter's, Neville Square."

Glossary:

Verger: a church officer who takes care of the interior of the building and acts as an attendant (carries the verge) during ceremonies
Genuflect: bend the knees and bow in a servile manner
Vicar: a Catholic priest who acts for a higher-ranking clergyman
Parishioner: a member of a parish
Vestry: a room in a church where sacred vessels and vestments are kept or meetings are held
Disconcert: cause to lose one's composure
Demean: reduce in worth or character, usually verbally
Unimpeachable: beyond doubt or reproach
Refectory: a communal dining-hall, usually in a monastery
Irreproachable: free of guilt; not subject to blame
Obsequious: attempting to win favor from influential people by flattery
Sallow: unhealthy looking
Exemplary: worthy of imitation
Resolute: firm in purpose or belief
Ecclesiastical: of or associated with a church

Questions for Discussion:

1) How did the verger react to the vicar's announcement?
2) Why had the vicar never learnt to read or write? How had he managed in life?
3) What had Foreman done before he became a verger? Why did he not want to go back to that job?
4) Describe the circumstances under which the verger lost his job.

5) Sketch the character of the Verger.
6) Write about Foreman's life after he was asked to step down as a verger.
7) How does Foreman motivate his readers?
8) Write a note on the conversation between the vicar and the verger in the vestry.

UNIT III

LITERARY TERMS AND FIGURATIVE LANGUAGE

CHAPTER 5

Couplet: A couplet is a pair of rhymed lines that are equal in length. Two lines of verse with similar end rhymes. Formally the couplet is a two- line stanza form with both grammatical structure and idea complete within itself. It is a pair of end-rhymed lines of verse that are self-contained in grammatical structure and meaning. A couplet may be formal (or closed), in which case each of the two lines is end-stopped, or it may be run-on (or open), with the meaning of the first line continuing to the second. Couplets are most frequently used as units of composition in long poems, but, since they lend themselves to pithy, epigrammatic statements, they are often composed as independent poems or function as parts of other verse forms, such as the Shakespearean sonnet, which concludes with a couplet. Couplets were also frequently introduced into the blank verse of Elizabethan and Jacobean drama for heightened dramatic emphasis at the conclusion of a long speech or in running dialogue, as in the following examples:

Richard II, William Shakespeare

Think what you will, we seize into our hands
His plate, his goods, his money, and his lands.

Alexander Pope effectively utilizes a couplet in *Epistles to Several Persons*:

'Tis education forms the common mind,

Just as the twig is bent, the tree's inclined.

Heroic couplet: The heroic couplet is a form of writing that consists of two iambic pentameter lines rhyming together at the end. It is called 'heroic' because pentameter verse rhymed or unrhymed, was first used for epic or heroic poetry. As far as English poetry is concerned, it is an important measure. Most of the poetry of the Augustan Age (the age of Dryden and Pope 1660-1750) was written in the same measure. The adjective 'heroic' was applied in the later seventeenth century because of the frequent use of such couplets in heroic or epic poems and in heroic dramas. This verse form was introduced into English poetry by Geoffrey Chaucer (in *The Legend of Good Women* and most of *The Canterbury Tales*) and has been in constant use ever since. From the age of John Dryden through that of Samuel Johnson, the heroic couplet was the predominant English measure for all the poetic kinds: some poets, including Alexander Pope used it almost to the exclusion of other meters.
For example: from the poem Rape *of the Lock* by Alexander Pope

Of these am I, who thy protection claim,
A watchful sprite, and Ariel is my name.

Cooper's Hill by John Denham, part of his description of the Thames*:*

O could I flow like thee, and make thy stream

My great example, as it is my theme!

Though deep yet clear, though gentle yet not dull;

Strong without rage, without o'erflowing full.

Allegory:

Allegory is a narrative strategy which may be employed in any literary form or genre. The agents, actions and sometimes even the setting are contrived by the author to make coherent sense on the 'literal' or primary level of signification and at the same time to signify a second, correlated order of signification. The early sixteenth century *Everyman* is an allegory in the form of a morality play. *The Pilgrim's Progress* is a moral and religious allegory in a prose narrative; Edmund Spencer's *The Faerie Queen* (1590-96) fuses moral, religious, historical and political allegory in a verse romance. Jonathan Swift's *Gulliver's Travels*, the voyage to Laputa and Lagado (1726) is an allegorical satire directed mainly against philosophical and scientific pedantry and William Collins *Ode on the Poetical Character* (1747) is a lyric poem which allegorizes a topic in literary criticism-the nature, sources and power of the poet's creative imagination.

Two main types of allegory that can be distinguished are (1) Historical and political allegory, in which the characters and actions that are signified literally in their turn represent or 'allegorize' historical personages and events. Example In John Dryden's *Absalom and Achitophel* (1681), Kind David represents Charles II, Absalom represents his natural son the Duke of Monmouth and the biblical story of Absalom's rebellion against his father allegorizes the rebellion of Monmouth against King Charles

(2) The allegory of ideas, in which the literal characters represent concepts and the plot allegorizes an abstract doctrine. Both types of allegory may either be sustained throughout a work as in *Absalom and Achitophel* and John Bunyan's *The Pilgrim's Progress* or else serve merely as an episode in a nonallegorical work. A famed example of episodic allegory is the encounter of Satan with his daughter Sin as well as with death in John Milton's *Paradise Lost, Book II* (1667).In the second type, the sustained allegory of ideas, the central device is the personification of abstract entities as virtues, vices, states of mind, modes of life and types of character. In explicit allegories such reference is specified by the names given to characters and places. Thus Bunyan's *The Pilgrim's Progress* allegorizes the Christian doctrine of salvation by telling how the character named Christina warned by Evangelist flees the City of Destruction and makes his way laboriously to the Celestial City;

enroute he encounters characters with names like Faithful, Hopeful and the Giant Despair and passes through places like the Slough of Despond, the Valley of the Shadow of Death and Vanity Fair.

Examples : Hawthorne's 'Young Goodman Brown' and Edmund Spencer's *Faerie Queen*

Assonance : Assonance is a literary device in which the repetition of similar vowel sounds takes place in two or more words in proximity to each other within a line of poetry or prose. Assonance most often refers to the repetition of internal vowel sounds in words that do not end the same. For example, "he fell asleep under the cherry tree" is a phrase that features assonance with the repetition of the long "e" vowel, despite the fact that the words containing this vowel do not end in perfect rhymes. This allows writers the means of emphasizing important words in a phrase or line, as well as creating a sense of rhythm, enhancing mood, and offering a lyrical effect of words and sounds.

Examples : Keats' 'Ode on a Grecian Urn' (1820)

Thou still unravished bride and quietness,

Thou foster child of silence and slow time…

The richly assonantal effect at the beginning of William Collins' 'Ode to Evening' (1747) is achieved by a patterned sequence of changing vowels:

If aught of oasten stop or pastoral song,

May hope, chaste Eve, to soother they pensive ear…

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

Example :*Mending Walls* (By Robert Frost)

> **Some**thing there **is** that **does**n't **love** a **wall**.
> That **sends** the **fro**zen-**ground**-swell **un**der **it,**
> And **spills** the **up**per **boul**ders **in** the **sun**;

Example : *Hamlet* (By William Shakespeare)

> But, woe is me, you are sick of late,
> So far from cheer and from your former state,
> That I distrust you. Yet, though I distrust,
> Discomfort you, my lord, it nothing must…

Rhythm: The word rhythm is derived from *rhythmos* (Greek) which means, "measured motion." Rhythm is a literary device that demonstrates the long and short patterns through stressed and unstressed syllables, particularly in verse form.

Types of Rhythm
English poetry makes use of five important rhythms. These rhythms are of different patterns of stressed (/) and unstressed (x) syllables. Each unit of these types is called Foot. Here are the five types of rhythm:
1. Iamb (x /)
This is the most commonly used rhythm. It consists of two syllables, the first of which is not stressed, while the second syllable is stressed. Such as: "Shall I compare thee to a summer's day?" (Sonnet 18, by William Shakespeare)
2. Trochee (/ x) A trochee is a type of poetic foot commonly used in English poetry. It has two syllables, the first of which is strongly stressed, while the second syllable is unstressed, as given below:
"Tell me not, in mournful numbers"
(Psalm of Life, by Henry Wadsworth Longfellow)
3. Spondee (/ /)
Spondee is a poetic foot that has two syllables, which are consecutively stressed. For example:
"White founts falling in the Courts of the sun"
(Lepanto, by G. K. Chesterton)
4. Dactyl (/ x x)
Dactyl is made up of three syllables. The first syllable is stressed, and the remaining two syllables are not stressed, such as in the word "marvelous." For example:
"This is the forest primeval. The murmuring pines and the hemlocks,"
(Evangeline, by Henry Wadsworth Longfellow)
The words "primeval" and "murmuring" show dactyls in this line.
5. Anapest (x x /)

Anapests are total opposites of dactyls. They have three syllables; where the first two syllables are not stressed, and the last syllable is stressed. For example:
" 'Twas the night before Christmas, and all through the house,"
('Twas the Night Before Christmas', by Clement Clarke Moore)

Examples of rhythm : *The Tyger* by William Blake

Tyger! Tyger! Burning bright

In the forest of the night

What immortal hand or eye

Could frame thy fearful symmetry?

Example 2: *Daffodils* by William Wordsworth

I wandered lonely as a cloud

That floats on high ov'er vales and hills,

When all at once I saw a crowd

A host, of golden daffodils;

Beside the lake, beneath the trees,

Fluttering and dancing in the breeze.

Consonance: is a literary device that refers to the repetition of the same consonant sounds in a line of text. The focus, in the use of consonance, is on the sound made by consonants and not necessarily the letters themselves. In addition, alike consonant sounds can appear at the beginning, middle, or end of words, and consonance is created when these words appear in quick succession. Consonance is frequently used as a poetic device. This allows poets to arrange words in an interesting way that can intensify artistic language and appeal to readers and listeners.

For example, Edgar Allan Poe effectively utilizes consonance in his poem "The Raven."

> 'But the Raven still beguiling all my fancy into smiling,
> Straight I wheeled a cushioned seat in front of bird, and bust and door;
> Then, upon the velvet sinking, I betook myself to linking
> Fancy unto fancy, thinking what this ominous bird of yore—

What this grim, ungainly, ghastly, gaunt, and ominous bird of yore
Meant in croaking "Nevermore."

Consonance is featured throughout this stanza; however, it is utilized heavily in the fifth line with "grim, ungainly, ghastly, gaunt." This repetition of the hard "g" sound calls attention to the words used to describe the raven and results in the reader pausing over this string of adjectives to understand the image they portray and its meaning.
Example:

Twas Later When the Summer Went by Emily Dickinson

'Twas later when the summer went

Than when the cricket came,

And yet we knew that gentle clock

Meant nought but going home

'Twas sooner when the cricket went

Than when winter came,

Yet that pathetic pendulum

Keeps esoteric time.'

Irony : In Greek tragedy the character called the *eiron* was a dissembler who characteristically spoke in understatement and deliberately pretended to be less intelligent than he was, yet triumphed over the *alazon*-the self- deceiving and stupid braggart. In most of the modern critical uses of the term 'irony' there remains the root sense of dissembling of hiding what is actually the case; not however in order to deceive but to achieve special rhetorical or artistic effects. Verbal irony is a statement in which the meaning that a speaker implies differs sharply from the meaning that is ostensibly expressed. The ironic statement usually involves the explicit expression of one attitude or evaluation but with indications in the overall speech-situation that the speaker intends a very different and often opposite, attitude or evaluation. Example : *Canto IV* of Alexander Pope's *The Rape of the Lock* (1714) after Sir Plume, egged on by the ladies has stammered out his incoherent request for the stolen lock of hair, the Baron answers:

'It grieves me much,' replied the Peer again,

'Who speaks so well should ever speak in vain.'

A more complex instance of irony is the famed sentence with which Jane Austen opens *Pride and Prejudice* (1813): 'It is a truth universally acknowledged that a single man in possession of good

fortune must be in want of a wife.' part of the ironic implication is that a single woman is in want of a rich husband.

(1) **Dramatic Irony**: is used to refer to a situation where the audience, such as that of a movie or play, knows more about what's going on on-screen or stage than the characters do. The technique is also used to heighten the audience's emotions, they might be aware of something critical to the plot of a story, be able to see it playing out in the background, but no one on stage has any idea.

The most commonly cited example of this kind of irony is in Shakespeare's *Romeo and Juliet.* At the end of the play, the readers/listeners/viewers know that Juliet isn't dead, but sleeping. Romeo, though, has no idea. He commits suicide believing his true love has died while the viewers look on, knowing the truth.

There are different kinds of irony-

(2) **Situational Irony**

Situational irony can be further divided into three different parts: Cosmic, Historical, and Socratic irony. Cosmic in other words mean fate, and often the act of gods. Historical is concerned with real events that only seem ironic when they are seen in retrospect. Socratic irony, was used by the philosopher Socrates in order to push his conversational opponents into more ridiculous arguments. One example is Samuel Taylor Coleridge's *'Rhime of the Ancient Mariner'* situational irony presents itself in the ninth stanza of Part II of the poem. The lines read:

'Water, water, everywhere,
And all the boards did shrink;
Water, water, everywhere,
Nor any drop to drink'

(3) **Verbal Irony** is the most common form of irony. It occurs when a speaker says something that is in direct conflict with what they actually believe or mean. These kinds of statements often consist of comparisons utilizing similes. Example: William Shakespeare's sonnet *'My mistresses eyes are nothing like the sun,'*

My mistress' eyes are nothing like the sun;
Coral is far more red than her lips' red;
If snow be white, why then her breasts are dun;
If hairs be wires, black wires grow on her head.

.**Metre** : Meter is a literary device that works as a structural element in poetry. It is the basic rhythmic structure of a line within a poem or poetic work. Meter functions as a means of imposing a specific number of syllables and emphasis when it comes to a line of poetry that adds to its musicality. It consists of the number of syllables and the pattern of emphasis on those syllables. In addition, meter governs individual units within a line of poetry, called "feet." A "foot" of a poetic work features a specific number of syllables and pattern of emphasis. Perhaps the most famous example of poetic meter is iambic pentameter. An iamb is a metrical foot that consists of one short or unstressed syllable followed by a long or stressed syllable. The structure of iambic pentameter features five iambs per line, or ten total syllables per line. All the even-numbered syllables in this metric form are stressed. Shakespeare is well-known for his use of this literary device, especially in his sonnets.
Example: *Sonnet 104*: William Shakespeare

To me, fair friend, you never can be old,

For as you were when first your eye I eyed,

Such seems your beauty still. Three winters cold

Have from the forests shook three summers' pride,

Example: *The Raven* by Edgar Allen Poe

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

Over many a quaint and curious volume of forgotten lore-

While I nodded, near napping, suddenly there came a tapping,

As of some one gently rapping, rapping at my chamber door.

'Tis some visitor', I muttered, 'tapping at my chamber door-

Only this and nothing more.'

Rhetorical Question: A rhetorical question is asked just for effect, or to lay emphasis on some point being discussed, when no real answer is expected. A rhetorical question may have an obvious answer, but the questioner asks it to lay emphasis to the point. In literature, a rhetorical question is self-evident, and used for style as an impressive persuasive device. Broadly speaking, a rhetorical question is asked when the questioner himself knows the answer already, or an answer is not actually demanded. So, an answer is not expected from the audience. Such a question is used to emphasize a point or draw the audience's attention.

Example : Alexander Pope uses the rhetorical question repeatedly in the following lines:

Was it for this you took such constant care

The bodkin, comb, and essence to prepare?

For this your locks in paper durance bound?

For this with tort'ring irons wreath'd around?

For this with fillets strain'd your tender head,

And bravely bore the double loads of lead?

Gods! Shall the ravisher display your hair,

While the fops envy, and the ladies stare?

Example: *Romeo and Juliet*- William Shakespeare

'Juliet: Tis but thy name that is my enemy.

Thou art thyself, though not a Montague.
What's Montague? Its is nor hand , nor foot,
Nor arm, nor face nor any other part
Belonging to a man. O, be some other name!
What's in a name? That which we call a rose
By nay other name would smell as sweet.'

Example: *Ode to the West Wind* (By Percy Bysshe Shelley)

The poem end with a rhetorical question:

'…O Wind,

If Winter comes, can Spring be far behind?'

Refrain: The word refrain is originated in France. It is known as 'Refraindre" which means 'to repeat'. This poetic device repeats at regular intervals in different stanzas. It may contain minor changes in wording or sequence. It contributes to the rhyme and throws light on the ideas which a poet wants to emphasize. The refrains make the poem easier to learn and remember. Most poets use it for the sake of asserting its importance while enhancing the meter or rhythm of the literary work itself. It makes reading more choral and more musical. Refrain refers to a line or part of a line or a group of lines which is repeated in the course of a poem, sometimes with slight changes and usually at the end of each stanza.

Example : *Stopping By The Woods on a Snowy Evening* – Robert Frost

The woods are lovely, dark and deep,

But I have promises to keep,

And miles to go before I sleep,

And miles to go before I sleep.

Example*: O Captain! My captain* – Walt Whitman

O Captain! my Captain! Rise up and hear the bells;

Rise up – for you the flag is flung – for you the bugle trills.

Aside: Aside is a stage device in which a character expresses to the audience his or her thought or intention in a short speech which by convention is inaudible to the other characters on the stage. An aside reveals secrets that the character cannot share with others; it can also be a way for one of the characters to pass judgment on a main plot event. In ancient Greek drama, the chorus fulfils this role by periodically passing judgment about the fate of the main characters. The aside is like another dramatic device, the soliloquy, but there are some key differences. For one thing, asides are brief, passing remarks, sometimes made by minor characters. Soliloquys are long speeches. And while an aside assists the audience in knowing things they would have no other way of finding out, they do not shed any new light on the characters who speak them.

An aside can also be found in novels with intrusive narrators, such an Henry Fielding's narrator in *Tom Jones* or the narrator in Milan Kundera's *Unbearable Lightness of Being.* These asides are occasions when the narrator explains to the reader directly why the characters has acted the way he or she does. In a sense, the narrator becomes like a minor character or Greek chorus, passing judgment on the scene as it transpires. Common in the Elizabethan and later drama, it fell into disuse in the later part of the nineteenth century, when the increasing requirement that plays convey the illusion of real life impelled dramatists to exploit indirect means for conveying exposition and guidance to audience. Eugene O Neil however revived and extended the aside and made it a central device throughout his play *Strange Interlude* (1928).

Examples: In *Romeo and Juliet,* Romeo appears during Juliet's balcony soliloquy and asks, in an aside, "Shall I hear more, or shall I speak at this?"

Example: Dante makes an aside in his epic, *The Inferno:* "If you are slow at this point, reader, to credit what I tell you, it will not be remarkable. For I who observed it, can barely allow myself to believe."

Monologue: Monologue is a literary device featuring a "speech" made by a single character in a work of literature or dramatic work (for theatre or film). Monologues allow a character to address other characters present in the scene and/or the reader/audience. Monologue originates from the Greek roots for "alone" and "speak." This literary device is purposeful and effective in storytelling as it provides the reader/audience details about a character and the plot. In addition, monologue is a

useful method for writers to share the internal thoughts of a character as well as their backstory to enhance the reader's understanding of the character's motivations and importance to the narrative. Monologue is an effective literary device, particularly in terms of developing a character and contributing to the reader's understanding of that character. In addition, a well-written monologue can be a powerful method for a writer to deliver their thoughts, ideas, and beliefs regarding an important subject through one of their characters, as well as enhancing the reader's enjoyment of the narrative's plot. The primary purposes of monologue in literature:

Voice of character: When writers include a natural monologue that is relevant to the story, it allows the reader to become familiar with a character's authentic voice and point of view.

Motivation of character: A well-written monologue can help readers understand a character's motivation in terms of behaviour within a narrative.

Background of a character: The use of monologue is important for character and plot development, as it can reveal details about both of these story elements. These details provide information and meaning for the reader, move the narrative forward, and indicate the impact of a character's traits and past events in terms of the overall story. William Shakespeare frequently utilized monologue as a literary device in his dramatic works, both comedies and tragedies. Shakespearean monologues often move the plot forward while allowing the audience to know and understand a character's thoughts and feelings.

Example To Kill a Mockingbird (Harper Lee)

The closing argument made by Atticus Finch during Tom Robinson's trial

'We know all men are not created equal in the sense some people would have us believe—some people are smarter than others, some people have more opportunity because they're born with it, some men make more money than others, some ladies make better cakes than others—some people are born gifted beyond the normal scope of most men.

But there is one way in this country in which all men are created equal—there is one human institution

that makes a pauper the equal of a Rockefeller, the stupid man the equal of an Einstein, and the ignorant man the

equal of any college president. That institution, gentlemen, is a court. It can be the Supreme Court of the

United States or the humblest J.P. court in the land, or this honorable court which you serve. Our courts have

their faults, as does any human institution, but in this country our courts are the great levelers, and in our courts

all men are created equal.'

Example : *Invisible Man* (Ralph Ellison) The narrator /protagonist says:

'Whence all this passion towards conformity anyway? Diversity is the word. Let man keep his many parts and you will have no tyrant states. Why, if they follow this conformity business, they'll end up by forcing me, an invisible man, to become white, which is not a color but the lack of one. Must I strive towards colorlessness? But seriously and without snobbery, think of what the world would lose if that should happen. America is woven of many strands. I would recognize them and let it so remain'.

Soliloquy: is the act of talking to oneself whether silently or aloud. In drama it denotes the convention by which a character, alone on the stage, utters his or her thoughts aloud. Playwrights have used this device as a convenient way to convey information about a character's motives and state of mind or for purposes of exposition and sometimes in order to guide the judgements and responses of the audience. Christopher Marlowe's *Dr. Faustus* (first performed in 1594) opens with a long expository soliloquy and concludes with another which expresses Faustus' frantic mental and emotional condition during his belated attempts to escape damnation. The best known of all dramatic soliloquies is Hamlet's speech which begins 'To be or not to be'.

To be, or not to be–that is the question:

Whether 'tis nobler in the mind to suffer

The slings and arrows of outrageous fortune

Or to take arms against a sea of troubles

And by opposing end them. To die, to sleep–

No more–and by a sleep to say we end

The heartache, and the thousand natural shocks

That flesh is heir to. 'Tis a consummation

Devoutly to be wished. To die, to sleep–

To sleep–perchance to dream: ay, there's the rub,

For in that sleep of death what dreams may come

When we have shuffled off this mortal coil,

Must give us pause.

Example : *Julius Ceasar* by William Shakespeare

'Brutus : It must be by his death: and for my part,

I know no personal cause to spurn at him,

But for the general. He would be crown'd

How that might change his nature, there's the question.'

Meta-fiction: Metafiction is a style of prose narrative in which attention is directed to the process of fictive composition. The most obvious example of a metafictive work is a novel about a novelist writing a novel, with the protagonist sharing the name of the creator and each book having the same title. Such an approach defies both the tradition of the novel itself, which for over two hundred years has insisted that the form be a representative account of doings in the world, and aesthetic theory, dominant since first expounded late in the eighteenth century by Samuel Taylor Coleridge, that the reader of such work will participate in a willing suspension of disbelief. The very term "novel" derives from the Italian word for "new," and after initial experiments by eighteenth-century English novelists involving formats such as letters (Samuel Richardson) and direct authorial comment (Laurence Sterne), a mainstream developed in which the role of writers both in Britain and in the United States was to make their novels reflect, in an illusionistic manner, the persons, places, and things of a recognizable time and place.

Although some American writers of the mid-nineteenth century (most notably Nathaniel Hawthorne in his preface to *The House of the Seven Gables*, published in 1851) argued that conditions in the young United States were more favorable to the romance (with its privileging of the imagination over the reason), the American novel developed with the same disposition toward realistic representation that had come to dominate the form. Even such a grandly romantic work as Herman Melville's *Moby-Dick* (1851) rested on a solid grounding of verifiable information about the people and materials involved in the whaling industry. And while succeeding eras would alternately stress and deemphasize such a factual bias—realism and naturalism in the later nineteenth century emulating an almost sociological and scientific accuracy, modernism in the twentieth century replacing it with a new mythological and psychological interest—novelists and readers shared a common expectation for the form. In the 1930s and 1940s, the social realism of John Steinbeck and Richard Wright offered works heavy on implied commentary, and from the 1950s on, stylists of morals (Flannery O'Connor, Saul Bellow) and manners (John Updike, John Cheever) would anchor their fiction in accounts drawn from an easily recognized, commonly inhabited world.

It was into this world, with its comfortably stable tradition for reality-affirming fiction, that the metafictive impulse asserted itself in the 1960s. Its motives run directly counter to the values that had defined the novel to date, placing a much greater emphasis on the act of making such a work of art and implying that representing news about the world was not a very important part of fiction's business at all. Literary theories, such as deconstruction and the death of the novel, contributed to this new style of writing, but its most important stimuli for innovation were the cultural changes evident at this time. The 1960s in America was a time of countercultural revolution, and a heady sense of revolt characterizes the work of emerging metafictionists. Political parties were changing, and so were allegiances to values and traditions that had been unquestioned for generations. The

nation was at war (in Vietnam), and a sizable proportion of the population opposed that war. New attitudes toward sexuality and sexual behaviour were expressed and took hold. Mainstream culture now seemed less dominant than a new multicultural mix. Men alone no longer served as the index to importance. Challenging old assumptions about fiction seemed just one more step in reformulating beliefs. Some Modern and contemporary metafiction works are Peter Ackroyd, *English Music*, Richard Adams, *The Plague Dogs*, Rabih Alameddine, *I, the Divine* and Margaret Atwood, *The Handmaid's Tale*

Plot: The plot (which Aristotle termed the mythos) in a dramatic or narrative work is constituted by its events and actions as these are rendered and ordered toward achieving particular artistic and emotional effects. This description if deceptively simple, because the actions (including verbal discourse as well as physical actions) are performed by particular characters in a work and are the means by which they exhibit their moral and dispositional qualities. Plot and character are therefore interdependent critical concepts-as Henry James has said 'What is character but the determination of incident? What is incident but the illustration of character?'. There are a great variety of plot forms. For example, some plots are designed to achieve tragic effects and others to achieve the effects of comedy, romance, satire or some other genre. The chief character in a plot on whom our interest centers is called the protagonist and if the plot is such that he or she is pitted against an important opponent that character is called the antagonist. A plot is commonly said to have unity of action if it is apprehended by the reader or auditor as a complete and ordered structure of actions, directed toward the intended effect in which none of the prominent component parts or incidents is non-functional. A successful later development which Aristotle did not foresee is the type of structural unity that can be achieved with double plots, familiar in Elizabethan drama. In this form, a subplot - a secondary story that is complete and interesting in its own right-is introduced into the play; when skillfully invented and managed the subplot serves to broaden our perspective on the main plot and to enhance rather than diffuse the overall effect The integral subplot may have the relation of analogy to the mail plot (the Gloucester story in *King Lear*) or else of counterpoint against it (the comic subplot involving Falstaff in *I Henry IV*). Edmund Spenser's *The Faerie Queen* (1590-96) is an instance of a narrative romance which interweaves main plot and a multiplicity of subplots.

The order of a unified plot Aristotle pointed out is a continuous sequence of beginning, middle and end. The beginning initiates the main action in a way which makes us look forward to something more; the middle presumes what has gone before and requires something to follow and the end follows from what has gone before but requires nothing more; we feel satisfied that the plot is complete. The structural beginning need not be the initial stage of the action that is brought to a climax in the narrative or play. The epic for example plunges *in medias res* 'in the middle of things' many short stories begin at the point of the climax itself and the writer of a drama often captures our attention in the opening scene with a representative incident, related to and closely preceding the event which precipitates the central situation or conflict. Thus Shakespeare's *Romeo and Juliet* opens with a street fight between the servants of two great houses and his *Hamlet* opens with a apparition of a ghost; the exposition of essential prior matters-the feud between the Capulets and Montagues. The German critic Gustav Freytag, in *Technique of the Drama* (1863) introduced an analysis of plot

that is known as Freytag's Pyramid. He described the typical plot of a five-act play as a pyramidal shape, consisting of a rising action, climax, and falling action.

For example, *A Christmas Carol* by Charles Dickens features one of the most well-known and satisfying plots of English literature.

'I will honour Christmas in my heart, and try to keep it all the year. I will live in the Past, the Present, and the Future. The Spirits of all Three shall strive within me. I will not shut out the lessons that they teach.'

Romeo and Juliet (Prologue) by (William Shakespeare)

Two households, both alike in dignity

(In fair Verona, where we lay our scene),

From ancient grudge break to new mutiny,

Where civil blood makes civil hands unclean.

From forth the fatal loins of these two foes

pair of star-crossed lovers take their life;

Whose misadventured piteous overthrows

Doth with their death bury their parents' strife.

The fearful passage of their death-marked love

And the continuance of their parents' rage,

Which, but their children's end, naught could remove,

Is now the two hours' traffic of our stage;

The which, if you with patient ears attend,

What here shall miss, our toil shall strive to mend.

Character: All stories need certain necessary elements. Without these elements, literary works often fail to make sense. For instance, one of the essential elements of every story is a plot with a series of events. Another important element is a character. A character can be any person, a figure, an inanimate object, or animal. There are different types of characters, and each serves its unique function in a story or a piece of literature.

Types of Character

There are many types of the characters which include:

Confidante

A confidante is someone in whom the main character confides. He reveals the central character's thoughts, intentions, and personality traits. However, a confidante need not necessarily be a person. An animal can also be a confidante.

Dynamic Character

A dynamic character changes during the course of a novel or a story. This change in character or his/her outlook is permanent. That is why sometimes a dynamic character is also called a "developing character."

Static Character

A static character remains the same throughout the whole story. Even the events in a story or novel do not change character's outlook, perceptions, habits, personality, or motivations.

Antagonist

An antagonist is a bad guy, or an opponent of the protagonist or the main character. The action in the story arises from a conflict between the protagonist and the antagonist. The antagonist can be a person, an inanimate object, an animal, or nature itself.

Protagonist

Every story has a protagonist, the main character, who creates the action of the plot and engages readers, arousing their empathy and interest. The protagonist is often a hero or heroine of the story, as the whole plot moves around him or her.

Round Character

The round characters are well-developed and complex figures in a story. They are more realistic, and demonstrate more depth in their personalities. They can make surprising or puzzling decisions, and attract readers' attention. There are many factors that may affect them, and round characters react to such factors realistically.

Flat Character

A flat character does not change during a story. Also, he or she usually only reveals one or two personality traits.

Stock Character

A stock character is a flat character that is instantly recognizable by readers. Like a flat character, the stock character does not undergo any development throughout the story.

Example: A Christmas Carol (by Charles Dickens)

In Charles Dickens' A Christmas Carol, Ebenezer Scrooge is a tightfisted person. He forces his workers to work hard, but gives them peanuts in return. However, after undergoing some very strange and disturbing experiences with the ghosts, he changes his ways – paying his employees more than their fair wages, giving them days off work, and even gives gifts. This transformation makes him fit into the role of a dynamic character.

Example : *Hedda Gabler* (by Henrik Ibsen)

Hedda Gabler is manipulative, cold, and "demonic," even though she is the title character – the focus of the play. She is the most complex and psychologically compelling character, the reason that she is a dynamic character.

Setting : The overall setting of a narrative or dramatic work is the general locale, historical time and social circumstances in which its action occurs; the setting of a single episode or scene within such a work is the particular physical location in which it takes place. The overall setting of *Macbeth* for example is medieval Scotland and the setting for the particular scene in which Macbeth comes upon the witches is a blasted heath. The overall setting of James Joyce's Ulysses is Dublin on June 16, 1904 and its opening episode is set in the Martello Tower overlooking Dublin Bay. In works by writers such as Edgar Allan Poe, Thomas Hardy and William Faulkner both the overall and individual settings are important elements in generating the atmosphere of their works. The Greek term **opsis** is now occasionally used to denote a particular visible or picturable setting in any work of literature including a lyric poem. When applied to a theatrical production, 'setting' is synonymous with décor which is French term denoting both the scenery and the properties or movable pieces of furniture on the stage. The French mise en scene (placing on stage) is sometimes used in English synonymously with 'setting'; it is more useful however to apply the term more broadly as the French do, to signify a director's overall conception, staging and directing of a theatrical performance.

Example 1: *Harrison Bergeron* (Kurt Vonnegut, Jr.)

'THE YEAR WAS 2081, and everybody was finally equal. They weren't only equal before God and the law. They were equal every which way. Nobody was smarter than anybody else. Nobody was better looking than anybody else. Nobody was stronger or quicker than anybody else. All this equality was due to the 211th, 212th, and 213th Amendments to the Constitution, and to the unceasing vigilance of agents of the United States Handicapper General'

In Vonnegut's short story, the narrator reveals the setting at the outset. This establishes a significant amount of information for the reader before the action of the story even begins. The narrator stipulates the year, which indicates to the reader that the time period of the story is in the future but not terribly distant. In addition, the story is clearly set in the United States as indicated by the mention of the constitutional amendments. As well as directly establishing the time and location of the story, Vonnegut also utilizes setting as a literary device to impart to the reader a sense of the story's environment. In this case, there is a strong refrain of mandated equality in terms of the physical and intellectual characteristics of this future population that is further enforced by a national agency. As a result, the reader is able to instantly picture the background in which the events of the story and movement of the characters will take place.

As I Lay Dying (William Faulkner)

'That's the one trouble with this country: everything, weather, all, hangs on too long. Like our rivers, our land: opaque, slow, violent; shaping and creating the life of man in its implacable and brooding image.'

Faulkner created his own fictional county in Mississippi, Yoknapatawpha County, in which to set nearly all of his novels and numerous short stories. Yoknapatawpha was inspired by and based on Lafayette County in Oxford, Mississippi, with which Faulkner was familiar. Faulkner himself considered Yoknapatawpha County as apocryphal in the sense that many of his readers believe it to

be a real place. In fact, his novel Absalom, Absalom! includes a map of the fictional country that was drawn by Faulkner. By creating this realistic yet fictional Mississippi county, Faulkner was able to incorporate several aspects of this setting across many of his works. In this passage from his novel As I Lay Dying, for example, the atmosphere of Yoknapatawpha is as much a presence as the characters, and Faulkner underscores the reciprocal influence and shaping of the novel's setting and characters. In addition, by using Yoknapatawpha to set so many of his literary works, Faulkner readers find a familiarity with and understanding of the physical location and environment in which the narrative takes place. This allows readers to focus on the action and characters of the story.

Narrative technique: The methods involved in telling a story; the procedures used by a writer of stories or accounts. Narrative technique is a general term (like "devices," or "resources of language") that asks you to discuss the procedures used in the telling of a story. Examples of the techniques are point of view, narrative structure, manipulation of time, dialogue, or interior monologue.

(1)Point of view: Objective Point of View

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

Third Person Point of View

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

First Person Point of View

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

Omniscient and Limited Omniscient Points of View

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

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

(2) Dialogue

Dialogue is another technique that authors use to tell their stories. Dialogue is direct speech between two characters. Authors often signify dialogue with quotation marks and a dialogue tag like "he said" or "she whispered." Through dialogue, authors are able to create scenes in which characters speak to one another and voice their thoughts and feelings.

(3) Manipulation of time

Authors also use shifts in time within novels as a narrative technique. A flashback is when the storyline jumps backward to show something that has happened before the main events of the novel and that has relevance to the present story. Foreshadowing is when the narration hints at things that will happen but have not happened yet. Authors might also use a frame story, a secondary story that is not the main story of the novel but through which the main story is told. A frame story may, as in Joseph Conrad's "Heart of Darkness," be a character in the future remembering what has happened in the past. A frame story may also be, as in Emily Bronte's "Wuthering Heights," a character learning of the main story as the reader does.

(4) Symbolism

Another important narrative technique is symbolism. A symbol is a thing that signifies something else. Symbols in novels are often ambiguous. For instance, in "The Great Gatsby," much of the action takes place beneath the eyes of an advertisement. You could argue that these eyes symbolize many things: They might be the eyes of God or the eyes of the reader or the eyes of Nick, the story's narrator. Some readers have even interpreted the eyes as a symbol of consumer culture.

Example:

Animal Farm (By George Orwell)

Animal Farm, by George Orwell, is a modern narrative example known as a “political satire,” which aims at expressing a writer’s political views. It uses animals on a farm to describe the overthrow of the last Russian Tsar, Nicholas II, and the Communist Revolution of Russia before WWII. The actions of the animals on the farm are used to expose the greed and corruption of the Revolution. It also describes how powerful people can change the ideology of a society.

Don Quixote (By Miguel de Cervantes)

Don Quixote, by Miguel de Cervantes, is a parody of romance narratives, which dealt with the adventures of a valiant knight. Unlike serious romances, in Don Quixote, the narrative takes a comical turn. We laugh at how Quixote was bestowed a knighthood in his battle with the giants [windmills]. We enjoy how the knight helps the Christian king against the army of a Moorish monarch [herd of sheep]. These and the rest of the incidents of the novel are written in the style of Spanish romances of the 16th century, in order to mock the idealism of knights in the contemporary romances.

Farce: is a type of comedy designed to provoke the audience to simple, hearty laughter-‘belly laughs’, it employs highly exaggerated or caricatured types of characters, puts them into improbable and ludicrous situations and makes free use of broad verbal humor, physical bustle and horseplay. Farce was a component in the comic episodes in medieval miracle plays such as the Wakefield plays *Noah* and the *Second Shepherd’s Play* and constituted the matter of the Italian *commedia dell’arte* in the Renaissance. In the English drama that has stood the test of time, farce is usually an episode

in a more complex form of comedy-examples of Farce are scenes in Shakespeare's *The Taming of the Shrew* and *The Merry Wives of Windsor*. Many of the movies by comedians such as Charlie Chaplain, Buster Keaton, W.C. Fields, the Marx brothers and Woody Allen are excellent farce as are the Monty Python films and television episodes. Farce is often employed in single scenes of musical revues and is the standard fare of television 'situation comedy'. It should also be noted that the term 'farce' or sometimes 'farce comedy' is applied also to palsy- a supreme example is Oscar Wilde's *The Importance of Being Earnest* (1895) -in which exaggerated character-types find themselves in ludicrous situations in the course of an improbable plot but which achieve their comic effects not by broad humour and bustling action but by the sustained brilliance and wit of the dialogue. Farce is also a frequent comic tactic in the theater of the absurd.

Examples of Farce in Literature

The Importance of Being Earnest (By Oscar Wilde)

Oscar Wilde's novel, *The Importance of Being Earnest*, is one of the best verbal farces. Just like a typical farce that contains basic elements, such as mockery of the upper class, disgraceful physical humor, absurdity, and mistaken identities, this novel also demonstrates these features of a farce. The most absurd thing in tale is the fact that Miss Prism commits a blunder by leaving her manuscript in the pram, and puts her child into her handbag.

The Taming of the Shrew (By William Shakespeare)

In Shakespeare's play, *The Taming of the Shrew*, the farcical elements are manifested in terms of characters, plot, and particularly the writing style. The play contains stereotype characters that are typically farcical in nature, such as Katherine is an excellent instance of the farcical character. Although Katherina (Kate) is a stereotype and a boisterous shrew, Shakespeare portrays her as an individual needing sympathy, because Bianca is the favorite child of her father, Baptista. Realizing that Baptista prefers her sister, Bianca, Kate says:

> "What, will you not suffer me? Nay, now I see
>
> She is your treasure, she must have a husband,
>
> I must dance barefoot on her wedding day …"

As far as the plot is concerned, Shakespeare develops the plot to look like a situational comedy. Though the subplot is romantic, both the main plot and the subplot move around an idea of the favoring father, whom his daughter and her lover outwit. In terms of the writing style, Shakespeare has used three basic comical techniques to produce humorous effects, such as Kate's statements, and her husband's replies, which demonstrate verbal humor. All these three elements demonstrate this play as a farce.

Satire: can be described as the literary art of diminishing or derogating a subject by making it ridiculous and evoking toward it attitudes of amusement, contempt, scorn or indignation. It differs from the *comic* in that comedy evokes laughter mainly at the end in itself which satire derides that is it uses laughter as a weapon against person or thing that exists outside the work itself. The person may be an individual or a type of person, a class, an institution, a nation or even the entire human race. The distinction between the comic and the satiric however is sharp only at its extremes. Shakespeare's Falstaff is a comic creation presented primarily for the reader's enjoyment, the puritanical Malvolio in Shakespeare's *Twelfth Night* is for the most part comic but has aspects of satire directed against the type of the fatuous and hypocritical Puritan; Ben Johnson's *Volpone* (1607) clearly satirizes the type of person whose cleverness or stupidity is put at the service of his cupidity; and John Dryden's *MacFlecknoe* (1682) while representing a permanent type of the pretentious poetaster, satirized specifically the living author Thomas Shadwell. Satire has usually been justified by those who practice it as a corrective of human vice and folly; Alexander Pope for example remarked that 'those whose ashamed of nothing else are so of being ridiculous.' Its frequent claim has been to ridicule the failing rather than the individual and to limit its ridicule to corrigible faults excluding those for which a person is not responsible.

Example: As Swift said, speaking of himself in his ironic 'Verse on the Death of Dr. Swift' (1739)

> 'Yet malice never was his aim;
>
> He lashed the vice, but spared the name….
>
> His satire points at no defect,
>
> But what all mortals may correct…
>
> He spared a hump, or crooked nose,
>
> Whose owners set not up for beaux.'

The eighteenth century became a golden age of satire in poetry, drama, essays and criticism written by such men as Dryden, Swift, Addison, Steele, Pope and Fielding. The satirical spirit is also evident in the works of such writers as Shaw, Bennett and Galsworthy.

Example: *A Midsummer Night's Dream* (William Shakespeare)

> Ay me! for aught that I could ever read,
>
> Could ever hear by tale or history,
>
> The course of true love never did run smooth

This statement by Lysander in the play reflects Shakespeare's clever use of satire as a literary device. In fact, the basis of this comedic play is a satire about the way humans foolishly perceive and idealize the concept of romantic love. Lysander's character reflects this irony by indicating that he has never heard of or read a love story that was not troublesome. Therefore, the idea that the characters in the

play are consumed with the romantic notion of love is irrational considering there is no foundational example of successful or "smooth" passionate love on which to base their idealization. Shakespeare satirizes this type of love by poking fun at the foolish behavior exhibited by humans in the name of romance and passion.

Unfortunate Coincidence (Dorothy Parker)

> By the time you swear you're his,
>
> Shivering and sighing,
>
> And he vows his passion is
>
> Infinite, undying – –
>
> Lady, make a note of this:
>
> One of you is lying.

Dorothy Parker is one of the most well-known and successful satirists. Her poetry often addresses the theme of love with artistic composition, yet she consistently utilizes her talent for humor and satire to ridicule the genre of romantic poetry and the subject of love itself. This is evident in her poem "Unfortunate Coincidence," in which she sets the scene of two lovers who have declared their eternal love and passion for each other. Rather than celebrating this romance, Parker ridicules it by warning the "Lady" in the poem that either she or her lover is lying.

Parker's satire of romantic love calls the reader's attention to the frequent false hope and promises of romantic love, lovers, and even romantic poetry. This allows the reader to appreciate the artistic nature of the love poem, while simultaneously reaching an understanding that the concept of romantic love is not sustainable and a false reality.

Prologue: A preface or introduction usually associated with drama and especially popular in England in the plays of the Restoration and the eighteenth century. In ancient Greek plays, a speaker announced before the beginning of the play, the facts that the audience needed to know in order to understand the play itself. Prologue examples were prevalent in Ancient Greek theater, often explaining an episode which directly led into the main events of the play about to come. The prologue in these cases provided important, pertinent information that playgoers would need to understand and contextualize the main events of the drama. Plays in the Middle Ages and in Elizabethan England drew on this tradition of prologues, and often included a short introduction presented by a character or chorus. One can find examples of prologues in many different novels, plays, and poems to this day. In Latin drama, the same custom prevailed. European dramatists in England and France followed the classical tradition from the time of the miracle and mystery plays. Prologues were often written by the author of a play and delivered by one of the chief actors. In the eighteenth century, however established authors such as Pope, Johnson and Garrick, frequently wrote prologues for the plays of their friends and acquaintances.

Example

‘Here begins the Book

of the Tales of Canterbury

When April with his showers sweet with fruit

The drought of March has pierced unto the root

And bathed each vein with liquor that has power

To generate therein and sire the flower;

When Zephyr also has, with his sweet breath,

Quickened again, in every holt and heath,

The tender shoots and buds, and the young sun

Into the Ram one half his course has run,

And many little birds make melody

That sleep through all the night with open eye

(So Nature pricks them on to ramp and rage)-

Then do folk long to go on pilgrimage,

And palmers to go seeking out strange strands,

To distant shrines well known in sundry lands.’

(The Canterbury Tales by Geoffrey Chaucer)

Geoffrey Chaucer included a very long “general prologue” to his famous work The Canterbury Tales. In this prologue Chaucer introduces us to the theme of people going on pilgrimage, and introduces the various people he will be going on pilgrimage with. These people end up occupying different chapters in the rest of the text.

Example #2

PROLOGUE

‘Two households, both alike in dignity,

In fair Verona, where we lay our scene,

From ancient grudge break to new mutiny,

Where civil blood makes civil hands unclean.

From forth the fatal loins of these two foes

A pair of star-cross'd lovers take their life;

Whose misadventured piteous overthrows

Do with their death bury their parents' strife.

The fearful passage of their death-mark'd love,

And the continuance of their parents' rage,

Which, but their children's end, nought could remove,

Is now the two hours' traffic of our stage;

The which if you with patient ears attend,

What here shall miss, our toil shall strive to mend.'

(Romeo and Juliet by William Shakespeare)

Perhaps the most famous of all literary prologues, William Shakespeare wrote a lovely sonnet to introduce the tragedy of Romeo and Juliet. This prologue, a poem in itself, sets the scene in a very straightforward manner telling the audience the setting, protagonists, theme, and even what will happen at the end.

Epilogue: A concluding statement; an appendix to a composition. Sometimes a peroration to a speech is called an epilogue, but more generally the term is applied to the final remark of an actor

addressed to the audience at the close of the play. Epilogue examples are abundant in Greek and Elizabethan stage plays, since including epilogues at the end of the plays was a common practice among their playwrights. After the end of the play, an actor would step forward, speaking directly to the audience, offering his gratitude to them for watching the play patiently. In comedies, epilogues uttered by those actors were often used to show the main characters of the plays enjoying a happy and contented life after experiencing the disorder during the play.

Similarly, in tragedies the actors narrating the epilogue told the audience about the tragic hero's final suffering, caused by his poor moral choices. Moreover, the speaker of an epilogue would directly describe the lesson or moral the audience should have learned from the story. In modern horror and suspense novels and stories, the epilogue is purposefully used to hint at a threat that still looms large on the horizon. The monster or villain is believed to have been done with, but the epilogue suggests that the danger is not over and still looms over them. Therefore, it adds to the horror and mystery of the work of literature, as the readers get the idea that the characters are not safe, though they might believe so. In some cases, epilogue can also be used to confirm that a narrative is not over, and there is still more to the story. It gives the readers an idea that there will be a sequel.

Puck in *A Midsummer Night's Dream*, recites an epilogue that is characteristic of Renaissance plays, in that it asks for the good will of the audience and the courteous treatment by critics.

*Romeo and Juliet (*By William Shakespeare)

Consider the following epilogue that is spoken in William Shakespeare's play *Romeo and Juliet*:

"A glooming peace this morning with it brings;

The sun for sorrow will not show his head.

Go hence to have more talk of these sad things,

Some shall be pardoned, and some punished,

For never was a story of more woe

Than this of Juliet and her Romeo."

A post-play description of the play is given in a most poignant fashion, describing the gloomy atmosphere after the tragedy befell the two ardent lovers, Romeo and Juliet.

Example : *Animal Farm* (By George Orwell)

We notice George Orwell appending an epilogue to his novel Animal Farm, as Chapter 10. He, in his epilogue, presents the situation of the Manor Farm after many years have passed, describing the fate of the characters who participated in the revolution. He says:

"Years passed. The seasons came and went, the short animal lives fled by. A time came when there was no one who remembered the old days before the Rebellion, except Clover, Benjamin, Moses the raven, and a number of the pigs."

Similarly, Orwell tells us about the evolution that has taken place in the dominating pigs that are still at the helms of power. He says: "Twelve voices were shouting in anger, and they were all alike. No question, now, what had happened to the faces of the pigs. The creatures outside looked from pig to man, and from man to pig, and from pig to man again; but already it was impossible to say which was which."

Art for Art's Sake: "Art for art's sake" is the usual English rendition of a French slogan, "l'art pour l'art'," which was coined early in the nineteenth century by the French philosopher Victor Cousin and became a bohemian slogan during the nineteenth century. Although Théophile Gautier (1811 – 1872) did not use the actual words, the preface to his novel Mademoiselle de Maupin (1835) was the earliest manifesto of the idea that art was valuable as art, that artistic pursuits were their own justification, and that art did not need moral justification and was even allowed to be morally subversive. The concept was adopted by a number of French, British and American writers and artists, and by proponents of the Aesthetic Movement such as Walter Pater. It was a rejection of the accustomed role of art, since the Counter-Reformation of the sixteenth century, in the service of the state or official religion, and of Victorian-era moralism. It opened the way for artistic freedom of expression

in the Impressionist movement and modern art. The slogan continued to be raised in defiance of those, including John Ruskin and the more recent Communist advocates of socialist realism who thought that the value of art lay in serving some moral or didactic purpose. The concept of "art for art's sake" continues to be important in contemporary discussions of censorship, and of the nature and significance of art.

The concept that art needs no justification, that it need serve no purpose, and that the beauty of the fine arts is reason enough for pursuing them was adopted by many leading French authors and in England by Walter Pater, Oscar Wilde, Samuel Taylor Coleridge and Arthur Symons. The term appeared in the works of the French painter and art critic Benjamin-Constant. Edgar Allan Poe (1809 – 1849), in his essay "The Poetic Principle," argued that:

'We have taken it into our heads that to write a poem simply for the poem's sake […] and to acknowledge such to have been our design, would be to confess ourselves radically wanting in the true poetic dignity and force:—but the simple fact is that would we but permit ourselves to look into our own souls we should immediately there discover that under the sun there neither exists nor can exist any work more thoroughly dignified, more supremely noble, than this very poem, this poem per se, this poem which is a poem and nothing more, this poem written solely for the poem's sake.'

The American painter James McNeill Whistler (1834 – 1903), who was averse to sentimentality in painting, commented that, 'Art should be independent of all claptrap —should stand alone… and appeal to the artistic sense of eye or ear, without confounding this with emotions entirely foreign to it, as devotion, pity, love, patriotism and the like.'

Expressionism: is a German movement in literature and the other arts (especially the visual arts) which was at its height between 1910 and 1925-that is in the period before, during and after World War I. Its chief precursors were artists and writers who had in various ways departed from realistic depictions of life and the world by incorporating in their art visionary or powerfully emotional states of mind that are expressed and transmitted by means of distorted representations of the outer world. Among these precursors in painting were Vincent Van Gogh, Paul Gauguin and the Norwegian Edvard Munch -Munch's lithograph *The Cry* (1894) depicting against a bleak and stylized background, a tense figure with a contorted face uttering a scream of pure horror is often taken to epitomize what became the expressionist mode. Prominent among the literary precursors of the movement in the nineteenth century were the French poets Charles Baudelaire and Arthur Rimaund, the Russian novelist Fyodor Dostoevsky, the German philosopher Friedrich Nietzsche and above all the Swedish dramatist August Strindberg. Expressionism itself was never a concerted or well-defined movement. It can be said however that its central feature is a revolt against the artistic and literary tradition of realism both in subject matter and in style. The expressionist artist or writer undertakes to express a personal vision-usually a troubled or tensely emotional vision-of human life and human society. This is done by exaggerating and distorting what, according to the norms of artistic realism are objective features of the world and by embodying violent extremes of mood and feeling. Often the work implies that what is depicted or described represents the experience of an individual standing alone and afraid in an industrial, technological and urban society which is disintegrating

into chaos. Expressionists who were radical in their politics also projected utopian views of a future community in a regenerate world. Some of the works of T.S. Eliot and James Joyce exemplify expressionism. Notable Expressionist dramatists included Reinhard Sorge, Walter Hasenclever, Hans Henny Jahnn, and Arnolt Bronnen. Important precursors were the Swedish playwright August Strindberg and German actor and dramatist Frank Wedekind.

Narratology: Narratology looks at what narratives have in common and what makes one different from another. Like structuralism and semiotics, from which it derived, narratology is based on the idea of a common literary language, or a universal pattern of codes that operates within the text of a work. Its theoretical starting point is the fact that narratives are found and communicated through a wide variety of media—such as oral and written language, gestures, and music—and that the "same" narrative can be seen in many different forms. The development of this body of theory, and its corresponding terminology, accelerated in the mid-20th century.

The foundations of narratology were laid in such books as Vladimir Propp's *Morfologiya skazki* (1928; Morphology of the Folk Tale), which created a model for folktales based on seven "spheres of action" and 31 "functions" of narrative; Claude Lévi-Strauss's *Anthropologie structurale* (1958; *Structural Anthropology*), which outlined a grammar of mythology; A.J. Greimas's *Sémantique structurale* (1966; *Structural Semantics*), which proposed a system of six structural units called "actants"; and Tzvetan Todorov's *Grammaire du Décaméron* (1969; *The Grammar of the Decameron*), which introduced the term narratologie. In Figures III (1972; partial translation, Narrative Discourse) and *Nouveau Discours de récit* (1983; *Narrative Discourse Revisited*), Gérard Genette codified a system of analysis that examined both the actual narration and the act of narrating as they existed apart from the story or the content. Other influential theorists in narratology were Roland Barthes, Claude Bremond, Gerald Prince, Seymour Chatman, and Mieke Bal.

Questions for Discussion

1. Write a short note on Consonance and give a suitable example.
2. Write a note on Metre, Assonance and Art for Art's Sake with suitable examples.
3. Define art for art sake.
4. Define Prologue and Epilogue
5. What is a satire? Give a suitable example
6. Write a note on narrative technique. Give a suitable example.
7. Explain the literary device- Setting.

8. What is meta fiction. Give an example.
9. Write a note on monologue.
10. Define Plot and Farce with examples.

Chapter 6

I. Neo-Classicism: -

Neo-Classicism means 'relating to', or constituting a revival or adaptation of the Classical especially in Literature, Music, Art or Architecture. It is often called the Age of Reason a revival of the many styles and spirit of classical movements. This period is also called the 'Restoration Period' (1660-1700), 'Augustan Period' (1770-1750) & the Age of Johnson'1750-1798). It is a conservation movement and believed that humans have fallen. It was written in a period where social order was undergoing a tremendous change.

Neo-Classicism Literature was written between 1660 and 1780. It is a revival of Classical past and influential movement in painting and the other visual arts that began in the 1760s, reached its height in the 1780s and 90s and lasted until the 1840s and 50s. It developed in Europe in the 18th century when artists began to imitate Greek and Roman antiquity and painters of the Renaissance as a reaction to the excessive style of Baroque and Rococo.

The main idea of neo-Classicism was that Art should express the ideal virtues in life and could improve the viewer by imparting a moralizing message.

1. Observed a disparity between the past and the present

2. Exulted the past

3. Saw the present as debased

4. Used satire and irony

Some common characteristics of Neoclassical Period:

1. Symmetry
2. Unemotional telling of events
3. Simplicity of line, form and color
4. Balance of straight lines and geometric shapes
5. Use of Science, Mathematics and Natural Law
6. Non-fantastical view of the surrounding world and events

Major themes of the Neoclassical period:

1. Enlightenment
2. Skepticism
3. Rationalism
4. Order
5. Classicism

Some Major Works: -

1. John Milton's paradise Lost
2. Paul Bunyan's Pilgrim's Progress
3. Daniel Defoe' Robinson Crusoe and Moll Flanders
4. Alexander Pope's The Rape of the Lock

2) **Meta Physical Conceits**:

A Meta Physical conceit is an extended metaphor that makes an outstretched comparison between a person's spiritual faculties and a physical object in the world.

Metaphysical poets such as John Donne and Andrew Marvell among others made use of metaphysical conceits to explore the relationships between lovers.

Conceits is a fanciful metaphor, usually demand your attention because the comparison is between two things.

For Example: 'A broken Heart is like a damaged clock'. The difference between a broken heart and a damaged clock is unconventional, but you think about it, you can see the connection.

A famous example is John Donne's poem- 'A Valediction: Forbedding Mourning'.

Conceit:

A Conceit is a fanciful metaphor, especially a highly elaborate or extended metaphor in which an unlikely, far-fetched or strained comparison is made between two things.

3) Romanticism:

Romanticism is the 19th century movement that developed in Europe in response to the Industrial Revolution and the disillusionment of the Enlightenment values of the reason. It emerged after 1789, the year the French Revolution that caused a relevant social change in Europe. Romanticism was an artistic, literary, musical and intellectual movement that originated in Europe towards the end of the 18th century and in most areas was at its peak in the approximate period from 1800-1850. Jacques Rousseau was the father of Romanticism.

Themes of Romanticism:

1. Celebration of Artistic Creativity and Imagination
2. Solitude
3. Exoticism and History
4. Spiritual and supernatural elements
5. Vivid sensory descriptions

Characteristics of the Literature includes:

1. Subjectivity and an emphasis on individualism
2. Spontaneity
3. Freedom from Rules
4. Solitary life rather than in Society

4) Modernism: -

Modernism is a literary and cultural International Movement reaching through western cultures which flourished in the first decades of the 20th century (1901-45). Modernism is the expression of the modern Era which tends to revolve around themes of individuality, the randomness of life, mistrust of Government and religion and the disbelief in absolute truth.

Modernism reflects a sense of cultural crisis which was both exciting and disquieting. It is marked by experimentation, particularly manipulation of the form, and by the realization that knowledge is not absolute. A trend of thought that affirms the power of human beings to create, improve and reshape their environment. With the aid of scientific knowledge, technology and practical experimentation. It is progressive and optimistic. Political, cultural and artistic movements rooted in the changes in the Western Society.

Characteristics of Modernism:

1. Marked pessimism: a clear rejection of the optimism apparent in the Victorian Literature.

2. Belief that the world is what we say it is
3. There is no such thing as absolute truth
4. No connection with history of Institutions
5. Championship of the individual and celebration of inner strength
6. Life is unordered
7. Concerned with sub-conscious
8. Am alienated individual trying in vain to make sense of a predominantly urban and fragmented society.
9. Absence of central and heroic figure.
10. A particular Stream of Consciousness writing was present.

Some important works of Modernism:

1. Joseph Conrad-Heart of Darkness
2. T.S. Eliot-The Waste Land
3. D.H Lawrence-Tickets, Please
4. Ezra Pound-In a Station of the Metro
5. Henry James-The Figure in the Carpet
6. James Joyce-Ulysses
7. Virginia Wolf-Mrs. Dalloway
8. Katherine Mansfield-The Garden party

5) Post Modernism: -

The term was first used around 1970 It is a reaction against Modernism. While Modernism was based on idealism and reason. Post Modernism was born of skepticism and a suspicion of reason. It challenges the notion of universal certainties or truths. Often funny, tongue-in-cheek, it can be confrontational and controversial, challenging the boundaries of taste but most crucially, it reflects self-awareness of style itself.

It emphasizes pluralism & Relativism and rejects any certain belief and absolute value. For e.g., Jacques Lacan (1901-1981) was a prominent French Psychoanalyst and theorist. His ideas had a huge impact on critical theory in the 20th century.

Characteristics of Post Modernism: -

Embrace of randomness

Playfulness

Fragmentation

Metafiction

Intertextuality

Irony

Magic Realism

Distortion of time

Themes of Paranoia

Hyperreality…

6) Feminism: -

Feminism is a social, political & economic movement. It's about changing the way that people see male and female rights (Mainly Female) and campaigning for equal ones. Feminism began in the 18th century with the Enlightenment

Feminism means 'the advocacy of women's rights 'on the basis of equality of sexes. Feminists are not just women who stand outside buildings, demanding things. True feminism allows women to be equal to men.

Feminism works towards equality not female superiority. Feminists respect individual informed choices and believe there shouldn't be a double standard in judging a person. Everyone has a right to sexual autonomy and the ability to make decisions.

For Example; Feminist Movements have campaigned and continue to campaign for women's rights, including the -

1. Right to Vote
2. Hold Public Office
3. Work
4. Earn Equal Wages
5. Maternity Leave
6. Own property
7. Receive Education
8. Enter Contracts
9. Have equal rights within Marriage.

Questions for Discussion:

Write Short notes on the following:

a) Neo Classicism

b) Romanticism

c) Modernism

d) Post Modernism

e) Feminism

CHAPTER 7

Figurative Language is a conspicuous departure from what users of a language apprehend as the standard meaning of words, or else the standard order of words, in order to achieve some special meaning or effect. Figures are sometimes described as primarily poetic, but they are integral to the functioning of language and indispensable to all modes of discourse. Figurative language is phrasing that goes beyond the literal meaning of words to get a message or point across.

Simile:

A simile is a phrase that is used to compare two distinctly different things (someone or something) and is explicitly indicated by the word "like" or "as".

Examples:

a) Robert Burns' "A Red Red Rose"

"O my Luve is **like a red, red rose**
That's newly sprung in June;" (lines1-2)

b) Samuel Taylor Coleridge's "The Rime of the Ancient Mariner"

"Every soul, it passed me by, **Like the whizz of my crossbow**" (lines 223-224) Here the souls are compared to the speed of the crossbow.

Metaphor:

A metaphor, is a word or an expression that in literal usage denotes one kind of thing and is applied to a distinctly different kind of thing, without asserting a comparison. Writers use metaphors to add color and emphasis to what they are trying to express.

Examples:

a) Shakespeare's "Romeo and Juliet"

"But soft, what light through yonder window breaks? It is the east, and Juliet is the sun!" (Act 2, Scene 2)

b) William Shakespeare's "Shall I compare thee to a summer's day?"

Shall I compare thee to a summer's day?
Thou art more lovely and more temperate:
Rough winds do shake the darling buds of May,
And summer's lease hath all too short a date;
Sometime too hot the eye of heaven shines,

And often is his gold complexion dimm'd;
And every fair from fair sometime declines,
By chance or nature's changing course untrimm'd;
But thy eternal summer shall not fade,
Nor lose possession of that fair thou ow'st;
Nor shall death brag thou wander'st in his shade,
When in eternal lines to time thou grow'st:
So long as men can breathe or eyes can see,
So long lives this, and this gives life to thee.
(Entire poem is a metaphor)

Personification:
The word is derived from the Greek word, 'Prosopopeia', in which human attributes are assigned to a non-human entity or inanimate object to express a point or idea in a more colorful, imaginative way.
Examples:
a) William Wordsworth's "I Wandered Lonely as a Cloud"
When all at once I saw a crowd,
A host, of golden daffodils;
Beside the lake, beneath the trees,
Fluttering and dancing in the breeze.

b) William Shakespeare's A Midsummer's Night Dream
"The moon, methinks, looks with a wat'ry eye; And when she weeps, weeps every little flower, Lamenting some enforced chastity"

Hyperbole:
Hyperbole is the derived from the Greek word 'Huperbole' which means "overshooting". Hyperbole is a bold overstatement, or the extravagant exaggeration of fact or of possibility and it adds emphasis without the intention of being literally true. It can be used for serious or ironic or comic effect.
Examples:
a) Joseph Conrad's *Heart of Darkness*
"I had to wait in the station for ten days—an eternity." (exaggeration of time)

b) William Wordsworth's "I Wandered Lonely as a Cloud"
"Continuous as the stars that shine
And twinkle on the milky way,
They stretched in a never-ending line
Along the margin of a bay:
Ten thousand I saw at a glance,

Tossing their heads in sprightly dance."

Onomatopoeia:

Onomatopoeia is also called echoism. Onomatopoeia entitles a word, or a combination of words, whose sound seems to resemble closely the sound it denotes: "hiss," "buzz," "rattle," "bang." There is no exact duplication, however, of nonverbal by verbal sounds; the perceived similarity is due as much to the meaning, and to the feel of articulating the words, as to their sounds.

Examples:

a) Alfred Lord Tennyson's "Morte D'Arthur"

"And answer made the bold Sir Bedivere:
"I heard the ripple washing in the reeds,
And the wild water lapping on the crag."

b) Edgar Allan Poe's "The Bells"

"Oh, the bells, bells, bells!
What a tale their terror tells
Of Despair!
How they clang, and clash, and roar!
What a horror they outpour
On the bosom of the palpitating air!
Yet the ear it fully knows,
By the twanging,
And the clanging,
How the danger ebbs and flows;
Yet the ear distinctly tells,
In the jangling,
And the wrangling."

Alliteration:

The word comes from the Latin word "littera," meaning "letter of the alphabet". Alliteration has been in use since the 1650s. Alliteration is the repetition of a speech sound in a sequence of nearby words. The term is usually applied only to consonants, and only when the recurrent sound begins a word or a stressed syllable within a word.

Examples:

a) Samuel Taylor Coleridge's "Rime of the Ancient Mariner"

The fair breeze blew, the white foam flew,
The furrow followed free;

We were the first that ever burst
Into that silent sea.
b) William Blake's "Tyger"
Tyger Tyger, burning bright,
In the forests of the night;
What immortal hand or eye,
Could frame thy fearful symmetry?

Idiom:
An idiom is a phrase that conveys a figurative meaning. They make sense when they are interpreted figuratively rather than literally. Idioms are usually specific to a particular region, culture, language, or dialect, and they are often difficult to translate from one language or culture to another.
Examples:
a) William Shakespeare's 'Much Ado About Nothing'
Antonio says of his brother Leonato: "If he could right himself with quarreling,
some of us would lie low". (Act 5, Scene 1)
b) Geoffrey Chaucer's "The Canterbury Tales"
"He at the last appointed him on one,
And let all others from his hearte gon,
And chose her of his own authority;
For love is blind all day, and may not see."

Pun:
A pun is a literary device that is also known as a "play on words." It is a play on words centering on a word with more than one meaning or words that sound alike, words that are either identical in sound (homonyms) or very similar in sound, but are sharply diverse in meaning. Puns have often had serious literary uses.
Examples:
a) Why do amphibians take the bus? Because their cars are always getting toad.
"Toad" vs. "towed"
b) Shakespeare's Romeo and Juliet
"Ask for me tomorrow, you shall find me a **grave** man."
(Act 3, Scene1)
c) Lewis Carroll's *Alice's Adventures in Wonderland*
'"Mine is a long and a sad **tale**!' said the Mouse, turning to Alice, and sighing. 'It is a long **tail**, certainly,' said Alice, looking down with wonder at the Mouse's **tail**; 'but why do you call it sad?' And she kept on puzzling about it while the Mouse was speaking." (Chapter 3)

Euphemism:

The word is derived from the Greek phrase euphēmismos, which means "to sound good." Euphemism refers to figurative language that is designed to replace words or phrases that would otherwise be considered harsh, impolite, or unpleasant. Euphemisms soften/mellow down otherwise difficult or unpleasant things when we speak, so as to not offend or disturb anyone.

Examples:

a) Thomas Hardy's Afterwards

When the Present has latched its postern behind my tremulous stay,
And the May month flaps its glad green leaves like wings,
Delicate-filmed as new-spun silk, will the neighbours say,
"He was a man who used to notice such things"?

b) Bob Hicok's "Dropping the Euphemism"

"When I said

I have to lay you off

a parallel universe was born

in his face, one where flesh

is a loose shirt

taken to the river and beaten

against rocks. Just

by opening my mouth I destroyed

his faith

. . .

We sat.

I stared at my hands, he stared

at the wall staring at my hands.

I said other things

about the excellent work he'd done

and the cycles of business

which are like

the roller-coaster thoughts

of an oscilloscope."

Irony:

Irony as a literary device is a situation in which there is a contrast between expectation and reality. The term irony has been a part of the English language since the sixteenth century. It originated from the Latin word "ironia." and the French "ironie". These terms originate from the ancient Greek stereotypical character known as Eiron. An Eiron figure brings down his opponent by understating his abilities, thus engaging in a type of irony by saying less than what he means. Eiron was a pretender, who characteristically spoke in understatement and deliberately pretended to be less intelligent than he was, yet triumphed over the Alazon—the self-deceiving and stupid braggart.

There are different types of irony:

Dramatic irony: Also known as tragic irony. Here the reader knows something that a character does not know.

Example:

Shakespeare's Romeo and Juliet, each young lover takes the poison, thinking the other is already dead—the dramatic irony comes from the audience wanting them to know the whole story before taking this final action.

Comic irony: This is when irony is used for comic effect.

Example:

Jane Austen's Pride and Prejudice

"It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife. However, little known the feelings or views of such a man may be on his first entering a neighborhood, this truth is so well fixed in the minds of the surrounding families, that he is considered as the rightful property of someone or other of their daughters." implying that men are

the ones who hunt for a wife; however, she makes it clear throughout the narrative that it is actually the other way around.

Situational irony: This is at play when an expected outcome is subverted. For Example:
O. Henry's 'The Gift of the Magi', a wife cuts off her long hair to sell it in order to buy her husband a chain for his prized watch. Meanwhile, the husband has sold his watch in order to buy his wife a comb for her hair. The situational irony comes from each person not expecting to have their gift be undercut by the other's actions.
Verbal irony. This is a statement in which the speaker means something very different from what he or she is saying.
Example:
Guy de Maupassant's 'The Necklace'
"Her hair badly dressed, her skirts awry, her hands red, she spoke in a loud tone, and washed the floors in large pails of water. But sometimes, when her husband was at the office, she would seat herself before the window and think of that evening party of former times, of that ball where she was so beautiful and so flattered".
In the above passage, Maupassant tells the reader that Mathilde's story is an ironic inverse of Cinderella. Instead of a good-natured scullery maid attending a ball and becoming a princess, Mathilde's prideful nature has driven her from being the belle of the ball to an embittered washer woman.

Oxymoron:
The word "oxymoron" is an oxymoron itself, it is derived from the Greek words "oxys" ("sharp") and "moros" ("dull"). Oxymoron is a figure of speech pairing two words together that are opposing and/or contradictory. Oxymorons are oppositional words joined to create a unique word or phrase. This combination of contrary or antithetical words is also known in conversation as a contradiction in terms. As a literary device, oxymoron has the effect of creating an impression, enhancing a concept, and even entertaining the reader.
Example:
a) William Shakespeare's "Romeo and Juliet"
"Good night, good night! parting is such sweet sorrow,
That I shall say good night till it be morrow."

b) Lord Byron's "Don Juan"

"It is an awful topic–but 't is not

My cue for any time to be terrific:

For checker'd as is seen our human lot

With good, and bad, and worse, alike prolific

Of melancholy merriment, to quote

Too much of one sort would be soporific; –

Without, or with, offence to friends or foes,…"

Synecdoche:

Synecdoche is derived from the Greek word 'synekdokhe' which means "taking together". When a part of something is used to signify the whole, or the whole is used to signify a part. We use the term "ten hands" for ten workmen, or "a hundred sails" for ships and, in current slang, "wheels" to stand for an automobile. In a bold use of the figure, Milton describes the corrupt and greedy clergy in "Lycidas" as "blind mouths.

Examples:

a) William Shakespeare's Hamlet:

"Tis given out that, sleeping in my orchard,

A serpent stung me; **so the whole ear of Denmark**

Is by a forged process of my death

Rankly abused: but know, thou noble youth,

The serpent that did sting thy father's life

Now wears his crown". (Act1, Scene 5)

b) T S Eliot's "The Love Song of J. Alfred Prufrock"

I know the voices dying with a dying fall

Beneath the music from a farther room.

Understatement:

An understatement is a figure of speech employed by writers or speakers to intentionally make a situation seem less important than it really is. What is being said is described with a lesser strength than what is reality or what is expected. When using understatement, the subject may be described as being much less important than what it literally is and the reason for using this type of language is to play down a situation, item or concept.

Examples:

a) E.E. Cummings's "Since Feeling is First"

“since feeling is first
who pays any attention
to the syntax of things
will never wholly kiss you;
wholly to be a fool
while Spring is in the world

my blood approves
and kisses are a better fate
than wisdom
lady i swear by all flowers. Don't cry
—the best gesture of my brain is less than
your eyelids' flutter which says

we are for each other: then
laugh, leaning back in my arms
for life's not a paragraph
and death i think is no parenthesis
(a convincing argument for living in the moment).

b) Andrew Marvell’s “To His Coy Mistress”

"My echoing song; then worms shall try

That long-preserved virginity,

And your quaint honour turn to dust,

And into ashes all my lust;

The grave's a fine and private place,

But none, I think, do there embrace."

Paradox:

The word "paradox" is derived from the Greek word "paradoxons," meaning contrary to expectation. A paradox is a statement which seems on its face to be logically contradictory or absurd, yet turns out to be interpretable in a way that makes good sense.

In literature, a paradox is a literary device that contradicts itself but contains a plausible grain of truth.

Examples:

a) John Donne's sonnet "Death, Be Not Proud":

"One short sleep past, we wake eternally

And death shall be no more; Death, thou shalt die".

b) Oscar Wilde's "Lady Windermere's Fan"

"I can resist everything except temptation."

(Act1)

Wilde uses the contradicting ideas in this statement to illustrate the character's inability to resist temptation.

Allusion:

The word allusion is derived from the Latin verb "ludere," which means to play, mimic, mock, or deceive. Allusion is a figure of speech that refers to a famous person, place, or historical event—either directly or through implication.

Examples:

a) Robert Frost's "Nothing Gold Can Stay"
Nature's first green is gold,
Her hardest hue to hold.
Her early leaf's a flower;
But only so an hour.
Then leaf subsides to leaf.
So Eden sank to grief,
So dawn goes down to day.
Nothing gold can stay.
(Frost makes an allusion to the "fall of man" and exile from Paradise by referring to Eden and how it "sank to grief." This allusion helps to connect the human experience to the poet's lament about the cycle of life and death, beginning and ending, in nature).
b) Emily Dickinson's "All Overgrown by Cunning Moss"
All overgrown by cunning moss,
All interspersed with weed,
The little cage of "Currer Bell"
In quiet "Haworth" laid.
(Dickinson makes an allusion to "Currer Bell", which was the pen name for English author Charlotte Brontë. Dickinson also alludes to the English village of Haworth, where Brontë died and was later buried).

Questions for Discussion:

I. Define the following terms with a suitable example:

a) Alliteration
b) Euphemism
c) Hyperbole
d) Metaphor
e) Irony
f) Pun
g) Paradox
h) Simile
i) Onomatopoeia
j) Idiom

II. Identify the figure of speech used in the following sentences:

1) Life is as tedious as a twice-told tale.
Simile
Metaphor
Hyperbole

2) The camel is the ship of the desert.
Simile
Metaphor
Oxymoron

3) Variety is the spice of life.
Simile
Personification
Metaphor

4) O Solitude! Where are the charms that sages have seen in thy face?
Personification
Hyperbole
Apostrophe

5) O Hamlet! Thou hast cleft my heart in twain.
Metaphor
Oxymoron
Hyperbole

6) Man proposes, God disposes.
Antithesis
Hyperbole
Oxymoron

7) Here is the smell of blood still; all the perfumes of Arabia will not sweeten this little hand.
Euphemism
Oxymoron
Hyperbole

III. Read the given poem and answer the questions that follow it:

I wandered lonely as a cloud
That floats on high o'er vales and hills,
When all at once I saw a crowd,
A host, of golden daffodils;
Beside the lake, beneath the trees,
Fluttering and dancing in the breeze.

Continuous as the stars that shine
And twinkle on the milky way,
They stretched in never-ending line
Along the margin of a bay:
Ten thousand saw I at a glance,

Tossing their heads in sprightly dance.

The waves beside them danced; but they
Out-did the sparkling waves in glee:
A poet could not but be gay,
In such a jocund company:
I gazed—and gazed—but little thought
What wealth the show to me had brought:

For oft, when on my couch I lie
In vacant or in pensive mood,
They flash upon that inward eye
Which is the bliss of solitude;
And then my heart with pleasure fills,
And dances with the daffodils.

a) Identify an example of hyperbole.
b) Give an example of simile.
c) Identify an alliteration.
d) Pick out an example of personification.

IV. Read the given poem and answer the questions that follow it:

She walks in beauty, like the night
Of cloudless climes and starry skies;
And all that's best of dark and bright
Meet in her aspect and her eyes;
Thus mellowed to that tender light
Which heaven to gaudy day denies.

One shade the more, one ray the less,
Had half impaired the nameless grace
Which waves in every raven tress,
Or softly lightens o'er her face;
Where thoughts serenely sweet express,
How pure, how dear their dwelling-place.

And on that cheek, and o'er that brow,
So soft, so calm, yet eloquent,
The smiles that win, the tints that glow,
But tell of days in goodness spent,

A mind at peace with all below,
A heart whose love is innocent!

1. Identify the following: a) simile b) metaphor c) personification

Discipline Specific Core Course- BA- ENGLISH

Introduction to Literature

I Semester

Question Paper Pattern

Time: 3 hrs **Max Marks: 60**

Instructions: Answer all the questions

Section A - Introduction to Literature

I. Answer any one of the following out of two

10 marks

Section B - Literary Forms

II. Answer any one of the following out of three

10 marks.

Section C - Poetry

III. Answer the following

10 marks

Section D - Short Story

IV. Answer the following

10 marks

Section E - Literary Terms and Figurative Language

V. A. Define any 5 of the following (out of 7)

5X2 =10

B. Write a short note on any one of the following (out of two)

5 marks

C. Write a short note on any one of the following (out of two)

5 marks

SEMESTER-1

DISCIPLINE SPECIFIC CORE COURSE- ENGLISH

INTRODUCTION TO LITERATURE

Model Question Paper

Time: 3 hrs **Max Marks: 60**

Instructions: Answer all the questions

Section A - Introduction to Literature

I. Answer any one of the following **1X10 = 10**

a. Trace the development of English Literature through the ages.

b. Literature as writing uses peculiar language according to Terry Eagleton. Elucidate

Section B - Literary Forms

II. Answer any one of the following **1X10 = 10**

a. Explain any two poetry forms with examples

b. Bring out the difference between novel and a novella

c. Write a note on tragedy and its elements.

Section C - Poetry

III. Answer the following **1X10 =10**

a.Discuss the sonnet as the poet's expression of love for his beloved.

Section D - Short Story

IV. Answer the following **1X10 = 10**

a. Bring out the circumstances that lead to the verger losing his job.

Section E - Literary Terms and Figurative Language

V. A. Define any 5 of the following 5X2 = 10

a. Refrain

b. Farce

c. Allegory

d. Irony

e. Narratology

f. Plot

g. Soliloquy

B. Write a short note on any one of the following 1X5 = 5

a. Neoclassism
b. Feminism

C. Write a short note on any one of the following 1X5 = 5

a. Explain Simile and Metaphor with at least 1 example for each
b. Explain the difference between an oxymoron and paradox

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COURSE- II
DSC PAPER-II

INDIAN WRITING IN ENGLISH-*PART I*

COURSE –II
DSC PAPER A2
Indian Writing in English Part I

CHAPTER 1

The Literary Landscape: The Nature and Scope of Indian English Literature

About the author:

Madhukar Krishna Naik (born 7 January 1926) is a scholar of Indian literature in English.

Distinguished critic, historian and editor, Professor M. K. Naik is one of the leading scholars of English literature. He has published numerous studies including *Raja Rao* (1972 and 1982), *Mulk Raj Anand* (1973), *A History of Indian English Literature* (1982), *The Ironic Vision: A Study of the fiction of R.K.Narayan* (1983) and *Dimension of Indian English Literature* (1984). Prominent among the collections edited by him are *Critical Studies on Indian Writing in English* (1968, 72 and 77), *Aspects of Indian Writing in English* (1979) and *The Indian English Short Story: A Representative Anthology* (1884). He had presided over the thirty third session of the All India English Teachers' Conference held in Delhi in 1982. He was even awarded a national fellowship for Teachers of Eminence in 1978. Professor Naik retired as Head of the Department of English, Karnataka University, Dharwar. He has to his credits noteworthy publications that provide an overview of the history of Indian English Literature.

His other works:

- Studies in Anglo-Indian Fiction - Imperial Embrace (2008)
- A Critical Harvest: Essays and Studies (2005)
- More Indian Clerihews (1992)
- Perspectives on Indian Prose in English (1977)
- W. Somerset Maugham: A Study in Conflict (1966)
- Mighty Voices: Studies in T. S. Eliot (1980)
- Studies in Indian English Literature (1987)
- Mirror on the Wall: Images of Indian and the Englishman in Anglo-Indian Fiction. (1991)

- Twentieth Century Indian English Fiction. (2001)
- Indian English Poetry: From the Beginnings up to 2000 (2006)
- Imperial Embrace: Studies in Anglo-Indian Fiction (2008)

About the essay:

The essay discusses the emergence of Indian English literature through the works by authors, Indian by birth, ancestry or nationality. There were many appellations given to this body of literature—IndoAnglian literature, Indo-English literature, Indian writing in English and Indian English literature. Each appellation stood debated or refuted for the inadequateness of representing the body of writings. Indo-Anglian and Indo-English too were considered inadequate with the passage of time. M.K.Naik discusses the debates and charges; and hindrance to establish the scope and nature of the corpus of writings by Indian authors who chose English as medium of expression. He discusses Henry Derozio, Aubrey Menen and Ruskin Bond etc. who were distinctively Indian. Alongside writers like Ananda K. Coomaraswamy and Ruth Prawer Jhabvala who were not Indians by birth, but carried the Indian sensibility and ethos into their writing with due sincerity. Despite the common consensus at a single appellation for the corpus of writings exemplifying Indian artistic sensibility and expression, Indian English Literature distinguishes itself from English literature and establishes itself as an integral part of Indian literature. The essay cites the unity of the Indian literature written in different Indian languages and in English.

The Literary Landscape: The Nature and Scope of Indian English Literature

Indian English literature began as an interesting by-product of an eventful encounter in the late eighteenth century between a vigorous and enterprising Britain and a stagnant and chaotic India. As a result of this encounter, as F.W. Bain puts it, India, a withered trunk ... suddenly shot out with foreign foliage.' One form this foliage took was that of original writing in English by Indians, thus partially fulfilling Samuel Daniel's sixteenth century prophecy concerning the English language:

Who (in time) knows whither we may vent
The treasures of our tongue?
To what strange shores

This gain of our best glory shall be sent
T'enrich unknowing nations with our stores.
What worlds in th'yet unformed orient
May come refined with th'accents that are ours.

The first problem that confronts the historian of this literature is to define its nature and scope clearly. The question has been made rather complicated owing to two factors: first, this body of writing has, from time to time, been designated variously as Indo-Anglian literature', 'Indian Writing in English' and 'Indo- English literature'; secondly, the failure to make clear-cut distinctions has also often led to a confusion between categories such as 'Anglo-Indian literature', literature in the Indian languages translated into English and original composition in English by Indians. Thus, in his *A Sketch of Anglo-Indian Literature* (1908), E.F. Oaten considers the poetry of Henry Derozio as part of 'Anglo-Indian literature'.

The Cambridge History of English Literature(Vol. XIV, Ch. 10) includes Toru Dutt, Sarojini Naidu, Rabindranath Tagore and 'Aravindo [sic] Ghose' among 'Anglo-Indian' writers along with F.W. Bain and F.A. Steel. Similarly, Bhupal Singh's *Survey of Anglo-Indian Fiction (1934)* deals with both British and Indian writers on Indian subjects. V.K. Gokak, in his book, *English in India: Its Present and Future (1964),* interprets the term Indo-Anglian Literature' as comprising 'the work of Indian writers in English and 'Indo- English literature' as consisting of 'translations by Indians from Indian literature into English'. In his massive survey, *Indian Writing in English (1962),* K.R. Srinivasa Iyengar includes English translations of Tagore's novels and plays done by others in his history of Indian creative writing in English, while H.M. Williams excludes these from his *Indo-Anglian Literature 1800-1970: A Survey (1976).* John B. Alphonso Karkala *(Indo English Literature in the Nineteenth Century) (1970)* uses the term 'Indo-English literature' to mean 'literature produced by Indians in English.'

Strictly speaking, Indian English literature may be defined as literature written originally in English by authors Indian by birth, ancestry or nationality. It is clear that neither 'Anglo-Indian Literature', nor literal translations by others (as distinguished from creative translations by the authors themselves) can legitimately form part of this literature. The former comprises the writings of British or Western authors concerning India. Kipling, Forster, F.W Bain, Sir Edwin Arnold, F.A. Steel, John Masters, Paul Scott, M.M. Kaye and many others have all written about India, but their work obviously belongs to British literature. Similarly, translations from the Indian languages into English cannot also form part of Indian English literature, except when they are creative translations by the authors themselves. If Homer and Virgil, Dante and Dostoevsky translated into English do not become British authors by any stretch of the imagination, there is little reason why Tagore's novels, most of his short stories and some of his plays translated into English by others should form part of Indian English literature. On the other hand, a work like Gitanjali which is a creative translation by the author himself should qualify for inclusion. The crux of the matter is the distinctive literary phenomenon that emerges when an Indian sensibility tries to express itself originally in a medium of expression which is not primarily Indian. There is, of course, that infinitesimally small class of Indian society called the 'Anglo-Indian' i.e., the Eurasians, who claim English as their mother tongue; but with notable exceptions like Henry Derozio, Aubrey Menen and

Ruskin Bond, few of them have tried to express themselves creatively in English. But even in their case, the Indian strain in them is bound to condition the nature of both their artistic sensibility and their way of expression. (In fact, the poetry of Derozio is a copybook example of this.) However, since literature is not a science, there will always be a no man's land in which all attempts at strict definition are in danger of getting lost in a haze. Thus, there are exceptional cases like Ananda K. Coomaraswamy and Ruth Prawer Jhabvala. The former, born of a Sri Lankan Tamil father and an English mother, was neither an Indian citizen nor did he live in India; and yet the entire orientation of his thought is so unmistakably Indian that it is impossible not to consider him an Indian English writer. As for Jhabvala, she is virtually an international phenomenon. Born of Polish parents in Germany, she received her education in English, married an Indian, lived in India for more than twenty years, and has written in English. This daughter-in-law of India (though a rebellious one, in her later work) shows such close familiarity and deep understanding of Indian social life (especially in her earlier work) that she has rightly found a place in the history of Indian English literature. On the other hand, V.S. Naipaul's Indian ancestry is indisputable, but he is so much of an outsider when he writes about India and the Indians and so much of an insider while dealing with Caribbean life and character, that there can be no two opinions on his rightful inclusion in the history of West Indian Writing,

It is obvious that Indian English literature, thus defined is not part of English literature, any more than American literature can be said to be a branch of British literature. It is legitimately a part of Indian literature, since its differentia is the expression in it of an Indian ethos. Its use of English as a medium may also give it a place in Commonwealth literature, but that is merely a matter of critical convenience, since the Commonwealth is largely a political entity—and, in any case, this does not in the smallest measure affect the claim of Indian English literature to be primarily a part of Indian literature.

Another problem which the historian of this literature has to face is that of choosing from among the various appellations given to it from time to time— viz., 'Indo-Anglian literature', 'Indian Writing in English', 'Indo-English literature' and 'Indian English literature'. The first of these terms was first used as the title of the Specimen Compositions from Native Students, published in Calcutta in 1883. The phrase received general currency when K.R. Srinivasa Iyengar, the pioneer of this discipline, used it as a title to his first book on the subject: Indo-

Anglian Literature (1943). He, however, now agrees that “Indo- Anglian” strikes many as a not altogether happy expression." He adds, ’I know many are allergic to the expression “Indo-Anglian”, and some would prefer “Indo-English”. The advantage with “Indo-Anglian” is that it can be used both as adjective and as substantive, but “Indo-Englishman” would be unthinkable. “Indo-Anglian” is reasonably handy and descriptive." But a major flaw in the term ‘Indo-Anglian’, as pointed out by Alphonso-Karkala, is that it would suggest ‘relation between two countries (India and England) rather than a country and a language.’ ‘Indo-Anglian’ is thus hardly an accurate term to designate this literature. Apart from that, ‘Indo-Anglian’ also appears to be cursed with the shadow of the Anglican perpetually breathing ecclesiastically down its slender neck, and threatening to blur its identity. (In fact, Professor Iyengar has noted how, in his book, Literature and Author- ship In India,‘Indo- Anglian’ was changed to ‘Indo-Anglican’ by the enterprising London printer who, puzzled at so odd an expression, transformed it into something familiar.) For his first comprehensive study of the subject, published in 1962, K.R. Srinivasa Iyengar used the phrase, ‘Indian Writing in English'. Two pioneering collections of critical essays on this literature, both published in 1968, also followed his example: Indian Writing in English-. Critical Essays by David McCutchion and Critical Essays on Indian Writing in English edited by M.K. Naik, S.K. Desai and G.S. Amur. But the term ‘Indian Writing in English’ has been accused of having a rather circumlocutory air, and while ‘Indo-English literature’ possesses an admirable compactness, it has, as noted earlier, been used to denote translations by Indians from Indian literature into English. The Sahitya Akademi has recently accepted ‘Indian English Literature’ as the most suitable appellation for this body of writing. The term emphasizes two significant ideas: first that this literature constitutes one of the many streams that join the great ocean called Indian literature, which, though written in different languages, has an unmistakable unity; and secondly, that it is an inevitable product of the nativization of the English language to express the Indian sensibility. Nevertheless, by whatever name Indian English literature is called, it remains a literary phenomenon worthy of serious scrutiny.

Glossary:

Foliage: a representation of leaves, flowers, and branches for architectural ornamentation

F.W. Bain: Francis William Bain (29 April 1863 – 24 February 1940) was a British writer of fantasy stories *A Digit of the Moon (1898)* that he claimed was translated from Sanskrit. During Bain's life, the argument raged about whether the story was truly a translation or whether Bain had written it himself. While some early reviewers took his statements at face value, many did not. *A Digit of the Moon* was followed by a number of other stories in the same mode: *Syrup of the Bees*, *Bubbles of the Foam*, *Essence of the Dusk*, *Ashes of a God*, *Mine of Faults*, *Heifer of the Dawn*, and others.

Samuel Daniel: (1562–1619) was an English poet, playwright and historian in the late-Elizabethan and early-Jacobean eras. He was an innovator in a wide range of literary genres. His best-known works are the sonnet cycle *Delia*, the epic poem *The Civil Wars Between the Houses of Lancaster and York*, the dialogue in verse *Musophilus*, and the essay on English poetry *A Defense of Rhyme*. He was considered one of the preeminent authors of his time and his works had a significant influence on contemporary writers, including William Shakespeare.

Unformed: immature, undeveloped

Orient: the countries of the East, especially East Asia

F.A. Steel: Flora Annie Steel (2 April 1847 – 12 April 1929) was an English writer, who lived in British India for 22 years. She was noted especially for books set in the Indian sub-continent or connected with it. Her novel *On the Face of the Waters* (1896) describes incidents in the Indian Mutiny.

Kipling: Joseph Rudyard Kipling was an English journalist, short-story writer, poet, and novelist. He was born in India, which inspired much of his work. Kipling's works of fiction include *The Jungle Book*, *Kim*, and many short stories, including *The Man Who Would Be King*

Sir Edwin Arnold: Sir Edwin Arnold KCIE CSI was an English poet and journalist, who is most known for his work *The Light of Asia.* The literary task which he set before him

was the interpretation in English verse of the life and philosophy of the East.

John Masters: Lieutenant Colonel John Masters, DSO, OBE (1914-1983) was a British novelist and regular officer of the Indian Army. In World War II, he served with the Chindits behind enemy lines in Burma, and became the GSO1 of the 19th Indian Infantry Division.

Paul Scott: (1920 – 1978) was an English novelist, playwright and poet, best known for his tetralogy *The Raj Quartet.* His novel *Staying On* won the Booker Prize for 1977.

M.M. Kaye: Mary Margaret Kaye (1908 – 2004) was a British writer. Her most famous book is *The Far Pavilions.* Her autobiography has been published in three volumes, collectively entitled *Share of Summer: The Sun in the Morning*, *Golden Afternoon*, and *Enchanted Evening*. In March 2003, M. M. Kaye was awarded the Colonel James Tod International Award by the Maharana Mewar Foundation of Udaipur, Rajasthan, for her "contribution of permanent value reflecting the spirit and values of Mewar

Homer: He is the reputed author of the *Iliad* and the *Odyssey*, the two epic poems that are the foundational works of ancient Greek literature. He is regarded as one of the greatest and most influential writers of all time.

Virgil: Publius Vergilius Maro, usually called Virgil or Vergil in English, was an ancient Roman poet of the Augustan period. He composed three of the most famous poems in Latin literature: the Eclogues, the Georgics, and the epic *Aeneid*.

Dante: Dante Alighieri, probably baptized Durante di Alighiero degli Alighieri and often referred to simply as Dante, was an Italian poet, writer and philosopher. Dante was instrumental in establishing the literature of Italy.

Dosteovsky: Fyodor Mikhailovich Dostoevsky, sometimes transliterated as Dostoyevsky, was a Russian novelist, short story writer, essayist, and journalist.7

Infinitesimal: extremely small

Eurasians: a person of mixed European (or European American) and Asian parentage; of or

relating to Europe and Asia.

Aubrey Menen: Salvator Aubrey Clarence Menen was a British writer, novelist, satirist and theatre critic. Born in London, to an Indian Malayali father and an Irish mother, his essays and novels explore the nature of nationalism and the cultural contrast between his own Irish-Indian ancestry and his traditional British upbringing.

Ruskin Bond: Ruskin Bond is an Indian author of British descent. His father, Audrey Alexander Bond was an officer of the Royal Air Force posted in India. He studied in Bishop Cotton School in Shimla. His first novel, *The Room on the Roof*, received the John Llewellyn Rhys Prize in 1957.

Commonwealth Literature: cover the literary works from territories that were once part of the British Empire, but it usually excludes books from the United Kingdom unless these are produced by resident writers who originate from a former colony.

Ecclesiastic: relating to the Christian Church or its clergy.

Alphonso-Karkala: John B. Alphonso-Karkala is the author of *An Anthology of Indian Literature.*

Questions for discussion:

I. Answer the following questions in about 300 words: 10 Marks

1. Elaborate on the predicament of a historian in defining the nature and scope of Indian English Literature.
2. Discuss Indian English literature as a byproduct of the colonized India's encounter with the colonial West.
3. How does M.K. Naik illustrate the debates and arguments on the various titles implying the Indian writing in English?
4. Do you think Indian English Literature is the proper appellation to represent the literature

written in English by Indians?

5. Discuss the debates and charges involved in the discussion to represent the literature in English written by Indians.

II. Write short notes on the following: 5 Marks

1. Provide E.F.Oaten's interpretations of Indo-Anglian literature.

2. How is Indian English literature different from British literature?

3. Why was the term Indo-Anglian regarded an inadequate expression for the corpus of writing in English?

4. Provide a brief insight into the influence of West on Indian English literature?

5. What are the charges levelled against the term "Indian Writing in English"?

UNIT-II

AUTHORS OF PRE-INDEPENDENT INDIA

CHAPTER 2

THE LITERARY RENAISSANCE IN PRE-INDEPENDENT ERA

Indian writing in English ranged from the most utilitarian prose to the most ambitious verse-epics. Indian writing in English was a manifestation of the new creative urge in India and may be referred to as the literary renaissance in India. The exhausted, almost sapless, native soil received the new rich fertiliser from the West and out of this fruitful union – as it happened in Elizabethan England – a new literature was born. Bengali led the way, but the others were not slow to follow. The study of English literature stimulated literary creation in Bengali, Marathi, Telugu, Tamil, Gujarati and other languages too.

The first phase of Indian poetry was the period of literary renaissance in India. Derozio's poems, Kasiprasad Ghose's The Shair or Ministrel and other poems, Michael Madhusudan Dutt's The Captive Lady, Manmohan Ghose's Love Songs and Elegies are a testimony to the creative upsurge occasioned by the romantic spirit kindled by the literary renaissance. Toru Dutt alone among these romantic poets of the first phase puts an emphasis on India and her heritage by putting into verse a large number of Indian legends.

Most of the pre-independence poets took inspiration from Indian mythology, legends and philosophy. They brought a true marriage of Indian poetic processes of poetic experience with English formula of verse expression. Sri Aurobindo, Tagore, Anand Acharya, Puran Singh, J.Krishnamurti and Kabir dealt with Indian myths and legends and landscapes in their poetry. The feudal imagery in Tagore establishes his links with the medieval Indian saint poets; Naidu's imagery stamps the Indian soil. While the archetypal imagery of light and darkness in Aurobinodo's poetry shows his affinities with all mystic poetry, his use in 'Savitri' of images drawn from science shows his modernity. The quality of Indianness can be seen in the ethos of the best Indian poetry in English. Tagore's 'Gitanjali,' Aurobindo's 'Savitri', and Naidu's lyrics are the finest examples of Indian ethos in pre-independence poetry. Derozio's 'The Harp of India', Tagore's 'Heaven of Freedom' and Aurobindo's 'Savitri' reveal the glorious past of India and Indian culture. Naidu is purely Indian in thought and feelings. In Manmomohan Ghose and Toru Dutt, we observe experiments, imitation and innovation.

Raja Ram Mohan Roy (1772-1833)

The renaissance in modern Indian literature began with Raja Rammohan Roy. He was born in a village Radhanagore in Bengal. He mastered while still young many languages, Sanskrit, Persian, Arabic and Hindustani besides Bengali. Rammohan, although he could be named as the first of the Indian masters of English prose, was great in so many fields that he belongs to Indian history more than to mere Indo-Anglian literary history. He started the tradition of Indian leaders writing autobiographies, and modern autobiographers like Mahatma Gandhi, Jawaharlal Nehru, Surendranath Banerjea, Rajendra Prasad and M.R. Jayakar may proudly trace their lineage to him. Rammohan Roy mastered the English language much before Macaulay's English education in India. Roy's historic letter to Lord Amherst in 1823 marked the beginning of modern English education in India.

Ram Mohan Roy was born on 22 May 1772 in Hindu Brahmin family in Hooghly, Bengal. His father, Ramkanto Roy, was a scholar of Sanskrit, Persian and English languages, who also knew Arabic, Latin and Greek. Roy held various positions of eminence throughout his life, as he pioneered the first wave of reform in the country. He worked as a munshi in Murshidabad and later as an assistant to an official at British East India Company. It was in 1829 that the Mughal ruler of Delhi gave him the title of Raja, although it wasn't recognised by the British. While Roy is remembered for the role he played in abolishing the social evils of sati and child marriage in India, he was also a prominent name in educational reform. Roy's foray into journalism, too, was one of his many attempts to bring about a change in the socio-cultural landscape of the country through learning and education.

He started the first Bengali language weekly newspaper and the first newspaper in an Indian language, called *Sambad Koumudi*, in 1821. The weekly newspaper advocated reading habits, the importance of discussion as well as the need for education for all. In 1822, he also published a Persian journal, *Mirat-ul-Akbar*.

Toru Dutt (1856–1877)

Toru Dutt brought up Indian English Poetry from imitation to authenticity. Torulata was born in a Hindu family but was baptized with family members in 1862. Reading and music were her hobbies. She learnt English in France and England. She sailed for Europe in1869 and returned to India in 1873. She died at the age of twenty one when her talent was maturing. There are two collections of poems on her name. Out of which one appeared in her own life time. However it was not in the nature of original work. It was '*A Sheaf Gleaned in French Fields*' (1876) which comprised 165 lyrics by about a hundred French poets. These lyrics are translated by her. To Edmund Gosse, the volume is 'a wonderful mixture of strength and weakness'. Toru Dutt's Keatsian progress during the last two years of her life is revealed in her posthumous publication '*Ancient Ballads and Legends of Hindustan*' (1882). The themes of these poems indicate that Toru Dutt is the first Indian poet who used Indian myth and legend extensively. Though she was brought up in Christian living or in a half anglicized environment, she gives the treatment of instinctive and spiritual understanding of the legends. Toru Dutt's poetic technique shows a sure grasp more than poetic mode. Her diction is naturally of the Victorian romantic school. She shows her prosodic skill in using different forms like ballad, blank verse and the sonnet. Unlike Kashiprasad Ghose and M. M. Dutt, Toru Dutt's poetry is virtually free from imitation. Toru Dutt was the first neo romantic poet. She glorifies India's cultural heritage in her poems. Toru revealed utter Indianness of theme in her 'Our Casuarina Tree'.

Sri Aurobindo (1872 – 1950)

Sri Aurobindo had passed Civil Service Examination and was a master of many languages like Greek, Latin, French, English, German, Italian, Sanskrit and Bengali. In due course, he became Mahapurusha, a Mahayogi. He founded the centre of yoga at Pondicherry. Sir Aurobindo is well known as a poet and critic of life and letters. His 'Collected Poems and Plays' is the best known. Sir Aurobindo has a parallel record of poetic achievements as a translator and narrative poet, as a metrical and verbal craftsman, as a lyricist and dramatist and as a 'futurist' poet. '*Urvasie*' and '*Love and Death*' are his beautifully articulated narrative poems. '*Baji Prabhu*' is an action poem, '*Percus, the Deliverer*' is a blank verse drama. '*Thought the Paraclete*' and '*The Rose of God*' are the finest mystical poems in the language. His long poems '*Ahana and Ilion*' are the best examples of classical quantities' meters. Sri Aurobindo's '*Savitri*' is essentially an expression of Indian sensibility.

'*Savitri*' created a new kind of epic poetry. Sri Aurobindo's poetry was of mysticism. His poetry was lyrical, narrative and philosophical. His mystic poetry had a mantric quality and very close to Vedanta. In his poems, we find a fusion of personal vision and spiritual personality of India. He has been aptly called as Milton of India.

Sri Aurobindo ranks among the greatest personalities of modern India. A multifaceted genius, he was a politician, social critic, educationist, philosopher, man of letters, and, above all, a great yogi, a rishi, and guru. As a literary artist, his range is truly staggering. He was a journalist, editor, literary critic, linguist, translator, essayist, short-story writer, dramatist, and, more than all of these, *mahakavi*, or major poet. He had an extraordinarily supple intellect, a breadth of mind so extensive that there is scarcely an important field of human endeavour which escaped his notice. His collected works, numbering thirty volumes, bear ample testimony to his stupendous gifts. He was truly a Renaissance Man, not only in the traditional sense of the term but also befitting its application to the Indian context--a man who stands with the likes of Mahatma Gandhi and Rabindranath Tagore.

Swami Vivekananda (1863-1902)

Swami Vivekananda is one of the great heroes of modern India. Bom and raised in an upper class Kayastha family in Calcutta, Narendranath Dutta, as he was then known, was a brilliant student. He had a modern, "English" education first at Ishwar Chandra Vidayasagar's Metropolitan Institution and then at the famous Presidency College and the Scottish Church College. In these institutions, he trained to be a modem, Westernized, privileged Bengali gentleman. He read Kant, Schopenhaur, Spenser, Comte, and Mill, then the intellectual giants of Europe. He was not prepared to accept things on authority, faith, or superstition. Young men like Narendranath were then known to be rather critical of Indian traditions, which they considered to be irrational and inferior to modern. However, his life changed quite suddenly and dramatically after he met Sri Ramakrishna (1836-1886). The latter was an astonishing spiritual phenomenon. One of the most important of India's modern saints. Sri Ramakrishna propounded a new spirituality based on the equality and acceptance of all religions and paths.

After his guru's death, Swami Vivekananda founded an order of monks to sprcad the teachings of Sri Ramakrishna and also to reawaken the sleeping conscience of India. To this end, he travelled all over India, and eventually left for the US in 1893. By the time he returned to India in 1897, he was

already a hero and a celebrity. He had taken Indian spirituality, thought, and culture to the West and thereby restored, to a large extent, the national pride of India. Within a year of his return, he laid the foundations of the Ramakrishna Mission and the Ramakrishna Math at Belur, outside Calcutta. Today, the Belur Math is the international headquarters of a world-wide movement.

Bankim Chandra Chattopadhyay (1838 – 1894)

Bankim Chandra Chatterjee also known as Bankim Chandra Chattopadhyay was one of the greatest novelists and poets of India. Bankim Chandra Chatterjee was born on June 27, 1838 in the village Kantalpara of the 24 Paraganas District of Bengal. He belonged to a family of Brahmins. Bankim Chandra Chatterjee had his early education in Midnapur. After his early education in Midnapur, Bankim Chandra Chatterji joined the Mohsin College at Hoogly and studied there for six years. Bankim Chandra Chatterjee began his literary career as a writer of verse. He then turned to fiction. *Durgeshnandini*, his first Bengali romance, was published in 1865. His famous novels include Kapalkundala (1866), Mrinalini (1869), Vishbriksha (1873), Chandrasekhar (1877), Rajani (1877), Rajsimha (1881), and Devi Chaudhurani (1884).

Bankim Chandra Chatterjee's most famous novel was *Ananda Math* (1882). *Ananda Math* contained the song "Bande Mataram", which was later adopted as National Song. Bankim Chandra Chatterjee wanted to bring about a cultural revival of Bengal by stimulating the intellect of the Bengali speaking people through literary campaign. With this end in view, he brought out monthly magazine called Bangadarshan in 1872. His epic Novel *Ananda Math* - set in the background of the Sanyasi Rebellion (1770-1820), when Bengal was facing a famine too - made Bankim Chandra Chattopadhyay an influential figure on the Bengali renaissance. He had taken on the responsibility to make Bengali the language of the masses. However, his first published work - a novel – Rajmohan's Wife (1864) was in English.

Mahatma Gandhi (1869-1948)

Born on 2 October 1869 at Porbander, Kathiawad, Mohandas Karamchand Gandhi had his early schooling at Rajkot and married Kasturba in 1883. Having matriculated in 1887, he sailed for England next year to study law. Returning to India in 1891 after being called to the bar, he started practising at Rajkot and Bombay, but sailed for South Africa two years later as counsel for an Indian

firm. It irked him to be subjected to all kinds of discrimination, and he therefore organised the Natal Indian Congress in 1894. He paid a brief visit to India in 1896. A chance reading of Unto This Last by Ruskin Bond made a profound impression on Gandhi. An acquaintance with Tolstoy and Thoreau's seminal writings influenced Gandhi. He developed his technique of passive resistance thereafter and thus he began his first Satyagraha campaign in 1906 at Johannesburg. The reading of books, thinking and experimenting with truth culminated in his composition of *Hind Swaraj* in Gujarati, soon translated into English with the title *Indian Home Rule*. Hind Swaraj is verily the *locus classicus* among Gandhi's writings.

Gandhi was a humanist and a man of religion more than a nationalist and patriot. Although he worked for the liberation of India from foreign rule, there was no hatred in his heart for the British. He hoped that Hindustani might one day become the lingua franca of the country, but he continued to write and speak in English and was fully sensible of the advantage of a knowledge of that great world language. Gandhi knew very well the New Testament in English and his writing in English had accordingly a simplicity, pointedness and clarity that was in refreshing contrast to the heaviness often characteristic of earlier Indian writing. For decades, he edited several newspapers including *Harijan* in Gujarati, in Hindi and in the English language; *Indian Opinion* while in South Africa and, *Young India*, in English, and Navajivan, a Gujarati monthly. He wrote several books including his autobiography, *The Story of My Experiments with Truth*. His other autobiographies included: *Satyagraha in South Africa* about his struggle there, *Hind Swaraj or Indian Home Rule*, a political pamphlet, and a paraphrase in Gujarati of John Ruskin's *Unto This Last*.

Dr. B R Ambedkar (1891 – 1956)

Bhimrao Ramji Ambedkar, popularly known as Babasaheb, was an Indian jurist, economist, politician and social reformer who chaired the Drafting Committee of the Constituent Assembly and was India's First Minister for Law and Justice. Born as the fourteenth child of his parents at Mhow Cantonment in Madhya Pradesh, he had to face severe discriminations from every corner of the society as his parents hailed from the Hindu Mahar caste. Mahar cast was viewed as "untouchable" by the upper class. The discrimination and humiliation haunted Ambedkar even at the Army school, run by British government. Discrimination followed wherever he went. In 1908, Ambedkar went to study at the Elphinstone College, Mumbai. He graduated in Political Science and Economics from the Bombay University in 1912. Ambedkar went to USA for higher studies.

His life was one of struggles, as his radical proposals to deal with the caste system met with overt hostility from the upper castes. Not only did the great doctor fight against all institutional and social odds to keep studying, but spectacularly earned a Doctorate in Economics from Columbia University in 1917. The boy who suffered bitter caste humiliation became the first Minister for Law in free India, and shaped the country's Constitution. Dr. Ambedkar's struggle against brahminical patriarchy, his radical proposals for the Hindu Code Bill, and his suggestions for a radical restructuring of property relations, alert us to his challenging of the status-quo. Dr. Ambedkar, perhaps India's most radical thinker, transformed the social and political landscape in the struggle against British Colonialism, by making the downtrodden politically aware of their own situation. Ambedkar famously said to Dalits something that bears immense importance even today – "Educate, Agitate, and Organise". Contesting Mahatma Gandhi's claim to speak for Dalits (or Harijans, as Gandhi called them), he wrote *What Congress and Gandhi Have Done to the Untouchables* (1945). In October 1956, in despair because of the perpetuation of untouchability in Hindu doctrine, he renounced Hinduism and became a Buddhist, together with about 200,000 fellow Dalits, at a ceremony in Nagpur. Ambedkar's book *The Buddha and His Dhamma* appeared posthumously in 1957.

Rabindranath Tagore (1861–1941)

Rabindranath Tagore was one of the poets of his times. Mahatma Gandhi called him as 'The Great Sentinel'. He touched and enriched modern Indian life in many ways. He was a poet, dramatist, novelist, short-story writer, composer, painter, thinker, educationist, nationalist and internationalist also. He as a bilingual poet occupied the significant place in Indo – Anglican poetry. 'The Child' and a few other poems are written in English. His '*Geetanjali*' (1913), a prose poem, compelled a world – wide attention and he won the Nobel Prize for literature. His prose works too were written originally in English for international public. After '*The Geetanjali*', Tagore wrote 'The Gardener' (1913), 'Stray Birds' (1916), 'Lovers Gift and Crossing' (1918) and 'The Fugitive' (1921). W. B. Yeats and Ezra Pound were the admirers of Tagore's poetry. Tagore's verse in English had lyrical quality; it had rhythm of free verse. He dealt with simplicity, seriousness and passion. He used colloquial idiom and archaic vocabulary like 'thee' and 'thou.

He was an educationist, a practical idealist who turned his dreams into reality at Shantiniketan. His active literary career extended over a period of 65 years. He wrote probably the largest number of lyrics ever attempted by any poet. Tagore often retired to Shantiniketan and lost himself in either the

frenzy of literary creation or the tasks of education. Over the years, Tagore started translating many of his own lyrics into English. The phenomenal success of *Gitanjali* emboldened Tagore and his English publishers, Messrs. Macmillan to bring out other volumes of translation. Tagore left behind him an immense mass of prose writing in Bengali as well as in English; there are the short stories, novels, lectures, essays and plays. Tagore's most ambitious work of fiction was *Gora* that projected his vision of the individual's role in renascent India.

Sarojini Naidu (1879–1949)

Born as the eldest daughter of a father who was a scientist-dreamer and a mystic-jester and of a mother who was half-angel half-bird, Sarojini Chattopadhyaya had commenced life at colourful in the most auspicious surroundings. She passed her Matriculation at the age of 12 and even composed an English poem of 2000 lines at the age of 13. At 15, she fell in love with Dr. Naidu. Her parents were reluctant to marry her off at such an early age even as they set aside the caste and regional prejudices and thus sent her to England for studies. However, she returned to India in 1898 and married Dr. Naidu. It was as an English poet Sarojini Naidu first caught the attention of the public. In course of time the patriot exceeded the poet, and Sarojini Naidu came to occupy some of the highest official positions in the public life of India. She had recognition in England much earlier.

Her first volume of poetry, 'The Golden Threshhold' (1905) was followed by 'The Bird of Time' (1912) and 'The Broken Wing' (1917). Her collected poems appeared in 'The Sceptred Flute' (1946). A small collection of lyrics written in 1927, 'Father of the Down' was published posthumously in 1961. Her lyrics are strongly influenced by British romanticism and Percian and Urdu poets. In all the four volumes by Sarojini Naidu witness her unerring sense of beauty and melody. Her poems present a feast of delight to the reader. As a lyricist, she always spoke in a 'private voice' and never bothered to express the burning problems of her day. She is ranked the first rank artist having the strength of perfect rhythm with which she can be close to Toru Dutt, Rabindranath Tagore and Sri Aurobindo. Though she appears hopelessly outdated by the standards of modern poetic taste, she is historically significant and intrinsically important. The phase Indo-Anglian romanticism ended with the poetry by Sarojini Naidu.

Henry Derozio

Henry Louis Vivian Derozio (1809-1831) is generally credited as being the first Indian poet in English. He was born in Calcutta and especially remarkable because he was Christian and reared among Eurasians who were closer to the British. Infact, many of his Hindu Bengali contemporaries too strove to identify themselves with the latter. Derozio's love for India is revealed in several of his poems. He had an extraordinary career as a journalist, teacher, poet and a leading intellectual of his day. In poems like, "The Harp of India" and "My country! In thy day of glory past", he strikes a nationalistic note, trying to revive in English a moribund indigenous tradition of poetry. His long poem, "The Fakeer of Jungheera" is an interesting attempt to fuse the Byronic romance with social criticism of contemporary Indian mores. He died before he could fulfill the great promise that he showed as a poet and intellectual. Despite this he is counted among the major Indian poets in English for both historical and artistic reasons.

Henry Derozio, the bard of modern India, imitated Byron, Moore and Keats. K. Praead Ghosh imitated Walter Scott. M. M. Dutt's poetry was influenced by the English romantics. Their poetry is derivative and imitative. It does not form in independent poetic tradition. It became mature and non-derivative in the hands of Toru Dutt, Sarojini Naidu, Tagore and Aurobindo. They formed the worth poetic tradition. They have revealed poetic insights, originality of themes and styles and technical excellence.

Dean Mahomet (1759 – 1851)

Sake Dean Mahomed was an Anglo-Indian traveller, surgeon and entrepreneur. He was born in 1759 in Patna (earlier the Bengal Presidency), India. His father was of barber caste, was in the employment of the East India Company and also knew the technique. At a young age, he had learned to make some products that were common to Indians like soaps and shampoos. His father died at his young age. Then, he was taken under the wing of Captain Godfrey Evan Baker, an Anglo-Irish Protestant officer at the age of 10. As a trainee surgeon, he had served in the army of British East India Company. He was known as the man of talents. He was the first entrepreneur who had gained popularity by building cultural connections between India and England. He also ventured into various industries like publishing, F&B and wellness. Mahomed became most popular at the age of 25 when he had opened the first Indian restaurant in 1810 in UK named "Hindoostane Coffee House" in the George Street, near Portman Square, Central London.

Sake Dean Mohamed in 1794 published "The travels of Dean Mahomed" an autobiographical narrative about his adventures in India, the first book written by an Indian in English. The book has explanation and memories when he had served the British army and also describes many important Indian cities and military campaigns. In 1822, he wrote a book named "Shampooing or Benefits Resulting from the use of Indian Medical Vapour Bath" which became a bestseller and was credited with merging Indian and British culture in the early 1800s.

Krupabai Satthianandan (1862–1894)

Krupabai Satthianadhan was one of the first Indian women to write in English, and certainly the first woman novelist in English from India. Krupabai was born to Haripunt and Radhabai Khisty, then in the Bombay Presidency. Her father died when she was still a child, and she was brought up by her widowed mother who was a devout Christian and her elder brother Bhasker. He had a strong influence on her and endeavoured to awaken her intellect by lending her books and discussing many issues with her. However, he too died young, and Krupabai immortalised him in her semi-autobiographical novel *Saguna: A Story of Native Christian Life*. Krupabai received a scholarship to study medicine in the Madras Medical College. She travelled to Madras (now Chennai) alone at 16. There she came under the care of a well-respected family of Christian converts, the Satthianadhans, and eventually married their son, the Cambridge-educated Samuel in 1881. Krupabai was exposed to tuberculosis early in life. This took a toll on her studies. Despite topping her class in college first year, she was forced to drop out, struggling with depression and ill-health. However, after marrying Samuel, she embarked on a teaching career and became well known as a writer on social issues, especially those concerning women. Before her untimely death at the age of 31, she finished another novel, *Kamala: A Story of Hindu Life* (1894), which was published posthumously. These works were popular—their print runs were twice that of contemporaneous fiction titles, and they were also translated into Tamil and other languages. The upswing of nationalism soon rendered her writing invisible. Only with postcolonial writing and late-twentieth-century feminist cultural assertions did the interest in her writings revive. She appeared in the landmark *Women Writing in India* (1991) by Susie Tharu and K. Lalitha. Along with Toru Dutt, she is now recognised as a pioneer woman author of Indian writing in English, celebrated for her style as well as the content of her novels which opens up the world of women's struggles and inner lives in nineteenth-century India.

Sarojini Naidu (1879–1949)

Sarojini Naidu started her career as a poet but later she became a prominent politician of Gandhian era. She was born in Hyderabad on 13th February 1879 and is known to be an Indian political activist and poet. She is the most lyrical poetess of India. She made a significant contribution to Indian English poetry. Her father, Dr. Aghorenath Chattopadhyaya was scientist, philosopher and political educator .Her mother, Varada Sundari, was a Bengali poetess. Sarojini received a British education. At the age of 17, she met Muthyala Govindarajulu Naidu and fell in love with him. After finishing her education she contracted a marriage with him. She gave birth to four children.

Her first volume of poetry, 'The Golden Threshhold' (1905) was followed by 'The Bird of Time' (1912) and 'The Broken Wing' (1917). Her collected poems appeared in 'The Sceptred Flute' (1946). A small collection of lyrics written in 1927, 'Father of the Down' was published posthumously in 1961. Her lyrics are strongly influenced by British romanticism and Persian and Urdu poets. In all the four volumes by Sarojini Naidu witness her unerring sense of beauty and melody. Her poems present a feast of delight to the reader. As a lyricist, she always spoke in a 'private voice' and never bothered to express the burning problems of her day. But she is the first rank artist having the strength of perfect rhythm with which she can be close to Toru Dutt, Rabindranath Tagore and Sri Aurobindo. Though she appears hopelessly outdated by the standards of modern poetic taste, she is historically significant and intrinsically important.

Her major themes are love, common life of Indian people, beauty of Indian scenes and sights, Indian traditions, philosophy of life and patriotic sentiments of Indians. She is primarily considered to be a love poet, and her love poetry explores the various aspects of love, such as love in union, love in separation, the pains of love, earthly love, sins of love, divine love, etc. She was called as Bharat Kokila (the Nightingale of India) on account of her beautiful poems and songs.

Cornelia Sorabji (1866-1954)

Cornelia Sorabji was born in 1866 in Nasik, Maharashtra. Her career path was heavily influenced by her parents, who advocated for her and her siblings — who were altogether six sisters and a brother — to become leaders in education and social work. She spent her childhood initially in Belgaum and in Pune. After home schooling by her parents, and attending mission schools, Cornelia was the first woman admitted to Deccan College, Poona where she graduated with a first class degree. At Deccan College, she pursued Literature and completed a five year course in one year. She was the top ranked student of her class. But as she was a female, she was denied the Oxford scholarship that was usually

given for the top student of the year. But a few prominent English women in Poona and Bombay raised funds to send her to Oxford. Cornelia thus went to Oxford in 1889 and joined the Somerville College there. She was thus the first Indian national to study at any British University. After returning from Oxford, Cornelia began a long search for a legal post in India. She got involved in social work on behalf of the Purdanashins, women who were veiled and forbidden to communicate with the outside male world. As a solicitor, she prepared cases for women clients first in the Princely state of Kathiawar in Gujarat. She helped altogether 600 women and orphans fight legal battles. She was a great votary for abolition of child marriages and sati practice. She worked alongside Pandit Ramabhai, the renowned social activist of Maharashtra. She gave up her practice in 1929 and devoted her time entirely for social work.

Besides being an active social worker, Cornelia was also a prolific writer. She wrote a number of books, short stories and numerous articles for journals. Her two autobiographies were, *India Calling: The Memories of Cornelia Sorabji* (1934) and *India Recalled* (1936).

Questions for discussion:

I. Answer the following questions in about 300 words: 10 marks

1. What was the nature of Indian writings in the pre-independence era?
2. Discuss any five major Indian writers of pre-Independent era.
3. Delineate the major characteristics of Indian writings in pre-independent India.
4. Comment on Sarojini Nadu, Rabindranath Tagore and Sri Aurobindo as poetic geniuses of the times.
5. Can the pre-independent era be referred to as the "The Age of Literary Renaissance"? Support your answer.
6. Discuss the influence of English literature on Indian writing in English.

II. Write short notes on the following: 5 marks

1. Give a brief note on Raja Ram Mohun Roy.
2. Discuss Swami Vivekananda as India's modern saint.
3. Why is Sri Aurobindo referred to as *The Literary Renaissance Man*?
4. Discuss Mahatma Gandhi and his literary contribution.
5. Comment on the literary contributions by Sarojini Naidu that earned her the title 'Nightingale of India'.

UNIT-III

Novel

The Financial Expert

By R. K. Narayan

CHAPTER- 3

The Financial Expert

R K Narayan
(1906 –2001)

Rasipuram Krishnaswami Iyer Narayanaswami (10 October 1906 – 13 May 2001), was an Indian writer known for his work set in the fictional South Indian town of Malgudi. He was a leading author of early Indian literature in English along with Mulk Raj Anand and Raja Rao.

Narayan's mentor and friend Graham Greene was instrumental in getting publishers for Narayan's first four books including the semi-autobiographical trilogy of Swami and Friends, The Bachelor of Arts and The English Teacher. The fictional town of Malgudi was first introduced in Swami and Friends. Narayan's The Financial Expert was hailed as one of the most original works of 1951 and Sahitya Academy Award winner The Guide was adapted for film (winning a Filmfare Award for Best Film) and for Broadway

Rasipuram Krishnaswami Iyer Narayanaswami is one of the finest Indian authors of his generation. He was reared by his grandmother Parvati and she taught him basic arithmetic, mythology, classical Indian music and Sanskrit. Narayan's family mostly conversed in English, and grammatical errors

on the part of Narayan and his siblings were frowned upon by his father who was a school headmaster in colonial India. Due to his father's transfer to Mysore Maharajah College High School, the family moved to Mysore and settled there. Narayan completed his education in 1930 and briefly worked as a teacher before deciding to devote himself to writing.

Narayan created an imaginary town of a modest size and named it Malgudi. He placed it somewhere in the Madras Province and It is against this imaginary locale that Narayan casts all his characters that are true to life. He typically portrays the peculiarities of human relationships and the ironies of Indian daily life, in which modern urban existence clashes with ancient tradition. His style is graceful, marked by genial humour, elegance, and simplicity. Along with Mulk Raj Anand and Raja Rao, Narayan is considered a significant contributor to the 'Indianisation' of English literature. Commenting on the writing form, he once said, "Indian (writings in) English is often mentioned with some amount of contempt and patronage, but is a legitimate development and needs no apology."

There are fourteen novels in the oeuvre of R.K. Narayan. He sent the manuscript of his first novel, **'Swami and Friends'** to a friend in Oxford, and it eventually landed in the lap of Graham Greene, who helped to get the book published in 1935. Among the best-received of Narayan's novels are **The English Teacher** (1945), **Waiting for the Mahatma** (1955), **The Guide** (1958**), The Man-Eater of Malgudi** (1961), **The Vendor of Sweets** (1967), and **A Tiger for Malgudi** (1983). Narayan also wrote a number of short stories. The collections include **Lawley Road** (1956), **A Horse and Two Goats and Other Stories** (1970), Under the **Banyan Tree and Other Stories** (1985), and **The Grandmother's Tale** (1993). In addition to works of nonfiction (chiefly memoirs), he also published shortened modern prose versions of two Indian epics**, The Ramayana** (1972) and **The Mahabharata** (1978).

Narayan won numerous awards during the course of his literary career. His first major award was the Sahitya Academy Award for his novel 'The Guide' in 1958. In 1964, he received the Padma Bhushan during the Republic Day honours. In 1980, he was awarded the AC Benson Medal by the (British) Royal Society of Literature, of which he was an honorary member. He was nominated for the Nobel Prize in Literature multiple times, but never won the honour.

He was awarded honorary doctorates by the University of Leeds (1967), the University of Mysore (1976) and Delhi University (1973). A year before his death, in 2001, he was awarded India's second-highest civilian honour, the Padma Vibhushan.

Narayan lived till age of ninety-four and died in 2001. He wrote for more than fifty years, and published until he was eighty-seven. He wrote fourteen novels, five volumes of short stories, a number of travelogues and collections of non-fictions, condensed versions of Indian epics in English, and the memoir My Days.

LIST OF WORKS

Novels

- Swami and Friends (1935, Hamish Hamilton)
- The Bachelor of Arts (1937, Thomas Nelson)
- The Dark Room (1938, Eyre)
- The English Teacher (1945, Eyre)
- Mr. Sampath (1948, Eyre)
- The Financial Expert (1952, Methuen)
- Waiting for the Mahatma (1955, Methuen)
- The Guide (1958, Methuen)
- The Man-Eater of Malgudi (1961, Viking)
- The Vendor of Sweets (1967, The Bodley Head)
- The Painter of Signs (1977, Heinemann)
- A Tiger for Malgudi (1983, Heinemann)
- Talkative Man (1986, Heinemann)
- The World of Nagaraj (1990, Heinemann)
- Grandmother's Tale (1992, Indian Thought Publications)

Non-fiction

- Next Sunday (1960, Indian Thought Publications)
- My Dateless Diary (1960, Indian Thought Publications)
- My Days (1973, Viking)
- Reluctant Guru (1974, Orient Paperbacks)
- The Emerald Route (1980, Indian Thought Publications)

- A Writer's Nightmare (1988, Penguin Books)
- A Story-Teller's World (1989, Penguin Books)
- The Writerly Life (2001, Penguin Books India)
- Mysore (1944, second edition, Indian Thought Publications)

Mythology

- Gods, Demons and Others (1964, Viking)
- The Ramayana (1972, Chatto & Windus)
- The Mahabharata (1978, Heinemann)

Short story collections

- Malgudi Days (1942, Indian Thought Publications)
- An Astrologer's Day and Other Stories (1947, Indian Thought Publications)
- Lawley Road and Other Stories (1956, Indian Thought Publications)
- A Horse and Two Goats (1970)
- Under the Banyan Tree and Other Stories(1985)
- The Grandmother's Tale and Selected Stories(1994,Viking)

About the Novel

The Financial Expert

Rasipuram Krishnaswami Narayan's The Financial Expert (1952) is regarded as the most successful work in the field of Indo-Anglian fiction, and it turns into a moral fable. In this novel, the novelist, Narayan shows his contempt for evil in any form which deserves to be punished through the realistic pictures of the development of an ambitious middle class financial wizard, Margayya who wants to earn lakhs of rupees in dishonest and unethical ways. The Financial expert, Margayya, aged forty two, leads his life by advising the ordinary peasants who came to Malgudi to take loans from the central Co-operative Land Mortgage Bank.

The novel follows the rise and fall of the protagonist Margayya. Our anti-hero begins his journey as a relatively obscure middleman. Under a Banyan tree in Malgudi, he unofficially connects banks

with borrowers while earning a deceitfully generous margin from the difference in interest rates. His irksome practice quickly earns the contempt of the local bank (as well as readers). Margayya, believing that his persecution is motivated by lack of means and lower social status, vows to become a wealthy man; a financial equal of the bank's secretary.

After dwelling on the nature of money and the position it affords its owners in society, Margayya has a revelation. He senses that a new scheme; a financial innovation of sorts, with the potential to revolutionise his life, was approaching fruition. Margayya meets Dr Pal, an author, at a ruined temple with the River Saryu as a backdrop. He is persuaded to invest in the rights to Dr Pal's latest book; a Karma Suture style manual. Through no effort of his own, the book becomes a fabulous success and this makes Margayya comfortably wealthy.

But this brings a little comfort to Margayya. He grows unsatisfied with the publishing business. He becomes weary of the "endless correspondence over trivialities" with book buyers. Margayya's dreams move quickly on. Using his own substantial capital, he forms a bank and begins lending directly borrowers in his own right. With his business career flying high, Margayya's family relationships make for a poor contrast.

His only son; Balu shows apathy towards his academic studies. Despite the sums that Margayya spends on private tuition to encourage this pursuit, Balu develops a fondness for tobacco over textbooks. To flex his rising status, Margayya wrangles the position of school secretary (chair of school governors) and uses this power to bully teachers to extort preferential treatment for his son

Notwithstanding these efforts, Balu repeatedly fails the matriculation exam. Much to his father's displeasure, he embodies little remorse or shame in failure. Balu's disgraceful progression to adulthood appears to emanate from the spoilt childhood he has enjoyed under his father's success.

The failure of the son to fulfil his father's selfish ambition to have a son in university creates a rift between Margayya and Balu, who subsequently runs away. Fake news circulates of Balu's untimely death. As he considers travelling to Madras to plan funeral arrangements, a poignant moment occurs which reveals how the toxicity of Margayya's money obsession has become pervasive. Margayya

dismisses a kind offer of an escort from his brother, on the basis that he assumed it was merely an opportunity for the brother to enjoy a free trip.

In the context of growing animosity between Margayya and Dr Pal, the latter decides to spread alarming rumours to the detriment of Margayya's bank. This triggers a run on the bank. The financial catastrophe which ensues brings the journey around to a full circle. An impoverished Margayya is left to dwell on what could have been. Margayya's final act is devoid of wisdom and is perhaps a sign of the inescapable mindset that has found a home in his self. With vigour, he implores his son to take up residence beneath the Banyan tree in Malgudi and begin dealing in loans, just as he once had.

R.K. Narayan utilizes numerous incongruities and parodies in The Financial Expert. The hero Margayya is by all accounts a genuine comic character in light of his odd conduct. The perusers can't resist snickering at Margayya's fixation on cash. He even goes to the sanctuary to meet the Priest with the goal that he can get the support of Goddess Laxmi (Hindu Goddess of riches). His association with his child is very comic. The perusers can discover numerous comic elements through the discussion between Dr. Sen and Margayya as well. Be that as it may, Margayya's unfortunate defeat specifically or in a roundabout way happens as a result of these two characters. Along these lines, the perusers can't think about this as an unadulterated comic novel due to the lamentable ruin of the hero. The terrible part is Margayya thoroughly takes care of the solace of his child, yet his child never is by all accounts content with his dad and even acts up with him. I think this is the fundamental sadness of this novel that how the guardians are abused by their children or little girls in these cutting edge days.

Questions for Discussion:

I. Answer the following questions in about 300 words

1. The Financial Expert is the story of the rise and fall of Morgayya. Explain.
2. On the basis of the novel 'The Financial Expert' prove that love of money is the root of all evil.
3. Discuss the role of Dr. Pal in the life of Margayya and his family.
4. Discuss Margayya –Balu relationship in The Financial Expert.

5. Discuss Narayan's comic vision in The Financial Expert.
6. Examine Narayan's ironic vision in The Financial Expert.

II Write short notes on the following

1. Character Sketch of Margayya
2. Margayya's brother
3. Sketch the character of Balu
4. Margayya is a symbol of greed
5. Margayya's Red Book
6. Significance of the title, The Financial Expert

Chapter: 4

Poetry

1. To a Buddha Seated on a Lotus

SAROJINI NAIDU (1879 – 1949)

Sarojini Naidu was born on 13th February 1879 in Hyderabad to Dr. Aghorenath Chattopadhyaya and Barada Sundari Devi. Sarojini Naidu a brilliant student, won appreciation and fame after she was selected by Madras University at just 12. In 1895, she went on to study at King's College in London and later at Girton College, Cambridge University.

Sarojini Naidu has many credits to her, a major freedom fighter and has notably contributed to the Indian Independence Movement. During 1915-1918, she travelled across India lecturing on social welfare, women empowerment, emancipation and nationalism. She joined the Non-Cooperation Movement organized and led by Mahatma Gandhi. In 1924, she was a delegate to the East African Indian Congress, and was appointed the President of the Indian National Congress in 1925. Later she was appointed the Governor of the United Provinces in 1947 and became the first woman to hold the

office of Governor in the Dominion of India.

The golden period of her poetic composition spans the period 1898 to 1914. Her first volume of poems, **The Golden Threshold**, (1905) was dedicated to her mentor, Sir Edmund Gosse. Its title is taken from the name of Sarojini's home "The Golden Threshold" and it is Sarojini's entry into the golden world of poetry and made her famous both in the East and the West. The Times remarked: "Her poetry seems to sing itself as if her swift thoughts and strong emotions sprang into lyrics of themselves". She was a noted child prodigy and a master of children's literature. She was hailed as the Nightingale of Indian Song on account of her beautiful poems and songs.

Her second volume of poems **The Bird of Time** came out in 1912. According to **Edmund Gosse** the volume is marked by a "graver music" than the earlier volume. In her third and final volume **The Broken Wing** published in 1917 the change in note is sharper. "The Flute – player of Brindavan" is a wonderful ornamental lyric, a jewel equal to **"To a Buddha Seated on a Lotus**".

ABOUT THE POEM:

The Golden Threshold concludes with the poem "To a Buddha seated on a Lotus". The poem has found a place in two anthologies of English poetry published in England: The Oxford Block of Mystic Verse and the Modern Muse. Through the poem the poet contrasts the peace and perfection of the Buddha with the mutability and sorrow of human life.

At the sight of the idol of Lord Buddha seated with his legs crossed on a lotus which forms his throne, the poet questions the appearance of bliss and peace on Buddha's face. This seems to express oneness with the divine which has been the quest of Sages, Rishis and Munis in all countries. The Poet asks Lord Buddha the secret of mystic bliss in the journey of hardship of life. She wants to know how he attained the spiritual peace which is beyond the world of common man. Her soul urges to know the possibilities of his mystic bliss.

Later the poetess contrasts the hardship, noise, bustle, helplessness, recurring grief which carried down from past into the future of human life with peace and tranquillity expressed by the idol of Lord Buddha. Ever changing life of human beings' experience, is so uncertain that one grief gives

way to another and thus human life becomes a chain of sorrows continuing from the past into the future. As a result, sincere effort to attain spiritual peace is shattered, faith weakens and ultimately humans fail to attain peace. It is true that the divine always remain beyond the reach of man.

Finally, the poet again repeats her question and asks Lord Buddha to lead her to the way which leads to Moksha or Nirvana or salvation the highest and ultimate aim of human life according to Buddhist philosophy. Thus, human life on earth is nothing but a short period of separation from the Infinit.

To A Buddha Seated on A Lotus

LORD BUDDHA, on thy Lotus-throne,
With praying eyes and hands elate,
What mystic rapture dost thou own,
Immutable and ultimate?
What peace, unravished of our ken,
Annihilate from the world of men?

The wind of change for ever blows
Across the tumult of our way,
To-morrow's unborn griefs depose
The sorrows of our yesterday.
Dream yields to dream, strife follows strife,
And Death unweaves the webs of Life.

For us the travail and the heat,
The broken secrets of our pride,
The strenuous lessons of defeat,
The flower deferred, the fruit denied;
But not the peace, supremely won,
Lord Buddha, of thy Lotus-throne.

With futile hands we seek to gain
Our inaccessible desire,

Diviner summits to attain,
With faith that sinks and feet that tire;
But nought shall conquer or control
The heavenward hunger of our soul.

The end, elusive and afar,
Still lures us with its beckoning flight,
And all our mortal moments are
A session of the Infinite.
How shall we reach the great, unknown
Nirvana of thy Lotus-throne?

GLOSSARY

Lotus-throne: Lotus represents purity of the body, mind and speech, enlightenment; lotus is also used as a platform or a seat or throne by lord Buddha
Elate: extremely happy, delighted
Mystic: the cause of which is beyond the understanding of man, which results from the mystic union of his soul with the soul of God
Rapture: bliss
Dost: do
Immutable: unchangeable
Unravished: undisturbed
Ken: vision
Annihilated: non-existent in the world of man
Tumult: fever and fret
Strife: anger, conflict
Webs of life: woven of life is unwoven by death
Travail: sorrow and suffering
The flowers Deferred: hopes not fulfilled
Fruit denied: efforts to not bear fruit, no reward for the efforts
Futile hands: hands too weak to grasp what is desired
Supremely won: to win after long period of effort
Inaccessible: unattainable
Summits: higher and higher spiritual attainments
Naught: nothingness, in vain

Heavenward…soul: the yearning of the human soul for union with the Divine

The end: goal, union with God

Elusive: which recedes as we approach

Lures: attracts

Beckoning flight: though it runs away from us, still it tempts us to follow

Mortal moments: short period of stay away from God

Nirvana: Salvation, Moksha, state of bliss, according to Buddhist philosophy, freed from the cycle of birth-death-rebirth .

Questions for Discussion:

1. Examine the poet's quest for peace in the poem To a Buddha Seated on a Lotus.
2. Bring out the poet's struggle in understanding Nirvana.
3. To a Buddha Seated on a Lotus is a contrast between peace and perfection. Elucidate

2. Love Came to Flora Asking for a Flower

Toru Dutt (1856- 1877)

One of the earliest writers in Indian Writing in English, Toru Dutt, (1856- 1877) wrote in English and French, and made a mark in literature in spite of her premature death. With only a few writings to her credit in so short a span of life, Toru Dutt occupies a significant place in English writings by the Indian writers. However, it is very strange that her mature and extraordinary writings as a poet have been pushed far aside as a heap of forgotten past.

Toru Dutt, the "inheritor of unfulfilled renown", is one of the most talented poetesses in Indo-Anglian literature. As an interpreter of Indian thought and scene, Toru Dutt is the precursor of Rabindranath Tagore, Sir Aurobindo and Sarojini Naidu (The Nightingale of India). Toru Dutt rises up as a great poet if natures through her poems like- "THE LOTUS", "BAUGMAREE", "NEAR HASTINGS" and "OUR CASURINA TREE." Through such nature poems, she unveils her sharp power of observation and sensitiveness to colour. Though Toru Dutt does not possess the metrical excellence and felicity of diction compared to Sarojini Naidu, she enjoys a privileged place in the arena of flawless spontaneity and lucidity in expression.

Toru Dutt was a Hindu by birth and tradition, an English woman by education, French at heart, a poet in English, a prose writer in French, who at the age of eighteen made India acquainted with the poets of French in the rhyme of England, who blended in herself three souls and three traditions and who died at the age of twenty- one, in the full bloom of her talent and on the eve of the awakening of her genius. The Saturday Review was to write about Toru Dutt in August 1 879: “There is every reason to believe that in intellectual power Toru Dutt was one of the most remarkable women that ever lived.” Had George Eliot died at the age of 21, she would certainly not have left behind her any proof of application or originality superior to those bequeathed to us by Toru Dutt. The first anthology Aru and Toru worked on was a volume of translations from French into English called A Sheaf Gleaned in French Fields which is without doubt the most well-known of Toru Dutt's works.

Toru Dutt is the real innovator in the field of Indo-Anglian poetry. Because of her historical position she has become an inalienable part of Indo-Anglian poetry. With them she introduced an authentic Indian note in Indo-Anglian poetry. According to C D. Narasimhaiah, she inaugurated "a tradition which had to wait till the arrival of Aurobindo for a mature handling". Indo-Anglian Poetry becomes mature and non - derivative in the hands of Tom Dutt, Manmohan Ghose, 'Sarojini Naidu, Aurobindo Ghose and Harindranath Chattopadhyaya. With their exceptional poetic gifts and individual talents, they served and enriched Indo - Anglian verse. Toru Dutt was striving towards her own style of poetical communication. No doubt, she has a meagre poetic output being a poet of 'unfulfilled renowned who died prematurely at the age of twenty-two. But the status of being a major or a minor poet does not depend upon poetic output but on the creative thrust of the poet. Toru Dutt had gained international recognition for the reason that with her the genre came out of its swaddling clothes. English and French critics duly noted her poetic genius. Her original as well as unoriginal works drew notable critical attention from abroad. Thus, she rendered the most singular service of putting Indo Anglian poetry on the international literary map.

About the poem

The Lotus, published in 1882 in the book “Ancient Ballads and Legends of Hindustan”, is a poem by Toru Dutt that revolves around the themes of natural beauty, as well as patriotism and religion. The poet uses the Lotus flower to represent the Hindu religion, as well as the natural beauty of Asia and its flora. The resolution of this poem comes as a link is made between the Eastern and Western cultures, and brings out a new perspective that is better than the two separate cultures. ‘The Lotus’

is one of the finest flowers of the poetical garden of Toru Dutt. In this poem, the poet presents the idea that the Indian Lotus is the most beautiful of all flowers.

This 14-line poem is structured in the style of a Petrarchan sonnet, with a clearly defined octave and sestet. The octave, which has 8 lines, has the rhyme scheme ABBAABBA, which follows the structure of the Petrarchan sonnet. The deviation comes in the 6-line sestet whose rhyme scheme is CDCDDC. This is not generally seen in this type of sonnet, and so this poem is styled with the Petrarchan sonnet as inspiration. The volta, or turn, of the poem takes place at the beginning of the sestet.

The poem starts with a conflict among the flowers. For a long time, lily and rose had been fighting for the title of 'Queen of flowers'. The poet tells that both lily and rose used their 'bard of power 'in their fight over this title. Since the poet had lived many years in European countries so she used greek and roman mythologies to support their stand. The rose is described as never reaching the level of the lily flower, because the lily has a strong willed demeanour. In the last line of the octave, this fractions of flowers reach its climax where all flower groups form cliques in a bitter conflict. The sestet part presents the solution of this rivalry. The poet uses Greek mythologies to present her ideas. In Greek mythologies Love symbolizes Cupid, god of love. At this fraction of flowers, god of love came to flora, goddess of flowers and spring, to create a flower 'as delicious as the rose' and 'stately as the lily in her pride'. As a result Flora creates a flower by combining the characteristics of rose and lily. She creates the lotus flower that combines the rdness of rose with paleness of the lily.

Thus, Toru dutt has beautifully presented her ideas about the superiority of lotus flower. In Hindu mythology lotus occupies a respectable position among flowers as it is the place of god. Toru dutt wanted to acknowledge her Indian background for others to understand love for her native country. The poem is written in petrarchan sonnet form in which the octave presents the tensions generated by rival flowers with their positive and negative points and the sestet diffuse the tension, by ignoring the claims of rose and lily, and selecting lotus as queenliest of flower. The poet has used much figures of speech to express his ideas. She personifies Love, Flora, rose and lily. Simile is frequently used to heighten the rivalry in "Rose can never tower like pale lily" and 'a flower as delicious as the rose'. Words like 'Love', 'Flora', 'Juno', and 'Psyche' are borrowed from Greek mythologies but it increase the beauty of the poem.

Lotus

Love came to Flora asking for a flower
That would of flowers be undisputed queen,
The lily and the rose, long, long had been
Rivals for that high honor. Bards of power
Had sung their claims. 'The rose can never tower
Like the pale lily with her Juno mien' -
'But is the lily lovelier?' Thus between
Flower-factions rang the strife in Psyche's bower.
'Give me a flower delicious as the rose
And stately as the lily in her pride' -
But of what color?' - 'Rose-red,' Love first chose,
Then prayed - 'No, lily-white - or, both provide;'
And Flora gave the lotus, 'rose-red' dyed,
And 'lily-white' - the queenliest flower that blows.

Glossary:

Lotus: water-lily, Egyptian and Asian, associated in Hindu and Buddhist thought with meditation and spiritual health.

Flora- Roman goddess of flowers and spring

Juno- Queen of Zeus and goddess of marriage

mein- person's appearance or bearing.

psyche- immortalized human, the beloved of Cupid

Love: used for Cupid, the god of love in Roman mythology

undisputed: without any dispute or doubt

lily: a flower of white colour

rose: a flower of red colour

rivals: contestants, opponents

Bards: poets

tower: stand straight

pale: dim

mien: a person's appearance, look (Juno mien: standing

straight with confidence like the goddess Juno)

flower-factions: groups of flowers (one group in the leadership of the

rose and another in the leadership of the lily)

rang: clashed

strife: quarrel

bower: residence

delicious: sweet

stately: appearing noble, great

pride: confidence

rose-red: red as rose

lily-white: white as lily

blows: blooms

Questions for Discussion:

1. Write a critical appreciation of the poem "The Lotus" by Toru Dutt.
2. How is the lotus considered as a cultural symbol in the Indian society?
3. Do you agree with Flora's decision about the quarrel between the rose and the lily? Explain

4. What is Toru Dutt trying to convey in Lotus? What does it say about culture and civilization?
5. Describe the allusions to the various mythical characters in the poem Lotus, and what in your opinion do these allusions stand for?
6. Do you accept Toru Dutt's conception of THE LOTUS being the queenliest of flowers? If not, which flower could occupy that position?
7. Toru Dutt's achievement here in presenting the Indian attitude to life and the image of the lotus as the central symbol. Discuss.

3."To India – My Native land"

Henry Louis Vivian Derozio

(18 April 1809 – 26 December 1831)

About the Poet: Henry Vivian Louis Derozio, one of the most eminent poets of Nineteenth Century was born in Calcutta in 1809. He was half Indian and half Portuguese. His father was a Portuguese while his mother was an Indian. He took to teaching English and emerged as a very popular teacher among his students. He was an ardent Nationalist in spite of his western upbringing, Derozio loved India profoundly. His great ambition was to voice the aspirations of the Indian masses and – to sing the glory of India. He wrote with the object of inspiring patriotic zeal and fervour among the youths of India. He was shocked to see the miserable condition of India, and her poverty and slavery. But he was proud of her rich cultural heritage and great spiritual values.

Though Derozio succumbed to cholera at a very young age, he left behind him a number of creditable poems, including the narrative poem, The Faquir of Jungheera. He was one of the earliest Indian poets to compose poetry in English with considerable ease and self-assurance.

Derozio was a Eurasian poet, rationalist thinker and teacher. Henry Louis Vivian Derozio was appointed a teacher of the Calcutta Hindu College in May 1826 at the young age of seventeen. The subjects he taught were English literature and history and his mode of teaching was as unconventional as were his ideas. In fact, Derozio's activities as a teacher were not confined to the classrooms. He was ever willing to converse with his students even outside the College premises, frequently at his own residence, on any matter which aroused their interests. In fact, his discourses covered a wide range of subjects- literature, history, philosophy and science. Henry Louis Vivian Derozio was born in Calcutta [now Kolkata]. He was a teacher, a scholar, a poet and an academic. Though Derozio had very little of Indian blood in him, his upbringing in India greatly inspired in him Indian themes and sentiments. Derozio is generally regarded as the first Indian to write in English. Derozio's poetic vocation was very brief stretching forth only for about six years. Derozio, who held great promise as poet, regrettably, died untimely at the age of 23 when he was still at his bloom. He is modern India's first poet to express his patriotism in poetry, the first to verbalise in verse the desire of the Indians for Freedom. Derozio's poems demonstrate his eager desire to inspire the young Indians to struggle and strive for India's independence from the clutches of the British imperialism.

About the Poem: *To India My Native Land* is a typical Derozian poem in its theme and style. The poem laments the degradation and devaluation of India because of her slavery to the British and seeks to regain India's lost glory and reverence. In this poem, Derozio personifies India and talks to her in a monologue. Derozio talks about the glorious past of India. He tells her (while Derozio does not hint at what sex he personifies India as, I assume it to be a female because we always refer to a country as mother and in India we refer to our country as Bharat Mata (or mother India the diety)) that in her days of glory, she used to be regarded highly, worshipped and was considered sacrosanct.

The theme of the poem is patriotism. The author talks about the past glory of India and how the country that was called the 'Golden Eagle' has been chained and enslaved. His purpose is to sing the glory of that heritage of the distant past which is lost and longs for the return as well as hopes for a kind wish from the country and its people.

The poet recalls India's glorious past civilisation. Her fame and spiritual message had spread throughout the world. She was worshipped like a goddess. All the countries looked up to her for her spiritual leadership. It is too sad that such glory and reverence is not found in her any more. The reason is, she is now bound by the chains of slavery. A country that used to soar high like an eagle, is now grovelling in the infamous dust. The miserable condition of the country does not inspire the

poet to sing a song in her praise. Instead, it leads him to tell a sad tale of her miserable state. Conclusively, the poem is a powerful statement on the colonial plight that has thwarted all possible valorisation of India as a country having a glamorous and infallible history. Thus, Derozio's patriot zeal and anti-imperialist concern gets duly reflected in the poem.

"To India – My Native Land"

My country! In thy days of glory past
A beauteous halo circled round thy brow
and worshipped as a deity thou wast—
Where is thy glory, where the reverence now?
Thy eagle pinion is chained down at last,
And grovelling in the lowly dust art thou,
Thy minstrel hath no wreath to weave for thee
Save the sad story of thy misery!
Well—let me dive into the depths of time
And bring from out the ages, that have rolled
A few small fragments of these wrecks sublime
Which human eye may never more behold
And let the guerdon of my labour be,
My fallen country! One kind wish for thee!

Glossary:

Glory: honour

Beauteous: beautiful

Halo: the circle of light shown around the head of an important religious person in painting

Deity: a god

Wast: was

Reverence: feeling of great respect

Pinion: wings

chained down: tied in fetters

grovelling: to try too hard to please somebody who is far more important or higher in status

lowly: far below

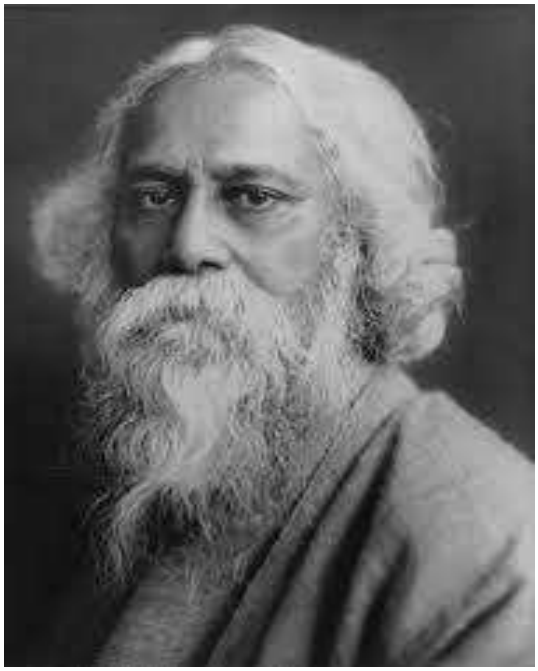
behold: see

guerdon: reward

Questions for Discussion:

1. Comment on the theme of the poem *To India My Native Land.*
2. "The poem is conceived in the form of an impassioned plea to the fabricated romantic notion of Mother India to free herself form the stultifying shackles of foreign domination". Discuss.
3. Comment on the patriotic outburst comes full circle in Derozio's yearning for the lost glamour of Mother India.
4. Explain how the poet presents powerful statement on the colonial plight that has thwarted all possible valorisation of India.
5. How does Derozio's poem my native land glorify India's past?

CHAPTER- 5
Drama- Chitra
Rabindranath Tagore
1861-1941



About the Author: -

Rabindranath Tagore was the first Indian to be bestowed the Nobel Prize for Literature. He also played a major role in the revival of the modern India. Tagore is most commonly known for his poetry, but he has written articles, plays, novels and short stories. He took a keen interest in a widespread range of artistic, cultural and social endeavors. He has been described as one of the first 20th century's global man.

Tagore's involvement and literary work challenged the contradictions of an unfair and unequal world system and developed a new understanding of the society and the world in order to found a concrete and universal humanism. The writings and paths of Tagore is a reflection at the highest level of the interrelationship between the universal and the particular in understanding the complicated procedures of modernity. In this unit, you will learn all about Tagore, his life and works in diverse fields. How his writings brought cultural as well as literary changes in the society and how

he influenced literature and people. You will also learn in detail about his play Chitra and will be able to understand it.

About the Author Rabindranath Tagore. the youngest of thirteen surviving children was born in the Jorasanko mansion in Calcutta, India to Debendranath Tagore (1817–1905) and Sarada Devi (1830–1875). The Tagore family came into prominence during the Bengal Renaissance that began during the age of Hussein Shah (1493–1519). The original name of the Tagore family was Banerjee, however, being Brahmins, their ancestors were called 'Thakurmashai' or 'Holy Sir'. During the British rule, this name stuck and they began to be known as Thakur and in due course the family name got anglicised to Tagore. Tagore family patriarchs were the Brahmo organisers of the Adi Dharma faith. The loyalist Prince Dwarka Nath Tagore was his paternal grandfather. He employed European estate managers and visited with Victoria and other royalty. Debendranath had framed the Brahmoist philosophies adopted by his friend Ram Mohan Roy, and became pivotal in Brahmo society after Roy's demise.

Awards, Achievement & Honours: -

- Rabindranath Tagore won **Nobel Prize in Literature** in 1913 and Rabindranath was the first Indian to won Nobel Prize.

• British crowned Rabindranath Tagore with **Knight Title** in 1915, but after the incident at Jallianwala Bagh, Rabindranath Tagore refused to keep Knight Title further at 1919 to protest the terror.

• In 1930 the Paintings of Rabindranath Tagore was exhibited in Paris and London.

• Later in 1930, Rabindranath Tagore wrote Oxford during his stay at Birmingham.

• Rabindranath Tagore was the co-founder of **Dartington Hall School** in Japan.

• Indian Postage Department showed their tribute to Rabindranath Thakur on 7th May 1961 when a Stamp released in the name of Rabindranath Tagore.

• Indian Government, West Bengal Government and many Private Firms showed respect to Rabindranath Tagore by opening Institutions, Health Centres, and many Seva Centres worldwide in the name of Rabindranath Tagore.

Books: - For Children below 14 years:

1. Kabuliwallah
2. The Little Big Man
3. The Astronomer
4. Clouds & Waves
5. The Land of the Cards

Books for Adults-Above 18 Years:

1. Gitanjali- (Song Offerings)
2. Gora- 1909
3. Shesher Kabita - 1929
4. The Post Master-1906
5. Ghare Bjaire -1916
6. Choker Bali -1906

Drama-written by Tagore:

1. Natir Puja-1926
2. Paritan -1929
3. Kalia Jatra-1932
4. Chandalika-1933
5. Chitrangada-1936

Films made from Tagore's works

1. Ghare Bhaire-1905
2. Charulatha-1964

3. Milan-1946
4. Kabuliwalla-1957
5. Choker Bali-2003
6. Char Adhyay-1997
7. Noukadubi-1960

Definition of Play: -

Play is a literary form of writing for theatre, which narrates a story with elements of conflicts, tensions, and actions through dialogues of characters. For dramatic significance, it is divided into acts and scenes. The writers present their feelings, emotions, and ideas through their characters and make them speak.

The word Play originates from the early fourteenth century, with roots in Greek *'Paizo'* meaning 'to act'.

Elements of Play: -

A play has certain elements such as: -

1. **Plot:** It refers to the order of the events that occur in the play.
2. **Characters:** The characters form a crucial part of the story and are interwoven with the plot of the play.
3. **Dialogue:** It refers to the conversation or interactions between the characters in the play.
4. **Setting:** It refers to the time and place where a story is set. It is one of the important parts of the play.
5. **Conflict:** It refers to the challenge main characters need to solve to achieve their goals.
6. **Resolution:** It is the unfolding or the solution to a complex issue in a story.

A play functions as a tool to give reveal to one's thoughts through performance in front of the live audience. Writers skilfully feature certain situations to make the audience laugh at funny incidents as well as feel pity and fear for unfortunate circumstances or incidents. It enables the audience to understand and feel a lot out of less description. Also, it is a convenient way to present different

characters and their inner thoughts in dramas. Moreover, it enables the writers to dramatize the story in a way that events and characters are easily brought to life through a theatrical performance.

One Act Play: -

A One Act Play is a play that has only one Act. It consists of one or more scenes (i.e., the performance is not divided into sections with intermissions). It can run anywhere from fifteen minutes to one hour or more. Its origin can be traced in ancient Greece, Cyclops, a satyr play by Euripides.

Examples of One Act Play: -

a) Samuel Beckett's 'Endgame' & 'Jack Fell Down' are examples of One Act Play.

Chitra-Synopses

Chitra is a one-act play written by Rabindranath Tagore, first published in English in 1914. The play adapts part of the story from the Mahabharata and centers on the character of Chitrangada, a female warrior who attempts to attract the attention of Arjuna. Chitra has been performed around the world and has been adapted into numerous different formats, such as dance. Critical reception for Chitra throughout the years has been received positive reviews, and the work has been described as "the crown of this first half of the poet's career." Several versions of the play have been performed since its inception and it has been also been adapted into several formats including dance. A 1914 article in the New York Times said using Hindu legends, Tagore touched modern feminism with the character of Chitra.

Summary of the Play:

The play is the story of Chitrângadâ and Arjuna from the Mahabharata and begins with Chitra initiating a conversation with Madana, the god of love, and Vasanta, the god of eternal youth.

They ask Chitra who she is and what is worrying her, to which she replies that she is the daughter of the king of Maripur and has been brought up like a boy as her father had no male heir. She is a great warrior and a hero in spite of being born as a woman, but has never had any chance to truly live like a woman or learn how to use "feminine wiles".

Chitra explains that she had met the warrior hero Arjuna after seeing him in the forest while she was hunting for game. Despite knowing that he had pledged several vows including one for twelve years of celibacy, Chitra fell instantly in love with him. The following day she tried to speak to him and plead her case, but Arjuna turned her away due to his vows. Chitra begs with the two gods to give her a day of perfect beauty so she can win over Arjuna and have just one night of love with him. Moved by her pleas, the two gods give her not just one day but an entire year to spend with Arjuna. The next scene opens with Arjuna admiring over the perfect beauty he has seen. Chitra, the beauty of which he states, enters and Arjuna instantly strikes up a conversation with her. He requests to know what she is looking for, to which Chitra bashfully replies that she is in search of the man of her desires. The two go back and forth until Chitra admits that she is looking for him, which prompts Arjuna to say that he will no longer hold to his vows of chastity.

Chitra realises that rather than feeling happy, hearing this makes her awfully miserable as he is not falling for her true self. She then tells him not to fall for an illusion. Later the next day, Chitra confesses to Vasanta and Madana that she had spurned Arjuna due to him falling for what she saw as a false image of herself. The two gods scold her as they had only given her what she had asked of them. Chitra says that despite their gift, she sees the perfect beauty as a being separate from herself and that even if she had slept with Arjuna, it would not be the true her that he loved only her beauty. Vasanta advises Chitra to go to Arjuna and spend the year with him and that at the end of the year Arjuna will be able to embrace the true Chitra once the spell of perfect beauty is gone. Chitra does so, but during their year together she thinks that Arjuna will not love her once the year is over. After much time has passed, Arjuna begins to grow restless and longs to hunt once again.

He also begins to ask Chitra questions about her past, speculating if she has anyone at home that is missing her. Chitra comments that she has no past and that she's as transient as a drop of dew, which disappointments Arjuna. With the year approaching its end, Chitra asks that the two gods make her last night her most beautiful, which they do. However, around the same time Arjuna hears tales of the warrior Princess Chitra and begins to wonder what she might be like. As she has never having told him her name, Chitra assures Arjuna that he would never have noticed Chitra if he had passed by her and tries to persuade him into bed. Arjuna declines, saying that some villagers have informed him that Maripur is under attack. Chitra tries to assure him that the city is fully protected, but to no

avail, Arjuna's mind is engaged in thoughts of the princess Chitra. bitterly asks if he would love her more if she were like the Princess Chitra he admires. Arjuna replies that since she has always kept her true self a secret, he has never sincerely grown to love her as much as he could and that his love is "incomplete". Noticing that this upsets her, Arjuna endeavours to console his companion. The play ends with Chitra finally admitting to Arjuna that she is the princess of which he spoke of and that she pleaded for beauty in order to win him over. She confesses that she is not a perfect beauty, but that if he would accept her then she would stay with him forever. Chitra also discloses that she is pregnant with his son. Arjuna meets this news with joy and states that his life is truly.

Characters of the Play: -

The characters of 'Chitra' are as follows:

a. Vasanta: The god of springtime and eternal youth.
b. Madana: The god of love.
c. Chitra/Chitrângadâ: Daughter of the King of Manipur, Chitrângadâ was raised as a boy due to the lack of a male heir.
d. Assorted villagers
e. Arjuna: A prince of the house of Kurus, Arjuna is a former warrior that is living as a hermit as of the start of the play.

A) **Questions for Discussion:** (10 Marks Each)

1. How is love depicted as in the play Chitra?
2. Critically analyse the play Chitra.
3. Discuss feminism in Tagore's writings taking into account Chitra.
4. Discuss early life and works of Tagore.
5. Write a note on multitalented Rabindranath Tagore as a Poet & Dramatist.
6. 'Between 1878 and 1932, Tagore set foot in more than thirty countries on five continents. Enumerate'.
7. Tagore's dramas used more philosophical and allegorical themes. Explain. (10)

B) **Short Notes: -** (5 marks each)

- Write a note on the characters in the play *Chitra.*
- Explain the extract 'Beloved, my life is full' with reference to the Play.
- Who is Chitra? How has she been raised and why?
- How is Love depicted as in the Play?
- Why was Chitra sad after her night of bliss with Arjun and what is Vasanth's advice to her?

CHAPTER 6

Using Film in Education

Film has been a major feature of popular culture for a hundred years, and the moving image now dominates all aspects of the transmission of information. Schools/ colleges however, have been very slow to move away from their dependency on text. Study after study suggests that children need visual stimulates to support their learning and that all children receive a lot of their social and moral learning through film and TV, and forms of social media like YouTube.

Yet where film and moving images are used in education it is considered a pleasant introduction to new concepts, ideas or books, something innovative and a little outside the mainstream of teaching and learning. The research suggests it can and should play a much bigger role; it can be used to support social and moral understanding, to teach values and character, to support the development of information literacy in a visual world. Its techniques can be used to underpin mainstream skills like writing, be it creative narrative or fact-based presentations and perhaps most importantly of all, it can help develop critical reflection and a sceptical knowledge of how to review the way visual meanings are constructed to influence us. The research speaks volumes about the potential of film and the moving image to make learning more relevant and 'fun' and how much of that potential is being missed.

Therefore, two movies are prescribed in first semester DSC course- English. Thaai Saheba and Laagan. After the screening of the movies following questions on the movies would enable students generate ideas and ensue discussion on the movies.

This chapter has to be considered for Formative assessment only.

Thaai Saheba- Questions for Discussion

1. Who is Appa Sahib?
2. Who was Appa Sahib's wife?
3. Do they have children?
4. Who is Chandra?
5. Name Appa Sahib's Mistress.
6. After Appa Sahib was released from jail, whom did he visit first?
7. How did Thayi Saheba receive Appa sahib?
8. Where did Appa Sahib's first wife live?
9. What kind of massage did the first wife give to Thaayi Saheba?
10. What news did Thayi Saheba receive and how did she feel after receiving it?
11. When will Appa Saheba be released from prison?

12. With whom does the son of Sahib's first wife's brother get involved?

13.What kind of struggle does Girish Kasaravalli portray?
14 When does the story Thayi Saheba take place?
15 Whose principles did the man of the house follow?
16.Thayi Saheba was nominated for many awards. Name them under different categories.
17 The film Thayi Saheba was an exposition of the bureaucratic system's cruelty & indifference. Do you agree?
18 In which year Thayi Sahiba was released"

13. Name the caste on which the film Thayi Saheba was made.
14. Who is Narmada Thayi?
15. Name the adopted child
16. Who will inherit the property after Appa Sahib?

Lagaan – Questions for Discussion

1) Is Lagaan movie based on a true/real incident?
2) Who scored the boundary in the movie?
3) What was the score in the movie?
4) What is the theme of the movie?
5) Where was the movie Lagaan shot?
6) Who directed the movie?
7) Who played the role of Amir Khan's mother in the movie?
8) What were the stakes of the game?
9) Name the Captain of the British team.
10) Who betrays the team members and plays very badly on the first day of the match?
11) By how many runs did Bhuvan's team win the match?
12) Who scored the winning boundary?
13) What happened to Elizabeth in the end?
14) What did Captain Russel ask Raja?
15) One particular villager was not a part of the team.Name him.
16) Who were the opening batsmen for the villagers?
17) Which sport was the main focus of the movie?
18) Whose voice was the narration in the film?
19) Who took the last wicket of the British team?
20) Who betrayed the Villagers and supported the British?
21) What was the name of Gori Mem (British lady)?
22) What is the real name of the character Gouri?

23) In which year was the movie released?
24) Why didn't the villagers want Kachra to be in the team?
25) Lagaan was whose debut production?
26) Does Lagaan reflect patriotism in pre/post British period?
27) Lagaan was nominated for which international event?
28) Who taught the villagers cricket?
29) Who rang the temple bell and why?
30) Who takes the first wicket in Bhuvan's team?

****

Please Scan the QR code to watch the movie.

Thaai Saheba (1997)

Lagaan (2001)

Question Paper Pattern

Semester I

Discipline Specific Core Course- ENGLISH

Paper 2: Indian Writing in English Part I

Time 3 Hours **Maximum Marks: 60**

Section A: 10 Marks

Section B: 5 Marks

Section C: 15 Marks

Section D: 15 Marks

Section E: 15 Marks

Model Question Paper

Semester I

Paper 2: Indian Writing in English Part I

Time 3 Hours **Maximum Marks: 60**

Instruction: Answer all Sections

Section – A

(Essay)

I. Answer any one of the following: 1X10=10

a. Comment on the dissensions to arrive at the appropriate appellation for writings by Indian authors.

b. M.K. Naiks' *The Literary Landscape: The Nature and Scope of Indian English Literature* presents the trajectory of Indian English literature. Support the statement.

Section B

(Authors of Pre- Independent Era)

II. Write a short note on any one of the writers of pre- independent India: 1X5=5

a. Sarojini Naidu

b. Raja Ram Mohun Roy

c. Cornelia Sorabji

Section C

(Novel)

III. A) Answer any one of the following 1X10 = 10

a. How does *The Financial Expert* imply money as the root cause of all evils?

b. Discuss Margayya's relationship with Balu as portrayed in the novel.

B) Write a short note on any one of the following 1X5 = 5

a. Dr. Pal

b. Margayya and finance

Section D

(Poetry)

IV. A) Answer any one of the following **1X10 = 10**

a. *To a Buddha Seated on a Lotus* presents the struggle for peace on earth. Delineate.

b. Toru Dutt's *Love Came to Flora Asking for a Flower* is a commentary on the culture and civilization. Substantiate.

B) Write a short note on any one of the following **1X5 = 5**

a. Portrayal of India's past in *To India- My Native Land*

b. Rose and Lily in *Love Came to Flora Asking for a Flower*

Section E

(Drama)

V. A) Answer any one of the following **1X10 = 10**

a. Discuss *Chitra* as a mythological play.

b. Comment on the use of symbols and poetic language in *Chitra.*

B) Write a short note on any one of the following **1X5 = 5**

a. *Chitra* as a poetic play

b. Character sketch of Chitra

XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX