

LITERARY FORMS

ALLIED PAPER 1

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UNIT 1

THE LYRIC

Lyric is a song sung by a single voice to the accompaniment of a lyre. It is an expression of a single emotion and it is a musical composition.

Lyric appeals more to the heart than to the intellect. Lyric poem is brief. The poet wishes to convey his impression memorably and musically. According to Edgar Allan Poe, the lyric poem cannot be of great length. Lyric is a subjective poem. Since it expresses poet's feelings it is deeply personal.

The lyric can be divided into three parts. The first part states the emotion which has set the poet's imagination. The second part forms the bulk of the poem. It gives the thoughts suggested by the emotion. The emotion reaches its highest pitch of eloquence. The third part comprises the last stanza. Here the poet returns to his initial mood. This part tends to be intellectual in character.

THE ODE

The Ode is of Greek origin. It is a serious composition. It is in the form of an address. It is exalted in subject matter and elevated in tone. The poet is serious both in choosing the subject and presentation. An Ode may be full of deep emotion, but its expression is more

elaborate. It is often addressed directly to a being or object. Shelley's 'Ode to the West wind' starts with 'O Wild West wind' and Keats' 'Ode on a Grecian Urn' addresses a Grecian Urn.

The Greek ode has two forms. They are: The Dorian Ode and The Lesbian Ode. The Dorian ode choric and was sung to the accompaniment of a dance. It has three parts: a stanza form, known as Strophe and Anti-Strophe and Epode. The Greek poet Pindar has used this form brilliantly. Hence this Dorian form is also known as the Pindaric Ode.

The Lesbian Ode is simpler in form than the Pindaric. It consists of many short stanzas similar in length and arrangement. The treatment is direct and dignified. This form was popularized by Horace and Catullus. Horace's Odes served as model to the writers of English odes. Andrew Marvell's ode "Upon Cromwell's Return from Ireland" is an example of Horatian Ode.

The English ode has pursued a course of its own regarding subject matter and style. The odes of Shelley, Wordsworth, Keats and Tennyson have irregular stanza. They withstand the test of time.

THE SONNET

The word sonnet is a derivative of the Italian 'Sonnetto' meaning a little sound. The Italian sonnet is known as Petrarchan. It is short poem of 14 lines. It is composed of two parts – octave and sestet. Octave has eight lines and sestet has 6 lines. They are arranged to the following scheme: abba abba. It ends with a couplet. The octave may be divided into two stanzas of 4 lines. It is called quatrains. Yet this break is not found in Italian sonnet. There is no division between the octave and the sestet in Milton's sonnet "On His Blindness".

Sonnet was introduced into England in the first half of the 16th century by Sir Thomas Wyatt and Henry Howard, Earl of Surrey. They wrote verses in this form after their visit to Italy. In their hands, the form attained change. Then Surrey adopted a rhyme scheme different from that of his Italian model. Surrey's sonnets appeared in three quatrains in alternate rhyme, followed by a concluding couplet: abab cdcd efef gg. Shakespeare also followed the same rhyme scheme in his sonnets. Since it is divided into four parts, it has no

pause and turn of thought at the end of the eighth line. In the final couplet, the poet's thought is given.

In Shakespeare's sonnet 'Remembrance', the poet expresses grief over past misfortunes in the quatrains. In the second quatrain, he speaks about grievances foregone. Shakespeare follows the earlier Elizabethans. Thus he has limited his scope to live. He celebrates his attachment to a young friend, the unidentified Mr. W.H.

THE ELEGY

The term 'elegy' covered war songs, love poems and lamentations for the dead. Elegy, in modern times, takes its name from its subject matter. In general, the theme of an elegy must be mournful. Sometimes, it may be inspired by some unrequited love and the fall of a famous city. An English poet is not limited to any single form. The formal elegy aims at an effect of dignity and solemnity without artificiality. Gray's Elegy written in a country churchyard is famous elegy. It is a conscious work of art.

The elegy lends room for discursive reflections on the part of the poet. The subject of death leads to areas unexplored. Thus John Milton in his elegy 'Lycidas' laments the degradation of poetry and religion, though it was an elegy in the death of his friend Edward King. Tennyson speaks about the puzzles of life and destiny in 'In Memoriam', an elegy on the death of his friend Arthur Hallam. Matthew Arnold's elegy "Ruby Chapel", on the poet's visit to his father's grave, reflects on the course of the life of mortal men. These philosophical ideas are digressions from the main subject. But they seem an integral part of the entire structure. Usually, an elegy ends with a note of reconciliation or optimism.

Shelley's 'Adonais' is an elegy written on the death of Keats. A new kind of elegy was introduced into English poetry. It set up a convention by which the poet represents himself as a shepherd and his friend as a fellow shepherd. It has a rustic setting and so it is called Pastoral elegies employing pastoral sentiments. Spenser's 'Astrophel' is a pastoral elegy lamenting his patron and friend Philip Sidney.

The Idyll

An Idyll may be a lyric, or a long poem or an elegy, or a ballad. The poet may give it any form he likes. "Idyll" means a little picture. It has brevity, and pictorial effect. The poet presents a picture in a few words. It is used to give a concrete image of an abstract idea. Milton's 'L'Allegro' is a picture of the happy life, subdivided into smaller pictures. Each of it is an Idyll in itself. Wordsworth's "Lines Written in March" gives a spring scene in England after the rain is over. In 'As You Like It', Shakespeare presents an idyll of country life. Tennyson and Browning have revived these forms.

An idyll is the poet's own vision of what he has felt. It is an imaginative rendering of a picturesque scene. The language in an idyll is carefully chosen to give desired pictorial impression. The Greek poet Theocritus has written idylls. Their themes include country life, mythology and poet's own experiences. But English poets have limited the scope of the idyll to the treatment of lonely life in town or village. Thus idylls are pastoral in form dealing with shepherd life. Roman poet Virgil has adopted the form in his 'Eclogues'. The English idyll followed the old tradition in dealing with rural scenes.

The Epic

Illiad and Odyssey by the Greek poet Homer.

The story of 'Illiad' existed as folklore before Homer had formed it as a great epic. Epic has princes and mighty warriors as leading figures. In the epic, they are given superhuman dimension. Even gods interfere in their actions. The language of the epic is noble and dignified. It is written in grand style to suit the grand subject.

The epic starts with an invocation or a prayer to the muse. The statement of the theme is called proposition. Milton's 'paradise Lost' and Virgil's 'Aeneid' begin with a proposition and invocation. The epic employs certain conventional poetic devices such as the Homeric Epithet, and Homeric Simile. The action of the epic is often controlled by supernatural agents. In Homer and Virgil, there are classical gods and goddesses. In Spenser's 'Faerie Queene' most of the characters are personification of good and evil qualities. In Milton's 'Paradise Lost', there is a war between the powers of Heaven and Hell. The epic contains a number of

episodes, such as battles, duels, and ordeals. The epic is divided into books, usually 12 in number. 'The Illiad' and 'Odyssey' have 24 books each. 'Faerie Queene' has 12 books.

The moral purpose is not prominent in the early epic. In Homer and Virgil, there is nothing moralistic except that of patriotism and national pride. The purpose of Milton's 'Paradise Lost' is to 'justify the ways of God to men'. The motive of Spense's 'Faerie Queene' is 'to fashion a Gentleman in virtuous and gentle discipline'.

Mock epic

Mock epic is a parody of the epic form. Homer's 'Illiad' is parodied in the 'Battle of the Frogs and Mice'. Alexander Pope's 'The Rape of the Lock' is a mock epic which celebrates an absurdly trivial theme- the theft of a lock of hair from a girl's head. It was treated in the epic manner. The jest lies in the resulting incongruity between theme and treatment. It starts with an invocation and the poet employs supernatural elements represented by the spirits of the earth, air, water and fire.

UNIT II

SECTION I POETRY- CHAPTER II POETICAL TYPES

The Ballad

The ballad arises out of folk literature. Originally it was sung to the accompaniment of harp or fiddle by a band of singers who earned a living in this way.

The ballad is a short story in verse. Since it developed in ancient times, its subjects are deed rather than thoughts. It is about a feud, adventure or a family disaster, war or love. The tale is fierce and tragic. The tale opens without any attempt at a systematic introduction. It is impersonal in treatment with nothing to show the writer's identity. The same lines are separated from stanza to stanza as a refrain. The following are oft-repeated phrases in Ballads: merry men, milk white hand, yellow hair, blood red wine, gentle knight, pretty babe and bunny bride.

There is no mentioning of time or place. There are two kinds of Ballads: the Ballad of growth and the Ballad of arts. Ballad of Growth is of anonymous type and Ballad of Art may be described as a literary development of the traditional form. Some of the popular ballads are: "Chevy case", "The Wife of usher's Well", and 'Sir Patrick Spens'. Among the literary ones- Scott's "Eve of St. John", Colreidge's 'Rime of the Ancient Mariner' and Keats' 'La Belle Dame Sans Merci' are notable ballads.

The Satire

The satire has no set literary form. Satire may written as an ode, elegy or a ballad. Satire is written to attack the contemporary follies. The chief exponents of satire are : Horacce, Persius and Juvenal. A satire is 'an unpolished verse'. Its primary aim is to ridicule folly or vice. According to Dryden, the true end of satire is 'the amendment of vices by correction'. Dryden's 'Absalom and Achitophel' and his 'Mac Flecnoe' are great satires. Butler's 'Hudibras', Pope's 'Dunciad' and Byron's 'Vision of Judgment' are also notable satires.

Dryden's 'Mac Flecnoe' is an attack on the poet Shadwell. Satires are inspired by personal grievance or a desire to reform. It is a light literature, similar to burlesque. It hates sin and not the sinner. But Pope's satires are Waspish, Venomous and malignant. Satire must be terse and concise so as to say everything in a brief space. Satirists often use heroic couplets. Every writer has some grudges against the vices of his age and the ridicules them. Chaucer and Langland attacked the corrupt churches, dishonest traders and lawyers. The Elizabethans attacked the courtier, the Puritan, and the affected traveler. The satires of Dryden and Pope are personal. They are directed against men than manners. Swift and Addison are powerful satirists of the Augustan age which was infected with artificiality, controversy and political rivalry.

Dr. Johnson wrote a satire in his 'London'. Byron had rebelled against scotch reviewers, the king and the whole conventions of the society. During the Victorian period, much of the satirical elements were present in newspapers and periodicals. Addison and Steele attacked the follies of the age in their "The Spectator Essays". The plays of Bernard Shaw are powerful satires of the English sentiments.

Unit -2

SECTION I – POETRY- CHAPTER III STANZA FORMS

The Heroic Couplet

The heroic couplet has two iambic pentameters rhyming together. It is called heroic as ten syllable iambic verse, whether it rhymes or not, is the usual form for epic celebrating heroic exploits. Its standard form is a pause at the end of every line and couplet. It is always closed or complete in itself. The pause is indicated by a comma. There is a pause at the end of the couplet, indicated by a full stop, signifying full completion of the sense. The couplet is closed, not requiring the help of predecessor or a successor to complete its meaning. The rhyme is single. The number of syllables is ten, the odd ones short, the even long.

This couplet was correctly used by Alexander Pope. A special feature of his heroic couplet is a pause or 'caesura' towards the middle of every line. The heroic couplet was first used in England by Chaucer who derived it from older French poems. Many of his "Canterbury Tales" are released in Heroic couplets. The Elizabethans used it in their poetry and drama. Shakespeare and Ben Johnson employed it occasionally for the sake of variety. Marlowe adopted it in his "Hero and Leander". Waller and Denham made use of it. It was Dryden and Pope who gave the heroic couplet a quality that it had never had. They used it for various compositions – drama, epic, satire and didactic verse.

During the period of romantic poets, the couplet structure was changed. It became a verse paragraph growing far beyond the two-line limit. Romantic poets like Byron, Shelley and Leigh Hunt all employed it.

The Terza Rima

The Terza Rima is a tercet or a stanza of three lines. The first and third lines rhyme together and the middle one rhymes with the first and third of the succeeding tercet. It forms a unit in a running series of tercets. Each of it sets the rhyme for the next. Shelley's 'Ode to the Westwind' is a notable example, where Terza Rima has been used.

The Terza Rima is an Italian measure adopted from Dante's "Divine comedy". The end of the tercet marks the end of the sentence.

The Chaucerian Stanza or Rhyme Royal

Rima Royal means a stanza of seven lines in iambic pentameter rhyming ababbcc. It was first used by Chaucer in England. Much of Chaucer's work is written in this stanza. They are: 'Troilus and Cressida', 'The Parliament of Fowls', 'The Prioress' Tale', 'Clerk's Tale' and 'Second Nun's Tale'. It is suitable for narrative verse. It was adopted by Shakespeare in his 'The Rape of Lucrece'.

The Ottava Rima

It is an Italian stanza form. It was introduced into England by Sir Thomas Wyatt in the 16th century. It is a stanza of eight lines in iambic pentameters, six of which rhyme alternately and the other two forms a final couplet with a rhyme scheme- ababbcc. It is more suitable for the purpose of humour or satire. Byron used in his "Vision of Judgment". For mock heroic effects, he used it in "Don Juan". Shelley and Keats employed it for pure narrative in "The Witch of Atlas" and "The Pot of Basil".

The Spenserian Stanza

Edmund Spenser has used a nine line stanza in his epic poem "Faerie Queene". Later it has been named after him. It consists of two linked quatrains in iambic pentameters, rounded off with an Alexandrine rhyming with the eighth line – abab,bcbc,c. the second quatrain continues a rhyme of the first, and the closing line one of the second. The Alexandrine relieves the monotony of the two preceding quatrains and gives a sense of completion. This stanza is suitable for a lengthy narrative and descriptive poem. Byron has adopted it for 'Childe Harold' and Keats has used it in "The Eve of St.Agnes" and Shelley in "Adonais".

UNIT III

SECTION II- DRAMA- CHAPTER II- DRAMATIC TYPES

Tragic-Comedy

Tragi-comedy is half tragedy and half comedy. The comic relief in a tragedy serves to intensify the tragic effect by contrast. Yet it does not affect the tone of the play. In 'Macbeth', the garrulousness of the drunken porter is not for comic purpose, but to heighten the audience's awareness of the horrible death of Duncan. With the grave diggers in "Hamlet", and the fool in "King Lear" are not meant to evoke laughter, but to add their own queer fancies to the tragic theme. Comedy with tragic background is an effective comedy. Tragi-comedy is a complete tragedy up to a certain point and a complete comedy thereafter. In "As You Like It", the wrongs are set right in the end. The rising action is a tragedy, and the following action is a comedy. The climax separates one from the other. Shakespeare's 'Cymbeline', 'Winter's Tale' and 'The Tempest' are tragic-comedies.

In Tragi-comedy, the characters are not on one plane. Many undergo transformation before the play closes. The supernatural and the pastoral elements are freely used. The atmosphere is one of fantasy. It is also called as Dramatic romance. Tragi-comedy was attempted by Latin dramatist Plautus in his "Amphitruo". The English tragi-comedy came into existence in the reign of James I. Beaumont and Fletcher's 'A King and No King' established it in the English stage. Shakespeare has excelled in handling their form logically connected. The function of the chorus in tragedy was to promote strong conviction of the might of gods in the minds of the audience.

The romantic tragedy does not follow the three unities. There is no chorus. In romantic comedy the writer follows the pattern which is suitable to his dramatic purpose. Shakespeare has been a fore runner of the romantic comedy. However Marlowe only popularized such tragedies earlier in England.

There are many divisions of tragedy like Horror tragedy. It has scenes of violence and cruelty. During the neo-classical period, Dryden wrote Heroic tragedy.

The classical form of comedy was attempted by Ben Johnson and the restoration playwrights. The romantic comedies were written by Shakespeare and University wits. Ben Johnson introduced comedy of Humour. He satirized eccentricity caused by the excess of one

of the four humours, called blood, phlegm, choler and melancholy. Restoration comedy focused in situations arising out of infidelity in love and marriage. In comedy of Manners, the language and behavior was artificial. The Genteel comedy ridiculed the affectations of 18th century society. Sentimental comedy presented tears in the place of laughter. In comedy of dialogue, the plot unfolds through dialogue, assigning secondary place to action.

Tragedy and Comedy

Drama has been divided into two kinds are: Tragedy and Comedy. Tragedy deals with the dark side of life and comedy deals with the light side. Tragedy inspires pity and awe in audience and comedy evokes laughter. In tragedy, the characters are trapped in circumstances that lead them to tragedy. In comedy, everything comes right in the end.

In tragedy, the protagonists are taken from high rank and status. Comedy is about people of less importance. In ancient Greece, the tragic actor put on a thick soled boot called the buskin to make him appear tall and majestic. The comic actor wear light shoe to show his lower degree. Tragedy deals with the fall of King or great heroes. In late literature, there were tragedies of lowly and comedies of high society. In Shakespeare's comedies, Falstaff and Sir Toby Belch were men of low rank. Hardy's Tess of the D'Urbervilles, Tess is a dairy maid.

The eighteenth century saw the emergence of domestic tragedy. It attempted to portray the characters and incidents of ordinary life as the subject of serious drama. In tragedy the atmosphere is very serious and in comedy, it is light and mirthful. Tragedy purges the emotions through pity and terror. Comedy makes one.

Tragi-comedy has been denounced by Milton in his preface to "Samson Agonistes". Addison also called it one of the most monstrous inventions that ever entered into a poet's thoughts. But none of them explained exactly why a mixture of tragedy and comedy was unnatural. But Dr. Johnson justifies the use of tragi-comedy. He sees no impropriety in mixing the pain with pleasure. The ultimate test of all art is the aesthetic pleasure. Tragi-comedy fulfills this need.

Farce and Melodrama

Farce is an exaggerated form of comedy. It does not reflect real life and its aim is to provoke laughter. It uses absurd characters, situations and dialogue. They draw respectable people into undignified positions. In Farce, there is usually a love affair to create confusion. At the end of it all, nobody has come to the least harm. The name originates from Latin word meaning 'to stuff'. At first, they were comic interludes inserted into the main play to eke out its length. Shakespeare's plays "Mid Summer Nights' Dream" and "Merry Wives of Windsor" have farcical elements. It declined with the rise of sentimental comedy. Though it may not be a high form of dramatic art, farce demands inventiveness and imagination.

Melodrama was a debased form of tragedy. Now the term is reserved for a play of a crudely sensational type. Its characters are mere puppets in an extravagant story of crime, revenge or retribution, the **evil** of drinking or gambling. Melodrama came into prominence in the 18th century.

The Masque

Masque is a dramatic entertainment in which plot, character and dialogue are subordinated to spectacular illustration. It developed into something like a modern ballet.

The characters in masque are deities of classical mythology, nymphs and abstractions like Love, Delight and Harmony. The number of characters is restricted to six. Dances of various kinds are introduced at correct places. The scenery and costumes are Mirande in Shakespeare's "Tempest" is celebrated with a masque. It occurs in Milton's "Comus" also.

One Act Play

The one act play stands in the same relation to the drama as the short story to the novel. It is form by itself with laws of its own. The one act play is very brief and compact. It imposes severe restrictions on the playwright. The playwright must use his dialogue. James Barrie's "The Will", "the twelve Pound Look" and "The Old Lady Shows her Medals". Shaw also has written "The Man of Destiny" and "The Dark Lady of the Sonnets".

It has single main episode. It is either a pure comedy or a pure tragedy. It is confined to a single place. The unities are not adhered to. Simplicity of design and immediate impact are the qualities on which it depends for its success.

Dramatic Monologue

It is not strictly a dramatic art form, as it is not meant for an audience. It is a poetic form. It is Browning who popularized this art form. Also Tennyson has used it skillfully in "Ulysses" and "Tithonus". It is cast in the form of a speech addressed to a silent listener. Its aim is psycho-analysis. The poet takes a character or an anecdote. He makes the character speak up to dissect his soul.

It is a speech in the poetic medium with a dominant dramatic note. It could be recited on the stage before an audience. Much of Browning's poetry is in the form of the dramatic monologue. He presents a figure either from history or legend. It was Browning who expressed his own thoughts through the mask. His masterpiece "The Ring and the Book" contains ten monologues. Among his other notable monologues are: "Andrea Del Sarto", "Fra Lippo Lippi", and "The Epistle of Karshish". By using his ripe experience and profound reflection, Browning has raised it to the rank of a major poetic form.

UNIT IV

SECTION II – DRAMA- CHAPTER III

Dramatic Devices

Dramatic Irony

Dramatic irony happens that what is being performed on the stage has one meaning for the character concerned and another for the spectators. Since it produces two points of view, it is called dramatic irony. Shakespeare's "Twelfth night" illustrates the use of verbal irony. In "Macbeth" there are instances of irony of situation. Here circumstances convey opposite meanings to the agents on the same hand and audience on the other. The Porter scene is also another example. Greek tragedy is also full of ironic situations.

Soliloquy and aside

The soliloquy means an actor's secret thoughts spoken aloud on the stage to signal the audience what is going on in his mind. It is not supposed to be heard by anyone. It is spoken when none is present. The use of the soliloquy is helpful to expose the inner workings of the characters' mind. Shakespeare has used this device skillfully. Hamlet made a long speech to himself on the question of suicide. It is a conventional way of expressing something which cannot be expressed in other way. It is an unnatural one. It demands "Willing Suspension of disbelief".

The article is a passing thought uttered aloud by an actor in front of other characters on the stage who are not supposed to hear it. It is the shortest form of soliloquy. The following articles are used in Shakespeare's plays. For example, Hamlet's "To be or not to be", Othello's "Put out the light and then put out the light" and Macbeth's "If it were done when it's done".

Expectation and Surprise

The plot in a drama follows two methods: expectation and surprise. In the first case, the dramatist lays all his cards on the table at the start, and then in the second, he withholds material information for the time being for the sake of the effect it will have when it is imparted. Too much of expectation leads to dullness. Too much of surprise leads to melodrama. Shakespeare uses these two in moderation.

Origin of the English Drama

It is presumed that drama came to England along with Normans. When the Romans were in England, they set up vast amphitheatre for the production of their plays. But that trend was given up after they left.

The miracle of mystery plays came into existence in the 14th century. Miracle plays deal with the lives of saints and mystery play take their sustenance from the Bible. Miracle plays were performed during the festival of Corpus Christi. Miracle plays were staged in great towns in cycles. The Corpus Christi plays narrated the whole story of the Fall of Man

and his redemption. They also exhibited the incidents given in the old and new testaments. It includes the story from the creation of the Adam to the resurrection of the Christ. Humor is given through the character of Noah's wife, a shrew, and by satan, a raging tyrant. Seriousness is prevalent in the figures of God, his angels, the passion of Christ and His resurrection from the deed. These plays provides the Englishmen a taste for theatrical shows. The morality plays represent the serious themes. The interlude represents the light side of things. The morality plays are didactic and they deal with abstractions and allegory. They are certain equalities like, sin repentance, perseverance, and seven deadly sins, good and bad angels. Vice was introduced as the humorous incarnation of evil and it was portrayed as fun-maker. He is the forerunner of the Shakespearean clown. Every man is considered as the best morality play.

UNIT V

SECTION III – PROSE

The Essay

The word 'essay' means "an attempt". Dr. Johnson defines essay as "a loose salley of the mind, an irregular, indigested piece, not a regular and orderly performance". According to oxford English dictionary, an essay is "a composition of moderate length on any particular subject". Lock's "Essay concerning Human Understanding" and Alexander Pope's "Essay on Criticism" and "Essay on Man" cannot be called as works of prose art. Essay is easily distinguished by its manner than by its matter. Essays cover all subjects under the sun. essays can be divided into two types- essays of excellent quality and essays of short length handling a branch or a division of some greater theme. Historical essay may expand into treatise lamb's essays are more personal and Montaigne's French essays are also autobiographical. These essays are complete in themselves.

According to W.H. Auden, a true essay is essentially personal. Treatise and dissertation may be objective but essay is subjective. Now-a-days, people expect essayists to give a personality that appeals to them. Thus we have excellent essayists in English. They

are: Charles Lamb, R.L. Stevenson, A.G. Gardiner and J.B. Priestley. One likes to hear their individual accent not their opinions.

Roman writers like Cicero and Seneca are popular writers. They are “dispersed meditations” though they are in the form of Epistles. Montaigne, the 16th century French writer has written “Essais” wherein he has portrayed himself.

Francis Bacon has left his indelible mark as an essayist in the history of English literature, while Montaigne’s essays are self revelation in nature. Bacon’s essays are objective and they are largely his prudent ideas on man and matters. His essays are full of counsels, civil and moral. These pragmatic ideas are conveyed through short, crisp sentences, mostly they are aphorisms. His words are brief and compact. They become proverbs.

In the 17th century, the essay took the form of character-sketches. This venture was undertaken by Hall, Overbury and Earle. Its great exponent was La Bruyere. His ‘Caracteres’ appeared in 1668. The English essayists write pen pictures of various types of men and women – the hypocrite, the milk maid, the affectionate traveler and so on. Sir Thomas Browne and Abraham Cowley attempted personal essays.

During the restoration period, Dryden introduced the critical essay. Its theme was literary criticism. All of Dryden’s prefaces and other prose writings are essentially essays in criticism. His notable essays are “Essays of Dramatic Poesy” and “Preface” to his “Fables”.

In the 18th century, the essay began to appear in periodicals. Its subject matters are taken from manners of the time. Richard Steele and Joseph Addison were acknowledged masters of the form. Steele started the “tattler” in 1706. Its purpose was to expose the false arts of life, of pulling off the disguises of cunning, vanity and affectation. Later on, it was replaced with the “Spectator”. About 550 issues appeared in the “Spectator”. Its essays were intended “to enliven morality with wit, and to temper it with morality”. His aim is to bring out philosophy out of libraries into tea tables and coffee houses. For the first time, essays were used to serve social purpose. Periodical essays were used for delineation of character. Thus the fictional character Sir Roger de Coverley was made popular through the essays of

Steele and Addison in the "Spectator". He is a country gentleman during the time of Queen Anne.

Next, Jonathan Swift's essays are satirical in tone. Dr. Johnson's essays appeared twice weekly in the "Rambler". His essays exhibit his manly good sense and command of majestic language. They are meant for promoting moral sense than for pleasure. Oliver Goldsmith's essays appeared in his "Citizen of the World". It is a series of a letters on English life by an imaginary Chinese traveler Altangi.

At the beginning of the 19th century, another type of essays appeared. Its main content is literary criticism or reviews. The best known reviews were the "Edinburgh" and the "Quarterly". 'Edinburgh' was a whig organ, and 'Quarterly' was a Tory organ. The articles were contributed by eminent scholars like Southey, Scott, Hazlitt, Macaulay and Carlyle. There grew up another periodical called "Magazine'.

Other writers of the subjective essay are Leigh Hunt, Thackeray and De Quincey. But none of them can equal Charles Lamb who captures readers' attention. R.L. Stevenson also wrote fine essays. Still, Lamb is the Prince of personal essayists. In the modern era, the essays of G.K. Chesterton, E.V. Lucas, A.G. Gardiner, Robert Lynd and J.B. Priestley are notable essayists.

The Novel

The form novel started during the medieval period. It is a fantastic tale of love and adventure. In 1350, Boccaccio wrote a world famous collection of love stories. It was called as "novelle". The term meant a fresh story, but slowly it came to mean a story in prose different from story in verse. Malory's "Morte d' Arthur" is a famous example of romance. Novel has been described as a "pocket theatre". Precisely it was defined as a " a long narrative in prose detailing the actions of fictitious people". According to W.H. Hudson, "anyone can write a novel who has pens and ink and a certain amount of leisure and patience. It portrays effectively human thought and action.

A novel has a plot and characters. The novelist can present what cannot be presented on any stage. It begins with a crisis and proceeds with how the crisis revolves. Novel has no

fixed frame work. English novels are alleged to be lacking in a sense of proportion. But the English novels represent life in its fullness.

The early novels were stories of action. Nash's "Unfortunate traveler" deals with stories of action. In modern novels, novelists like Henry James and Virginia Woolf, have the tendency to deal with psychological aspects of the characters rather than that of action. Plot and characterization are originally connected in the Spanish masterpiece "Don Quixote". The novel can have its setting in any part of the world, and any time. Walter Scott's novels are called Waverley novels, as his novels have Waverley as setting. Thomas Hardy's novels are called Wessex novels. In the novels of Bronte's sisters one can see the mention of Yorkshire moors. Arnold Bennet has pictured the region known as the "Potteries". These examples illustrate how the English novelists have responded to local influences. John Galsworthy has discussed about upper middle class and Arnold Bennet has dealt with industrial life, as in "The old Wives' Tales" and "Clay Langer". Aldous Huxley addresses the issue of intellectuals.

Every novels reveals the author's own view of life and the problems of the age. In modern fiction, the author appears in his own person to point the moral of the situation and justify the conduct of the characters. Though the critics may encourage novel with purpose, novels have been used as medium for social reform.

Thus Charles Dickens used his novels to expose the neglect of education in England. His "Oliver Twist" is an attack in the abuses of the workhouse system and the poor law. Charles Reade's "it's Never Too Late to Mend" and "Hard Cash" exposes the bed conditions in prisons and lunatic asylums.

During the Elizabethan era, there were prose works of fiction in a form related to that of the novel. They are: "John Lyly's didactic "Euphues" and " The Anatomy of Wit", Thomas Lodge's "Rosalynde" and Philip Sidney's "Arcadic" are best examples. John Bunyan's "Pilgrim's Progress" is ranked as the best novel of the time. "Robinson Crusoe" by Daniel Defoe is esteemed to be the first English novel of genius. Jonathan Swift's "Gulliver's travels" is an important work of fiction.

In the 18th century, novel attained a modern form. Richardson's 'Pamela' or "Virtue rewarded" is a lengthy story told in the form of letters. Richardson's "Clarissa" and "Sir Charles Grandison" also have moral theme. Later on other novelists like Henry Fielding, Smollet and Lawrence Sterne established this form. Oliver Goldsmith's novel "Vicar of Wkæfield" became a model for domestic fiction. During the 19th century, Jane Austen emerged as a popular novelist by discarding sensationalism. Her novel "Northanger Abbey" is a study on the respectable English country society.

Her other domestic fictions are: "Pride and Prejudice", "Emma", "Sense and Sensibility" and "Mansfield Park". All these novels describe the foibles and absurdities of a domestic world dominated by convention. Charlotte Bronte's "Jane Eyre" and sister Emily Bronte's "Wuthering Heights" are Gothic novels without any trace of absurdity.

Sir Walter Scott started the tradition of historical novel. He used to tell his stories with picturesque detail and romantic feeling. Some of his popular novels are: Waverley, Guy Mannering, old Morality, Ivanhoe, Kenilworth and The talisman. R.D. Blackmore's Lorna Doone and Charles Read's "The Cloister and the Hearth" are established classical historical novels. Charles Dickens uses a complex plot. He incorporates his personal experiences of his youthful days in London in his novels. Such autobiographical novels are: "David Copperfield, Nicholas Nickleby and Great Expectations". By his moving portrayal of individual characters, he can make his readers laugh and weep. Thackeray excels as a novelist of ideas through his "Vanity fair". George Eliot is the one who widened the scope of the Novel. She deals with religion, politics and social conventions. Her best novels are: Adam Bede, The Mill on the Floss, Silas Marner and Middle March. Thomas Hardy draws his characters from rustic life. He evolves a drama of pain. He manifests the innermost feelings of his characters. His firm tragic novels are: The Return of the Native, the Mayor of Casterbridge, Tess of the D'Urbervilles, and Jude the Obscure. The political and social novel was practiced by Charles Kingsley, Benjamin Disraeli, and Mrs. Gaskell Wilkie. Collins has been called as the father of the modern detective story. The novel of adventure and exploration was popularized by Sir. Henry Rider Hoggard and R.L. Stevenson.

The most reputed Victorian novelist is Henry James. His "Roderick Hudson, the Portrait of a Lady, The Golden Bowl and The Wings of the Dove" are famous novels. His "The Turn of the Screw" is a pioneer novel to the modern psychological novel. In the modern era, there are rapid changes in novels, due to the two World Wars. H.G. Wells, John Galsworthy, Joseph Conrad and modern novelists who used traditional methods. D. H. Lawrence, Virginia Woolf and James Joyce are the writers who have used innovative techniques in their novels. Characterization came to be depicted through the exploration of consciousness. D.H. Lawrence has applied this technique in his novels "Sons and Lovers", "Women in Love". The psychological theory of Freud and Jung also affected the technique of the novel. James Joyce's "Ulysses" is an embodiment of "the art for art's sake". Virginia Woolf rejects the realism of the Victorian novel. She introduces the technique of stream of consciousness in her novels like "To the Lighthouse" and "Mrs. Dalloway". There are post war novels. There are feminist novels written by Margaret Drabble, Edna O'Brien and Elizabeth Bowen. They have written about the grievances of women in their novels.

The Short Story

The short story is a recent development in English literature. Chaucer's 'Canterbury Tales' are short stories in verse. His "Parson Tale" and "The tale of Melibee" are attempts at prose stories. Boccaccio's "Decameron" are collections of his short stories. Prose romances were translated and written in English during the 16th and 17th centuries. In the 18th century, Steele and Addison created a tale with a purpose to drive home a moral. This is different from the tale of idea. Scott's "Wandering Willie's Tale" was written in 1824. It was the first English short story. The modern theory of short story writing was formulated by Nathaniel Hawthorne and Edgar Allan Poe in America in 1830. The short story is not a greatly shortened novel. It shares the usual constituents of all fiction like the plot, character and setting. But it has to be reduced to the minimum. Any excess details retards the progress towards the final effect. Sometimes, one of these three elements may predominate over the other two. Sometimes, a writer may construct a story of plot alone. For example, R.L. Stevenson's "The Bottle Imp" is a story of plot. "Dr. Jekyll and Mr. Hyde" is a story of character. "The Merry Men" is a story of setting.

The language of the short story should be economical. Every word in it should contribute to its effect. The short story cannot afford to spend ten coins in the place of a single coin. A short story is effective with apt word and the telling phrase. Descriptive passages are valuable as they contribute towards the total effect. In the present day world, a short story is a favorable form of writing. From the period of Stevenson, the impact of short story is immense. It is popular in England, France, Russia and America. As a young man Kipling has been successful with his tales from India. The Russian writer Anton Chekhov exerted much influence upon other short story writers. Katherine Mansfield, Ernest Hemingway and William Saroyan are popular short story writers.

Kipling was a pioneer in describing life overseas. H.G. Wells has widened its scope by writing stories of scientific discovery. Oscar Wilde's short stories have elaborate prose style and themes remote from the issues of industrial civilization. Sherlock Holmes stories by Sir Arthur Conan Doyle are famous across the world. John Galsworthy, Joseph Conrad, D.H. Lawrence and James Joyce have written memorable short stories besides their novels.

Biography

Biography is a recently developed art form. Plutarch's "Lives" and Suetonius' "Lives of Caesars" are early forms of biography. It was Dryden who introduced the term "biography" in 1683. He defined it as the history of particular men's lives. Its form is still not fixed. It is a collection of details not governed by any artistic principles. Lytton Strachey, the biographer of Queen Victoria says that writing a biography is a tedious process. Oxford dictionary defines biography as "history of the lives of individual men as a branch of literature".

Biography fills its canvas with one figure and other characters which are secondary to the central hero. It studies its subject from both without and within. It is an account of his achievements and of his personality. A biography should be a faithful picture of its subject. The biographer neither describes neither the great man's merits nor condemns the latter. It should be a work of art, not a mere collection of details. Its function is to transmit personality.

Any pure biography gives us a perfect picture of the development of both internal and external life of its subject. It is a common knowledge that one should speak nothing but good of the dead. But an ideal biographer should present things dispassionately.

Recent biographers have been inclined to stress his foibles. What makes the biography impure is the obstruction of the author's own views and prejudices. The personal note is a defect in the biography. He must be objective in presenting the details. It is necessary that a biographer should be unbiased.

Biography is considered as a medium through which one conveys useful information, for the sake of ethics. "The proper study of mankind is man", according to Pope. The biographer aims at a revelation which will capture the individuality of his subject and also show the common touch of humanity.

It is a difficult task to present a biography of a man who has not lived constantly with his subject. Often the biographer imagines a background to their subject in terms of their own time. Thus they commit anachronism. It is highly impossible to cover the whole life of a person within a single book. In spite of these difficulties, we have a plenty of biographies in English. Boswell's "Johnson", Southey's "Nelson", Carlyle's "Sterling" and Winston Churchill's "Marlborough" are masterpieces in this form. The present trend is to demand from a biographer a complete and accurate estimate of the environment and social background of events.

Autobiography

When a writer writes his own life and achievement, it is called autobiography. Its aim is to present the personality of a person and period to which the author belonged. It always remain incomplete for it must come to an end before the death of the writer. Dr. Johnson preferred autobiography to biography, as he believed that everyman's life is best written by himself. Long fellow observed that autobiography is a product of first hand experience.

The autobiography began as a narrative of events, but it should be entirely candid about the author's inner life and his public career. St. Augustine's "Confessions" is the earliest autobiography. It was a full, frank self analysis. Rousseau's "Confessions" came to exert a strong influence on Europe. There are three notable autobiographies in English. They are those of David Hume, Edward Gibbon and Benjamin Franklin. Each autobiography gives a clear, well organized, convincing account of the man and his achievements.

The recent autobiography is Sir Sitwell autobiography named "Left hand, Right Hand". The famous English autobiography is the famous diaries of Samuel Pepys and John Evelyn in the 17th century. Letters written by Dorothy Osborne, Thomas Gray, Cooper, Charles Lamb and John Keats are other forms of autobiographies.

There are some difficulties encountered by autobiographer. It is difficult to capture emotions and impressions of the distant past. It is impossible to be detached in giving an account of matters. An autobiographer has to be cautious in providing comments on people who may be alive at the time of the publishing of the book. He was bound to concentrate on what was exceptional. This must lead to falsification.

Criticism

Criticism is considered to be an art of interpreting art. It is an intermediary between the author and the reader. Throughout the 17th and 18th centuries, the critic was considered as a judge who pronounces upon the faults or merits of a work. A critic is someone of established learning in that particular field. He acts the part of a judge, and he explores the true value of the finest work of art.

There are two kinds of criticism. They are: the classical and the romantic. The classical is the older view. The latter work was dominated by Mathew Arnold. Then it was attacked by the modern critics like T.S. Eliot, I.A. Richards and F.R. Leavis. The classical criticism insists on uniform standard. Their rules were laid by Aristotle. With the French Revolution, literature was freed from classical authority. Romantic criticism is subjective.

John Dryden is called the father of modern Criticism. His "Essay of Dramatic Poesy" and Dr. Johnson's "Lives of the Poets" are famous critical texts. The critic explains what

sensations a new work of art had evoked in him. He would say whether it had original qualities.

T.S. Eliot has revived the virtues of Dryden and F.R. Leavis has extolled those of Pope. The influence of psychology and even movements like surrealism has enlarged the scope of criticism. The work of Eliot, **Wimsalf** and Empson resulted in a movement known as the new criticism. New criticism advocates close reading of the text. It sets out to illuminate the organic unity of the overall structure of a text.

Post structuralism decentres the subject Jacques Derrida erased the possibility of a controlling centre and thereby made the text an uncontrollable play of decentred signifiers. The deletion of the author from the context of the text leaves the reader as the focal point of post structural criticism. Deconstruction is a mode of critical enquiry that focuses on rhetoric and the self referential aspects of language.