



# **Manonmaniam Sundaranar University**

*DIRECTORATE OF DISTANCE AND CONTINUING EDUCATION*

*TIRUNELVELI - 627 012, TAMILNADU*

***B.A ENGLISH (FIFTH SEMESTER)***

## **Genre Studies**

*(From the Academic Year 2021 onwards)*

Prepared by

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## **GENRE STUDIES (SEMESTER V)**

### **UNIT I: FIGURES OF SPEECH**

Alliteration, Anaphora, Antithesis, Assonance, Conceit, Hyperbole, Irony, Metonymy, Metaphor, Onomatopoeia, Paradox, Personification, Pun, Simile, Synecdoche.

### **UNIT II: SCHOOLS AND MOVEMENTS**

Age of Johnson, Augustan Age, Cavalier Poets, Classicism, Early Tudor, Elizabethan Age, The Enlightenment, Graveyard School, Metaphysical Poetry, Neoclassicism, Pre-Raphaelites, Restoration, Romanticism, University Wits, Imagism.

### **UNIT III: THEMES AND CHARACTERS**

Alienation, Antagonist, Byronic Hero, Epiphany, Hamartia, Allegory, Allusion, Ambiguity, Blank Verse, Free Verse, Catastrophe, Catharsis, Confessional Poetry, Cyberpunk, Denouement.

### **UNIT IV: POETRY AND DRAMA**

Heroic Couplet, Meter, Ballad, Burlesque, Chronicle Play, Closet Drama, Comedy, Detective Story, Domestic Tragedy, Dramatic Monologue, Elegy, Epic, Mock Epic, Mock Heroic, Epistle, Lyric, Masque, Melodrama, Farce, Foot, Problem Play, Satire, Soliloquy, Sonnet, Stanza, Tragedy, Tragicomedy, Haiku, Heroic Drama, Idyll, Interlude.

### **UNIT V: PROSE, SHORT STORY AND NOVEL**

Essay, Biography, Autobiography, Bildungsroman, Gothic Novel, Epistolary Novel, Campus Novel, Graphic Novel, The Grotesque, Historical Novel, Memoir, Picaresque Novel, Point of View, Science Fiction, Sentimental Novel, Short Story.

### **PRESCRIBED TEXTS:**

Chris Baldick. *The Concise Oxford Dictionary of Literary Terms*. 2nd Ed, Oxford University Press, 2004.

Edward G. Quinn. *A Dictionary of Literary and Thematic Terms*. Checkmark Books, 2000.

Ian Buchanan. *A Dictionary of Critical Theory*. First Edition, OUP Oxford, 2010.

John A. Cuddon and Claire E. Preston. *The Penguin Dictionary of Literary Terms and Literary Theory*. 4th Ed, Penguin Books, 1999.

M.H. Abrams and Geoffrey Galt Harpham. *A Glossary of Literary Terms*. Eleventh Edition, Cengage Learning, 2015.

## UNIT I

### FIGURES OF SPEECH

#### **Alliteration**

Alliteration is a figure of speech in which the same sound repeats in a group of words. The repeating sound must occur either in the first letter of each word, or in the stressed syllables of those words. Alliterative words don't have to be right next to each other. Other words can appear between them.

#### **The Importance of Alliteration**

Alliteration is a useful sound device found in many types of literature but mostly in poetry. Businesses and advertisers use alliteration to call attention to company names and products. Many famous quotes and sayings also use alliteration. This is because the repetition of consonant sounds at the beginning of words allows rhythm and musicality. It also makes a phrase easy to memorize and fun to read or say out loud. Alliteration can be used to give a poem a calm, smooth feeling or a loud, harsh feeling.

#### **Examples**

You might have heard this alliteration that repeats the 's' and 'l' sounds:

Sally sells seashells by the seashore.

Another popular alliteration that repeats the 'p' sound:

Peter Piper Picked a Peck of Pickled Peppers.

Samuel Taylor Coleridge uses alliteration in "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.

There are several types of alliteration here. The "f" sound used in fair, foam, flew, furrow, followed, free, and first. The "b," sound in breeze and blew. The "w," in we and were. Lastly, the "s," in the silent sea.

**Anaphora** is when a certain word or phrase is repeated at the beginning of clauses or sentences that follow each other. This repetition emphasizes the phrase while adding rhythm to the passage, making it more memorable and enjoyable to read.

## **The Importance of Using Anaphora**

Anaphora is important in both everyday speech and in more serious rhetoric. Anaphora serves to emphasize certain ideas, which can stir up associated emotions and appeal to the audience in order to inspire, convince, or challenge. By adding rhythm to a passage, anaphora also allows for pleasurable reading which is easier to remember.

### **Example**

One of the most common examples of anaphora, is Charles Dickens' opening lines of *A Tale of Two Cities*:

It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of Light, it was the season of Darkness, it was the spring of hope, it was the winter of despair. The repetition of "it was" emphasizes the age as one with a universal nature, including all positive and negative aspects of an era.

### **Antithesis**

Antithesis is a figure of speech that juxtaposes two contrasting or opposing ideas, usually within parallel grammatical structures. Antithesis works best when it is used in conjunction with parallelism, since the repetition of structure makes the contrast of the content of the phrases as clear as possible. The word "antithesis" has another meaning, which is to describe something as being the opposite of another thing. The word antithesis has its origins in the Greek word antithenai, meaning "to oppose." The plural of antithesis is antitheses.

Antithesis is basically a complex form of juxtaposition. So its effects are fairly similar – by contrasting one thing against its opposite, a writer or speaker can emphasize the key attributes of whatever they're talking about. Antithesis can also be used to express curious contradictions or paradoxes.

### **Example**

To err is human; to forgive, divine. (Alexander Pope)

This example is used to point out that humans possess both worldly and godly qualities; they can all make mistakes, but they also have the power to free others from blame.

## **Assonance**

Assonance is the repetition of the same or similar vowel sounds within words, phrases, or sentences. The word is derived from the Latin phrase *assonare*, meaning to answer with the same sound. Assonance occurs when sounds, not letters, repeat. Assonance does not require that words with the same vowel sounds be directly next to each other. Assonance occurs so long as identical vowel-sounds are relatively close together. Assonant vowel sounds can occur anywhere (at the beginning or end, on stressed or unstressed syllables) within any of the words in the group.

### **The importance of using Assonance**

Assonance can be used in all types of literature, but is commonly found in poetry. Assonance provides poetic writing with rhythm and musicality. It also mirrors or changes the mood of a poem in order to match the subject matter.

### **Example**

William Wordsworth uses assonance to reflect the calm and thoughtful mood of his poem “Daffodils”:

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...

Host, golden, and daffodils share the same vowel sound. Beneath, trees, and breeze share the same vowel sound as well.

### **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.

- In classical poetry, there are two categories of conceit: Petrarchan conceits and metaphysical conceits. Petrarchan conceits are a fixture of the Petrarchan sonnet, while metaphysical conceits can be found in a school of poetry known as metaphysical poetry.
- Because of overuse and a lack of innovation, conceits over time gained a slightly negative connotation of being forced or strained. However, that doesn't mean all conceits

are strained. Some are simply fanciful or elaborate, and are “pulled off” by the writer quite well.

- Petrarchan conceits are named after Petrarch, the 14th century Italian renaissance poet who is credited with the invention of the sonnet. Conceits were an important feature of the Petrarchan sonnet—and became even more so when the form was adopted by poets of the English Renaissance in the late 15<sup>th</sup> century.
- In Petrarchan conceits, poets use fanciful metaphors to praise their lovers. For instance, a common conceit during the Renaissance was to compare someone’s eyes to the sun.
- Metaphysical conceits make long and unlikely comparisons between two things, for instance like comparing a flea to the physical union of two lovers.

The metaphor might feel strained because the two things being compared are in fact very different, or because it’s extended over such a long stretch of text that the poet exhausts the metaphor.

### **Example of Conceit in Spenser’s “Epithalamion”**

This long poem by Edmund Spenser makes use of Petrarchan conceit throughout. Here, the lover is compared to an elegant building.

Her snowie necke lyke to a marble towre,  
And all her body like a pallace fayre,  
Ascending uppe with many a stately stayre,  
To honors seat and chastities sweet bowre.

### **Hyperbole**

Hyperbole is a figure of speech in which an author or speaker purposely and obviously exaggerates to an extreme. It is used for emphasis or as a way of making a description more creative and humorous. It is important to note that hyperbole is not meant to be taken literally; the audience knows it’s an exaggeration.

### **The Importance of Hyperbole**

Hyperbole is often used in day-to-day speech. For example, upon seeing your friend after a long absence, you may say, “I haven’t seen you in a million years!” You and your friend both know that this is not literally the case. Here, hyperbole is used to emphasize how long it feels since you last saw your friend. It uses exaggeration to emphasize a certain characteristic of

something, and especially how it feels. Hyperbole can be used to communicate all kinds of feelings and amuse or surprise people with the creativity of a description.

### **Example**

American poet W.H. Auden writes in “As I Walked Out One Evening,”

I'll love you, dear, I'll love you  
Till China and Africa meet,  
And the river jumps over the mountain  
And the salmon sing in the street.

When will China and Africa meet? How can a river jump over a mountain? And when will salmon be intelligent enough to sing or evolved enough to walk the streets? Of course, none of these things will happen, so it implies that the author will love her forever. W.H. Auden is using hyperbole to emphasize the strength of his love.

### **Irony**

Irony is a literary device or event in which how things seem to be is in fact very different from how they actually are. Irony is a broad term that encompasses three different types of irony, each with their own specific definition: verbal irony, dramatic irony, and situational irony. Most of the time when people use the word irony, they're actually referring to one of these specific types of irony.

- **Verbal irony** is a figure of speech in which the literal meaning of what someone says is different from and often opposite to what they actually mean. Verbal irony is the most common form of irony. In fact it is so common that when people mention “irony,” they often are actually referring to verbal irony.
- **Dramatic irony** is a plot device that highlights the difference between a character's understanding of a given situation, and that of the audience. When the audience watching a movie know what's behind that door, but the character in the movie has no idea... that's dramatic irony.
- **Situational irony** refers to an unexpected, paradoxical, or perverse turn of events. It is an example of situational irony when, in the O. Henry story “The Gift of the Magi,” a young wife cuts off her hair in order to buy her husband a chain for his prized watch, but the husband sells his watch to buy his wife a comb for her beautiful hair.

## **Importance of Irony**

The most common purpose of irony is to create humor and point out the absurdity of life. We laugh not because the situations were tragic, but because they violate our expectations. The contrast between people's expectations and the reality of the situations is not only funny, but also meaningful because it calls our attention to how wrong human beings can be. Irony is best when it points us towards deeper meanings of a situation.

### **Example**

Water, water everywhere, nor any a drop to drink.

This line from Samuel Coleridge's "Rime of the Ancient Mariner" describes the dark irony of a sailor dying of thirst on his boat while he is surrounded by water.

## **Metonymy**

Metonymy is a type of figurative language in which an object or concept is referred to not by its own name, but instead by the name of something closely associated with it.

Some additional key details about metonymy:

- The use of metonymy dates back to ancient Greece.
- Metonymy is found in poetry, prose, and everyday speech.
- Metonymy in literature often substitutes a concrete image for an abstract concept. "Heart" can be used to mean "love," or "grave" to mean "death."

### **Example**

Metonymy in Shakespeare's *Julius Caesar*

Perhaps the most iconic use of metonymy in literature comes from Shakespeare's *Julius Caesar*, when Mark Antony says:

Friends, Romans, countrymen, lend me your ears

Here Mark Antony is using "ears" to refer to the act of listening—he's asking everyone to pay attention to his speech.

## **Metaphor**

A metaphor is a figure of speech that compares two different things by saying that one thing is the other. The comparison in a metaphor can be stated explicitly, as in the sentence "Love is a battlefield." Other times, the writer may make this equation between two things implicitly, as in, "He was wounded by love." The comparisons created by metaphor are not



meant to be taken literally. Rather, metaphors are figurative—they create meaning beyond the literal meanings of their words.

### **Types of Metaphors**

- **Conventional Metaphors** are just what they sound like: metaphors that have become such a common part of speech that they no longer call attention to their status as metaphors. For instance, when we say that someone is an expert in his or her “field,” field is a conventional metaphor for “area of study” or “profession,” because it’s been used so frequently that we don’t even realize we’re referencing a physical field.
- **Creative Metaphors**, in contrast to conventional metaphors, are novel comparisons that draw attention to their status as metaphors. The following Rita Rudner quote is a creative metaphor: “Before I met my husband, I’d never fallen in love. I’d stepped in it a few times.” Rudner, here, is twisting and playing with the metaphor “falling love” to emphasize the fact that it is a metaphor, and then she’s creating a new metaphor all her own.
- **Mixed Metaphor** is a combination of two or more incongruous comparisons. These can occur accidentally, or a writer may string incompatible metaphors together for comedic effect. For example, the mixed metaphor, “He was born with a silver foot in his mouth” combines the metaphors “To be born with a silver spoon in one’s mouth” (meaning: to be born privileged) and “To put one’s foot in one’s mouth” (meaning: to say something embarrassing) to create a puzzlingly humorous hybrid. Mixed metaphor is often referred to as catachresis.
- **Extended Metaphors** are metaphors that get continued or drawn out across successive lines in a paragraph or verse. This type of elaborate metaphor can also be called a “conceit.” The following quote from Martin Luther King’s “I Have a Dream” speech is an example of extended metaphor, as MLK builds upon the initial metaphor of “cashing a check” in each sentence of a paragraph:

*“In a sense we’ve come to our nation’s capital to cash a check. When the architects of our republic wrote the magnificent words of the Constitution and the Declaration of Independence, they were signing a promissory note to which every American was to fall heir. This note was a promise that all men, yes, black men as well as white men, would be guaranteed the*

*“unalienable Rights” of “Life, Liberty and the pursuit of Happiness.” It is obvious today that America has defaulted on this promissory note...*”

- **Absolute metaphors** are metaphors in which the tenor can't be distinguished from the vehicle. In other words, the content of the metaphor can't be stated explicitly, because the only way to express the content is through the metaphor itself. An example would be “Life is a journey.” We're constantly equating life with a journey, often without realizing it, when we say things like “That kid is off to a good start” or “He's taken the road less travelled,” because so much of life is unknown: we have no other way in our language to explain the complex, all-encompassing experience that life is.

### **The Importance of Metaphor**

Like other forms of comparison, metaphor adds powerful detail to our writing. By bringing in sensory details in the form of metaphors, you can make your words more interesting and real, and help the readers imagine and even feel a scene or character. A good metaphor also exercises the reader's imagination – it helps him or her see familiar concepts in a new way, or helps explain an otherwise vague topic.

### **Example**

Metaphor in Shakespeare's *Romeo and Juliet*

Romeo uses the following metaphor in Act 2 Scene 2 of *Romeo and Juliet*, after sneaking into Juliet's garden and catching a glimpse of her on her balcony:

*But, soft! what light through yonder window breaks?*

*It is the east, and Juliet is the sun.*

Romeo compares Juliet to the sun not only to describe how radiantly beautiful she is, but also to convey the full extent of her power over him. He's so taken with Juliet that her appearances and disappearances affect him like those of the sun. His life “revolves” around Juliet like the earth orbits the sun.

### **Onomatopoeia**

Onomatopoeia is a figure of speech in which words evoke the actual sound of the thing they refer to or describe. The “boom” of a firework exploding, the “tick tock” of a clock, and the “ding dong” of a doorbell are all examples of onomatopoeia.

Some additional key details about onomatopoeia:

- Onomatopoeia can use real words, made-up words, or just letters used to represent raw sounds (as “Zzzzzz” represents someone sleeping or snoring).
- Advertising, branding, and slogans often use onomatopoeia: “Snap, crackle, pop.”
- Onomatopoeia can differ across cultures and languages, even when referring to the same sound. A dog’s “woof” in English is a dog’s “bau” in Italian.

## **The Four Types of Onomatopoeia**

Onomatopoeia has a few distinct variants:

- Real words that sound like real things
- Real words made to evoke the sound of real things
- Made-up words that sound like real things
- A series of letters that mimic a “raw” sound

### **Real Words that Sound Like Real Things**

This type of onomatopoeia, which we’ll call conventional onomatopoeia, uses words whose own sound evokes the sound of real things. The word “meow,” which sounds just like the sound a cat makes when it actually meows, is a classic example of conventional onomatopoeia. This is by far the most common type of onomatopoeia.

### **Real Words Made to Evoke the Sound of Real Things**

In this rarer type of onomatopoeia, a word or series of words is used to imitate a real-world sound, even though the words used don’t mimic that sound themselves. Perhaps the most famous example of this type of onomatopoeia is Edgar Allen Poe’s poem “The Bells,” in which Poe repeats the word “bell” 62 times to evoke the sound of a bell ringing and tolling, even though the word “bell” itself does not itself sound like a bell ringing.

### **Made-up Words that Sound Like Real Things**

Made-up words can fill the void when no word exists to sufficiently capture the nuances of a real-world sound. For example, when James Joyce needed a word to convey the sound of someone knocking on a door, he invented “tattarrattat.” Today, almost a hundred years after he coined it in writing his novel Ulysses, “tattarrattat” has become a legit word.

## **A Series of Letters that Mimic a Raw Sound**

Sometimes onomatopoeia involves no words at all, as in examples like “Zzzzzz” to represent the sound of sleeping or snoring, “hachoo” for a sneezing sound, or “tsk-tsk” or “tut-tut” to convey the scolding sound we make to express disapproval.

## **The importance of using Onomatopoeia**

Onomatopoeias are a valuable way to describe sound, creating the actual sound in the reader’s mind. This creates a vivid reading experience. For example, “The wind howled, hissed, and whooshed” is more expressive than “The wind blew.” Onomatopoeia can provide a poem or prose passage with sound imagery and rhythm which express the mood of the work. Furthermore, it makes descriptions more powerful and gives a sense of reality when readers can hear sounds, while reading words.

## **Example**

For an example of onomatopoeia in poetry, read this excerpt from Edgar Allan Poe’s “The Bells”:

*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,  
How the danger sinks and swells,—  
By the sinking or the swelling in the anger of the bells,  
Of the bells*

Poe describes bells which clang, clash, roar, twang, jangle, wrangle, sink, and swell. Such strong descriptions of their ringing serve to evoke feelings of horror, danger, and anger in this dramatic and eerie passage.

## **Paradox**

A paradox is a figure of speech that seems to contradict itself, but which, upon further examination, contains some kernel of truth or reason. Oscar Wilde's famous declaration that "Life is much too important to be taken seriously" is a paradox. At first it seems contradictory because important things are meant to be taken seriously, but Wilde's paradoxical suggestion is that, the more important something is, the more important it is not to take it seriously.

## **The Importance of Paradox**

Logical paradoxes have been used for centuries to demonstrate the fallibility of human logic. Although logic is a valuable tool, it sometimes breaks down, as in the example of "this statement is a lie." Philosophers and mystics often use paradoxes to prove that human beings have to approach their world using intuition as well as logic. The literary paradox, on the other hand, may help "art imitate life." The world around us is full of contradictions, especially when it comes to people's behavior and personality. So when a character combines disparate elements, it seems very lifelike and three-dimensional. Most people are paradoxes in one way or another, so a main character who wasn't somehow paradoxical could seem stilted or dull! Such paradoxes can also lend mystery to a story, which helps to make it more compelling.

## **Example: Literary Paradox**

I must be cruel only to be kind (Hamlet III.IV.181)

This is a nice literary paradox, but not a logical one. Cruel and kind are apparent contradictions, but of course it's perfectly logical to say that one must be cruel in order to be kind. There's no logical contradiction, and therefore no logical paradox. The character Hamlet, however, combines disparate attributes of kindness and cruelty, so his personality is loosely paradoxical.

## **Personification**

Personification is a kind of metaphor in which you describe an inanimate object, abstract thing, or non-human animal in human terms. It is used to create more interesting and engaging scenes or characters.

## **The Importance of Using Personification**

Personification provides personality, energy, will, and emotion to an otherwise lifeless scene. For example, "The sun rose" is a literal description. A more interesting description could

be, “The sun stretched its golden arms, climbed above the mountains, and smiled down on us.” Giving the sun “golden arms” creates a vivid image of the sun’s rays and “climbed” makes the sun more like a person getting out of bed. “Smiled” gives you a positive feeling about the day. If the author wanted to convey a negative feeling, he or she could have said “the sun glared down at us angrily.” Personification usually expresses characters’ feelings, and gives more life to a scene.

### **Example**

Death is the mother of Beauty – from “Sunday Morning” by Wallace Stevens

This example shows that personification can be used for purposes more meaningful than merely making the description of a scene more vivid. After all, how can death be a person, let alone a mother?

### **Pun**

A pun is a joke based on the interplay of homophones — words with the same pronunciation but different meanings. It can also play with words that sound similar, but not exactly the same. The point of a pun is to make the reader laugh. It tends to be a pretty heavy-handed form of comedy, so puns create a “jokey” tone for our writing. This is great for some kinds of writing, especially if we are writing a creative piece and we want one of the characters to come in as silly comic relief.

### **Example**

Shakespeare was a huge fan of the pun. Even his tragic plays, like *Romeo and Juliet*, are packed with wordplay and puns, some of them very raunchy even by modern standards. Shakespeare loved to use similar-sounding words to make dirty puns – to find them, keep an eye out for his use of words like “clock,” “shift,” and “country.”

### **Simile**

Simile is a literary term where you use “like” or “as” to compare two different things and show a common quality between them. A simile is different from a simple comparison in that it usually compares two unrelated things.

### **The importance of using Similes**

Similes are an important tool that makes language more creative, descriptive, and entertaining. The mind thinks in images and associations, so similes are used to make stronger

and more effective descriptions than if only adjectives or literal descriptions were used; they can stir up associated emotions, create new connections in the mind, and emphasize certain characteristics. Similes are almost essential to creative expression from everyday speech to poetry.

### **Example**

*He's as thin as a rail!*

There can be no real similarity between a man and a rail. But, describing a man as “as thin as a rail” evokes the image of a remarkably thin man, as a rail is a very thin pole.

### **Synecdoche**

A synecdoche is a figure of speech which allows a part to stand for a whole or for a whole to stand for a part. When using synecdoche, you refer to your car as your “wheels” and a handful of quarters, dimes, and pennies as the “change” needed to pay the meter. The word synecdoche is derived from the Greek phrases *synekdochē* and *ekdechesthai*, meaning “to sense” and “to understand.”

### **The Importance of Synecdoche**

Synecdoche is important in its wide variety of uses. Rather than listing the members of the White House, a country, or sports team, it allows us brevity. Rather than listing the various aspects of an idea, it captures the essence. Synecdoches allow speakers to emphasize certain parts of a whole, highlighting their importance by substituting them for the whole. They also draw attention to the power of associative and referential thinking, as readers automatically understand that a part can stand for the whole and vice versa.

### **Example**

Faulkner's short story “A Rose for Emily”:

When Miss Emily Grierson died, our whole town went to her funeral.

When the next generation, with its more modern ideas, became mayors and aldermen, this arrangement created some little dissatisfaction. Faulkner's story is characterized by a town full of gossipers, and frequently the narrator speaks in terms of “we.” This macrocosmic use of synecdoche serves to highlight the unity and simplicity of a town or generation's psyche.

## UNIT II

### SCHOOLS AND MOVEMENTS

#### **The Age of Johnson (1745-1798)**

In the period of Dr. Johnson, profound changes took place in the spirit of English society. People of age wanted something more natural and spontaneous in thought and language. People were quickened into fresh activity by the renaissance of the feelings. This was an important fact in the history of this period of transition. The emotions, long repressed, were reinstated. We see this in the case of religion. In Pope's time, contemporary society had been unspiritual. In the great evangelistic revival led by Wesley and Whitefield, the old formality was swept away and a mighty tide of spiritual energy poured into the church and among the masses of the people. The evangelists made their appeal directly to the emotional nature. Handel's "Messiah" foretold the coming change. The spread of the humanitarian spirit quickens the rapid growth of democracy. People were familiar with the notions of liberty, equality and the rights of man. French writer Rousseau's slogan 'Back to Nature' sent a strange thrill through the whole European World. There was revolution in literature too. There was a steady triumph of the new. It marked out the main lines of its evolution.

#### **Dr. Johnson**

Johnson was the greatest English man of letters between Pope and Wordsworth. He was born in Lichfield in 1709. His father was a book seller. He was always sick. He was a pessimist. He did some translation for a Birmingham publisher. He married a widow twenty years elder to him. He had a companion by name David Garrick, who was the greatest actor of his time. During the first few years, he produced *The Vanity of Human Wishes* (1749) and a tragedy called *Irene* (1749). About 1090 papers were contributed to 'The Idler' (1758 to 1760). The periodical "Rambler" appeared on Tuesdays and Saturdays. A significant development in the later half of the 18th century was the creation of the "Magazine". It was an anthology of interesting and significant material which had already appeared in recent newspapers and periodicals. One such magazine was Edward Cave's monthly "The Gentleman's Magazine", "The Magazine" was in course of time more and more devoted to the criticism of books. Dr. Johnson had the scholar's pride as well as the scholar's accuracy. He wanted to say, what he had to say, in the best possible words. He wanted to convey his meaning exactly and correctly to his readers. An inexact word



never escaped. Sincerity became the leading feature of his writing. Dr. Johnson was occupied for eight years by an immense task “A Dictionary of English Language”. In his dictionary, he not only defined the words but also illustrate his definitions by quotations taken from the whole range of English Literature. His work laid foundation for English lexicography, “The Dictionary” made him independent. He received a pension of £ 300 a year. He became the acknowledged Dictator. Smollett called him, “The Great charm’ of literature. In his club, he was surrounded by Goldsmith, Sir Joshua Reynolds the great painter, Bukr, Garrick and Boswell. He published his didactic tale, *Rasselas* in 1759, an edition of Shakespeare in 1765. He died in 1784 and was burned in Westminster abbey. Macaulay said, “The memory of other authors is kept alive by their works but the memory of Johnson keeps many of his works alive. He lives in the pages of his biography by his hero-worshipping friend, James Boswell. He was great both as a critic of literature and as a critic of life. “Life”, he declared, “is progress from want to want, not from enjoyment to enjoyment. Throughout his life he made a most heroic fight against the melancholy which was the cause of his ill-health. The steady courage of his manhood pervades his work. The essence of his teaching is that we should face the facts or existence honestly. *The Vanity of Human Wishes* and *Rassales* show that he was saved from utter hopelessness by his strong religious faith. As a prose writer, Dr. Johnson is known for his “Preface to his Dictionary”. His style, though vigorous and direct, is too heavy and learned and is called ‘ ‘Johnsonese”. He used big words which require the mouth of a giant to pronounce them. His works have great strength, nobility and dignity.

### **Burke (1729-1797)**

Burke was the most important member of Johnson’s circle. He was a member of the Parliament for thirty years and as such he made his mark as the most forceful and effective orator of his times. A man of vast knowledge, he was the greatest political philosopher that ever spoke in the English Parliament. Burke’s chief contributions to literature are the speeches and writings of his public career. The earliest of them were *Thoughts on the Present Discontent* (1770). In this work Burke advocated the principle of limited monarchy which had been established in England since the Glorious Revolution in 1688, when James II was made to quit the throne, and William of Orange was invited by the Parliament to become the king of England with limited powers. When the American colonies revolted against England, and the English government was trying to suppress that revolt, Burke vehemently advocated the cause of American independence. In

that connection he delivered two famous speeches in Parliament. *On American Taxation*(1774) and *On Conciliation with America*, in which are embodied true statesmanship and political wisdom. The greatest speeches of Burke were, however, delivered in connection with the French Revolution, which were published as *The Reflections on the French Revolution* (1790). Here Burke shows himself as prejudiced against the ideals of the Revolution, and at time he becomes immoderate and indulges in exaggerations. But from the point of view of style and literary merit the reflections stand higher, because they brought out the poetry of Burke's nature. His last speeches delivered in connection with the impeachment of Warren Hastings for the atrocities he committed in India, show Burke as the champion of justice and a determined foe of corruption, highhandedness and cruelty. The political speeches and writings of Burke belong to the sphere of literature of a high order because of their universality. Though he dealt in them with events which happened during his day, he gave expression to ideas and impulses which were true not for one age but for all times. In the second place they occupy an honourable place in English literature on account of excellence of their style. The prose of Burke is full of fire and enthusiasm, yet supremely logical; eloquent and yet restrained; fearless and yet orderly; steered by every popular movement and yet dealing with fundamental principles of politics and philosophy. Burke's style, in short, is restrained, philosophical, dignified, obedient to law and order, free from exaggeration and pedantry as well as from vulgarity and superficiality.

### **The Revival of Romance**

In the revival of romance the letter writer Horace Walpole should be mentioned. He took up medievalism. He bought a small house or villakin, near Twickenham and transformed it into a miniature Gothic castle. He installed with great satisfaction his collection of curiosities, art, treasures and stilt of armour and the statue which bleeds at the nose. Byron called the novel 'The first romance in the language'. Clara Reeve's *Old English* is a Gothic story. Ann Radiffe wrote *Romance of the Forest*. Mathew Gregory Lewis wrote *Ambrosio* or *The Monk*. The novelists, in the age of Johnson, returned to the romantic middle ages.

## **VERSE**

### **General Characteristics**

The history of our late 18th century poetry is the history of a struggle between old and new. The Age of Johnson in respect of its poetry is an age of modernism, transition, and

innovation. Classical poetry was the product of the intelligence and was deficient in emotion and imagination. Romantic spirit led to the growth of the sense of picturesque. The Romantic spirit received and this revival brought with it great changes in the temper of verse. Efforts were taken to introduce simple phrases and the language of nature. Instead of close couplet, other forms of verse were used.

### **The Growth of the Love of nature in 18th century poetry**

The growth of a love of nature and of a feeling for the picturesque is one of the most marked features in the history of English poetry between Pope and Wordsworth. Thomas Parnell and Lady Coinchilsea show a genuine sense of natural beauty and the charms of rural life. The Muse of the time voiced best to frequent the coffee-house and the drawing room. It was in the writings of Lamarkshire Mam, Allan Ramsay (1689-1758) that the reviving love of nature became clear. In "The Gentle Shepherd" (1725) which is a real pastoral poem the characters are genuine shepherds and shepherdesses. The love of nature became prominent in poetry.

### **The Development of Naturalism**

The steady growth of a love of nature and slogan "return to nature" provide the increasing feeling of the picturesque and the charms of the country. Stress was laid upon to bring poetry' back to nature and reality. William Blake was a mystic and a visionary. He could be ranked along with romantic poets. His "Songs of Innocence" and "Songs of Experience" expressed the love of the country and marked him out as a leader in the naturalistic kind of poetry.

### **Augustan Age**

The Augustan Age was an important period in 18th-century literature. During this period, authors like Alexander Pope and Jonathan Swift created their groundbreaking satire. Their deaths in the 1740s are often used as a marker for the end of the Augustan Age. The majority of the writing produced during this period was structured and stylized, but it also foreshadowed the changes that were to come with the Romantic era. The period was an important transition away from courtly writing and towards a style of verse that is more modern. This age may be divided into two periods: the first stretching from 1700 to 1750 in the neoclassic Age, and the second, the transitional period which spans from 1750 to 1798. The classical tendencies lost their hold

during the second period and there was a transition from classicism to romanticism. The period of transition is also known as the Age of Gray and Collins.

### **Coffee Houses and Literary Activities**

People were keenly interested in political activity. A number of clubs and coffee houses came into existence. They became the centers of fashionable and public life. The Coffee houses were dominated by either of the parties. A Whig would never go to a Tory Coffee house and Vice Versa. The Coffee houses were the haunts of prominent writers, thinkers, artists, intellectuals and politicians. They figured prominently in the writings of the day. The Coffee houses gave rise to purely literary associations, such as the famous Scribblers and Kit-cat clubs. In the first number of *The Tattler*, Richard Steele announced that the activities of his new Journal would be based upon the clubs. The discussions in coffee houses took place in polished, refined, elegant, easy and lucid style. Thus coffee houses also contributed to the evolution of prose style during the eighteenth century.

### **Literary Characteristics of the Age**

The political and social changes exhibiting the supremacy of good sense, rationality, sanity and balance left an imperishable mark on the literature of the Age of Pope and Dr. Johnson. The literature of the period bore the hallmark of intelligence, of wit and of fancy, not a literature of emotion, passion, or creative energy. The main literary characteristics of the age are given below:

#### **Age of Prose and Reason**

It is an age of prose, reason, good sense and not of poetry. A large number of practical interests arising from the new social and political conditions demanded expression not simply in looks, but in pamphlets, magazines and newspapers. Poetry was inadequate for such a task. Hence prose developed rapidly and excellently. Indeed, poetry itself became prosaic, as it was not used for creative works of imagination, but for essays, satires and criticism. The poetry of the first half of the eighteenth century as represented by the works of Pope and Dr. Johnson is polished and witty but lacks fire, fine feeling, enthusiasm and imaginative appeal. In short, it interests us as a study of life but fails to delight or inspire us. Matthew Arnold rightly calls it the eighteenth century—an age of prose.

## **Age of Satire**

The predominance of satire is an important literary characteristic of the age. Nearly every writer of the first half of the eighteenth century was used and rewarded by Whigs or Tories for satirizing their enemies and for advancing their special political interests. A satirist is like a labourer who clears away the ruins and rubbish of an old house before the architect and builders begin on a new and beautiful structure. The work may sometime be necessary, but it rarely arouses our enthusiasm. While the satires of Pope, place them with our great literature, which is always constructive in spirit; and we have the feeling that all these men were capable of better things than they ever wrote.

## **Age of Good Sense**

Good sense is one of the central characteristics of the literature of this period. In the words of W. H. Hudson:—Good sense became the ideal of the time, and good sense meant a love of the reasonable and the useful and a hatred of the mystical, the extravagant and the visionary.

## **The Industrial Revolution**

During the latter half of the century British prosperity was increasing rapidly because of what we have come to call the “Industrial Revolution” that is, the increasing use of machinery and steam power in the manufacture of goods. What previously had been made by hand, often by people working at home, was now manufactured on an infinitely larger scale in mills and factories. Though the Industrial Revolution eventually took hold throughout the western world, Britain easily led the way because she had the necessary coal and iron ore, her inventors designed many of the new machines, and her growing empire gave her large overseas markets. This led to a rapid increase in population as well as in national wealth. But with all this sheer gain there came some sad losses, as many writers were quick to perceive.

## **Periodical and Publishing House**

In every age we have noted specially the political works, which constitute, according to Matthew Arnold, the glory of English literature. Now for the first time we must chronicle the triumph of English prose. During this reign the law of copyright (1709) was passed. The freedom of the press was restored in 1682 and large numbers of periodicals appeared and flourished in their different fashions. Steele published ‘The Tatler’, ‘The Spectator’ and ‘The Plebeian’ in 1709, 1711 and 1719 respectively. He also published others short-lived periodicals like ‘The

Guardian' (1713), 'The Englishman (1713), 'The Reader' (1714) etc. For the interest of the readers a great many numbers of publishing houses were controlled by Edmund Curl, Jacob Tomson, and John Dunton etc.

### **Cavalier Poets**

The Cavalier Poets were writers who supported Charles I during the English Civil War and who spoke out against the "roundheads," or the supporters of the English Parliament. Their writing was quite different from that of previous and later movements. They often spoke about political issues, used classical allusions, and aimed to express feelings of gratification and joy in life's simple, celebratory moments. Their writing was created to please Charles I over almost everything else. This meant that writers included references and information that interested the monarch.

When reading cavalier poetry, one will likely find poems addressing love, nature, drinking, honor, politics, and beauty. Seizing the day was another important part of their work. They wanted to celebrate the importance of working every day to become the best possible version of themselves.

### **List of Cavalier Poets**

The best-known of the Cavalier Poets were:

- **Robert Herrick:** A lyric poet who is best known for his work "Hesperides". It includes some of the best examples of carpe diem, or seize the day, poems. Such as 'To the Virgins, to Make Much of Time.' He wrote over 2,500 poems during his lifetime, and most of these appear in "Hesperides". Often, they refer love, lovemaking, and the female body. As his writing progressed, he moved on to more spiritual themes. Scholars have defined the overall message of his work as one about the brevity of life and how beautiful and full of wonder the world is.
- **Richard Lovelace:** Another important cavalier poet. He fought for Charles I during the English Civil War. His best-known poems are 'To Althea, from Prison' and 'To Lucasta, Going to the Warres.' When he returned from the war, he served as a gentleman and justice of the peace. He was imprisoned several times and released in April 1649 after Charles I was executed.

- **Thomas Carew:** A notable cavalier poet whose work was not adequately studied and appreciated until the 20th century. His best-known work, ‘A Rapture,’ is a great representative of his broader oeuvre. His poems were generally short and dealt with themes of love, female beauty, and sex.

## **Classicism**

Classicism was a period of literature from the late 1600s to the mid-1800s. It was a period during which authors sought to write poetry and drama that exemplified their interest in the work of Ancient Greek and Roman authors.

### **Characteristics of Classicism**

Some of the characteristics of Classicism include:

- Appreciation of the ideals of antiquity.
- Single plot lines in literary works.
- Compressed time span.
- New interest in writing epics.
- Focus on poetry and prose over the novel.
- Use of literary theory in Aristotle’s Poetics.
- Logic and symmetry as attributes.
- Valued common sense and clarity.
- Structures are well ordered.
- Content is accurate and believable.

### **Early Tudor Age**

The first of five literary eras within the Renaissance Period in English literature, an age generally said to have begun in 1500 and ended in 1558 with the coronation of Elizabeth I. Writers of the Early Tudor Age, like those of the Renaissance Period in English literature and the Renaissance in general, characteristically focused on the relationship between the individual and the state, respected and used classical works, and tended to import and adapt classically influenced literary forms from other countries. The age is best known for its poetry and nonfiction prose, although Nicholas Udall’s *Ralph Roister Doister*, often referred to as the first dramatic comedy in English, was initially performed around 1553.

John Skelton, the first major poet of the Early Tudor Age, began his career imitating the work of medieval poet Geoffrey Chaucer but later developed an original, satirical style that he turned on both church and state. Later poets of note include Sir Thomas Wyatt — who imitated and translated poems he read while on diplomatic missions to Italy, France, and Spain — and Henry Howard, the Earl of Surrey. Surrey is generally credited with being the first English poet to:

(1) write in blank verse, which he encountered in an Italian translation of Virgil's *The Aeneid* and used in his own English translation (c. 1540) of that ancient Roman epic; and

(2) adapt the Italian, or Petrarchan, sonnet to the English language, turning it from a poem consisting of an (eight-line) octave followed by a (six-line) sestet into three (four-line) quatrains followed by a (two-line) couplet.

Important prose works of the Early Tudor Age include Sir Thomas Elyot's *The Boke Named the Governour* (1531), which describes the cultivation of a gentleman, highlighting the essential role of Greek and Roman classics in a proper education, and Sir Thomas More's *Utopia*, written in Latin in 1516 but not published in English until 1551. More's work, which depicts life in a utopian land where reason and justice prevail, shows the influence of Plato's *The Republic* (c. 360 B.C.).

### **Elizabethan Age**

The Elizabethan Age is named after the reigning monarch of England at the time, Queen Elizabeth I. The epoch began in 1558 when Queen Elizabeth I ascended the throne and ended with her death in 1603. Queen Elizabeth was a great patron of the arts, extending her patronage to remarkable artists and performers, thus leading to a surge in works of art produced. This is why the period is also referred to as the Golden Age, i.e., because of the flourishing of arts and artists during this time.

During the Elizabethan Age, England was experiencing the effects of the Renaissance, which began as a movement in Italy and then swept the rest of Europe in the 16th century. The Renaissance spurred artists to create great works of art and had a significant influence on the ideologies and products of painting, sculpture, music, theatre and literature. Figures representing the English Renaissance include Thomas Kyd, Francis Bacon, William Shakespeare and Edmund Spenser among others. With the growing wealth and status of the English population as a result



of the flourishing Golden Age and the English Renaissance, Queen Elizabeth I was regarded highly by her subjects. She also painted her public image as one devoted to England and its people, especially by calling herself 'The Virgin Queen,' who was married solely to England.

### **Characteristics of the Elizabethan Age**

The Elizabethan Age is marked by numerous religious, social, political and economic shifts, some of which we will explore in the sections below.

#### **The social background of the Elizabethan Age**

The social aspects of life during the Elizabethan Age had their merits and demerits. While there were no famines, and harvest was bountiful during this period, people also lived in extreme poverty due to a wide wealth gap among the different social groups. Families that could afford to, sent their sons to school, while daughters were either sent to work and earn money for the household or be trained to manage a household, do domestic chores and take care of children in the hopes of them marrying well. The population of England increased. This increase led to inflation, as labour was available for cheap. Those who were able-bodied were expected to work and earn a living. Due to an increase in population, major cities, especially London, were overcrowded. This led to rat infestation, filthy environments and the rapid spread of diseases. There were multiple outbreaks of plague during the Elizabethan Age, during which outdoor gatherings were banned, including theatre performances.

#### **The political background of the Elizabethan Age**

During the reign of Queen Elizabeth I, the Parliament was not yet strong enough to pit itself against Royal authority. This changed after the succession of James I of the crown. An elaborate spy network and a strong military foiled numerous assassination attempts on the Queen. Furthermore, Queen Elizabeth I's army and naval fleet also prevented the invasion of England by the Spanish Armada in 1588, thus establishing England's and consequently Queen Elizabeth I's supremacy in Europe. The period was also marked by political expansion and exploration. The trade of goods thrived, leading to a period of commercial progress.

#### **Historical Background of the Elizabethan Age**

The Elizabethan Age (1550-1630) in English Literature provided a conducive environment for art and writers to flourish. The name of the age is after the reign of Queen

Elizabeth. Two major themes can be observed as far as the historical background of the Elizabethan Age in connection with English Literature.

**Sense of Settlement** – Though there were still a few dynastic problems during this period, the nation's political environment was stable. Compared to the wars and chaos of the previous period, it didn't culminate in open warfare. The union of the Crowns settled the ancient quarrels between Scotland and England. This helped literature big time, numerous patrons of literature and a period where people could focus on other things.

**Expansion in the true sense** – An expansion in terms of mental and geographical horizons marked this era. Knowledge pouring from the East and voyages made discoveries of new lands and routes. Often these voyages were chronicled. Finally, the Elizabethan Period had just the right combination of socioeconomic conditions to support drama. This genre of English Literature flourished to new heights under the penmanship of Marlowe and other University wits, and of course, Shakespeare.

### **Literature of the Elizabethan Age**

Some of the most significant contributions to the English literary canon emerged from the Elizabethan Age. This section explores some of the popular playwrights and poets of the Elizabethan Age.

### **Writers and Poets of the Elizabethan Age**

The most important playwrights and poets of the Elizabethan Age include William Shakespeare, Ben Jonson, Christopher Marlowe and Edmund Spenser.

### **William Shakespeare**

William Shakespeare (1564-1616) was known as the 'Bard of Stratford' as he hailed from a place called Stratford-Upon-Avon in England. He is credited with having written 39 plays, 154 sonnets and other literary works. A prolific writer, much of the vocabulary we use today in our everyday lives was coined by William Shakespeare. Shakespeare often performed a supporting character in the theatrical iterations of the plays he wrote. He was a part-owner of a theatre company that came to be known as the King's Men as it received great favour and patronage from King James I. Even during the reign of Queen Elizabeth I, Shakespeare received patronage from the monarch and often performed for her. Because of the universal themes that

characterise his works, such as jealousy, ambition, power struggle, love etc., William Shakespeare's plays continue to be widely read and analysed today. Some of his most famous plays include *Hamlet* (1599-1601), *Othello* (1603), *Macbeth* (1606), *As You Like It* (1599) and *Romeo and Juliet* (1595).

### **Ben Jonson**

Ben Jonson had a significant influence on English theatre and poetry. His work popularised the genre of comedy of humours, such as *Every Man in His Humour* (1598). Jonson is identified by some as the first poet Laureate as he received patronage from aristocrats as well as a yearly pension. Ben Jonson's work was influenced by his social, cultural and political engagements. Jonson was well acquainted with Shakespeare and the latter's theatre company often produced Jonson's plays. While during his lifetime, Jonson was often critical of Shakespeare's works, he also credited Shakespeare as a genius in the preface to the First Folio.

### **Christopher Marlowe**

Christopher Marlowe was a contemporary of Jonson and Shakespeare and a prolific poet and playwright. He is best known for his translation of Goethe's tale of Dr. Faust, which Marlowe titled *The Tragical History of the Life and Death of Doctor Faustus* (c. 1592). Marlowe employed the blank verse to compose his works, popularising the form in the Elizabethan Age. His works include *Tamburlaine the Great* (c. 1587), *The Jew of Malta* (c. 1589) and *Dido, Queen of Carthage* (c. 1585). Marlowe's untimely death at the age of 29 is a matter of debate among scholars, some of whom think that Marlowe was killed by a spy in the Privy Council.

### **Edmund Spenser**

Edmund Spenser is most famous for his epic poem *The Faerie Queene* (c. 1590), which includes pastoral themes and whose titular character is inspired by Queen Elizabeth I. The poem celebrates the Tudor dynasty and was widely read at the time of publication, and continues to be an important part of the English literary canon emerging from the period. Edmund Spenser is also the pioneer of the Spenserian stanza and the Spenserian sonnet, both of which are named after him.

### **Age of Enlightenment**

The Age of Enlightenment, also known as the Enlightenment and the Age of Reason, was a European social and intellectual movement during the seventeenth and eighteenth centuries, driven by a mindset that favoured science and reason over religious beliefs. The thinkers, writers, and artists during the Enlightenment had a predisposition towards logic, scientific enquiry, and individual liberty. As a result, this period was also marked by a tussle between tradition and progress. The Enlightenment values are palpable in many of the literary works written during this time.

### **The Age of Enlightenment: Literature**

Many French authors of the Enlightenment period drew inspiration from classic tales and legends along with the classicist aesthetic. A great example of classical French literature is the works of comic dramatist Jean Baptiste Poquelin (1622–73), who wrote under the pen name Molière. His masterpiece, *Le Misanthrope* (1666), is a satirical composition attacking the petty pursuits and unfairness of high society.

### **The Age of Enlightenment: Poetry**

Poetry in the Age of Enlightenment showed an erudite nature in how the poets sought to educate the public. While poetry was still considered to be a superior form of art, it became more concerned with the Humanist tradition that began during the Renaissance. As for the conventional requirement for poetry to imitate nature, the thematic shift towards reason was justified by the argument that nature is best understood through reason. The forms of poetry that were prominent during the Enlightenment period are sentimental poetry, satire, and essay poems. The works of the late seventeenth-century English poet John Milton are regarded as the best of the Age of Enlightenment poetry. Milton's epic poem "Paradise Lost" (1667) is one of the greatest poems in English after Homer's epics and works of Shakespeare (1564–1616). Containing ten books and over ten thousand lines of verse, "Paradise Lost" tells the Biblical story of Adam and Eve's fall from grace and Satan's revolt.

The power of poetry to influence society was not lost on the poets of the time. Poets of different political persuasion used their voices to promote both conservative and liberal agendas. It is also important to remember that by the eighteenth century, the earlier systems of circulation of poetry and literature had changed radically, from patronage to the printing press. Once the copyright laws were introduced, writers had more creative freedom to express their opinions and

earn a living. The expansion of the publishing industry gave rise to different genres of literature meant for education or enjoyment.

## **Novel**

The Age of Enlightenment was part of the formative age of the novel, starting from the 1500s. Although the rise of the novel wasn't complete until the nineteenth century and novelists were less popular during that time, there have been great works that have now secured their place in the Western Canon. For example, Miguel de Cervantes (1547–1616) in Spain, François Rabelais in France, Johann Wolfgang von Goethe (1749–1832) in Germany, and the English writer Henry Fielding (1707–1754) are celebrated novelists who are widely studied today.

Daniel Defoe (1660–1731) and Jonathan Swift were among the prominent English writers of the Enlightenment period. Defoe's *Robinson Crusoe* (1719) and *Moll Flanders* (1722), and Swift's *Gulliver's Travels* (1726) are examples of how writers of the Enlightenment era attempted to educate and inform the public. As an Irish-English author, Swift's satirical prose on different topics, including ethics and politics in society and the ill-treatment of the Irish. Swift was among the two leading figures of Enlightenment satire, the other being the French writer Voltaire (1694–1778).

## **Satire**

The Enlightenment writers challenged the authority of religion and government. Through their works, they became vocal opponents of censorship and constraints on individual freedom and, especially, interference of the Church in civil society. These issues became the thematic concern for many writers during the Enlightenment, including Jonathan Swift and Alexander Pope, culminating in what is known as the Golden Age of Satire. Alexander Pope's mock-epic poems during the Augustan age, including "The Rape of the Lock" (1712), are examples of Neoclassicism that coincided with the Age of Enlightenment. In the poem, Pope narrates the tensions and tussles between a woman and her suitor, who cuts a lock of her hair as an act of revenge. In the mock-heroic poem, Pope satirizes this trivial incident using exaggeration and hyperbole to compare their scuffles to epic battles between Gods as portrayed in the Greek classics.

## **The Graveyard School of Poetry**

It was a new school of poetry that a group of pre-Romantic English poets formed in the late 18th century. The name of this school was the “Graveyard school”, also known as the “Churchyard School”. The graveyard poets emphasized the subjects of death, temporality of life, and sorrow in their poetry. Among the best known poets of this school were Thomas Parnell, Robert Blair, Edward Young and Thomas Gray.

### **Characteristics of the Graveyard School of Poetry**

- It was part of a reaction against Augustan principles of decorum which did not favour anything subjective, gloomy or meditative.
- The main theme of the poems written by graveyard poets was death and every idea connected with death that could come to human’s mind when losing someone especially a close one in death.
- The meditative, philosophical tendencies of graveyard poetry found their fullest expression in Thomas Gray’s “An Elegy Written in a Country Church Yard” (1751).
- As their group name suggests, they reveled in writing while in cemeteries. Thus, Thomas Gray would go to the graveyard itself at sunset and sit there and meditate on the surroundings and then write his famous poem “An Elegy Written in a Country Church Yard”. Another graveyard poet, Oliver Gold Smith, also talked about death, but from a rather different point of view which was ‘death in life’ in his famous poem ‘Deserted Village’. In this poem he took a real incident as a frame to talk about the turning of a beautiful village into a dead one after being full of life.
- Many of the poems are elegies, a type of formal poem that is a lament for the dead.
- Poetry of this school explores various aspects of death including its physical horror, the bereavement of those left behind, questions about the afterlife, the sorrow and pain, and suggests the transitory nature of human life.
- The graveyard poets were often viewed as forerunners of Romanticism, paving the way to the Romantic literary movement due to their emphasis on the personal and individual, and their reflection on emotional states. Furthermore, the graveyard school, with its depictions of graves, churchyards, night, death, and ghosts, was considered as laying the foundation for Gothic literature.

### **Metaphysical Poetry**

Metaphysical poetry is marked by the use of elaborate figurative languages, original conceits, paradoxes, and philosophical topics. Metaphysical poetry was at its peak during the seventeenth century in England and continental Europe. The movement explored everything from irony to philosophy and conceits. It is for its complex and original conceits that most metaphysical poems are noted. During this period, poets relaxed their previously strict use of meter and explored new ideas. John Donne is the best-known of the metaphysical poets.

### **History of Metaphysical Poetry**

The word “metaphysical” was used by writers such as John Dryden and Samuel Johnson in regards to the poets of the seventeenth century. These poets are noted for their “unnaturalness”. Johnson wrote in *Lives of the Most Eminent English Poets* in the late 1700s, that a “race of writers” had appeared that might be termed “metaphysical poets”. The term was likely taken from Dryden who had described John Donne as affecting “metaphysics” in his “satires” and his “amorous verses”. It was not until the twentieth century that many of these poets were adequately recognized for their talent and originality.

T.S. Eliot is one of the many twentieth-century literary critics who helped to establish the well-deserved reputation that writers such as John Donne and Andrew Marvell now hold. He applied many of their techniques to his own writing. The best known of the metaphysical poets is John Doone. He is followed by others such as Henry Vaughan, Andrew Marvell, and George Herbert. Donne is most often cited as the best of this shortlist of writers and the originator of the basic tenants of the genre. It is because of his writing that many writers who came after took on some or all of the features of metaphysical writing.

### **Characteristics of Metaphysical Poetry**

One of the most prominent characteristics of this movement is the spoken quality of the poetry, something that many other writers of that time did not approve of. Other common features include the use of colloquial diction, philosophical exploration, new and original conceits, irony, and the relaxed use of meter.

“The Collar” by George Herbert

[...] But as I raved and grew more fierce and wild

At every word,

Me thought I heard one calling, Child!

And I replied My Lord.

‘The Collar’ is one of Herbert’s best-known poems. In this poem, the poet speaks about the “collar” that a Christian priest is recognized by. (It’s interesting to note that Herbert was a priest himself.) He depicts the collar as something that restricts one’s freedom in an intolerable way.

## **Neoclassicism**

Neoclassicism was a movement interested in reviving Greco-Roman literature, art, architecture, philosophy, and theatre in the 18th century. Neoclassicism began in Rome but spread throughout Europe as students of the arts were influenced by Greco-Roman artistic principles. It occurred around the same time as the Age of Enlightenment, an intellectual movement that dominated thinking in Europe in the 18th century. It lasted into the 19th century and for a time, competing with Romanticism. It’s possible to see the effects and influence of neoclassicism on architecture to this day. The literary period ended when William Wordsworth published *Lyrical Ballads* in 1798.

## **Characteristics of Neoclassicism**

- Valued common sense and clarity.
- Structures are well ordered.
- Content is accurate and believable.
- Characters are portrayed realistically.
- Showed humankind to be flawed.
- Characters are conservative and controlled.
- Influenced by Greco-Roman writing and philosophy.

## **Periods of Neoclassicism**

Neoclassicism in literature lasted from 1660 to 1798 and can be divided into three parts:

- **Restoration period:** the period after King Charles I was beheaded and the monarchy was restored to order. The style of the period was concise and made use of short sentences. John Milton, John Bunyan, and John Dryden were the primary influences.
- **Augustan Period:** writers of this period believed in imitating the forms of Greco-Roman writers and adopting similar genres, such as epic or pastoral. The writings of Alexander



Pope fall into this period. His long poem, 'An Essay on Criticism,' published in 1711 is a great example.

- **Age of Johnson:** also known as the "age of transition." It was dominated by Samuel Johnson and is named for his influence. He died in 1784, only a few years before the publication of Lyrical Ballads and the end of neoclassicism in literature.

### **The Pre-Raphaelite Movement**

The Pre-Raphaelite movement was inspired by the early Renaissance style of painting and artistic sensibility. The Pre-Raphaelite Brotherhood was a cultural movement that sought to reform the aesthetic values and principles of the Victorian era. The group rebelled against the popularity of Raphael and aspired to turn back the clock on art history. For them, the objective of art was realism and authenticity. The Pre-Raphaelites are artists or writers who were either part of the Pre-Raphaelite Brotherhood or were loosely associated with the movement. They were controversial due to their values and admiration of the aesthetic and artistic conventions of the time before the Italian painter Raphael. This inspired the name Pre-Raphaelite Brotherhood. The Pre-Raphaelite movement was partly inspired by their contemporary, John Ruskin. Ruskin was a writer, traveller, and philosopher who opposed the loyalty of the British Royal Academy of Arts to Raphael.

The members of the Pre-Raphaelite Brotherhood were:

- Dante Gabriel Rossetti
- William Michael Rossetti
- William Holman Hunt
- John Everett Millais
- James Collinson
- Frederic George Stephens
- Thomas Woolner

Dante Gabriel Rossetti remains the most famous member of the group and was a poet and painter. His sister Christina Rossetti is also a famous poet from the Pre-Raphaelite era. The brotherhood dissolved in the 1850s.

### **The Pre-Raphaelite era**

The Pre-Raphaelites were active during the Victorian era and infamously rejected the Victorian ethos and popular notions of art and literature. Their countercultural beliefs drew widespread criticism, even from popular personalities like Charles Dickens. The public criticism eventually led to their dissolution.

An interesting aspect of the Pre-Raphaelite Brotherhood was their devotion to religion, mainly Christianity. Their works often contained Christian motifs and imagery, albeit in unconventional ways. Pre-Raphaelites are known for their symbolism and unflattering portraits, which was a facet of their rejection of idealistic portrayals that succeeded Raphael. Some of the most famous works by the Pre-Raphaelites include:

- *Ophelia* (1851–1852) and *Christ in the House of His Parents* (1849–50) by Sir John Everett Millais
- *Proserpine* (1874) and *Lady Lilith* (1866–1868) by Dante Gabriel Rossetti
- *Circe Offering the Cup to Ulysses* (1891) by John William Waterhouse
- *Our English Coasts* (1852) by William Holman Hunt.

The famous “List of Immortals” created by the Pre-Raphaelites judged and rated renowned artists and writers throughout history based on artistic quality and merit. Although the Pre-Raphaelite Brotherhood was controversial at the time and its fame slowly faded, it influenced several generations of writers and artists.

### **Pre-Raphaelite: Characteristics**

The influences of naturalism and Romanticism are visible and distinct in the Pre-Raphaelite style. Pre-Raphaelite art and literature emphasised fidelity and realism, even at the risk of unpleasantness. The Pre-Raphaelites were inspired by Ruskin, who nudged artists to turn to nature. A return to the nature was considered an escape from the artificiality of forms amid rapid industrialisation. Like Pre-Raphaelite paintings, Pre-Raphaelite literature also paid attention to details, achieving a unique realism. Symbolism is another aspect of Pre-Raphaelite art and literature. The values of the Brotherhood are expressed well in the principles set forth by its founding members. The tenets put forward by William Michael Rossetti as the principles of the Brotherhood were:

- have genuine ideas

- pay attention to nature attentively
- focus on what is direct and serious in art from the past
- avoid what is conventional, inauthentic, and repetitive
- create good art

The Brotherhood believed that the artist should be free to form their own conventions and ways of representation. A remarkable feature of Pre-Raphaelite paintings and literature was their ability to combine mysticism, elements from nature, and intertextual symbols inspired by art and literature from the past. Like Pre-Raphaelite art, Pre-Raphaelite poetry is known for its symbolism, rhymes, and themes that bordered on the grotesque.

### **Pre-Raphaelite literature**

The Pre-Raphaelite poets include Dante Gabriel Rossetti, Christina Rossetti, and William Morris. The poetry of Dante Gabriel Rossetti continues to be the subject of scholarly investigation. Like their art, Pre-Raphaelite poetry was also criticised for its unconventionality, spirit of decadence, and evocative language. True to its name, Pre-Raphaelite poetry bore similarities to medieval sonnets and ballads, combined with sensuousness and decadence espoused by the movement.

*Goblin Market* (1862) by Christina Rossetti is a remarkable narrative poem of the Pre-Raphaelite era. It has garnered renewed scholarly interest due to its bold themes and allusions. Modern analysis of this poem focuses on its profeminist elements and references to repressed feminine sexuality during the Victorian era.

Other examples of Pre-Raphaelite poetry:

- “My Sister’s Sleep,” “The Blessed Damozel,” “Jenny,” “Dante at Verona,” “A Last Confession”, “On Mary’s Portrait,” “Ave,” “The Bride’s Prelude,” by Dante Gabriel Rossetti, published between 1847 and 1848
- “The Earthly Paradise” (1868-70) and “The Defence of Guenevere” (1858) by William Morris
- *Poems and Ballads* (1866) by Algernon Charles Swinburne include sensational poems like “Hymn to Proserpine” and “The Triumph of Time”.

## **The Restoration**

The Restoration of Charles II brought about a revolutionary change in life and literature. During this period gravity, moral earnestness and decorum in all things, which distinguished the Puritan period, were thrown to the winds. The natural instincts which were suppressed during the previous era came to violent excesses. The King had a number of mistresses and numerous children. He was surrounded by corrupt and degenerate ministers. Profligacy was glorified in the royal court. Corruption was rampant in all walks of life. The Great Fire of 1665 and the Plague that followed were popularly regarded as suitable punishments for the sins of the profligate and selfish King. While London was burning and the people were suffering, the King and his nobles kept up their revels. The beginning of the Restoration began the process of social transformation. The atmosphere of gaiety and cheerfulness, of licentiousness and moral laxity was restored. The theatres were reopened. There was a stern reaction against the morality of the Puritans. Morality was on the wane. There was laxity everywhere in life. All these tendencies of the age are clearly reflected in the literature of the period.

- During the Restoration period there was a rapid development of science. The establishment of the Royal Society was a landmark in history of England. The interest in science began to grow. The growing interest in science resulted in the beginning of rational inquiry and
- Objectivity, rationality and intellectual quality also enlivened the literature of this period. The French influence was predominant during this period because the King had spent the period of his exile in France. The French manners and fashion spread from the court to the aristocracy. It also influenced contemporary literature.

## **Religious and Political Conflicts**

This era also witnessed the rise of two political parties the Whigs and the Tories. These parties were to play a significant role in English politics. The Whigs sought to limit the powers in the interest of the people and the Parliament. The Tories supported the Divine Right theory of the King, and strove to restrain the powers of the people in the interest of the hereditary rulers. The rise of these political parties gave a fresh importance to men of literary ability. Almost all the writers of this period had political affiliations. Dryden was a Tory. The religious controversies were even more bitter. The supporters of the Puritan regime were fanatically persecuted. The nation was predominantly Protestant and the Catholics were unduly harassed. The religion of the

King himself was suspect. His brother James was a Papist (Roman Catholic). As Charles II had no legitimate heir, it was certain that after him his brother James, a Catholic, would succeed to the throne. Efforts were made to exclude James from the throne. The King sided with his brother and he removed all obstacles for the accession of James. Dryden's famous poem "Absalom and Achitophel" reflects these religious and political conflicts of the day.

### **Literary Characteristics of Restoration Age**

The literature of the Restoration period marked the complete breaking of ties with the Renaissance literature. It reflected the spirit of the age. The spirit of corruption and moral laxity, which were predominant in the social life of the restoration, are reflected in literature. The following are the chief features of the period:

#### **Rise of Neo-classicism**

The Restoration marks a complete break with the past. The people believed in the present, the real and the material. Rules of etiquette and social conventions were established and the problem of life became that of self-expression within the narrow bounds which were thus prescribed. All these tendencies were reflected in the literature of this period. The writers, both in prose and poetry, tacitly agreed upon the rules and principles in accordance with which they should write. Rules and literary conventions became more important than the depth and seriousness of the subject matter to the writers of this period. They express superficial manners and customs of the aristocratic and urban society and did not pry into the mysteries of human mind and heart.

#### **Poetry of Restoration Age**

The poetry of the Restoration period is formal, intellectual and realistic. The form is more important than the subject matter.

- John Dryden (1631-1700). Dryden was the first of the new, as Milton was the last of the former school of poetry. He was a versatile poet. "Absalom and Achitophel" is a fine, finished satire on contemporary political situation. "Medal" is an attack on Shaftesbury. "Mac Flecknoe" is a biting attack on a former friend, Thomas Shadwell. "Religio Laici" and "The Hind and the Panther" are two doctrinal poems. Dryden appears as a great story teller in verse in The Fables. As a lyric poet his fame rests on "Song for St. Cecilia's Day" and "On Alexander's Feast". Dryden is the representative poet of his age. He began the

neo-classical age in literature. It was his influence and example which lifted the classic couplet for many years as the accepted measure of serious English poetry.

- Samuel Butler (1612-1680). Butler's *Hudibras* is a pointed satire on Puritans. It was influenced by the satires of Rabelais and Cervantes. It has genuine flashes of comic insight. It is a great piece of satirical poetry and it stands next to Dryden's Absalom and Achitophel. Butler is a remarkable figure in the poetic development of the Restoration period.

### **Prose of Restoration Age**

The Restoration marks the beginning of modern prose. Matthew Arnold remarks: —the Restoration marks the birth of our modern English prose. The spread of the spirit of common sense and of the critical temper of mind; the love of definiteness and clarity; and of the hatred of the pedantic and obscure have contributed to the development of English prose. It was an age of intellectualism and rationalism, the qualities which are essential for prose. The growing interest in rationalism and the advancement of science greatly aided the general movement towards precision and lucidity of expression which are the essential qualities of good prose style. The Coffee houses and drawing rooms attracted the intellectuals and general public for discussions on various topics of general interest. Thus an easy and conversational style, which properly expressed the tastes and the intellectual make-up of the new reading public, evolved. Thus, various factors contributed to the evolution of modern prose during the Restoration period.

John Dryden (1631-1700) was one of the greatest prose writers of this period. His prefaces and his famous *Essay on Dramatic Poetry* make him —the leader of that modern prose in which the style is easy, unaffected, moulded to the subject, and in which proper words are placed in their proper places.

John Bunyan (1632-1704) wrote two prose allegories, *Grace Abounding*, *The Pilgrim's Progress* and *The Life and Death of Mr. Badman*. Bunyan is called a pioneer of English novel. *The Pilgrim's Progress* is remarkable for impressive characters, presentation of contemporary life and dramatic interest. Bunyan's style is simple, clear, lucid, Biblical and colloquial.

- The diaries of the period are important in terms of style and new form. There are two diary writers who need to be introduced. "The Diary of Sir John Pepys" (1633-1703) is

remarkable for the unaffected naturalness of style and narrative skill. As a historical document it provides an interesting view of the life of Restoration London. John Evelyn's "Diary" was written with an eye on the public. It is a more finished production in the manner of style. Other writers who deserve mention are Lord Halifax, Sir William Temple, Thomas Hobbes, and Sir John Locke.

## **Romanticism**

Romanticism was a literary movement that began in the late 18th century, ending around the middle of the 19th century—although its influence continues to this day. Marked by a focus on the individual, a respect for nature and the primitive, and a celebration of the common man, Romanticism can be seen as a reaction to the huge changes in society that occurred during this period, including the revolutions that burned through countries like France and the United States, ushering in grand experiments in democracy.

## **Characteristics of Romanticism**

Romantic literature is marked by six primary characteristics:

- Celebration of nature
- Focus on the individual and spirituality
- Celebration of isolation and melancholy
- Interest in the common man
- Idealization of women and
- Personification and pathetic fallacy.

## **University Wits**

University Wits is a phrase used to describe a group of late 16th-century English playwrights and pamphleteers who were educated at renowned universities Oxford and Cambridge and went on to become prominent secular writers. Their education influenced their writing and made them distinctive figures in the literary world at the time. They contributed to both English literature and theatre. The University Wits became instrumental in shaping the early English Renaissance period. Their works aided the progress of English drama and prose. Due to their professional education, the University Wits are identified as among the earliest professional

writers in English. They prepared the way for the writings of several well-known playwrights including William Shakespeare.

The University Wits were known for linguistic innovation, bringing classical learning to literature and facilitating a cultural change in the literary landscape of the time. They were known for their fondness of heroic themes and tales. For this reason, several characteristics were commonly found among these writers. Their works tended to have powerful and declarative lines, glorious epithets, and powerful declamation. There was a noticeable lack of humour in these early dramas; if humour was included it was usually coarse and not sophisticated.

### **Meaning and Origin**

These late 16th century writers were called the University Wits since they had all completed professional and sophisticated education from universities like Oxford and Cambridge. This term however was not used during their lifetime. George Saintsbury, a 19th-century journalist and author coined this term. He argued that the University Wits were inspired by the academic dramas of Thomas Sackville and by the popular but miscellaneous theatre which was written by nameless writers. He said that University Wits gave the English literature its “magna carta”. He did believe that while University Wits with Marlowe at their head managed to contribute to theatre, they failed to achieve perfect lifelikeness. Later “University Wits” was taken up by many writers in the 20th century to refer to the group of authors listed by Saintsbury.

### **Characteristics**

- 1) **Educational Background:** One common element amongst all University Wits was that they received a classical education at prominent institutions like the universities of Oxford and Cambridge.
- 2) **Classical Influence:** Due to their university education, the Wits were introduced to several classics; including ancient Greek and Roman literature as well. As a result, they were inspired by classical literature, philosophy, and rhetoric. They also used several classical myths and stories in their works and incorporated classical themes, allusions, and forms into their works.
- 3) **Blank Verse:** Blank verse is an unrhymed line of iambic pentameter in English drama. Christopher Marlowe an influential University Wit was known to popularize blank verse. Soon these blank verses became standard in Jacobean and Elizabethan drama which allowed for more expressive dialogue.



4) **Influence on Shakespeare:** Perhaps the most prominent playwright in English literature, the Bard of Avon himself was influenced by the University Wits. Marlowe particularly had a great impact on Shakespeare. Plays like *Doctor Faustus* by Marlowe and Kyd's *The Spanish Tragedy* had influenced some of his plays.

5) **Prolific Writers:** Writers who create several works are labelled prolific writers. Robert Greene and Thomas Nashe were some well-known University Wits who were prolific writers. They produced several works in their time including prose romances, plays and pamphlets. These writers also addressed contemporary and social issues. So not only did they produce a great number of products, their works were diverse and explorative.

6) **Themes:** The themes used by University Wits differed substantially from their predecessors. Some of the themes that were characteristic of University Wits were:

- Tragedy
- Political and Historical Themes
- Social Critique
- Power and Ambition
- Religion and Hersey
- Human Nature and Morality
- Revenge

## **Writers**

### **Christopher Marlowe (1564-1593):**

Marlowe was the most prominent of the University Wits. His contributions to English drama are celebrated for their dramatic innovations and moral complexity. His most notable works include "Doctor Faustus," "Tamburlaine," and "The Jew of Malta." Marlowe was skilled in employing blank verse and the use of dramatic and poetic language.

### **Thomas Kyd (1558-1594):**

Kyd is best known for his work "The Spanish Tragedy". It is considered one of the first examples of revenge tragedy. His work has been prominent in that particular genre. He explored the complexities of human nature and morality. Kyd focused on revenge, divine intervention, justice and morals.

### **Robert Greene (1558-1592):**

A prolific writer, Greene was known for his prose romances and pamphlets. He dipped into several themes and genres in the wide range of works he created. Greene was one of the

earliest professional authors in England. Famous works by him include “Friar Bacon and Friar Bungay” and “Pandosto,” both believed to have inspired William Shakespeare.

### **George Peele (1556-1596):**

Peele frequently wrote historical plays and was known for adopting historical tales to context. “Edward I” and “The Battle of Alcazar” are known as his most renowned works. He explored themes like ambition, power, war and authority.

### **John Lyly (1553-1606):**

Lyly’s writings were characterized by an ornate and elaborate style of prose. Exploring themes of love, manners, and wit, he gained great influence at the time. His best-known works include “Euphues: The Anatomy of Wit” and its sequel “Euphues and His England.”

### **Thomas Nashe (1567-1601):**

Nashe engaged themes of love, desire and social satire. He was a satirist, pamphleteer, and playwright who contributed immense novelty to English literature. “Pierce Penniless,” a satirical work brought him a lot of acclaim.

### **Thomas Lodge (1558-1625):**

Lodge studied at both Oxford and Cambridge. He was a writer and doctor, translating works from other languages to English. He wrote romantic stories and poems that many people enjoyed during his time. His translations helped English-speaking people access a wide range of classical works. The University Wits were significantly influenced by the humanist ideals proliferating during the Renaissance.

## **Imagism**

Imagism is a literary movement in which Imagist writers describe images with clarity and focus. Imagism was viewed as a reaction against Romantic (1800-1850) and Victorian (1837-1901) poetry, which encouraged long, embellished descriptions of events and things. In contrast, Imagism stressed simplicity, clarity and precision in the description of images.

## **Origins**

Imagism was influenced by the Modernist movement. A few Modernist poets started to pay particular attention to imagery in their poems, and they believed that using simple language

to describe events, objects, and subjects was a better way to write poetry. This was in comparison to previous poets who described images at great length with many words and linked it to some sort of philosophical concept. These Modernists poets did not want to analyse the themes that an image presented; they wanted the image to be the centre of attention in the poem. Imagist poetry's origins start with T.E. Hulme (1883-1917). His poems 'Autumn' (1909) and 'A City Sunset' (1909) are written in simple and clear language which was unlike the poetry that was written at the time. Ezra Pound (1885-1972) is known as the founder of Imagism, as he used Hulme's notions on poetry for his literary movement. He introduced the term 'Imagism' in 1912.

### **Characteristics of Imagism**

The three tenets of Imagism. Ezra Pound's three principles of creating Imagist poetry include the following:

- Direct analysis of the subject (no decorative language should be used to describe the subject).
- Simple language (using no extra words that do not add to the description of the subject).
- Imagist poetry must be written in the rhythm of the musical phrase, not in the metronome (basically meaning that Imagist poets had to write in new rhythms).

William Carlos Williams (1883-1963) has perhaps presented the best definition of what the 'image' is. He said that ideas are portrayed through things, and the best way to portray these things is through images.

The Imagists' desire to focus on one sole image led to their interest in Haiku, a type of Japanese poetry that presents one image in each poem.

- Imagism is a literary movement in which Imagist writers/poets describe images with clarity and focus.
- Imagism was viewed as a reaction against Victorian and Romantic poetry, which encouraged long, embellished descriptions of events and things, while Imagism stressed simplicity, clarity and precision in the description of images.
- Themes of Imagism include World War I, place, Modernism, nature, Haiku, Greek literature and Greek poetry.

- The characteristics of Imagism are: focus on the image, simple language, clarity of expression, free verse, polyphonic prose and Haiku.

### UNIT III

#### THEMES AND CHARACTERS

##### **Alienation**

The definition of alienation is when a person is separated from some essential aspect of their nature, or from society. Since this is a separation of two things that should be together, alienation commonly elicits feelings of powerlessness and helplessness. This can lead to apathy, depression, or anxiety.

##### **Examples**

Countless literary characters feel painfully alienated from the social institutions that surround them. Some, like Jake Barnes in Ernest Hemingway's *The Sun Also Rises*, feel alienated from their own communities. Others, like Caddy Compson in William Faulkner's *The Sound and the Fury*, feel alienated from their closer connections, including family members and loved ones. Still others, like Stephen Dedalus in James Joyce's *A Portrait of the Artist as a Young Man*, feel alienated by the religious institutions in which they have been raised.

##### **Antagonist**

In a story, the antagonist is the opposite of the protagonist, or main character. Typically, this is a villain of some kind, but not always! It's just the opponent of the main character, or someone who gets in their way. Every story has at least one protagonist, but not all stories have an antagonist! In some cases, the protagonist is simply struggling against impersonal forces like nature, circumstance, social strictures, or addiction. In these cases, there is no antagonist in the story. However, a story can have any number of antagonists getting in the protagonist's way.

##### **Types of Antagonist**

##### **Villain**

Most antagonists are traditional villains – they're "the bad guy" and are motivated in some way by evil. The most interesting villains have believable motives for their actions, but

sometimes the villain is just pure evil and wants nothing more than to kill and destroy for no particular reason.

### **Hero Antagonist**

Sometimes, the entire story is told from the perspective of the villain, and thus the hero becomes the antagonist. This is less common than traditional villains, but it can make for a very interesting story!

### **The Importance of Antagonists**

Stories are naturally driven by conflict, and the simplest form of conflict is waged between two or more characters. The hero has a goal; the villain hopes to thwart that goal; and conflict develops naturally. In order to make the story compelling, of course, the antagonist must be well-written and believable.

### **Example of Antagonists in Literature**

Inspector Javert (*Les Misérables*)

Inspector Javert stands in a moral grey area throughout the story, but he might still be seen as a hero antagonist. He appears to be a good man in general, but he is overly attached to his moral absolutes and adamantly pursues the protagonist, Jean Valjean, in order to arrest him for theft.

### **Byronic Hero**

A Byronic hero is a fictional character. They're someone who exhibits a specific set of characteristics that make their life similar to that of Byron's best-known protagonists, and Byron himself.

The characteristics are:

- Highly perceptive
- Mysterious
- Arrogant
- Sexually liberated
- Charismatic
- Lacking impulse control
- Brooding
- Forced to deal with trauma

Some Byronic heroes include:

- Lestat from *Interview with a Vampire* by Anne Rice

- Severus Snape from the Harry Potter series
- Tyler Durden from *Fight Club*
- Heathcliff from *Wuthering Heights*
- The Phantom from *The Phantom of the Opera*

### **Origins of Byronic Hero**

The Byronic hero began in Byron's own writing. Some of Byron's Byronic heroes are Sardanapalus from *Sardanapalus*, Juan from *Don Juan*, and Torquil from "The Island." Juan is perhaps the best-known of these three examples. The character lives a few of Byron's own experiences, like embarking on a grand tour of Europe. He's depicted as sensitive, kind, and emotionally deep. He's also described as being incredible in control of his own life in all areas, except when it comes to sex. By the end of the narrative, he's learned to better regulate what his heart wants and what his head knows is right.

### **Epiphany**

As a literary device, epiphany is the moment when a character is suddenly struck with a life-changing realization which changes the rest of the story. Often, an epiphany begins with a small, everyday occurrence or experience.

### **The importance of using Epiphany**

Epiphanies provide narratives with some of the most exciting and compelling events, pulled out of ordinary moments. Epiphanies are rare occurrences marked by great philosophical, spiritual, or personal insight. Because epiphanies often occur in real life at such typical and everyday moments, they provide plays, poems, prose, and film with realistic yet inspiring instances of revelation. Epiphanies also provide readers and audiences with hope, as the ability to see things in a new way and to change our lives is inspiring and redeeming, especially for people who have struggled to succeed or to find higher meaning in life. As a plot device, epiphany often marks a turning point in the character's psyche which leads to the eventual conclusion of the story.

### **Example**

For a classic example of epiphany, read these excerpts from Edna St. Vincent Millay's "Renesance":

All I could see from where I stood

Was three long mountains and a wood;  
I turned and looked the other way,  
And saw three islands in a bay.

The poem begins simply: the speaker is looking at a nature scene. Quickly, though, upon looking at the sky, an epiphany occurs:

The gossiping of friendly spheres,  
The creaking of the tented sky,  
The ticking of Eternity.  
I saw and heard and knew at last  
The How and Why of all things, past,  
And present, and forevermore.

Once simply looking upon nature's beauty, the speaker is overwhelmed with ideas like infinity, immensity, and eternity. Suddenly, she is aware of "The How and Why of all things." The epiphany rises from nothing and strikes the speaker with sudden revelation.

## **Hamartia**

Hamartia is the tragic flaw or error that reverses a protagonist's fortune from good to bad. Hamartia is derived from the Greek phrase hamartanein meaning "to err" or "to miss the mark." Hamartia includes character flaws such as excessive ambition, greed, or pride which result in tragic consequences.

## **The Importance of Using Hamartia**

Hamartia shapes the tragic plot. Without a fatal flaw, the protagonist would continue to live a flourishing life with little to no difficulty. It is the flaw that causes his or her good fortune to shift to bad fortune, usually at the most climactic point in the plot. Furthermore, hamartia emotionally-charges the tragic narrative, instilling pity and awe in the audience. The tragic hero is imperfect and therefore relatable to the audience, as we all have flaws. The dramatic and tragic effects of the flaw may serve as a moral lesson, showing the negative effects of hamartia that is unharnessed and yields terrible results.

## **Example**

A classic example is from William Shakespeare's *The Tragedy of Othello*, the Moor of Venice. Othello's fatal flaw is his jealousy. Fueled by Iago's lies, Othello flies into a jealous rage

and murders his wife. Having discovered that she is in truth innocent, he kills himself as well. Othello claims that he has not meant to cause so much pain, but that he has loved too much, meaning his love has caused his jealousy which has in turn driven him to extremes.

## **Allegory**

An allegory is a work that conveys a hidden meaning—usually moral, spiritual, or political—through the use of symbolic characters and events.

## **Types of Allegory**

There are two main types of allegory. The basic technique is the same in both categories, but in each kind characters and events symbolize different things.

- **Historical allegories:** Writing in this category allegorizes historical figures and events. Writers of this kind of allegory may be using symbols to mask the true subject of their writing or to effectively distill a complex history into a more simplified and vivid story that will engage readers on an emotional and aesthetic level.
- A good example of this type of allegory is George Orwell's *Animal Farm*, which corresponds pretty closely to the events of the Russian revolution.
- **Conceptual allegories:** This kind of allegory uses characters and events to symbolize abstract things rather than actual events or people. For example, it's common for writers of conceptual allegories to use characters that embody particular moral qualities, such as purity or love. Most religious and social allegories fall under this category, since they usually don't have to do with a specific person or historical event, but rather some virtue or vice more generally.
- In "The Pardoner's Tale," a story in Chaucer's "The Canterbury Tales", a character known as the Pardoner asserts that greed is the root of all evil, and illustrates the point using an allegory in which three drunken men set out to find a character known as "Death," but find a small fortune in gold instead. They end up killing each other in an attempt to secure the entire treasure. The three men can be said to embody greed.
- It's certainly possible, and not uncommon, for a writer of an allegory to draw elements from both of these two types of allegory.

## **The Importance of Allegory**



Allegories deliver difficult messages in easy-to-read stories. That makes them extremely useful and expressive tools. So for centuries, human beings have used allegories to say things they couldn't say any other way. Some scholars believe that myths and religious stories originated as allegories for the deep secrets of the universe and the human mind — secrets that humans cannot comprehend without the help of an allegorical story. On this interpretation, the allegory is the oldest form of story in the world.

### **Allegories in Literature**

- Edmund Spenser's *The Faerie Queene*: A moral allegory about Queen Elizabeth I's reign, and knightly virtues such as temperance.
- John Bunyan's *The Pilgrim's Progress*: A religious allegory about a Christian's spiritual journey toward finding salvation.
- Percy Bysshe Shelley's *Prometheus Unbound*: A complex allegory about the French Revolution, and the Romantic ideal of creativity.
- Franz Kafka's *Metamorphosis*: A social allegory about the alienation of the modern individual in society.

### **Allusion**

Allusion is basically a reference to something else. It's when a writer mentions some other work, or refers to an earlier part of the current work.

### **The Importance of Using Allusion**

As we saw in the definition, allusion generally falls into one of two categories, each with its own purpose.

#### **External Allusion**

This is an allusion to something outside the current document. It might be a book, play, movie, historical event, or even just a common saying or proverb. All that matters is that it has to be something the reader will already be familiar with.

#### **Internal Allusion**

Internal allusion is often harder to catch. It's when the author makes a reference back to something that has come before in the work. Comedians do this all the time – they'll tell a joke,

and then later on in the evening they'll tell another joke that uses a line or character from the first one.

### **Example of Allusion in Literature**

In the graphic novel *Persepolis*, Marjane Satrapi depicts a fallen soldier being cradled by his mother, a woman in a veil. The image alludes strongly to images of Jesus being taken down from the cross by Mary (external allusion). Later on in the book, Satrapi uses an almost identical image to show a mother fainting into the arms of her husband (internal allusion).

### **Ambiguity**

Ambiguity is an idea or situation that can be understood in more than one way. This extends from ambiguous sentences up to ambiguous storylines and ambiguous arguments. It's often viewed in a negative light, since we value clarity in writing and ambiguity is the opposite of clarity; however, sometimes ambiguity can be a good thing, especially in poetry and storytelling.

Ambiguity is similar to "vagueness," except that ambiguity refers to something having multiple possible meanings, while vagueness refers to a general lack of clarity; something vague might not have any clear meanings while something ambiguous might have several possible clear meanings.

### **Types of Ambiguity**

There are many types of ambiguity, but these are a few of the most important:

#### **Semantic Ambiguity**, also known as Polysemy

When a word has multiple meanings, this is called "polysemy." Nearly all words in English are polysemous, meaning that many sentences have semantic ambiguity. We can usually resolve the ambiguity using context, but sometimes this doesn't work. The word 'play' is a great example of polysemy. You can play a role, play a guitar, play a game, or play the fool (among other meanings). In most contexts, you wouldn't have any question about which one you are talking about. But if you were hanging out with both a guitar and an mp3 player and someone asked you to 'play' some music, it would be ambiguous!

#### **Syntactic Ambiguity**

This sort of ambiguity comes out of the structure of the sentence rather than the words. For example, “The murderer killed the student with a book.” We know what all these words mean individually, but altogether they are ambiguous; was the book used as a murder weapons? Or was the victim carrying a book during the attack? As we’ll see in later examples, this kind of ambiguity can easily be caused by poor grammar.

### **Narrative Ambiguity**

This is when a plotline could mean several things; the storyteller doesn’t let you know explicitly. For example, a relationship between two characters could be ambiguous if it’s not clear whether or not they like each other.

### **Example of Ambiguity in Literature**

Robert Frost wrote a poem called “Mending Wall”, which is an ambiguous title (syntactic ambiguity). On the one hand, it could refer to someone mending a wall. But it could also be a wall that mends. The poem actually works on both levels, since it’s about two neighbors getting together to mend the fence between their properties. But in the course of rebuilding the fence, they also repair their own friendship, so in a sense the wall is mending them just as they mend the wall.

### **Blank verse**

Blank verse is a type of poem that is written with a meter but has no rhyme scheme. The meter of a blank verse poem is typically iambic pentameter. Blank verse is a frequently used form of poetry. It was used widely by poets such as William Shakespeare and John Milton. These poets used blank verse for long, narrative-based poems, which commonly featured a dramatic monologue. Since the 1600s, blank verse has remained a popular form of poetry and was used by poets such as Robert Frost and W.B Yeats during the 20th century.

### **Characteristics of Blank Verse**

There are two defining characteristics of blank verse. These are its meter and rhyme scheme.

#### **Meter**

There is no set meter for blank verse, however, most of these poems use iambic pentameter. An iambic pentameter is a popular form of meter as it replicates the natural speech patterns of English. An example of iambic pentameter being used in a blank verse poem is found

in 'Fra Lippo Lippi' (1855) by Robert Browning. This poem is a dramatic monologue that uses blank verse and iambic pentameter to make it easier to read.

**Iambic pentameter** - This is a type of meter that is comprised of five iambs, consisting of one unstressed syllable, followed by a stressed syllable. One of the defining features of blank verse is that it has a regular meter. This means that there will be a consistent number of syllables in each line of the poem. A regular meter is used here as blank verse poems are usually longer narrative poems.

### **Example**

Robert Frost's poem 'Mending Wall' (1914) is a widely known example of blank verse. The poem is written in iambic pentameter, as evident by the 5 iambs in each line. There is also no rhyme scheme. Frost uses the blank verse in this poem to mimic the structure of a wall. Blank verse allows the poem to be written without stanza breaks, and so if the poem is tipped on its side, it resembles the shape of a wall.

### **Free Verse**

Free verse is the name given to poetry that doesn't use any strict meter or rhyme scheme. Because it has no set meter, poems written in free verse can have lines of any length, from a single word to much longer.

Some additional key details about free verse:

- The opposite of free verse is formal verse, or poetry that uses both a strict meter and rhyme scheme.
- Walt Whitman is often said to be the father of free verse. It's true that he popularized this type of poetry, but in fact there were others who had written unrhymed, unmetred poetry before him.

### **Example**

Walt Whitman's "When Lilacs Last In Dooryard Bloom'd"

Walt Whitman is best known for writing free verse, but he often injected metered lines into his free verse sporadically. Here the second line is a near-perfect line of dactylic hexameter (six feet of stressed-unstressed-unstressed syllables) that appears seemingly out of the blue. The lines before and after this example are not dactylic at all.

I fled forth to the hiding receiving night that talks not,

Down to the shores of the water, the path by the swamp in the dimness,  
To the solemn shadowy cedars and ghostly pines so still.

## **Catastrophe**

Catastrophe is a final resolution that appears in a narrative plot or a long poem. It unravels the mystery or intrigue, and brings the story toward a logical end. In a tragedy, it could be the death of a protagonist or other character; and in a comedy, it could be the union of major characters. Catastrophe is a synonym of denouement. It is, in fact, the final part following protasis, epitasis, and catastasis.

## **Types of Catastrophe**

### **Simple Catastrophe**

In a simple catastrophe, the main characters do not undergo any change, nor does anything unravel; the plot merely serves as a passage. Simple catastrophe usually appears in epic poems, rather than in tragedies.

### **Complex Catastrophe**

Complex catastrophe is a very common tool, in which the protagonist either undergoes a major change of fortune. This type of change is probable and necessary to resolving the plot. Complex catastrophe usually appears in novels, plays, movies, and theatrical performances.

## **Function**

The function of a catastrophe is to unravel the plot in a story. It comes after the falling action. It, in fact, serves as a conclusion of the narrative, when the conflict in the story in question is resolved. Catastrophe returns the situation to normal, as the characters experience catharsis, and readers feel a sense of relief. Catastrophe is also a moment when the protagonist faces the world with a new outlook. It tests human qualities, and makes readers decide if the character is good or bad.

## **Example**

*Macbeth* by William Shakespeare

“Despair thy charm;  
And let the angel whom thou still hast serv’d  
Tell thee, Macduff was from his mother’s womb

Untimely ripp'd.”

These lines present a perfect example of catastrophe, which involves the death of the primary character. Macbeth falls in a mortal fight with Macduff, a man whom Macbeth has nearly wronged. Here it seems that he himself has invited his end.

### **Catharsis**

- Catharsis, meaning “cleansing” in Greek, refers to a literary theory first developed by the philosopher Aristotle, who believed that cleansing our emotions was the purpose of a good story, especially a tragedy.
- Aristotle, the ancient Greek scientist and philosopher, believed that an audience’s ability to feel the same emotions as those displayed by actors onstage is an integral part of the experience of watching theater, and that through this experience audiences can learn to better regulate their emotions in real life.
- An audience is far more likely to have a cathartic experience if they form a strong attachment to—or identification with—the characters, whether in a play or book.

### **Example**

*Romeo and Juliet* is a great example of a tragedy, and its popularity might be explained by the idea of catharsis. In the end, the young lovers end up dead because they made the mistake of following their childish passions instead of being rational and patient. As an audience, we feel sympathy and pity for Romeo and Juliet, but we may also feel some relief at the end due to the effects of catharsis.

### **Confessional Poetry**

Confessional Poetry is a style of poetry that is personal, often making use of a first-person narrator. It is a branch of Postmodernism that emerged in the US in the 1950s. The term “confessional” was first used by a reviewer looking over Robert Lowell’s fourth book, *Life Studies* in 1959. The reviewer, a man by the name of M. L. Rosenthal, described Lowell as moving beyond what other poets had engaged in when it came to sharing one’s emotions and experiences. The poems read as personal confidences. Readers connected with Lowell’s desire to engage personally. He broke through the barriers of the traditional, idealized poetic figure and became an individual, one of a kind and relatable to those who sought out his work.

Life Studies served as more than just a conduit for the creation of the term “confessional” though. It changed the face of poetry and influenced some of the major writers of the budding movement, such as Anne Sexton and Sylvia Plath. It is impossible to discuss confessional poetry without considering the work of Sylvia Plath. She penned some of the best, and most skillfully crafted, examples of this style that still resonate, at a deep level, with contemporary lovers of poetry. Some examples include ‘Daddy,’ ‘Lady Lazarus,’ ‘Nick and the Candlestick’, and ‘Morning Song’. Plath’s writing is noted for its autobiographical elements and the way she was willing to show, what seemed like anyway, her true emotions, no matter their complexity.

Her subject matter often reflected her state of mind, and a reader can find examples of her personal battle with depression and suicidal tendencies. Within ‘Daddy’ Plath meditates on her incredibly complicated relationship with her father who died when she was only eight years old. She moves through the poem depicting her father in a variety of ways, the most well-remembered is her description of him as a Nazi officer.

## **Cyberpunk**

Cyberpunk is a science-fiction sub-genre dealing with the integration of society and technology in dystopian settings. Often referred to as “low-life and high tech,” Cyberpunk stories deal with outsiders (punks) who fight against the oppressors in society (usually mega corporations that control everything) via technological means (cyber). If the punks aren’t actively fighting against a megacorp, they’re still dealing with living in a world completely dependent on high technology.

The name “Cyberpunk” was coined by author Bruce Bethke, who used it as the title for one of his short stories. The author has said he didn’t intend the name to represent this new category, and that the name itself came about “through synthesis” as he tried to combine different words together. The idea of the name — a punk or troublemaker with insane computer skills — remains.

## **Characteristics of Cyberpunk**

- Dystopian city setting where mega-corporations rule.
- Full integration of technology into society, featuring cybernetic implants.

- Outsider protagonists (punks) who often are very familiar with the technology around them
- Hard boiled detective and film noir vibes and influence.
- Themes dabbling in trans-humanism, existentialism, and what it means to be human.

Some popular cyberpunk books are *The Sprawl Trilogy* (1984–1988) by William Gibson, *Snow Crash* (1992) by Neal Stephenson and Thomas Pynchon's *Bleeding Edge* (2013).

## **Denouement**

The denouement is the very end of a story, the part where all the different plotlines are finally tied up and all remaining questions answered. It happens right after the climax, the most exciting point in the story, and it shows the aftermath of that climax, giving the reader some hints as to what will happen next. The denouement is usually the very last thing your audience sees, so it has to be well-written or the story will seem unsatisfying.

## **The Importance of Denouement**

Throughout the story, the reader is riding a wave of tension: there is mystery, suspense, and perhaps an epic conflict between heroes and villains. At the climax, this tension reaches its highest point, and the reader should be on the edge of their seat. After that, they need a denouement to relax a little. It's as though the reader has been holding their breath for the whole story, and the denouement is their chance to finally exhale. As a result, it's got to be well-written! The denouement determines how the reader will feel when they close the book or walk out of the theater. If the denouement is written badly, it will leave the audience feeling unsatisfied and unhappy with the novel or movie.

## **Example**

Then all collapsed, and the great shroud of the sea rolled on as it rolled five thousand years ago. (Herman Melville, *Moby-Dick*)

*Moby-Dick* is a dark tale of vengeance, violence, and madness, so it's fitting that it should have a dark denouement. At the climax, Ahab gets a rope caught around his neck and is pulled viciously out of his ship and into the bloody sea. A moment later, the entire ship gets caught in a whirlpool and dragged down below the waves, killing everyone aboard. The denouement doesn't ease or relax this tension; instead it seems to say: "Ahab and his crew died, but the ocean didn't care: the ocean was here long before human beings, and will be here long after we are gone."



## UNIT IV

### POETRY AND DRAMA

#### **Heroic Couplet**

A heroic couplet is a set of two lines that rhyme and that is written in iambic pentameter. This means that the lines contain ten syllables each. They are divided into pairs of two; each of these is known as a metrical “foot.” Within the foot, one of the syllables is unstressed, and the second is stressed. Iambic pentameter is the most commonly metrical pattern used throughout English verse.

#### **Examples**

“The Canterbury Tales” by Geoffrey Chaucer

This incredibly famous poem is a collection of twenty-four stories, written in verse, that were written between 1387 and 1400. The poem contains over 17,000 lines. Throughout this piece, readers can find examples of heroic couplets. Consider these lines below:

She was a worthy womman Al hir life  
Housebondes at church Dore she hadde five  
Withouten other companye in youthe;  
But therof nedeth nat to speke as nouthe.  
And thryes hadde she been at Ierusalem;  
She hadde passed many a straunge stream;

In these lines, there are two examples of heroic couplets. The first two lines, ending with “life” and “five,” as well as the last two, ending in “Jerusalem” and “stream.” These lines are found in the General Prologue.

#### **Meter**

Meter is a literary device that works as a structural element in poetry. Essentially, meter 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.

- Trochee: stressed syllable followed by unstressed syllable

- Iamb: unstressed syllable followed by stressed syllable
  - Spondee: equal stress for both syllables
  - Dactyl: stressed syllable, followed by two unstressed syllables
  - Anapest: two unstressed syllables, followed by a stressed syllable
    - one foot = monometer
    - two feet = dimeter
    - three feet = trimeter
    - four feet = tetrameter
    - five feet = pentameter
    - six feet = hexameter
    - seven feet = heptameter
    - eight feet = octameter
- 
- Shall I compare thee to a summer's day? (iambic pentameter)
  - Once upon a midnight dreary, while I pondered, weak and weary, (trochaic octameter)
  - Out, damned spot! Out, I say! (spondaic trimeter)
  - The itsy, bitsy spider (iambic trimeter)
  - Stop all the clocks, / Cut off the telephone (dactylic dimeter)
  - I wandered, lonely as a cloud (iambic tetrameter)
  - "Forward, the Light Brigade! / Charge for the guns!" he said. (dactylic dimeter)
  - Fair is foul and foul is fair. (trochaic tetrameter)
  - But, soft! What light through yonder window breaks? (iambic pentameter)
  - 'Twas the night before Christmas, and all through the house (anapestic tetrameter)

## **Ballad**

A ballad is a form of narrative verse that is considered either poetic or musical. As a literary device, a ballad is a narrative poem, typically consisting of a series of four-line stanzas. Ballads were originally sung or recited as an oral tradition among rural societies and were often anonymous retellings of local legends and stories by wandering minstrels in the Middle Ages. These traditional or "folk" ballads are sometimes referred to as "popular" ballads. Literary ballads are deliberate creations by poets in imitation of the form and spirit of a traditional ballad.

One of the most famous ballads in poetry and literature is “The Rime of the Ancient Mariner” by Samuel Taylor Coleridge. Coleridge incorporates many aspects of a traditional folk ballad, including a dramatic story of the journey of an old sailor.

### **Structure of Ballad**

A ballad has the following structure.

1. It follows ABCB or ABAB rhyme scheme.
2. It is always written in quatrain form or four-lined stanzas.
3. The first and third lines are written in iambic tetrameter.
4. The second and fourth lines are in the trimeter.
5. It is a story in narrative poetic form.
6. It is used for singing on some occasions.

### **Characteristics of Ballad**

A ballad has the following features/characteristics.

1. It has a rhythm and music.
2. Its purpose is to express strong emotions through music.
3. It has a good rhyme scheme with ABAB or ABCB rhyme scheme.
4. It has a regional theme and regional musicality.
5. It has a good regional story.
6. It is in narrative poetic form.

### **Example**

#### **La Belle Dame sans Merci by John Keats**

And there she lullèd me asleep,  
    And there I dreamed—Ah! woe betide!—  
The latest dream I ever dreamt  
    On the cold hill side.  
I saw pale kings and princes too,  
    Pale warriors, death-pale were they all;  
They cried—’La Belle Dame sans Merci  
    Thee hath in thrall!’

In his poem, Keats utilizes the traditional ballad form of measures and meter. In addition, his narrative verse reflects the traditional folklore setting of the Middle Ages, with a knight as the main character and kings and princes—all of who have been entranced by “La Belle Dame sans Merci.” The mournful tone of the poem along with the conflict of enchantment and dreamscape in opposition to reality is also resonant with traditional balladry.

### **Burlesque**

Burlesque is a style in literature and drama that mocks or imitates a subject by representing it in an ironic or ludicrous way; resulting in comedy. It is a form of the literary genre, satire. The term “burlesque” originates from the Italian *burla* and later *burlesco*, meaning ridicule, mockery, or joke. Correspondingly, burlesque creates humor by ridiculing or mimicking serious works, genres, subjects, and/or authors in one of two ways: either by presenting significant subjects in an absurd or crude way, or by presenting insignificant subjects in a sophisticated way. As a literary and dramatic device, the term is often used interchangeably with parody, though a parody is actually type of burlesque.

### **Example**

Roses are red,  
Violets are blue,  
Sugar is sweet,  
And so are you!

A burlesque version of the poem, specifically a parody, would be:

Roses prick your fingers,  
Violets make you sneeze,  
Sugar fills your veins with fat,  
It's best you stick to peas!

First, the poem above mimics the style of the first poem in that it follows the same ABCB rhyme scheme. Second, it mimics the subject of the first poem by using the same words—roses, violets, sugar, and you. However, the second poem is funny because it highlights the negative elements of these things rather than the positive. Thus, by changing these words to funny alternatives, while keeping the same style, the second poem mocks the traditional love poem, making it a burlesque poem.

## **Types of Burlesque**

Burlesque is typically divided into two types: high burlesque and low burlesque. With high burlesque, the style of the work is “high” (dignified, serious), but the subject matter is “low” (insignificant, trivial). In low burlesque, the style of the work is “low” (undignified, improper), but the subject matter is “high” (serious, significant). Most importantly, there are further distinctions within both high and low burlesque, which are defined below.

### **Types of High Burlesque**

#### **Parody**

A parody mimics the style of a particular genre, work, or author. The purpose is to mock a trivial subject by presenting it in an exaggerated and more elegant way than it normally deserves. Parodies are the most popular and widely used form of burlesque.

#### **Mock-Heroic**

Mock-heroics imitate the form and style of an epic poem (like Homer’s *Odyssey*); which is quite formal and complex. Technically, it is a type of parody. Mock-heroics induce humor by presenting insignificant subjects in the long, sophisticated style of epic poetry.

### **Types of Low Burlesque**

#### **Travesty**

A travesty is a lewd or exaggerated imitation of a significant work or subject, or, an absurd representation of a subject. Its purpose is to ridicule the subject, work or author by mocking it in a vulgar or grotesque way.

#### **Chronicle Play**

A chronicle play describes a piece of drama that consists of a series of short episodes that are arranged chronologically, or at least loosely so. This could refer to a single play that is split up into individual episodes that inform audiences about the broad history of a person, group, family, country, or more. The term ‘Chronicle Play’ is also used to refer to groups of separate plays. A chronicle play is a dramatic work that taps into real historical events, contexts, and any other information the writer can find about the people alive at the time to speak about a specific, meaningful moment in history.

## **Example**

### **Edward II by Christopher Marlowe**

Edward II by Christopher Marlowe is one of the best-known history plays written in England; it is also one of the first. Marlowe researched the play based on information he found in Raphael Holinshed's *Chronicles*, published in 1587. His play was published in 1592 and has the full title of *The Troublesome Reign and Lamentable Death of Edward the Second, King of England, with the Tragical Fall of Proud Mortimer*. The play focuses on the reign of Edward II and his relationship with Piers Galveston. It concludes with Edward's murder.

## **Closet Drama**

Closet drama is a play that is written for the sole purpose of reading alone or sometimes aloud in group and not to be performed on stage. It must not be confused with 'reader's theater' where actors read and recite without much decor before the audience. During the Romantic Age and the Victorian Era many poets used closet drama as a form for their poetic epics.

## **Form of Closet Drama**

Closet drama is a drama in written form that does not rely upon improving stage direction as it simply intended to read and not to be performed on stage. They feature high thinking, philosophic and rhetoric ideas, less dramatic techniques and less action. The dialogues were wrapped in philosophy that Greek and Roman writers such as Plato used. It gave more thoughtful provocation to readers without visual representation.

## **Best Closet Drama**

### **Examples**

Byron's *Manfred* (1817) and Shelley's *The Cenci* (1819) imitate Shakespeare, and Goethe's *Fast* (Part I, 1808; Part II, 1832) draws in part on the Elizabethan tradition. Milton's *Samson Agonistes* (1671) and Shelley's *Prometheus Unbound* (1819) are based on Greek tragedies.

## **Comedy**

Comedy is a broad genre of film, television, and literature in which the goal is to make an audience laugh. It exists in every culture on earth, and has always been an extremely popular genre of storytelling.

## **Types of Comedy**

### **Situational Comedy**

Situational comedy gets its humor from awkward, amusing situations called “sitcoms” for short, situational comedies are usually TV shows in which a small set of characters gets into a different situation in each episode.

### **Romantic Comedy**

Romantic comedies deal with a romantic relationship, almost always between a young woman and a young man. The comedy derives from their clumsy efforts to get together – usually they like each other, but each is unsure that the other likes them back, and their behavior is nervous and awkward, resulting in situational comedy. Romantic comedies are often considered dramedies.

### **Physical Comedy (Slapstick)**

Physical comedy or slapstick might be the oldest type of comedy around – it’s pies in the face, banana peels, farts, and other physical gags. Though this is sometimes considered less sophisticated than other forms of comedy, it’s very effective.

### **Dark Comedy (Gallows humor)**

Dark comedy or gallows humor is when you make light of something very serious: death, disease, war, slavery, addiction, terrorism, etc. Dark comedy is a way of processing the sadness and despair that may occur in the face of these things.

### **Farce**

A farce is a comedy so silly and over-the-top that it just doesn’t make any sense and you have to laugh. Farces usually use an extremely exaggerated combination of physical comedy and situational comedy, and are usually thick with plot twists, hidden identities, and confusing surprises.

### **Topical humor**

Topical humor deals with current events, especially politics.

### **Example**

Oscar Wilde’s *The Importance of Being Earnest* is one of the most successful plays ever written in the English language. The reason for its popularity is that it combines several different

forms of comedy, and was highly influential in the rise of early film. *The Importance of Being Earnest* is kind of a “romantic sitcom farce,” combining aspects of all three genres into one. It is romantic because it deals with two growing relationship. It’s a sitcom because nearly every scene contains an awkward situation between these characters and it is a farce because the main characters are using elaborate deceptions on each other, which results in massive confusion throughout the play.

## **Detective Story**

The detective story is a sub-genre of fiction that follows an investigator as they try to track down a criminal, solve a crime, or prevent one from happening. The detectives/investigators/police offices in these stories may be amateurs or professionals. Usually, they are looking into murders or other serious crimes. The genre began around the mid-19th century and is extremely popular to this day. The investigator, who may be a professional detective or an amateur, looks for clues as to who committed the crime and usually catches the criminal by the end of the story. They can be written as individual short stories or as longer novels. Often, writers choose to pen several stories with the same main character investigating different crimes

## **Elements of Detective Stories**

Throughout the 20th century, and to today, detective stories feature some or all of the following elements:

- Red herrings
- The idea of an “inside job”
- “Least likely” suspect
- Locked room murder
- Reconstruction of the crime scene
- Twists and surprises in the plot

## **Example**

*The Murders in the Rue Morgue* by Edgar Allan Poe

*The Murders in the Rue Morgue* is a famed work of fiction by Edgar Allan Poe. It is a short story that was first published in 1841 in Graham’s Magazine. The story follows C. Auguste Dupin in



Paris as he attempts to solve the brutal murder of two women. Clues include hair that doesn't appear to be human, an unknown overheard language, and more. Other Edgar Allan Poe stories include "The Purloined Letter" and "The Mystery of Marie Rogêt." He referred to these stories as tales of ratiocination or tales of reasoning. The plots were focused on ascertaining the truth, usually through interesting, intuitive logic.

### **Famous Fictional Detectives**

- Sherlock Holmes
- C. Auguste Dupin
- Hercule Poirot
- Nancy Drew
- Miss Marple
- Alex Cross
- The Hardy Boys

### **Domestic Tragedy**

Domestic tragedy is a play about middle or lower-middle-class life that concentrates on the more personal and domestic element of tragedy, as opposed to tragedy in the grand manner which involves kings, princes, and enterprises of great pitch and moment. The primary feature of the domestic tragedy as indicated already belongs to the ordinary work of life. This type of drama presents domestic problems and conflicts which result ultimately in human suffering and death. The development of domestic tragedy has its beginning in the great Elizabethan period and found continued in the Restoration age.

There are some domestic tragedy in the 18<sup>th</sup> century like Lillo's *The London Merchant*(1731). Hebbel's *Maria Magdalena* (1844) is also taken to be in this genre. The term might also be judiciously applied to some of the work of Henry Ibsen, Strindberg, Eugene O'Neill, Tennessee Williams, and Arthur Miller. Famous examples include Arthur Miller's *Death of a Salesman*(1949), Eugene O'Neill's *Long Day's Journey into Night* (1956) Lillian Hellman's *The Children's Hour* (1934).

### **Characteristics of Domestic Tragedy**

Domestic tragedy can be categorized based on the characteristics it incorporates. These are some:

- A story about "ordinary" people who come from the middle or lower classes.
- Material on common issues like family conflict, economic injustice, poverty, and civil rights.

- Structure that is linear with few time jumps.
- A patriarchal figure who upholds the structure of the family and society as a whole and is a symbol of power and order. Most of the time, this character is in a fight in a domestic drama, which shows conflict and turmoil in the family.

### **Dramatic Monologue**

Dramatic monologue means self-conversation, speech, or talks which include an interlocutor presented dramatically. It means a person, who is speaking to himself or someone else speaks to reveal specific intentions of his actions. However, in literature, it is a poetic form or a poem that presents the speech or conversation of a person in a dramatic manner.

### **Features of a Dramatic Monologue**

A dramatic monologue has these common features in them.

- A single person delivering a speech on one aspect of his life
- The audience may or may not be present
- Speaker reveals his temperament and character only through his speech

### **Types of Dramatic Monologue**

There are three major types of dramatic monologues such as:

- Romantic monologue
- Philosophical and Psychological monologue
- Conversational monologue

### **Characteristics of Dramatic Monologue**

Dramatic monologues have distinct features and characteristics of their own to make them eligible to be called a separate genre. It, however, is a literary device that poets can use in their poetry. Its important elements are as given below.

- Implied audience / Interlocutor
- No conversation
- Fictional persona
- Argumentative tone

## Example

My Last Duchess by Robert Browning  
“That’s my last Duchess painted on the wall,  
Looking as if she were alive. I call  
That piece a wonder, now; Fra Pandolf’s hands  
Worked busily a day, and there she stands.  
Will’t please you sit and look at her? I said  
“Fra Pandolf” by design, for never read  
Strangers like you that pictured countenance,  
The depth and passion of its earnest glance,  
But to myself they turned (since none puts by  
The curtain I have drawn for you, but I)  
And seemed as they would ask me, if they durst,  
How such a glance came there; so, not the first  
Are you to turn and ask thus.”

This extract is from the famous monologue of a duke. He tells his audience, possibly the father of his new bride, about his last duchess who could not survive his severity. It is a type of psychological monologue which tells the psychological state of mind of the speaker. Browning has exposed the duke’s cruel state of mind through the poem “My Last Duchess.”

## Elegy

An elegy is a poem of mourning. Written in a somber style, it reflects seriously on death and on the person who has passed. Elegies are written for a specific person, usually someone the author knew well, although sometimes people write elegies for long-dead heroes. The emotional effect is usually greatest, however, when the elegy is written from a personal experience of loss.

Some additional key details about elegies:

- Because elegies focus on the emotional experience of the poet, they are generally written in the first person.
- Typically, elegies end on a somewhat hopeful note, with the poet reconciling him- or her to the death, and ultimately discovering some form of consolation.
- The poetic form known as the “elegiac stanza,” which has a specific meter and rhyme scheme, is different from an elegy.

## Example

“Lycidas” by John Milton

“Lycidas” by John Milton was written in memory of Milton’s friend Edward King, who drowned in 1637. Milton adheres to the ancient Greek tradition of memorializing a loved one through pastoral imagery. The name Lycidas also harkens back to Ancient Greece and appears in Idylls by Theocritus, which has the earliest example of an elegy.

“Bitter constraint and sad occasion dear,  
Compels me to disturb your season due;  
For Lycidas is dead, dead ere his prime,  
Young Lycidas, and hath not left his peer.”

## Epic

An epic is a long narrative poem that is elevated and dignified in theme, tone, and style. As a literary device, an epic celebrates heroic deeds and historically important events. An epic usually focuses on the adventures of a hero who has qualities that are superhuman or divine, and on whose very fate often depends on the destiny of a tribe, nation, or sometimes the whole of the human race. *The Iliad*, *The Odyssey*, and *The Aeneid* are considered the most important epics in western world literature, although this literary device has been utilized across regions and cultures.

### Characteristics of an Epic

- written in formal, elevated, dignified style
- Third-person narration with an omniscient narrator
- begins with an invocation to a muse who provides inspiration and guides the poet
- includes a journey that crosses a variety of large settings and terrains
- takes place across long time spans and/or in an era beyond the range of living memory
- features a central hero who is incredibly brave and resolute
- includes obstacles and/or circumstances that are supernatural or otherworldly so as to create almost impossible odds against the hero
- reflects concern as to the future of a civilization or culture

## Examples of Epics

- The Odyssey by Homer
- The Iliad by Homer
- The Aeneid by Virgil
- The Divine Comedy by Dante
- The Faerie Queene by Edmund Spenser
- Paradise Lost by John Milton
- Don Juan by Lord Byron
- Don Quixote by Miguel de Cervantes
- The Inferno by Dante
- Beowulf by Unknown

## Mock epic

Mock epics are literary works that parody or mock the stereotypes of Classic epic poems. They do so by mimicking the lofty and elegant writing style of epic poems while writing about trivial and non-heroic issues and characters that generally do not need such grandiose treatment. This contrast between the writing style and the subject matter is so absurd that it makes the mock-epic poem sound ridiculous and funny.

Mock epic poetry is also sometimes referred to as mock-heroic. The mock-heroic style gained popularity in Italy in the 17<sup>th</sup> century. *Lo scherno degli dèi* (1618), which translates to *The Mockery of Gods* by Francesco Bracciolini, was the first ever mock epic poem to be printed. The mock epic gradually moved to Great Britain in the post-Restoration and Augustan periods (1690-1744), a period best known for its wit and modernity. *Hudibras* (1662–1674) by Samuel Butler is generally regarded as the first English mock epic to be published, as it chronicles the adventures of an undesirable and unheroic protagonist in an epic-style verse.

## Characteristics of Mock epic

Mock epics typically possess the following characteristics:

- **Parody:** They imitate the style and conventions of serious epics but apply them to trivial or commonplace subjects.

- **Elevated Language:** Despite their comedic intent, mock epics often use grand, formal language to highlight the contrast between the style and the subject matter.
- **Flawed Heroes:** Characters in a mock epic are typically portrayed as heroes, but their actions and concerns are often trivial or petty.
- **Supernatural Elements:** As with traditional epics, mock epics may include gods, spirits, or other supernatural entities, further parodying the epic style.
- **Humour and Satire:** The primary purpose of a mock epic is to amuse and entertain, often while critiquing or satirising a person, event, or societal norm.

### Examples

- ‘The Rape of the Lock’ by Alexander Pope: This mock epic humorously treats a minor incident among English high society as a heroic event.
- ‘The Dunciad’ (1728-43) by Alexander Pope: In this work, Pope uses the mock epic form to satirize the literary world of his time.
- *Don Quixote* (1605) by Miguel de Cervantes: This novel parodies the chivalrous ideals and heroic quests of traditional epic literature.

### Mock Heroic

A Mock Heroic Poem is one in which the subject is mean or trivial while the style of treating the subject is grand or elevated. The author of such a poem makes the subject ridiculous by wrapping it up in a framework that is utterly inappropriate to its nature. The mock-heroic poems are humorous and satiric in character. It aims at exhibiting the vices and sins of society with laughter.

### Examples

Samuel Butler’s *Hudibras*

Alexander Pope’s ‘The Rape of the Lock’

Thomas Gray’s ‘Ode on the Death of a Favourite Cat’

### Epistle

An epistle is a letter in the form of prose or poetry to a particular person or group. It can also be a story or a religious sermon similar to the New Testament letters written by Paul, Peter, and John to their church congregation or a small group of believers. Traditionally, an epistle was written to express love, philosophy, religion, and morality. However, the roots of epistle

composition date back to ancient Roman poetic form and The Bible. Most of the epistles are written in free verse without following any strict meter or rhyme. In this sense, the writers are free to write in whatever narration, or character they select to write. Etymologically, epistle refers to a letter or written communication.

### **Types of Epistle**

**Horace's Epistles:** The tradition of Horace's epistle deals with moral and philosophical themes and has been the most popular form since the Renaissance.

**Ovid's Epistle:** The tradition based on Ovid's epistle includes romanticism and other sentimental subjects. These epistles gained popularity in Europe during the Middle Ages. The best example of Ovid's epistle is the letter of Paul the Apostle that illustrates the spread of Christianity in the world.

### **Example**

#### **Letter to N.Y. by Elizabeth Bishop**

The writer has used rhyming couplets to express her isolation. The poet directly addresses the person whom she knows and asks about his routine. The first line of the poetry illustrates the use of epistolary mode, as it states a direct note to the person. This extract falls under the category of Ovid's epistle, as it deals with the subject of love.

### **Lyric**

Lyric is a collection of verses and choruses, making up a complete song, or a short and non-narrative poem. A lyric uses a single speaker, who expresses personal emotions or thoughts. Lyrical poems, which are often popular for their musical quality and rhythm, are pleasing to the ear, and are easily put to music. The term lyric originates from the Greek word "lyre," which is an instrument used by the Grecians to play when reading a poem. Lyrical poets demonstrate specific moods and emotions through words. Such moods express a range of emotions, from extreme to nebulous, about life, love, death, or other experiences of life.

### **Types of Lyric**

**Elegy:** An elegy is a mournful, sad, or melancholic poem or a song that expresses sorrow for someone who has been lost, or died. Originally, it followed a structure using a meter alternating

six foot and five foot lines. However, modern elegies do not follow such a pattern, though the mood of the poem remains the same.

**Ode:** An ode is a lyric poem that expresses intense feelings, such as love, respect, or praise for someone or something. Like an elegy, an ode does not follow any strict format or structure, though it uses refrains or repeated lines. It is usually longer than other lyrical forms, and focuses on positive moods of life.

**Sonnet:** A sonnet uses fourteen lines, and follows iambic pentameter with five pairs of accented and unaccented syllables. The structure of a sonnet, with predetermined syllables and rhyme scheme, makes it flow off the tongues of readers in way similar way to a song on the radio.

**Dramatic Monologue:** A dramatic monologue has theatrical quality, which means that the poem portrays a solitary speaker communing with the audience, without any dialogue coming from other characters. Usually, the speaker talks to a specific person in the poem.

**Occasional Poetry:** Poets write occasional poetry for specific occasions such as weddings, anniversaries, birthdays, victories, and dedications, such as John Dryden's "Annus Mirabilis," and Edmund Spenser's "Epithalamion."

**Masque:** The Masque was a kind of dramatic entertainment popular in the age of Shakespeare. It was called a Masque or Masquerade because the actors wore masks or vizards on their faces. In the beginning, it was merely a series of dances which also illustrated some story, as if in dumb show, but gradually it came to be a play with a good deal of music, dancing and scenic display. Ben Johnson was its chief exponent, and the masques penned by him are still good entertainment.

### **Characteristics of a Masque**

The salient features of a Masque are:

- The use of Allegorical and mythical subjects.
- The characters are usually gods and goddesses of classical mythology, or personified qualities such as Delight, Grace, Love, Harmony, Revel, Sport, Laughter.
- The number of characters is usually small and often equally divided between males and females.



- The entertainment is much shorter than the regular drama.
- The rhymed verse is used.
- The Masques were performed privately and the actors and actresses were amateurs.
- Their object was usually to celebrate marriages in high life. They were written for particular occasions. Hence they were characterised by music and dance used on a lavish scale.
- Most costly and elaborate scenery and costume were employed so that the Masques were characterised by the spectacle and scenic display.

### **Examples**

Milton's 'Comus' is one of the finest masques in the English language. Its superb poetry has made it immortal. Another examples are Lady of May by Philip Sidney, Love Restored by Ben Johnson.

### **Melodrama**

Melodrama is a work with exaggerated, sensational events and characters. It is highly emotional, focusing on exciting but over-the-top situations that are designed to encourage emotional responses in the audience. Strong characterization is not a feature of melodrama; rather, characters are assigned stereotypical or simple roles, often in "good versus evil" situations. The genre gave life to the widely used term melodramatic, used to describe something overly dramatic or emotional.

### **Function of Melodrama**

Melodrama is an exaggerated form of drama, where authors enhance the storylines in order to tug the heartstrings of the audience. Typically, these types of dramas focus on sensational plots that revolve around tragedy, unrequited love, loss, or heightened emotion; featuring long-suffering protagonists, especially females, attempting in vain to overcome impossible odds. Its purpose is to play on the feelings and emotions of the audience.

### **Example**

*Wuthering Heights* by Emily Bronte

The novel is a sweeping romantic melodrama in which love and class division are destined to become a tragedy. The film stars Heathcliff as an orphan, who is taken into a wealthy

family where he falls in love with Cathy, his foster sister. Though Cathy also feels the same for him, she nevertheless marries a wealthy neighbor, leaving Heathcliff with no choice. Returning as a wealthy man after some years, the sparks begin to fly again for Cathy, and a vengeful Heathcliff marries Geraldine Fitzgerald, sister of Cathy's husband, in order to arouse her jealousy. By the end, Catherine dies, and Heathcliff follows her as he could not brook this loss any more.

## **Farce**

A farce is a literary genre and type of comedy that makes use of highly exaggerated and funny situations aimed at entertaining the audience. Farce is also a subcategory of dramatic comedy, which is different from other forms of comedy as it only aims at making the audience laugh. It uses elements like physical humor, deliberate absurdity, bawdy jokes, and drunkenness just to make people laugh.

## **Function of Farce**

The basic purpose of a farcical comedy is to evoke laughter. In fact, all of these forms combine stereotyped characters and exaggeration to create humor. Although a farce may appear only to be funny, they often contain deeper implications on account of the use of satirical elements. In terms of plots, farces are often incomprehensible; hence, the audiences are not encouraged to follow the plot in order to avoid becoming overwhelmed and confused. Moreover, farces also contain improbable coincidences, and generally mock weaknesses of humans and human society.

## **Examples**

*The Importance of Being Earnest* (By Oscar Wilde)

*The Taming of the Shrew* (By William Shakespeare)

*She Stoops to Conquer* (Oliver Goldsmith)

*Waiting for Godot* (By Samuel Beckett)

## **Foot**

The literary term foot refers to an unit of measurement in poetry, comprised of patterns of stressed and unstressed syllables. The combination of different numbers and types of feet is what determines poetic meter.

## **The Composition of a Poetic Foot**

The basic unit of measurement for poetic meter is the foot. Each foot is an individual unit that contains a specific number of syllables arranged in a particular pattern of emphasis. Feet are used to create meter in poetry and verse plays. Meter helps create pacing and rhythm and adds a measured harmonious element to verse. Pace and melody can be established by which type of poetic foot and what numbered pattern of feet the writer chooses to employ. The sound and rhythm created by writers' use of the poetic foot helps keep audiences engaged.

- Trochee: stressed syllable followed by unstressed syllable
- Iamb: unstressed syllable followed by stressed syllable
- Spondee: equal stress for both syllables
- Dactyl: stressed syllable, followed by two unstressed syllables
- Anapest: two unstressed syllables, followed by a stressed syllable
- one foot = monometer
- two feet = dimeter
- three feet = trimeter
- four feet = tetrameter
- five feet = pentameter
- six feet = hexameter
- seven feet = heptameter
- eight feet = octameter

## **Problem Play**

The term 'problem play' is applied to plays that treat some social or moral problem and the end of these plays compel the readers to think intelligently on the issue. The term was coined by Sydney. This is the popular form of drama emerged during nineteenth century and its popularity is increasing rapidly because of the growing complexity in life and great change in the view points. This is a kind of play that directly appeals to thoughtful minds and contributes largely to human progress but for creating dramatic effects, it over-simplifies problems and becomes over-melodramatic. Wrong and injustice inflicted by the society are the chief elements of problem play. The problem playwrights focus on needless torture and suffering imposed by

the law of the particular land and firmly adhered to the dictums of justice and equality to all. The major problems tackled in these plays are rampant in the society of that time i.e. crime, injustice, conservatism, economic slavery of women, domestic life and relationship, poverty and revolt of youths.

Disintegration in the life of middle class families and values originated the problem play in England. Problem play turned into a powerful medium of social criticism and vindicated the right of the individual unfettered by bias and conventions of the society.

### **Major Problem Playwrights**

The bold treatment of real life and society in these plays bigoted a powerful criticism of society, law and life in the works of T. W Roberston, Henry Arthur Jones, Henrik Ibsen, Granville Backer, St John Hankin, John Galsworthy, George Bernard Shaw, etc.

### **Elements of Problem Play**

Some essential requisites of Problem plays are as follows:

- High Technical Skill
- Theme through Action and Dialogue
- Tackling with Ordinary Human Problems
- Thought and Action
- Presentation of Interesting Man and Woman

### **Characterization**

The characters of these plays are-

- natural,
- complex,
- immortal
- realistic

### **Satire**

Satire is “the use of humor, irony, exaggeration, or ridicule to expose and criticize people’s stupidity or vices.” It’s an extremely broad category. Most satires are humorous, ironic,

and exaggerated, but they only have to be one of these things to count as satire. There are two important things to remember about satire:

- It makes fun of a person, idea, or institution
- Its purpose is not just to entertain, but also to inform or make people think.

### **Types of Satire**

**Juvenalian:** This is the strongest type of satire as it attacks a single target in a vicious way. The most common form of this satire is political satire, which attacks politicians and pundits.

**Menippean:** This type of satire is similar in harshness to Juvenalian, but it attacks a more general target. An example is religious satire, which attacks sacred figures or religious beliefs.

**Horatian:** This type of satire makes fun of things in a soft or even loving manner. It's usually a form of parody that is intended to make people think.

### **The Importance of Satire**

Satire has been called the oldest form of social commentary. For many people, the injustices and problems in their society are too big to confront directly – it's hard to know where we would even start! So, one approach has always been to start with comedy. By laughing at something, we can acknowledge its reality while denying it power over our emotions. Satirists hold a mirror to the flaws of society, helping people think critically about things they might otherwise just take for granted.

### **Soliloquy**

A soliloquy is a literary device in the form of a speech or monologue spoken by a single character in a theatrical play or drama. The purpose of a soliloquy is for the character to express their inner thoughts and feelings that are not intended to be heard or known by other characters in the play or the audience members. Essentially, during a soliloquy, the action of the play stops, as if time has paused for the audience to be “inside” the speaker's head for a moment while they articulate what they are thinking. This is effective as a literary device in terms of providing insight into a character's emotions and reflections.

### **Example**

Soliloquy in *The Glass Menagerie* by Tennessee Williams

The character Tom from *The Glass Menagerie* ends the play with this soliloquy, which summarizes some of the final events that have taken place off-stage, in addition to his thoughts:

*“I didn’t go to the moon that night. I went much further—for time is the longest distance between two points. Not long after that I was fired for writing a poem on the lid of a shoe-box. I left Saint Louis. [...]”*

Tom speaks only to himself, reinforcing the notion that everything has fallen apart, and that, in a sense, the entire play has existed in his memory of a place and a family that he abandoned. To complete this idea for the audience, Williams had to reveal Tom’s thoughts.

### **Sonnet**

A sonnet is a poem generally structured in the form of 14 lines, usually iambic pentameter, that expresses a thought or idea and utilizes an established rhyme scheme. As a poetic form, the sonnet was developed by an early thirteenth-century Italian poet, Giacomo da Lentini. However, it was the Renaissance Italian poet Petrarch that perfected and made this poetic literary device famous. Sonnets were adapted by Elizabethan English poets and William Shakespeare in particular.

### **Types of Sonnets**

**Italian or Petrarchan Sonnet:** Named for the Italian Renaissance lyrical poet Francesco Petrarch, this sonnet pattern consists of an eight-line Octave with the rhyme scheme ABBA ABBA, followed by a six-line Sestet that follows one of two rhyme schemes, CDE CDE or CDC CDC.

**English or Shakespearean sonnet:** Named for William Shakespeare and a variation of the Italian sonnet, this sonnet pattern consists of three four-line Quatrains and a concluding couplet with the rhyme scheme ABAB CDCD EFEF GG.

**Spenserian:** Named for the English poet Edmund Spenser, a contemporary of William Shakespeare, this sonnet pattern is a variation of the Shakespearean sonnet and features a more challenging rhyme scheme, ABAB BCBC CDCD EE.

**Miltonic:** Named for the English poet John Milton, this sonnet pattern is considered an evolution of the Shakespearean sonnet. Milton used the Petrarchan form as well and expanded the

traditional limits of rhyme and length in composing many of his sonnets. In addition, Miltonic sonnets often address themes of internal struggles and conflict rather than external world themes.

**Occitan Sonnets:** These sonnets appeared in Italy in the 13th century with ABABABAB, CDCDCD rhyme scheme and were written for singing.

**Caudate Sonnets:** These sonnets comprise a total of fourteen lines with a coda. Francesco Berni first wrote these poems and popularized them.

**Curtal Sonnets:** Written by Manley Hopkins, these sonnets comprise eleven lines with amendments to Petrarchan standards.

### **Common Examples of Sonnet Themes**

Like all poetry, sonnets can be about many subjects. However, there are certain traditional subject matters that are associated with this poetic form. Some common examples of sonnet themes are:

- Love (in all forms)
- Romance
- Beauty
- Loss
- Death
- Nature
- Religion/Worship
- Pain
- Fulfilment
- Lust
- Affection
- God
- Suffering

### **Stanza**

In poetry, a stanza is a division of four or more lines having a fixed length, meter, or rhyming scheme. Stanzas in poetry are similar to paragraphs in prose. Both stanzas and paragraphs include connected thoughts, and are set off by a space. The number of lines varies in different kinds of stanzas, but it is uncommon for a stanza to have more than twelve lines. The pattern of a stanza is determined by the number of feet in each line, and by its metrical or rhyming scheme.

## Examples of Stanza in English Poetry

On the basis of a fixed number of lines and rhyming scheme, traditional English language poems have the following kinds of stanzas:

- Couplet
- Tercet
- Quatrain
- Quintain
- Sestet

## Tragedy

Tragedy is a literary device signifying a story or drama that presents an admirable or courageous character that confronts powerful forces inside and/or outside of themselves. These characters do so with a dignity that reveals the nature of human spirit in the face of failure, defeat, and even death. In a tragedy, a protagonist is undone or brought to ruin by a critical character flaw or by the cruelty of fate.

Here are some common examples of classic Greek tragedy:

- Oedipus Rex
- Medea
- Ajax
- Prometheus Bound
- Agamemnon
- The Persians
- Hippolytus
- Bacchae
- Electra
- The Trojan Women

## Shakespearean Tragedies

William Shakespeare helped revive the Greek tradition of tragic heroes brought down by their own flaws. However, Shakespeare revolutionized the literary device of tragedy by creating more “ordinary” tragic heroes and protagonists, as well as enhancing their tragic stories with interesting subplots and additional characters.

Here is a list of well-known Shakespearean tragedies:

- *Hamlet*
- *Macbeth*
- *King Lear*
- *Romeo and Juliet*
- *Othello*
- *Julius Caesar*
- *Antony and Cleopatra*
- *Coriolanus*
- *Troilus and Cressida*
- *Timon of Athens*



## **Famous Examples of Modern Tragedy**

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*
- *Frankenstein*

## **Tragicomedy**

Tragicomedy is a literary device used in fictional works. It contains both tragedy and comedy. Mostly, the characters in tragicomedy are exaggerated, and sometimes there might be a happy ending after a series of unfortunate events. It is incorporated with jokes throughout the story, just to lighten the tone.

## **Function of Tragicomedy**

The main purpose of tragicomedy is to describe the dual nature of reality, where both modes can coexist, perhaps simultaneously. Therefore, the interweaving of both aspects gives both a comic and tragic view of life. Tragicomedy is mainly used in dramas and theatre. Since tragic plays focus exclusively on protagonists, while comic plays are devoid of focus and concern, therefore plays that fell between these two categories were developed. These types of plays present both modes of life through absurdity and seriousness.

## **Examples**

- *The Merchant of Venice* by William Shakespeare
- *The Cherry Orchard* by Anton Chekhov
- *Waiting for Godot* by Samuel Beckett

## **Haiku**

Haiku is a Japanese form of poetry that consists of short, unrhymed lines. These lines can take various forms of brief verses. However, the most common structure of haiku features three lines of five, seven, and five syllables, respectively. A haiku poem generally presents a single and concentrated image or emotion. Haiku is considered a fixed poetic form and is associated with brief, suggestive imagery intending to evoke emotion in the reader. Though this poetic form originated in Japan during the thirteenth century, it is also a significant element of English poetry, especially in its influence on the Imagist movement of the early twentieth century.

### **Structure of Haiku**

Traditionally, a haiku is a Japanese poem featuring three lines and consisting of simple, yet impactful, words and phrases. This language is structured in a pattern of 5-7-5 moras. Moras are rhythmic sound units that are comparable to syllables. Japanese haiku feature 17 total sounds, or on, which some English translators argue is closer to 12 syllables rather than 17 total. In addition, Japanese haiku are written in one line, unlike the form with two line breaks that is featured in most English translations. Japanese haiku often feature kireji (a “cutting word”) that creates a pause or break in the rhythm of the poem, rather than a line break. Kireji may be used to juxtapose images.

Overall, the common structure of most haiku poems is:

- first line: 5 syllables
- second line: 7 syllables
- third line: 5 syllables

This 5-7-5 pattern and structure means that a haiku poem, as a rule, consists of three lines and 17 total syllables.

### **Writing Haiku**

It may seem that writing haiku is simple due to the brevity of the form or by meeting the syllable count and pattern. However, this art form requires careful choices in language and the order of words to create effective imagery, evoke an emotional response from the reader, and allow for deeper interpretation and meaning. Here are some elements to keep in mind when writing haiku:

## Subject Matter

When determining the subject matter for haiku poetry, it's important to focus on singular images and smaller details. Nature themes are prevalent in this Japanese art form. Nature makes for interesting and beautiful subjects in terms of seasonal changes and the way our human senses interpret the natural world around us. Haiku poetry is effective in its portrayal and reflection of simple and natural elements of daily life.

## Example

only one guy and  
only one fly trying to  
make the guest room do

This haiku creates an image of a man and a fly in the same room. The phrase “guest room” is clever in that it implies that both the guy and the fly are welcome temporarily and neither have ownership of the room. This evokes a humorous response and sense of enforced coexistence between man and nature in shared space. Though the poem consists of a single image, presented with simple phrasing, it evokes humor and inspires thought and interpretation for the reader.

## Heroic Drama

The heroic drama, sometimes called heroic tragedy, is a dramatic genre that involves epic stories of grandeur with noble heroes, lavish, exotic settings, themes of courage, duty, love, war, and usually, a tragic ending. The heroic drama became popular during the Restoration period when the monarchical rule was re-instated in Britain.

## Characteristics of Heroic Drama

- **Heroic couplets:** Heroic dramas should be composed using the heroic verse form (couplets in iambic pentameter).
- **Epic stories:** Subject matter should concern grand, important matters, focusing on themes of valour, romance and glory.
- **A noble hero:** The protagonist should be honourable, powerful and decisive, usually a decorated warrior with the fate of an empire in his hands. Often, these characters possess superhuman abilities or qualities. Heroic dramas tended to show this hero as he is faced with an impassioned conflict between romantic love and the demands of patriotic duty.

## **Examples**

John Dryden's *The Conquest of Granada*, *The Indian Emperour*, and *The Black Prince*.

## **Idyll**

An idyll is a short pastoral poem that evokes rural life. Writers may have experience with the subject matter themselves or be considering what it would be like to live that kind of life. Often, this includes peasants and laborers.

## **Examples**

'Lycidas' by John Milton

'The Solitary Reaper' by William Wordsworth

'The Passionate Shepherd to His Love' by Christopher Marlowe

'This Lime-Tree Bower My Prison' by Samuel Taylor Coleridge

'Ode to Psyche' by John Keats

## **Interlude**

Interludes refer to short scenes or acts within a play or narrative that serve as a break or diversion from the main plot. The interludes were generally short entertainments inserted within a longer play or amidst some other festivities or festivals. Their primary function was to entertain the audience by humour or even by force. These interludes often introduce a separate storyline or offer a change in tone or setting. They can provide comic relief or offer a different perspective on the main story. Interludes can also be used to highlight thematic elements or provide additional background information.

## **Example**

In Shakespeare's play *A Midsummer Night's Dream*, the interlude of the mechanicals' play within the play serves as a humorous and light-hearted break from the romantic entanglements of the main plot. The comical performance by the amateur actors adds an element of farce and serves as a contrast to the more serious themes of love and enchantment.

## UNIT V

### PROSE, SHORT STORY AND NOVEL

#### **Essay**

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

#### **History of the Essay**

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

#### **The Importance of Essays**

Essays are an important piece of literature that can be used in a variety of situations. They're a flexible type of writing, which makes them useful in many settings. History can be traced and understood through essays from theorists, leaders, artists of various arts, and regular citizens of countries throughout the world and time.

#### **Types of Essays**

##### **Expository**

Essays written to explore and explain ideas are called expository essays (they expose truths). These will be more formal types of essays usually written in third person, to be more objective. There are many forms, each one having its own organizational pattern. Cause/Effect essays explain the reason (cause) for something that happens after (effect). Definition essays define an idea or concept. Compare/Contrast essays will look at two items and show how they are similar (compare) and different (contrast).

## **Persuasive**

An argumentative paper presents an idea or concept with the intention of attempting to change a reader's mind or actions. These may be written in second person, using "you" in order to speak to the reader. This is called a persuasive essay. There will be a premise (claim) followed by evidence to show why you should believe the claim.

## **Narrative**

Narrative means story, so narrative essays will illustrate and describe an event of some kind to tell a story. Most times, they will be written in first person. The writer will use descriptive terms, and may have paragraphs that tell a beginning, middle, and end in place of the five paragraphs with introduction, body, and conclusion. However, if there is a lesson to be learned, a five-paragraph may be used to ensure the lesson is shown.

## **Descriptive**

The goal of a descriptive essay is to vividly describe an event, item, place, memory, etc. This essay may be written in any point of view, depending on what's being described. There is a lot of freedom of language in descriptive essays, which can include figurative language, as well.

## **Notable Essayists**

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

## **Biography**

A biography is the non-fiction, written history or account of a person's life. Biographies are intended to give an objective portrayal of a person, written in the third person. Biographers collect information from the subject, acquaintances of the subject, or in researching other sources such as reference material, experts, records, diaries, interviews, etc. Most biographers intend to present the life story of a person and establish the context of their story for the reader, whether in terms of history and/or the present day. In turn, the reader can be reasonably assured that the information presented about the biographical subject is as true and authentic as possible.

Biographies can be written about a person at any time, no matter if they are living or dead. However, there are limitations to biography as a literary device. Even if the subject is involved in the biographical process, the biographer is restricted in terms of access to the subject's thoughts or feelings. Biographical works typically include details of significant events that shape the life of the subject as well as information about their childhood, education, career, and relationships. As a literary device, biography is important because it allows readers to learn about someone's story and history. This can be enlightening, inspiring, and meaningful in creating connections. Here are some common examples of biographical subjects:

- political leaders
- artists
- musicians
- entrepreneurs
- actors
- writers
- historical figures
- serial killers
- notorious people
- scientists
- inventors
- poets
- political activists
- athletes
- adventurers/explorers
- religious leaders
- Heroes
- military leaders
- cultural figures
- spies

### **Types of Biographies**

There are several different kinds of biographies that fall under the larger category of "biography". These include historical biography, fictional, literary, reference, and popular. Fictional biography is one of the most creative. It tells the story of a fictional character as if they were a real person.

### **Examples of Biographies**

*Orlando* by Virginia Woolf

This book is one of the best examples of fictional biography. It was published in October of 1928 and tells the story of a poet who changes sex from a man to a woman and lives a lifetime over centuries.

Alice Walker: A Life by Evelyn C. White

Alice Walker: *A Life* is a wonderful example of a traditional literary biography. It traces the life and accomplishments of the activist and author of *The Color Purple* Alice Walker.

## **Autobiography**

An autobiography is a written literary work that is in the form of a novel or a short story. An autobiography is the story of the life of a person, written by that person himself, for example, Mahatma Gandhi's *My Experiments with Truth*. An autobiography can be identified easily, as it is written in the first person point of viewpoint, the writers, I, me, and myself.

## **Types of Autobiography**

There are many types of autobiographies. Authors must decide what purpose they have for writing about their lives, and then they can choose the format that would best tell their story. Most of these types all share common goals: helping themselves face an issue by writing it down, helping others overcome similar events, or simply telling their story.

### **Full autobiography (traditional)**

This would be the complete life story, starting from birth through childhood, young adulthood, and up to the present time at which the book is being written. Authors might choose this if their whole lives were very different from others and could be considered interesting.

## **Memoir**

There are many types of memoirs – place, time, philosophic, occupational, etc. A memoir is a snapshot of a person's life. It focuses on one specific part that stands out as a learning experience or worth sharing.

## **Psychological illness**

People who have suffered mental illness of any kind find it therapeutic to write down their thoughts. Therapists are specialists who listen to people's problems and help them feel better, but many people find writing down their story is also helpful.

## **Confession**

Just as people share a psychological illness, people who have done something very wrong may find it helps to write down and share their story. Sharing the story may make one feel he or she is making amends, or perhaps hopes that others will learn and avoid the same mistake.



## **Spiritual**

Spiritual and religious experiences are very personal. However, many people feel that it's their duty and honour to share these stories. They may hope to pull others into their beliefs or simply improve others' lives.

## **Overcoming adversity**

Unfortunately, many people do not have happy, shining lives. Terrible events such as robberies, assaults, kidnappings, murders, horrific accidents, and life-threatening illnesses are common in some lives. Sharing the story can inspire others while also helping the person express deep emotions to heal.

## **Bildungsroman**

Bildungsroman is a genre of novel that shows a young protagonist's journey from childhood to adulthood (or immaturity to maturity), with a focus on the trials and misfortunes that affect the character's growth.

Some additional key details about Bildungsroman:

- The word Bildungsroman is a combination of the German word bildung, meaning formation, and roman, meaning novel. The word Bildungsroman is typically capitalized because of its German origin.
- The term “coming-of-age novel” is sometimes used interchangeably with Bildungsroman. This is not necessarily incorrect—in most cases the terms can be used interchangeably—but Bildungsroman carries the connotation of a specific and well-defined literary tradition, whereas “coming-of-age novel” is more of a catch-all term.
- A Bildungsroman typically begins with a protagonist who feels alienated and alone, but ends on a positive note with the character finding a sense of belonging or self-realization.

## **Structure of Bildungsroman**

The typical Bildungsroman has a three-part structure:

- The set-up, which introduces the protagonist, most often during his or her childhood.
- Experiences that shape the protagonist's character, often culminating in some sort of spiritual crisis or loss of faith.

- The protagonist reaches maturity, which usually involves them finding a sense of peace with themselves, or of belonging in the world.

### **Common Supporting Characters in Bildungsroman**

- The Wicked Authority Figure
- The Enchanting Same-Sex Friend
- The Unrequited Love
- The Kindly Teacher

### **Common Themes in Bildungsroman**

- God and the Sublime
- Class Struggle
- Sexual Frustration
- The Supernatural

### **Common Plot Devices in Bildungsroman**

- Being “sent off” to boarding school, jail, hard labor, or a distant relative’s house
- Alienation from one’s immediate family
- Financial crises and/or “rags-to-riches”
- Physical punishment and/or harsh living conditions
- Fleeing, running away, and travel to an exotic land
- Spiritual crises and encounters

### **Common Protagonists in Bildungsroman**

- The Orphan
- The Misfit
- The Runaway
- The Artist

### **Examples**

*Jane Eyre* by Charlotte Brönte

*The Catcher in the Rye* by J.D. Salinger

*A Portrait of the Artist as a Young Man* by James Joyce

## **Gothic Novel**

A Gothic novel can be characterised by its setting and content. Gothic novels are often set in a decaying castle, mansion, or abbey, and contain mystery, suspense, terror, or something otherworldly that cannot be rationally explained. The setting in the Gothic novel is of utmost importance, as it sets the atmosphere for the story. Often, the castle, manor or estate seems to take a life of its own as it plays tricks with the minds of its inhabitants. Possible elements of Gothic novels include ghosts, mysterious aristocrats who can change into bats, paintings that come alive and invite you to step in, walking statues, shadows that have a will of their own, or objects that move by themselves. There may also be secret passages, underground labyrinths, and locked rooms that nobody may enter – or, if they do, they may never be heard of again.

Horace Walpole is largely credited with writing the first Gothic novel: *The Castle of Otranto* (1764). It is set during the Crusades in Italy in a medieval castle that is home to Prince Manfred of Otranto. The story contains phantoms, visions, a family curse, and secret passages. Fittingly, Walpole wrote it as the result of a vivid dream he had.

Typical characteristics of the Gothic novel include:

- Haunted houses/graveyards/ruined abbeys, castles or palaces.
- An ancient curse.
- Phantom(s)/the supernatural.
- A mystery of some sort, such as a locked room or lost treasure.
- The macabre: something that represents or deals with death in a scary or gruesome way.
- The fantastic: something supernatural or distanced from reality.

## **Examples**

- *The Fall of the House of Usher* (1839).
- *The Masque of the Red Death* (1842).
- *The Cask of Amontillado* (1846).
- *The Black Cat* (1843).

## **Epistolary Novel**

Epistolary comes from a Greek word, *epistolē*, which means “letter.” Epistolary is a literary genre pertaining to letters, in which writers use letters, journals, and diary entries in their

works, or they tell their stories or deliver messages through a series of letters. Though the usual format of epistolary is letters, writers sometimes use other forms of document such as newspaper clippings and diary entries. Recently, writers also use electronic documents like emails, blogs, radio broadcast, and recordings.

### **Types of Epistolary Novels**

There are three types of epistolary novels:

- **Monologic**, the letters of only one character, like *Letters of a Portuguese Nun*,
- **Dialogic**, the letters of two characters, like Mme Marie Jeanne Riccoboni's *Letters of Fanni Butlerd* (1757), and
- **Polylogic** with three or more letter-writing characters, such as in Bram Stoker's *Dracula*.

### **Examples**

*The Color Purple* by Alice Walker

*Frankenstein* by Mary Shelley

*Dracula* by Bram Stoker

*Pamela* by Samuel Richardson

*Diary of a Young Girl* by Anne Frank

### **Campus Novel**

A campus novel is a book that mainly takes place on a university campus. These novels can be comic in nature or more serious. There are numerous examples of both kinds of campus novels. Usually, a faculty member serves as the narrator or the main character. But, it's the students' lives that are of the greatest importance to the plot. In addition to the traditional campus novel, there are the subgenera of the campus murder mystery. These novels focus on a crime committed in a closed setting and the characters' attempts to figure out who committed it.

Notable English examples include,

- Amis's *Lucky Jim* (1954),
- D. Lodge's *Changing Places* (1975),
- Bradbury's *The History Man* (1975), and
- H. Jacobson's *Coming from Behind* (1983)

## Graphic Novel

A Graphic Novel is a full-length story with comic content represented in an illustrated or graphical style. Oxford English Dictionary defines the term as “a full-length story published as a book in comic-strip format.” Graphic Novels must have a proper beginning, middle and an end. Graphic novels combine text and pictures equally in order to convey a narrative. The first graphic novel believed to have been published was an adaptation of a German stage play called Lenardo and Blantine in 1783.

## Characteristics of Graphic Novel

Some fundamental characteristics of graphic novel are:

- A perfect beginning, middle, and end
- A central narrative (or A-story) supplemented by optional B-stories
- Character development and personal journeys
- Thematic messaging
- Precise, carefully considered dialogue and narration

## Types of Graphic Novel

We can categorize graphic novels into five specific types:

- **Superhero stories:** Graphic novels highlighted on protagonists with superhuman, paranormal, or magical or technological powers (like Spider-Man, or Batman).
- **Non-superhero stories:** Graphic novels based on the realities of the real world.
- **Personal narratives:** Graphic novels that tell a story from their author’s life, ranging from focused memoir to full autobiography.
- **Manga:** Graphic novels conforming to the aesthetics of Japanese comic culture.
- **Non-fiction:** Graphic novels that tell real events in history and are rooted in provable fact.

## Grotesque

The grotesque in literature refers to something or someone that appeals to and disgusts or puts off readers. It might evoke a feeling of pity as well as discomfort. One might want to embrace a grotesque character at the same time that they want to run from them. These characters are a collection of juxtapositions that make them some of the most interesting features in the stories they belong to.

## **Example**

*Frankenstein* by Mary Shelley

Frankenstein is a classic example of a novel that features a grotesque character. In Frankenstein, the creature Victor creates is constantly referred to as “The Monster.” Readers, and eventually Victor, are exposed to his kinder side, but the rest of the world sees him based only on his appearance. They scorn him and cast him out as a freak of nature. This turns him into the very monster they claimed he was from the beginning. Rather than being a full-fledged villain, the Creature is incredibly sympathetic, and it’s his plight that readers are left most moved by at the end of the book.

## **Historical Novel**

Historical novel is concerned with fusing real places, events, and people with fictionalized accounts of those features. This might mean that a character is inserted into a place or time in which they didn’t exist, but they’re there to live and relay the events occurring.

## **Elements of Historical Fiction**

- Setting
- Plot
- Characters
- Dialogue
- Conflict

The setting is the most important of the five. It should be somewhere in the past, in a place and time that’s authentic. Without that authenticity, the “historical” aspect of the novel will be lost. The plot and characters might be fictitious or combine elements of fiction and reality. They might do things they did in real life with fictional characters the author created or face difficulties, then, in reality, they didn’t. It’s important to consider how far to push this feature. If a character murders someone or does something completely, unlike what the real person did, again, one might lose touch with the historical aspect of the novel. Also important are dialogue and conflict. The dialogue should, like the setting, feel authentic. The characters should use words fitting their time period. The conflicts they encounter should be similarly fitting for the time period.

## **Examples**

*Wolf Hall* by Hilary Mantel

*The Pillars of the Earth* by Ken Follett

*All the Light We Cannot See* by Anthony Doerr

## **Memoir**

Memoir comes from the French word for *memory*. It's a genre of literature where the author writes about his or her memories, usually going back to childhood. Memoirs are typically written by celebrities, world leaders, pro athletes, etc. But anyone can write a memoir, and sometimes they turn out to be great works of literature even when the author hasn't led a particularly unusual life. Memoirs usually cover the entire span of the author's life, but in some cases, they just cover the important parts. A memoir can serve all sorts of functions. The main one, of course, is just to tell a good story. A good memoir, like a good life, can be funny, sad, inspiring, absurd, and deeply relatable.

- They can help support a particular political view or inspire the readers to change their view.
- If the public has a negative opinion on the author, writing a memoir can give him a chance to defend himself.
- On the other hand, writing a memoir is an easy way for a famous person to raise their profile and stay in the public eye.

## **Examples**

Sarah M. Bloom, *The Yellow House*

Charles M. Blow, *Fire Shut Up in My Bones*

Augusten Burroughs, *Running with Scissors, A Wolf at the Table*

Joan Didion, *The Year of Magical Thinking, Blue Nights*

Isak Dinesen, *Out of Africa, Shadows on the Grass*

## **Picaresque Novel**

Picaresque takes its name from the Spanish term 'pícaro' which translates roughly to 'rogue' or 'rascal'. It is the pícaro that is at the centre of all picaresque novels. A picaresque novel is a genre of fiction where the reader will follow the adventures of a roguish hero or heroine in a realistic, often satirical manner. These rogues normally live outside of the social norm and although they are not criminals they certainly do not follow society's rules. These characters usually have a certain charm about them and often have the reader's sympathy.

The term 'picaresque' was first coined in 1810 but the first picaresque novel is widely regarded to be written over 200 years earlier. The picaresque novel has its origins in 16th-century

Spain, the first novel being *Lazarillo de Tornes* (1554). The term ‘picaresque’ was first coined in 1810 but the first picaresque novel is widely regarded to be written over 200 years earlier. The picaresque novel has its origins in 16th-century Spain, the first novel being *Lazarillo de Tornes* (1554).

### **Characteristics of picaresque novels**

In literature, the common characteristics found in the picaresque novel are:

- The narrative that follows the life and adventures of a low-class, but cunning picaro,
- The prose has a realistic, often satirical manner.
- The narrative usually has an episodic plot, with each episode presenting a different encounter or situation.
- There is no specific characterisation or character arc for the picaro to fulfil.
- The picaro survives through wit and cunning in a corrupt society.

### **Examples**

- *Lazarillo de Tornes* (1554)
- *Guzman de Alfarache* (1599)
- *Don Quixote* (1605)

### **Point of View**

Point of view (POV) is what the character or narrator telling the story can see (his or her perspective). The author chooses “who” is to tell the story by determining the point of view. Depending on who the narrator is, he/she will be standing at one point and seeing the action. This viewpoint will give the narrator a partial or whole view of events as they happen. Many stories have the protagonist telling the story, while in others, the narrator may be another character or an outside viewer, a narrator who is not in the story at all. The narrator should not be confused with the author, who is the writer of the story and whose opinions may not be those written into the narrative.

### **Types of Point of View**

**First person:** The example above with little Rachel is told in the first-person point of view, meaning that we are seeing events through the eyes of the character telling the story.



**Second person:** In second person, the narrator is speaking to YOU. This isn't very common in fiction, unless the narrator is trying to talk to the reader personally. We see second-person point of view mostly in poems, speeches, instructional writing, and persuasive articles.

**Third person:** With third-person point of view, the narrator is describing what's seen, but as a spectator. If the narrator is a character in the story, then we are reading what he or she observes as the story unfolds. This narrator has three possible perspectives.

- Limited – In limited third-person, the narrator sees only what's in front of him/her, a spectator of events as they unfold and unable to read any other character's mind.
- Omniscient – An omniscient narrator sees all, much as an all knowing god of some kind. He or she sees what each character is doing and can see into each character's mind. This is common with an external character, who is standing above, watching the action below.
- Limited Omniscient – The limited omniscient third-person narrator can only see into one character's mind. He/she might see other events happening, but only knows the reasons of one character's actions in the story.

**The Importance of Point of View:** Point of view is important in a story because it helps the reader understand characters' feelings and actions. Each character will have his or her own perspective, so whoever is telling the story will impact the reader's opinion of other characters and events.

## **Science Fiction**

Science fiction, often called "sci-fi," is a genre of fiction literature whose content is imaginative, but based in science. It relies heavily on scientific facts, theories, and principles as support for its settings, characters, themes, and plot-lines, which is what makes it different from fantasy. So, while the storylines and elements of science fiction stories are imaginary, they are usually possible according to science—or at least plausible.

### **Types of Science Fiction**

Science fiction is usually distinguished as either "hard" or "soft."

#### **Hard science fiction**

Hard science fiction strictly follows scientific facts and principles. It is strongly focused on natural sciences like physics, astronomy, chemistry, astrophysics, etc. Interestingly, hard

science fiction is often written by real scientists, and has been known for making both accurate and inaccurate predictions of future events.

### **Soft science fiction**

Soft science fiction is characterized by a focus on social sciences, like anthropology, sociology, psychology, politics—in other words, sciences involving human behavior. So, soft sci-fi stories mainly address the possible scientific consequences of human behavior. In truth, most works use a combination of both hard and soft science fiction. Soft sci-fi allows audiences to connect on an emotional level, and hard sci-fi adds real scientific evidence so that they can imagine the action actually happening. So, combining the two is a better storytelling technique, because it lets audiences connect with the story on two levels. Science fiction also has a seemingly endless number of subgenres, including but not limited to time travel, apocalyptic, utopian/dystopian, alternate history, space opera, and military science fiction.

### **Importance of Science Fiction**

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

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

### **Examples**

H.G. Wells' 1898 novel *The War of the Worlds*

George Orwell's *1984*

### **Sentimental Novel**

Sentimental novels are works of fiction, first published in the 18th century that explored readers' and characters' feelings. These novels were inspired by Rationalism, a literary movement that sought to extinguish unnecessary emotion from literature.

Throughout history, authors like Jean-Jacques Rousseau, Oliver Goldsmith, Frances Burney, Jane Austen, Charlotte Brontë, and others published sentimental novels and poems. Some scholars cite *Dombey and Son* by Charles Dickens as a particularly interesting and powerful work of sentimentalism.

## **Examples**

*Vicar of Wakefield* by Oliver Goldsmith

*The Sorrows of Young Werther* by Johann Wolfgang von Goethe

## **Short Story**

Short story is a work of fiction that is usually written in prose, often in narrative format. A short story usually deals with a few characters and often concentrates on the creation of the mood rather than the plot.

## **Characteristics of Short Story**

Short stories tend to be less complex than novels. Usually, a short story will focus on only one incident, has a single plot, a single setting, a limited number of characters, and covers a short period of time.

## **Elements of Short Story**

- Incident
- Settings with time and place
- Conflict
- Subject
- Theme
- Characters

## **Examples of World Famous Short Stories**

- “A Christmas Carol” – Charles Dickens
- “An Astrologer’s Day” – R. K. Narayan
- “The Diamond Necklace” – Guy de Maupassant
- “The First Miracle” – Jeffrey Archer
- “The Selfish Giant”- Oscar Wilde