

**LITERARY
FORMS AND
TERMS
18K2E04**

UNIT-I

The Elements of poetry

Poetry

Poetry is one of the earliest literary forms to have evolved. It has its Origins in Prehistoric times, when people made use of poetic language, singing to the accompaniment of musical instruments. Thus, poetry existed in the oral form long before the invention of writing. The ancient Sumarian poem Epic of Gilgamesh is one of the earliest poem in existence. It is said to have been composed around 1800 BCE. The ancient Indian Vedas, dating back to about 1700-1100 BCE, are another example of early literature. These texts were passed down orally, from one generation to another, till the gradual development of writing.

As a form of art, poetry has evolved through the centuries, spawning many literary forms in cultures around the world. Poetry has adapted itself to the rapid developments in both language and technology, and continues to be a major form of human artistic expression.

Poetry may be defined in different ways by different authors, British author William Henry Hudson said that poetry is 'an interpretation of life through imagination and feeling'. Thomas Carlyle believed that poetry was 'musical thought' while Edgar Allan Poe called it the rhymic creation of beauty. The word is derived from the ancient Greek word meaning 'creator'. A poet is therefore a creator, who, through his imagination, interprets life and arouses feelings of delight, amusement or introspection in the reader. The ultimate aim of poetry is to give pleasure. Poetry is distinct from prose in that it is literature in metrical form. The presence of Metre rhythm and rhyme distinguishes poetry from prose. Some critics have questioned the necessity.

Of metre and rhyme for poetry, and indeed there do exist very good poems that do not have metre and rhyme. However, it is the sound and rhythm of poetry that first attracts people to a poem. The use of metre lifts us from the ordinary world of everyday experience. Rhyme and metre contribute greatly to the aesthetic pleasure that we derive from poetry. Further, when words are arranged in a certain rhythmical order, they gain new meaning and power, and appeal to our emotions in a magical way.

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The presence of rhythm, rhyme and metre played an important part in preserving ancient poetry, since these techniques helped our ancestors to remember the lines better, and thus allowed them to pass their poetry down the centuries before it could be written down.

Poetry (and art in general) differs from subjects like science in its treatment of truth. While the poet and the scientist may both deal with nature, their approaches are different. The poet awakens a sense of wonder at the mystery of the world around us: the scientist tries to explain the mystery to us. While science (and its related fields) concerns itself with factual accuracy and literal truth, poetry often uses the imagination to transcend reality. This does not mean that poetry perpetuates lies. The truth that the poet presents to the world is called 'poetic truth'. The poet's feelings are genuine and sincere, and he looks beyond the surface level of truth (such as scientific or historical fact) in order to reveal important patterns and connections, and thus to interpret life.

The poet enjoys what is called 'poetic license'. In its most narrow sense, it is the freedom taken by a poet to bend the conventions of diction . It is the liberty given to poets to manipulate language , distort syntax and use archaisms to suit his needs. Gerard Manley Hopkins , for example, makes use of several archaic dialect words in his poems and also coins words of his own , such as 'twines' , which is a combination of 'twines' and 'dwindles' . He also creates compound adjectives with a hyphen - 'dapple-dawn -drawn Falcon' - or sometimes without a hyphen - 'rolling level underneath him steady air' . In a broader sense, poetic license is the freedom given to all artists to violate the literal truth in order to present poetic truth . The poet may change historical fact (Shakespeare did it frequently in his history plays) , use anachronisms , or ask his readers for a willing suspension of disbelief. However, such distortions of fact do not reduce our enjoyment of the work of art. Indeed , poetic license is often employed to enhance either the aesthetic beauty or the poetic truth of a work of art.

CLASSIFICATION OF POETRY:

The vast body of poetry may be classified under two broad headings for the sake of convenience - objective and subjective . In objective poetry, the poet is detached from what he is writing. He describes , in an impersonal manner, the actions and passions of other people with

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little reference to his own self and personal feelings. Subjective poetry, on the other hand, is a reflection of the poet's own personal feelings and experiences.

Objective poetry is much older than subjective poetry. It is believed to have originated among the primitive people of prehistoric times, when mankind had not yet learnt to read and write. These people were more interested in the physical world around them, and in the deeds and objects that were a part of their lives. There was little room for deep thinking, emotions and feelings. Poetry, as it existed then, was more of a communal affair than a personal one.

Subjective poetry came into existence much later, when people began to give importance to their thoughts, feelings and emotions, and to the growing need to share them. This broad categorisation is useful when one wishes to study the different forms of poetry. However, it cannot be followed strictly as there is often an overlapping of the two.

Ballad, Epic, Metrical Romance, Dramatic Monologue, Limerick, Comes under Objective Poetry. Lyric, Ode, Elegy, Idyll, Sonnet, Epistle comes under Subjective Poetry.

Rhyme

The rhyme may be defined as a sameness of sound, especially in the ending of verse line (For example :may, day, bright, might). Such matching sounds in lines of verse create a melodic pattern. Rhyme is pleasing to the human ear. It is also a mnemonic device that can help people learn and remember things easily. For example, in order to help us remember the number of days in any month, the following rhyme is very useful.

Thirty days hath September,

April, June, and November,

All the rest have thirty - one

Except February alone,

And that has twenty - eight days clear,

And twenty nine in a leap- year.

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There are many different kinds of rhyme. Look at the following lines of verse.

The curfew tolls the knell of parting day

The lowing herd wind slowly o' er the lea,

The plowman homeward plods his weary way,

And leaves the world to darkness and to me.

Jack and jill went up a hill,

To fetch a pail of water.

Jack fell down and broke his crown

And jill came tumbling after.

A masculine rhyme consist of a single stressed syllables that bears the rhyme. For example, in the above lines, 'day' and 'way' are masculine rhymes, as are 'lea' and 'me'.

The feminine line consist of a stressed syllables followed by an unstressed syllable, with the latter bearing the rhyming sound, For example, 'water' and 'after' are feminine rhymes.

End rhyme occurs when the rhyming words placed at the ends of lines : for example, 'day' and 'way ', and 'water' and 'after' . (The rhyme scheme poem is the pattern of end rhymes in it .)

Internal rhyme occurs when the rhyming words for with in a line : for example, 'jill' and ' hill' and ' down' and 'crown'.

Exact rhyme is the use of identical rhyming sounds, as in ' jill' and ' hill', and ' down ' and ' crown'.

Approximate rhyme and slant rhyme is the use of sounds that are similar but not identical ; for example the pair ' prove' and 'glove'.

Eye rhymes appeal to the eye, not the ear, they are words that are spelt similiary but pronounced differently. For example ' flow' and ' now', ' home' and ' come '. Another example is & thirty - one ' and ' alone' in the above about the days in a month.

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METRE

The term ' metre ' refer to the pattern of stresses in a line of verse, In English, every syllable in a word is either stressed and unstressed. A metrical foot is a combination of a strong Stress and an associated weak stress or stresses. An iambic foot, for example, will contain an unstressed syllable followed by a stressed syllable. Take a look at the iambic units in the following line.

The cur | few tolls | the knell | of par | ting day.

In the english language, there are five standard feet.

Foot	Adjective	Stress pattern
Iamb	iambic	unstressed -stressed
anapaest	anapaestic	unstressed-unstressed-stressed
Trochee	trochaic	stressed-unstressed
Dactyl	dactylic	stressed-unstressed- unstressed
spondee	spondaic	stressed-stressed

Stanza forms

A stanza is a group of lines that form a unit in verse. Stanza in a poem is similar to a paragraph in prose. Each stanza deals with a fresh turn of thought. Various types of stanzas differentiated by the number of lines in terms, the number of feet in each line, or by their metrical pattern. Some of the most well-known stanza forms are listed below. A couplet is a stanza of two lines. The heroic couplet is a stanza of two iambic pentameter lines that rhyme together. It is called 'heroic' as the couplet (whether it rhymed or not) was used extensively in heroic literature. The following is an example from Pop's the rape of the lock . The fair ones feel such maladies as these, when each new night -dress gives a new disease. The tercet is a stanza of three lines the terza rima is series of interlocking tercets with the following rhyme scheme : aba bcb cde. this measure was adopted by dante in his divine comedy. The following example is from shelley's ode to the west wind' .

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O wild west wind thou breath of autumn's being a
Thou from whose unseen presence the leaves dead b
Are driven like ghosts from an enchanter fleeing, a
Yellow, and black, and pale, And hectic red, b
Pestilence - stricken multitudes! O thou
Who chariotest to their dark wintry bed b
The winged seeds , where they lie cold and low. C
Each like a corpse within its grave , untill d
Thine azure sister of the spring shall blow c.

A quatrain is a stanza of four lines, Gray's elegy written in a country Churchyard ' is written in quatrains. Another example of this stanza form may be seen in Edward FitzGerald ' s Rubaiyat of Omar Khayyam. a quatrain from which is given below.

Come, fill the cup, and in the fire of Spring
Your Winter - garment of Repentance filling;
The bird of Time has but a little way
To flutter- and the Bird is on the Wing,

A pentastich is a stanza of five lines.

A sestet is a stanza of six lines. The second part of a Petrarchan sonnet is known as a sestet. It can have various rhyme schemes such as cde cde, dcd cde, and so on.

A septet is a stanza of seven lines. The rhyme royal is a stanza form of seven lines of iambic pentameter with the rhyme scheme ababbcc. It is so named due to its use by King James I of England. It is also known as a Chaucerian stanza since it was Chaucer who popularised. The following rhyme royal is taken from Chaucer ' s Troilus and Criseyde. **R.RENUKADEVI**

The double sorwe of Troilus to tellen, a
 That was a king Priamus sone of Troye, b
 In lovinge, how his adventure fellen a
 Fro wo to wele, and after out of loye, b
 My purpose is, er that I part for ye, b
 Thesiphone, thou help me for tendyte c
 This woful verse, that wepen as I wryte! c

An octastich is a stanza of eight lines. The octava rima is an eight- line iambic pentameter stanza rhyming abababcc. This stanza is of Italian origin and was originally used for long poems dealing with heroic subjects. One of the earliest poet who used this was Boccaccio. The following example is from Byron's Dob Juan.

'Go little book, from this my solitude! I cast thee on the waters - go thy ways!
 And if as, I believe, thy vein be good, a
 The world will find thee after many days.' b
 When Southey's read, and Wordsworth understood, a
 I can't help putting in my claim to praise---- b
 The four first rhymes are Southey's every line: c
 For God's sake, reader! take them not for mine. c

The spenserian stanza is a stanza of nine iambic lines in which the first eight are pentameters and the last is a hexameter. (that is an alexandrine, This verse form was created by Edmund Spenser for his epic poem. The Faerie Queene.

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Types of verse:

Verse is metrical writing, as opposed to prose which does not follow metrical patterns. Verse could also refer to a single metrical line in a poetic composition. A stanza is made up of lines of verse. of which there are several types.

Blank verse is a poetry written in unrhymed iambic pentameter lines. As it sounds very much like ordinary spoken English. It is often used in drama. Some of the great poets who have used blank verse in poetry are Williams Worth words, Robert Browning and W. H. Auden.

Free verse is poetry which is not written in a regular metrical pattern. Instead of having metrical feet, free verse has a rhyme that suits its meaning and uses the sounds of spoken language in lines of different lengths. This type of versification was very popular in the twentieth century. Nutable practitioners include Walt Whitman and Allen Ginsberg.

The villanelle is a nineteen - line French verse form, consisting of five tercets followed bt a quatrain. The three line lines in each of the first stanzas rhyme aba, The final quatrain rhymes abaa. In addition to this, it has two refrains for formed by repeating line 1 in lines 6, 12 and 18 by repeating line 3 in lines 9,15 and 19. An example of a villanelle is Dylan Thoma's ' Do Not Go Gentle into That Good Night '.

THE BALLAD

Meaning of Ballad:

A ballad is a narrative poem in short stanzas telling some popular story. It presents a dramatic episode. It generally relates a story of love or war. Its origin is the folk songs or narratives in the oral tradition.

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Kinds of Ballad:

There are two kinds of ballads. They are the popular ballad and Art or literary ballad. The popular ballad are of unknown authorship from the early periods, “ The Ballad of sir Patrick Spens” and “The Loving Ballad of Lord Batesman” are examples of popular ballad.

The Ballad of Art or the literary ballad is a development of the traditional form, imitating the popular ballad. Examples of the Art Ballad are Scott’s “Eve of St. John” and Keats’s “ La Ballad Dame Sans Merci...” There has been a revival in writing ballads in the twenties century. Oscar Wilde’s “ Ballad of reading Goal” , W.H. Auden’s “ Victor” and Alfred Noyes’s “ The Highwayman” are examples.

Characteristics of Ballad:

The Ballad is a short narrative of a deed or event. Its subject is an adventure, a fierce war or a tragic love story. It also uses the supernatural.

In " Sit Partrick Spens", the hero lies dead at the end. " The loving Ballad" of lord Batesman relates the story of the faithful love of lord Batesman for soohia, the beautiful daughter of his Turkish captor. Keats's " La Belle Dame sabs Merci ", is the sad story of a knight at arms kept in bondage by a fairy like beauty. " The Higheayman" is again a tragic love story of Bess who sacrifices her life for the highwayman.

Another important feature of the Ballad is its four line form. The first and third lines have eight syllables each and the second and fourth line have six syllables each. The rhyme scheme is abcd and the meter is iambic. This can be seen in " Edom O Gordon ".

They wrapped her in a pair o' Sheets, a 4 feet
And tow' d her owre the wall b 3 feet
But on the point o' Gordon's spear c 4 feet
She gat a deadly fall d 3 feet

The next distinguishing feature of the ballad is that it begins, like an epic, in middle of the narrative rather suddenly. The abrupt beginning may be in the form of questions and answers. For instance, " The ship of the friend " is in the form of a dialogue. " La Bella Dame sans erci" also uses dialogic form.

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The narrator does not show any emotional reaction to the events : the narrative is impersonal. As the action is developed through dialogue, the impersonal narrative technique suits the form. The ballads were originally meant for singing, So there is a repetition of words, Phrases or lines. In other words, the ballad has refrain, that is a group of words repeated at intervals.

For example in " The Highwayman' the lines The highwayman came riding - Riding -riding are repeated.

The story is often charged with suspense and mystery. Details regarding the place or time are left vague and the tale and its emotional impact take precedence over them.

As Rees remarks, " the ballad is probably the simplest form of narrative poetry ". One cannot but be impressed by the simplicity of the ballad both in its narrative structure and theme.

The Mock Ballad :

A minor variation of the Literary Ballad is the Mock Ballad. Here a comic theme is treated seriously in the ballad form : William Maginn's " The Rime of the Ancient Mariner "

The Epic

The Epic is a long narrative poem presenting heroic characters. They take part in heroic adventures and the events take place over an extended period of time. It has many characters some of them being historical or legendary. Gods and spirits also participate in the events. The epic has digressions and descriptions. There will be a high seriousness in it.

Kinds of Epic:

The Epic is different from a ballad and a heroic poem. The ballad is a short narrative poem with a few characters, simple in its structure. On the other hand the heroic poem is longer than a ballad. It has more number of characters. It is nationalistic, part historic and part legend about heroes and the gods of the past. 'Beowulf is an example of heroic poem. It is also called 'Primitive epic' or folk epic'.

The first epics took shape form the folk epics. Works of various unknown poets were collected together. Homer's The Iliad and the Odyssey are examples of folk epic. Perhaps the Ramayana and the Mahabaratha may also be considered folk epics.

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The classical epics were modelled on them. Virgil's Aeneid is a classical epic which set the model for others to follow, Ilango Adikal's Silappatigaram is a classical epic, though it did not have anything to do with European epics. Spenser's the Faerie Queene and Milton's Paradise Lost are two good examples of literary or art epic.

Features of an Epic:

There are certain conventions followed in writing an epic. The epic starts with an invocation. The story begins in the middle of the action. There are descriptions of athletic contest or games. The hero takes long, dangerous journeys. Lengthy and involved similes are common in epics.

a) Invocation

The poet asks god or the Muse to bless his work Milton begins his Paradise Lost with an invocation to the Holy Spirit. The theme of the epic also is stated along with the invocation. Milton proposes to "Justify the ways of God to man", in his epic, and to describe "Man's first disobedience, all our own, with loss of Eden till one Greater Man restore us and regain the blissful seat".

b) In Medias Res

The conventional method of opening an epic in the middle of action is described by the Latin phrase In Medias Res. Paradise Lost opens with the fall of Satan.

C) Athletic contest or Games

The epic abounds in athletic contests or games. Homer describes Achilles arranging athletic competitions. Virgil followed his example. Milton had the athletic meeting of the fallen angels.

d) Dangerous journeys.

The hero undertakes long and dangerous journeys. Homer's Odyssey's is an epic about the journeys of the hero. In Paradise Lost it is Satan who travels through space.

e) The Homeric simile

The Homeric simile is an enlarged comparison often found in epics it is a poem. There are many examples in Paradise Lost.

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In book IV, Milton compares paradise to many fair fields. In book IX, the description of the serpent and its movement is yet another example.

Similar to the Homeric simile are the Homeric Epithets. A term or phrase is applied again and again to a person or place. " All seeing Jove and swift footed Achilles's are examples.

f)Other Features.

The Epic is divided into books usually twelve in number Iliad and Odyssey had twenty four books each. But Virgil wrote in twelve books. Spenser planned Fairie Queene in twelve books but could not complete them. The action is often controlled by Gods. In Homer and Virgil there are classical gods and goddesses. Paradise lost is a struggle between God and Satan in which Adam and Eve are humans at their mercy. The epic is written in a grand and elevated style suited to the moral purpose and the vast dimensions of the epic. It expresses the thoughts and feelings of a community.

" The ballad is revived in modern culture : the epic as a form of literature is now dead", remarks Rees.

The Mock Epic

The Epic was parodied by Italian and French poets. It is called the mock epic because it has all the main features of the epic such as invocation, simile and supernatural elements. But it lacks a serious theme and the subject matter is trifling, ordinary and common place. Pope's " Rape of the lock is a typical example of the mock epic.

METRICAL ROMANCE:

The metrical romance is another form of narrative poetry that resembles the epic. This genre includes verse stories told in the Romance Languages (Languages that descended from Latin, such as Spanish, Portuguese , French, Italian, Romanian and Catalan) which dealt with chivalry, knight- errantry, fighting , adventure, magic , and love. Later , the genre began to include similar stories written in English too. This form was popular from the middle Ages to the nineteenth century.

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Geoffrey Chaucer's "The Knight's Tale" (from The Canterbury Tales, late fourteenth century), Ludovico Ariosto's Orlando Furioso (1532), Edmund Spenser's The Faerie Queene (1590-96), Walter Scott's 'The Lay of the Last Minstrel' (1805) and 'The lady of the Lake' (1810) and Alfred Tennyson's Idylls of the king (1859-85) could be called metrical romances.

Dramatic Monologue:

A dramatic Monologue is the name given to a particular type of poem in which a single person, who is not the poet, narrates his experiences or shares his inner most feelings. It is an objective poetic analysis of a subjective point of view. It was most popular during the Victorian era and Robert Browning was its chief exponent.

Features of a Dramatic Monologue:

- A dramatic Monologue has all the elements of drama such as plot, character, dialogue and setting.
- The speech is uttered by the speaker at some Critical moment. For example, in Browning's 'Fra Lippo Lippi'(1855), the truant monk is caught by a watchman and the Monologue is the monk's explanation.
- The presence of other characters (Whom the speaker addresses) is indicated only through the words of the speaker. For example , in "My Last Duchess" , the Duke says, " That's my last Duchess painted on the wall.../ Will't please you sit and look at her?"
- The setting and background are also indicated by the speaker. Thus we know we are in the palace of the Duke in Browning's poem. In Tennyson's dramatic monologue , Ulysses evokes a vivid picture of his kingdom , and later we know we are the seashore when he declares , 'There lies the port: the vessel puffs her sail:/ There gloom the dark broad seas.'
- The chief purpose of a dramatic monologue is to reveal the character of the speaker. We understand the proud and cruel nature of the Duke in 'My Last Duchess ' and Ulysses A insatiable thirst for adventure in Tennyson's poem.

LIMERICK

A limerick is a short and humorous poem consisting of five lines. The rhyme scheme is AABBA. The oldest recorded limerick is a thirteenth - century Latin prayer by Thomas Aquinas, while the oldest English ones date to the early eighteenth century.

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The origin of the name of this form is obscure and there are several theories about the same, one being that it is a reference to the Irish town of Limerick. The English poet Edward Lear popularised the form in his collection. A book of Nonsense (1846).

Two examples are given below. The authorship of the first is unknown ;the second is by Edward Lear.

There once was a man from Nantucket	A
Who kept all his cash in a bucket	A
But his daughter, named Nan,	B
Ran away with a man	B
And as for the bucket, Nantucket.	A

There was a Young Lady whose chin	A
Resembled the point of a pin :	A
So she had it made sharp,	B
And purchased a harp,	B
And played several tunes with her chin.	A

The Lyric

Lyric is a short poem which expresses the poet's thoughts or feelings. Originally, the Greek Lyric was sung to the accompaniment of a lyre. But today it refers to short poems which express a feeling. It is not necessary that it should be suitable for singing. Unlike others forms of poetry, lyrical poetry is still practiced by many poets.

Kinds of Lyrics :

R.J.Rees classifies lyrics into four kinds. They are direct, intellectual, formal and musical. Wordsworth's ' Rainbow is a direct type of lyric. It expresses the poet's experience of joy in a short and simple form.

The intellectual or reflective type of lyric is the metaphysical poem. John Donne's poems will fall into this category. Sonnets which are written following certain rules and conventions are formal lyrics. John Masefield's poems and most of Hopkins's poetry are lyrical. They are musical.

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Essential features with a few illustrations.

The lyrics is a short poem, simple in language and treatment. It deals with a single emotion. The emotion is expressed in the first few lines followed by the thoughts evoked by it. The lyric is musical.

The Elizabethan lyrics are brilliant but less passionate. It is impersonal and there is moralizing. The lyrics of the 17th century are those of Donne's and the caroline lyrics. Donne's lyrics are metaphysical. The lyrics of the eighteenth century generally deal with love. Burns's ' A Red Red Rose ' is a typical example.

THE ODE

The ode is a lyrical poem 'expressing exalted or enthusiastic emotion". It is elaborate in construction couched in a dignified language. It is often in the form of an address.

Kinds of odes

The ode has its origin in Greek literature. The Greek had two forms. They are the Dorian Ode and the Lesbian Ode. The Dorian Ode was meant for singing in chorus of the dance there are three parts suited to the movement of the dancers there are the strophe anti strophe and the epode. This sequence is repeated. The Greek poet Pindar used this form. So the Dorian form is called the Pindaric Ode.

The lesbian 'Ode was simpler and it was generally followed by English poets. 'Horace, the Latin poet popularized it. The Odes of this type are called Horatian Odes. The Horatian Ode has a number of short stanzas, Uniform in length and arrangements.

Johnson Ode to Sit Lucius Cary ' and Gray's the progress of Poesy followed the Pindaric tradition. Shelley's Ode to the West Wind was written in the Horatian manner. But the English poets were not strictly bound by classical traditions

English literature is rich in a variety of Odes. Spenser's 'Epithalamion', Gray's Odes, the Odes of words worth. Shelley Keats and Tennyson stand out as examples of great odes.

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Features of the Ode:

The subject matter is exalted and dignified Shelley's Ode to A skylark expresses the poet's longing for the pure Joy of the Skylark Wordsworth's 'immortality Ode' has a sublime theme all the word of Keats have exalted subjects.

The ode is longer than a lyric. Though it is intense in its emotional content. There is scope for development of thought Keats 's 'To Autumn' is an Ode of three Stanzas, celebrating the autumn season, the season of mists and mellow fruitfulness. Driving away the thoughts of spring. This simple idea is developed in the three stanzas.

The ode is often addressed to a person or being or objects it treats of the opening lines themselves may have this address or appeal. Shelley greets the Skylark in the first line thus, 'Hail to thee, blithe spirit 'Keats begins his 'ode on a Grecian Urn with an address to the 'unravish'd bride of quietness " The addresses can come in the middle of the Ode also Wordsworth in his 'Intimations of immortality. addresses the happy shepherd - boy and then blessed creatures only in the third and fourth stanzas.

Most of the Odes in English are personal and private. The poet's emotional reaction to a being finds expression in the Ode and there is a development of thought. The Pindaric Ode , on the other hand used to celebrate public occasions.

THE ELEGY:

In Greek literature an elegy signified any type of serious , subjective meditation. The subjects were war, love, politics and death. They were both grave and happy. Only the form ,not the content, characterized the elegy.

In modern connotation, an elegy is a lyric poem setting forth the poet's meditations upon death. It is a lamentation for the dead. It can also be written on the fall of a city or failure in love. It uses a formal language for reflecting upon some grief with dignity and decorum.

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Features of the Elegy:

The Elegy is a conscious work. As it is an artistic creation, it has its own form and structure. Gray had stanzas of four lines each for his Elegy written in a country churchyard. The lines were in iambic pentameters, rhyming abab. This stanza is generally called Elegiac stanza.

The Elegy is the poet's reflections or meditations on death. The grief on the loss of a person dear to the poet is the starting point for elaborate discussion on various themes of life and death.

Milton's *Lycidas* is a lamentation on the death of his friend Edward King who got drowned. His friend's death gave the poet an opportunity to dwell on his own personal loss resulting in despair and to console himself in the resurrection of *Lycidas* at the end of the poem. Tennyson in his *In Memoriam* grieves over the death of his friend Arthur Hallam and philosophises on life and destiny. Matthew Arnold's *Hallam* is an elegy on the death of his friend A.H. Clough. The poet meditates on life and death, alternating between hope and despair.

The Idyll:

The idyll is a poem marked by 'pastoral, descriptive and narrative qualities'. The Greek poet Theocritus wrote short idylls on simple themes. The word 'Idyll' means 'Little picture'. The idyll has no set form. It may be part of an elegy, play, epic or ballad. It describes persons, places and things coloured by poetic experience. It is characterized by its beautiful simplicity. Milton's 'L' *Allegro* and 'II' *Penseroso* are pictures of happy and sad life. The pastoral scenes in 'As you like it' are idylls. Tennyson's idylls of the King describe incidents in the Arthurian legend.

The Sonnet:

The sonnet is a lyric, formal in language and structure. It has fourteen lines, with a set rhyme scheme and divisions.

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Types of sonnets:

There are three types of sonnets. There are the Italian, Shakespearean and Spenserian sonnets. The sonnet form had its origin, perhaps in Italy. Petrarch popularized it. His sonnets were love poems. The Italian or Petrarchan sonnet has the rhyme scheme abba, abba, cd cd cd. The first eight lines are called Octave, in which the poet makes a statement. There is a turn in the thought after the eighth line. So there is a well-marked pause. The last six lines are called the sestet, which illustrates or gives a new application to the statement.

The English or Shakespearean sonnet follows the pattern abab, cdcd, efef, gg. The form was first introduced by Surrey, but is named after Shakespeare who perfected it. Since there are four parts, there is no pause or distinct turn of thought at the end of the eighth line. But the climax is reached at the last two lines.

Spenser's sonnet is different in that the rhyme scheme is interlinked; abab, bcbc, cdcd, ee in the three quatrains, there is a repetition of one in the next.

A Few illustrations of the sonnet:

Milton's "On His Blindness" is an Italian sonnet. The poet complains about his lot in the first eight lines. But there is no pause or division and the eighth line flows on to the ninth. It has the rhyme scheme abba, abba, cde, cde. Milton generally used the Italian form.

Keats's 'On first looking into Chapman's Homer', is a good example of the Italian Sonnet form. In the Octave Keats describes his search for a great poet and in the sestet the joy is of finding Chapman's 'Homer'. There is a clear break between them and there is a perfect rhyme scheme. Keats's 'The Human Seasons' on the other hand is a Shakespearean Sonnet; it follows the rhyme scheme ab ab cd cd ef ef gg. Keats identifies the different stages of human life with the natural cycle and in the last two lines he stresses the need for man to have the winter seasons too.

There are many poets of the twentieth century who choose the Sonnet form. The sonnets of W.H. Auden and G.M. Hopkins are of great importance.

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Epistle :

An epistle is a letter in verse that is addressed to a friend or a patron. There are two types of epistles on moral and philosophical themes, and on romantic themes. The classical model for the moral epistle is Horace's Epistles, and for the romantic epistle, Ovid's Heroides. During the Middle Ages, the Ovidian type was very popular. After the Renaissance, the Horatian kind had a greater impact. In England, Ben Jonson was the first to use the Horatian epistle in 'The Forest'. Alexander Pope was the greatest exponent of the form. His Moral Essays and 'Epistle to Dr. Arbuthnot' are excellent examples of the epistle.

Satire:

Satire could be defined as a work whose principal aim is to ridicule folly or vice. It has no definite literary form it can exist in poetry, drama or prose. Samuel Johnson defined it as a mode 'in which wickedness and folly is censured'. The purpose of satire may be didactic; at times, however, it could be used to give vent to personal grievance. Some of the best examples of satire in English are Ben Jonson's Volpone (1606), John Dryden's Absalom and Achitophel (1681-82) and Mac Flecknoe (1682), Samuel Butler's Hudibras (1684) and Alexander Pope's Dunciad (1728-43). Examples of satire in the novel form are Miguel de Cervantes's Travels (1726). While Jonson satirized certain types of people in society, Swift pointed out the defects of all mankind. Dryden made use of satire to mock at his political opponents, and Pope mainly used it to make fun of his critics and rivals.

The plays of the fourth century BCE Greek playwright Aristophanes are the earliest known satire. Satire was quite popular in Latin literature too, with writers like Horace, Persius and Juvenal excelling in it. These writers served as models to the satirists of the Renaissance and later periods. Satire became very popular during the neoclassical period in England.

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Satire may be broadly divided into two categories: Horatian satire and the Juvenalian satire. Horatian satire is relaxed and more tolerant. Horace used satire as a vehicle to gently laugh at human weaknesses. On the other hand, Juvenal used satire as a weapon to attack his adversaries and to condemn vice. Consequently, Juvenalian satire is harsh and cynical.

Short Questions:

1. What is Poetry?
2. Definition of Rhyme
3. What is Ballad?
4. What are the various type of Lyric poetry?
5. What are the two kinds of ode?

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UNIT II

Biography

Biographies are written about great personalities in different fields like philosophers, statesman, scientist and spiritually noble people the reason for the emergence of this genre is a Universal desire to find the man behind the public figure the biographer goes beyond the public life of his subject.

William Roper's life of Sir Thomas More is considered to be the first English biography. In the same century (16th century) Cavendish wrote his life of Wolsey .Both authors used anecdotes and dialogues. Boswell as a true disciple of Johnson recorded everything Johnson spoke in his life of Dr.Johnson, Boswell however did not glorify his hero, He presented a wealth of details and anecdotes humorously. He left the readers to deduce the character of Dr. Johnson. Lord Macaulay wrote biographies for the encyclopaedia Britannica. In the twentieth century, Lytton strachey set the model for biography with his Eminent Victorians.

The biographer goes about collecting Massive details of letter diaries and other records available about the great persons public and private life then he checks and evaluates the fact earlier biographer used to omit facts and invent stories to glorify the person but the modern biographers are realistic they avoid both extremes and write with accuracy and judgement using authentic information.

The biographer interprets the facts he has collected hi weighs the evidence was without prejudice or favour and present his account in such a way that he communicate to The Reader what he has learnt about his subject.

The biographer employs many techniques he cannot present all the details she has collected she has to Intense them into a unified narrative there are four ways of writing a biography of this historical or definitive or the conservating biography. The historical or the conservating biography gives the history of a person person and nothing else.

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The second approach is to include the social background of the period so that the reader will have an insight into the subject's way of looking at things. The next kind will incorporate the events in the private life of his subject yet another way of writing a biography is to invent details about the subject's gestures, actions, conversation and thoughts to give vividness and authenticity to the writing.

Short biographies are gaining force now - a -days and they are suitable for the modern magazines. The writer chooses one event in a person's life and presents it so that the whole personality of the man is revealed in a brief sketch.

The term 'biography' was first used by Dryden defining as the history of particular men's lives'. The term connotes a full account of a person's life including an account of the person's life including an account of the person's character temperament. It is considered as a part of literature. Harold Nicolson defines it as 'a truthful record of an individual composed as a work of art'. In the past, it was not considered as an art.

The basis of the biographical impulse is man's interest in man the proper study of mankind is man biography has its origin in the instinct of man to celebrate the memory of someone whom he admires how to draw inspiration from him. Biography is the record of the life of an individual unlike it is tree which deals with the events that the life of a nation biography is Defined by the birth of death of the person concerned other persons or only subsidiary to the Central hero. It is the account of the person achievements of personality.

A biography should neither be excessive in praise nor in vile condemnation of its subject. Both the virtues & the person should be presented dispassionately. A biography is not something to satisfy the curiosity or the reader. It should be a work of art, not a mere collection of odds & ends. Its function is to 'transmit personality'. A biography should be based on facts about the person concerned & on correct interpretation of facts. Any invented details have no place in a biography. A good biography is of great value to a historian because, as Carlyle said biographies'. The Oxford Dictionary defines it as, "the history of the lives of individual men as a branch of literature".

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Biography in English :

It had a didactic of commemorative purpose. It was meant to celebrate the life and activities of important persons like the saints, kings, warriors & conquerors. The English biography appeared in 17th century. Isaacs Walton's 'Lives' appeared between 1640 of 1678. Then came Dr. Johnson's monumental 'Lives of the Poets' and Burwell's, ' Life of Samuel Johnson. Goldsmith's 'Biographical Sketches' also appeared during this period.

In the 19th century some of the great biographies in English appeared. Among them are Lockhart's 'Scott'. Carlyl's 'Sterling' and Froude's 'Carlyle'. Today it has become such a popular of necessary art form that we have biographies of practically every writer, scientist or philosopher. A good lot of research goes into the making of an modern biography. It is difficult or calls for a capacity on the part of the biographer for absorbing facts of stating them interestingly without prejudice. As W. H. Hudson says, 'Other forms of composition del with thought & emotion, but biography deals with the source of thought & emotion'.

The Autobiography

The Autobiography is a person's life narrated by himself .St .Augustine confessions is the earliest autobiography in Europe Bunyan wrote about his experience in jail his book Grace abounding published in 1672 in the eighteenth century Gibbon and Benjamin Franklin wrote their life histories.

There are a number of autobiography published in the twentieth century. Gandhi and Nehru wrote their autobiographies. An autobiography is an account of a person's life narrated by himself. There are subjective and objective autobiographies there are comprehensive life histories there are short versions confining to one event, action or specific period of one's life.

In an Autobiography, the author writes the story of his own life and achievements it is a successful presentation of personality it takes its origin in the common human urge to express one's won achievements in the form of writing the written May five a full account of his life in detail or he may give only a few anecdotes or events from his life. It is a frank expression of his inner - life of his public career.

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The great drawback of An Autobiography is that it can never be complete because it comes to an end before the author's death Dr. Johnson preferred autobiography to biography saying that Every man's life is best written by himself the written of his own life has the knowledge of the truth though sometimes hi may disguise or suppress it in his writings.While biography is the product of second hand knowledge autobiography product of first hand experience.

An autobiography is a candid narration of events in the author's life. It may take the form of a confession apology, self - scrutiny or a mere delightful account. There are two types of autobiography, they are objective & subjective autobiography. When it is a mere account of facts without reference to the author's inner struggle of the writers of presents a searching analysis of his moods, motives of fancies, it is a subjective autobiography. St. Augustine's ' Confessions' which was appeared in the 18th century are David Hume, Edward Gibbon and Benjamin Franklin.

The chief characteristics of an autobiography:

1. The hallmark of an is the truth. Facts should not be prevented. A true picture of the writer's personality should emerge from the autobiography. Gandhiji's autobiography is the best example in this respect.
2. Self- Consciousness is the very essence of an autobiography.
3. The style should be interesting & even entertaining (The style used by the written must interest & entertain the reader.)
4. He should not be verbose in his description or narration.

There are some difficulties an autobiographer faces:

1. Abraham Cowley says, 'It is hard & nice subject for a man to write of himself ; it grates his own heart ro say anything of praise from him.
2. The autobiographer must forget the impressions of emotions connected with the event happened in the distant past.

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3. It is very difficult for anyone to be entirely objective while dealing with contemporary thousands and events that have affected his personal life and happiness.
4. He must vomit the details of daily life that are common this may lead to some falsification
5. He must have to pay a heavy day damages if an incorrect or offensive statement leads to libel action.

THE ESSAY:

It is a composition , a piece of writing on a subject [Particular or any topic].Essay is a composition somewhat tentative or experimental, and somewhat incomplete and unsystematic. The oxford dictionary defines it as “A composition of moderate length on any particular subject, originally implying want of finish , but now said of a composition more or less elaborate in style , though limited in range”. It may contain reflections, quotations or a few pages of concentrated wisdom. Alexander smith compares the essay with lyric because both are brief and are moulded by a single mood. It was of Roman origin.

There are several definitions of the essay available. Dr. Johnson defined it as ‘a loose sally of the mind, an irregular, undigested piece, not a regular and orderly composition’. The essay is characterized by comparative brevity of comparative want of exhaustiveness. Bacon called his essays ‘ brief notes set down rather significantly than anxiously’.

The essay is subjective and personal. The central fact of the essay is the play of the essay is the play of the writer’s. mind and character upon the subject matter. In the study of the essay, one has to consider the writer’s personality and standpoint & outlook on life. We have to follow the evolution of thought presentation, exposition & illustration. Finally , We have to assess the value of what he says & the beauty of how he says it. A good essay should be attractive and charming so that it may. Be easily retained in the mind. It should have a touch of hum our.

The Essay in the 20th century:

In the 20th century the development of the essay in encouraged by the large number of periodicals & newspapers. Many of the modern essays appear in the form of articles of are often collected & published in book form. Some of the important modern essayists are G.K. Chesterton, A. G. Gardiner, J.B, Priestly and Hillarie Belloc. It may be scientific, literary, biographical or critical.

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Main Characteristics of the 20th century:

1. personal element is predominant.
2. The language of the modern essayist is the language of everyday speech. There is no attempt to use ornate complex style.
3. Though epigrams are rarely used, the modern essay makes use of hum our, satire & wit.
4. It provides the criticism of life. To conclude, yet, the essayists of the present- time for two groups. They are personal essayists & objective essayists. Goose Andrew Lang, Abercrombie , Virginia Woolf, Huxley, Forster are the best objective essayists Lucas, Gardiner , Chesterton; Hillarie; priestly are the best personal essayists.

ITS KIND:

The essay may be of the following kinds.

- (a) The Aphoristic Essay: Bacon is the chief exponeril of this kind of essay.
- (b) The personal Essay : In this type of essay the personal element predominates. Charles lamb is the greater of the personal essay essayist in the English Language.
- (c) The character – Essay : It was popular during the first half of the 17th century.
- (d) The critical Essay : As its name signifies this kind of essay ia an attempt at literary criticism. It came into full bloom with Dryden.
- (e) The Social or periodical Essay: This kind of essay aimed at Social reform & it was first published in the periodical press. It was popular during the early part of the 18th century. Addison & Steele were pioneers in the filed.

A] The Aphoristic Essay

A short witty remark which contains a general truth. Francis Bacon is generally regarded as the father of English essay, he was the first to use the word ‘essay’ in England, & his volume of essays, published in 1597. He borrowed the term ‘essay’ from the French essayist , Montaigne , but filled it with material drawn from his own mind. He regarded essay as, “ a receptacle for detached thoughts”, so he called his essays, “ dispersed cotter, meditations. Bacon’s essays are written in an aphoristic style. They contain mostly short, crisp sentences with a didactic bent. Aphoristic essays are known for their precision of style & blancing structure. [Aphoristic Means- It is a type of emery which is short and the subject matter contains the truth incidents].

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B] The character – Essay :

In it, the author gives importance to the protagonist or character sketches. In the earlier part of the 17th century the essay took the form of character sketches in the writings of Joseph Hall, John Earle & Sri Thomas Overbry. They were inspired by the Greek essayist Theophrastus of the Roman Seneca. They gave short , minute & character – Sketches often very minute & humorous ,of various type of people. The essayists sketched some particular human type in each of the essays.

C] The Personal – Essay : 19th century.

The most important essayists of the first decade of the 19th century of the greatest of all essayists of England is Charles Lamb. His essays are truly prose- lyrics. It is difficult to describe his style; it has a charm all its own. Lamb had the true essay manner, & so he has rightly been called the prince of English essayists. He is famous for his essays, “ The Essays of Elia”. His essays are a delightful blend of autobiography, fancy ,humour, pathos and sentiment. He choose a variety of subjects of modes for his essays. The other most important essayists of the Victorian era are Thomas Carlyle , John Ruskin , Matthew Arnold , W.H.Pater &R.L.Stevenson.

D] The Critical Essay:

It was Dryden who introduced the critical essay during the Restoration period. It is mainly objective. In the [19th critical essay flourished in the writings of Emerson , Hazlitt, Arnold, Carlyle & Ruskin. Dryden’s innumerable prefaces dedications etc. & other prose writings can be included in this category.

E] The Social or periodical Essay :

It became popular in the 18th century especially with the publication of the “ Tatler” and the ‘The Spectator’ by Addison & Steele. Their aim was to correct the public’s misconduct. Their essays attempted to enliven morality, with wit & to temper wit with morality. They served a social & moral purpose. Other known essayists of this period were with lightly satirical temper. His essays were later collected of published in book form under the title ‘The citizen of the world’.

Short Questions:

1. How Carlyle defined Biography?
2. What is an Autobiography?
3. Definition of Essay.
4. Kinds of Essay.
5. Characteristic of Essay.

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UNIT III

The Elements of Fiction:

The novel and the short story are made of the same elements as drama- plot, characters, dialogue, setting and so on. The nineteenth century American writer Francis Marion Crawford called the novel 'pocket theatre'. However, unlike drama, the novel and the short story are pure literary forms that are not dependent upon the conditions of the stage on the performance of the actors.

PLOT:

The important aspect of plot is the study of the unity in its structure. The plot of a novel may be simple or compound. In a simple plot, there is one story only, whereas a compound (or multiple) plot features several stories woven together.

NARRATIVE TECHNIQUE:

The method of narration is another significant element of fiction. The word 'narrative' is derived from a Latin word meaning 'to tell. How a the story is told is an important way of studying fiction. To create a good narrative, the author needs to select the incidents carefully and create some connection between a series of events. A narrative is made up of dramatized incidents, descriptions of people and places, dialogue, reporting of past events, philosophical ruminations of the author or of one of the characters, and commentaries on society. It is the narrator who weaves all these things together. When we read a story, our attention is focused by the story. This is known as point of view. The analysis and identification of point of view is the key to the discussion of the different methods of narration. There are three modes of narration- the first – person, the second – person, and the third – person.

CHARACTERISATION

A character is a person or animal who takes part in the action of a literary work. like cha Creating life - like characters is vital to the craft of fiction. Characters the are realistically delineated remain in our memory long after the book is read. **R.MANONMANI**

One can never forget characters like Sydney Carton in *A Tale of Two Cities*, or Darcy and Mrs Bennet in Austen's *Pride and Prejudice*, or Scarlett O'Hara and Rhett Butler in Margaret Mitchell's *Gone with the Wind*.

SETTING:

The next important element in fiction is setting, that is, the time and place of action. Setting is the combination of place, and social milieu. It provides the context and the general background for the characters and the plot. Setting greatly adds to the attractiveness and literary value of a work of fictions. The general setting of a work may differ from the specific setting of an individual scene or event.

The author provides a geographical location in which the story takes place. The action of the plot could happen in a bygone age or in the distant future. It is through the setting that the reader learns about the men, manners and climate of the lace being described. A novel may faithfully reflect the peculiar customs of a particular class or society, if relevant to the story . A setting can create expectations in the reader, be a source of conflict for the characters, and add layers to the themes of a work. Some authors do thorough research before describing the setting of a work.

The setting of a literary work could be real, as in James Joyce's *Ulysses* (1922), which is set in contemporary Dublin, or imaginary, as in the countries of Lilliput and Brobdingnag in Jonathan Swift's *Gulliver's Travels* (1726). A story may be set in the past, present future, or in an alternate history. *Midnight's children* (1981) by Salman Rushdie is set in the Indian subcontinent immediately before and after the independence and partition of India, while *The Hunger Games* (2008) by Suzanne Collins is set in a dystopian North America many years into the future.

DIALOGUE:

The well-managed use of dialogue is vital to the success of a novel or a short story, for it serves many functions. The author can use dialogue instead of narration to relate the action. It can advance the story by moving the pot forward.

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A story gains dramatic interest when the the narrative is interspersed with can be used to provide exposition, create conflict, change the pace of the narrative, establish mood, indicate the passage of time, and illuminate themes.

Good dialogue helps to bring characters to life. Characters reveal themselves through speech. Hence, dialogue is used extensively by an author in the delineation of characters. It is not only the words uttered by a particular character, but also what other characters say about her/him, that helps us in understanding that character. A writer could simply tell us about a character's emotions and motivations; but when these are revealed through the character's speech, it connects the reader directly with that character. Thus, dialogue helps to establish a deeper bond between reader and character. The idiosyncratic speech rhythms peculiar to certain individuals, if captured accurately by the author, can make them come alive. We are able to immediately identify characters like miss Bates in Austen's Emma (1815), Jim in Mark Twain's Huckleberry Finn (1884), and Waterfall Venkamma in Raja Rao's Kanthapura (1938). Charles Dickens was particularly good at revealing a character's socioeconomic background simply through the character's manner of speaking.

The Short Story:

Definition of short Story:

Short story ,according to Gerda Charles, is one of the oldest forms of creative writing in the world. It is concerned with quick image as in a movie rather than a long drawn out exposition. It provides a swift glance , not a slow stare at life.

All stories are autobiographical in that they convey the writers understanding of reality whenever writer tells a story she tries to show The Reader what something means to him to do this he creates a situation which seems to him real but there is an essential difference between story and real life in real life incidents happened to us without plan in fiction the writer controls situations and develops them in a pattern of developing action fiction is app life which is true for in choosing incidents and arranging them in a story the writer recreate a true experience.

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So to arrive at a convenient definition of a short story one should think in terms of a through experience set in a considerable short length with an aim of producing a single effect in short a story is a story which is short according to H E bates it can be anything that the author decide it shall be in other words it doesn't deal with problems, It does not have solutions to offer. It just states, the human situation.

The humans situation is presented by the writer and herein comes the personality of the author the story is the writers view of life a writer feels deeply about something what he feels must overflow in his creation without feeling and personality of the writer is short story in nothing when he conveys what he feels the writers slowly disappears that's even though the short story centres on what happens that matters it is the revelation of the larger significance of what happens that the important the significance is usually decided by the personality of the author and his view of life which has sensitivity

Four basic elements of a Short Story:

A short story has four basic elements plot setting characters and the theme. Plot is nothing but what happen the sequences of events with which yeah story is woven to be more accurate when is story involves a conflict between two opposing forces it is said to have a plot the conflict maybe between characters within characters between a Main character and an abstract force like nature most short stories have floods but not all short stories have plots developed to the same degree one story may have so little plot That The reader may wonder if it is really a story many modern stories are of this type, Another type May have a definite plot easily recognizable series of even leading to a high Point or climax, after which the problem is resolved the importance of plot as a basic element is questioned now, In D. H. Lawrence short stories, it is subordinated to situation and atmosphere.

The oldest fireside stories had no plot. The story proceeded from event to event, in a sequence of adventure. Plot is a simple way of boiling down or compressing the diffusive tale. It is not done for the mere sake of brevity. It is done in part for our entertainment.

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Why should a story have a plot there is no single answer the plot propose to illuminate the vagaries of human life or society the condensed plot draws the perspective of the story to a particular point of a particular effect it seems to be an empathic and obvious way of making a point according to Mark Schorer, plot is a purposely directed pattern of events. It is a form of the organized events. By setting we mean time, place and general background.

Characterization is the technique used by an author to make his character come alive for a reader he may use one of the ways for revealing a character.

1. He may directly describe the characters appearance and personality
2. He may describe the character's actions.
3. He may tell us what the character says.
4. He may combine all these ways.

A short story cannot have elaborate characterization or character development so the write the uses simplification of characters he gives the merest outline of persons. A fourth element of short story is it's them it is the basic idea the centre of interest what the story is about.

The short story has no room to develop fully all these elements the author usually emphasizes one of the elements and develops the remaining ones to a lesser degree. The other aspects That are to be considered or i) effect, ii) point of view. Short story should have a single effect like making The Reader amused, shocked, sad etc.

Every short story has some bright destination and every step into the story must imperceptibly lead towards its point off illumination. The Reader is led onwards to the movement of surprised pressure without his noticing it the writer must convey, suggest, imply, infer..... But never say. He must not make a direct statement of his opinion. He must show what his character is doing. The Reader will draw his own conclusions. The purpose of every word should be to import and effect casually unobtrusively without our knowing how it has happened.

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The point of view is with reference to the teller of the tale. Who tells the tale? this depends on the extent to which the narrator pleases into the minds and hearts of the character one way presenting a story is the first person narration from the personal point of view of participants and third person is the dramatic kind of one wherein we have an observer narrator he has to reveal his character only by shutting down their audible words and observable acts he can also write on thoughts and emotions of the characters does using the Omniscient point of view

The opening paragraph is extremely important in a short story it is used

1) To indicate the point of view

2) To introduce an important character

3) To set the plot for to give me a clue to the tone of the story .The short story has a lot to speak to The Reader as Frank O' Connor puts, it, sometimes story leaves you with questions; sometimes it answers your question that has been in your mind"

THE NOVEL

Definition of Novel:

The novel is a fictional narrative long and complicated in structures with life - like representation of functions and characters ii) A brief history: The novel has its origin in the Italian 'novelle' meaning fresh story. Boccaccio's Decameron stories were indeed a collection of short stories, Elizabethans wrote prose works of fiction but they cannot be considered novels as such. Bunyan's Pilgrim's Progress, Defoe's Robinson Crusoe and Swift's Gulliver's Travels are also works of fiction, the forerunners of the novel form. The eighteenth century saw the establishment of novel in English. Richardson's Pamela, Fielding's Tom Jones, Smollett's Humphrey Clinker and Sterne's Tristram Shandy are the early novels in English followed by Goldsmith's Vicar of Wakefield. The social novels of Jane Austen and the Bronte sisters made a different impact on the readers of fiction.

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The historical novels of Sir Walter Scott started a new wave of novel based on history Charles Dickens exploited the novel form to present London life of the 19th century using a complex plot structure. Thackeray, George Eliot and Thomas Hardy are the other novelists of importance of the period. In the 20th century, novel became the most popular genre in literature. A variety of novel forms were experimented with. Starting from Galsworthy, H. G Wells and Maugham down Aldous Huxley, D. H. Lawrence, Virginia Woolf and James Joyce, many novelists made innovations in the form. In America and in other parts of the English speaking world, a galaxy of novelists wrote novels, exploring all aspects of human life.

The structure of the Novel :

The novel, like the drama, has a plot, setting, characterization and a theme. The plot is a systematic arrangement and organization of events. It can be loose or compact. The characters are lifelike in a novel. There is scope for the novelist to develop his characters. He creates his characters from imagination and convinces the readers that the illusions are real. There are flat character who are two dimensional, static, predictable types. The around characters are complicated, capable of growth, development and change. The setting is the backdrop of the novel. It refers to geographical location historical moment of general cultural environment. It renders fictional scenes vivid and clear. The theme of the novel is what the author conveys as his message to his readers.

The novelist tells his story using various techniques. It can be an Omniscient narrator relates the story. It may be a first person narrative. The tale may be revealed through a series of letters. The point of view may shift from scene to scene. The technique was perfected by Henry James. There are psychological novels which explore the working of the mind of the major characters. That stream of consciousness novels presented the working of the mind.

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Kinds of Novel :

a) The Picaresque novel:

The picaresque novel is perhaps the earliest form of novel. It is episodic. It is written in the first person. It is the story of a rogue (Picaro) whose adventures give scope to the author for satirizing social classes. This story may be romantic but the language and ordinary incidents contribute realistic qualities. The first important picaresque novel in English was Thomas Nash's *The Unfortunate Traveller*. Other examples are Defoe's *Moll Flanders*, Fielding's *Jonathan Wild* and also the novels of Smollett. The elements of the picaresque novel especially the episodic structure are found in Dickens and Thackeray and are employed by modern novelists too. For example, Melville implied this technique in his novel *The Adventures of Augie March*.

b) The historical novel:

These historical novelists blend history with fiction. They take historical characters, settings and actions from the records of a locality, a nation or a people for their fictitious narrative. In a purely historic novel, most of the characters, the setting and the major action may be from history. For example, King Richard I, his brother John, the England of his period and the war of crusaders appear in Scott's novel, but he also creates characters, incidents and locations which are not historical. History generally serves as an authentic background for the novelist to weave his fictional narrative. Sir Walter Scott was a master craftsman who altered the facts of history in order to suit his purpose. His *Waverley* novels brought him worldwide renown. *Ivanhoe*, *Kenilworth* and *The Talisman* are few of his famous novels. In the nineteenth century, there were other historical novelists like Bulwer-Lytton (*The Last Days of Pompeii*), Ainsworth (*Road to Wood*), Charles Reed (*The Cloister and the Hearth*) and Kingsley (*Westward Ho*).

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c) The social Novel:

Novels dealing with social problem arose out of the concern of the writer for the society around him choose many of the social evils of his day are the subject for his novels industrialisation and its accompanying evils of child labour debtors prison life, and the educational system of Victorian England where the subjects of his novels like David Copperfield, Oliver Twist and Nicholas Nickleby his hard times is a typical sociological novel most writers of today write about society and its problems rural life attracted some others. Steinbeck's The Grapes of Wrath, Alan Paton's Cry the Beloved Country, Mulkraj Anand's Coolie and Untouchable are novels of the soil dealing with its problems.

d) The Regional Novel:

The Regional novel present the habit speech manners and Customs of the geographical area in which this story takes place Thomas Hardy's Wassex novels are good examples of the Regional novel. The locality or region serves as the setting. The same scenes appear in successive novels. Further the characters are common people, ordinary men and women living in the region, carrying out their occupation. Maria Edgeworth, the Bronte sisters, and George Eliot wrote regional novels.

e) The psychological Novel:

The psychological novel emphasizes internal rather than external action of the characters it is primarily concerned with the thoughts motives and emotions of characters so plot assumes secondary place to character development the novels of Eliot Meredith Dickens and Hardy can be considered psychological in this sense and the term psychological novel list is applied to them. Later Freud's Psychoanalysis has its impact not only on criticism but also on novelists. The stream of consciousness novel developed as a variety of the psychological novel it is concerned with the presentation of the thoughts of the central character as the person undergoes a series half experiences experiences are important to the individual the impact of these experiences on the mind stirs up the consciousness, resulting in the activity of the mind.

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These thoughts are set down in a dialogue, often called the interior monologue. The novelist takes the reader to the subconscious world of his characters to share their experiences. James Joyce's *Ulysses* is the record of the ramblings of the mind of the central character. Leopold Bloom. Virginia Woolf, Joseph Conrad and Elizabeth Bower are other writers who wrote stream of consciousness novels.

f) The Gothic Novel:

The Gothic novel or Gothic Romance is a type of fiction in which mystery and horror play an important role. Gloomy castles with dungeons, underground passages, ghosts and supernatural occurrences will be used to give a chilling effect to the reader, Horace Walpole's *Castle of Otranto*, a Gothic story is the first Gothic novel in English. Anne Radcliff and even Scott and Bronte sisters followed this tradition. Poe used the devices of Gothic fiction in his short stories like *The Fall of the House of Usher*.

Short Questions:

1. Definition of Plot.
2. What are the type of Short Story?
3. What are the chief element of Short Story?
4. How Novel Differentiate from drama?
5. How Novel Differentiate from Short story?

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