

Part-II, 2nd Elective
ENGLISH LITERATURE

Sastri/ B.A 3rd YEAR
Course/Paper.4

LITERARY TERMS AND MOVEMENTS
BLOCK-1



CENTER OF DISTANCE & ONLINE EDUCATION
(Formerly Directorate of Distance Education)

NATIONAL SANSKRIT UNIVERSITY :: TIRUPATI-517 507 (A.P)
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CLASS: SASTRI THIRD
COURSE: ENGLISH LITERATURE – PAPER IV
LITERARY TERMS AND MOVEMENTS

Structure:

BLOCK ONE:

Unit One – Lyric

Unit Two – Ode

Unit Three – Sonnet

Unit Four – Idyll

Unit Five – Elegy

Unit Six – Epic

Unit Seven – Blank Verse and Heroic Couplet

Unit Eight - Imagery

Unit Nine - Satire

Unit Ten - Allegory

Unit Eleven - Masque

Unit Twelve – Dramatic Terms

Unit Thirteen – Irony

Unit Fourteen – Diction

BLOCK TWO:

Unit One – Neo-classicism

Unit Two – Romantic Revival

Unit Three – Victorian Period

Unit Four - Symbolism

Unit Five – Modernism

Unit Six - Imagism

Unit Seven – Feminism and Feminist Criticism

INTRODUCTION TO THE COURSE:

In the previous classes and courses you have read a few novels and dramas. You have critically analyzed them and explored the themes that are presented in them. While studying them you had learnt about certain components they have viz. plot, characters, dialogue etc. In the present course you are going to know about various other terms related to literature as well as some literary movements that were popular in English literature.

The issues in this course can be dealt with under two broad categories

Block – One - Literary terms

Block – Two - Literary movements

In **Block One**, we shall study a variety of terms and their distinctive characteristics, which we come across when we study literature, such as poetic forms like the lyric, ode, epic, elegy etc. We also look into other terms related to drama like, catharsis, masque, soliloquy and others. Other terms which we study like irony, satire, and allegory tell us about the treatment of the subject matter in a work of literature.

Block Two consists of popular movements in English literary history. When we say a movement (except in the case of feminism) we refer to the major and popular trends in literature in a particular period of history. That does not mean the contrasting or contrary trends were not present at that time. Nor it is suggested that the dates of these movements are definite demarcations like walls. The dates are used for convenience.

The study of both the terms and movements would help you in understanding and appreciating literature, be it poetry, drama or fiction.

OBJECTIVES OF THE COURSE:

This course will help you to understand the various literary critical terms and literary movements. At the end of the course you should be able to

- Describe various terms and their features
- Explain the unique features of various literary movements
- Differentiate one literary form from the other
- Acquire the ability to appreciate works written according to trends in literature

BLOCK ONE

UNIT – 1: The Lyric

Structure:

1.0. Objectives

1.1.. Introduction

1.2 Definition of the Lyric

1.3 Origin of the Lyric

1.4. Varieties of the Lyric

1.4.1. a) Ceremonial Poem

b) Poems in Private Mode

1.4.2 Love Lyrics

1.4.3. Other Kinds

1.5. Speaker in the Lyric

1.5.1. The Poet

1.5.2. The Persona

1.6. Structure of the Lyric

1.7. Verbal Melody

1.8. Summing Up

1.0. Objectives:

This unit will help you to understand the Lyric in its broad sense as well as the Lyric a specific poetic form. At the end of the lesson you should be able to

- Describe the Lyric as a poetic form as well as a genre
- Explain the various varieties which come under the Lyric.
- Recognize the structure in the Lyric form
- Know the origin and development of the Lyric.

1.1. Introduction:

Poetry is one of the oldest forms of Literature. Remember the Vedas which are the oldest writings in the entire world are nothing but poetic compositions. Just as in Sanskrit we have various types of poetic compositions like Mahakavyam, Khandakavyam Champu, Mukataka etc., in English too we have various forms of poetry like the Lyric, the Epic etc. One form of poetry which has very wide as well as narrow meaning is the Lyric. Let us know about the Lyric.

1.2. Definition:

The Lyric can be defined in two ways depending upon whether it is taken as a particular type of literature or it is narrowly described as a type of poetic form

1.2.1. The Lyric as Genre: If we try to see it as a genre or a type or class of literature, the term refers to all writings which are uttered throughout in first person, whether they are in poetic form or prose.

1.2.2. The Lyric as a Poetic Form: But in the common usage the Lyric is a poetic form. As a poetic form the Lyric, refers to a short poem consisting of the utterance by a single speaker, who expresses a state of mind or a process of perception, thought and feeling. The Lyric includes poetic forms like the Ode, the Sonnet, and the Elegy etc as its sub classes. Let us know more about the poetic form the Lyric.

1.3. The Origin of the Lyric (poetic form)

In ancient Greece, there were two types of songs - the choric song and the melic or lyric song. The Choric song was intended for collective singing or group singing accompanied by instrumental music as well as dance. The Lyric song on the other hand, was sung by a single person to the accompaniment of a lyre, a stringed musical instrument. In those days, the content of a lyric was of little importance as the stress was more on the music. Later on, music was displaced gradually, and content or subject matter became important. So, poets like Shelley, Keats, Tennyson and

Swinburne tried to bring in verbal melody or rhythm and music in words in their lyrics.

S.A.Q. What is the reason for the presence of verbal melody in the Lyric?

1.4. Varieties of Lyric:

As it has been mentioned the lyric, now, has come to mean a short poem giving expression to a single emotion of a single speaker. The single emotion expressed can include a variety of utterances.

1.4.1. a) Ceremonial Poem: It could be a ceremonial poem uttered in a public voice on a public occasion like, Ben Jonson's "To the memory of ..William Shakespeare" and Walt Whitman's ode on the death of Abraham Lincoln, "O Captain, My Captain",

b)Lyric in a Private mode: It could be in a more private mode expressing briefly an intense mood or state of feeling as in Shelley's "To Night" or Emily Dickinson's "Wild Nights, Wild Nights." The private mode can also include expression of a complex evolution of feelingful thought as in long elegy or a meditative ode.

1.4.2. Love Lyrics & Organization of Feeling: Within a lyric, the process of observation, thought, memory and feeling can be organized in a number of ways. For example, The speaker in a 'love lyric' can simply express his love in an ordered form as in Robert Burns "O my love's like red, red rose" or Elizabeth Barrett Browning's "How do I love thee? Let me count the ways"; or, the speaker may gallantly elaborate a compliment to his lady love as in Ben Jonson's "Drink to me only with thine eyes"; or, the speaker may put forth an argument to take advantage of fleeting youth and opportunity as in Andrew Marvell's "To His Coy Mistress"; or, may

express a cool response to an importunate lover as in Christina Rossetti's "No, thank you, John".

1.4.3. Other Kinds: In other kinds of lyric, the speaker presents and justifies a particular disposition or set of values as in John Milton's "L'Allegro" and "Il Penseroso". The speaker may also express a sustained process of observation or meditation in an attempt to resolve an emotional problem as in Wordsworth's "Ode: Intimations of Immortality" and Matthew Arnold's "Dover Beach". The speaker may also make and justify the choice of a way of life as in Yeats' "Sailing to Byzantium".

1.5. The Speaker of the Lyric:

The lyric is uttered in first person "I". The speaker of the lyric could be either the poet who wrote it or a persona, a character.

1.5.1 Poet: In poems like Milton's "When I consider how my light is spent", Coleridge's "Frost at Midnight", Wordsworth's "Daffodils" the references to the circumstances of poet's life in the poem make it clear that the speaker is the poet himself and the poem is his personal expression. Such lyrics are called "personal lyrics".

1.5.2. Persona: But, in a number of lyrics, the speaker is a conventional period figure such as courtly witty lover of Cavalier poems, a long suffering suitor in Andrew Marvell's "To his Coy Mistress". If the speaker addresses another person in a lyric as in Wordsworth's "Tintern Abbey" or Arnold's "Dover Beach", it is called a dramatic lyric.

S.A.Q. How do we know that a lyric is personal expression of the poet?

1.6. The Structure of the Lyric:

As the lyric expresses a "single emotion." It is often short as the emotion and its excitement cannot last long. As it is very short, it usually has a compact structure. A typical lyric can be divided into three parts. The first part presents the motive or emotion which makes the poet write the lyric. The second part forms the bulk of the lyric. It consists of the elaboration of the emotion. The final part brings the poet back into initial position. Herrick's "To Blossoms" is an excellent example of such a structure. The first two lines of the poem state the theme - sadness at the brief life of the flowers. The next two stanzas elaborate the thoughts arising from the emotion. The fresh flowers which are a delight to eye are withering. It is their destiny to be short lived. Nature seems to have produced them only to show their loneliness and take them away. The poet concludes in the third part that earthly beauty is transient.

S.A.Q. Why can't a lyric be long?

1.7. Verbal Melody:

The lyric often displays a lot of verbal music or melody. For example:

O hark, O hear! how thin and clear .

And thinner, clearer, farther going.

Here, the verbal music in the above lines comes from alliteration (repetitions of consonant sounds) of h, r, n, l etc and assonance (repetition of vowel sounds). That is why, the adjectival form of lyrical is sometimes applied to an expressive song like passage in a narrative poem. For

example, Eve's declaration of love to Adam "With thee conversing, I forget all time" in Paradise Lost Book IV.

1.8. Summing Up:

In this unit you have come to know the definition of the Lyric, its origin, its structure, and its various varieties. You have also come to know how in spite of short form the Lyric can include a wide variety of expressions.

Questions: 10 Marks

- 1) Explain with examples how lyric though short includes a wide variety of utterance?
- 2) Define the Lyric and explain its various forms with examples.
- 3) Discuss the origin and development of the Lyric and its structure and varieties.

UNIT –2: The Ode

Structure:

2.0. Objectives

2.1. Introduction

2.2. Definition

2.3. Features of an Ode

2.3.1. Length

2.3.2. Subject

2.3.3. Style

2.3.4. Stanza Structure

2.3.5. Metre

2.4. Types of an Ode

2.4.1. Pindaric Ode

2.4.2. Horatian Ode

2.4.3. English Ode

2.5. Status

2.6. Summing Up

2.0. Objectives:

This unit will help you to understand all about the poetic form of Ode. At the end of the unit you should be able to

- Define the Ode
- Explain its features
- Differentiate it from the Lyric
- Recognise the Varieties in the Ode

2.1. Introduction:

In the previous unit you have learnt about the Lyric. While reading about the Lyric you learnt that the Lyric form includes many sub-classes in it. The Ode is one among the sub-classes. Let us know more about the Ode and how it is part of the Lyric form.

2.2. Definition of the Ode:

An ode in English literature is a long lyric poem, serious in subject and treatment, dignified in style and elaborate in stanzaic structure. It is in the form of an address to the object or person it treats. It is usually varied in metre. So, Norman Maclean calls it a lyric which is "massive, public in proclamation".

2.3. Features of an Ode:

2.3.1. An Ode is a long lyric; but not as long as an epic nor is it as short as a lyric. It is of medium length of about 50 to 200 lines.

2.3.2. The subject of an ode is always massive or serious unlike a lyric which can include the trivial and comic.

2.3.3. As it has serious subject matter, the treatment or style in which it is written is also dignified. The dignity of the treatment of an ode becomes evident when we compare the lyrics and odes of Wordsworth. Wordsworth, the famous romantic poet is known for using simple and day to day language in his poetry. Even he uses very dignified language in his odes like "Immortality Ode".

2.3.4 The stanza structure of an ode is very elaborate. The stanzas are bigger than the stanzas of a lyric. They have a pattern according to the type of ode they come under

2.3.5. The ode often addresses the object which it treats. Keats addresses Nightingale in his 'Ode to Nightingale,' Shelley addresses the west wind in his 'Ode to West wind'.

2.3.6. There is no fixed metre for an ode it often changes according to the requirements.

S.A.Q. You have read the Lyric in the previous unit and you have read about the Ode now. So, fill in the blanks with appropriate answers about the ode and lyric.

	The Ode	The Lyric
Length	Long	
Subject		Includes all types
Style		Depends on the subject
Structure	Elaborate	

2.4. Types of Odes:

There are three important types of odes in English.

2.4.1. Pindaric Ode or regular Ode:-

a) It is named after the great Greek poet Pindar who lived in the 5th century B.C. Pindar modelled his odes on the choric songs of Greek drama. In Greek literature, it is also called Dorain ode as it emerged in the district of Doras in Greece.

b) Pindaric odes are encomiastic in content i.e. they are written to praise, celebrate and commemorate victories in competitions and games. They can also eulogize i.e. praise a person as in Dryden's 'Anne Killigrew' or inanimate beings like music or poetry as in Dryden's 'Alexander's Feast' or time of day as in Collin's 'Ode to Evening' or abstract ideas as in Gray's 'Hymn to Adversity' and Wordsworth's 'Ode to Duty' .

c) Pindaric odes contain an invocation, praise of the victor, references to myths and philosophical thoughts. "The Eighth Pythian

Ode" written as a tribute to a person called Aristomones who won a wrestling match is a good example of this.

d) Pindaric odes have "triad" stanzaic structure which includes strophe, antistrophe and epode. This stanzaic structure is borrowed from the movements of chorus in a Greek play. The chorus chanted strophe moving to the left; it chanted antistrophe moving to right; it chanted epode standing still. So, in a Pindaric ode, strophe and antistrophe are similar in structure while epode is different.

e) This form was introduced into England by Ben Jonson's Ode "To the Immortal Memory and friendship of That Noble pair, Sir Lucius Cary and Sir H.Morison"(1629.) The typical construction of a Pindaric ode can be seen in Thomas Gray's 'The Progress of Poesy'.

S.A.Q. We know that the Pindaric Ode is based on the songs of Chorus. Can you tell which aspect of the Choric song is still remaining with the Pindaric Ode?

2.4.2) Horatian Ode:-

a) It is named after the Latin poet Horace. It is also called Lesbian Ode as it originated in Lesbos.

b) Unlike the Pindaric ode, the Horatian ode is relatively small.

c) It has monostrophic stanzas i.e. stanzas of similar structure without strophes, antistrophes and epodes.

d) It is usually addressed to a friend and contains moral or political reflection.

e) If Pindaric odes have formal language Horatian odes are calm, meditative and colloquial.

f) Andrew Marvell's "An Ode upon Cromwell's Return from Ireland" and Keats' "To Autumn" are examples of Horatian ode in English.

S.A.Q. Can you tell the various areas where the Horatian ode is different from the Pindaric Ode?

2.4.3. English Ode:-

a) Also known as Irregular ode it was introduced by Abraham Cowley in 1656. Cowley imitated the Pindaric style but disregarded the strophe- stanza structure. Instead, he introduced stanzas of varying lengths and lines and rhyme scheme. The irregular structure changes with shifts in subject and mood. Wordsworth's "Intimations of Immortality", Coleridge's "Dejection an Ode" are excellent examples of this type.

b) As this type of ode is perfected by the Romantic poets, it also came to be known as personal ode. Their odes are not only odes of description or passionate meditation in which, stimulated by an aspect of outer scene, the poets try to solve personal problems and also dwell on general human problems.

S.A.Q. Why do you think the English Ode also called Irregular Ode and Personal Ode?

2.5. Status:

The popularity of odes went down after the Victorian age. Recent example of personal odes are Allen Tate's "Ode to the Confederate Dead" and Wallace Steven, "The Idea of Order at Key West."

2.6. Summing Up

In course of this unit, you have learnt various feature of Ode. You have come to know about the three important varieties of Ode and learnt to distinguish them from the others. Further, you have also learnt to see the differences between the Ode and the Lyric.

Questions: 10 Marks

- 1) Define Ode and elaborate on its features and important types.
- 2) How are the different types of Odes different from each other
- 3) In what did Ode originate? How did it develop through ages?

UNIT -3: The Sonnet

Structure

3.0. Objectives

3.1 Introduction

3.2. Definition

3.2.1. Metre

3.2.2. Iambic Pentametre

3.3 .Origin of the sonnet

3.4. Types of the Sonnet

3.4.1 Petrarchan Sonnet

3.4.2. English Sonnet

3.5. Subject of the Sonnet

3.6. Sonnet Cycles or Sequences

3.7. Status

3.8. Summing Up

3.0. Objectives:

This unit will help you to know in detail about the poetic form the Sonnet. It will also tell its origin and various features. At the end of the unit, you should be able to

- Define the Sonnet
- Understand how the metre works in English poetry
- Explain the Varieties of Sonnet
- Know the difference of Structure between the two types of Sonnets
- Recognize its greatness

3.1. Introduction:

If ode is one sub classes of the Lyric form, the Sonnet is one of the most popular forms of the Lyric. It is also considered one of the very difficult too. Let us read more about the sonnet in this unit to know about its special features which made it a popular form with the poets as well as readers.

3.2. Definition:

The sonnet is a lyric poem consisting of fourteen lines in iambic pentametre linked by an intricate rhyme scheme.

3.2.1. Metre: Before going into details of the sonnet as a poetic form, let us look into what is meant by iambic pentametre. In English, metre refers to a combination of stressed and unstressed syllables. A syllable is a unit of pronunciation uttered without interruption, forming the whole or part of a word.

For example,

air -- /e:/ (a word with single syllable)

water—/wa te / (a word with two syllables)

If we pronounce a syllable distinctly, loudly than other syllables in a word, it is a stressed syllable. It is shown by the symbol(') on the syllable. If the syllable is not pronounced distinctly, it is called unstressed syllable and is shown by the symbol() on the syllable. For example, the word "water" is made of two syllables 'wa' 'ter'. "wa" is a stressed syllable and "ter" is an unstressed syllable . So, it is written in the following way- w'a/ter.

3.2.2. Iambic Pentametre: The combination of one unstressed syllable " " followed by a stressed syllable" ' " is called an "iamb" if there are five iambs in line of verse, it is called iambic pentametre. For example, let us look at these famous lines of Edmund Spenser's sonnet No.75 from The Amoretti.

One day/ I wrote/ her name/ upon/ the strand

But came/ the waves/ and wash/ ed it/ away.

3.3. Origin of the Sonnet:-

The origin of the sonnet is a matter of dispute. Some claim that it originated in Sicily and others in Provence. But all agree to the fact that it became very popular in the thirteenth and fourteenth centuries in Italy in the hands of a poet called Petrarch and so came to be known as Petrarchan sonnet. Before Petrarch, the sonnet was a short poem recited to the accompaniment of music. The word 'sonnet' is derived from an Italian word 'sonnetto' which means a little sound or strain. But with Petrarch it became a short poem of fixed form.

3.4. Types of Sonnet:

There are two important varieties of Sonnet.- Petrarchan Sonnet and English Sonnet

3.4.1. The Petrarchan or Italian sonnet:-

a) It is a short poem of 14 lines expressing single emotion. It is composed of two parts octave and sestet. Octave contains 8 lines; sestet contains 6 lines. b) The petrarchan sonnet has an intricate rhyme scheme. For example, if the octave has two rhymes say **a** and **b** then the rhyme scheme of the octave is **abba, abba** ie the first line rhymes with the fourth, the fifth and the eighth line; the second line rhymes with the third, sixth and seventh lines. The sestet can have three or two rhymes. If there are three rhymes they rhyme scheme would be **cde, cde**. If there are two rhymes, then the rhyme scheme would be **cdc, cdc or cdc, dcd**.

c) Because of the intricate rhyme scheme the octave can further be divided into two parts of four lines each called 'quatrains' and the sestet can be divided into two parts of three lines each known as "tercets".

d) At the end of the octave, there is a well be marked pause known as caesura which is indicated by punctuation mark or emphasized by space. *Caesura* is often followed by *volta* or turn/ change in thought. Change may not always mean a complete change, but a new expression to

the same thought. Let us look into Milton's "When the Assault was Intended to the City" as an example of the petrarchan sonnet.

Captain, or colonel, or knight in arms,
Whose chance on these defenceless doors may seize.
If deed of honour did thee ever please,
Guard them, and him within protect from harms.
He can requite thee, for he knows the charms
That call fame on such gentle acts as these,
And he can spread thy name o'er lands and seas,
Whatever clime. The sun's bright circle warms.
Lift not thy spear against the Muses' bower:
The great Emathian conqueror bid spare
The house of Pindarus when temple and tower
Went to the ground: and the repeated air
Of sad Electra's poet had the power
To save the Athenian walls from ruin bare.

As you can see, the octave expresses Milton's appeal to the commander of Royal Forces to spare him and his house when they occupy London and promises him that he would write a poem on his generosity. In the sestet, he gives various examples of generosity shown in the past. So, if octave presents the case, sestet illustrates it. Sometimes octave presents the problem, sestet presents its resolution. But the pattern of caesura and volta is not always followed strictly. For example, Milton in his petrarchan sonnet "On His Blindness" does not follow it.

e) Some later poets in English brought about minor changes in the form of the petrarchan sonnet and made it technically easier by introducing a new pair of rhymes in the second half of octave. This was because, English has less rhyming possibilities than Italian

<p>S.A.Q. On what basis is the octave is divided into quatrains ans sestet divided into tercets?</p> <hr/> <hr/>
<p>S.A.Q. How is the subject divided in a Petrarchan sonnet?</p> <hr/> <hr/>

3.4.2. The English Sonnet:

a) The sonnet was introduced in England in the first half of the sixteenth century by two poet-politicians - Henry Howard, Earl of Surrey and Sir Thomas Wyatt. They first translated petrarchan sonnets into English, later on wrote some sonnets on their own in the petrarchan model. In the hands of these two especially, Henry Howard, the rhyme scheme and stanza structure underwent a change. Henry Howard began to write his sonnets in three quatrains of different rhyme scheme and a couplet.

b) The rhyme scheme he used was abab, cdcd, efef, gg. Shakespeare used this type of sonnet so well that it came to be known as Shakespearean sonnet. Let us look at the following sonnet of Shakespeare as a typical example of an English sonnet.

Let me not to the marriage of true minds
 Admit impediments. Love is not love
 Which alters when it alteration finds,
 Or bends with the remover to remove:
 It is an ever-fixe'd mark,
 That looks on tempests and is never shaken;
 It is the star to every wandering bark,
 Whose worth's unknown, although his height be taken .

Love's not Times fool, though rosy lips and cheeks
Within his bending sickle's compass come;
Love alters not with his brief hours and weeks,
But bears it out even to the edge of doom.
If this be error and upon me proved,
I never write, nor no man ever loved.

c) Another variety of the English sonnet is the Spenserian sonnet. Spenser unlike Shakespeare used quatrains of linked rhyme scheme ab ab, bc bc, cd cd, ee. But in all other aspects, Shakespearean and Spenserian sonnets are similar.

d) Unlike the Petrarchan sonnet which presents the problem in octave and its resolution in sestet, the English sonnet presents the poet's idea in three different ways in the three quatrains, and the epigrammatic couplet brings the conclusion. This is very evident from the Shakespearean sonnet cited above. In the three quatrains, Shakespeare presents his view on "true love". In the couplet he tersely states that if there is anything wrong in what he said, he wouldn't have written it nor would any man have fallen in love.

3.5. Subject matter of the Sonnet :

The subject matter of a Petrarchan sonnet is often love. The speaker is often a persona - a courtly lover who either praises or complains about his lady love. After being adapted into English, the sonnet continued to have love as primary subject. Shakespeare wrote many sonnets on love. John Donne in the seventeenth century shifted from hitherto standard subject sexual love to a variety of religious themes in his Holy Sonnets. Milton later on expanded it to include, political and other serious subjects.

3.6 .Sonnet Cycles or Sonnet sequences:

Petrarch, wrote sonnets forming a sequence. Following Petrarchan example, a number of Elizabethan poets arranged their poems into sonnet sequence or sonnet cycles. In a sonnet cycle, a series of sonnets are linked together by exploring the different aspects of relationship between lovers or else by indicating a development in the relationship which forms the story of the sonnets. Sir Philip Sidney ordered his sonnets in a series in 'Astrophel and Stella' (1580). So also Edmund Spenser in 'Amoretti' (1595). Shakespeare's sonnet cycle has 154 sonnets in it, of which 126 are addressed to one Mr. W.H. and the rest to a Dark Lady. Later on, poets began to write sonnet sequences on variety of subjects. Examples of later sonnet sequences are Wordsworth's 'The River Duddon', D.G. Rossetti's 'House of life', Elizabeth Barrett Browning's 'Sonnets from the Portuguese' and William Ellery Leonard's 'Two Lives'. Dylan Thomas' 'Altarwise by Owl light' is a sequence of ten sonnets which contain thoughts on poet's own life. George Meredith's 'Modern Love' which deals with bitterly unhappy marriage is sometimes called a sonnet sequence even though the poems in the sequence have sixteen lines each.

3.7. Status:

Except for a brief period in the Neoclassical Period (1660-1789), the sonnet has remained a very popular form with the poets. The reasons for the popularity are the sonnet is long enough to allow a fairly complex lyrical development. At the same time, it is so short and its rhymes so intricate to pose a challenge to the artistry and skill of the poet.

S.A.Q. Why has been the sonnet one of the popular poetic forms?

3.8. Summing Up:

In this unit you have learnt the definition of Sonnet, its two important varieties and the intricate and complex structure of the varieties. Further you have learnt about the sonnet sequences and their subject matter. You have also become aware of the differences between the sonnet and other forms which come under the category of the subclasses of the Lyric.

Questions: 10 Marks

- 1) Explain the origin and development of the Sonnet.
- 2) Discuss the form of the sonnet and its sub varieties.
- 3) How is the Petrarchan sonnet different from the English sonnet?

UNIT – 4: THE IDYLL

Structure:

4.0. Objectives

4.1. Introduction

4.2. Origin

4.2.1. Idyll in Greece

4.2.2. Idyll in England

4.3. Definition

4.4. Important Features

4.4.1. Pictorial Quality

4.4.2. Brevity

4.5. Language

4.6. Summing Up

4.0. Objectives:

In this unit you will come to know about another poetic form. At the end of the unit you should be in a position to

- Explain the origin and development of the form Idyll.
- Describe the important features
- Distinguish the Idyll form from other poetic forms

4.1. Introduction:

We have till now learnt about poetic forms which are elaborate like the Ode intricate like the Sonnet and a form full of variety like the Lyric. Now let us know about the Idyll which is in one way a simple sub-class of Lyric and at the same time quite different from the other forms of Lyric, Ode or Sonnet.

4.1. Origin:

4.2.1 Idyll in Greece: Like many other poetic forms in English, the idyll is also Greek in origin. In Greek, idyll means 'a little picture'. The earliest idyll is believed to be written by Theocritus of Greece. The subject matter of the Greek idylls written by Theocritus was very vast and varied. It could be country life or town life or mythology or poet's impressions and experiences. Nearly half of Theocritus idylls were pastoral in character, dealing with the life of shepherds. The main inspiration for Theocritus to write pastoral idylls was the pastoral and idyllic beauty of his native place, Sicily. Virgil, the roman poet, took these pastoral idylls as model and wrote 'Eclogues' or 'Bucolics'. These 'Eclogues' in turn became models for later European writers during Renaissance.

S.A.Q. What was the original subject matter of the Idyll in Greek?

4.2. 2. Idyll in England: The idyll entered England during Renaissance. Many English poets wrote pastoral idylls during this period. These idylls were not far away from truth because the English country side still had its idyllic beauty and the country's economy was dependent on dairy and wool industry. But as the industrialization gathered momentum and gradually England got filled up with cities, the idyll" became a mere convention than reality".

S.A.Q. How did the Idyll become a mere convention in England?

4.3. Definition:

The idyll in English literature today is "a little picture about a way of life, usually the low life of the countryside in verse." It doesn't have a fixed form. The poet can give any form he likes to it. So, it could be a lyric or a longer poem or just a passage in an elegy or an epic or a ballad or even in a play.

4.4. Important Features:

The idyll in English is often associated with two important qualities - pictorial effect and relative brevity.

4.4.1. Pictorial effect: In an idyll, the poet presents a picture or series of pictures forming the poem. He tries to achieve through words the effect of a picture by graphic description. So, every idyll presents a vivid picture as in Wordsworth's 'Lines Written in March':

The cock is crowing,
The stream is flowing,
The small birds twitter,
The lake doth glitter,
The green field sleeps in the sun;
The oldest and youngest
Are at work with the strongest;
The cattle are grazing,
Their heads never raising;
There are forty feeding like one!
Like an army defeated
The snow hath retreated,
And now doth fare ill
On the top of the bare hill;
The plough-boy is whooping-anon-anon:
There's joy in the mountains;
There's life in the fountains;

Small clouds are sailing,
Blue sky prevailing;
The rain is over and gone!

4.4. Brevity: The picture presented in the idyll would not be long but a short one. But a longer poem can have any number of idylls. Each idyll forms a small picture on its own yet, as well a part of a larger poem. For example, Milton's 'L' Allegro', which tries to present imaginatively human happiness, is divided into a number of small pictures each of which forms an idyll by itself. All idylls together give the notion of happiness.

4.6. Language:

Idyll is not an objective description of places or things but it is the poet's version of what he has seen or subjective poetical apprehension of what is familiar. The language use in an idyll is of poet's choice. It could be simple direct or straight forward as in Lines Written in March or it could be symbolic as in L' Allegro:

Haste thee, nymph and bring with thee,
Jest and youthful Jollity,
Grips and cranks, and wanton wiles,
Nods and becks and wreathed smiles
Such as hand an Hebe's Cheek,
And love to live in dimple sleek;
Sport that wrinkled care derides,
And laughter holding both his sides.

S.A.Q. What do you think is the unique feature of Idyll which distinguishes it from other forms?

4.7. Summing Up:

In this Unit you have come to know what an Idyll is. You have also learnt about its origin and features. You have become aware of the two types of styles of language used in the Idyll. You have also learnt how the Idyll is different from other poetic forms in that it is the only poetic form which can occur independently as well as part of another poem.

Questions: 5 Marks

- 1) What are the important features of the Idyll?
- 2) Show the Idyll to be a unique lyrical form.

UNIT -5: THE ELEGY

Structure:

5.0. Objectives

5.1. Introduction

5.2. Origin

5.3. Definition

5.4. Features of Elegy

5.4.1. Style

5.4.2. Death

5.5. Important types of Elegy

5.5.1. Simple Elegy

5.5.2. Encomiastic Elegy

5.5.3. Reflective Elegy

5.5.4. Pastoral Elegy

5.6. Pastoral Elegy and its Conventions

5.6.1. Origin

5.6.2. Conventions

5.6.3. Criticism and response

5.6.3. In the Modern World

5.7. Forms related to Elegy

5.8. Summing Up

5.0. Objectives:

In this unit five you will learn about an important poetic form in English called the Elegy. At the end of the unit you should be able to

- Define the origin of the Elegy
- Describe the change that has come about the form
- Explain the important varieties of the elegy with their features
- Distinguish the poetic form of Elegy from the other forms like the lyric, the sonnet etc.

5.1. Introduction:

In the previous units you have learnt about poetic forms like lyric, ode, idyll and sonnet. All these forms are as you know sub classes of the Lyric form. In the present unit we are going to look into another sub class of the Lyric form, the Elegy. The elegy stands apart from the rest of sub classes of the Lyric in being one of the most prominent forms where the distinction rests on the subject matter than the poetic form. When we distinguish a lyric from an ode or a sonnet from a lyric, we try to give the differences they at the structural level. But, when we distinguish the elegy from the rest of poetic forms we do it on the basis of the subject matter. Let us know more about the Elegy.

5.2. *The Origin of the Elegy:*

: The Elegy is classical in origin. In ancient Greek and Roman literature, the elegy meant any poem written in elegiac metre i.e. alternating lines of hexameter and pentameter (Six feet and five feet lines). An elegy could be a poem written on any subject matter such as love, patriotism, political feuds, poet's opinion on the manners and morals of the day etc. One of the prominent subject matters was change and loss especially in love, transience of all worldly things. This wide application of the word elegy continued till Renaissance in Europe as well as England. So, old English poems "Wanderer", "Seafarer" and John Donne's love poems came to be called elegies. In the seventeenth century a change came over the meaning of elegy and it got the meaning which it still retains.

S.A.Q. Tick the correct option:

- a) The Elegy originated in Greece/ England.
- b) Originally in an Elegy content / form was important.
- c) The Elegy underwent a change in meaning in Greek/ English Literature.

5.3. Definition:

Now, elegy in English literature means "a formal and sustained lament in verse for the death of a particular person, usually ending in a consolation". So, now it is not the metre that determines an elegy but the subject matter or mood. The elegy is usually a lamentation for the dead or at least mournful or reflective. Sometimes, it is used in a broad sense to express sad themes such as serious thinking on mortality as in Thomas Gray's "Elegy Written in a Country Churchyard".

5.4. Features of the Elegy:

There are certain exclusive features of the elegy which make it a unique form. They are

5.4.1 Style: The elegy is often elaborate in style like an ode. As it is elaborate and aims at dignity and solemnity, it is not a spontaneous composition.

5.4.2. Subject: 'Death' is often the subject matter of an elegy. Sometimes it is the only theme. But in some others, it is just a starting point from where other themes like speculations on the nature of death, life after death, tributes to friends, the poet's own mood and even literary criticism are introduced. These are often called digressions which appear different from the main theme but are still related to it and are integral part of the elegiac structure. For example, Milton in his 'Lycidas' discusses degradation of poetry and religion. Tennyson talks of puzzles of life and destiny in 'In Memoriam'. Mathew Arnold reflects on the course of life in 'Rugby Chapel'.

5.4.3. Consolation: Though sorrow or grief is the dominant theme the poet towards the close, reconciles himself to the inevitability of death and resigns himself to the fate and destiny. The elegy often ends in thoughts of immortality and even in joy sometimes.

S.A.Q. How can we say that the Elegy can not be a spontaneous

composition?

5.5. Important Types of Elegy:

Simple elegy, encomiastic elegy, reflective elegy, pastoral elegy are some of the important types of elegy.

5.5.1. The Simple Elegy: It is a funeral song or poem of lament for an individual which is simple in structure. Tennyson's 'Break Break Break' is a good example of a simple elegy.

5.5.2. The Encomiastic Elegy: It contains the poet's tribute to some great man who is not a relative or personal friend. The poem is often a study of the dead man's life and character. Ben Jonson's "To the Memory of My Beloved Mr. William Shakespeare."

5.5.3. The Reflective Elegy: Poems which reflect on the harsher aspects of life or which have melancholic or philosophic generalizations about frailty of human life and impermanence of worldly happiness and security come under this category. Here, the word 'elegy' is used in a very broad sense. Thomas Gray's "Elegy Written on a Country's Churchyard" mourns not a person but a way of life.

5.5.4. The Pastoral Elegy: It is an important and popular sub class of elegy. In this type of elegy, the poet is presented as a shepherd and he mourns the death of a friend who is also presented as a shepherd. In Latin a shepherd is called 'pastor' and that is why this elegy is called pastoral elegy. Let us know about it in depth in the following paragraphs.

S.A.Q. In which variety of Elegy the term is used in a broad and generalized sense?

5.6. The Pastoral Elegy and its Conventions

5.6.1. Origin: The pastoral elegy is introduced by Sicilian Greek poet Theocritus and was followed by the famous Roman poet Virgil. It became very popular throughout Europe during Renaissance and continued to be popular in English literature till the 19th century. Notable English pastoral elegies are Edmund Spenser's "Astrophel" on the death of Sir Philip Sidney(1595), Milton's "Lycidas" on the death of Edward King, Shelley's "Adonais" on the death of Keats, Mathew Arnold's "Thyrsis" on the death of A.H. Clough.

5.6.2. Conventions: The pastoral elegists from the Greeks through the Renaissance have developed a set of elaborate conventions or rules, which are illustrated here by reference to "Lycidas". In addition to representing the mourner and the mourned as shepherds we find the following conventions.

a) The speaker in the elegy invokes the muses to help him in writing the elegy.

Eg:- Begin then, sisters of the sacred well
That from beneath the seat of Jove doth spring.
Begin and somewhat loudly sweep the string.
Hence with denial vain and coy excuse: So may
some gentle Muse
With lucky words favour my destined urn,

b) The poet also makes frequent references to figures in classical mythology.

c) All Nature joins in mourning the shepherd's death.

Eg:-Thee, shepherd, thee the woods and deserts caves,

With wild thyme and the gadding vine o'ergrown
And all their echoes mourn.
The willows and the hazel copses green
Shall now no more be seen,
Fanning their joyous leaves to thy soft lays.
As killing as the canker to the rose,
Or taint-worm to the weanling herds that graze,
Or frost to flowers that their gay wardrobe wear,

When first the white-thorn blows;
Such, Lycidas, thy loss to shepherd's ear.

Recent critics, who say that poetic genres (forms) have evolved from myths and rituals, claim that this feature is a survival from primitive lament for vegetational deities who died in autumn but to be reborn in spring.

- d) The mourner accuses the nymphs or guardian angels of the dead shepherd of negligence.

Eg:- Where were ye, nymphs, when the remorseless deep
Closed o'er the head of your loved Lycidas?

- e) There is a procession of appropriate mourners.

Eg:- Sea god Neptune, sage, Hippotades, Comus, St.Peter are the mourners who come in procession.

- f) The speaker raises the questions about the justice of fate or else of Providence. In this context he also comments on the corrupt conditions of his own times. These are called digressions but are integral part of the poem. In "Lycidas" the poet questions the corruption in the church.

Eg:- Blind mouths that scarce themselves know how to
Hold. A sheep- hook, or have learned aught else the
least. That to the faithful herdsman's art belongs...

- g) Post Renaissance elegies often include an elaborate passage in which appropriate flowers are brought to decorate the coffin of the dead man.

Eg:- return Sicilian muse,
And call the vales and bid them hither cost
Their bells and flowers of a thousand lines..
Throw hither all your quaint enameled eyes
That on the green turf such the honeyed showers,
And purple all the ground with vernal flowers

- h) The elegy ends in consolation. The grief and despair are replaced by assurance and even joy as the poet realizes death leads his friend his friend to a higher world.

5.6.3.. Criticism and Response: Samuel Johnson who did not like pastoralism and mythology in 'modern poetry' decried "Lycidas" for its 'inherent improbability'. But in the pastoral elegies written by Milton and others these ancient rituals provide only the framework in which the poet brings in his originality and power.

S.A.Q. What factors made the Pastoral Elegy inherently impossible for Johnson?

5..6.4. Elegy in modern age:

In recent years, poets like Walt Whitman have tried to write pastoral elegies but by dropping some of the restricting conventions to suit the modern industrial age and a non Christian world view . For example, "When Lilacs Last in the Dooryard Bloomd". In the last two decades of the twentieth century, there has been a strong revival of the elegy especially in America, to mourn the devastation and death wrought by AIDS among talented young intellectuals, poets and artists.

5.7. Forms Related to Elegy:

Dirge, monody, threnody are some of the terms which are used alternately with elegy. Dirge is expression of grief in verse on the occasion of a particular person's death. It is different from an elegy in that it is short and less formal and it is expected to be sung like Shakespeare's dirge in *The Tempest* "Full Fathom Five Thy Father Lies" and William Collins "A Song from Shakespeare's *Cymbeline*." Threnody is used as an equivalent to dirge. Monody is that elegy which is presented as the utterance of a single speaker. Both Milton and Arnold gave their pastoral elegies, the subtitle 'monody'.

5.8. Summing Up:

In this unit you have come to know about the poetic form the Elegy. You have learnt about the definition of Elegy, its origin, its types. Further, you have learnt at length about one variety of Elegy, the Pastoral elegy. You have understood how it is the subject – death and its treatment that distinguishes the Elegy from the other poetic forms.

Questions: 15 Marks

- 1) Define Elegy and its various types..
- 2) What is a Pastoral Elegy? Given an account of the conventions related to Pastoral Elegy.

Questions: 10 Marks

- 1) Explain the similarities between the Elegy and its related forms

UNIT -6: THE EPIC

Structure:

6.0. Objectives

6.1. Introduction

6.2. Definition of Epic

6.3. Types of Epic

6.3.1 .Traditional or Folk or Primary Epic

6.3.2. Literary or Secondary Epic

6.4. Characteristics of the Epic

6.4.1 Serious and Dignified Subject

6.4.2. The hero

6.4.3. The setting

6.4.4. The action

6.4.5. Supernatural Agents

6.4.6. Style

6.5. Conventions of Epic

6.5.1. The Argument

6.5.2. Invocation

6.5.3 Media Res

6.5.4. Catalogue

6.5.5. Dangerous Journey

6.5.6 .Epic Similes

6.5.7. Homeric Epithets

6.6. The Epic and its Status

6.6.1. The Critics' View

6.6.2. The Epic – the most ambitious of poetic Enterprises

6.7. The Term Epic and Wider Significance

6.8. Mock-Epic

6.9. Summing Up

6.0. Objectives:

This unit will help you to understand the Epic, its types. At the end of the unit, you should be able to

- describe the various features of an epic
- explain the conventions of an Epic
- differentiate the epic form from other forms of poetry
- recognize the greatness of the epic

6.1. Introduction

In Sanskrit you would have come across some poems which are very short like Mukataka and some long like Mahakavya; some which express some feeling and some others which tell you a story. Till now you have learnt about poetic forms which are comparatively short and which express an emotion or feeling or state of mind. Let us know about the poetic form the Epic, which is quite long and which tells a story like the Mahakavya or a Khandakavya in Sanskrit

6.2. The Definition of an Epic:

Unlike the lyric, which is a short poem expressing a single emotion, the epic, otherwise known as the heroic poem, is a long narrative poem on a serious subject, told in a formal and elevated style and centred on a heroic or quasi divine figure on whose actions depends on the fate of a tribe, a nation, or sometimes the human race. In other words, the epic is a long poem which tells a story if a hero whose actions save a tribe, a nation or even human race.

S.A.Q. Can you think of any work in Sanskrit or in your mother tongue which suits the above definition?

6.3. Types of an Epic:

Often critics talk of two types/ kinds of Epic -- The first being the traditional or folk or primary epic while the second is literary or secondary epic.

6.3.1. Traditional Epic: The traditional epic also called the folk or primary epic is a written version of what was originally oral poem about a tribal or national hero in a war like age. It may or may not be the work of a single poet. It is composed for a society which is fairly close to the conditions of society described in the epic. Homer's 'Iliad' and 'Odyssey' (in Greek), Anglo Saxon 'Beowulf', 'Chason de Roland' (in French), 'Poema del Cid' (in Spanish) 'Nibelungenlied' (in German) are all traditional epics of the West, just as we have our 'Ramayana' and the 'Mahabharata'.

6.3.2. Literary Epic: The literary epic, otherwise called the Secondary Epic is deliberate work of art, composed by a single poet written in deliberate imitation of the traditional form. For Example, 'Ranganatha Ramayanam' by Gona Buddhareddi in Telugu, 'Kamba Ramayanam' by Kamban in Tamil and 'Ramacharitamanas' in Hindi are all literary epics written in deliberate imitation of Valmiki's 'Ramayana'. In the West, Virgil's 'Aeneid' is modelled on Homer's epics. Milton took 'Aeneid' as inspiration for his 'Paradise Lost' and in turn became a model for Keats fragmentary epic 'Hyperion' and several prophetic books of Blake. It is written for a materially developed society where the conditions are very removed from those described in the epic.

S.A.Q. Pick out two significant differences between the traditional epics and literary epics.

6.4. Characteristics of the Epic:

Over the centuries as the poets drew inspiration from the previous poets certain aspects became essential features of the epic. They are derived from the traditional epics and usually all the literary epics of the west share these features. The epic is a long poem so long that it has 12 books and it tells a story in verse. The other prominent features of the epic are as follows.

6.4.1. *Serious and Dignified subject:* The epic often deals with a very serious and dignified subject often a war between two tribes or nations. Homer's Iliad deals with the war between the Greeks and the Trojans. In Milton's 'Paradise Lost' it is not war but the Christian theme of 'Fall of Man' which is dealt with.

6.4.2. *The Hero:* The hero of an epic is a figure of great national or even cosmic importance. Achilles the hero of 'Iliad' is not only a great warrior but is the son of the sea nymph Thetis. Aeneas, the epic hero of 'Aeneid' is the son of goddess Aphrodite. In 'Paradise Lost', Adam and Eve are the progenitors of the entire human race. If we consider Jesus Christ as the hero, he is both God and man. Blake's Albion is 'the Universal Man'. His actions are so grand that they decide the fate of a tribe or a nation or even a race.

6.4.3. *Setting:* The setting of an epic is very large. The 'Iliad' includes the entire Mediterranean basin, the whole world known to the Greeks. Odysseus not only wanders over the Mediterranean basin but also descends to the underworld. So does Virgil's Aeneas in the 'Aeneid'. The scope of 'Paradise Lost' is the entire universe because it takes place in heaven, on earth, in hell and in the cosmic space between.

6.4.4. *Action:* The action of an epic involves superhuman deeds in battle, such as Achilles' feats in the Trojan war in 'Iliad', long arduous journey of Odysseus in the face of opposition by some of the gods. In 'Paradise Lost' the action not only includes physical deeds like the fighting between the fallen angels and angels of God, Satan's journey

through chaos to corrupt mankind but it includes the moral courage shown by Adam and Eve in resisting the evil let loose by their first disobedience.

6.4.5. Supernatural Agents: In these great actions of the hero gods and other supernatural beings take an active part- the Olympian gods in Homer and Jehovah, Christ and the angels in the Paradise Lost. These gods and supernatural elements came to be called "machinery", in the Neo classical period because they were part of the literary contrivances of the epic.

6.4.6. Ceremonial Style: An epic (especially the literary epic) is a ceremonial performance. So, it is narrated in a ceremonial style-a grand language expressing a grand subject. So, it is deliberately distanced from ordinary speech. Milton's use of ceremonial style in the 'Paradise Lost' with formal diction, elaborate and stylized syntax based on Latin poetry, sonorous list of names, his epic similes and his wide ranging allusions came to be called 'the grand style'.

S.A.Q. Are the epics about ordinary people or extraordinary people?

List out the features which make you think so.

6.5. Conventions of the Epic:

As one epic poet drew inspiration from another, in course of time, the epic became a highly conventional poem, full of conventions or set rules which the poet follows in ordering the material or episodes in the epic. Some of the important ones are:

6.5.1. The Argument: The narrator begins the epic by stating his argument or epic theme. Milton declares in the 'Paradise Lost' that he is writing it to "justify ways of God to men".

6.5.2. Invocation to the Muse: The narrator invokes the muse or guardian angel of poetry to inspire him in the very difficult task of writing an epic. To the muse, he addresses the epic question, the answer to which starts the narrative.

6.5.3. Media res: The narrative starts in media res (in the middle of things) at a critical point in the action. 'The Paradise Lost' begins with Satan and his followers lying in hell defeated. It is only in books V, VII that Raphael, the angel, tells Adam about the events in heaven which led to the situation. Michael foretells Adam future events up to Christ's Second Coming. Thus, the narrative moves backwards and forwards in time.

6.5.4. Catalogue: An epic poem often has a catalogue of names. Homer gives description of chieftains and ships. Milton presents a list of fallen angels. These characters are often given set speeches which reveal their character and temperament.

6.5.5. Dangerous Journey: An epic poem often has lengthy descriptions of a very dangerous journey undertaken. Satan's travel from hell to the earth through chaos is one such example.

6.5.6. Epic Similes: An epic poem often has in it an abundance of epic similes. Epic similes are formal sustained similes in which not only comparison between two objects is stated but the description of the second object is extended beyond comparison. Satan compared to leviathan a sea beast is one of the well known example of epic simile the in 'Paradise Lost':

..... or that sea-beast
Leviathan, which God of all his works.
Created hugest that swim the Ocean stream:
The pilot of some small night founded skiff,
Deeming some Island, oft, as sea men tell,
With fixed Anchor in his scaly rind
Moors by his side under the lee, while Night,
Invests the sea, and wished Morn delay:

So, stretch out huge in length the Arch-fiend lay
Chain'd on the burning lake...

The epic similes help the poet (especially in a literary epic) by giving him scope to express his knowledge on various aspects of light. More than that, they help the poet to bring in contemporary references (references to his world and day) in the remote and far away world of the epic. They further help the poet to create the grandeur suitable for the subject of the epic.

6.5.7. Homeric Epithets: Another convention seen in epics is the presence of Homeric epithets i.e. epithets or compounds of words used as adjectives before a person or thing repeatedly in the epic. For example Achilles is referred to as 'fleet footed Achilles' in 'Iliad'.

6.6. The Epic and its Status:

6.6.1. The Critics View: The epic is considered to be one of the greatest things that man is capable of creating. Though Aristotle ranks it second only to tragedy, many Renaissance critics consider it the highest of all genres.

6.6.2. Ambitious Enterprise: Such high regard is given to an epic because it is the most ambitious of poetic enterprises making immense demands on poet's knowledge, invention and skill to keep up the grandeur of the poem throughout as it tends to encompass (include) the world of its day and much of its knowledge. That is why even though several people have attempted to write epics we have no more than half a dozen epics of indubitable greatness.

6.7. The Epic and the Wider Significance:

In recent times, the term epic is applied to narratives which differ completely from the above given epic models. If, any work of literature whether it be in poetry or prose, shows the epic spirit and grandeur in the scale, the scope and the profound human importance such works have come to be termed as epics in a broad sense. In this way, Dante's 'Divine

Comedy', Spenser's 'The Faerie Queene', prose fictions Herman Melville's 'Moby-Dick', Tolstoy's 'War and Peace' James Joyce's 'Ulysses' came to be called epics. George Lukacs in a still extended use of the term 'epic' coined the term bourgeois epic for all the novels which in his view reflect the social reality of the capitalist age on a broad scale.

S.A.Q. In what way are novels like 'Moby Dick' are epics?

6.8. Mock-Epic:

Mock-epic or Mock-heroic poem developed as a poetic form in Italy and France and was adopted in England in the seventeenth century. But it can be traced back to "Battle of Frogs and Mice" a parody of 'Iliad'. In mock-epic, the epic form is parodied for satirical effects. The theme of mock epic is very trivial, but its treatment is very grand. An insignificant issue is treated in a grand style like an earth shaking matter. The Mock-epic carries all the features of an epic like the argument, invocation to the muse, epic similes, machinery and the great war. But all of these are used to produce the effects of satire. Alexander Pope's 'The Rape of the Lock' is a famous example. It deals with the fight between two families as a result of "rape" or theft of the lock of hair of a young woman of one family by a young man of other. Along with the epic argument and invocation, Pope brings in a variety of celestial beings. The epic scenes of battle are imitated in the card game and also in a verbal fight.

S.A.Q. What is mocked in mock epic? The Epic form or the subject matter

6.9. Summing Up:

From this unit you have come to know along with the features and conventions of the epic, how the epic is different from a short subjective poem like the lyric, the reasons for its very high status among poetic forms. You have been able to know how the mock epic makes use of the epic form to mock and ridicule a silly issue.

Questions: 15 Marks

- 1) What is and Epic? What are its types? Why do we consider the Epic to be one of the greatest of literary forms?
- 2) Give a detail account of the characteristic features and the conventions of the Epic.

Questions: 10 Marks

- 1) Define the Epic and its features.

UNIT 7: BLANK VERSE AND HEROIC COUPLET

Structure:

7.0. Objectives

7.1.. Introduction

7.2. Metre in English

7.3. Blank Verse

7.3.1. Origin

7.3.2. Development

7.3.3. Structure of Blank Verse

7.4. Heroic Couplet

7.4.1. Origin and Development

7.4.2. Structure of Heroic Couplet

7.5. Summing Up

7.0. Objectives:

This unit enables you to understand the two important metres in English poetry, and their features. At the end of the unit you should be able to

- describe what are blank verse and heroic couplet
- elucidate in detail their features
- lucidly tell the differences between the two metres
- explain the reasons for their popularity.

7.1. Introduction

You know quite well that it is the metre is one of the features which distinguish poetry from prose. In Sanskrit you would have heard some popular metres like anushtup, which are frequently used. Let us know about the metres that are popular in English poetry.

7.2. Metre in English:

As it has been already noted metre is one of the prominent feature of any poetry let alone English poetry. In English poetry two metres have over the centuries been very popular. They are Heroic Couplet and Blank Verse. These metres have many things common between them at the same time are quite different from each other. We have already learnt in Unit Three what metre is in English and how the metre is formed based on stressed and unstressed syllables.

S.A.Q. Do you remember how syllable is considered stressed and how a syllable is considered unstressed? (see the Unit Three – The Sonnet)

Let us know about the Heroic Couplet first.

7.3. The Heroic Couplet

The Heroic Couplet consists of two lines of iambic pentametre which rhyme together aa, bb, cc, The adjective ‘heroic’ was applied to two lines of iambic pentametre whether they rhyme or not, in the seventeenth century, because of their frequent use in heroic poems (epics), heroic plays.

S.A.Q. What is iambic pentameter?

7.3.1. Origin:

The heroic couplet was first introduced in England by Chaucer, who probably derived it from an older French verse. His ‘The Legend of Good Women’ and most of ‘The Canterbury Tales’ are in heroic couplet.

After Chaucer, Spenser had used it in his satirical narrative 'Mother Hubbard's Tale'. After Spenser, Marlowe has used it in his 'Hero and Leander' in the Elizabethan age. But Shakespeare and Ben Jonson employed it only occasionally.

7.3.2. Development:

The heroic couplet came into a bright phase with the Neoclassical Age. Waller and Denham were the first ones to give it prestige. Dryden later on commented that Waller was the first one to show "the excellence and dignity" of the heroic couplet. Alexander Pope also praised them and imitated them. Both Dryden and Pope used it for a variety of compositions for drama, epic, satire and didactic verse. They gave it the vigour and strength for which it is known. Pope especially used it to the exclusion of other metres. The reason for the popularity of the heroic couplet with neoclassical poets was that they viewed poetry as an art to be perfected by continuous practice and the structure of the heroic couplet allowed them that facility.

With the Romantic period, the popularity of the heroic couplet fell. Those few like Keats who used it, changed its couplet structure. The couplet in Keats' hands is no longer an individual unit but lines of iambic pentametre which ran into one another to form a verse paragraph. The reason for the heroic couplet falling out of favour with the romantic poets is they are by nature lyric poets and the couplet does not allow the spontaneity needed for a lyric. Browning, Morris, Swinburne used the couplet now and then but it could never regain its glory.

S.A.Q. Why did the Heroic Couplet fell out of favour with the Romantics?

7.3.3 Structure of the Heroic Couplet:-

A) The heroic couplet has a pause at the end of the first line often indicated by a comma. The comma suggests the partial completion of the sense or meaning.

eg:- We think our fathers fools, so wise we grow,
Our wiser sons, no doubt, will think us so.

B) There is another pause at the end of the second line indicated by a full stop. It suggests completion of the sense.

C) The end of two lines tends to become the end of the sentence. So, the two lines take on the nature of a stanza. So, often they are called closed couplets. They are so tight in structure and independent in meaning that they turn into epigrams (short and witty sentences).

D) The rhyme is single and the rhymes are often single syllables.

E) The structure is so tight that it does not give any scope for any elaboration or digression. Whatever has to be said has to be said in precise terms.

F) In this tight structure, poets tried to bring in variety and intricacy by the following ways:

1) Shifting of caesuras (pauses or gaps):- Poets slightly changed the position of caesura or gap to bring in variety.

eg:- See how the world its veterans rewards!
A youth of frolics, an old age of cards;

(Notice the poet has completely taken away the caesura in the middle of the first line).

2) Variable Position of Adjectives: The poets tried to bring change in position of adjectives.

3) By the use of Rhetorical Balance: The poets achieved rhetorical balance between two lines or two halves of a single line by following ways.

a) *Antithesis* is a contrast or opposition in the meaning of contiguous phrases or clauses that is emphasized by parallelism in structure.

e.g.:- Willing to wound, but afraid to strike.

The two parts have similarity in structure but give opposite meaning.

b) *Chiasmus* is a sequence of two phrases or clauses which are parallel in syntax but reverse the order of corresponding words.

e.g.:- Words *without* show, and *without* pomp presides.

Here, the position of adverb and verb are reversed in the second part of the line.

c) *Zeugma* refers to an expression in which a single word stands in the same grammatical relation to two or more other words. It often involves shift in significance.

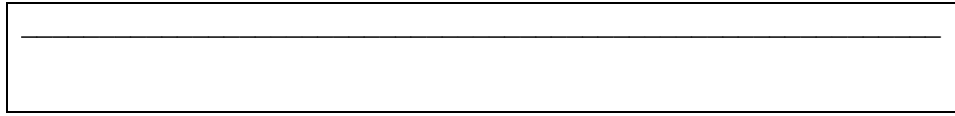
e.g.:- Or stain her honour, or her new brocade.

The word 'stain' applies to both to 'honour' as well as 'new brocade' and the significance of stain falling with second application creating satire.

7.4. Blank Verse:

Blank verse consists of lines of iambic pentametre which are unrhymed. So, it is called 'blank'. Of all metres in English, it is considered to be very near to the rhythms of English speech. In spite of being nearer to day to day speech it is flexible and adaptive to various types of discourses. So, it is used more frequently than any other metre in English. In fact, it is believed that nearly two-thirds of English poetry written till now is in blank verse.

S.A.Q. Why was the adjective 'blank' used with the Blank Verse?



7.4.1. Origin:

Virgil's 'Aeneid' was composed in a rhyme-less verse. So, when Henry Howard, the Earl of Surrey decided to translate it into English, he used a decasyllabic (10 syllables) line without rhyme in 1540.

Eg: By the calm seas came fleeting address twain
Which plied towards the shore (I loathe to tell)
With reared breast lift up above the seas:
Whose bloody crests alofts the waves were seen.

This metre gave more freedom than Heroic couplet which was used by Chaucer. So, it became popular immediately. But it was still stiff and graceless.

7.4.2. Development: (A) Blank verse was first used in drama by Thomas Sackville in his 'Gorboduc', the first English tragedy. But it was in the hands of Christopher Marlowe that it became "English measure(metre) par excellence". For example look at this passage from Marlowe's 'Dr. Faustus'.

"See, see where Christ's blood streams in firmament?
One drop would save my soul, half a drop: Oh, my Christ:
Ah, rend not my heart for naming of my Christ!
Yet will I call on him: O, spare me, Lucifer;"

As the above example shows in Marlowe's hands, blank verse became capable of expressing varying emotions.

B) With Shakespeare, blank verse reached its perfection. He used it to express a variety of emotions and utterances. Except in 'Love's Labour's Lost', Shakespeare has used blank verse to the exclusion of other metres. Further, he tried to take away the monotony of blank verse by introducing feminine endings, variety of pause, run on lines. Blank verse became standard metre for drama in the Elizabethan age. Milton also put use blank

verse in his epic poem 'The Paradise Lost'. He tried to give it grandeur by his Latin syntax.

C) But, in neoclassical period, blank verse lost its fortune. Heroic Couplet was the most favoured metre of the day. But, some poets like Dryden used it occasionally.

D) The Romantics revived blank verse once again. Wordsworth used it for his spiritual autobiography 'The Prelude' Keats' 'Endymion', Tennyson's 'Idylls of the King', Browning's 'the Ring and the Book' and many of his dramatic monologues, T.S. Eliot's 'The Waste Land' and his poetic drama 'Murder in the Cathedral' are in blank verse.

7.4.3. Structure of Blank Verse:

A) Blank verse does not stop at the end of two lines like the heroic couplet, but runs on to several lines which are called verse paragraphs. For example, Milton's 'Paradise Lost' begins with a verse paragraph in which he presents the 'argument' of the epic 'Of man's disobedience -- And justify ways of God to men'. The first twenty lines of Wordsworth's 'Tintern Abbey' is another example of a verse paragraph.

B) Poets who use blank verse often bring in complexity and variety, and avoid monotony by introducing

1) Feminine endings: If the line has an extra syllable then the line has feminine ending.

eg:- A thing/ of beau/ty is/ a joy/ for ever

(if the line ends with standard iamb/ui/ then it is called masculine ending)

2)Substitution of Trochees: Trochee () is substituted sometimes at the beginning of the line.

eg:- Its love/ liness/ increa/ses it/ will never

Pass in/ to noth/ing ness/ but still/ will keep

3)Substitution of pyrrichs:- Pyrrichs is often substituted in the middle of the line.

eg:- A bow/er qui/et for/ us and/ a sleep

4) Variety of pause: The pause is the gap between one idea and the other. The poets try to vary the pause. Sometimes it comes in the middle of the line in a poem, sometimes at the end of the line. If the end of the sentence or clause coincides with the end of line, it is called end stopped. If the sentence or clause does not end carries on to the next line it is called run-on lines or enjambment.

Foreg:-

A thing of beauty is a joy for ever.//

Its loveliness increases;// it will never

Pass into nothingness,// but still will keep

A bower quiet for us,// and a sleep

Full of sweet dreams and health and quiet Breathing//

The first and last lines of the examples are end stopped as they end with the end of the line. The second, third and fourth lines are run on lines.

D) Poets also try to bring in change of rhythm or inversion frequently in blank verse.

In the place of end rhymes, they introduce alliteration and assonance.

	Blank Verse	Heroic Couplet
Originator		
Stanza Form		
Rhyme Scheme		
Brought in Variety by		

7.5. Summing Up:

From this unit you have come to understand two prominent metres in English – The Heroic Couplet and the Blank Verse. You have also had a comparative perception of the two metres and their features, why poets with different views on poetry preferred them.

Questions: 10Marks

- 1) Explain Blank Verse along with its structural features.
- 2) What is heroic couplet? Give an account of its origin, development and structural features.
- 3) Show the difference between the Heroic Couplet and the Blank Verse.

UNIT -8:IMAGERY

Structure:

8.0. Objectives

8.1. Introduction

8.2. Definition

8.3. Varieties

8.3.1. Description of Visual Images

8.3.2. Collection of Images

8.3.3. Imagery as Figurative Use of Language

8.4. Thee Use of Imagery in Recent Years

8.5. Summing Up

8.0. Objectives:

This unit will enable you to understand the term ‘Imagery’ with all its various significations. At the end of the unit you would be able to

- define what is imagery
- explain various significations of Imagery
- recognize imagery whenever it occurs in poetry
- know the importance of imagery in understanding poetry

8.1. Introduction:

While you are studying Sanskrit Literature your teacher would have told you about various components of the poetry like the alankara and chandas which when studied in the context of the poem enlarge and intensify the meaning of the poem.

This unit will familiarize you with a critical term which is often used while poetry is studied in English – Imagery. Let us know more about the term.

8.2. Definition of Imagery:

Imagery is the most commonly used term in modern criticism and one which has most variable meanings. Imagery is seen as an essential part of all poetry. Poetry without imagery is considered an inert mass. The term imagery is used with a variety of meanings, ranging from, in the words of C. Day Lewis, "a picture made out of words" to "Poem itself be an image composed from a multiplicity of images". Imagery makes poetry concrete as against abstract.

8.3. Varieties of Meanings

There have been as it has been earlier said a variety of meanings to the term 'Imagery'. The most prominent meanings of the term have been:

8.3.1. Description of Visual Images: Imagery is used in a very narrow sense to mean the description of visual objects and scenes especially when they are very vivid and particular. For example, the following lines from Coleridge's 'The Rime of the Ancient Mariner':

The rock shone bright, the kirk no less

That stands above the rock.

The moonlight steeped in silentness

The steady weather cock.

Or the beautiful description of a village in spring in Wordsworth's 'Lines Written in March' or the description of the changing colours of the sea in Marianne Moore's "The Steeple-Jack".

A sea the purple of the peacock's neck is

Paled to greenish azure as Durer changed

The pine tree of the Tyrol peacock blue and guinea grey.

8.3.2. Collection of Images: Imagery is also seen as a collection of 'images'; an image is an imaginative description or comparison that produces a picture in the mind of the reader. Imagery in this sense

signifies all the objects and qualities of sense perceptions referred to in a poem or work of literature whether by literal description or reference to a thing or person (allusion) or through comparisons like simile and metaphor. Usually, imagery is mistaken to be mere visual reproduction of objects alone. But, imagery involves all sense perceptions along with visual perception, auditory (hearing) tactile (touch), thermal (heat&cold), olfactory (smell), gustatory (taste) and kinesthetic (sense of movement). For example

Unloved, that beech with gather brown
And many a rose - carnation feed
With summer spice the humming air.

Here Tennyson brings in perceptions of vision (brown) olfactory (spice) auditory (humming) to suggest the warmth of summer. Another excellent example of the use of all sense perceptions in imagery could be found in the second stanza of Keats' 'Ode to Nightingale'.

O, for a draught of vintage! that hath been
Cooled a long age in the deep-delved earth,
Tasting of Flora and the country green,
Dance, and Provencal song, and sun burnt mirth!

Here, a glass of wine is compared to taste of flora, green colour of country, the melody of a song, movement of dance and the warm touch of sun.

S.A.Q. What is the difference between the imagery as seen in the first category and imagery as seen in the second category?

8.3.3. Figurative Language: In recent years imagery signifies the figurative language especially the vehicles of similes and metaphors. So, the question comes what is figurative language? Figurative language is the use of words or language in such a way as to achieve some special

meaning or effect which is a departure from the ordinary standard use of language or words. In short figurative language means the alankaras where the language is used with special effects. Simile and metaphor are important forms of figurative language. Simile is a comparison between two distinctly different things, the comparison being indicated by words like "like" and "as". For example,

My luv's like red red rose.

Here, the subject "luv", which is also called tenor, is compared to the vehicle "rose".

Metaphor is a word or expression which is applied to a distinctly different kind of thing or action, without bringing out explicit comparison. For example,

Eye, gazelle, delicate wanderer
Drinker of horizon's fluid line.

Here, the subject or tenor 'eye' is compared to the vehicles like gazelle, delicate wanderer, drinker of horizon's fluid line.

S.A.Q. Can you recognize the alankaras in Sanskrit which are akin to simile and metaphor?

Symbol is another form of figurative language, where a word or phrase or set of words that signifies an object or an event which in turn signifies something. For example, William Blake's poem 'The Sick Rose'. In the context of the poem, the rose is a rose, the flower as well as a woman, love and several other things.

As you would have recognize by now the term imagery under this category refers to all the upamana and upameya used in an alankaras

especially the upmanas in Upama alankara (simile) and rupaka alankara (metaphor).

The above idea of imagery has been floated by critics after the 1930s, especially by the New Critics, who see imagery to be an essential component of poetry, playing a major clue to the poetic meaning structure and effect. They also believe that imagery helps the poet to achieve concentration of thought in the poem, and allows him to telescope two distinct suggestions into one. When Mr. Prufrock says in T. S. Eliot's 'The Love Song of Mr. Alfred Prufrock', "I have measured out my life with coffee spoons", he is referring to experiencing life in tiny sips instead of savouring it fully and freely and also that his life has not gone beyond the surface of social exchanges. Because of this suggestive quality, the poem becomes a pattern of living relationship between different images. In Donne's "The Sun Rising", all the different images of the sun (old fool, pedantic wretch) and the beloved (states, Indies) suggest the unparalleled love of the speaker for his lady love.

S.A.Q. What according to New Critics is the role played by imagery in poetry?

8.4. The Use of Imagery in Recent Years:

In recent years, critics like Caroline Spurgeon have been making statistical counts of the subjects of imagery used in a work of literature to arrive at the personal experiences, interests and temperament of the poet.

Spurgeon uses the image clusters in Shakespeare's plays to establish the overall tonality of the play. For example, animal imagery in 'King Lear', imagery of disease, corruption and death in 'Hamlet'. Some

New Critics believed that the implicit interaction of the imagery and not the explicit author's intentions and speeches of characters that control the theme of a play, a poem or a novel.

8.5. Summing Up:

From this unit you have learnt about an important component of poetry – the imagery. You have also learnt that the term has several meanings and you have come to know about three of them. You have gained by this unit a competence to study the imagery of any poem and understand how the Imagery of that poem helps in understand the meaning of poem better.

Questions: 10 Marks

- 1) What is Imagery and what is its role in a poem?
- 2) Describe the contribution of Imagery to poetry.
- 3) Define Imagery and its various significations.

UNIT -9: SATIRE – A TYPE OF NARRATION

Structure:

9.0. Objectives

9.1. Introduction

9.2 Origin and Definition

9.3. Object of Satire

9.4. Form of Satire

9.5. Comic and the Satiric

9.6. Satirist and His Objective

9.7. Types of Satire

9.7.1. Direct or Formal Satire

9.7.1.a) Horatian Satire

9.7.1.b) Juvenalian Satire

9.7.2. Indirect Satire – Mennipean or Varronina Satire

9.8. Satire and its popularity

9.9. Summing Up

9.0. Objectives:

From this unit you are going to learn about the term ‘Satire’. You would be able by the end of the lesson

- Give the definition of the Satire
- State the difference between the Satiric and the Comic
- Explain the types of the Satire
- Tell critically the reason for popularity of the Satire through ages.

9.1. Introduction:

Till now you have learnt about various forms of poetry and terms related with poetry like the Blank Verse and Imagery. In this unit you are going to study about Satire which is not restricted to one form of literature.

It is present in all forms of literature because it is a narrative technique i.e. it is a way of telling an episode or a story or even about a emotion or feeling. Let us know more about the term in this unit.

9.2. Origin and Definition:

Satire is classical in origin. Aristophanes was the Greek master of satire. Horace, Persius and Juvenal were the Roman masters of satire. In Greek 'satire' meant 'unpolished verse'. It was considered a lighter form of literature and was not given much prestige. But now satire is a literary art of diminishing (derogating or lessening) the prestige of a subject by making it look ridiculous or foolish in order to create or evoke towards it, the attitude or feeling of amusement, contempt, scorn or indignation.

S.A.Q. What did Satire originally mean?

9.3. Object of Satire:

The object of a satire can be any one an individual like Shadwell in Dryden's 'Macflecknoe', a type of a person like self centred Malvolio in 'Twelfth Night', a class of people like the Jews in 'Merchant of Venice', an institution like the work house in Dickens' 'Oliver Twist', or even mankind as a whole as in Jonathan Swift's 'Gulliver's Travels'.

9.4. Form of the Satire:

Satire like allegory has no fixed literary form and can be adapted to any literary form and material. Dryden's 'Absalom and Achitophel' turns an Old Testament story into a satiric allegory. Swift's 'Gulliver's Travels' is a prose narrative which satirises the eighteenth century accounts of

voyage and discovery. His 'Modest Proposal' takes the form of a project in political economy. Addison's 'Spectator' essays are also satires. Byron's 'Don Juan' is a verse satire written in the form of a picaresque narrative. Ben Jonson's 'Alchemist', Moliere's 'Misanthrope', Bernard Shaw's 'Arms and the Man', 'Augustus Does His Bit' are satiric plays. John Gay's 'Beggar's Opera', Bertolt Brecht's 'The Three Penny Opera' are satiric operas. T.S. Eliot's 'The Wasteland' is a verse satire against the spiritual dearth in the Twentieth century. In recent years, satires are being written in prose especially in novelistic form. For example, Evelyn Waugh's 'The Loved One', Joseph Heller's 'Catch-22' etc.

S.A.Q. What are the various literary forms in which the Satire can occur? _____ _____ _____
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Satire need not be a full length satire as in the above cases. It can also occur as an incidental element in works whose overall situation is not satiric. The digs at Bhatta in Raja Rao's 'Kantapura' is a good example.

9.5. The Comic and the Satiric:

The comic and the satiric are often confused as they are very closely related. But there is a thin dividing line between them. The comic in a comedy merely evokes laughter. Falstaff in Shakespeare is a comic character who is involved in many comic episodes. The satiric on the other hand, uses the comic as a weapon to deride or denounce a subject. For example, Malvolio in Shakespeare's Twelfth Night is involved in many comic scenes. But comedy in this play is used to expose the hypocrisy of Malvolio. So, he turns a satiric character.

9.6. Objectives of a Satirist:

Often those who write or wield satire often claim that it is used as a corrective to human vice and folly. Alexander Pope had remarked that "those who are ashamed of nothing else are so of being ridiculous." They also claim that they make fun of the failing than the individual who fails. They say that they make fun of faults and make the individual correct them and they do not make fun of a person for faults which he or she is not responsible. Jonathan Swift in his "Verses on the Death of Dr. Swift" (1739) speaking about himself says:

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

But these claims of satires are often not realized in actual practice. Most of the satirists used satire to wreak personal vengeance. Dryden tries to prove his rival poet Shadwell a fool in 'Macflecnoe'; Pope in his 'Dunciad' lists all his enemies as duns (fools).

9.7. Types of Satires:

Full length satires can be broadly divided into two broad categories.

- a) Direct or formal satire.
- b) Indirect or informal satire.

9.7.1. Direct or formal satire:-

In this type of satire, the satiric persona or speaker speaks out in first person "I". This "I" may address directly the reader as in Alexander Pope's 'Moral Essays' or the "I" may address a character with in the work who is called the "adversarius". The adversarius' function is to elicit reasons from the speaker and bring credibility to the speaker's

comments. In Pope's "Epistle to Dr. Arbuthnot", Arbuthnot serves as an adversarius.

Direct or formal satire is once again categorized into two types based on the character of the persona who is presented as the first person speaker in the satire and also by the attitude and tone of the speaker.

9.7.1. a) Horatian satire:-

In Horatian satire the speaker is an urbane (courteous, elegant, not crude or rude), witty and tolerant (towards others) man of the world. He is amused at the folly, foolishness, hypocrisy, pretensions of human beings. He aims at "laughing people out of their vices and follies". He uses relaxed and informal language. Horace, the Latin poet was famous for writing such satires. So, it came to be known as Horatian satire. Pope's 'Moral Essays' is a Horatian satire.

9.7.1.b) Juvenalian satire:-

In Juvenalian satire, the satiric speaker is a serious moralist who uses dignified and public style of speaking to satirize and decry vice and folly. He tries to evoke in his readers contempt, moral indignation, or unillusioned sadness at the aberrations of humanity. Samuel Johnson's 'London' and 'The Vanity of Human Wishes' are examples of such satire in English. As Juvenal, the Latin writer was famous for such satires and proved a model for later writers; such satire came to be known as Juvenalian satire. In its extreme form Juvenalian satire resembles another literary form derived from Hebrew called 'Jeremaid'.

	Horatian Satire	Juvenalian Satire
Speaker		
Language		

9.7.2. Indirect or Informal Satire:-

An indirect satire is not addressed directly to the reader. But, it is cast in a literary form such as fictional narrative. The objects of satire are the characters in the narrative that make themselves ridiculous by their thoughts and actions. They are made to look even more ridiculous by author's comments and narrative style.

a) Menippean or Varronian satire:-

One type of indirect satire is Menippean satire. It is modelled on a Greek form developed by a cynic philosopher of Greece called Menippus. It is sometimes called Varronian satire after its Roman imitator Varro. Northrop Frye, a famous twentieth century critic calls this variety "anatomy" after a major English example of this type of satire Burton's 'Anatomy of Melancholy'. This type of satire is usually written in prose with a sprinkling of verse here and there. It often has loosely constructed narrative. A major feature of this type of satire is a series of extended dialogues and debates conducted at a banquet or a party, in which eccentrics (odd people), pedants, literary people, representatives of various professions or philosophical points of view present their views and argue in support of them. They are made to look ludicrous by their attitudes and their arguments. Examples are Rabelais' 'Gargatua and Pantagruel', Voltaire's 'Candide' Thomas Love Peacock's 'Nightmare Abbey' and Huxley's 'Point Counter Point'. Northrop Frye classifies Lewis Carroll's books on 'Alice in Wonderland' as perfect Menippean satires.

S.A.Q. What are the different names of Menippean Satire?

S.A.Q. What is the important feature of the Menippean Satire?

9.8. Satire and its Popularity:

Satire has been a popular form since middle Ages. But the greatest age of satire is the neoclassical period. The age saw some very fine satirists like Dryden, Pope, Addison, Jonathan Swift, Fielding, Samuel Butler, Dr. Johnson, Goldsmith etc. The reasons behind such popularity of satire in the eighteenth century are

a) The influence of Horace and Juvenal who were taken as models by neoclassical writers.

b) More than anything else the society during that period strove for a sort of order in all aspects of life. So, whoever went against the accepted norms, fashions, speeches was made fun of.

In recent times popularity of satire is evident from the popularity of pieces in magazines like ‘Punch’ and ‘New Yorker’. W.H. Auden is one of the popular satiric poets of the twentieth century. Most of the satires today are novels like Joseph Heller's ‘Catch22’.

In America, satire became popular from the nineteenth century as they broke away from the English. Mark Twain's novels, Irving’s ‘Sketch Book’ and essays of Oliver Wendell Holmes are some examples of American satires.

9.9. Summing Up:

In this unit you have come to know about the Satire – a way to present the narration. You have also learnt the types of Satire, the difference between the satiric and the comic, why the satirist satirizes, and the reasons for its popularity.

Questions: 10 Marks

- 1) Define Satire and write a note on its various forms.
- 2) Show the differences between the indirect satire and the direct satire.
- 3) Elucidate the differences between Horatian Satire and Juvenalian Satire.

UNIT -10: ALLEGORY – NARRATIVE TECHNIQUE

Structure:

10.0. Objectives

10.1. Introduction

10.2 Definition and Characteristics Features

10.3 Types of Allegory

10.3.1. Historical and Political Allegory

10.3.2. Allegory of Ideas

10.4. Form

10.4.1. Full length Allegory

10.4.2. Episodic Allegory

10.4.3 Allegorical Imagery

10.4.4. Allegory in various forms of literature

10.5. Popularity of Allegory

10.6. Allegory and Related Forms

10.7. Summing Up

10.0. Objectives:

In the present unit you are going to learn about the narrative technique - the allegory. In addition to knowing it you would also know its types and forms related to it.

At the end of the Unit you should be able to

- Give definition of Allegory and explain its features
- Differentiate between the Allegory of Ideas and Historical and Political Allegory
- Explain the related forms of Allegory
- Show how the Allegory is different from its related forms

10.1. Introduction:

You have learnt in the previous unit about Satire which as it has already been told is a way of narrating. In the present you are going to learn about another technique which is used while narrating – the Allegory. Let us know in detail about the Allegory.

10.2. Definition and Characteristics Features:

An allegory can be defined as a narrative (in prose or in verse) in which the characters or agents, their actions and sometimes setting are designed and presented in such a way as to make sense or meaning at primary or literal level as well as represent a second order of characters events and action. So, according to the definition, the following are the features of an allegory:

- 1) An allegory tells a story either in prose or in verse.
- 2) The various aspects of the narrative (story) like characters, action and setting are used to present two levels of meaning. They are
 - a) Primary level or surface level.
 - b) Secondary level or deeper and more important level.
- 3) At the primary level, the narrative contains a story, characters and their actions. But for the meaning of the work, the story, characters and actions that we derive at the secondary level are more important.

For example, let us take Dryden's 'Absalom and Achitophel'. It presents at the surface level, the biblical story of King David and his son Absalom. But at the secondary and more important level, the poem tells us about Charles II, King of England and his illegitimate son Duke of Monmouth. Charles II is presented as King David and the Duke as Absalom. The biblical story of Absalom's rebellion against King David allegorizes (presents allegorically) the rebellion of Duke of Monmouth against King Charles.

S.A.Q. How many levels of meaning can be discerned in an Allegory?

Which one is more important?

10.3. Types of Allegory:

In spite of the variety available, we can broadly divide the Allegory into two types

i) Historical and Political Allegory.

ii) Allegory of Ideas.

10.3.1. Historical and Political Allegory:-

In this type of allegory, the characters, action, setting allegorize historical or political personages and events. Dryden's 'Absalom and Achitophel' is a historical and political allegory. Shashi Tharoor's 'The Great Indian Novel' uses the story of Mahabharata to allegorize the political events happening in pre and post independent India.

10.3.2. Allegory of Ideas: In this type, the characters represent abstract concepts and the action, setting and plot present a doctrine or a thesis. The central device in this type is personification of abstract concepts or ideas such as virtues, vices, states of mind like happiness, joy, laziness etc i.e. ideas or concepts which do not have a physical form are presented in human form. More than often, the characters and places are named after the concepts and ideas they represent. Bunyan's 'The Pilgrim's Progress' is a very good illustration of allegory of ideas. It allegorizes the Christian doctrine of Salvation by telling how the character named Christian, warned by another character Evangelist, flees the City of Destruction and goes to the Celestial City. On the way, he meets other characters like Faithful, Hopeful and the Giant Despair, and passes

through places like Slough of Despond, the Valley of the Shadow of death and Vanity Fair. Here is an extract from the book:

“Now as Christian was walking solitary by himself, he espied one afar off come crossing over the field to meet him; and their hap was to meet just as they were crossing the way of each other. The gentleman's name was Mr. Worldly- Wiseman; he dwelt in the Town of Carnal-Policy, a very great town, and also hard by from whence Christian came”.

S.A.Q. What is the main device in Allegory of Ideas?

10.4. Form:

10.4.1 Full Length Allegory: An allegory can be sustained throughout a work of literature as in Dryden's ‘Absalom and Achitophel’ or Bunyan’s ‘The Pilgrim’s Progress’.

10.4.2. Episodic Allegory: it can also be an episodic feature in a generally non-allegorical work. For example, line the famous epic ‘The Paradise Lost’, which is a non-allegorical work, there is a brief allegorical incident of Satan meeting Sin his daughter and out of their incestuous relationship emerges ‘death’. This incident allegorizes the concepts of sin and death in Christian theology.

10.4.3. Allegorical Imagery: Further, a non-allegorical work of literature can make use of allegorical imagery (i.e.) by presenting personifications of abstract entities which perform a brief allegorical action. For example in Keats’ "Ode to Autumn", autumn is personified as a female figure doing various chores during the harvest season. Such allegorical imagery presents a dramatic scene rather than action as in Thomas Gray's "Elegy Written in a Country's Chruyard."

Can Honour's voice provoke the silent dust,
Or flatt'ry soothe the dull cold ear of death?

10.4.4. Allegory in Various Forms of literature : Allegory like satire is a narrative strategy (or way of telling a story). So, it can be employed in any literary form. 'The Pilgrim's Progress' is a moral and religious allegory in prose narrative. Edmund Spenser's 'Faerie Queene' is a moral, religious, historical and political allegory in the form of verse romance. William Collins' "Ode on the Poetical Character" is a lyric poem which allegorizes a topic in literary criticism. Shashi Tharoor's 'The Great Indian Novel' is an allegorical novel. The third book of Jonathan Swift's 'Gulliver's Travels' which describes the voyage to Laputa and Lagado is allegorical satire on philosophical and scientific pedants. Moralities, one of the forerunners of English drama are allegorical plays.

S.A.Q. In what way do you think the Allegory is different from other narrative techniques?

10.5. Popularity of Allegory:

Sustained allegories were popular during the Middle Ages. Dante's 'Divine Comedy', Chaucer's 'House of Fame', William Langland's 'Piers Plowman' are allegories of the Middle Ages. 'Everyman' a morality play belongs the fourteenth century. The Nineteenth century saw sustained allegorical verse dramas like Goethe's 'Faust part II', Shelley's 'Prometheus Unbound' and Thomas Hardy's 'The Dynasts', the stories and novels of Franz Kafka in the present century can also be considered as allegories.

10.6. Allegory and Related Forms:

There are a few literary forms which are related to allegory.

They are -

10.6.1. Fable: A fable (also called an apologue) is a short narrative, in prose or verse that exemplifies an abstract moral thesis or principle of human behaviour. At the end of a fable, one of the characters or the narrator gives the moral of the story in an epigram (a short witty statement). Beast fable in which animals talk and act like the human types they represent is a popular form of fable. The beast fable is an ancient form seen in almost all old cultures like Egypt, India and Greece. 'Panchatantra' is the most famous beast fable we have while 'Aesop fables' are the famous fables of the west. George Orwell in his 'Animal Farm' made use of the beast fable and expanded it into a sustained satire on the political and social situation in the mid-twentieth century.

10.6.2. Parable: A parable is a short narrative about human beings. The story is presented in such a way that the lesson or moral which the narrator wants to teach becomes evident in the story. Parable was Christ's favourite device in his preaching. 'Parable of good Samaritan' and 'Parable of Prodigal Son' are very famous parables. John Milton in his sonnet "On His Blindness" refers to the parable of talents.

Recently Mark Turner has used parable in a greatly extended sense. For him 'parable' is not merely a literary or didactic device but a basic cognitive principle (a basic way of looking at and understanding something) and it comes into play in all our actions.

10.6.3. Exemplum: An exemplum is a story told as a particular example of the general theme in a religious sermon. This device was a popular device in the middle ages. In Chaucer's 'The Pardoner's Tale', the pardoner, preaching on the theme, "Greed is the root of all evil" incorporates as exemplum the tale of three drunken revelers who set out to find death. They find a heap of gold, instead. They kill one another in an

attempt to take the entire heap of gold. Thus ultimately they find 'death' anyway.

10.7. Summing Up:

In this unit you have learnt about the narrative technique – the Allegory. You have also come to know the types of Allegory and related forms of Allegory. You have thus been able to recognize the complexity involved in the Allegory. You have also noticed how an Allegory is different from the rest of narrative techniques for it has two levels of meaning – both meanings making equally good meaning yet the secondary level or the deeper level is given importance.

Questions: 10 Marks

- 1) Elucidate with examples the literary term – the Allegory.
- 2) How is a Historical Allegory different from the Allegory of Ideas?
- 3) Show the difference between the Allegory and its related forms.

UNIT -11: THE MASQUE

Structure:

11.0. Objectives

11.1. Introduction

11.2 Origin and Definition

11.3 Features

11.3.1. Court Entertainment

11.3.2. Characters

11.3.3. Music & Dance

11.3.4. Costume

11.3.5. Stage Spectacle

11.3.6. Plot

11.4. Antimasque

11.5. Ben Jonson and Masque

11.6. Decline of Masque

11.7. Milton and Masque

11.8. Summing Up

11.0. Objectives:

In this you will learn about the definition of the Masque and its features. By the end of the unit you would be competent to

- Explain the features of the Masque
- List out the reasons for its decline
- Critically comment on the contributions made to it by Ben Jonson and Milton.

11.1. Introduction:

In the previous year you have had a course on Drama where you have studied a Romantic Comedy of Shakespeare and a Historical Tragedy of Girish Karnad. As an introduction to the course you learnt about various aspects of drama too. In this unit you are going to learn about a type of dramatic entertainment called the Masque.

11.2 Origin and Definition:

The Masque (sometimes also called mask) is Italian in origin. It was introduced in England during the early years of sixteenth century (1512AD?). A reference was also made to the masque in Hall's 'Chronicle'. The masque flourished during the reigns of Elizabeth I, James I and Charles I in England.

The masque is an elaborate court entertainment that combines poetic drama, music, song, dance, splendid costume and stage spectacle.

11.3. Features:

The Masque has certain unique features which make it an altogether a new dramatic entertainment. They are

11.3.1. Court Entertainment: It is an entertainment designed specifically for presentation at king's court or at a nobleman's house, usually on a festive occasion like marriage. In Shakespeare's 'the Tempest' we have a masque at the marriage of Ferdinand and Miranda. In Shakespeare's own time, a masque was presented at the marriage of Earl of Essex.

11.3.2. Characters: The characters in a masque are often played by courtiers or noblemen and not by professional actors as in other dramatic entertainments. Characters in a masque are deities of classical mythology, nymphs or personified abstractions like Love, Delight, Harmony etc. The number of characters in a masque is restricted to six.

11.3.3. Music and Dance: Music and Dance have a favoured place in the Masque. Background music plays a very vital role in a masque. Apart from it there will be lots of singing and dancing by the characters. Dances of various kinds are introduced in a masque at various places.

11.3.4. Splendid Costume: Splendid costume is an inseparable part of a masque. The characters wear splendid expensive costumes made of silk and gold. The highlight of the costume is the mask they wear. So, the name 'masque' for the entertainment. In the end, the characters take off their masks and join the spectators for a dance.

11.3.5. Stage Spectacle: Stage spectacle is one of the most important parts of the masque. The masque involves rather very elaborate and costly stage machinery and sets. It is this aspect which made it a courtly affair. For, each production would cost a fortune. It is said something like £21,000 were spent on Shirley's masque 'Triumph of Peace'.

11.3.6. The Plot: The plot of a masque is often very slight. It is also very often mythological and allegorical in content. The masque is often as lengthy as one act in a Shakespearean play. The scenes are often laid in ideal regions like Olympus, Arcadia, and the Fortune Isles. The dialogues of the masque will be in verse as in the plays of Shakespeare.

S.A.Q. Why do you think the Masque got that name?

S.A.Q. In what ways do you find it different from the normal drama?

11.4. Anti-Masque:

A comic interlude called antimasque is frequently introduced to provide a contrast to masque. The antimasque often has peculiar, ugly and grotesque characters as against the beautiful and dignified characters of a masque. The unruly humorous action of an antimasque serves as a contrast to the elegance and beauty of the masque. Gradually antimasque became famous and gained a standing on its own

S.A.Q. Fill in the Blanks and show the difference between the Masque and the Antimasque.

	The Masque	The Antimasque
Characters		
Action		

11.5. Ben Jonson and the Masque:

The masque reached its supreme heights in the hands of Ben Jonson who wrote poetic scripts for 'the Masque Blacknesse' and 'the Masque of Queene'. Along with Inigo Jones, who was an architect who designed the stage, Ben Jonson made the masque the court entertainment of the day. He is also credited with introducing antimasque and taking it to great heights.

11.6. Decline of the Masque:

The masque declined as an entertainment after the reign of Charles I for both internal as well as external reasons.

1) Puritans who came to power in England in 1642 after beheading of Charles, I put stop not only to drama but to the masque. Because, they believed both the drama and masque are vulgar, base and immoral.

2) The cost of producing a masque became so high that it became impossible to sustain its production.

3) The poetic or the literary content of the masque declined with the excessive attention paid to costume and scenery. So, there was nothing in it to make it permanent.

For all the above reasons, the masque had only a brief period of glory and now has become a historical curiosity.

11.7. Milton and the Masque:

Milton tried to revive masque by his work called *Comus*. It was first performed at Michaelmas in Ludlow Castle in 1634, before the Earl of Bridgewater, by his children. It had songs composed by Henry Lawes and is made immortal by the superb poetry of Milton. But Milton's '*Comus*' was just a flash in the pan and the masque could not be revived to its full glory once again.

11.8. Summing Up:

From this unit you have learnt about a unique dramatic entertainment called the Masque. You have also by now able to distinguish it from the other forms of drama that you have studied in the previous year.

Questions: 10 Marks

- 1) What is a masque and what are its features?
- 2) Show the differences between the masque and antimasque.
- 3) Elaborate on the features of the masque and how they have led to its decline.

UNIT -12:DRAMATIC TERMS

Structure:

12.0. Objectives

12.1. Introduction

12.2. Soliloquy

12.2.1. Definition

12.2.2. The Use of Soliloquy

12.2.3. Criticism of Soliloquy

12.2.4. Soliloquy and the Honoured place

12.2.5. Soliloquy and Dramatic Monologue

12.3. Aside

12.4. Decline of Soliloquy and Aside

12.5. Catharsis

12.5.1. Background/ Plato's Objections to Poetry

12.5.2. Aristotle Defense of Poetry

12.5.3. Definition of Catharsis

12.5.4. Process of Transformation

12.0. Objectives:

This unit will help you to understand the three dramatic terms – soliloquy, aside and catharsis. At the end of the unit, you should be able to

- Explain the terms and give their definitions
- Differentiate soliloquy and aside
- Critically evaluate their relevance on the stage
- Analyze how tragedy allows for enjoyment.
- Know how Aristotle tried to counter the arguments of Plato on Tragedy

12.1. Introduction:

In the previous year you have studied an entire course on Drama. Now in this unit you are going to learn something about some very important dramatic terms which are often used in the criticism of Drama. We are going to look into two terms related to staging of the play – Soliloquy and Aside and another term – Catharsis, which explains the effects of tragedy on the audience. Let us know what they are and what their functions are.

12.2. Soliloquy:

12.2.1. Definition: Soliloquy is the act of talking to oneself whether silently or loudly. In drama soliloquy refers to a convention (an accepted practice) by which a character alone on the stage utters his or her thoughts loudly. Playwrights have used this device as a convenient way of giving information about the character's motives or state of mind.

12.2.2. The Use of Soliloquy: Remember the dramatist does not have the facility of a novelist to be omniscient and tell directly to the audience about the character or situation. So the dramatist often uses the Soliloquy as a convenient device to tell his audience about the characters. For example, Hamlet's "To be or not to be" gives us a glimpse into the dilemma that troubles him. Or, the playwright may also use the soliloquy for the purposes of exposition and sometimes in order to guide the judgments and responses of the spectators. In addition to reflecting the mind of Edmund, his soliloquy "Thou art Nature indeed my goddess" in 'King Lear' opens up the complication of the action. Christopher Marlowe's 'Dr. Faustus' opens with a long soliloquy where he expresses his wish to be Satan's servant and concludes with another soliloquy which reflects his frantic mental condition as he unsuccessfully tries to escape damnation.

S.A.Q. Can you remember any other examples of a soliloquy from the two dramas that you have studied in the previous year?

12.2.3. Criticism of Soliloquy: Soliloquy is often attacked as an unnatural device, because, nobody in actual life ever speaks loudly his innermost secrets all to him self. If anyone does it, people often consider him/her to be mad. But soliloquy should not be taken as a speech. It is just a convention by which the spectators could be told about the character, which could not be told in any other way. The success of this device depends on the spectators accepting this convention just as we accept the characters in films sing and dance when they are happy. Thus, soliloquy demands a "willing suspension of disbelief" on part of the spectator.

12.2.4. Soliloquy and the Honoured Place: The soliloquy has an honoured place in literature. Some of the noblest of passages in dramas especially Shakespearean drama have been cast in this form. Famous soliloquies like that of Dr Faustus, Hamlet's "To be not to be", Othello's "Put out the light, and then put out the light", Macbeth's "If it were done when 't is done" not only have profound psychological interest, but are of highest poetic quality. They provide great moments in the theatre. For instance, you have studied how Tughlaq pours out his agony in a soliloquy in Karnad's "Tughlaq."

It would be wrong to think that soliloquies have place only in tragedies. They make their impact in comedies too. Can you recollect how Viola disguised as Cesario talks to herself about her love for Orsino, and Olivia's love for her disguised exterior and pities her.

12.2.5. Soliloquy and Dramatic Monologue:

Soliloquy is often confused with dramatic monologue. Monologue, no doubt, is another term for soliloquy. But, dramatic

monologue refers to a type of lyric which was perfected by Robert Browning. In the dramatic monologue, the speaker who is not the poet utters the speech which makes the poem, in a specific situation at a crucial moment. From this speech we become aware of the auditors (listeners) and their reactions to the speaker. The entire speech is controlled by the poet in such a way to reveal the character of the speaker inadvertently. The best example for dramatic monologue are Browning's poems 'My Last Duchess', 'Andrea del Sarto', 'The Bishop Orders His Tomb' and soon.

S.A.Q. Fill in the Blanks and show the differences between Soliloquy and Dramatic monologue. Some of the them have already been done to you.

Soliloquy	Dramatic Monologue
1) A dramatic convention	1) _____
2) _____	2) Spoken by the speaker in a specific situation.
3) Reveals the innermost thoughts of the character	3) Reveals the innermost thoughts of the speaker _____.

12.3. Aside:

Another stage convention which is related to soliloquy is 'aside'. In an aside, a character expresses his or her thoughts or intentions in a short speech. By convention it is inaudible to other characters on the stage. Aside especially has been exploited to the fullest extent by Shakespeare for comic purposes which are very evident in his Twelfth Night.

S.A.Q. Point out the major difference between Soliloquy and Aside.

12.4. Decline of the Soliloquy and Aside:

Both soliloquy and aside were common conventions during Elizabethan and later drama. But as the demand for verisimilitude (illusion of reality) increased, they fell into disuse. Playwrights began to search for other devices to expose the intensions of the speaker. Eugene O'Neill an American dramatist however revived the use of aside. He used it as a central device in his play 'Strange Interlude'. (1928).

12.5. Catharsis:

Unlike Soliloquy and Aside, which are conventions on the stage to effectively convey the action, Catharsis is a term coined by Aristotle, a famous Greek philosopher to explain the effects of tragedy on the spectators and the readers.

12.5.1. Background:

To understand the full implication of the term, it is necessary to look into the circumstances which made Aristotle coin the term. Plato, a Greek philosopher and Aristotle's teacher bitterly criticizes poetry/literature. His criticism on poetry/ literature is scattered in his various works like 'The Republic', 'Dialogues', 'Ion', 'Protagoras', 'Cratylus', 'Symposium' etc. Plato raises three main objections against poetry or literature. They are:

a) Poetry is illogical and irrational because it is based on inspiration than reason. Inspiration emerges outside poet's reason. So, it is no substitute for knowledge which springs from reason.

b) Plato believed that the ideal world exists in the mind of the Creator. The world is an imitation of the original in the mind of God. Poetry by imitating the imitation is two fold away from the Truth. So, he claimed that poetry takes us away into the world of illusion. He considered useful arts like carpentry to be superior to poetry as they are less faulty imitations of the ideal.

c) Plato remarked that poetry fed and watered the undesirable passions which men would be ashamed even to think of in their lives.

S.A.Q. What reasons did Plato give for his opposition of poetry?

12.5.2. Aristotle's Defense of Poetry:-

Aristotle differed with his teacher and tries to provide answers for the accusations made by Plato. While Plato puts the questions at metaphysical level, Aristotle answers them at aesthetic level.

a) Aristotle differs from Plato about the very conception of the world itself. He believed that this world is in the process of development with the aim of reaching the highest object of knowledge- the ideal.

b) Aristotle believes that poetry and Art imitate the universal realities of the world. A poem or a work of art is an idealized representation of human life i.e. of characters, action and emotions. Mimesis or imitation (the process by which poetry represents life) is not mere copying but a creative art which forms a whole and so is nearer to the ideal than to the day to day world.

c) Aristotle counters Plato's accusation that poetry/literature excite undesirable emotions by introducing the term "catharsis," regarding the effects of tragedy on the spectator.

S.A.Q. How did Aristotle view the world and how did this affect his view of poetry?

12.5.3. *Definition of Catharsis:*

a) Definition: Aristotle defined tragedy as "imitation of an action that is serious, complete and of a certain magnitude: in language embellished with each kind of artistic ornate, the several kinds being found in separate parts of the play: in the form of action, not narrative; through pity and fear effecting proper catharsis, or purgation of these emotions."

b) From the above definition, it is clear that tragedy, for Aristotle, is a serious work of literature of some dignity, It will have language embellishments like verse and song. It is not a narrative but a dramatic representation. Its function is to produce catharsis or purgation of emotions of pity and fear.

c) Catharsis is a medical term. It means purgation or purification. In drama, it means purification of the soul just as a medicine purifies undesirable elements in the body. Aristotle does not specify how this takes place. But from the overall argument of Aristotle, critics have deduced that catharsis takes place in the following way.

d) Tragedy excites emotions of pity and fear and other related emotions which are already there in human heart and provides them an outlet. Thus, it gives the spectator a pleasurable relief. It brings to surface those emotions which cannot be indulged fearlessly in real life. These feelings are not removed once and for all but given a temporary outlet.

e) Aristotle believes it is wrong to kill or starve emotions. Nor is it good to indulge in excessive emotions. What one requires is regulated or controlled indulgence. Tragedy allows us controlled indulgence. Tragedy allows us to have a regulated indulgence of emotions. It excites the emotions to spend it and leaves us fresh. More over, it does not bring in the troublesome effects these emotions have in real life. In real life pity

and fear bring in morbid and disturbing feelings. But these feelings are transformed to a higher plane in a tragedy. Tragedy emerges out of this transformation.

S.A.Q. Tick the right answer among the choices given:

- 1) Aristotle considers tragedy serious / lighter form of literature.
- 2) Catharsis means purification/ putrification.
- 3) Tragedy makes the audience sad/ relieved.
- 4) Tragedy gives permanent / temporary outlet for morbid emotions.

12.5.4. Process of Transformation:-

For Aristotle, fear is a pain arising from an impression of impending evil which is destructive in nature. The people threatened in the context are we. Pity is also a pain at evil, which is destructive and painful for someone who does not deserve it. Evil is such that it may happen to anyone, us or our friends. Pity and fear are related to each other. If we don't have fear we don't feel pity for others.

In dramatic representation, pity does not undergo any change but fear gets altered. Fear in drama is not direct apprehension of danger but a sympathetic shudder for the character that resembles us in some ways.

So, Aristotle feels a tragedy to be effective in catharsis should have a hero who is neither a man of flawless perfection nor completely evil man. But he is man above common level both in moral dignity and social position. So, he must be a great man with some frailties or imperfections which Aristotle calls *hamartia* or tragic flaw. So, the hero is near enough for the spectator to identify himself yet far away in social position to keep away the pressures of immediate social realities.

In watching or reading a tragedy we do not possess a fear that a similar thing may happen to us. But, our fear springs from the sympathy we have for the hero. In hero's fate we don't see our fate, but the doom of entire mankind.

So, for an effective catharsis, the dramatic action should raise above the trivial and mundane or common place. The action should be universalized i.e. the feelings, emotions depicted are based on permanent objective realities of life. That's why a good tragedy not only depicts the tragic death of a hero but the tragedy of a society too.

SAQ. Why does Aristotle prefer a great man with some faults for a tragic hero?

By introducing the term 'catharsis', Aristotle accounts for the remarkable fact that tragic representations of suffering and defeat do not leave the spectators depressed but relieved and exalted. With the help of 'catharsis', Aristotle also distinguishes tragedy from comedy and other forms of literature.

12.6. Summing Up:

In this unit you have learnt about a few frequently used terms in drama viz. soliloquy, aside and catharsis. You have noted the function of soliloquy and aside in a play and also the reason for their decline. You have also learnt about the term catharsis and what Aristotle intended to suggest by the term. You have also learnt about how a tragedy works on the psyche of the audience.

Questions: 10 Marks

- 1) What is soliloquy and what role does it play in a drama?
- 2) Elaborate on the roles played by soliloquy and aside.
- 3) Show the differences between soliloquy and dramatic monologue.
- 4) What is Catharsis? How does Aristotle use it to explain tragedy?
- 5) Why do we feel happy after watching a tragedy according to Aristotle?

UNIT – 13: IRONY

Structure

13.0. Objectives

13.1. Introduction

13.2. Background and Definition

13.3. Irony as Figurative Use of Language – Verbal Irony

13.3.1. Related Terms – Sarcasm

13.3.2. Invective

13.4. Irony as Structural Feature

13.4.1. Structural Irony

13.4.1. a) Fallible narrator

13.4.2. Dramatic Irony

13.4.3. Socratic Irony

13.4.4. Cosmic Irony

13.4.5. Romantic Irony

13.4.6. Stable and Unstable Irony

13.5. Irony as a Critical Term

13.6. Summing Up

13.0. Objectives:

This unit will help you to understand one of the intricate terms in literary criticism – irony. At the end of the unit you should be able to

- Define term irony
- Explain various types of irony and their effects
- Differentiate one kind of irony from the other
- Recognize the presence of irony in a work of literature

13.1. Introduction:

This unit will inform you about a very important term in literary criticism i.e. irony. It has like imagery varied meanings all the meanings making sense. In this unit you will learn about three major meanings and uses of the word irony and how they function in understanding of the literature. Let us know about irony in detail.

13.2 Background and Definition:

The word 'irony' is derived from a Greek word 'eiron'. 'Eiron' is a character in Greek comedy. He is a dissembler or one who hides the real nature. He pretends to be less intelligent than he actually is and triumphs over 'alazon' another character, who is a self-deceiving braggart and a fool.

In modern criticism, the term irony has acquired quite different meanings. The root sense of hiding or dissembling what actually is present is still there but not to deceive like 'eiron' but for special artistic purposes. Irony, now a days , is used in three important ways-- First, it is seen as one of the figurative uses of the language; second, it is seen as a structural feature of a work of literature; Third, it is a critical term made popular by the New Critics.

Broadly speaking irony evolves from the sharp difference between what is being said or shown and what actually is the intention of the author. The actual intention is often disguised in its opposite. Irony is not always straight forward; so, it puts the intelligence of the readers to test. There is always the possibility that the less intelligent readers fail to see the irony and misinterpret the works as well as the authors. Misinterpretations of their work had led novelists like Daniel Defoe and Jonathan Swift into serious trouble.

S.A.Q. Say whether the following statements are “ True” or “False”

- 1) Irony involves dissembling. ()
- 2) Irony is used for deceiving. ()
- 3) Irony came form the word ‘alazon’. ()
- 4) Irony is not always straight forward. ()
- 5) There is a possibility of readers not able to understand irony. ()

13.3. Irony as Figurative language:-

Verbal irony is considered traditionally to be one of the tropes i.e. turns or conversions in which words or phrases are used in a way that results in a conspicuous change in what we take to be its traditional meaning. Verbal irony can be defined as a statement in which the meaning that a speaker implies differs sharply from the meaning he outwardly expresses. That is, it presents one expression but from the overall situation we can understand that the speaker's intention is very different from what he says, very often just the opposite of what he says. For example in ‘The Rape of the Lock’, after Sir Peter had stolen the lock of hair of Belinda, the ladies force Sir Plume to speak to Sir Peter and get the lock of hair back. Sir Plume stammers out an ununderstandable request to Sir Peter to return the lock of hair and Sir Peter replies.

"It grieves me much," replied the peer again,
Who speaks so well should ever speak in vain."

Here, from the context we know that Sir Peter is not at all grieving nor Sir Plume has spoken well. Thus is a straight forward case of ironic reversal.

A more complex case of verbal irony is the famous sentence of Jane Austen in *The Pride and Prejudice* "It is a truth universally acknowledged that a single man in possession of good fortune must be in want of a wife". From the context of the novel, we know that it is a single woman who is in need of a rich husband. Another instance of verbal irony is in Virginia Woolf's ‘Mrs. Dalloway’. "But Sir William Bradshaw

stopped at the door to look at a picture. He looked in the corner for the engraver's name. His wife looked too. Sir William was *so* interested in art." The real meaning of the above passage is just the opposite of the apparent sense of the words. It tells that William Bradshaw claims that he is a great admirer of art but does not know anything about it. He cannot tell the artist by painting and attaches too much importance to the name. His wife mechanically mimics her husband. The *so* in the passage is full of irony.

As it has been said earlier in real masters of irony like Alexander Pope and others, the irony is often very complicated that the intended meaning and evaluation is not just a simple reversal. So, it requires an equal intelligence on part of the reader to discern the meaning.

There are certain related uses of language which are nearer to verbal irony, yet different from it.

S.A.Q. It is said here that irony is a trope. Do you remember any other trope about which you have already studied?

13.3.1 *Invective*: It is a direct denunciation by using derogatory or not so respectful epithets. For example in Shakespeare's Henry IV, Prince Hal calls his friend, a fat, round Falstaff "the sanguine coward, this bed presser, this horse back breaker, this huge hill of flesh." While invective is direct and carries a tone of affection, irony is indirect and so called complements turn into insults.

13.3.2. *Sarcasm*: In ordinary usage sarcasm is often seen as equivalent to irony. But it is restricted in sense. It is crude and is nothing but taunting or provocative praise for dispraise. For example, "Oh you're God's great gift to women, you are!" In sarcasm the tone and exaggerated inflection of the speaker's voice brings in the opposite meaning.

13.4. Irony as a Structural Feature:

13.4.1. Structural Irony: In some literary works the author, instead of using an occasional verbal irony, introduces irony as a structural feature. It helps the author to sustain duplicity of meanings and evaluation throughout the work. One common literary device which brings in structural irony is the naive hero or naive narrator or speaker. The naive hero's simplicity or obtuseness makes him persist in putting an interpretation on the affairs which the reader is called to correct and alter because the reader shares the implied or intended point of view of the author which the naive hero does not know or share. Some of the important examples of naive hero are Huck Finn in Mark Twain's 'Huckle Berry Finn', Gulliver in Swift's 'Gulliver's Travels', the rational economist in Swift's 'Modest Proposal'.

Fallible narrator is a related device in which the teller of the story is also a participant in it. Though he is neither stupid, credulous nor demented, he presents a lack of insight in viewing and evaluating his own as well as others motives and actions. The reader is expected to recognize it as the distorting perspective of the narrator's prejudice and private interest. Achakka the narrator 'Kantapura' turns occasionally fallible especially when she tells about the villagers who contracted the disease in Talasanna should pray to Talasanamma not Kenchamma.

S.A.Q. What type of narrators can become a structural feature and bring irony?

13.4.2. Dramatic Irony: Dramatic irony involves a situation in a play or a narrative in which the audience or the reader shares with the author knowledge of present or future circumstances of which the character is ignorant. The character unknowingly acts in a way which the

readers realize to be inappropriate to the actual circumstances or expects the opposite of what the readers know to be his fate. This could be put to both tragic and comic effects. Writers of Greek tragedy who based their plays on well known legends made frequent use of this device for tragic purposes. Sophocles' 'Oedipus' is a very complex instance of *tragic irony*. Malvolio in Shakespeare's 'Twelfth Night' and preening in anticipation of marrying Olivia which the audience knows well is based on a false letter is an excellent example of dramatic irony with comic results. The irony in this instance is heightened by the commenting by the merry makers on the actions of Malvolio.

13.4.3. Socratic Irony: It takes its name from the philosopher Socrates as he is presented in Plato's 'Dialogues'. Socrates usually assumes a pose of ignorance and eagerness to know and readiness to accept opinions proposed by others, which by his constant questioning proves to be absurd and ill grounded. Any narrative which employs such structured device is to have Socratic irony.

13.4.4. Cosmic irony: This is also known as irony of fate. This term is applied to literary works in which a deity, destiny, fate or the course of the universe is represented as deliberately manipulating events so as to make the protagonist entertain false hopes only to frustrate and mock them later on. This is a favourite structural device of the Victorian novelist Thomas Hardy. His novel 'Tess of the Durbervilles' shows in full force the cosmic irony. Tess, the protagonist, faces a series of misfortunes in life, every time her hope for betterment in future is belied ultimately leading to her untimely death by hanging.

13.4.5. Romantic Irony: This term is introduced by Friedrich Schlegel and other German writers of the late eighteenth century and early nineteenth century. The term is used to refer to a type of dramatic or

narrative writing in which the author builds up the illusion of representing reality only to shatter it later on and to reveal that the author is an artist and is the arbitrary creator and manipulator of characters and actions. This concept is influenced by Laurence Sterne's use of self-conscious and willful narrator in 'Tristram Shandy'. This device is also used to very great effect by Byron in his narrative poem 'Don Juan'. He takes the reader into the narrator's confidence making the narrator a fabricator of fiction, who does not know how to continue.

In modernist fiction, especially in involuted fiction, this irony is put to use. Involved fiction often incorporates as its subject an account of its own origin and development along with parodies of other books, games, puzzles. It is mastered by Vladimir Nabokov.

13.4.6. Stable and Unstable Irony: Wayne Booth in his 'A Rhetoric of Irony' identifies two types of ironies. The first one is stable irony in which the author or the speaker offers the reader a position which serves as a firm ground for subverting (changing) the surface meaning.

Unstable Irony on the other hand does not offer the reader a fixed position for subverting the meaning. It, itself is undercut by further ironies. Typical instances where one can see unstable irony is Samuel Beckett's 'Waiting for Godot' and 'Unnamable'. Such works suggest a denial of any fixed evaluative stand point or even any rationale in human situation.

13.5. Irony as a critical Terminology:

Irony is used in a much extended sense as a general criterion of literary value by the New Critics. The New Critics based their critical theories on the comments made by T.S. Eliot and I. A. Richards. I.A. Richards felt that irony brings in the opposite and complementary impulses. So, the poetry which is exposed to irony is not a poetry of higher order. Poetry which contains irony in itself is the poetry of higher order. New Critics like Robert Penn Warren, Cleanth Brooks, claim that poems in which the writers express a single attitude or outlook such as

love, admiration and idealism are inferior because they are vulnerable to external irony. Great poems on the other hand include poet's own awareness of opposite and complementary attitude. So, they are not vulnerable to external irony. An excellent example is Keats 'Ode to Nightingale'. The poet, in the poem praises Nightingale the bird for the immortality of its song and laments the transience of human life. But paradoxically, his own poem turns immortal like the song of the nightingale. Here is another poem written by A .K. Ramanujan, an Indian English poet which is fully ironic.

'Mythologies 2'

When the clever man asks the perfect boon:

not to be slain by demon, god or by

beast, not by day nor by night,

by no manufactured weapon, not out

of doors nor inside, not in the sky nor on earth.

Come now come soon, Vishnu, man, lion, neither and both, to hold

him in your lap to disembowel his pride

with the steel glint of bare claws at twilight.

O midnight sun, eclipse at noon,

net of loop holes, a house all threshold,

connoisseur of negatives and assassin

of certitudes, slay now my faith in doubt.

End my commerce with bat and night.

Owl. Adjust my single eye, rainbow bubble.

So, I too may see all things double.

S.A.Q. Which type of poetry is great according to the New Critics?

Why?

13.6. Summing Up:

In this unit you have learnt about the various meanings of Irony and their use in literature. You have learnt to distinguish a verbal irony with a structural irony. You have come to know how when taken as a broad term it also become a term of critical appreciation.

Questions: 15 Marks

1) Define Irony and explain its various varieties.

Questions: 10 Marks

- 1) Give an account of verbal and structural ironies.
- 2) Elaborate on irony as structural feature.

UNIT – 14: DICTION

Structure

14.0. Objectives

14.1. Introduction

14.2. Definition of Diction

14.3. Diction in Poetry

14.3.1. Poet’s Responsibility

14.3.2. Poetic Diction and Meaning

14.3.3. Poetic Diction and Neo Classical Period

14.3.4. Poetic Diction and Romantic Period

14.4. Three Types of Diction

14.4.1. Formal or High Diction

14.4.2. Neutral or Middle Diction

14.4.3. Informal or Low Diction

14.5. Other Language Types

14.5.1. Idiom

14.5.2. Dialect

14.5.3. Jargon

14.6. Summing Up

14.0. Objectives:

This unit helps you to know about diction and its varieties.

By the end of the unit you would have the ability

- To recognize various types of diction.
- To notice differences between the various types of diction
- To the purpose behind the use of a particular type of diction in a work of art.

14.1. Introduction:

You have by now come across various types of poems and a variety of narrative strategies and a couple of dramatic terms. While looking at various examples given to illustrate these forms and terms you would have wondered at the variety of language used in them. In this unit let us learn about the selection of language as used in literature and its varieties.

14.2. Definition o Diction:

Diction signifies the types of words, phrases and sentence structures and sometimes the figurative language that constitute the work of literature. In short, it refers to the poet's or writer's selection of specific words in a work of art. This selection of specific words and use of words in a work of art, are done in such a way that the actions, ideas, emotions and states of mind that the writer wants to convey are effectively presented before the reader. There are no specific criteria by which the accuracy and completeness of the words used by the poet or writer can be judged. But if the passage in the poem or prose piece or novel or play comes across effectively or presents vividly and powerfully an action, feeling or state of mind, it can be said that the diction has been accurate and complete.

14.3. Diction in Poetry:

The responsibility of choosing the right word lies with the writer as well as a poet. But, the responsibility on the poet is more. The reasons for this are

14.3.1. Poet's Responsibility a) There can be characters, action, setting and symbols in a poem. But, the most important aspect of a poem is the language used. The words in a poem call attention to themselves.

b) Poems are briefer than other forms of writing. The words in a poem work in a compressed atmosphere. So, they carry several connotations so that the

readers have to be alert to the ways and meanings of words released in a poem.

14.3.2. Poetic Diction – Meaning: Many poets in all ages have used a distinctive language for their poetry, which came to be called poetic diction. This poetic diction includes words, phrases and figures not used in ordinary discourse of the time. In modern criticism, the term poetic diction refers to the language deliberately used by the poet, which is not only different from the common speech but even from the writings of other poets of the era, for example, the language used by Edmund Spenser in the Elizabethan age and G.M. Hopkins in the Victorian age.

14.3.3 .Poetic Diction and Neoclassical Period: The term poetic diction also refers to the special style developed by the neoclassical writers of the eighteenth century. One of the neoclassical writers, Thomas Gray believed "the language of the age is never the language of poetry." So, the neoclassicists derived their usage from poets they admired like Roman Virgil, Edmund Spenser and John Milton. The neoclassicists also believed in maintaining decorum, which means the poet must adapt the level and type of diction which would be suitable to the mode and status of a particular genre. So, they used a special diction for pastoral and descriptive poems which deal with pastoral lives as they believed that form required refined and elevated poetic diction. Prominent features of the eighteenth century poetic diction are archaism (literary use of words and expressions that are no longer in use in common speech), recurrent use of epithets (adjectives), use of resounding words derived from Latin like 'refulgent', 'irriguous', frequent use of invocations (prayer) and personification of abstract and inanimate (lifeless) objects, use of periphrasis (a round about, elaborate way of saying some thing) in the place of common place term etc.

14.3.4. Poetic Diction and Romantic Period: But a change came about with the Romantic period. In his Preface to Lyrical Ballads Wordsworth attacked the neoclassical poetic diction. He, claimed that

there is no essential difference between the language of prose and metrical composition and called the neoclassical poetic diction as 'artificial' and 'unnatural'. He also claimed that he would write in the speech of 'humble and rustic life.' Since then poets have generally overridden the distinctions made between the everyday speech and the language used in poetry.

14.4. Three Types of Diction:

A poet's or writer's diction can be analyzed under a great variety of categories. One of the popular method is to see three varieties.

- a) Formal or High Diction
- b) Neutral or Middle Diction
- c) Informal or Low Diction.

14.4.1. Formal or High Diction: It consists of

a) Standard, impersonal and elevated use of language ie words which are literary not found in day to day normal discourse.

- b) Polysyllabic words
- c) Correct word order
- d) Absence of contractions.

For example

- a) In a solitude of the sea,
Deep from human vanity,
And the pride of life that planned her, still couches she.

(Thomas Hardy "The Convergence of the Twain")

In the above example, the word 'stilly' is a literary usage which means "quietly, calmly" and is rarely used in day to day speech. Further, in the above poem there is no word which gives casual effect.

b) "They resolved to leave means neither of ingress nor egress to the sudden impulses of despair or of frenzy from within. The abbey was amply provisioned with such precautions the courtiers might bid defiance to contagion. "

In the above example, words like 'egress', 'ingress', 'provisioned', 'bid defiance', 'contagion' are not used in ordinary everyday vocabulary and therefore can be called elegant or 'high flown.'

14.4.2. Neutral or Middle Diction: It refers to language used by most of the educated people. The language used is still standard but avoids longer and elevated words. Sometimes it uses contractions when necessary. For Example

- a) Because I could not stop for Death
He kindly stopped for me--
The carriage held but just ourselves--
And Immortality.

---- Emily Dickinson

b) "What surprised them in the second place was that when the boys did actually see what the boat was meant, this old flood smashed wreck held up in the branches, they did not understand that they had been fooled, that a joke had been played on them."

In the above two examples, there are no words which appear high flown for an educated reader. The language is within the range of standard English.

14.4.3. Informal or low diction:

It includes the colloquial- the language used by people in relaxed common activities and slang expressions. So, it will have grammatical errors. The language used will not be appropriate for public, formal situations. But it will be appropriate while talking to friends. Great masters like Dickens and Mark Twain have used this diction in public situation with comic and ironic effects. It is also appropriate for dialogues in narratives told in first person. For example,

- a) "Had he and I but met

By some old ancient inn,
We should have sat us down to wet
Right many a nipperkin. "
"The Man He killed"-- Thomas Hardy.

b) "Now a days you could find me any time in a hotel, up town or down town who needs an apartment to live like a maid with dust rag in the hand, sneezing?"

In the above examples, words like 'nipperkin' in the poem; misuse of 'could' in the prose piece show them to be in informal diction."

14.5. Other Language Types:

Apart from the above three types of diction, poets and writers often use special types of words and phrases for special effects. They are idiom, dialect slang and jargon.

14.5.1. Idiom: An idiom is a word or phrase or pattern of expression, either grammatically correct or not, which is acceptable and correct for certain needs in a language. Many idioms are very striking in their expression. For example, to fall in love; to make a clean breast of oneself; to beat around the bush etc. Idioms help the writers to use standard language and thus maintain normal diction in their work. Use of idioms belonging a particular region or popular only in a section of society enables the writer to achieve informal diction.

14.5.2. Dialect: Dialect refers to the words, pronunciation of a language, in a particular region. Slang refers to very informal and substandard vocabulary made up of spontaneous words and phrases which may exist for a time and vanish. For example, phrases like kick the bucket', 'croak' 'be wasted' for 'death or dying' are slang words.

14.5.3. Jargon: Jargon refers to words and phrases developed by a particular group to fit needs which often is unintelligible for people outside the group. For example, in Dickens' Oliver Twist Fagin and his

gang of thieves use words like tickers, wipers, mill which Oliver does not understand.

A good use of the above varieties of language by a writer helps him to achieve the informal diction.

14.6. Summing Up:

This unit has allowed you to learn about what diction is, why diction is important in poetry, how many types of diction are there and how to differentiate between them. This unit thus has made all of you better students of literature for now you know how to distinguish varieties of diction and the purpose for which they are thus chosen and used in a particular work.

Questions: 10 Marks

Describe what diction is and explain varieties of diction.

Suggested Reading for Block for Block One

1. A Glossary of Literary Terms by M.H. Abrams, (Seventh Edition)
Prism Publications
2. Prentice Hall Guide to Literature, Published by Prentice Hall
3. Cambridge Guide to Literature, published by Cambridge University Press
4. A Background to the Study of English Literature by B. Prasad ,
Macmillan India Ltd
5. An Introduction to English Literature by R.J. Rees, (Macmillan)

