



Department of Distance Education Punjabi University, Patiala

Class : B.A.I (English Literature) Elective Semester : 2
Paper : Introduction to The Study of Fiction
Medium : English Unit : 2

Lesson No.

THE OLD MAN AND THE SEA

by

ERNEST MILLER HEMINGWAY

- 2.1 : The Old Man and the Sea : Introduction .
- 2.2 : The Old Man and the Sea : A Critical Study of the Text.
- 2.3 : The Old Man and the Sea : A Critical Study of the Text (contd).
- 2.4 : The Old Man and the Sea : Some Important Topics for Study.

SOME THEORETICAL CONCEPTS

- 2.5 : Various Genres
- 2.6 : Study of Prose

Department website : www.pbidde.org

**THE OLD MAN AND THE SEA
by Ernest Miller Hemingway**

Introduction to the Author :

Ernest Miller Hemingway, a famous American novelist of the 20th century, was born in Oak Park a small town in the state of Illinois, on July 21, 1899. His father, Dr. Clarence E. Hemingway was a physician in Oak Park and his mother Grace Hall Hemingway was a religious and pious lady who took interest in singing hymns in the Church. The Hemingways had six children, and Clarence never failed in his duties as the head of the family. He was a good provider, a sentimental husband and an affectionate father. He was also an outdoor man, a lover of hunting and fishing. So Ernest Hemingway, the second among the six children learnt to play the cello at his mother's behest and received his life-long passion for fishing and shooting from his father.

The Hemingways always spent their vacations in Northern Michigan, which is the State bordering Illinois, where the family had a lakeside house. Here, the boy Hemingway used to accompany his father on sporting trips and on his medical visits to the Red Indian camps in the district. The Michigan woods provided background to many of the short stories of Hemingway, more prominent of which are 'Three Shots', 'Indian Camp', 'Big Two-hearted River', 'The End of Something' and 'The Three-day Blow'.

Hemingway was an all-rounder at school and contributed a great deal to the extra academic activities. He took part in races, swimming, boxing and football. Besides his interest in games, he was a good debator and actor. Although he was never a very popular boy at school, he quickly demonstrated his ability to write accurately and well, and became the editor of his school paper. The knowledge of how others wrote, coupled with his innate creative fits and his diverse experience, drew out the best in him. On the whole, his school experience was often lonely and not always pleasant but it did provide one lesson that Hemingway never forgot : life is a hard contest in which only the tough-minded are likely to survive.

Hemingway was not quite happy with his parents and the small town of Oak Park. He was growing restless and actually ran away from home twice during his school years, and spent months on the road working at a variety of temporary and often laborious jobs. Again, in order to get away from his parents and the city of Oak Park, he volunteered himself for active service in World War I. But he was rejected because of his damaged eye and he had to settle for a job as cub reporter on the Kansas City Star. His apprenticeship on this paper proved most valuable for

Hemingway as a prose-writer. This paper had a style sheet which every reporter had to master before he was given regular assignment. Though Hemingway worked with this paper only for seven months, he carried the influence of its style-sheet all his life. "Those were the best rules I ever learned for the business of writing", said Hemingway in 1940. In fact, this paper made the high school journalist a professional newsman.

Somehow, it became impossible for Hemingway to remain in Kansas City while thousands of other Americans were going off to earn their "red badges of courage" in battle and seek adventure. He came to know in 1918 that volunteers were needed to drive Red Cross ambulances on the Italian front. He left his newspaper job and volunteered to serve as an ambulance driver and left the country with high expectations; if he could not be a soldier, he would nevertheless taste the bitter glory of War.

It was a very brief taste indeed, and far more bitter than glorious. Only a few weeks after he arrived in the Combat Zone, he was dangerously wounded in the leg by a trench mortar. This wound left a scar not only on his body but also on his mind and spirit. It remained a nightmare for Hemingway throughout his life. He repeatedly used this experience in his writings.

Hemingway returned from War in January, 1919. He now wanted to pursue his most cherished dream of writing fiction. He moved to Canada in the winter of 1919 and started working for the Toronto Star. He found himself involved with many literary people, the most important of whom was Sherwood Anderson. He was anxious to return to Europe, and after his marriage to Hadley Richardson in 1921, he left the United States once again.

He left for Paris in December, 1921. Here, he soon became, on the recommendation of Sherwood Anderson, a friend of such important writers as Ezra Pound and Gertrude Stein. It was also in Paris that Hemingway made friends with James Joyce, Ford Madox, Conrad and Scott Fitzgerald. Hemingway started his work of creative writing in right earnest. His stories had begun appearing in **avant garde** and popular magazines (including *Atlantic Monthly*), and in 1923, he published "Three Stories and Ten Poems". In 1924, *In Our Time* a series of fragments was published in Paris. The collection of Nic Adams stories was published under the same title in the United States in the following years. Thus, the literary career of Hemingway continued to prosper and nothing could stop it.

Within a year of the publication of *In Our Time*, Hemingway had also written two novels. The first published in 1926 was *The Sun Also Rises*. With the publication of this book Hemingway's name became a byword of millions of readers. This book describes the post World War I life of the Hemingway hero; the wounded hero is trying to overcome the depression, which the shock of the War has given him. It was with this novel that the phrase '**The Lost Generation**' became an epithet for the

disillusioned young people who had witnessed the destruction of an entire world of ethical, moral and political values in the chaotic butchery of World War I.

The other novel to appear in 1926 was *The Torrents of Spring*, a parody, primarily of Anderson's recent novels - 'Dark Laughter' and 'Many Marriages'. The sentimental romanticism of Anderson's characters is parodied in this book. Hemingway also takes a dig at Gertrude Stein, Henry James, D.H. Lawrence and Manckan. Anderson was shocked at the ungratefulness of Hemingway and Stein paid him back in the same coin in her *The Autobiography of Alice B Toklas*.

Thus, with the publication of above mentioned books, Hemingway's identity was established. But his personal life, however, was chaotic despite his literary success. His marriage to Hadley ended in divorce in 1927, and Hemingway married Pauline Pfeiffer, the same year. In 1928, Hemingway suffered an emotional shock i.e. the death of his father by a self-inflicted gunshot wound.

Late in 1928, Hemingway left Europe and took up residence at Key West, Florida. His second significant novel, *A Farewell to Arms* appeared in 1929. This novel deals with a situation from the First World War. The hero, Frederic Henry, is an American Red Cross ambulance driver on the Italian-Austrian front. He gets wounded in the War, recovers and returns to the front. Later he faces death at the hands of the Italian battle police. He escapes death by jumping into a river and later moves to Switzerland with his beloved Catherine Barkley, who dies in child birth at the end of the novel. This book was immediate success and 80,000 copies were sold in just a few months, hence bringing good financial success.

Having attained financial security as a result of his two best-selling novels, the acknowledged leader of an entire literary generation, the father of three sons, Hemingway was free to write, to fish, to hunt and to travel. In 1932, *Death in the Afternoon* appeared. This book is a kind of manual of bull-fighting as well as a history of this dangerous game in Spain. In 1933 *Winner Takes Nothing* was published. This is Hemingway's third and last book of short stories. Like many other titles of Hemingway's books, the title of this book, too explains an important point of the writer's view of life. He seems to view life on this earth as an arena in which human beings have to fight with their eternal enemy i.e. Death. In this battle of life with Death, man is destined to be a loser, the only thing he can hope for is retain dignity and heroism which he can attain by losing the battle in the graceful manner - "grace under pressure" is said to have been the favourite slogan of Hemingway.

The Green Hills of Africa, which appeared in 1935, was the result of his journeying extensively in Africa. It is a true account of Hemingway's safari in East Africa in the early 30s.

In 1937 appeared *To Have and Have Not*. The very title of his book suggested the socio-economic emphasis. In it, Hemingway emphasised that a man cannot stand alone that he must have a cause beyond himself for which he can fight and

die. *The Fifth Column*, a play that appeared in 1938 deals with political espionage in the Spanish Civil war. Hemingway actively participated in the Spanish Civil War to help the democratic forces. He devoted himself to the cause of the Loyalists or anti-Fascists. But the experience of the War, if on one hand solidified his hatred for the fascist war machine, it also resulted in disillusionment, with the cause of the Loyalists as well. Hemingway realised that War was not simply a matter of virtue against vice but a complex and murky swamp of political ambiguities, of intellectual cross purposes, of propaganda and cruelty.

For Whom the Bell Tolls (1940) is about the Spanish Civil war and many critics are of the opinion that this book marks a culmination of his art as a novelist. From 1940 to 1950, Hemingway remained rather unproductive. The only novel written during these years was *Across the River and into the Tree* (1950) which was not well received by the viewers. It was rather considered to be an utter failure. But two years later, i.e., in 1952 came *The Old Man and the Sea*, a novel which won Hemingway the prestigious Nobel Prize for Literature. This aroused the hopes of readers all over again but they were disappointed because Hemingway did not publish any novel until his death in 1961.

In his novel *Death in the Afternoon* Hemingway wrote : "All stories, if continued far enough, end in death, and he is no true story-teller who would keep that from you". Violent death, often the subject of his fiction, shaped his own life. It also triggered his exit-with a blast with a shot-gun he held in his mouth. Actually Hemingway, towards the end of his life, was in a bad shape. He had high blood pressure, skin cancer and an acute depression. The brave courageous man, the advocate of grace under pressure was 'bonetired' and very beaten up emotionally and so in a moment of weakness, he died as the victim of a self- inflicted 'gunshot wound'.

Hemingway had been working until the end, leaving many unpublished manuscripts. Three of his books were published after his death. These are *A Moveable Feast* (1964), *Islands in the Stream* (1970) and *The Nick Adams Stories* (1972).

Thus we have seen that if the early Hemingway had been an almost legendary figure of youthful and virile adventure, the older Hemingway would take up the role of Grand old Man, the battle scarred veteran, the aging but still indomitable. Combatant Hemingway 'the champ' would become 'Papa' Hemingway. In his own life time he had become a symbol not merely of literature and books, but of a particular way of living-and dying. But one thing is certain, he remained a writer throughout his life. His reputation as a writer has kept booming and crashing in literary stock market but a classic like Hemingway will survive forever. He will always be remembered as a man who used his courage, endurance and will, as weapons in the arena of life; and as a writer for whom writing was neither a refuge nor a retreat from life but rather its confrontation. A careful and a developed artist, a

disciplined practitioner of his literary craft, Hemingway has often been called the master stylist of 20th century, the writer who gave 20th century its style of writing.

Dear Student:

In this lesson, we have tried to introduce you to the great American writer Ernest Hemingway. We have given you a brief life sketch and have introduced you to some of his major works. The book prescribed for study is *The Old Man and the Sea*-the book that is usually considered by the critics as the high watermark of Hemingway's thoughts and aesthetics. We shall make a critical analysis of this book in the next two lessons and in the last lesson we shall take up some important topics.

**THE OLD MAN AND THE SEA
(A Critical Analysis of the Text)**

The Old man and the Sea, "a late work by a tried writer" was first published in 1952. This book was immediately hailed by scholarly critics as a new classic and was often compared to such seasoned classics as *Moby Dick*, *The Ancient Mariner* and *King Lear*. It occasioned an impressive list of awards, including the Pulitzer Prize for fiction (May 4, 1953) and the Award of Merit for the novel given by the American Academy of Arts and Letters and finally the Nobel Prize for Literature in 1954.

This book has many roots in the rest of Hemingway's work. Much of it goes back to an essay "On the Blue Water" which Hemingway published in *Esquire* in the April of 1936. In this essay, he tried to explain what there is about deep sea fishing in the Stream that makes it exciting. He also included a paragraph of more specific interest where he gave an account of the courageous Cuban fisherman.

Another time an old man fishing alone in a skiff out of Cabanes hooked a great marlin that, on the heavy shashcord handline, pulled the skiff far out to sea. Two days later the old man was picked up by fisherman sixty miles to the eastward, the head and the forward part of the marlin lashed alongside. What was left of this fish was less than half weighed eight hundred pounds. The old man had stayed with a day, a night, a day, another night while the fish swam deep and pulled the boat. When he had come up, the old man had pulled the boat upon him and harpooned him. Lashed alongside the sharks had hit him and the old man fought them...He was crying on the boat when the fisherman picked him up, half crazy from his loss, and the sharks were still circling the boat.

Here, of course, is the germ of the novel. In reply to a question as to how he got the idea behind his story, Hemingway replied, "I knew about a man in that situation with a fish. I knew what happened in a boat, in a sea, fighting a fish. So I took a man I knew for twenty years and imagined him under those circumstances" : Yet we certainly are aware of the fact that the hero of the novel, Santiago is not based on Hemingway's memory of any one man alone. The book itself is a parable of all time transcending the temporal and spatial limits.

Let us now take up a critical analysis of the text (pp. 5 to 24). When the novel opens we are introduced to an old Cuban fisherman Santiago. We are told that he has fished in the Gulf Stream off Havana for eighty four days without catching a fish. For the first forty days, a Cuban boy Manolin went with him but now his parents, thinking Santiago to be very unlucky, have sent Manolin to another boat. But still when Manolin sees the old man come in each day, with his skiff empty, he

goes to serve him, bringing him food, beer and bait. Actually, Santiago had taught Manolin how to fish and so the boy loved him dearly.

Santiago and Manolin get engaged in a dialogue and we come to know that Manolin wants to come back to Santiago. But Santiago tells him that he should not as he is with a lucky boat. Manolin feels bad about not being with Santiago. So he says, "If I cannot fish with you I would like to serve in some way". He still remembers the day when at the age of five, he went for the first time in a boat with Santiago.

We are also told that Santiago, the thin wrinkled old man, is suffering from skin cancer. Because of his disease, brown blotches are visible on his face. On his hands are deep scars caused by the handling of heavy fish on the cords. But these scars are not fresh, they are rather old. In fact, everything about Santiago is old except his eyes, which have the same colour as that of the sea and are cheerful, full of hope and confidence.

Then from their dialogues we also come to know that the old fisherman has plans to go far out in the sea the next day to try his luck. Together they make arrangements for the next day. Then they walk upto the old man's shack, "they discuss baseball, the great Di Maggio, the splendid hauls they have made in the past". Manolin remarks that the best fisherman is Santiago but Santiago in his humility says there are others better than him. Manolin still insists that Santiago is the best.

Left alone, the old man sleeps and dreams of his youth in Africa and the lions who played on the beeches. He smells the tar and oakum of the deck during sleep and smells the smell of Africa that the land breeze brought at morning. We are told that he no longer dreams of storms, nor of women, nor of great occurrences, nor of great fish, nor of fights, nor of his wife. He only dreams of places now and of lions on the beech.

Then he wakes up and goes to wake up the boy. Together they have some coffee and then put all the things required for fishing on the boat. Finally, the old man too sits in it and dips the oars into water.

Some Comments : From the way Hemingway has introduced the Cuban fisherman to us, we come to know that the very aura of Santiago is one of majesty. Although weakened by time and mortality, his personality still remains awesome. His old shoulders are still powerful and his creased and weather-beaten neck is still strong, perhaps kept erect by something beneath the surface of the skin itself.

We come to know that he is old but not senile, unlucky but not defeated, gentle but not soft, proud but not boastful. Most important then all these is the fact that he is still hopeful for himself without being jealous of others. In some way, from the very beginning he becomes a poetic incarnation of the great human spirit, or an allegory of the grandeur of aged, of isolation and manhood.

Secondly, from the very beginning of the novel we realize that the relationship between Santiago and the boy Manolin is of special and memorable kind. We watch

Santiago through the admiring eyes of the boy who considers him 'the best fisherman'. He wants to serve the old man and so brings food for him, and on the morning of the expedition arranges for the simple breakfast of coffee in the condensed milk cans. He also procures the albacores and sardines which Santiago will use as bait and finally helps Santiago to launch the skiff wishing him good luck on the eighty fifth day. We feel that the love of the boy for Santiago is that of a disciple for a master in the art of fishing. It can also be interpreted as the love of a son for an adopted father.

From Santiago's point of view the relationship runs deeper. He has known the boy for years, from the period of childhood upto this later time when Manolin stands on the edge of young manhood. In his old age when he is alone, the boy becomes the agency through which Santiago can recapture in his imagination and to a certain degree in fact, his past strength and confidence. (pp 25 to 41)

At dawn on the eightyfifth day, Santiago sets sail confident that somewhere in the big sea he loves like a woman, is the big fish he must catch. There are many other boats coming from other beaches and the old man hears the dip and push of their oars. Santiago sails far out and leaves the smell of the land far behind. He listens to the trembling sound made by the flying fish whom he considers his principal friends on the ocean. He feels sorry for the birds that are always flying and looking and almost never finding. He thinks, "The birds have a harder life than we do except for the robber bird and the heavy strong ones."

Santiago keeps on rowing steadily without any effort since the surface of the ocean is flat except for the occasional swirls of the current. Soon he puts his baits down, sets his lines and drops them into deep water. Soon it is morning and slowly the sun gets brighter. Santiago thinks that though he keeps his lines with precision yet he has no luck. But he hopes that may be that day proves lucky. "It is better to be lucky. But I would rather be exact. Then when luck comes you are ready."

Soon he spots men-of-war bird circling in the sky ahead of him. He rows where the bird is circling. Waiting, he watches a school of dolphin pursue a flying fish. Santiago feels that his fish is around them." My big fish must be somewhere." Soon he catches small tuna and hopes for the big strike.

We find that Santiago has the habit of talking to himself. "If the others heard me talking out aloud they would think that I am crazy" he says aloud. He thinks of the baseball but soon realises that it is no time to think of baseball, it is time to think of only one thing, the big catch. Soon there is tentative pull on the line and Santiago knows that it is a marlin nibbling his bait 600 feet below. Speaking aloud, he urges the marlin to sample more of the bait. When he senses the right moment, Santiago pulls hard and settles the hook. It is really a very big fish and Santiago's long and hard battle with it has begun.

Some Comments :

Here we come to know about Santiago's mastery in the art of fishing. He sets

his lines with more care than his colleagues though he has no luck anymore. He feels that it would be better to be lucky but he will be skilfully exact instead. We also feel that he is a man of firm resolution despite his age. He has assured the boy that he is a strange old man and he wants to prove it.

Critics like Robert P. Weaks consider Santiago's ability to feel a fish nibble at the bait through the 600 feet of line-the thickness of pencil-slanting steeply down into the darkness of the stream, not a real fishing skill. Rather they consider it to be fakery or a 'clairvoyance.'

But whether it is fakery or reality, one thing is clear-Santiago is a master in his craft and firmly believes in precision and perfectionism.

The episode of the man-of-war bird resolutely but unsuccessfully chasing flying fish suggests Santiago's efforts to land his great winged fish. So, we can say that here Hemingway has made a miniature event reflect the central action of the novel i.e. Santiago's trial by marlin and sharks.

Note : For writing these lessons the Indian Reprint of *The Old Man and The Sea* has been consulted. (Surjeet Publication)

SHORT NOTES :

1. Theme of Manhood in the *The Old Man and The Sea*.

Theme of Manhood constitutes an important matrix in the novel *The Old Man and The Sea*. In fact, the loss of Manhood surfaced as a nightmare in Hemingway's life and he evolved his own solution to the nightmare. He based his art upon this theme. In *The Old Man and The Sea* the central character Santiago is projected so noble in his Manhood who puts his own will, and endurance against a gigantic "brother" of Marlin. In Hemingway's concept of Manhood, sexuality finds no place which may be taken to characterise ascetic aspect of Hemingway's personality.

In *The Old Man and The Sea* there is no woman character. The novelist is strangely in love with death but at the same time is preoccupied with endurance, will, courage and pain, and maintains his pride and Manhood.

2. Significance of the young lions in Santiago's dream.

The young lions in Santiago's dream have a great symbolic significance with more than one meaning associated with it. The nobility of Santiago remains an important thematic aspect of the novel and as a symbol the image of lion communicates an emotion that serves to complement this aspect of the theme. The emotion is one of grandeur, of simplicity, of power without measures and of the eternal fault that Santiago represents. Santiago is young in spirit if not in flesh and it is quite in place that he should dream of lions rather than of wealth or violence or women.

**THE OLD MAN AND THE SEA
(A Critical Analysis of the Text)**

In the previous lesson, we started with the critical analysis of the text and analysed the first 41 pages of the novel. Now we shall take up for analysis the rest of the novel.

PP. 42 to 74 : Santiago's fight with great marlin has begun. Soon with the noon sun high and hot, Santiago feeds his marlin the line it needs as it swims off towing the skiff north-west away from the land. Santiago can do nothing except wait for the fish to tire. Meanwhile he grips the heavy line in his hands and braces it across his naked shoulders. Santiago wishes he had the boy Manolin with him to help. All afternoon the fish tows the boat, (then after Sun-Set and into the chilly night.) "I can do nothing with him and he can do nothing with me, he thought. Not as long as he keeps this up". Again and again the old man wishes, "I wish I had the boy. To help me and to see this".

But the reality is that he is alone and it is 'unavoidable'. So he is determined to fight and conquer the fish alone. Then he begins to think about the fish at the end of his line and about other great fish that he has caught. He feels pity for the hooked fish whom he calls 'wonderful and strange'. Once he had hooked one of a pair of marlin, it was the female fish. The male fish stayed close to the boat when he had gaffed and clubbed the female fish. Then he had felt sad. Then he thinks that perhaps he should not have been a fisherman. "But that was the thing that I was born for". This is his reality. Again he wished the boy was with him but then he realises that he is not with him. He is alone and he has to fight alone.

A small bird comes towards the skiff. It is a warbler and is flying very low over the water. The bird flies around the old man's head and finally rests on the line. Santiago starts talking to the bird and says, "Stay at my house if you like, bird". Just then the fish gives a sudden lurch pulling Santiago down on his face and cutting his cheek. But the old man never relaxes his vigil.

By morning Santiago feels stiff and hungry. As he talks to the bird flying overhead, the fish suddenly surges and the line cuts through the old man's hand. Despite his pain Santiago feels happy, for he senses that his prey has begun to tire. He resolves to pay full attention to his work and eats tuna fish to gain strength for the fight. He knows that his own strength must be greater if he is to prevail, and worries about the paralyzing cramp that stiffens his left hand.

Suddenly the time grows slack and the fish comes to the surface leaping out of the water. It is the largest fish Santiago has ever seen, longer than his skiff. He

thinks about his left cramped hand and wants it to be uncramped immediately so as to help his right hand in the fight with the fish. At noon the old man's hand was uncramped. He is still suffering though he doesn't admit it. He prays for victory though he declares, "I am not religious". With his prayers said he feels better. He is sure that he will kill the fish in all its greatness and glory and can show him what a man can do and what a man endures. All afternoon the fish tows the skiff. "If you're not tired fish," he said aloud, "you must be very strange".

He thinks of D. Maggio, who does all things perfectly even with the pain of a bone spur in his heel. Then to give himself more confidence he recalls a titanic hand wrestle, he won years ago at a tavern of Casablanca. For a long time after that fight with a Negro, everyone had called him "The Champion".

Feeling hungry, Santiago catches and eats a dolphin. He has food for the next day also. He thinks about the fish that had nothing to eat. The fish is my friend too, he says aloud. But he is determined to kill him. He feels sorry for the great and strange fish but his determination to kill him never relaxes in his sorrow for him.

Some Comments : Santiago has come across his biggest prize on the eighty fifth day. Just as his marlin is no ordinary marlin, so Santiago, we feel, is no ordinary fisherman. He impresses us with his inherent dignity, his mighty will power and his great courage. Here he is alone on a wide sea fighting with the Marlin just as millions of human beings who are ever at war with the hostile forces of Destiny. Santiago does not withdraw, he accepts the challenge and fights, though it proves to be grim life-and-death struggle.

During the struggle he again and again wishes for the company of the boy Manolin. Actually, during the whole ordeal, two phases "I wish the boy was here", "I wish I had the boy" play across the mind of Santiago many times and as such these deserve some attention. He feels that the presence of the boy would have been a help in a time of crisis. But he is also invoking by means of these phrases the strength and courage of his own youth. Soon after he has hooked his marlin and knows that he must hand the line for sometime, he says, "I wish I had the boy". Immediately his resolution lightens. During the first night he says it again. He is just reflecting that no one should be alone in their age though in his case it is unavoidable. He then resolves to eat the tuna he has caught "in order to keep strong". Thus, we feel that just after he has uttered these words, Santiago manages to reach deep into the well of his courage and thus gain the strength to carry on.

Then we find Santiago praying for the victory though he also declares that he is not a religious man. We find him casual in the observance of rituals and prayers and yet he appears to be a pious and humble old man. Actually, what Hemingway has presented through the character of Santiago is his concept of, the religion of man'.

Santiago thinks about Di Maggio, the baseball player and associates himself

with him. He sees in Di Maggio much of his own will, pride and endurance. Like Santiago, Di Maggio, at the time of reference, is no longer the great champion he once was. He suffers from pain because of a bone spur in his heel. But he continues to play the game using skill and his endurance to replace his early strength. These qualities of will rather than mere strength make him all the more great. This is also true in case of Santiago and that is why he associates himself so closely with the baseball player whose father incidentally was a fisherman.

Santiago tells the fish that he was hooked on his eighty fifth day. "I Love you and respect you very much. But I will kill you dead before this day ends." He calls the fish both "friend" and "brother" and regrets that he must live on the sea and kill (his) true brother". Such lines of the novel indicate that Santiago is a man of compassionate disposition. Secondly, they reveal that though he is alone on the sea, he is not isolated from the universe. A thread of intimacy binds him to his victim, i.e., marlin, birds, the sun, the moon, the stars, the boy and the whole of his past reverfied at short invervals by Di Maggio, the idol of his adolescent fantasy and standard of reference. The struggle between Santiago and the marlin is a struggle without hate and at one stage the contest becomes an act of love, almost an act of worhsip.

PP. 75 to 127 : The old man, after eating the raw fish, thinks of taking some rest or sleep as it is night. He feels that even twenty minutes or half an hour of sleep will do him good. He dreams of long yellow beach and of lions. He sleeps and the fish keeps on pulling the boat steadily. But after some time, the marlin jumps cutting his hands once again. He again thinks of the boy "I wish the boy were here".

He tells himself to be fearless and confident about himself. Soon it is morning. Santiago feels that soon the fish will start circling, and it actually happens so. The fish starts circling slowly and Santiago is wet with sweat and tired deep into his bones. He feels as if he would faint and prays "God help me endure." The fish jumps again. Santiago pleads with it not to kill them both as in that case nothing will be accomplished. But then for a fleeting moment, in admiration-almost in love he explains that he would not care if the noble creature, at once his brother and his enemy in nature, killed him. But Santiago also knows that he must overwhelm the marlin. Gathering all his leftover strength, he harpoons the mighty fish. "I am a tired old man. But I have killed this fish which is my brother and now I must do the slave work", he declares. Soon he makes all the preparations and finally lashes the fish to the side of the boat.

The return journey is a kind of nightmare that begins an hour after the marlin had been tied to the skiff. A shark attacks the corpse and mutilates it before the old man can kill it. As other sharks come, the old man fights them off defending not only his own victory but the dignity of the dead grand marlin. He

continues to fight with the shark though he knows that it is all in vain. His knives break, his hands bleed and he finds it difficult to hold the club. Yet he is determined to fight. "I will try it as long as I have the oars and the short club and the tiller". He continues to hit the sharks on their heads, on the point of the nose hurting them badly. But the fish is ruined badly by the sharks. All Santiago can do is to steer his boat towards harbour as ravenous sharks strip the marlin to a skeleton. Santiago tells himself that he has suffered a defeat because he went out too far. But the next moment he rebukes himself for thinking such things.

His boat breached, only the head and tail of his catch remaining. The old man picks up his mast, puts it on his shoulder and starts climbing slowly up the hills to his shack. He has to sit down five times before he reaches his shack. Inside the shack he puts the mast against the wall, finds a water bottle and takes a drink. Then he sleeps, face down on his bed, his arms outstretched, his palms turned up.

Manolin comes to the old man in the morning and looking at the old man's hands, he starts weeping. He then goes out to bring some coffee for Santiago, when Santiago wakes up, Manolin gives coffee to him. Santiago tells the boy that he missed him when he was on the sea. Despite Santiago's insistence that his luck had turned bad Manolin says that it will turn good again and that he wants to sail again with the old man. As the novel ends, the old man sleeps, dreaming about his lions. Manolin sits beside him.

Some Comments : We see Santiago's power of will and determination as he fights against the marlin. His ability to endure and conquer his own pain is astonishing and has been glorified by the author. The fight with the marlin is really tough but Santiago doesn't withdraw and continues to fight though the odds are against him and he is alone. His manly struggle redeems his humble humanity and affirms our faith in the dignity of an average man and his will to struggle against his fate. No doubt, we feel that in such a struggle it is the destiny of a man to be a loser but he has the capacity to dominate his struggle in such a way that his loss has dignity and can become in itself a victory.

Manolin, the disciple of Santiago insists that Santiago has not been defeated. He has learned that means are always important than the ends, that the success of one's struggle is of less importance than is the struggle itself. Manolin understands what a heroism of pride, will and endurance the old man's struggle must have involved. To get such a grand fish, against all odds, in the face of loneliness and pain, is actually far more important than the loss of the marlin to the sharks. Santiago's fight with the marlin affirms the divine greatness of the human spirit when it is true to its own humanity.

At the end of the novel, we feel that Santiago is a loser in the worldly sense i.e. he has gained nothing in worldly terms. But in another sense he emerges as morally triumphant hero. Here we do not find Santiago crying as we find the fisherman

at the end of the 200 word story that forms the germ of the novel. Santiago emerges out of the most agonizing experience of life of a whole man and can still dream of the white lions on the beach. Santiago's dreams of lions suggest a harmony between him and the heroic qualities which the lions possess. They suggest the intimacy between the old man and the proud and often fierce heart of nature that for him is the source of values.

On the whole we can say that this novel is a story of a magnificent failure as well as a splendid victory. (It is a victory in spiritual terms).

SHORT NOTES

Q 1. Relationship between Santiago and Marlin.

Ans. Santiago pities the great fish and feels that they are bound together in brotherhood. Although Santiago loves the marlin he vows to kill it before the end of the day. Marlin like Santiago has a tremendous will to live. At first Santiago feels that the fish is being treated unjustly but then he testifies in action to demonstrate what a man can do and endure. At the same time, he also acknowledges that marlin too has as much right to kill man. In his reflection Santiago continually thinks of the great fish as his friend and as his brother.

Q2. Santiago's association with Di Maggio.

Ans. Santiago reflects on Joe Di Maggio, the great baseball player, even though he is no longer the great champion that he once was. He suffers from pain in his heel, but he continues to "play the game" using his skill, his heart and his endurance to replace his early strength. It is the quality of will rather than strength that makes him a champion. This is the reason Santiago associates with him the qualities of will, pride and endurance. When Santiago himself is in pain his reflections of Di Maggio infuse confidence in him and he gets ready with greater determination and endurance to get at the great fish.

THE OLD MAN AND THE SEA : HEMINGWAY
(Some Important Topics)

Themes : *The Old Man and The Sea* is a powerful novel that makes a breathless reading. In this simple story of Santiago's adventure with marlin and sharks, Hemingway has tried to express man's capacity to withstand and transcend hardships of time or circumstances. Here is another of Hemingway's stories in which once again, the winner takes nothing. But the narrative is not about what man takes finally, it is dedicated to the portrayal of "what a man can do and what a man endures". "A man can be destroyed but not defeated" (p. 103) that is what Hemingway is trying to say in this novel. This novel is a parable about the heroic capability of man. Santiago, the humble fisherman, the hero of the novel is an archetypal character who represents us all, the mortal millions, who are ever at war with the hostile forces of life. The ruthless and all powerful forces of destiny (symbolised in the novel by the sea), are against Santiago as they are against any other individual. But Santiago, the heroic man, does not withdraw. He is subjected to many elemental tests of endurance. When the novel opens, he has fished the Gulf Stream of Havana for eighty four days without catching a fish. On the dawn of eighty fifth day, he sets sail again confident that somewhere in the sea he loves like a woman, is the big fish that he must catch. He sails far out into the stream and there begins his trial with marlin and sharks. Odds are against him and he is alone. It proves to be a grim life-and-death struggle. But he fights and refuses to submit or admit defeat. He is beaten and broken yet he does not give in.

When the marlin takes out line, Santiago pulls in; when he is surrounded by darkness of night, Santiago dreams of golden and white beaches; when he is threatened by weakness of old age, he summons vision of his own youthful strength. In fact, his courageous response, summoning both his physical energy and imaginative vision to counter the forces testing him redeem the humble humanity and affirm faith in the dignity of average man and his will to struggle.

Santaigo is not only a man of great will power; he is also a superb carftsman who knows his business throughly and practices with great skill. "It is better to be lucky" he says, "but I would rather be exact." To be ready with all, one's professional, psychological and physical resources that is the imperative and Santiago knows this well. He knows that life is more than an endurance test, it is also an art with rules, rituals and methods that once learned lead on to mastery. So this man who has mighty will power as well as knowledge of technique struggles against the brute, all-powerful unfriendly nature, undergoes all the pressures and agonies all alone, unaided and finally impresses us with his inherent dignity and worth as man.

Thus, we see that this novel on the whole is a story of the invincibility of

man's spirit. It illustrates the beauty of courage and forbearance. No doubt, life poses a serious challenge; human isolation is the basic fact of our existence and every man sooner or later must end his own journey through life losing all that he has gained at great cost to himself. But Hemingway in the novel makes it clear that it is not what we get out in life that matters, nor what we produce either, what matters is the manner in which the individual faces the fact of his own morality, his own inevitable defeat. Meaning of life is not to be found in success or failure but rather in the struggle itself.

The Old Man and the Sea has also been studied by many critics as Hemingway's **private parable**. In fact much of Hemingway's writing clearly reveals biographical origins and one feels that Hemingway the man and Hemingway the novelist can never be kept apart for a longtime. He has made his private emotional concerns expressive of the concerns of his readers.

The hero of *The Old Man and The Sea*, Santiago might as well be Hemingway's self- portrait for which enough of evidence is available. Hemingway said of himself, "I am a strange old man" and Santiago also says of himself to Manolin, "I am strange old Man". Like Santiago, Hemingway was an expert fisherman. Like him, Hemingway's central concern was with courage. Santiago, in the novel, again and again envisions his youthful self to revitalise his aged self. Similarly, Hemingway, after 1950, returned in fact and in fictional setting to the scenes of his greatest triumphs as if to regain strength of his own youthful championship. Actually, in Santiago, he has created a hero through whom he can explore the stresses of aging and impending death which pre-occupied him personally at that time. The sacred value of manhood is measured in the novel by the qualities of will, pride and endurance and this trinity of ultimate value has always been part of Hemingway's ritual i.e. his 'mystique of manhood'.

The novel also projects an image of Hemingway's determined effort to write his best. He took his vocation with the same degree of seriousness, care, exactitude and precision as Santiago took his. He had the same reverence for his material as Santiago has for his game. For Hemingway also life was a big game and he would approach it like an excellent huntsman.

Despite all these similarities, somehow, the elemental simplicity and adventure of the humble Cuban fisherman separates him clearly from any direct or literal identification with his complex creator and rather makes him to serve as a symbolic type of common human experience.

As a Religious Allegory :

Many critics interpret the story of Santiago as a religious experience. Reminiscences of Christianity are presented in the story sometimes as symbols, sometimes as direct allusions and sometimes merely as a matter of tone. There is something of a Christian saint about Santiago. He has in him the most difficult and saintly of all Christian virtues i.e., humility.

At various moments in the story, he shows such Christian virtues as faith, hope, charity, pity and love. Santiago carrying the mast becomes a clear image of Jesus bearing the Cross. And later on, he goes to sleep, down on his face, "with his arms out straight and the palms of his hands up". All these details suggest that Santiago is a Christ figure.

As pointed out by Carlos Baker, there are clear echoes of the Bible in the language of this novella. Without being strictly biblical the language of the novel has in it two qualities of the Old and new Testaments : "a highly stylized vocabulary" and secondly, the "directness of statement".

But this obvious pattern of Christian symbolism or the biblical undertones do not mean that Santiago must be understood simply or even chiefly as a Christ figure. He no doubt has such Christian virtues as faith, hope, charity etc, but his faith and hope rest not upon any belief in a just and benevolent God, but upon his belief in man's ability to endure suffering. His 'charity' arises not from the feeling that all are God's creatures, but from a sense that he and all natural creatures participate in the same pattern of necessity and are subject to some judgement. And if he is identified by obvious allusion to the crucified Christ, he is also identified with Cain and with the crucifiers of Christ in the novel. Though he addresses the fish as 'brother' yet he is relentlessly determined to capture and kill the marlin as Cain killed his brother and as the Roman soldiers killed Christ. Yet at one stage he says, "perhaps it was a sin to kill the fish. I suppose it was even though I did it to keep myself alive and feed many people. But then everything is a sin... everything kills everything else". The old man who says that he is not religious cannot believe in sin in the orthodox Christian understanding of the evil and sin. Yet Santiago cannot evade the sense of sin in connection with his killing of the fish. So, the question of sin and guilt comes but the old man tries to justify it in terms of necessity.

Mark Schorer is of the opinion that in this novel, Christian terminology is superimposed upon a fable which in essence is non-Christian or perhaps pre-Christian. It has also been pointed out by many critics that although the Christian parallels are there throughout the book, yet these parallels are indeed parallels rather than synonymous, and there are echoes of Greek stoicism and primitive animism. If there is indeed a Trinity in *The Old Man and The Sea*, it is not the orthodox Christian Trinity, but the trinity of will, courage and endurance that together form a sacred unity; the ultimate value of spiritual initiative and individual manhood. So, what Hemingway has presented through the character of Santiago is his concept of the 'religion of man'.

It is true that without being strictly biblical, the language of the novel has in it the qualities of the Old and New Testaments, : "a slightly stylized vocabulary" and 'directness of statement'. But all this does not mean that Hemingway had become a devout Christian when he was writing this novel. The fact is that Hemingway had never felt fascinated by God or Christianity as a religion.

Character of Santiago

Santiago is an old Cuban fisherman with days of his strength and youth behind him. He has fished in the Gulf Stream off Havana for eighty-four days without catching a fish. But on the eighty fifth day, when he sails 'far out' he comes across the biggest prize of his life, i.e., the grand marlin. He is alone in his boat when his fight with the marlin begins. During the fight, he rises to the heights where he transcends his former existence and becomes a heroic character.

He is presented in the novel as an aged champion for whom "the power of will has replaced the power of flesh and the wisdom of humility and true pride replaced the arrogance of simple pessimism and romantic self-sacrifice". In this universe everyone has his fixed role to play and Santiago's role is to pursue the great marlin "That which I was born for," he reflects, the marlin's role is to live in the deepest parts of the sea and escape the pursuit of man. The two of them struggle with each other to the death, but without any animosity or hatred. On the contrary, Santiago feels a sharp affection and admiration for the fish. In the struggle between them, his hands bleeding, his body racked with fatigue and pain, Santiago reflects and calls the fish his 'brother'. Thus, a sense of brotherhood and love in a world in which everyone is killing or being killed binds the old man to the creatures of Nature. That is why some critics feel that though he is alone in his open boat, yet he is not isolated.

The heroic side of Santiago's character is suggested throughout the novel (He is the only major character in Hemingway who has not been permanently wounded or disillusioned). Once in Casablanca he defeated a huge Negro at the hand game and was referred to thereafter as "The Champion". Now in old age he is hero-worshipped by Manolin who wants always to fish with him or when he cannot, at least to help him. At sea Santiago constantly thinks of Di Maggio, the greatest baseball player and at night when he sleeps, he dreams of lions playing on the beaches of Africa. This constant association with the king of ball player and the king of beasts add to the heroic proportions of Santiago. He is heroic even in his bad luck-he has gone on sea for eighty four days without taking a fish- ordinary men are seldom afflicted with disaster so outsized.

Then we feel that Santiago is a superb craftsman who knows his business thoroughly and always practises it with great skill. "It is better to be lucky", he thinks, "But I would rather be exact. Then when luck comes, you are ready." In addition to his technical skills he has the courage, will power and endurance. He has only his professional and psychological resources to depend upon during the great trial. The pressure and agony of experience cannot be shared. No doubt he wishes several times that the boy were with him to help him but it is essential that he should go unaided un-accompanied and rely on his own resources. He must take a plunge into the mysterious and inscrutable Nature to work out his destiny and come to final terms with life.

What makes Santiago great is not what he gets out of life, but the manner in

which he faces the facts of his mortality. Meaning of life is to be found not in success or failure but in the struggle itself. In the worldly sense he is a loser. Yet he makes it clear "what a man can do and what a man endures". Because of the trinity of ultimate values-will, pride and endurance, Santiago emerges noble in his defeat.

Thus, we see that Santiago, old but not senile, unlucky but not defeated, gentle but not soft, proud but not boastful, resigned but not passive, and hopeful for himself without being jealous of others, becomes a poetic symbol of the human spirit. He may symbolize the artist who attempts the impossible by going 'too far out', he may stand for the Christian essence of willed suffering; he may be an allegory of the grandeur of aged isolation and mystique of manhood or he may speak to us of the love and intimacy that permeate all life-human as well as non-human-despite its tragedy, isolation and ultimate reality of death. Whatever meaning is the true meaning of Santiago (they may all be true), one thing is clear-he is first an extraordinary individual and it is as such we respect and admire him.

The Style : In the matter of style *The Old Man and the Sea*, is a typical Hemingway story. Its rapid action, vividly observed details, bound together in a closely knit framework give it its architectural compactness. The limitless vast sea provides a suitable background to the tragic and grand struggle that takes place in the course of the novel. As the story moves forward, this sea becomes the sea of life itself where a meaningful struggle for existence is the basic reality.

The diction and sentence construction are remarkably simple. On the whole, we feel that Hemingway's style is bare and unadorned but it is also consummately skilful, polished and mastered. Hemingway makes no attempt to express the inexpressibles by inventing new words or phrases; instead he uses the oldest and shortest words, the simplest construction, but gives them a new value. This gives the writing the quality of being familiar and yet perpetually new and this is also the essence of classical prose.

The vivid description of clouds, coast, sky and water make us experience the actual feel and smell of the air and the sea. The sequence and choice of words create the motion of the boat on the swells of the sea. These descriptions make us discover the myriad lives and activities of ocean.

Another quality of Hemingway's style evident in the novel is its lyrical beauty. Some critics consider the novel as one of the great poems in the language. Symbolism also plays a key role in this novel. The beautiful and realistically described facts of the story have additional meaning which transcend the facts.

In the novel, Hemingway has used many approaches to tell the story. The most prevalent is the straight narrative, with Hemingway the objective narrator simply telling what is happening. Sometimes, however, the author steps aside and we get the opportunity to know the inmost thoughts of Santiago. We are admitted into his mind as he reflects and thinks.

Hemingway has also made use of dialogues. There are dialogues between the

old man and the boy at the beginning and end of the novel. In between we have Santiago's ruminations in which he thinks aloud. These dialogues and soliloquies reveal the character.

It should be noted that Hemingway himself is not felt in the book. He nowhere injects directly his own sentiments or attitudes but rather conveys them implicitly through action and character. That is why a critic has remarked, "The book has written itself; it is an autonomous entity".

Suggested Questions

1. Give a thematic analysis of the novel in your own words.
2. Draw a character sketch of Santiago as studied through the book.
3. Write a detailed note on the relationship between Santiago and Manolin.
4. Comment on the ending of the novel.

LESSON NO. 2.5

SOME THEORETICAL CONCEPTS

I. Various Genres :

Dear Students,

When you begin your study of English literature, you are told by the teachers or you read in the books that such and such work is a poem, drama, novel, a short story, an essay, etc. The literary works are written in the above mentioned forms or many others. These broader categories into which literary works are divided are called genres/types/forms/kinds/species, etc.

The term "**genre**" is a French word which is used in literature and literary criticism to signify a literary species or a literary form, type or kind. There are many "formal distinctions" in different types of works. Literary works of various kinds have generally been defined and differentiated according to setting, subject, style, time, theme, attitude, content, structure, origin, history, purpose, occasion, psychology, or sociology.

A literary genre is a recognisable and established category of written works which employ such common conventions as will prevent the readers from mistaking it for any other kind. The genres into which literary works have been classified are many and the criteria for their classification has also been varying but there are most common names such as tragedy, comedy, epic, satire, lyric, essay, novel, biography, etc.

From the Renaissance through the eighteenth century, the various genres were widely thought to be fixed artistic types, and these were rigorously distinguished and were governed by certain sets of rules, which a writer was expected to follow, while creating a work of art in a particular form. Categories of genres were also limited. A number of critics applied certain rules which specified the proper subject matter, structure, style and the effect in each kind. At that time, the genres were also ranked in a hierarchy in which epic and tragedy were put at the top and the short lyric, epigram and other minor types at the bottom. But since the middle of the eighteenth century there has been a development of new literary forms such as the novel and the miscellaneous poems that combined description, philosophy and narrative e.g., James Thompson's *The Seasons*, a short lyric poem. Since the romantic period, many new genres have been added to the existing ones. The criticism concerning the study of genres, too has become less directly prescriptive, and less concerned with distinction among the genres,

though they are still considered useful for the understanding of literary works. In fact, in the twentieth century work one finds new genres coming up, hence making it difficult to categorise new work into the already existing generic framework.

The Concise Oxford Dictionary of Literary Terms has observed in this connection : "Much of the confusion surrounding the term arises from the fact that it is used simultaneously for the most basic modes of literary art (lyric, narrative, dramatic), for the broadest categories of composition (poetry, prose, fiction), and for more specialised sub-categories, which are defined according to several different criteria including formal structure (sonnet, picaresque novel), length (nouvelle, epigram), intention (satire), effect (comedy), origin (folktale), and subject matter (pastoral, science fiction), while some genres, such as pastoral elegy or melodrama, have numerous conventions governing subject, style and form, others like the novel have no agreed rules, although they may include several more limited sub-genres."

So far as the definition of various literary kinds is considered, it is very difficult to give an authoritative definition of literary kinds. According to a critic : "Scholars are fairly well agreed today that there is no one definition of a kind of literature." But literary kinds work on some basis of some principles or theory and a writer expresses himself through those models and also brings modifications and developments in them. This means that "specific" works with particular subject matter, form, structure or organisation can be called belonging to one "genre" or other. Genres never remain fixed, organisation can be called belonging to one "genre" or other. Genres never remain fixed, rather with the addition to every new work, the categorisations and classifications shift.

Thus we can say in general that literary kinds or genres are the structures, a form or a particular kind of framework. Rene Wellek and Austin Warren in their book *Theory of Literature*, remark, "The literary kind is not a mere name for the aesthetic convention in which a work participates, shapes its character. Literary kinds may be regarded as institutional imperatives which both coerce and in turn are coerced by the writer." They further say, "The literary kind is an "institution" as Church, University or State is an institution. It exists not as an animal exists or even as a building, chapel, library or capital but as an institution exists. One can work through, create new ones, or get on, so far as possible without sharing in politics or rituals. One can also join, but then reshape institutions."

For the first time in the history of English literary criticism the attempt was made by Aristotle in his *Poetics*, to differentiate major forms of literature from one another. He also made distinction between three basic genres, i.e. drama, epic and lyric. Since the time of Aristotle and the distinctions made by him,

there have emerged many genre theories in different ages, and many developments and new conceptions have also come up to interpret Aristotle's poetic method in different ways, adding new genres either by using or rejecting his method.

Now we find many kinds of literary works and many genres prevailing. We shall discuss the basic characteristics and principles of some of the major genres. There are four major areas or genres of English Literature i.e., *Poetry*, *Drama*, *Novel* and *Prose*. Let us begin with the definition of a poem and then discuss the genres and sub-genres of poetry.

POEM :

Poem is broadly defined as a composition in which rhythmical, and usually metaphorical language is used to create an aesthetic experience and to make a statement which cannot be fully paraphrased in prose. Though such elements as metre, rhyme, etc. are usually there but these are not necessarily present.

In order to understand the difference between poetry and prose, we find that poetry and prose have much in common, as the poet, and the writer of prose both put words together to create meaning, to convey thoughts and feelings. We cannot say that poetry differs from prose, only in having metre and rhyme. Prose also may have metre and all the poems may not use metre. Sometimes prose also employs rhyme. Broadly speaking, we can say that poetry differs from prose in the way it uses language. Poetry is more concise, more concentrated, more concrete, and more figurative and metaphorical in the use of language.

There are many kinds of poems. Let us discuss these briefly.

Epic-or Heroic Poem :

The epic or heroic poem is one of the most ancient and dignified of poetic types. The term epic is applied to a work that has at least the following ingredients "It is a long narrative poem on a great and serious subject, related in an elevated *style*, and centred on a heroic or quasi-divine figure on whose actions depends the fate of a tribe, a nation, or the human race", says M.H. Abrams. There have been traditional epics also called primary epics or folk epics like Homer's *Illiad* and *Odyssey*, and Anglo Saxon epic *Beowulf*. These traditional epics were shaped by literary artists from historical and legendary materials which had developed in the oral tradition of the writer's nation during a period of expansion and warfare.

There have also been "literary" and "secondary" epics which were composed in deliberate imitation of traditional form e.g. Virgil's *The Aeneid*, John Milton's *Paradise Lost*, Keats's *Hyperion*, William Blake's several epics or "prophetic books" e.g. *The Four Zoas*, *Milton*, *Jerusalem*.

Whereas Aristotle ranked epic second to tragedy, renaissance critics considered it the highest genre of all. Not many literary epics have been written. These are highly conventional poems which commonly share some features

(derived basically from the traditional epics of Homer), e.g., the heroic figure of much national or even cosmic importance. The setting of the poem is very large in scale. It may be world wide or even larger. The action also involves superhuman deeds in battle. In these great actions, gods and other supernatural beings take an extensive or active part (called supernatural machinery in neo-classical age). The style of the narrative is very ceremonial and much different from ordinary speech. An ample use of heroic similes is made. There are wide ranging allusions. The epic poem begins with an invocation. The narrative starts in the middle of the things, at a critical point in the action. There are also dialogues of some of the principal characters introduced in formal detail, and these characters are often given set speeches, which reveal their different temperaments.

Another kind of epic called mock epic became popular in the neo-classical literature. In the mock-epic, various components of the classical epic are used for satiric purposes. The gap between the grandeur and nobility suggested by the epic connections and trivial actions of the ordinary human beings in the mock-epic, invites a comparison of the time of the heroes with the times of the lesser men.

Lyrics :

In Greek literature, the lyric was identified as a song rendered to the accompaniment of a lyric. Now this term is used for any short and non-narrative poem which presents a single speaker who expresses a state of mind or a process of thought and feeling. In a lyric, the speaker may be musing in solitude, but in a dramatic lyric, the speaker is represented in a particular situation addressing him to another person, for example in Donne's "The Canonization", and Wordsworth's "Tintern Abbey". No doubt, the lyric is uttered in the first person but the speaker cannot always be identified with the poet, because in many lyrics, the speaker of the lyric is a person, an invented character who is very different from the actual poet. A lyric can also be a brief expression of a mood or a state of feeling, e.g., Shelley's "To Night". In different types of love-lyrics, the process of observation, thought, memory and feeling may be organised in different ways as in many lyrics of Burns, Ben Jonson, Andrew Marvell, Milton, Wordsworth and W.B. Yeats.

There are many sub-classes of the lyric, like Dramatic Monologue, Elegy, Ode and Sonnet.

Dramatic Monologue is a poem consisting of the words of a single character who in his speech reveals his own nature and the dramatic situation. Robert Browning called this form "a dramatic lyric" and brought it to its highest development. A dramatic monologue has the following characteristics :

1. It is uttered by a single person not by the poet, in a specific situation

at a critical moment.

2. The speaker addresses and interacts with one or more people but the presence of the listener is not shown in the form of his talking and reacting. What the listener/listeners say and do is known only from the clues in the discourse of the single speaker. The organisation of the monologue is such that the speaker unintentionally reveals his psychology, temperament and character at a significant moment.

ODE : It is a lyric poem of some length, serious in subject and dignified in style. Originally the term had reference to the Greek poet Pindar, and it was a choral song sung and danced at a public occasion, such as the celebration of a victory in the Olympic games. The stanzas were arranged in groups of three. But with the later developments in ode, irregular stanzaic structures were added which altered freely in accordance with shifts in subjects and mood, for example, Wordsworth's "Ode, Intimations of Immortality". Romantic poets achieved perfection in the personal ode of description and passionate meditation, which is stimulated by an aspect of the outer scene and turns on the attempt to solve either a private problem or a generally human one, e.g., Wordsworth's "Intimations Ode", Coleridge's "Dejection-an Ode", Shelley's "Ode to the West Wind".

Another type of ode called Horatian ode was originally modelled on the matter, tone and form of the order of the Roman Poet, Horace. Whereas in Pindaric Ode, there is passion and visionary boldness, Horatian Odes are calm, meditative and restrained, e.g., Keats' "Ode to Autumn".

Sonnet : Sonnet is a lyric poem of fourteen lines written in single stanza, usually in iambic pentameter, lines linked by an intricate rhyme scheme. The sonnet developed in Italy in the early 13th century and was one of the most favourite forms of Dante and Petrarch. Many Elizabethan poets like Spenser, Sidney, Drayton and Shakespeare developed it in their poetic compositions. Milton and the Romantic poets also used this form of poetry.

The Petrarchan or Italian Sonnet begins with an octave or eight line section which asks a question, poses a problem, states a difficulty or conveys a mood and the sestet concludes the mood. The typical rhyme-scheme of the octave is a-b-b-a-a-b-b-a, and the rhyme scheme of sestet is c-d-e-c-d-e or c-d-c-d-c-d.

A Shakespearean or an English sonnet is composed of three quatrains (four line units) rhyming, usually a-b-b-a, c-d-d-c, e-f-f-e or a-b-a-b-c-d-c-d-e-f-e-e.

Though originally sonnet was concerned almost exclusively with love—now there is no restriction on the subject matter of the sonnet.

Elegy : In Greek and Roman literature any poem using the elegiac couplet often on such subjects as love and war as well as death was called Elegy. But since the 16th century the term "Elegy" has designated a dignified poem mourning

the death of an individual, e.g. W.H. Auden's "In Memory of W.B. Yeats," or of all men, e.g. Thomas Gray's "Elegy Written in a Country Churchyard."

A specific sub-type of Elegy is the pastoral elegy which originated with the Sicilian Greek poets Theocritus, Bion and Moschus, and in English it is exemplified by such poems as Milton's "Lycidas", and Shelley's "Adonais". The poet and his subjects are spoken of as shepherds or goatherds, and the setting is the classical pastoral world. The nymphs, shepherds and other inhabitants of this world join in mourning, but the poem usually ends peacefully or even joyfully. Other shorter and less elaborate versions of the elegy are Dirge, Threnody, Monody and Lament.

Dirge is a lyrical poem or song of lament originally composed in commemoration of the dead and chanted in Roman funeral processions or banquets. Dirges are intended to be sung, e.g. Shakespeare's "Full Fathom Five Thy Father Lies." Threnody is songlike, but it is not necessarily intended for musical accompaniment.

Monody is sung by a single person. Milton describes his "Lycidas", in the subtitle as a "Monody", in which "the author bewails a learned friend" and Matthew Arnold called his elegy on A.H. Clough, "Thyrsis: A Monody".

Lament refers to any song expressing deep sorrow.

Ballad : Ballad is a narrative poem, designed to be sung, transmitted orally, and it tells a story. Ballads often begin abruptly, imply the previous action, use simple language, tell the story tersely through dialogue and describe action and make use of refrains.

The folk ballad which reached its height in England in the 16th and 17th centuries was composed anonymously and handed down orally often in several different versions. The literary ballad is consciously created by a poet in imitation of the folk ballad, makes use of many of its devices and conventions, sometimes with considerable freedom. Coleridge's "The Rime of the Ancient Mariner", Keats' "La Belle Dame Sans Merci" are literary ballads.

(a) Folk Songs :

In literature, we also find traditional verbal materials and social rituals that have been handed down slowly, at least primarily by word of mouth and by example rather than in the written form. These are called folk-lore, which include legends, superstitions, songs, tales, proverbs, riddles, nursery rhymes, etc.

Folk Poems and songs include love songs, Christmas cards, work songs, sea chanties, religious songs, drinking songs, children's game songs and many other types. However, their most important form remains the narrative song or traditional ballad.

DRAMA :

Another major literary form is drama which is written and designed for the theatre, and where actors take the roles of characters, perform the indicated action and utter the written dialogue. The writer of the drama has to follow certain stage conventions and he has to be realistic in the creation of situations, characters and dialogues. A written drama is meant for reading and watching by the audience. Hence accuracy of settings, and atmosphere and costume have to be realistic. Dramas have been written prose and poetry. In poetic drama the dialogue is written in verse, usually blank verse.

The Heroic dramas of the Restoration Period were written in heroic couplets (iambic pentameter lines rhyming in pairs). A *Closet Drama* is written in the form of a drama but it is intended to be read rather than to be performed in the theatre. Milton's "Samson Agonistes", Shelley's "Prometheus Unbound" and Byron's "Manfred" are some of the examples of the closet drama.

No doubt, reading a play is not very different from reading a short story, a novel or a poem. A play like a short story or a novel also tells a story. Characters, whom we come to know through their speeches, their thoughts, and their actions are important in a play, as they are in short stories and novels. Diction and imagery also may be almost as important in a play as in poetry. Like poetry and novel and other forms of literature, a play is also unified. It has a subject and a theme or perhaps several inter-related subjects and themes. But there are some differences between a play and other literary forms. The main difference is that plays are not rendered for a reader, but for an audience in a theatre. The effect of a play is visual and auditory. It appeals to the eye of the spectator with costumes and scenery, with real people in seemingly real places. It appeals to the ear with the varied voices of the actors and with sound effects. Instead of reading the words of a play, we hear them delivered by actors who help us by means of gestures, facial expression and tone of voice to grasp quickly the nature of the characters of the play.

In brief, a drama is different from a poem and a novel, in the sense that it is not a narrative and the characters interact with each other in the form of the dialogues and there is no intervention of the author, though he may give directions for setting, costumes or stage entries. Drama is the most objective of the literary types.

On the basis of subject matter, there are mainly two types of drama-Tragedy and Comedy, but there have been many overlappings and intermixing in these two genres of drama. We shall now discuss the chief genres or types of drama and make an attempt to broadly define them.

Tragedy :

It is a work of art that usually ends on a sad note. The action and thoughts are mainly serious which turn out disastrously for the chief character, i.e., the protagonist. Aristotle, for the first time, defined tragedy in his *Poetics* on the basis of the examples available to him of the tragedies of Greek dramatists such as Aeschylus, Sophocles and Euripedes. His famous definition of tragedy runs like this, "Tragedy is the imitation of an action that is serious and also as having magnitude, complete in itself, in the medium of poetic language and in the manner of dramatic rather than narrative presentation, incorporating incidents arousing pity and fear, wherewith to accomplish the catharsis of such emotions". Though since Aristotle's time to the present many artistically effective types of serious plots ending in a disaster have been developed with the changes in socio-economic scenario, yet Aristotle's concepts apply in some part to many tragic plots. The central character who meets the catastrophe is called the tragic hero and he evokes in the audience, the emotions of pity and fear, and he is neither thoroughly good nor thoroughly evil but a mixture of both. In the plot structure, the events develop through complication to a catastrophe in which we find a sudden reversal in the hero's fortunes from happiness to disaster.

Melodrama : Melodrama is related to tragedy as farce is related to comedy. In Greek, the term melodrama was originally applied to all musical plays, including opera. In the early 19th century London, many plays were staged which used musical accompaniment to heighten the emotional tone of the various scenes. In this kind of drama, there is generally a sad ending, a pile of corpses or screaming lunatics. The distinction between a tragedy and melodrama is that in the latter the characters are flat types, who are either extremely good or evil, hence improbable and not realistic. There is also a lack of real psychological thought and the plot revolves around violent action to produce horror and sensation and great excitements. The credibility of plot and character is sacrificed for violent effect and emotional opportunism. Shakespeare's *Titus Andronicus* and Christopher Marlowe's *The Jew of Malta* are the two early examples of melodrama. Now the adjective "melodrama" is applied to any work or episode that depends on improbable events and sensational action.

The Heroic Play :

There is another form of drama, a type of exaggerated tragedy which was mainly popular in the Restoration period at the time of Dryden. Dryden defined this type of drama : "An heroic play ought to be imitation, in little, of an heroic poem and consequently love and valour ought to be the subject of it." A noble hero and heroine are presented here in a situation in which their passionate love comes in conflict with the demands of honour and the hero's patriotic duty

to his country. If the conflict ends in disaster, the play is called an heroic tragedy. The best examples of this kind of drama are Dryden's *The Conquest of Granada*, *Don Sebastian*, and William Congreve's *The Mourning Bridge*.

Comedy : In a comedy, the subject matter is selected and arranged mainly in order to interest and amuse us. The characters and their actions engage our delightful attention, rather than our profound concern as in a tragedy. Here no great disaster occurs to the characters and the action turns out happily for the chief characters. The amusement here can range from quiet smile to the peals of laughter. There are many sub-types of comedy.

(a) Comedy of Errors :

In this type of comedy, the plot consists of series of mistakes of identity or fact, or misrepresentation of action or character which results in cross purposes. The source of hilarious laughter is when husbands and wives, parents and children, pairs of friends and of sweethearts fail to recognise each other because of some disguise or a mask, e.g. a boy's clothes on a girl and vice versa. The best examples of this kind are Shakespeare's *Comedy of Errors* and Goldsmith's *She Stoops To Conquer*.

(b) Comedy of Manners or Restoration Comedy :

This form of comedy deals with the relations and intrigues of gentlemen and ladies, fops, dandies in a posh and sophisticated society. The laughter is aroused mainly from the current foibles or minor social abuse, or recognised social types. For the comic effect, this type of comedy relies on the wit and sparkle of the dialogue and repartee—a witty conversational give and take which constitutes a kind of fencing match. The best examples of this kind of comedy are Ben Jonson's *Bartholomew Fair*, Congreve's *The Way of The World*, and Wycherley's *The Country Wife*.

(c) Comedy of Humours :

This type of comedy was specialised by Ben Jonson, the Jacobean playwright. This comedy is based on the physiological theory of humours. The humours were held to be the four primary fluids—blood, phlegm, choler (or yellow bile) and melancholy (or black bile) whose mixture determined both a man's physical state and his character type. An imbalance of one or another humour was said to produce four kinds of disposition, whose names have survived the underlying theory—Sanguine, Phlegmatic, Choleric and Melancholic. In Jonson's *Comedy of Humours* each of the major characters instead of being a well balanced individual, has a dominant humour that gives him a characteristic distortion or eccentricity of disposition. Ben Jonson in the "Prologue" to *Everyman in his Humour* has given his theory of comedy of humours.

Farce : This type of comedy is designed to provoke the audience to simple and hearty laugh and for this purpose, it generally employs highly exaggerated

and caricatured character types, who are put into very improbable and ludicrous situations. There is free use of broad verbal humour and physical horse play. Farce is also called "Custard Pie Comedy" and in this kind of comedy, coincidences and exaggerations abound, and probability is not much regarded.

High Comedy or Low Comedy :

A distinction is made between high and low comedy. Whereas high comedy evokes intellectual and thoughtful laughter from spectators, low comedy makes little or no intellectual appeal. It undertakes to arouse laughter by jokes, by slapstick, humour or boisterous or clownish physical activity as is done in Farce.

Tragi-Comedy :

In a play where there is a mixture of tragic and comic elements is called tragi-comedy. Much of Elizabethan and Jacobean drama combined the subject matter as well as the form of traditional tragedy and comedy. For the tragic purposes it included the people of high degree i.e. upper classes, and for comic purposes the people of low degree i.e. members of lower classes were included. Shakespeare's *The Merchant of Venice* is the finest example of a tragi-comedy.

These are the chief genres of drama and some minor genres of drama are also there.

The History Play, The Episodic Play, The Chronicle Play :

These plays are the dramatic renderings of the historical materials available in the English *Chronicles* by Raphael Holinshed and others. In the early chronicle plays, a loosely knit series of events/episodes were presented, and the unity of the play is found in the logical sequence of a succession of episodes rather than in the Aristotelian unities.

Miracle Plays, Morality Plays and Interludes :

These were the types of late medieval drama written in a variety of verse forms.

MIRACLE PLAY had as its subject a story from the Scriptures, or from the life and martyrdom of a saint.

MORALITY PLAYS were dramatized allegories of the life of a man, his temptation and sinning, his quest for salvation and his confrontation with death. Among the best examples of morality plays are *Everyman*, *The Castle of Perseverance* and Christopher Marlowe's *Doctor Faustus*.

Interlude meaning "between the play" is a term applied to a variety of short entertainments, including secular forces and witty dialogues with a religious and political point. In the late 15th and early 16th century these little dramas were performed by bands of professional actors and they were performed in between the courses of a feast or between the acts of a longer play.

Symbolic Drama : *Expressionistic Drama*

In this type of drama, the characters are not human beings in the ordinary sense, but personifications of a single concept of human characteristic. This was the convention in the early morality plays. In the recent times the expressionistic drama represents the inner life of human beings by various symbols and special conventions. In this type of drama, scenery, incidental music, special costume, masks, special lightening effects and other devices are symbolically used to produce important effects.

NOVEL :

The basic essence of this genre is that it is an extended fictional narrative whereas the epic, the medieval romance, and later the short prose-tales provided readers with entertaining stories. Now the extended prose narratives have become more popular.

Some novels are very short, like novella. Some are non-fictional and some have been written in verse and some even do not tell a story. All this shows that the novel as a literary genre is itself exceptional and it disregards constraints that govern literary forms, and acknowledges no obligatory structure, style or subject matter.

Because of this openness and flexibility, the novel has become the most important literary genre of the modern age. It has superseded the epic, the romance, and other narrative forms. Novels can be distinguished from short stories and novellas by their greater length, which permits fuller and subtler development of characters and themes. The novel differs from the prose romance as in it a greater degree of realism is expected. It also tends to describe a recognisable secular social world, often in a sceptical and prosaic manner inappropriate to the marvels of romance.

The novel has frequently incorporated the structures and languages of non-fictional prose forms (history, autobiography, journalism, travel writing) even to the degree that sometimes the non-fictional element outweighs the fictional. A novel should have at least one character and preferably several characters shown in the process of change and social relationship. A plot or some arrangement of narrated events is another normal requirement. Special sub genres of the novel have grown up around particular kinds of character, e.g. (the spy novels), setting (the historical novel, the campus novel), and plot (the detective novel), while other kinds of novels are distinguished either by their structure ("the epistolary novel", "the picaresque novel"), or by special emphasis on character (the Bildungsroman), or ideas. In the twentieth century, other forms of novel like stream of consciousness novel and anti novel have also come up. Now we shall discuss these sub genres of novel in brief.

Romance : Romance is a fictional story in verse or prose that relates improbable adventures of idealized characters in some remote or enchanted setting, or, more generally denotes a tendency in fiction opposed to that of realism. This term now is associated with many forms of fiction from the Gothic novel and the popular love story to the scientific romances of H.G. Wells. The novels of Sir Walter Scott are also called romances.

The Picaresque Novel in the strict sense is a novel with "a picaresque", a Spanish term used for a rogue or scoundrel, as its hero or heroine. In a picaresque novel, the hero and his companions move from one adventure to another and one set of characters to another so that one episode ends and another begins and the journey is completed by the central character. Cervantes' *Don Quixote*, Defoe's *Moll Flanders*, Henry Fielding's *Tom Jones* and Mark Twain's *Adventures of Huckleberry Finn* are the best examples of this type of novel.

The Epistolary Novel : It is a novel written in the form of a series of letters exchanged among the characters. This form of the novel creates problem of points of view because the letter writers have to be in a position to know enough to keep the reader informed. At the same time they should not know so much that they make suspense, anticipation and verisimilitude impossible. This form of narrative was often used in English and French novels of the 18th century. Richardson's *Pamela* (1740-41) and *Clarissa* (1747-48) are the best known examples.

The Lyrical Novel : This novel is characterised by a poetic use of language and it often subordinates action, characterization and verisimilitude to mood and setting. Hudson's *Green Mansions* and Virginia Woolf's *The Waves* are the best examples of lyrical novel.

The Symbolic Novel :

Very close to the lyrical novel in stylistic features, this novel emphasises a meaningful pattern of symbols rather than such conventional aspects as characterization and story. Herman Hesse's *Steppenwolf* is a symbolic novel.

Realistic Novel aims to show life as it is and for its subject matter it takes the average, the common place and everyday life of the contemporary scene. In the literary manner also the writer presents the subject matter in such a way as to give the reader the illusion of actual experience. The realistic novel is very much near to the actual life. William Dean Howells' *The Rise of Silas Lapham* and Sinclair Lewis' *Main Street* are the best examples of this type of novel.

Naturalistic Novel : No doubt naturalistic novel gives a more accurate picture of life than a realistic novel but there is special selection of subject matter and a special literary manner. This mode of fiction was developed by a school of writers according to the philosophical thesis that man belongs entirely in the order of nature and does not have a soul or any other connection with a religious

or spiritual world beyond nature. The French novelist Emile Zola and other naturalistic writers presented their subject matter with an objective scientific attitude and with elaborate documentation.

The Sociological Novel : In this novel the social, economic and political conditions of the period which are contemporary or nearly contemporary with the life of the author, are presented.

The Regional Novel : In this kind of novel the setting, speech and customs of a particular locality are emphasized not merely as local colour but also as important conditions affecting the temperament of the characters and their ways of thinking and feeling, such as Malgudi in R.K. Narayan's novels, Wessex in Hardy's novels and Yoknapatawpha county and Mississippi in Faulkner's novels.

Sentimental Novel is also called novel of sentiment or novel of sensibility which is an emotionally extravagant novel that became popular in Europe in the late 18th century. In this novel, the novelist aims to improve mankind by showing an admirable protagonist being subjected to indignities but coming out victorious through these. Goldsmith's *The Vicar of Wakefield* is a popular sentimental novel.

Historical Novel : In this novel the action takes place during a specific historical period well before the time of writing, often one or two generations before, sometimes several generations before, and in which some attempt is made to depict accurately the customs and mentality of the period. The central character-real or imagined is usually subject to divided loyalties within a larger historical conflict of which readers know the outcome. Sir Walter Scott was the pioneer of this genre.

Gothic Novel or Gothic Romance is a story of terror and suspense usually set in a gloomy old castle or monastery. The term Gothic is applied to medieval architecture and thus associated in the 18th century with superstition. The central conflict in this novel is between a genteel but courageous young man and the forces of evil which are often aided by supernatural forces. Following the appearance of Horace Walpole's *The Castle of Otranto* (1764) the Gothic novel flourished in Britain from the 1790s to the 1820s dominated by Ann Radcliff whose *Mysteries of Udolpho* had many imitators.

Science Fiction : It is popular branch of prose fiction that explores the probable consequence of some improbable and impossible transformation of the basic conditions of human or intelligent non-human existence. The transformation need not be brought about by a technological invention, but may involve some mutation of known biological or physical reality, e.g. time, travel, extra terrestrial invasion, ecological catastrophe. Science fiction is a form of literary fantasy or romance that often draws upon earlier kind of utopian or apocalyptic writing. H.G. Wells' *The Time Machine*, Aldous Huxley's *Brave New*

World are the examples of science fiction.

The Detective Novel : In these novels the central character solves certain mysteries pertaining to thefts, murders etc. Sherlock Holmes and Conan Doyle are famous practitioners of this type of novel.

Utopian Novel depicts an ideal society in which the contemporary problems and vices are minimised, and contemporary potentialities and virtues are fully realised. In these highly imaginative novels, the societies are shown nearly perfect and there is a minimum of conflict and a minimum of action. In this novel, the interest is not so much in characterisation as in the features that make the utopian society desirable. Sir Thomas Moore in his Latin work *Utopia* (1516) coined these words.

Dystopia is a modern term invented as opposite of Utopia, and applied to any alarmingly unpleasant imaginary world usually of the projected future. The fictional works depicting such worlds are called dystopic novels. It is a significant form of modern fiction and of modern satire. George Orwell's *Nineteen Eighty Four* (1949), H.G. Wells' *The Time Machine* (1890) and Russel Hoban's *Riddly Walker* (1980) are the examples of dystopic novels.

The Psychological Novel : In this modern form of novel, the novelist explores the inner world of character. Instead of narrating the outside reality, the novelist here shows the inner conflict and movement in the mind of the character. In place of the straight narrative, and the chronological plot, the plot construction is deformed and the writer makes use of the stream of consciousness technique and the interior monologue. Virginia Woolf's *Mrs. Dalloway* is the best example.

Bildungsroman : Sometimes the psychological novel merges into bildungsroman, the novel of development. The central character in such novels is shown as developing and she/he grows and matures in this process.

Nouveau Roman or the New Novel :

The French term (New Novel) has been applied since the mid 1950s to the experimental novels by the group of French writers who rejected many of the traditional elements of traditional novel-writing such as the residential plot and the analysis of characters' motives. The leading light of this group was Alain Robbe Grillet, whose essays on the novel are noteworthy.

The Nouveau Roman (1963) argues for a neutral registering of sensation and things rather than an interpretation of events or a study of characters, and these principles were put into practice most famously in the anti-novel.

Anti-Novel : This is a form of experimental fiction that dispenses with certain traditional elements of novel writing like the analysis of character's states of mind or the unfolding of a sensational plot. The term is usually associated with the French nouveau roman *La Jalousie*. Michall Buter's *La Modification* (1957),

Nathalie Sarraute's *Le Plend Trium* (1959) are the famous examples of anti-novel. This novel may deliberately parody novelistic technique or attempt to avoid them altogether. Beckett's *Murphy* is an example of the anti-novel.

Popular Novel also has story, plot and characters and arouses our suspense and curiosity. The quality of experience presented here may appeal to the popular taste but may not invite the attention of literary critics. This kind of novel can not persuade us for good taste.

PROSE :

Apart from the major literary genres like Poetry, Drama and Novel, there are many types of work written in prose also. By prose we mean the form of written language that is not organized according to the formal patterns of Poetry. Prose has its minimum requirement-some degree of continuous coherence and logic. Prose has also type of language used in short-stories and articles. There are many types of prose writing that have come up which have been distinguished on the basis of the subject matter, style, argumentation, hypothesis etc., like biography, scientific writing, historical writing, travelogue, chronicle and a few others. We shall discuss these genres briefly.

Essay : Essay is a short composition written in prose to discuss a subject or propose an argument without claiming to be a complete or thorough exposition. An essay is more relaxed than the formal academic dissertation. The term originally meaning "trying out" was coined by the French writer, Michel de Montaigne in the title of his *Essais* (1580). The first modern example of the form, Francis Bacon's *Essays* (1597), began the tradition of essays in English and the most important examples are the essays of Addison, Steele, Hazlitt, Emerson, D.H. Lawrence, and Virginia Woolf, among others. The essays of Pope are written in verse and these are rare exceptions to the Prose essays.

Travelogue : It is a writing or lecture describing travels. If a book gives an account of journeys and experiences, it is also called travelogue. Travelogue is broadly a truthful record of an actual travel and it aims at satisfying human curiosity about lands and civilizations different from the one in which the reader himself lives. Such a curiosity was obvious in England in the eighteenth century, which took pride in its scientific temper and will to be enlightened. Thus travel literature became popular in England during the 17th and 18th centuries. A narrative writing dealing with travel has all the characteristics of a good narrative prose, objectivity, concreteness and impersonality, as well as economy and speed. The style used in a travelogue is apparently matter of fact, scientific and precise. About the form of a travelogue, the writer has much freedom as it is a highly loose mode and can include almost any observation, incident or digression that the writer wished to make. In Swift's *Gulliver's Travels*, an excellent use of this mode of writing has been made.

Biography : An account of the actual lives of individual men is called biography. Dryden defined biography as "the history of particular men's lives". Samuel Johnson wrote lives of many poets.

Autobiography : It is a kind of biography in which the writer tells the story of his own life and his developing self. It is distinguished from the memory in which the emphasis is on the people he has known and the events he has witnessed. Autobiography is also different from private diary which is day to day record of the events in a man's life which he writes for his own use and pleasure with little or no thought of publication.

A kind of biography which developed in Europe as a result of Christianity is called Hagiology which contains the record of the lives of Saints written for the purposes of edification.

Scientific Writing : A scientific writing describes how things happen and not as they happen. A scientific description should be possibly impersonal.

Historical Writing is a description of events belonging to a particular period. A historian should try to give a semblance of actuality to these events. All characteristics of good narrative prose, viz. concreteness, objectivity, impersonality, economy and speed ought to be there in a historical writing.

Philosophical Writing : This form of prose writing deals with truth and reality. Unlike a scientist who confines himself to what he can observe and the inferences he can check from his observations, the philosopher's aim is to explore ultimate truth and find meaning in things. He cannot be indifferent to what he discovers. Hence a philosophical writing must be somewhere between the closely scientific and emotive style.

Chronicle : A chronicle is a detailed and continuous record of events in historical order. The best example we have is the *The Chronicles of Jean Froissart* (1337-1410) and these cover period of 1375-1400 dealing with the affairs of France, Flanders, Spain, Portugal and England. The medieval chronicles contained legendary material and these were based on the local records of the analysis and listed the events in place of evaluating them.

These are some of the major genres and their further sub types, that have been discussed in this lesson. There are many more genres and new ones will continue coming up with the writing of new works, and the definitions of these genres will also keep on developing.

Summing up we can say that literary creations have been divided into various types of forms which are called genres. The knowledge of the generic aspect of a literary work, which tells us about the basic elements of a particular type, certainly helps us in understanding a work of art better as a member of a particular literary species. But this should also be kept in mind that generic

parameters do not remain fixed. With the social changes and with the creations of new kinds of literary works, changes and development keep coming in literary forms. Hence the effort of the literary critics should not be to fit the old and new creative works into the preconceived literary definitions, rather to study the work of art as a distinct member of its literary family with its unique characteristics. A study of the development and growth of various genres in different literary periods is also a very interesting area of study which assists us in exploring the relationship of one work with its traditional form and its individual status as a work of art. The sub division of a literary work into many genres also leads to study various aspects of pragmatic criticism like form, structure, texture, subject and theme.

Suggested Questions :-

- Q.1 Define " genre," and discuss major genres.
- Q.2 Write short notes on the following :-
- | | |
|----------------|----------------------|
| (i) Tragedy | (ii) Epic |
| (iii) Essay | (iv) Realistic Novel |
| (v) Ballad | (vi) Travelogue |
| (vii) Dystopia | |
- Q.3 Write an extended note on novel and its major types.

Study of Prose

Important Terms Pertaining to Prose

Prose is a literary expression not marked by rhyme or by metrical regularity. It is the sustained use of language as we ordinarily speak of it, as distinguished from language patterned into recurrent units, which we call verse. However, the lack of metre does not mean that the writing of distinguished prose is lesser art than the writing of distinguished verse. In fact, in all literatures, written prose seems to have developed later than written verse. But that should not undermine its distinct status as the type of language used in novels, short stories, articles, etc.

It should be sufficient to note that the distinction between prose and poetry is not and can never be a formal one. No minute analysis and definition of feet, no classification of metre, no theory of cadence or quantity, has ever resolved the multiple rhythm of poetry and the multiple rhythms of prose into two distinct and separable camps. The most that can be said is that prose never assumes a regular, even beat.

The rhythm of verse depends on patterns of repetition. In studying a poem, we can find a basic pattern. There may also be patterns of rhyme and sometimes other patterns such as assonance, internal rhythms or alliteration, refrains, symmetries of logic and even musical accompaniment. The rhythm of prose depends on variation. In fact, metrical lines and rhymes are considered a fault in prose style.

The function of words in prose is rather different. In poetry, the words may be used ambiguously, evocatively or purposely connected with rhythm rather than meaning. In prose, words are more likely to be sharply defined, with one meaning at a time and with what might be called a utilitarian function. Clarity is a supreme virtue in prose for most purposes, in poetry it is usually a secondary virtue. Moreover, poetry is generally much more figurative than prose, and especially much more metaphorical. The units of poetry, with the exception of free verse, are the foot, the line, the verse and sometimes the large section such as book, canto or simply a section designed by a number or sub-heading. For prose, however, we take a different set of units : the word, then the sentence (which may itself be analysed into phrases and clauses), then the paragraph and finally the larger unit such as the chapter or sometimes a less defined section. The short story or essay have no unit larger than the paragraph, or may

be divisible into several sections where new arguments or matters are introduced. This will depend upon the details of the nature of the piece.

If we study a piece of prose word by word, we shall be able to talk about the choice of vocabulary; if we then study it sentence by sentence, we shall have a thorough grasp of its rhythm, grammatical structure, naturalness, suitability to the subject and clarity. If, then, we study the piece, paragraph by paragraph, we may find out something new about rhythm and shall understand the logical sequence or whatever may be the general purpose of the passage. If we are studying a large piece of prose such as a whole novel, we shall examine it chapter by chapter and so appreciate the whole structure of the story, or test coherence of the argument in an informative or persuasive book.

There is prose, such as some of Carlyle, Pater, Sir Thomas Browne or Virginia Woolf that has some of the usual properties of poetry, other than metre, and there is some poetry which begins to approach prose at times. So we have some subsidiary categories such as poetic prose or prose-poem and free verse. But in literature, as in all the arts, there are many borderline cases which do not fit into formal definitions.

The method of analysis, word by word, sentence by sentence and paragraph by paragraph will fit all prose because it is impossible to have prose that does not consist of these units. Moreover, prose has a number of functions and the function will very largely dictate the style.

We may divide prose into the following types according to their functions :

1. Narrative :

Narrative prose is more popular than any other form of literature. It tells a story, true or invented in such a way as to make it interesting. This may be achieved in a variety of ways from the mere accumulation of exciting incidents as in thriller, to the subtle and detailed portrayal of character and motive as in *War and Peace* or *Pride and Prejudice*. Thus the style may also vary over an enormous range of techniques.

2. Argumentative :

This will generally be more abstract than narrative prose as it is directed towards the intellect. The function of argumentative prose is to persuade the reader to believe something. Good argumentative prose contains sound reasoning and may also include an appeal to emotion. Much argumentative prose aims not so much at convincing, in the spirit of the propagandist as making people think about the problem intelligently. Argumentative prose may range from the very urbane and modest, as in Locke, Newman or Hawelock Ellis, to the violent and dogmatic as in political editorials and election speeches.

3. Dramatic :

A good deal of prose may be found in drama. Important examples of prose drama are the works of Congreve, Sheridan, Goldsmith, J.M. Synge, Ibsen, and J.B. Priestly. Strictly realistic drama can be written only in prose. Dramatic prose usually has to resemble ordinary conversation sufficiently close to the day to day speech so as to be acceptable as an imitation of life.

4. Informative :

There is much prose whose sole function is to communicate information. It includes school and college text-books, scientific books, encyclopaedias, books of instruction in various arts and crafts, and newspaper reports and articles. Such prose may be of considerable literary merit or there may be no literary interest whatever but still satisfactory for conveying information. Some very bad prose is informative, prose written without any sense of style.

5. Contemplative :

Under this heading, we may put the essay, some books of religious meditation, political speculation, or fantasy, and some books of descriptive writing. People with a real sense of style may be able to write prose that is a pleasure to read. Such diverse and promising subjects as sausages, pebbles, mice, herbs, or flying saucers have been rendered in gripping prose. Famous essayists include Francis Bacon, William Hazlitt, Charles Lamb, R.L. Stevenson and Robert Lynd.

We may divide prose into the following types according to their style :

Satire :

Satire is both a literary genre and a literary manner. As a genre-its poetic form originated in 2nd century B.C. and was used by Roman satirist, Lucillius. It was practised with distinction by his successors, Horace, Persius and Juvenal.

In its more frequent sense, satire is a literary manner in which the follies and foibles or vices or crimes of a person, mankind or an institution are held upto ridicule or scorn, with the intention of correcting them. It is the literary art of diminishing a subject by making it look ridiculous and evoking towards it attitudes of amusement, contempt, indignation or scorn.

The word satire is derived from the Latin Satura ("ful plate"; "plate filled with various fruit" - hence a medley). But its origin has often been confused with the satyr play of Greek Drama - the fourth play in the dramatic bill, with a chorus of "goat men" and a coarse, comic manner. It differs from the 'comic' in that comedy evokes laughter as an end in itself, while satire "derides"; that is, it uses laughter as a weapon, and as a butt existing outside the work itself. That butt may be an individual (in "personal satire"), or a type of person, a class, an institution, a nation or even the whole race of man. Thus satire uses laughter

for a corrective purpose.

Satire is usually justified as a corrective of human vice and folly. It claims to ridicule the failing rather than the individual and to limit ridicule to corrigible faults, excluding those for which a man is not responsible. Satire occurs as an incidental element in many works whose overall form is not satiric in a certain character, or situation or interpolated passage or ironic commentary on some aspect of human condition or contemporary milieu. But in many literary achievements, verse or prose, the attempt to diminish a subject by ridicule is the organizing principle of the whole, and these works constitute the formal genre of "satires".

Satire is broadly divided into two types i.e. *formal* (or direct) *satire* and *indirect satire*. In *formal satire* the satiric voice speaks out in the first person; thus "I" may speak either to the reader as in Pope's '*Moral Essays*' or else to a character within the work itself who is called the *adversarius* and whose major function is to elicit and guide the satiric speaker's comments. The simplest and direct form of satire is invective-forthright and abusive language directed against a person or a cause or making a sudden harsh revelation of a damaging truth. Another form of direct satire is exaggeration in which the good characteristics are passed over and the evil or ridiculous ones are emphasized. Caricature is an example.

There are two kinds of *formal or direct satires* which take their names from the great Roman satirists, Horace and Juvenal. The types are defined by the character of the 'persona' whom the author presents as his first person satiric speaker and by the attitude and tone that such person manifests towards his subject matter and audience.

Horatian Satire is urbane and in it the character of the speaker is that of an urbane, witty, and tolerant man of the world who is moved more often to wry amusement than to indignation at the spectacle of human folly, pretentiousness and hypocrisy, and who uses a relaxed and informal language to evoke a smile at human follies and absurdities - some times including his own. Alexander Pope is a Horatian satirist and his "*Moral Essays*" and other formal satires for the most part sustain a Horatian stance.

Juvenalian Satire is harsh and the character of the speaker is that of a serious moralist who uses a dignified and public style of utterance to decry modes of vice and error which are no less dangerous because they are ridiculous and undertake to evoke contempt, more indignation or an unillusioned sadness at the aberrations of men. Dr. Johnson and Jonathan Swift are juvenalian satirists. Johnson's *London* and *The Vanity of Human Wishes* and Swift's *A Tale of a Tub* and *Gulliver's Travels* are the types of Juvenalian satire.

Indirect Satire takes the form of a narrative instead of direct address and employs a plot in which the objects of satire are characters who make themselves and their opinions ridiculous by their actions or speech. They are sometimes made even more ridiculous by the author's comments and narrative style. Irony, burlesque, travesty and parody are modes and forms of indirect satire. Typical methods are contrasts between statement and action, allegorical treatment and under-statement.

One type of indirect satire is *Manippean Satire* which is named after its Greek originator, the philosophical cynic, Menippus. It is sometimes called *Verronian Satire*, after a Roman imitator, Varro, while Northrop Frye, in *Anatomy of Criticism*, suggests an alternative name. *Anatomy* after Burton's famous English work *Anatomy of Melancholy* is written in prose though with interpolated passages of verse - and is a miscellaneous form often held together by a loosely constructed narrative. Its major feature, however, is a series of extended dialogues and debates (often conducted at a banquet or party) in which a group of immensely loquacious eccentrics, pedants, literary people, and representatives of various professions or philosophical points of views serve to make ludicrous, the intellectual attitude they typify by the arguments they urge in their support. Voltaire's *Candida*, Thomas Love Peacock's *Nightmare Abbey* and Huxley's *Point Counter Point* are examples of this type of satire.

Good English satire has been written in every period beginning with the Middle ages. But it flourished mainly in early eighteenth century. It included Jonathan Swift's harsh attacks on corruption in religion in *A Tale of A Tub* and on mankind in *Gulliver's Travels*, as well as his devastating shorter pieces such as *A Modest Proposal* and other tracts on the plight of the Irish. Gentle satire found a civilized voice in the essays and periodicals particularly Addison's and Steele's *The Tatler* and *The Spectator*.

In the nineteenth century W.M. Thackeray produced much satiric prose. The satiric spirit was vigorously present in Oscar Wilde's essays and plays. The twentieth century has had its own share in the satiric drama by G.B. Shaw as also in the essays and fiction by Max Beerbohm and Aldous Huxley. Articles in *Punch* and *The New Yorker* demonstrate that formal essayistic satire, no less than satiric novels and plays still commands a wide audience. However, the Restoration and the eighteenth century loom large in satiric achievement. The greatest age of English and probably of world satire is the century and a half that included Dryden, Samuel Butler, Wycherley, Addison, Pope, Swift, Gray, Fielding, Johnson and Goldsmith. This was also the period of such great satirists as Boileau, La Fontaine and Voltaire in France.

Parable :

A parable is a short narrative. It is presented to emphasise the implicit but detailed analogy between its component parts and a thesis or a lesson that the narrator is trying to bring home to us. Jesus Christ used this method to teach his disciples. His *Parables of the Good Samaritan* and *of the Prodigal Son* speak of his characteristic method.

Allegory :

An allegory is a narrative in which the agents and action, and sometimes the setting as well are contrived not only to make sense in themselves, but also to signify a second correlated order of persons, things, concepts or events. It is a method of literary or pictorial composition whereby the author or artist bodies forth immaterial things in correlated tangible images distinct from symbolism. For the symbolism, the material act or object represents an invisible but fuller reality; he moves from the actual to the unseen and intangible. The allegorist starts from the other end, attempting to comprehend and explain immaterial ideas such as passions or states of mind, by giving them concrete and recognizable forms. There are two types of allegory : (1) Historical and political allegory in which the characters and the action represent or allegorize historical personages and events, for example, Dryden's *Absalom and Achitophel* allegorized a political crisis in contemporary England (2) The Allegory of Ideas, in which the characters represent abstract concepts and the plot serves to communicate a doctrine or thesis. Both types of allegory may either be sustained throughout a work as in Bunyan's *The Pilgrim's Progress*, or exist merely as an episode in a non-allegoric work.

The central device in the typical allegory of ideas is the personification of abstract entities such as virtues, vices, states of mind and types of character; in the more explicit allegories, such reference is specified by the character's name. Thus allegory is a technique of creating or interpreting works of literature and art so that they will convey more than one level of meaning simultaneously. It is a strategy which may be employed in any literary form of genre. The beast fables of Aesop and La Fontaine are simple allegories in which the reader gives human significance to the actions of the animal characters. John Bunyan's *The Pilgrim's Progress* is a moral and religious allegory in a prose narrative which on the one level tells the story of a man's journey, while on a second level it conveys the idea that a Christian life is a spiritual pilgrimage. Spenser's *Fairie Queene* fuses moral, religious, historical and political allegory in a verse romance, and third book of Swift's *Gulliver's Travels* (the voyage to Laputa and Lagado) is an allegorical satire

directed primarily against philosophical and scientific pedantry.

Various literary forms may be regarded as special types of allegory, in that they narrate one coherent set of circumstances which signify a second order of correlated meanings. A fable is a short story that exemplifies a moral thesis or a principle of human behaviour; usually in its conclusion either the narrator or one of the characters states the moral in the form of an epigram. Most common is the beast fables in which animals talk and act like the human types they represent.

Allegory was particularly characteristic and popular manner of writing in the middle ages and favoured by the fathers of the Church. It recurred sporadically in modern literature but has never regained its old popularity. It is sometimes used as a cloak for political, social or literary satire as in Swift's *A Tale of Tub* and *Gulliver's Travels*, or Pope's *The Rape of the Lock*. In the twentieth century, allegory has been less frequently used as a literary method. It occasionally reappears in other art forms especially drama and the ballet, but seldom now achieves its original intention of revealing and clarifying the author's meaning.

The Chronicle :

Chronicles rendered the national or other important events of the time in prose or in verse. These can be safely declared to be the predecessors of modern "histories". If the chronicles deal with the events year by year they are often called Annals. The most important English chronicles are the Anglo Saxon Chronicle, started by King Alfred in the ninth century and continued until the twelfth century and the Chronicles of England, Scotland and Ireland (1577-1587) by Raphael Holinshed and other writers. These documents provided rich source material to the Elizabethan dramatists.

Utopia :

The term *Utopia* has been derived from two Greek words "Outopia" (no place) and "Eutopia" (good place). The term utopia has come to signify that class of fiction which represents an ideal political state and way of life. The first and the greatest examples of this writing is Plato's *Republic*. There have been many utopias written since *Thomas More* gave impetus to the genre. These include Francis Bacon's *New Atlantis* (1627), Edward Bellamy's *Looking Backward* (1888), William Morris's *News from Nowhere* (1891), and James Hilton's *Lost Horizon* (1933).

We may divide prose into the following types according to their subject matter :

Scientific Writing :

The main object of scientific writing is to set out how things happen and not to describe them as they happen. However, scientific description should be as impersonal, as voiceless as possible. But science is more than description; it is showing the relations of things, and not to other things alone, but to concepts

also. Sometimes, it consists altogether of formulating concepts and it is often difficult to distinguish between science and philosophy.

At all events, science today explains in a degree that mere description will not satisfy; it is concerned with hypothesis as much as with fact, and although it will have to do with the 'how' and not the 'why' of things, the moment the mind is concerned with hypothesis, personality enters in, and a tinge of eagerness creeps into the voice. Still, there is some prose free of this slightly higher pitch, prose which can definitely be ranked as scientific, purely expository prose. However, from this scientific prose personality is not excluded because hypothesis is at the basis of the explanation.

However, impersonal science may be, no man can help his attitude towards facts being coloured by his general attitude towards life : man cannot help being a moral being. What one looks for, however, in scientific prose, is the exclusion as far as possible of the writer's attitude towards life, for when this is allowed to enter too much into it, the prose ceases to actually become scientific and appears as something else. In scientific prose, illuminative metaphor is most effectively used to illuminate the thought. In order to make the point or argument clear, good scientific writing makes use of the paragraphs which often appear to be long and compact. This gives the prose that forbidding appearance to solidity which is associated with serious books. Among the classic writers of scientific prose are writers like Jules Verne and H.G. Wells.

Historical Writings :

Historical writing includes all the characteristics of good narrative prose viz. objectivity, concreteness and impersonality as also economy and speed. History is a description of events and a historian should try to give a semblance of actuality to these events. The historian makes no attempt to see the events in their concreteness, but reacts to what he considers the historical significance of these events. We are given, not a narrative of fact, but a contemporaneous philosophy of history - an amalgam of politics, psychology, metaphysics and prejudice. History must examine into and deal with facts and try to connect them together or compare them, like a science. It also aims at imaginative reconstruction involving selection. Thus a historian must have all the gifts of a dramatist. So the manner of writing history, within the limits of the historian's own style will vary with what he wants to do. However, the historians are concerned not only with what happened, but why it happened, and the way it happened. They have to bring a great number of considerations to bear upon one event: they have to colour it with all the wide knowledge of human beings and illuminate it with imaginative sympathy. The whole thing is presented with the finality and conciseness which goes with statement of fact. The historians have to colour the

facts by purely literary means so as to give some idea of the feelings of the time. They have to colour history with their own personalities. Sometimes, a historian allows us to see him getting his facts, unravelling conflicting evidence: then the prose becomes much more scientific and comes near to legal prose. However, the historian ought to be detached and yet not simplify the material too much.

Philosophical Writing :

Philosophical writing deals with truth and reality. Whereas the scientist confines himself to what he can observe and with the inferences he can check from his observations, the philosopher aims at ultimate truth, and cannot be indifferent to what he discovers. He tries to find a meaning in things. So a certain quality of emotion is likely to enter into philosophic prose. Philosophical writing leads in the end to a way of life, and people are not as a rule to be reasoned into action or into an outlook on life, but induced to do things by their feelings or prejudices. In philosophical writing the tone is impersonally argumentative with a good deal of emphasis on supposed fact. Moreover, it has to be detached and persuasive so that it appears to have all the cases of legal prose.

Apart from particular purposes or occasions, philosophical writing must be somewhere between the closely scientific and the emotive : the man who writes it is reasoning with his whole self, including a set of feelings which also form a part of the philosophical materials. Philosophical writer should have the tone of a humanist who cares equally for truth and for mankind. He must be detached but not indifferent.

Travelogue :

A travelogue is a writing or lecture describing travels or it is a book about journeys and experiences. The travelogue is particularly a truthful record of an actual travel and it aims at satisfying human curiosity about lands and civilizations different from the one in which the reader himself lives. Such a curiosity was evident in England in the eighteenth century which prided itself on its scientific temper and the will to be enlightened. So travel literature was quite popular in England and on the continent during seventeenth and eighteenth centuries. The narrative writing dealing with travels has all the characters of a good narrative prose, i.e., objectivity, concreteness and impersonality as well as economy and speed. A travelogue uses a style which is apparently matter of fact, scientific and precise. The form of travel literature gives its writer immense freedom because it is a highly loose mode and can include almost any observation, incident or digression that the writer wishes to make. Jonathan Swift has made an excellent use of this mode of writing in his *Gulliver's Travels*.

Essay :

Essay is a brief composition in prose that undertakes to discuss a matter, express a point of view or persuade us to accept a thesis on any subject whatsoever. The essay is a complete and systematic exposition. It makes full use of devices such as anecdote, striking illustration, and humour to augment its appeal.

A useful distinction is between the formal and informal essay. The formal essay is impersonal, the writer writes as an authority. In *Informal Essay* the author assumes a tone of intimacy with his audience, tends to be concerned with everyday things rather than with public affairs of specialised topics, and writes in a relaxed, self-revolutionary and often whimsical fashion. The genre was given its standard name by Montaigne's great *French Essais* in 1880. The title signifies "attempt" and was meant to indicate the tentative and "unsystematic" nature of Montaigne's essay, in contrast to formal and technical treatise on the same subject. Francis Bacon, late in the 16th century, inaugurated the English use of the term in his own series of essays most of which are short comments on subjects such as "Of Truth," "Of Adversity" and "Of Marriage and Single life". Addison, Steele, Hazlitt, De Quincey and Charles Lamb have been some of the prominent essayists of their times. In the present time, George Orwell, E.M. Forster, James Thurber and E.B. White have excelled themselves in the art of writing informal essay.

Biography :

Biography has been defined as the history of the lives of individual men. It may be defined as "the account of an actual life." Late in the seventeenth century, Dryden defined biography as "the history of particular men's lives."

The art of biography is a late development in literature. It presupposes a detached interest in individual human beings which is only found in advanced civilizations. Dr. Johnson wrote in the eighteenth century that "the business of a biography is often to pass slightly over those performances and incidents which produce vulgar greatness, to lead the thoughts to domestic privacies, to display the minute details of private life, where exterior appendages are cast aside, and men excel each other only by prudence and virtue".

We must distinguish biography not only in terms of its subject matter but also in terms of its technique and intention. The myriad forms of biography include catalogue of achievements, literary narratives and psychological portraits. Each form has been biography to the extent to which it purports to deal with records of an actual life, but each form has been distinct in its author's strategies and purposes.

Biography now connotes a relatively full account of the facts of man's life, involving the attempt to set forth his character, temperament and milieu, as well

as his experience and activities. An intimate sympathy with his subject is a great asset for a biographer, but such a sympathy may lead to uncritical adulation found in many of the older biographies.

English biography proper - as distinguished from the generalized chronicles of the deeds of a king or the stylized and pious lives of the Christian saints - appeared in the seventeenth century, an example is Izaak Walton's *Lives of John Donne, George Herbert, Richard Crashaw and Others*, written between 1640 and 1678. In the eighteenth century, both theory and practice of biography as a special literary art were greatly advanced. It was the age of Dr. Johnson's monumental *Lives of English Poets* (1772-1781) and James Boswell's *Life of Samuel Johnson* (1791). In the twentieth century, biography has become one of the most popular literary forms.

Autobiography is a kind of biography in which the writer tells the story of his own life, i.e., it is to be distinguished from the memoir in which the emphasis is not on the author's developing self, but on the people he has known and the events he has witnessed and from the private *Diary or Journal*, which is a day-to-day record of the events in a man's life which he writes for his own use and pleasures, with little or no thought of publication. The first fully developed autobiography is also one of the greatest : *Confessions of St. Augustine*, written in the fourth century A.D. Among the notable autobiographies in prose are those by Benjamin Franklin, John Stuart Mill, Anthony Trollope, Henry Adams and Sean O'Casey.

A kind of biography which developed in Europe as a result of the rise of Christianity is called *hagiology* and which contains the record of the lives of saints written for purposes of edification. However, in earlier ages, there were three traditional types of biography - the life of the hero-soldier or statesmen as written by Plutarch; the official or the rules as found in the lives of the Roman emperors; and the life of the saint or contemplative, with an account of his teachings and miraculous deeds.

Euphemism :

Euphemism means to "speak well". In matters of style, it has come to mean the use in place of the blunt term of something disagreeable, terrifying or offensive, or a term that is vague, less direct or less colloquial, e.g., to pass away-for death (or die).

The student may note that *Euphemism* is to be distinguished from *Euphism*. *Euphism* was a formal and elaborate prose style which was greatly in vogue in 1580s. It takes its name from John Lyly's famous work written in 1578 titled *Euphues: The Anatomy of Wit*. John Lyly authored another work known as *Euphues and His English* (1580). The style is full of moral maxims, relies constantly on balanced and anti-thetical constructions, reinforces the structural parallels by heavy patterns of *alliteration* and *assonance*, and is addicted to long similes and

learned allusions which are often drawn from mythology and habits of legendary animals. To make the point clear an example is being given from Lyly's *Euphues*. One of the characters Philautus is speaking :

I see now that as the fish *Scolopidus in the flood*, Araris at the waxing of the Moon is as white as the driven snow, and at the waning as black as the burnt coal, so Euphues which at the first increasing of our familiarity was very zealous, is now at the last cast become most faithless.

Irony :

The term irony highlights the difference between what is asserted and what is actually the case. In a work of literary art, irony may operate at various levels. For example, it may operate at the verbal level, or at the level of structure or may be in-built in the very texture itself. See how it operates at various levels.

Verbal Irony :

It is a statement in which the implicit meaning intended by the speaker differs from that which he ostensibly asserts. For example, the opening sentence of *Pride and Prejudice* by Jane Austen is a remarkable feat of verbal irony.

Some literary works exhibit *Structural Irony*, in that they are persistently, or even totally ironic. In such works, the author instead of using an occasional verbal irony, introduces a structural feature which serves to sustain the duplicity of meaning. This structural feature may be in the form of *native hero or fallible narrator*.

Socratic Irony :

When a seemingly serious and philosophic statement actually turns out to be absurd and ill-grounded.

Dramatic Irony :

Dramatic irony involves a situation in a play or a narrative in which the audience share with the author knowledge, of which a character is ignorant. The character acts in a way grossly inappropriate to the actual circumstances, or expects the opposite of what fate holds in store or says something that anticipates the actual outcome but not at all in the way he means it. Sophocles's *Oedipus* is the most appropriate example of *dramatic* as well as *tragic irony*.

Cosmic Irony (or irony of fate) refers to literary works in which God or destiny or the universal process, is represented as though deliberately manipulated to frustrate and mock the protagonist. Thomas Hardy's *Tess of the D'urburvilles* is a fine example of this kind of irony.

Romantic Irony :

It is a slightly difficult concept to understand. The author himself creates an artistic illusion only to break it down by revealing that he as artist is the arbitrary creator and manipulator of his characters and their actions. The concept

owes much to Lawrence Sterne's use of self-conscious and wilful narrator in his *Tristram Shandy*.

In the modern times the term *irony* has been used in a generally extended sense, as a general criterion of literary values.

The student may also keep in mind that irony can be discriminated from some related uses of language.

- Invective** : Invective is a direct denunciation by the use of derogatory epithets.
- Sarcasm** : When crude and blatant use of apparent praise is actually for dispraise.
- Atmosphere** : The alternative terms for atmosphere are *mood* and *ambience*.

Atmosphere is the totality pervading a literary work, which sets up in the disastrous. For example, in Shakespeare's masterpiece *Hamlet*, the tense and fearful atmosphere is set in the beginning only by the terse and nervous dialogue of the sentinels as they anticipate the appearance of the ghost.

Connotation :

In literary usage, the denotation of a word is its primary meaning, such as the dictionary specific. *Connotation* is the range of secondary or accompanying meaning which it commonly suggests or implies. For example, "home" denotes the place where one lives, but connotes privacy, intimacy and coziness.

Criticism : Criticism is the branch of study concerned with defining, classifying, expounding and evaluating works of literature. Works of literature can be interpreted in context of their theoretical concepts or practical norms. Taking clue from this we can say that *theoretical criticism* undertakes to establish, on the basis of general principles, a coherent set of terms, distinctions and categories to be applied to the consideration and interpretation of works of literature as well as the "criteria" by which these works and their writers are to be evaluated. The earliest greatest work of theoretical criticism was Aristotle's *Poetics*. *Practical Criticism or Applied Criticism* concerns itself with the discussion of particular works and writers. In an applied critique, the theoretical principles controlling the analysis and evaluation are left implicit or brought in only when the occasion demands. Among the major works of Applied criticism are Johnson's *Lives of the Poets*, Matthew Arnold's *Essays in Criticism*.

Practical criticism is sometimes distinguished in the following categories :

1. Impressionistic Criticism :

It attempts to represent in words the felt qualities of a particular work, and to express the attitudes and feelingful responses, the impression which the work directly evokes from the critic as an individual. *Judicial Criticism*,

on the other hand, attempts not merely to communicate but to analyse and explain the effects of a work in terms of its subject, organisation and techniques, and to base the critic's individual judgement on general standards of literary excellence.

Students should also keep in mind that the types of literary theory or practice can be discriminated according to whether, in explaining and judging a work of literature, they refer the work primarily to the outer world, or to the audience or to the author or else look upon the work as an entity in itself. On the basis of this, tools of criticism can be applied as follows :

Mimetic Criticism : It views the literary work as an imitation or reflection or representation of the world and human life. The primary criterion applied to a work is that of the "truth", of its representation to the objects it represents or should represent. Plato and Aristotle considered literature to be a mimetic art.

Pragmatic Criticism views the work as something which is constructed in order to achieve certain effects on the audience (effects such as aesthetic pleasure, instruction or special feelings) and it tends to judge the value of the work according to its success in achieving that aim. Practised ever since Roman times, this approach has come to be recognised as *Rhetorical Criticism* in modern times.

Expressive Criticism regards the work primarily in relation to the author himself. It defines the work as an expression, or overflow, or utterance of feeling, or as the product of the poet's imagination operating on his perceptions, thoughts, and feelings. Such views were developed by the Romantic Critics.

Objective Criticism approaches the work as something which stands free from poet, audience, and the envioning world. It describes the literary product as a self-sufficent object or as a world in itself, which is to be analysed and judged by "intrinsic" criteria, such as complexity, coherence, equilibrium, integrity and the interrelations of its component elements. The *New Critics* and *The Chicago School of Critics* evaluate the literary works on these principles.

Textual Criticism : Its basic aim is to establish as closely as possible what an author actually wrote by assaying and correcting the sources or error and confusion in various printings of a work.

It is also common to distinguish types of criticism which bring to bear upon literature various special areas of knowledge and theory in the attempt to explain the influences which determined the particular characteristics of a literary work. Accordingly we have *Historical Criticism*, *Biographical Criticism*, *Sociological Criticism*, *Psychological Criticism*, *Archetypal Criticism* and many others.

Note : The definitions have been taken from : *A Glossary of Literary Terms* (3rd edition) by M.H. Abrams.

Suggested Questions

- Q.1 (a) Trace major differences between prose and verse
(b) List and explain main types of prose ?
- Q.2. Explain the following :
(a) Satire
(b) Allegory
(c) Biography
(d) Scientific Writing
(e) Criticism
- Q.3 (a) Explain major types of satire.
(b) Elucidate prominent forms of irony.