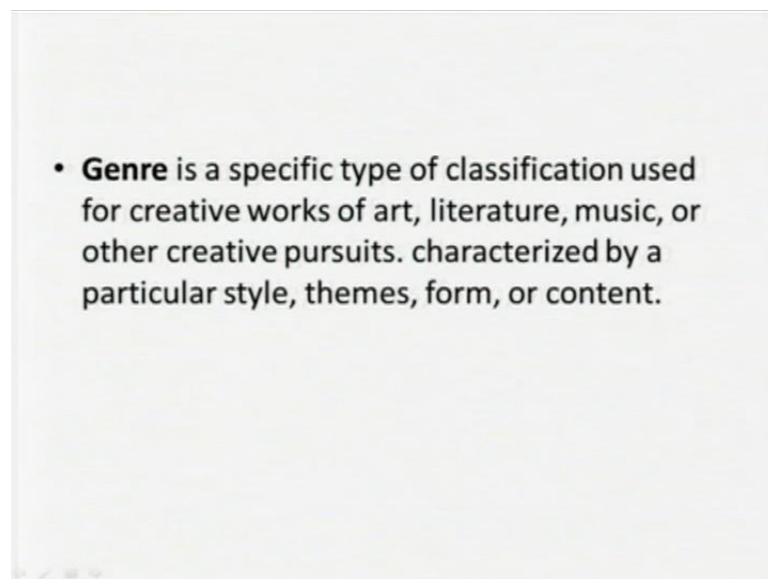


**English Language and Literature**  
**Prof. Krishna Barua**  
**Department of Humanities and Social Sciences**  
**Indian Institute of Technology, Guwahati**

**Lecture- 20**  
**Literary Genres**  
**Novel**

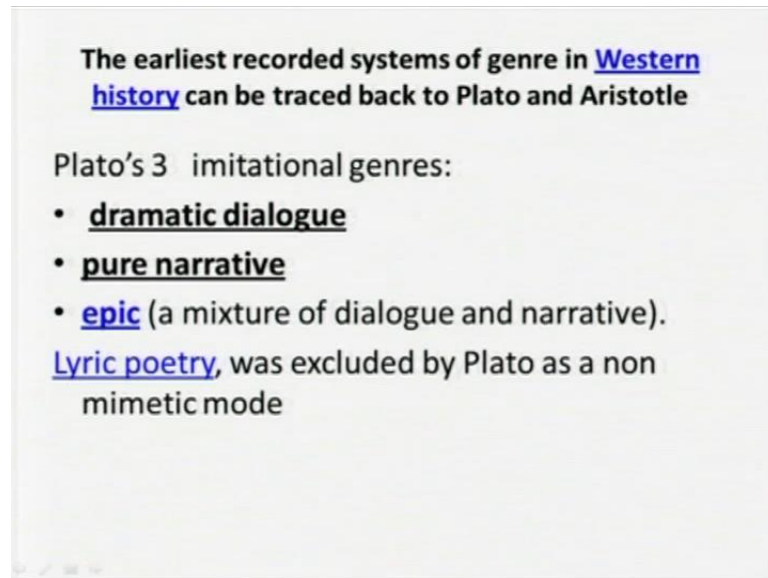
Hello, welcome to the national program on technology enhance learning, n p t e l a joint venture by Indian institutes of technology and Indian institute of science. We are in the domain of literature, English language and literature. And today, we are going to start a new module on literary genres, I teach English, at department of humanities and social science, at i i t Guwahati, and it has been an experience all should years, teaching literature to engineering students. And at end of the day, I find that it has become beautiful experience, when we try to send details to the students, the beauties, and the wonders of interpretation of a literary text.

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When we talk of genres as such, we take it in the question of understanding the literary domain, specific type of classification used for creative works of art, literature, music or other creative pursuits. And this is usually characterized; genre is usually characterized by particular style, by particular themes, by form or content.

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The earliest recorded systems of genre in [Western history](#) can be traced back to Plato and Aristotle

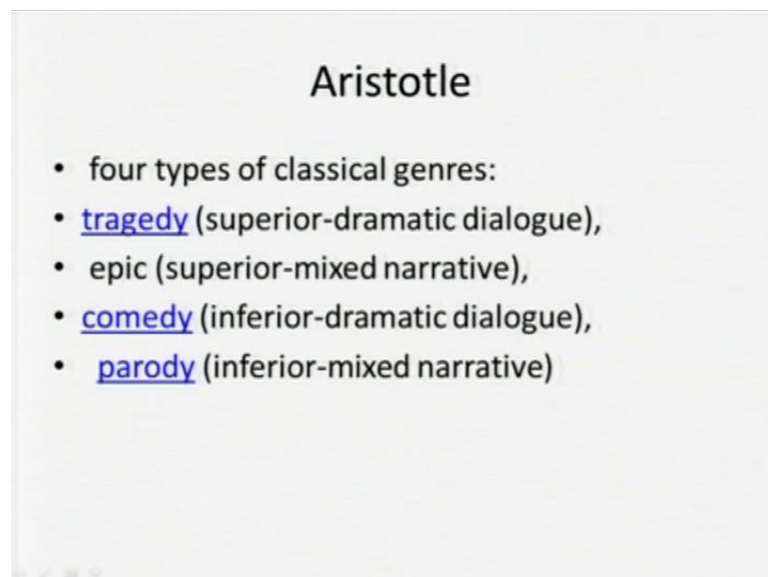
Plato's 3 imitational genres:

- **dramatic dialogue**
- **pure narrative**
- **epic** (a mixture of dialogue and narrative).

[Lyric poetry](#), was excluded by Plato as a non mimetic mode

Well, so let us look into, when this idea of the genre in literary studies had really come into the for. The earliest recorded system of genre in western history can be traced back to Plato and Aristotle. Plato had only three imitational genres, he based it on dramatic dialogue; pure narrative; epic which was a mixture of dialogue and narrative; and lyric poetry was excluded by Plato as a non mimetic mode.

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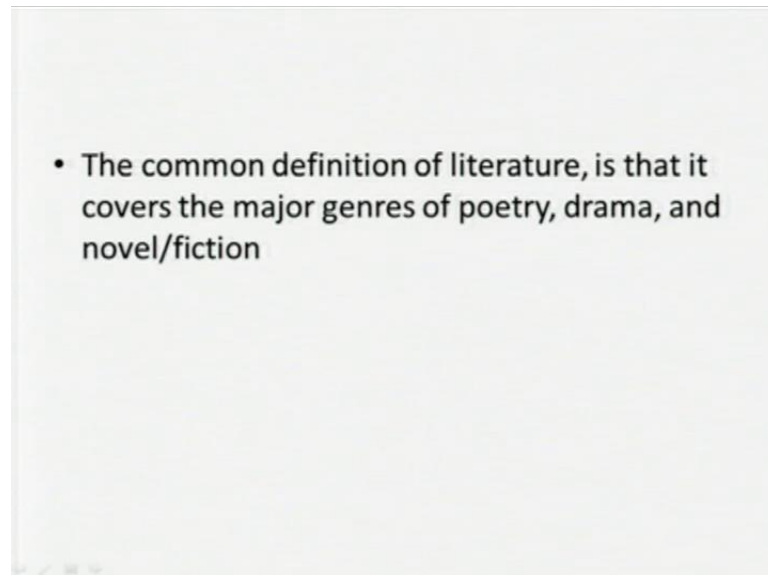
Aristotle

- four types of classical genres:
- [tragedy](#) (superior-dramatic dialogue),
- epic (superior-mixed narrative),
- [comedy](#) (inferior-dramatic dialogue),
- [parody](#) (inferior-mixed narrative)

Well we come to Aristotle, we seen that, it was extended to again based on mimesis. Based on imitation on four types of classical genres, which was tragedy, which was

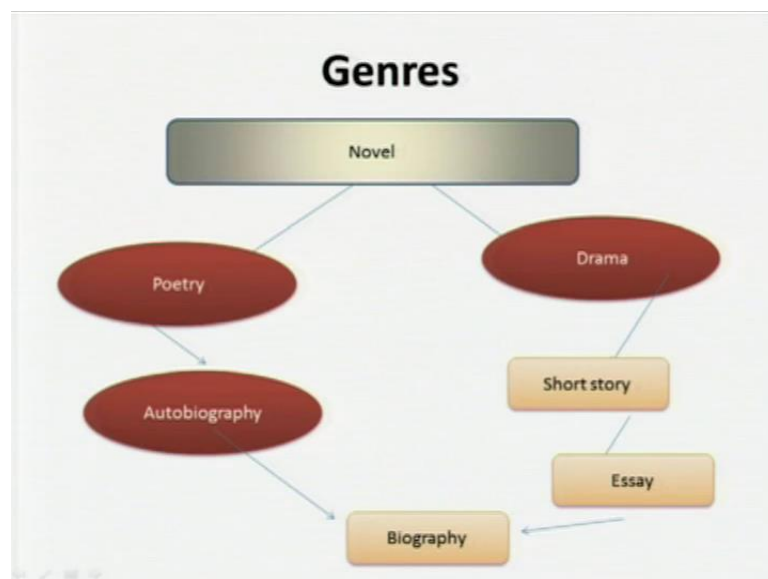
given the highest form of expression, literary expression superior dramatic dialogue; then the epic; then comedy; and lastly parody as an inferior mixed narrative.

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Well, now when we really want to look at literatures and understanding literature, and are approach to literature, will look into the common definition of literature, how it covers the major genres of poetry, drama, and novel, and fiction.

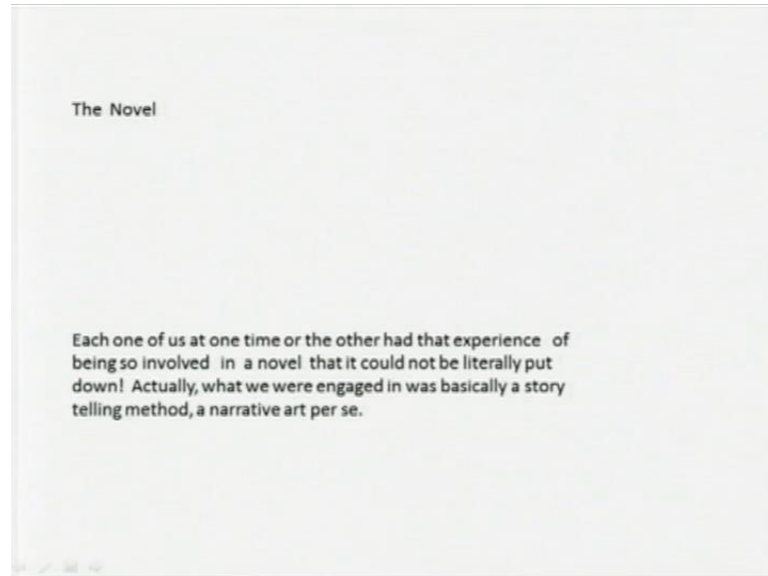
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Well, today we are going to cover, mostly on the first most popular genre of literary expression novel. And according to the modern critics or according to the scholars

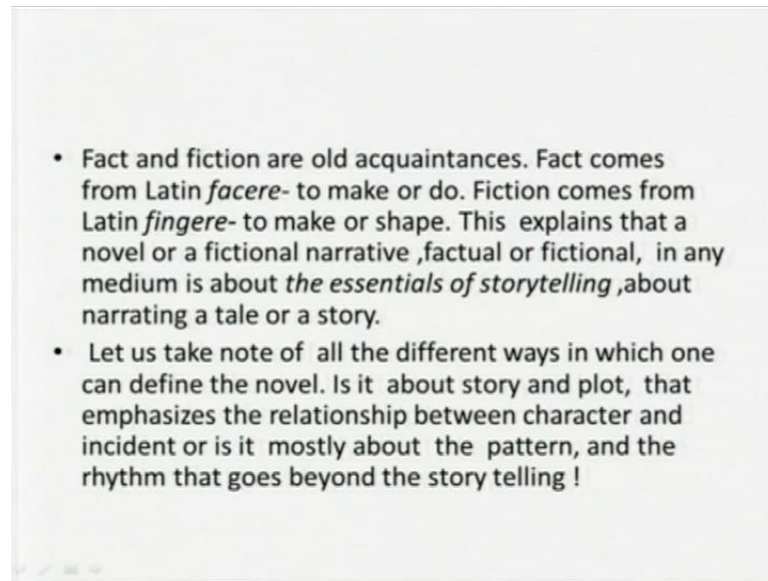
genres in literature have been more or less classified into this, the means novel, drama, poetry, autobiography, short story, essay and biography.

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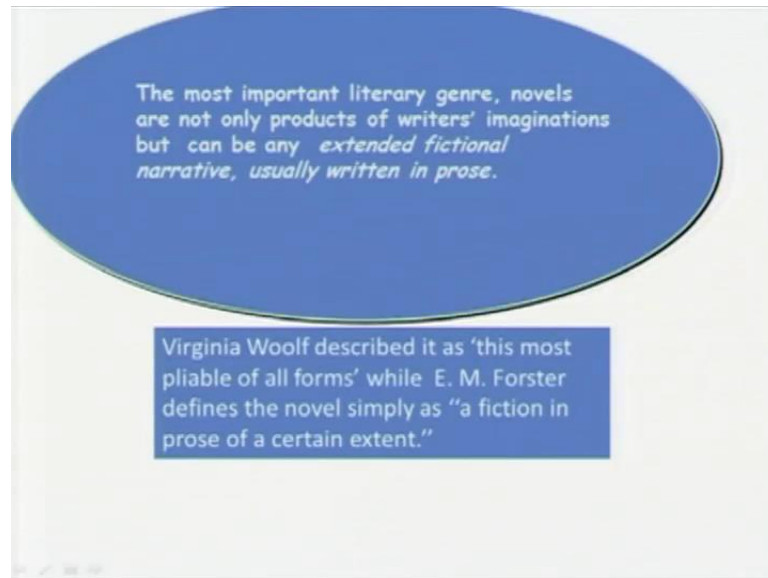
Well, so we come now to the novel, where I think each one of us, as students of literature; or students of science; or of engineering, you must have at that experience, of being so involved in a novel or in a book that if could not literally put it down. So, what was it, that was, that gross to you or that in forged you. Actually what we were engaged in, if we really look into the whole process of reading, it was basically a storytelling method, a narrative art per say.

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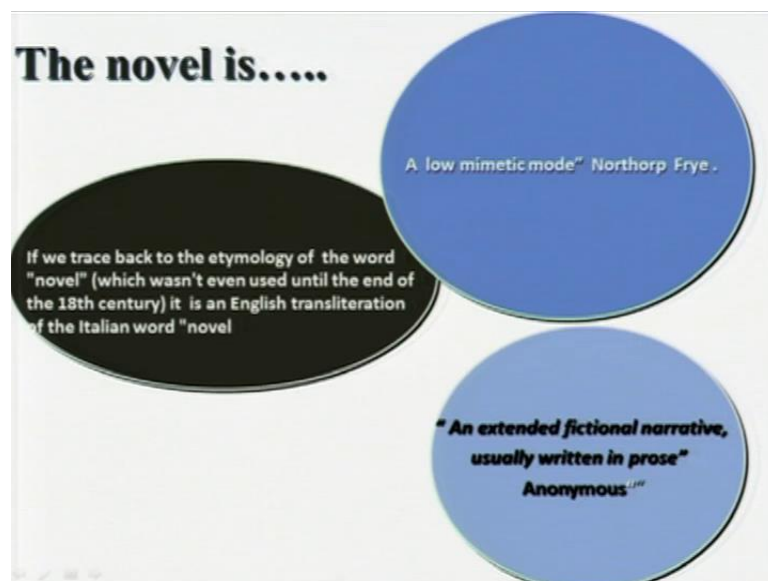
If we go back into the etymological meaning of fact and fiction, we will see that, fact comes from Latin *face re* to make or do, and fiction comes from Latin *fingere* to make or shape. This explains that a novel or a fictional narrative, whether it is factual, whether it is fictional, in any medium is about the essentials of storytelling, about narrating a tale or a story. Novel is first say, about storytelling, let us take note of all the different ways now, in which one can define the novel, is it about the story cot craspue, is it about a characters, is it about the plot, that emphasizes the relationship between character and incident, or is it mostly about the pattern, and the rhythm that goes behind the storytelling.

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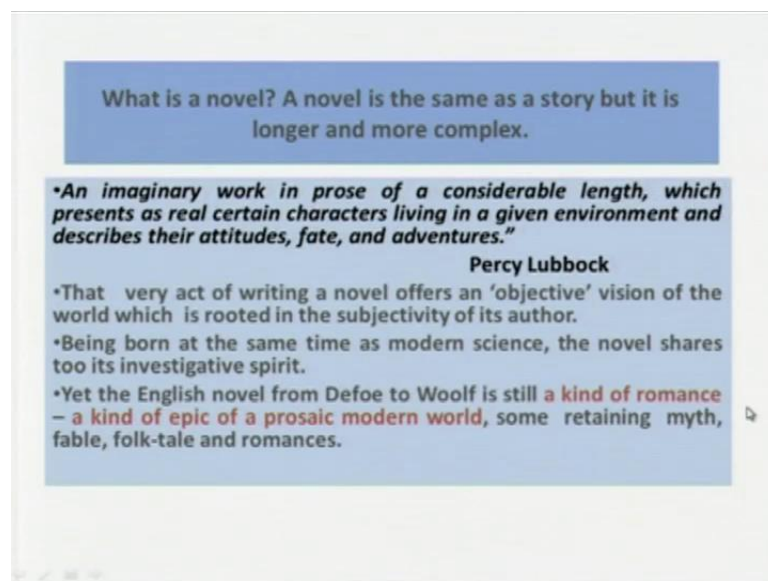
Most important literary genre, it is supposed to be, and the most popular yes, novels are not only products of writer's imagination, but can be any extended fictional narrative, usually written in prose. We do have the poetic novel, but usually it is written in the prose narrative. Virginia Woolf described it as the most pliable of all forms, you can experiment with its form, there is no set rule that it should begin like this, it should end like this, while E.M Forster defines the novel simply as, a fiction in prose of a certain extent.

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Well, therefore the novel is, if we trace back to the etymology of the word novel now, we had seen the word fact and fiction etymologically how it also interchanges, exchanges its own qualities, but the word novel which was not even used until the end of the 18th century, the word actually came into being in the 18th century. It is an English transliteration of the Italian word, novel or novella. And an anonymous writer has said that it is an extended fictional narrative, usually written in prose. Well Northrop Frye a scholar of a critic, of literature he has given the novel; he had call the novel, allow mimetic mode not as high as the drama or poetry.

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What is a novel? A novel is the same as a story but it is longer and more complex.

*"An imaginary work in prose of a considerable length, which presents as real certain characters living in a given environment and describes their attitudes, fate, and adventures."*

**Percy Lubbock**

- That very act of writing a novel offers an 'objective' vision of the world which is rooted in the subjectivity of its author.
- Being born at the same time as modern science, the novel shares too its investigative spirit.
- Yet the English novel from Defoe to Woolf is still a kind of romance – a kind of epic of a prosaic modern world, some retaining myth, fable, folk-tale and romances.

Well, so now, we come to, what is a novel? A novel is the same as the story, but is longer and more complex. It just storytelling, it is just narrating, and the story always has so many components to it, how it begins? Where it ends? How does it reach to a climax? What are the characters involved in it? What is the conflict which is there? What are the moral issues which have been shown? How much of humor is there? How much of irony is there?

So, according to Percy Lubbock, one of the stalwarts of criticism on the novel, he had said that it is an imaginary work in prose, of a considerable length, which presents as real certain characters living in a given environment, and describes their attitudes, fate, and adventures. So, the very act of writing a novel offers what, an objective view point does not it, of the world which is rooted in the subjectivity of it is author. So, you are the



author, and you are talking about the objective world. So, this domain of the object and the subject is very much rooted, being born at the same time as modern science, the novel shares too it is investigative spirit.

Well, when we are at the background of talking about interpretation of texts, or interpretation of a genre or a genre. We find that in understanding literature it is always better to be equipped with two modes of understanding a text, the manner and the matter. So, the matter is the content, and the manner is the technique, so this are the ways that we always have to see, how the story is being told, the technique of the story, and the content of the story. Yet English novel from Defoe to Woolf is still a kind of romance, even though we see that with modern science, the novel shares it is investigative spirit.

We find that, if we look into trace the evolution of the novel as such from the 16th 17th centuries. We find that some way or other, there are the elements of romance attached to it, we cannot escape from that, a kind of epic of a prosaic modern world. And wherever we read, whether we read Tolstoy's war and peace, Dr. Zhivago Boris Pasternak all Russian novelists or Hemingway's old man and the sea, coming closure home. If we read, so many others on Manrashti we have Vikramseth, we always find that there is somewhere that element of romance, that element of mystique, which has been added to socio logical portraiture or to life as it has been told. Some do retain myth, fable, folk tale and romances.

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long history of its evolution.

- The Russian cultural theorist Mikhail Bakhtin traces the novel back to imperial Rome and ancient Hellenistic romance.
- has historical roots both in the fields of short, compact, broadly realistic medieval tales and early modern romances of Boccaccio *Decameron* (1349) and the *Heptameron* (a collection of tales of love, composed by Marguerite, the queen of Navarre) and others.
- Created as a form for preservation of oral stories of various cultures it grew to include epics and romances and adventures like Arthurian legend and knighthood
- Many currents have come together to produce the English novel.
- The actual novel form developed through the memoir- novel and epistolary novel of the 16<sup>th</sup> and 17<sup>th</sup> centuries to the novel of the omniscient third person narrator, which has dominated from the late 18<sup>th</sup> century to the present time.

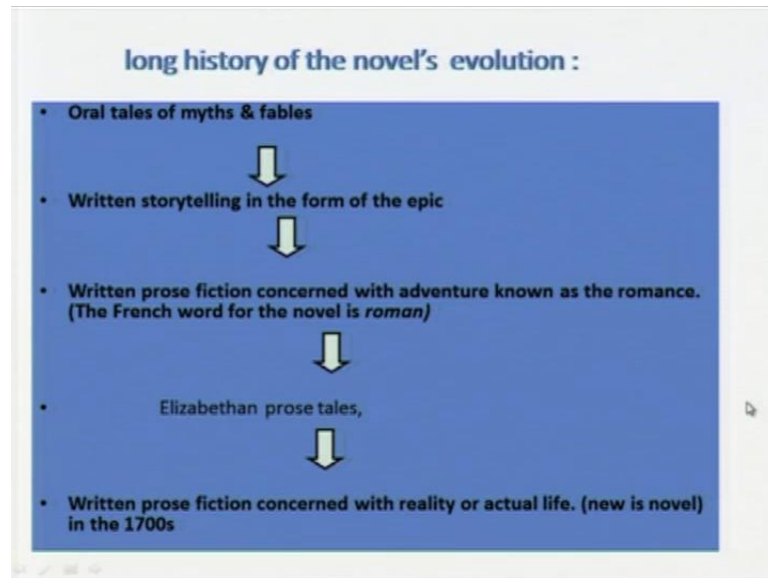


Well. So, let us now look into the long history of its evolution. So, the Russian cultural theorist Mikhail Bakhtin traces the novel back to imperial Rome and ancient Hellenistic romance. I do believe, because of its roots, because of its origin, this is where the mystique of the novel still persists, it must have left fragments of it, always in the presentation; however, experiments had gone on in the making of the novel. This historical roots both in novel, not only has goes back to imperial Rome and Hellenistic romances, but it has historical roots both in the fields of short, compact, broadly realistic medieval tales, and early modern romances of Boccaccio Decameron.

And also by and the Heptameron, a collection of tales of love composed by Marguerite, the queen of Navarre and others. Created as a form for preservation of oral literatures of various cultures, it grew to include epics, romances, adventures like Arthurian legend and knighthood. So, I think somewhere or the other, when we look into this background, it helps us to understand, how the novel has evolve through the ages, and how from the myths and fables to the romances, it has gone into the modern novel of ours.

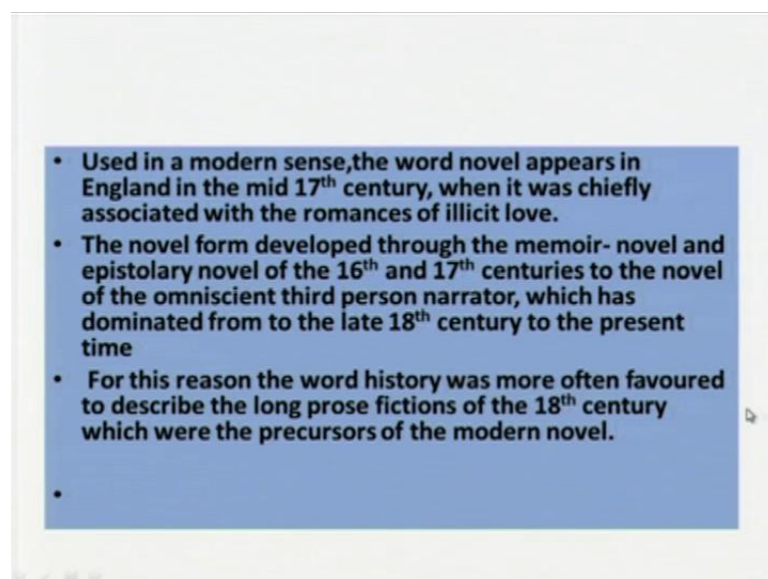
Many currents have come together to produce the English novel, because we are more or less concentrating on the English novel, let us see what are the currents which had gone, in the making of the English novel. The actual novel form actually developed through the memoir, which we will be dealing with later, in the form of autobiography, and novel and epistolary novel of the 16th and the 17th centuries, to the novel of the omniscient third person narrator, which has dominated from the late 18th century to the present time.

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The long history of the novel's evolution therefore, if we go back, we see that it is the oral tales of myths and fables; then things which are written storytelling in the form of the epic; then written prose fiction concerned with the adventure known as the romance, French word for the novel is roman; then it comes down to the Elizabethan prose tales, and mind you Elizabethan age was the age of poetry, it was called the nest of singing birds. But yet at that time we find that the Elizabethan prose tales too ((Refer Time: 12:29)) of it is own. And this again comes down to the written prose fiction concerned with reality or actual life, and new in English is novel, in the seventeen's.

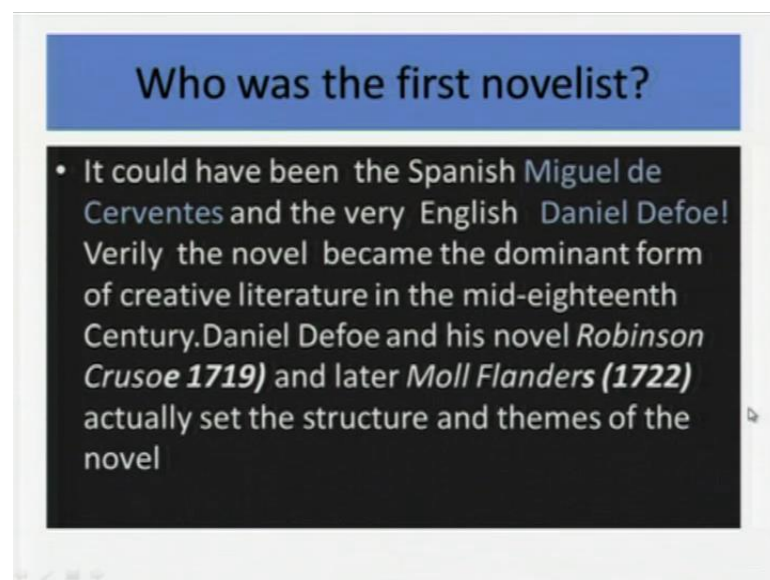
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So, used in this modern sense, the word novel appears in England in the mid 19th century, when it was chiefly associated with the romances of illicit love. Before it did not somehow enter into the canon of English literature, something which was a sort of written by clandestine affairs, and where it was preoccupation of the lazy aristocracy.

And the novel form developed through the memoir novel and the epistolary novels, and for this reason the word history was more often favored to describe, the long prose fiction of the 18th century, which were the precursors of the modern novel. So, people were chary of using the word novel, which did not have, somehow the, enjoyed the high pedestal of the literary canon.

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Well, let us now look who was the first novelist, if you can term it, in English literature or in world literature. It could have been the Spanish Cervantes, who wrote *Don Quixote* or the very English Daniel Defoe; verily the novel became the dominant form of creative literature, in the mid 18th century. If you go back to the 14th century, many say that Chaucer, Geoffrey Chaucer was the father of English prose, his prologue to the *Cantabury Tales*, it has all the qualities of the modern novel.

Yet, we do not term it as the modern novel per se, Daniel Defoe and his novel *Robinson Crusoe* in around 1719. And later Defoe's *Moll Flanders* actually set the structure and themes of the novel. So, this is in the 18th century, that we find that the novel really comes into the forefront.

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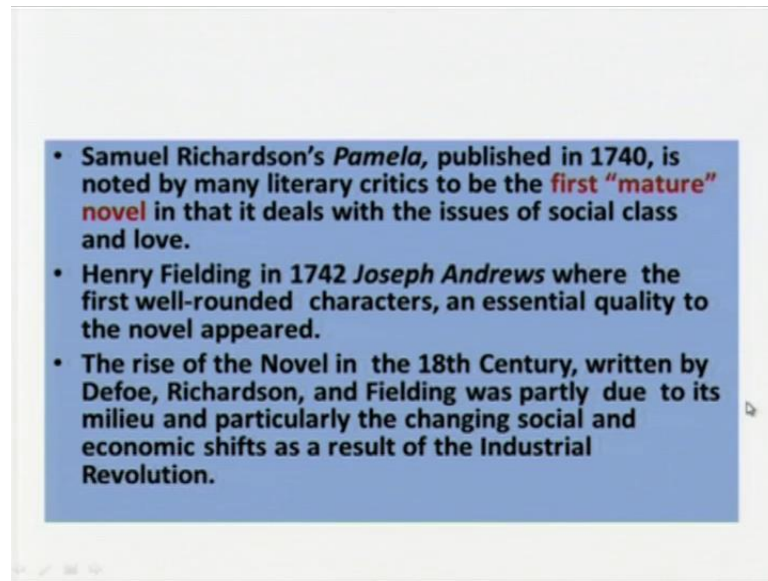
Many currents came together to produce the English novel. Elizabethan prose tales, picaresque stories, and accounts of the urban underworld represented one

- the character-writers of the 17<sup>th</sup> century developed a technique of psychological portraiture which was available to Addison and Steele.
- The straight forward narrative style used by Bunyan in *The Pilgrim's Progress* and the somewhat similar factual style of Defoe's journalistic writings also helped to make the fully realized novel possible
- 

Many currents come together to produce the English novel Elizabethan prose tales, picaresque stories, accounts of the urban underworld represented one. Now, when we have seen; how this has gone into the making of the novel as such, the character writers of the 17th century developed a technique of psychological portraiture, which was available to Addison and Steele. Addison and Steele were prose writers, they were essays.

So, you can see the shift which was going on from journalism to novel and from novel to journalism. So, that the techniques of writing; or the manners of writing; or expression was somehow being reflected to one on the another. And even the narrative style used by the Bunyan in the pilgrim's progress, and the somewhat similar factual style of Defoe's journalistic writings, also helped to make the fully realized novel possible.

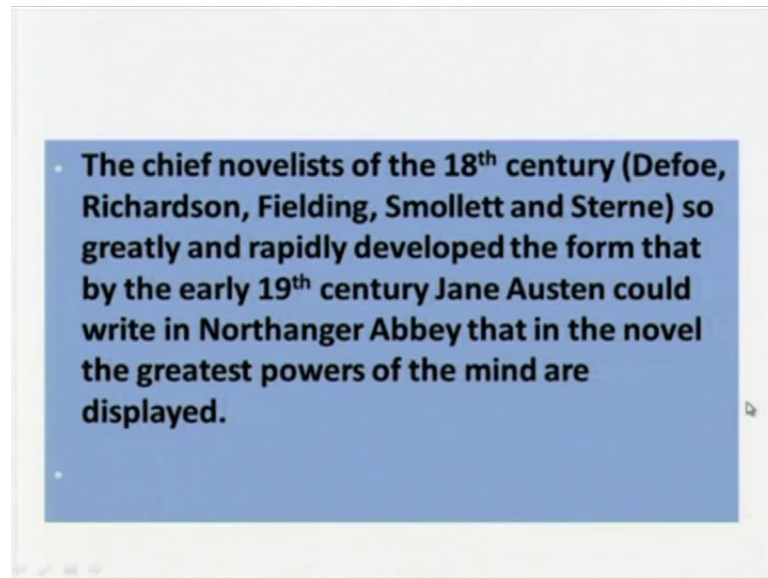
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In the 18th century itself, so we are here in the 18th century, which was supposed to be the age of the novel as such. Samuel Richardson's *Pamela* published in 1740 is noted in many literary critics to be first mature novel. And Daniel Defoe's was the first novel as such or ((Refer Time: 15:55)) *Don Quixote*, but as a mature novel, with all the qualities, with all its components of a novel. Many case it back to that to Richardson formula, because it deals with the issues of social class, as well as of love. If in Henry fielding in 1742 *Joseph Andrews*, where the first well rounded characters an essential quality to the novel appeared.

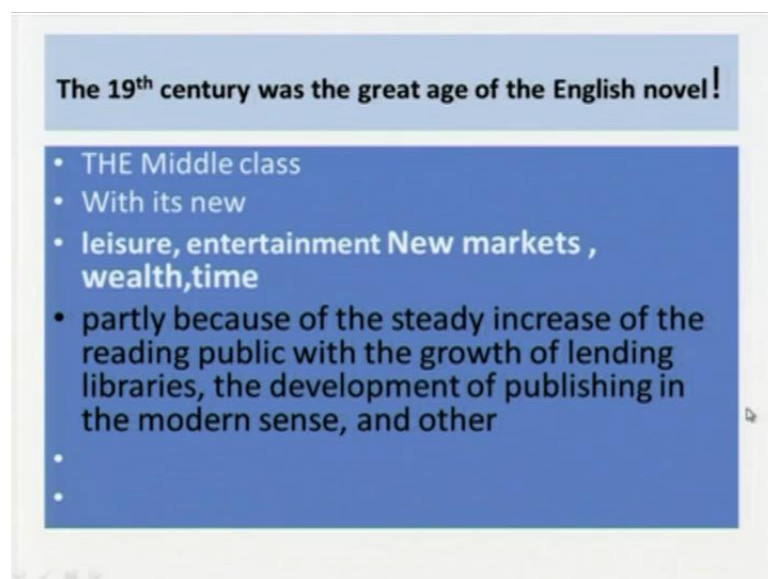
So, the rise of the novel in the 18th century, this is the very important part, and this was because of the what would you call it, the reception by the public to the novel that it became popular in the later ages. And we have to thank them, that the 18th century received the novel, as a form of literary expression. Therefore, the rise of the novel in the 18th century written by Defoe Richardson and fielding, was partly due to it is milieu. It was partly because of the readership, and the people who had really welcome the novel, and particularly the changing social and economic shifts, as a result of the industrial revolution.

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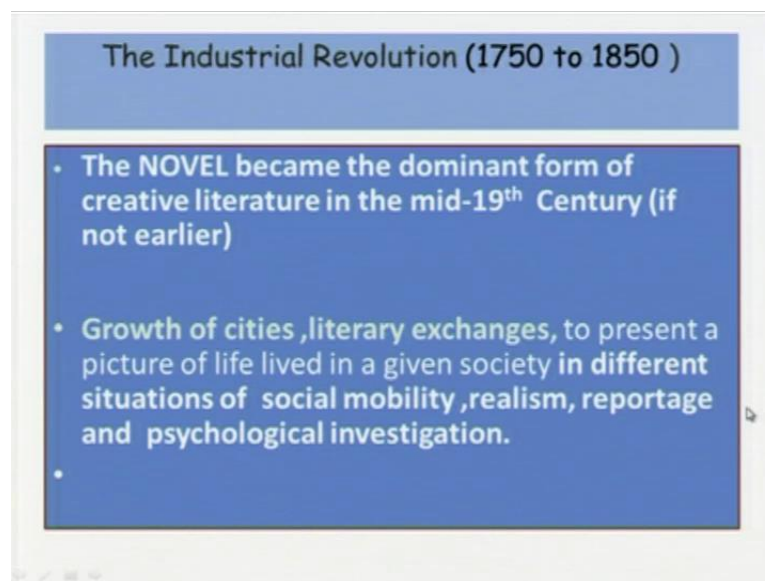
So, the chief novelist of 18th century Defoe, Richardson, Fielding, Smollett, Sterne, Loran's Sterne, so greatly and rapidly developed the form, that by the early 19th century, Jane Austen who dominated like colossus in the 19th century, could write in Northanger Abbey one of our novels, that in the novel the greatest powers of the mind are displayed. This is the form this is the genre, which was the most suitable for all the powers of the mind.

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So, we come to the 19th century, the 19th century was the great age of the English novel. It was because of the rise of the middle class, with its new leisure, with its new modes of entertainment, because they had money to spend; they were literate; they had new markets; there were publishing firms, wealth, time, etcetera, etcetera. Partly because of the steady increase of the reading public with the growth of lending libraries, the development of publishing in the modern sense, and other things really developed during this time.

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And the industrial revolution around 18th century to the middle of 19th century, you find these were the causes, which really accelerated the growth of the novel. The novel became the dominant form of creative literature, in the mid 19th century, if not earlier. So, the growth of cities, urban population, more reading public, literary exchanges, literary interconnections to present a picture of life lived in a given society in different situation of social mobility, realism, report a psychological interventions. Everything that you have was here, and therefore it led to the proliferation of the novel.



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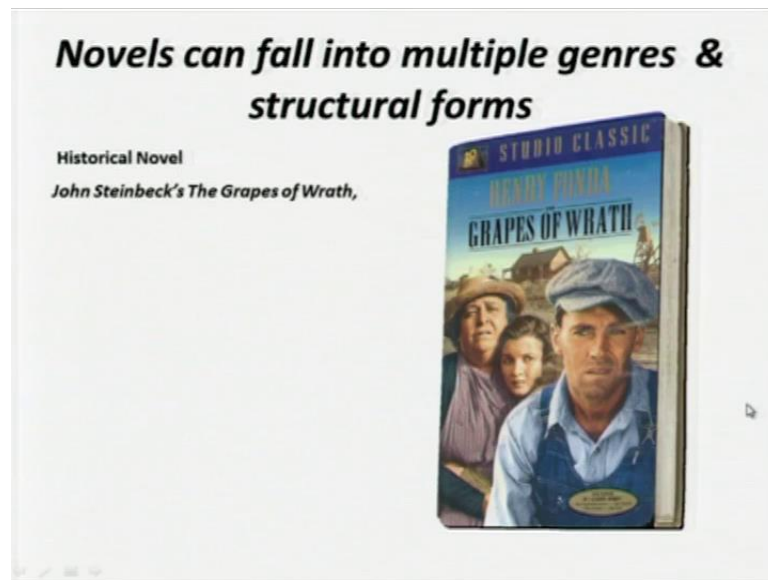
**Rightly so, with the creation of industry...**

- this new social and economic class of people could criticize the restrictive culture of industrial England in Jane Austen's first novel, *Sense and Sensibility*.
- As for a real picture of what daily life in industrial England was like, Charles Dickens' *Hard Times* illustrates the appalling working conditions that factory workers faced.
- *Wuthering Heights* is the only published novel by Emily Bronte (1847), often regarded as an archetype of the tortured Romantic hero
- 

Rightly so, with the creation of industry therefore, this new social and economic class of people, the middle class, could criticize the restrictive culture of industrial England in Jane Austen's first novel, *sense and sensibility*, which was portraiture of that class. As for a real picture of what daily life in industrial England was, we have Charles Dickens, with his huge collection, all magnum opuses of his novels *hard times*.

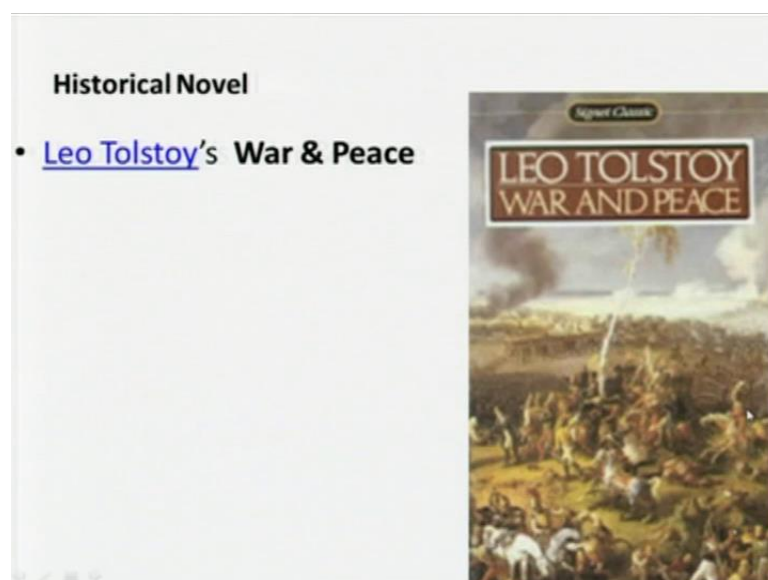
We have illustrates the appalling working conditions, that factory workers faced. May be the exceptions somewhere was *Wuthering heights* of Emily Bronte, which is often regarded as an archetype of the tortured romantic hero, which was not so much a reflection of the social, you know industrial times, but more of the tremors of the romantic hero.

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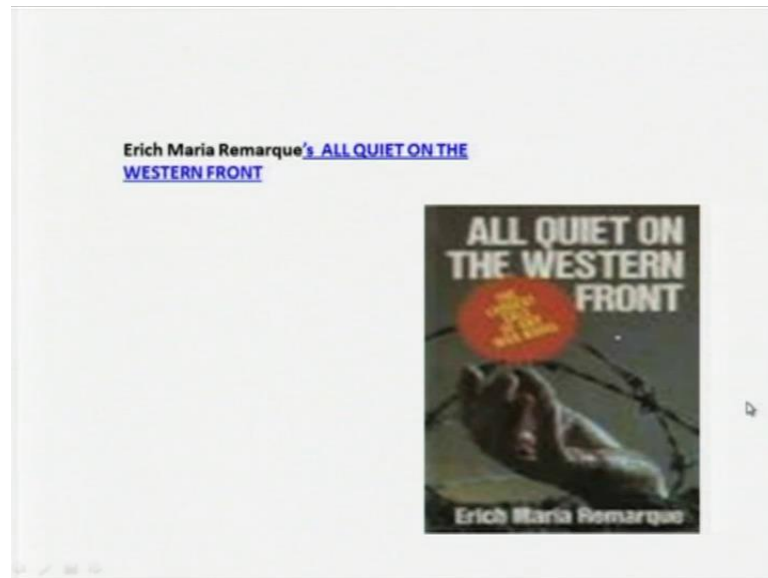
They have for; let us now look into the multiple genres and structural forms of this genre of the novel itself. If we look into John Steinbeck's, coming to the 20th century, we find in the early 20th century, around the middle of the 20th century. John Steinbeck's, Nobel Laureate John Steinbeck in his grapes of wrath, you can call it a historical novel, where he traces that the journey of the okie farmers, who come from the east to the west.

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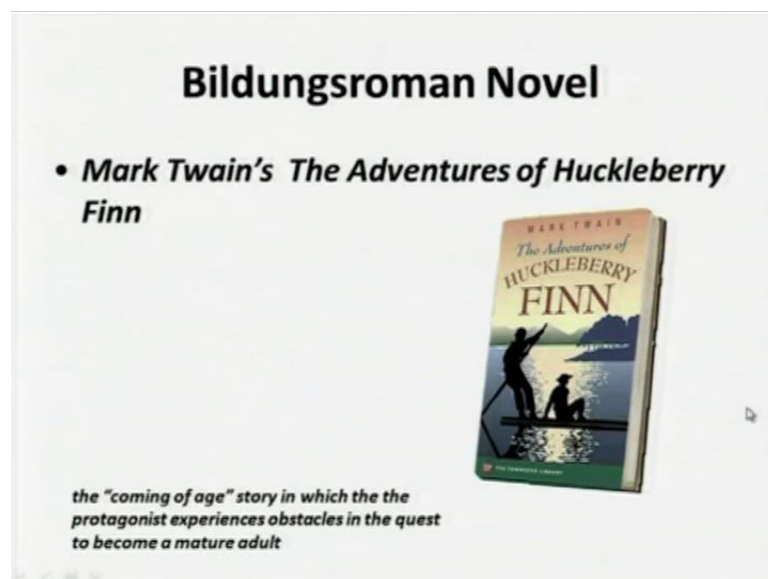
Then the historical novel, we have Leo Tolstoy's war and peace, which talks about the Napoleonic wars, invasion to Russia, a huge masterpiece.

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And many people go back to it for reference; then we have Erich Maria Remarque, German writer all quiet on the western front, talks about the horrors of the First World War.

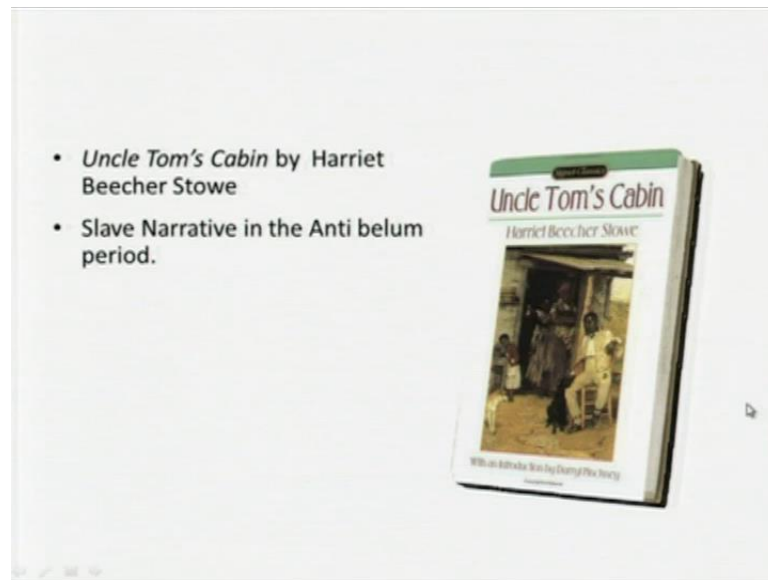
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Then the bildungsroman novel, bildungsroman is something like a story of initiation, where a character develops from the stage of initiation, from the stage of understanding to the stage of, may be redemption or acknowledging his acknowledging what life is. So, bildungsroman novel, we have the adventures of huckleberry fin, we have the adventures

of Tom Sawyer and Mark Twain's. And which was supposed to be the primal source of all American literature, which talks of freedom, which talks of different aspects of the social variations.

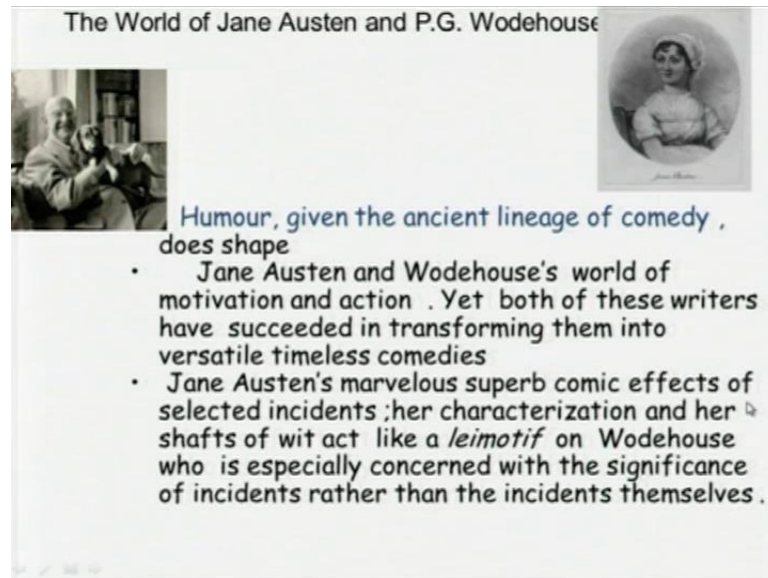
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Then we do have another very well known novel by Harriet Beecher Stowe, Uncle Tom's Cabin, which goes back into the tradition of the slave narratives, in the Anti belum period, that is in the American civil war, talks about the slave. Even though, it is not written by a black, I mean by African American writer by a native. So, we find that it was one of the first almost fiction, which said the led the world see, what was the condition of America during the Anti belum period.

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The World of Jane Austen and P.G. Wodehouse



Humour, given the ancient lineage of comedy, does shape

- Jane Austen and Wodehouse's world of motivation and action. Yet both of these writers have succeeded in transforming them into versatile timeless comedies
- Jane Austen's marvelous superb comic effects of selected incidents; her characterization and her shafts of wit act like a *leitmotif* on Wodehouse who is especially concerned with the significance of incidents rather than the incidents themselves.

The world of Jane Austen and P.G. Wodehouse, if we look into here, two different you know, novelist many of you must had been reading P.G. Wodehouse in your school days. A most popular novelist, who writes in the vein of J Austen, and his main tool is humor, not that he is a realistic writer as such, but then you have to see that he takes it as the ancient liners of comedy. And when we look into their novels, whether of Jane Austen pride and precedence, sense and sensibility. And P.G. Wodehouse Betty aster series, jives series, then we find that there is a, intended reflection of what they want to show.

Yet both these writers have succeeded in transforming them into versatile, timeless comedies. You can even put them into popular culture, because they are so popular, the age variation of the readerships may come from 10 years to a 70 year old man. So, Jane Austin's marvelous superb comic effects of selected incidents; her characterization and her shafts of wit, act like a leitmotif goes on repeating, on Wodehouse so especially concerned with the significance of incidents, rather than the incidents themselves.

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**What Jane Austen did**

- was to apply the techniques of the novel to the acute observation of society in microcosm : 'three of four families in a country village' was "the little bit (two inches wide) of Ivory on which I work....so fine a brush,as produces little effect after much labour." she wrote in her letters.
- was to apply the microscope to human character and motivation, with no great didactic,moral or satiric purpose, as representations of universal patterns of behaviour.

So, what did Jane Austen do, she was to apply the techniques of the novel, to the acute observation of society, in microcosm; three this is for she says, three of four families in a country village, was the little bit of ivory on which I work. So, fine a brush, as produces little effect after much labor, she wrote in a letter. So, it was the minute of life, that she had portrayed, it was in the very, very close reading of this bourbon society, that she was use to. She was to apply the microscope to human character and motivation, with no great didactic, moral or satiric purpose, as representation of universal patterns of behavior.

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**Continuing the comic tradition:**



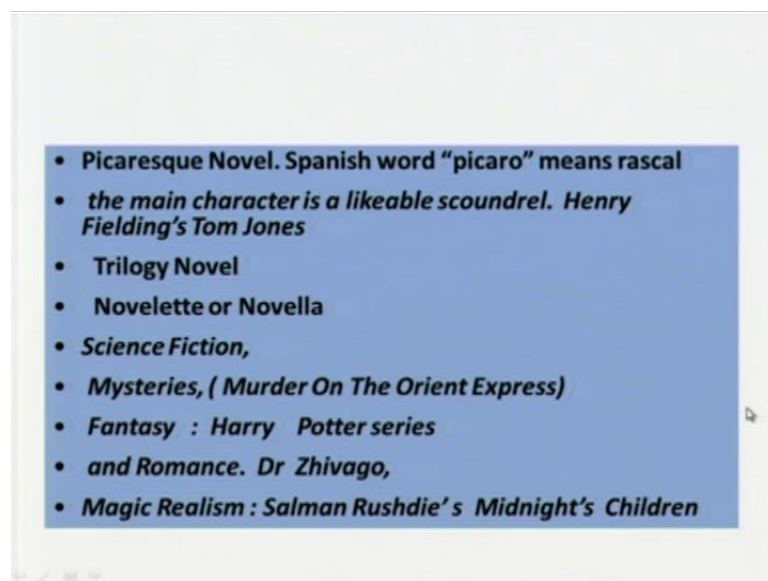
**P.G.Wodehouse**  
( 1881-1975)

- as one of the most popular novelists of the twentieth century, revolutionized the modern comic novel during his seventy-five year career.
- created a world of bumbling aristocrats, masterful servants, strong young women and eminent loony doctors.
- Besides introducing characters set in the typical English countryside, he depicted a behaviour of a class of people, working on the vanity, triviality and misunderstandings of endless social rounds.
- for him the *comic* was generally a matter of a three-cornered relation, the agent, the victim and the reader .

Well, and continuing this comic tradition, we find P.G. Wodehouse 1881 to 1975. One of the greats of modern fiction, as one of the most popular novelist of the 20th century, he it was, who had revolutionized modern comic novel, during his 75 year career. He what did he create, when you go into the world of P.G. Wodehouse, it is absolutely a different world all together. It is the world of bumbling aristocrat's masterful servants, when the servants have the better, they are better off than the masters, strong young women and eminent loony doctors.

Besides introducing characters set in the typical English countryside, what did he do, he depicted a behavior of a class of people, it was the gentle satire, if not a satire at all, working on the vanity, triviality and misunderstandings of endless social rounds. For him the comic was generally matter of a three cornered relation, the agent, the victim and the reader.

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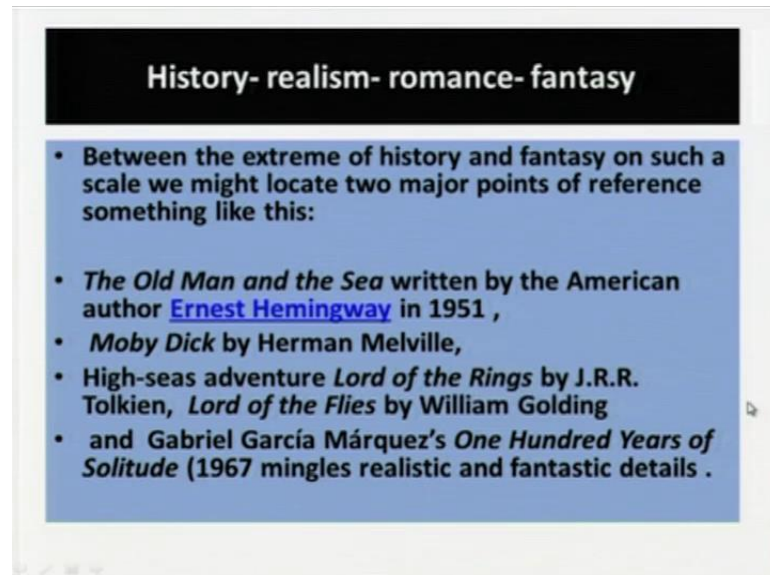


Well. So, when we come to again another form genre of the genre of novel that is the picaresque novel, the picaresque novel, where the picaro Spanish word, Picaro means scoundrel. And the main character is a very likeable scoundrel or a rascal like, we have in Henry Fielding's Tom Jones, then we have the trilogy novel, where it goes into different, different sections, the novelette or novella. Then the science fiction, we have mysteries like murder on the orient express. We have fantasy like, many of you are familiar with that harry potter series, and romances like Dr. Zhivago, and magic realism



in novelist like, sir Salman Rushdie's midnight's children, and some of the Latin American writers.

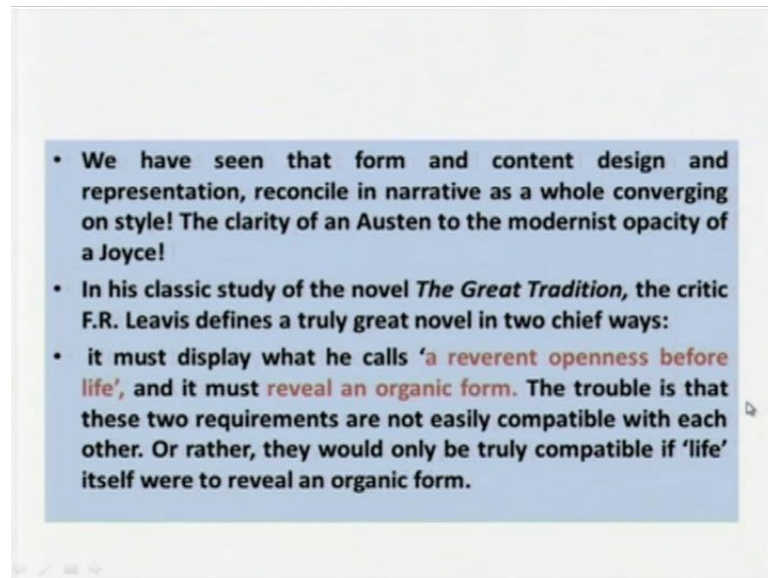
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Therefore, we have seen the comic realm has been also intruded, the tragic, the social, the realistic, and it is somewhere that the genres have overlapped in this genre of the novel. So, Aristotle would have been shocked, he had only put it into three; he had only divided it into 4 categories. So, history, realism, romance and fantasy between the extreme of history and fantasy, on such a scale we might locate two major points of reference, something like this.

If we read Ernest Hemingway's, the old man and the sea, a classic a modern classic written in 1951; Moby Dick by Herman Melville, the greats of the American literature. High seas adventure lord of the rings by J.R.R. Tolkien, lord of the flies by William Golding. And Gabriel Garcia Marquez's one hundred years of solitude, more or less magic realism, which she had mingle realistic and fantastic details.

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So, we have seen that form and content now, design and representation, reconcile in narrative as a whole, converging on style. The clarity of an Austen, we have seen Jane Austen, where he portrays the minute of life, as if it is realistic, you live life in the realistic level, to the modernist opacity of a Joyce, when James, Joyce, Virginia Woolf wrote the stream of consciousness matter. Novels, it was based on the variation of the, consciousness level of a person. So, you can call it transparent that the same time opaque, and at the same time, you would find that those were studies of psychological interpretation. In his classic study of the novel, the great tradition, the critic F.R. Leavis, defines a truly great novel in two chief ways.

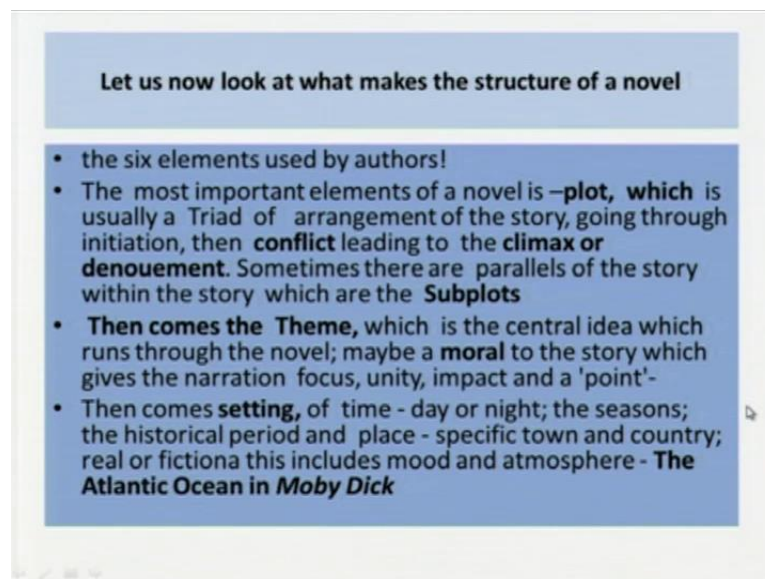
So, Leavis says, points it out as such, it must display what he calls, number one a reverent openness before life, and it must reveal an organic form. So, it must have a structure, you are students of engineering disciplines, you might be surprised to see, that literature to have these structures, literature to has it is organic form. And any genre that we are studying, it has it is own grammar, it has it is own hierarchy of structures. And in doing in knowing about this, it helps us to appreciate the text better probably, and probably are approach to literature or to different genres of literature, becomes a big different, and it becomes more appreciative, or it becomes more rewarding.

The trouble is that these two requirements were not easily compatible with each other. If it took, look into the reverent openness before life that you have to be open to life, at the

same time, you have to look into the organic form. So, rather they would only be truly compatible, if life itself were to reveal an organic form. So; however, much F.R. Leavis had said about this being novel, having an organic form. You might see that in the modern novel, there have been many, many variations; many, many experiments with form. And sometimes, we do not have a form at all; sometimes you do not have a technique at all.

And the technique to develop the technique as a Hemmingway had said, that it was the most difficult aspect of literary expression, to write simply what is the most difficult thing to do, and to write a simple sentence he said, which was true to life, was the most difficult thing for a novelist to do. Now, let us look at what makes the structure of a novel, going back to F.R. Lewis notwithstanding. We might see, for the sake of may be seeing the structure of a novel as such, we might see as ordinary readers, not as a critic, because we will come into that critical theorization of texts, interpretation of texts, but here as a simple reader of a novel.

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Let us now look at what makes the structure of a novel

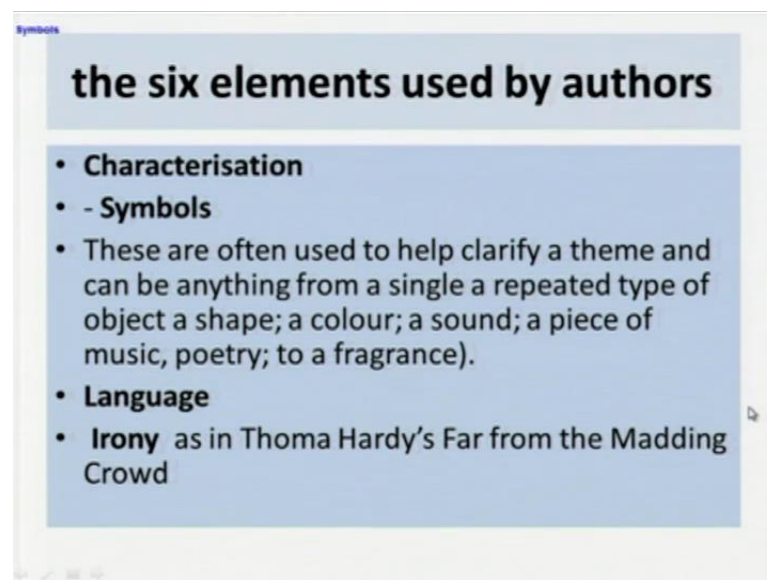
- the six elements used by authors!
- The most important elements of a novel is **plot**, which is usually a Triad of arrangement of the story, going through initiation, then **conflict** leading to the **climax or denouement**. Sometimes there are parallels of the story within the story which are the **Subplots**
- **Then comes the Theme**, which is the central idea which runs through the novel; maybe a **moral** to the story which gives the narration focus, unity, impact and a 'point'
- Then comes **setting**, of time - day or night; the seasons; the historical period and place - specific town and country; real or fictiona this includes mood and atmosphere - **The Atlantic Ocean in Moby Dick**

We might see six elements, used by authors. So, the most important elements of a novel is plot, what is plot? It is usually a triad of arrangement, of the story going through initiation, then conflict leading to a climax or denouement, just like in drama, it has that. You the opening first, the characters are introduce; or the setting is introduce; or the story is introduce, that is the first part. Then the second part is the, where the conflict

goes on, where the entire story is being told, and then it leads to the third part, which is the denouement.

Sometimes there are parallels of the story, within the story, which are the subplots; we will find this likeness also in drama, in the genre of the drama. Then comes the theme, which is the central idea, which runs through the novel, maybe a moral to the story, which gives the narration focus, unity, impact, and the point. Then comes the setting, of time whether it is day, night, the seasons, the historical period is it 19th century; modern period or the 20th century, specific town, local, country, physical space, real or fictional, this includes mood or an atmosphere too, like the Atlantic Ocean in Moby Dick, Melville's Moby Dick.

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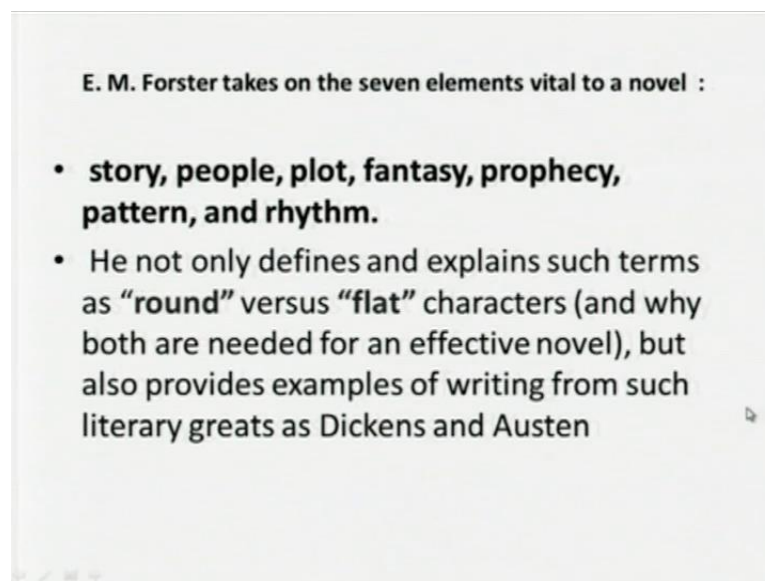


Then we have characterization, characterization is one important factor in a novel, and where there may be sub characters; there may be flirt characters; there may be dominant characters; round characters; and the symbols which are used. The dominant symbol which is used, the metaphor that has been use, may be opening of windows, it can be, or sometimes it may be a river, which goes on coming as a late motif, or sometimes it may be a sound; it may be a piece of music; it may be a fragrance. So, this is a symbol, which is use different ways that techniques have been use.

And last not the least the language, the language is one, which really marks the novelist. And it was Hemmingway, who had got a Nobel Prize, he received the Nobel Prize for

modern narration, it was not so much for the content, but the way a novel has to be novel or a story could be narrated, and you find that the language is the tool for novelist. And it is true irony, the way they use sentences, the way they use methods, like in Thomas Hardy's *From the Madding Crowd*, which is the irony starch from the title itself, irony is something which is just opposite of, what you intend to say. It is a figure of speech based on difference; it is a rhetorical device, so all these rhetorical devices, which are used by the novelist, to express his story.

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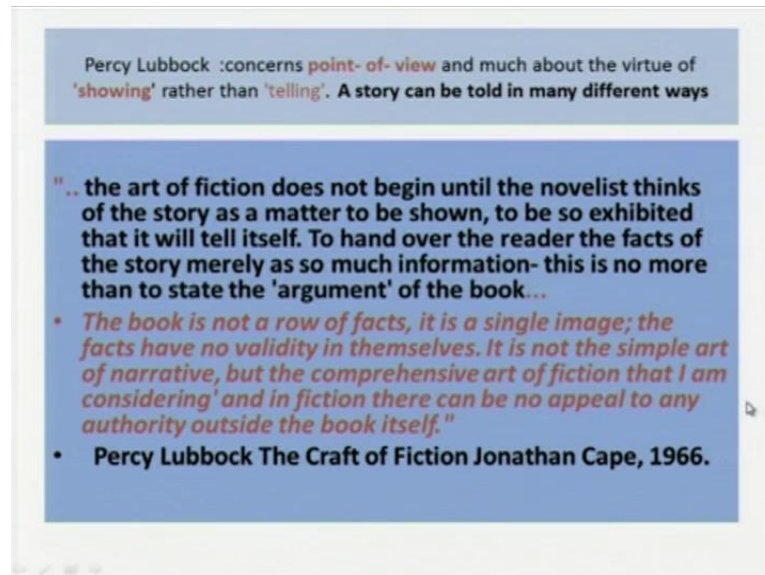


Now, E.M. Forster like Lubbock takes on 7 elements, we had discussed 6 elements, but he had said, that there was 7 elements vital to a novel, in his aspects of the novel, which is a landmark in literary criticism. He says number one is the story; then the people like the character; then the plot; then fantasy, fantasy is a wonder is something which adds to it; then prophecy, which anticipate, what is going to come. Then the pattern, which moves, it is almost like the structure, and also the rhythm, which follows, in a novel like in music, when you listen to music, you find that there is a particular rhythm, is it fast or is it flat.

And when you find, that it is at even pace or even if it goes slow, somewhere the impression of the novelist or the story gets diluted. He not only defines Forster, he was the first, who had spoken about such terms as round versus flat characters, and why both

are needed for an effective novel, but also provides examples of writing from such literary greats as Dickens and Austen.

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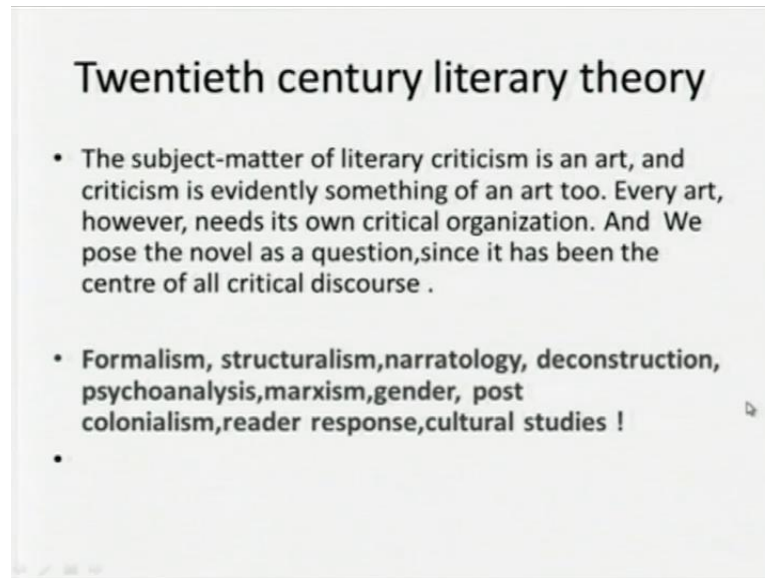
Well Percy Lubbock; however, in his the craft of fiction, which was first published around 1966, he insist upon, the point of view, he talks that it is not so much the storytelling, it is not so much the narrative structure. Of course, all these are implied, but it is the point of view, and much about the virtue of showing rather than telling. So, how you show, rather than tell, it is almost like the, what Aristotle had made a difference between mimesis and diegesis, mimesis is imitation and diegesis is narration.

So, novel is almost like a visual portrayal, and therefore he has to show, rather than tell a story, a story can be told as he said, in many different ways, this is from his book. The art of fiction does not begin, until the novelist thinks of the story, as a matter to be shown, to be so exhibited, that it will tell itself. To hand over the reader, the facts of the story merely as so much information, this is no more than to state, the argument of the book.

The book is not a row of facts, I quote it is a single image; the facts have no validity in themselves. It is not the simple art of narrative, but the comprehensive art of fiction, that I am considering, and in fiction, there can be no appeal to any authority outside the book itself. These are famous lines of Lubbock, when he had concentrated on the points of view, whether it is from the first person, or from the second person, or from the third person.



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Twentieth century literary theory, if we look into it. Now, I had referred to the critics opinion of a novel or critics interpretation of a text, when we look at a criticism as such, we will be dealing with it, in the different modules of this domain. And we will see that, the subject matter of literary criticism is an art, and criticism is evidently something of an art too, just like the creator, the creative artist; the novelist; or the poet; or the dramatist. One who looks into the creative art or creative piece, he his occupation is also that of an artist itself.

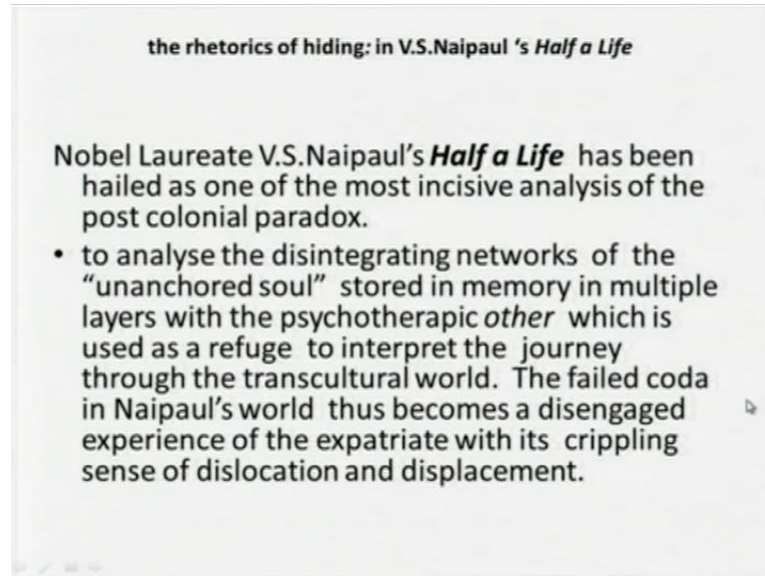
Every art; however, need it is own critical organization, and we pose the novel as a question, since it has been the centre of all critical discourse. And always we find that it is the novel, which has been taken as an important medium for critical discourse. Whether it is formalism; whether it is structuralism; whether it is narratology; deconstruction of the reader. Where he completely see the text from binary objects, psychoanalysis from psychology, Marxism from sociology and history, gender and sexuality, post colonialism, texts from the post colonial angle, reader response theory, cultural studies.

Everywhere that we see, these are the directions in which we look into a text. So, when we look in suppose a old man and the sea, if you look into it from the post colonial narrative or if you look interpret the text, from the Marxist angle or from cultural studies. It will have different interpretation of the text, it will have different, you can say ideas of



what the author meant to say, may be the author never meant to say, what he meant to say, when this interpretation comes in.

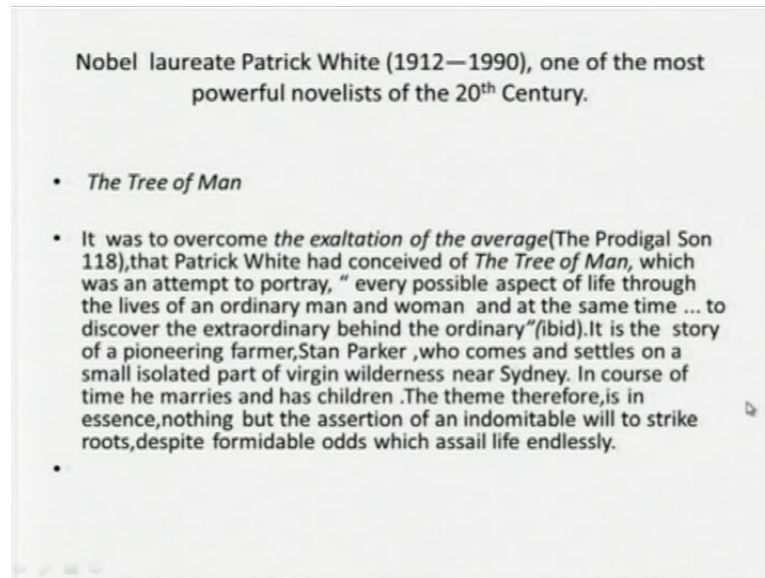
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So, let me give you an example, from how V.S. Naipaul's half a life, Nobel laureate V.S. Naipaul, how his novel half a life can be seen from the post colonial perspective, from the post colonial critical theory. I am not going into the nittygritties of the critical theories as such, but just giving you an idea, that in Naipaul's half a life has been hailed as one of the most incisive analysis of the post colonial paradox. To analyze the disintegrating networks of the unanchored soul, one who becomes almost rootless, he does not know where he belongs, stored in memory in multiple layers, with the psychotherapeutic other, which is used as a refuge to interpret the journey, through the transcultural world.

Where he belongs to so many worlds, but he does not know, where his actual home land is. The failed coda in Naipaul's world thus becomes a disengaged experience, of the expatriate with it is crippling sense of dislocation and displacement. Well, when we look into Naipaul's half a life, we are looking into reading the text, not only from the post colonial angle. We are looking into the language that is being written; the language also has a different vocabulary; it has a different way of giving the message.

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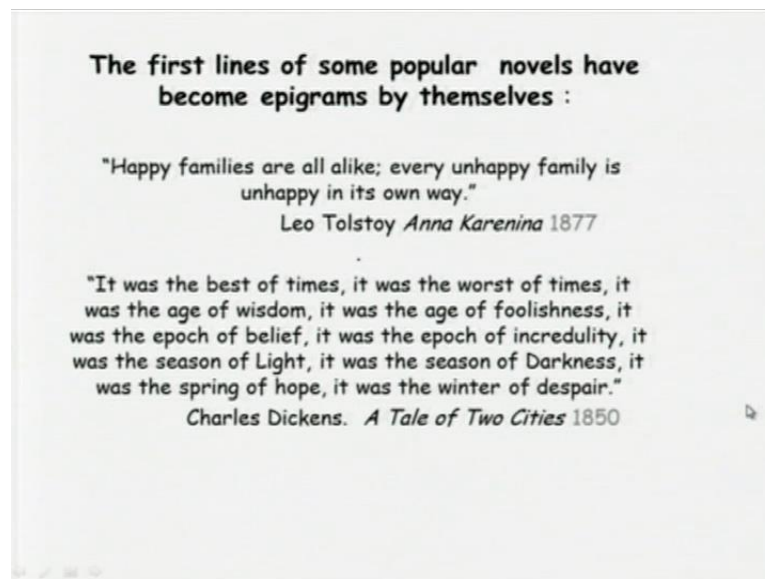
Well, another angle if we look in to Nobel laureate Patrick white, Australian novelist one of the most popular novelist of the 20th century, especially in his tree of man, where he employs so many of the forms of narrative, which are also prevalent in the other side of the world, may be from Buddhism, from mandhalic consciousness, from psychological interpretation of the self, apart from the cost colonial disengagement with its roots. So, it was to overcome the exaltation of the average, that Patrick white had conceived the tree of man, which was an attempt to portray.

Every possible aspect of life, through the lives of an ordinary man and woman, and at the same time to discover the extraordinary behind the ordinary, so you find that this is almost what Jane Austen had tried to do, she had looked into the ordinary men and woman, and she said, and even as D.H. Laurence one of the most eminent modern novelist of 20th century. British novelist, he had said you take two families, and when you enact a story out of these two families, you get a novel.

Same way we find in the tree of man, Patrick white he brings in the story of ordinary men and woman, and makes it almost like a universal tale of love suffering, everything else. And it is the story of a pioneering farmer, Stan parker, who comes and settles on a small isolated part of a virgin wilderness near Sydney. In course of time, he marries, he has children, the theme therefore, is in essence nothing but the assertion of the indomitable will to strike roots, despite formidable odds, which assail life endlessly.

So, we have two sides of the same coin, we have Naipaul here in half a life, the unanchored soul, here we have one, who is trying to find anchor in his surroundings. Well, especially important and especially beautiful are the openings of novels, we do remember the openings; the beginnings of poems; the beginnings of a drama like, in hamlet it is started with an interrogation in Shakespeare's hamlet why or who?

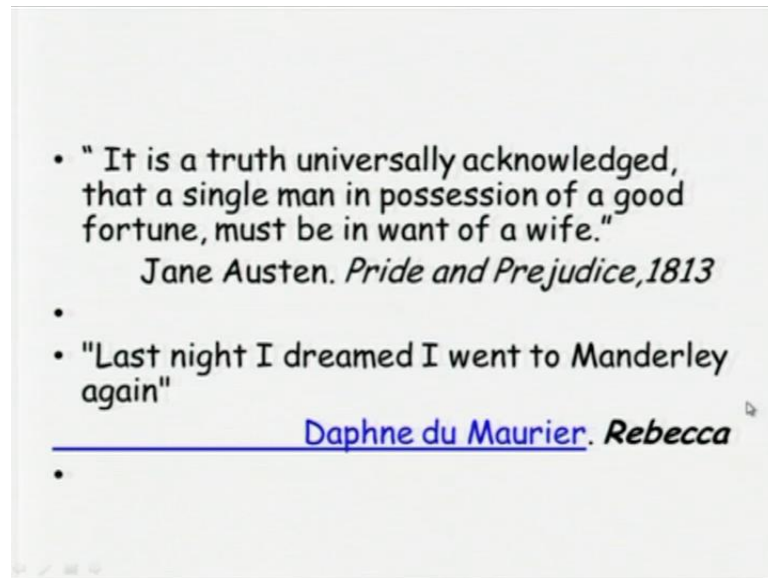
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Same way in novel, they have become epigrams by themselves; the first lines of some popular novels have become epigrams. Happy families are all alike, this is from Tolstoy's Anna Karenina 19th century, happy families are all alike, every unhappy families is unhappy in its own way. Somehow, it is the first line which almost sums up, what the entire novel is going to be. Then we have from Charles Dickens, a tale of two cities, again in the 19th century, this is a very, very well known beginning.

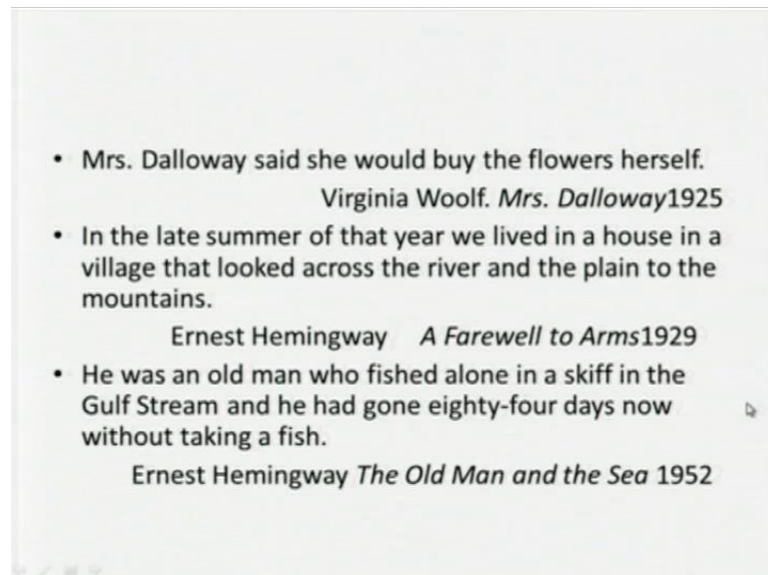
It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of light, it was the season of darkness, it was the spring of hope, it was the winter of despair. So, where is this revision between poetry and novel, you find the beginning itself is a poetic, and it has been almost, it tells about what is going to come.

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This famous beginning from Jane Austen's *Pride and Prejudice*, 19th century it is a truth universally acknowledge, that a single man in possession of a good fortune, must be in a want of a wife. And Daphne du Maurier's *Rebecca*, last night I dreamed, I went to manderley again.

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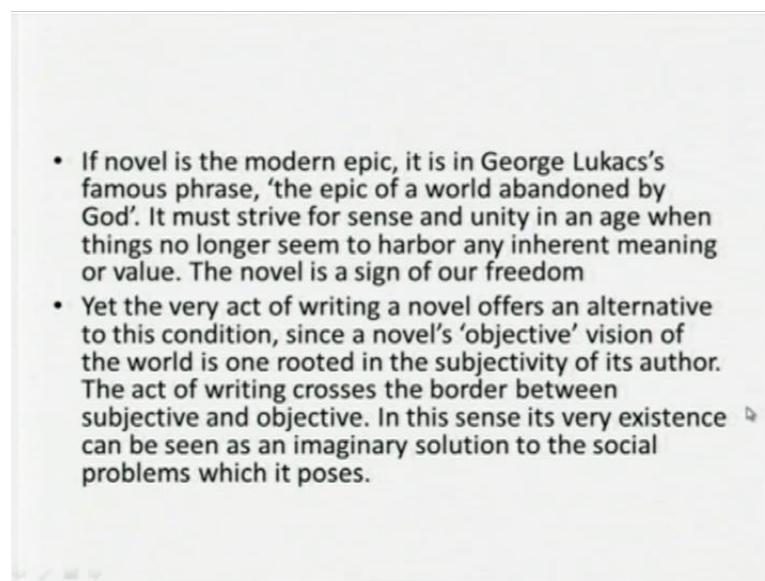


From Virginia Woolf's first famous opening in *Mrs. Dalloway*, that is a novel in 1925. Mrs. Dalloway said, she would buy the flowers herself, simple opening a statement that is being given All right. And it is almost the way that the stream of consciousness matter

develops after that, how her mind works. Then we have Hemingway, one of the great moderns, American writer in farewell to arms, he writes in the late summer of that year, we lived in a house, in a village, that looked across the river, and the plain to the mountains. You just note the simplicity of his narrative, over here as I had said earlier, Hemingway was he worked upon does, how to write simply on modern narrative.

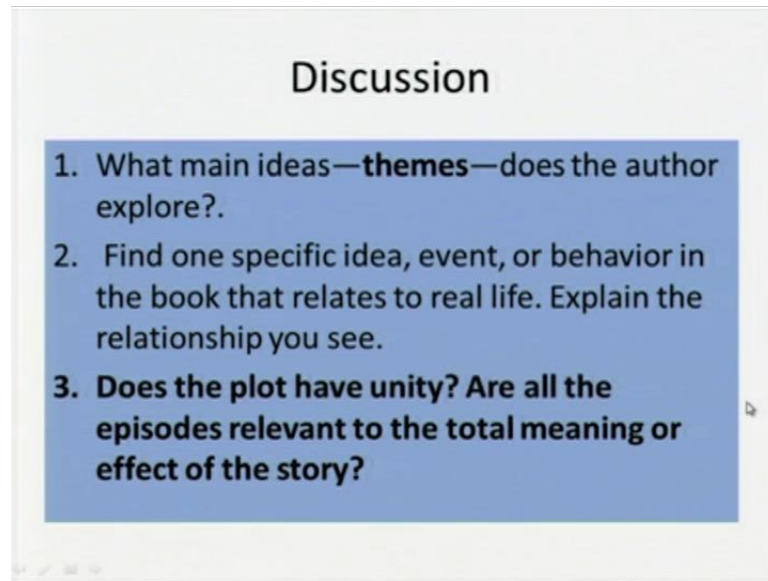
And it was the theory of implication; it was like the iceberg theory, where a word has to imply, it does not have to tell everything. So, the theory of implication will be embedded into the narrative, so the words will become symbols of implication. So, it was not that, everything has to be told in great detail. This was again from the old man and the sea, he was an old man, who fished alone in a skiff, in the Gulf Stream, and he had gone 84 days now, without taking a fish. Note the numbering eight four 84 days, so these are all techniques of numbering, techniques of narration, which brings in space, length and whatever magnitude of the problem discussed.

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So, if novel is the modern epic, as it is in George Lukas's famous phrase, the epic of a world abandoned by God. It must strive for sense and unity in an age, when things no longer seem to harbor, any inherent meaning or value. The novel is a sign of our freedom. Yet, the very act of writing a novel offers an alternative to this condition, since a novel's objective vision of the world is one rooted in the subjectivity of the author.

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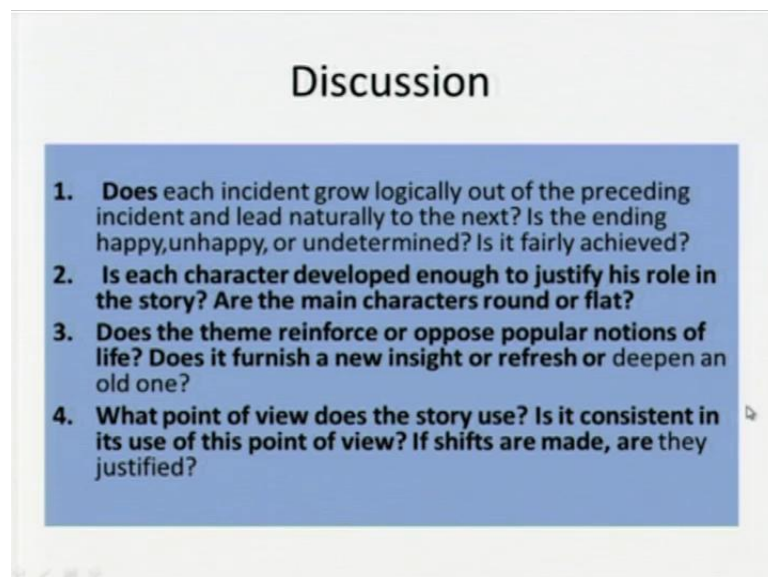


**Discussion**

1. What main ideas—**themes**—does the author explore?
2. Find one specific idea, event, or behavior in the book that relates to real life. Explain the relationship you see.
3. **Does the plot have unity? Are all the episodes relevant to the total meaning or effect of the story?**

So, discussion let us come to it, when we ask questions on the novel form, what main ideas, themes does the author explore very, very common questions, that you can answer by yourself. Find one specific idea, event or behavior in the book, any book that you take, that relates to real life. Explain the relationship you see. Does the plot have unity? Are all the episodes relevant to the total meaning or effect of the story?

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**Discussion**

1. **Does each incident grow logically out of the preceding incident and lead naturally to the next? Is the ending happy, unhappy, or undetermined? Is it fairly achieved?**
2. **Is each character developed enough to justify his role in the story? Are the main characters round or flat?**
3. **Does the theme reinforce or oppose popular notions of life? Does it furnish a new insight or refresh or deepen an old one?**
4. **What point of view does the story use? Is it consistent in its use of this point of view? If shifts are made, are they justified?**

Does each incident grow logically out of the preceding incident? Is each character developed enough to justify his role in the story. Does the theme reinforce or oppose



popular notions of life, so all the other notions of life, which comes into it. What point of view does the story use? Is it consistent in the use of this point of view? If shifts are made, are they justified?

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Referred Texts

- Andrew Bennet & Nicholas Royle. *Literature, Criticism and Theory*. Pearson, 2011
- David Daiches. *A Critical History of English Literature*. Allied Publishers and Private Ltd: New Delhi, 2003 reprint
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- [Percy Lubbock](#). *The Craft of Fiction* .C. Scribner's Sons, 1921
- Terry Eagleton. *The English Novel: An Introduction* Wiley-Blackwell 2004
- Margaret Drabble and Jenny Stringer. *The Concise Oxford Companion to English Literature*. Oxford University Press: UK, 2007.
- Robert Scholes, Nancy R. Comley, Carl H. Klaus, Michael Silverman *Elements of Literature*. Edited by. Oxford University Press, New York, 2000.

So, we come to the end of our lecture, on novel and the texts that were used here was on literature criticism and theory. David Daiches, A critical history of English literature. E.M. Foster's aspect of the novel, Lubbock's the craft of fiction, Eagleton's the English novel. And Concise Oxford companion to English literature, Margaret Drabbles, and Robert Scholes elements of literature.



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Thank you.