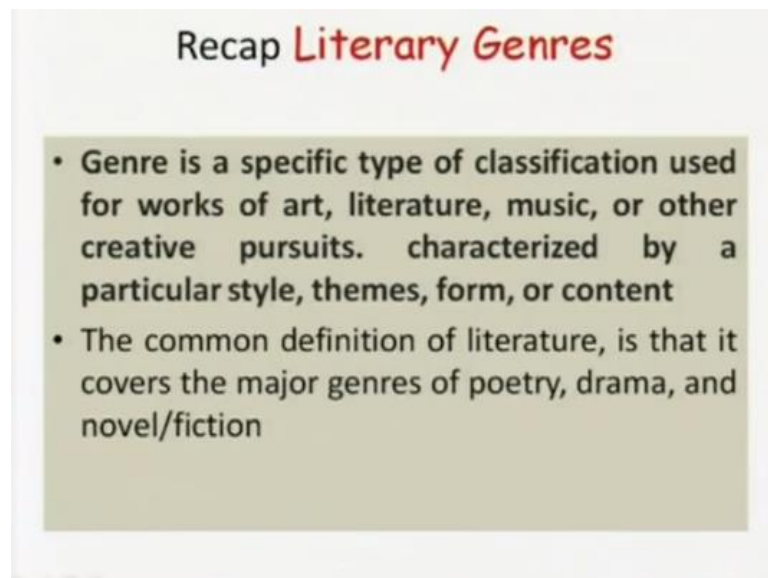


**English Language and Literature**  
**Prof. Krishna Barua**  
**Department of Humanities and Social Sciences**  
**Indian Institute of Technology, Guwahati**

**Module - 04**  
**Literary Genres**  
**Lecture - 23**  
**Essay**

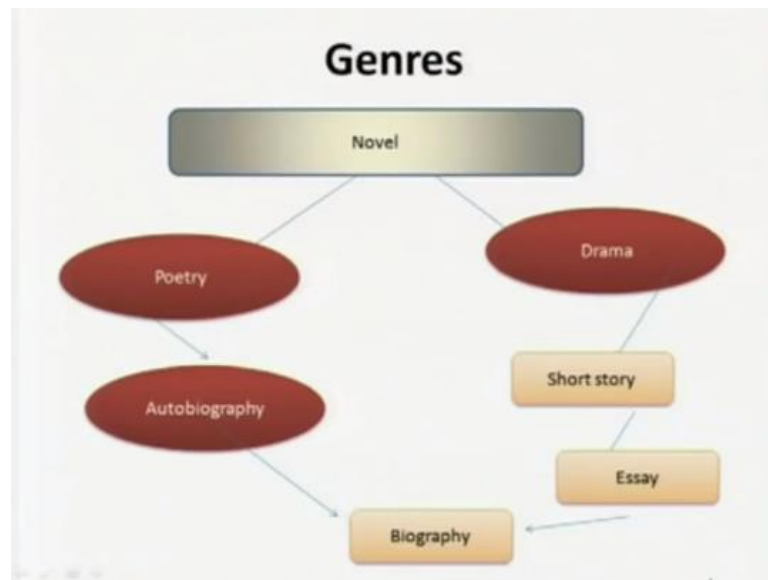
Hello and welcome back to NPTEL, the national program on technology enhanced learning joint venture of Indian institutes of technology and Indian institute of science. We are in the lecture series of language and literature specially targeted for students of engineering institutes in India. I am Krishna Barua; I teach literature in Indian institute of Technology, Guwahati. We are in a lecture series of English language and literature, and presently, we are in the module on literature genres which is module four of our lectures.

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Let us have a recap of what we had done in the previous lectures. Genres if we have seen it is nothing but a mode of classification of different works of art, literature, music, any other creative pursuits. It helps you to identify and to see how each of this genres act within their own domain.

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The genres for our own classification we have divided it into novel, poetry, drama autobiography, short story, essay and biography.

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Recap  
Literary Genres 4 .Lecture I:

**The different ways in which one can define the novel.**

- is about *the essentials of storytelling* ,about **narrating a tale or a story**, factual or fictional
- the **pattern, form and content, design and representation** and the rhythm of story and plot, character, incident that goes beyond the story telling !

In lecture one if you remember, we had done on the novel, on its technique, on its form, content, pollution of the history of the novel as such.

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Recap  
Literary Genres 4.  
LECTURE 2:

How can poetry be defined

What are poetic devices

↓

- is there rhythm in the arrangement of words


↓

- What kinds of comparisons (metaphors or similes) do you use?

Lecture 2 was on poetry and what are the poetic devices, their rhythms, their comparisons, the ornamentations and the main key players in the field.

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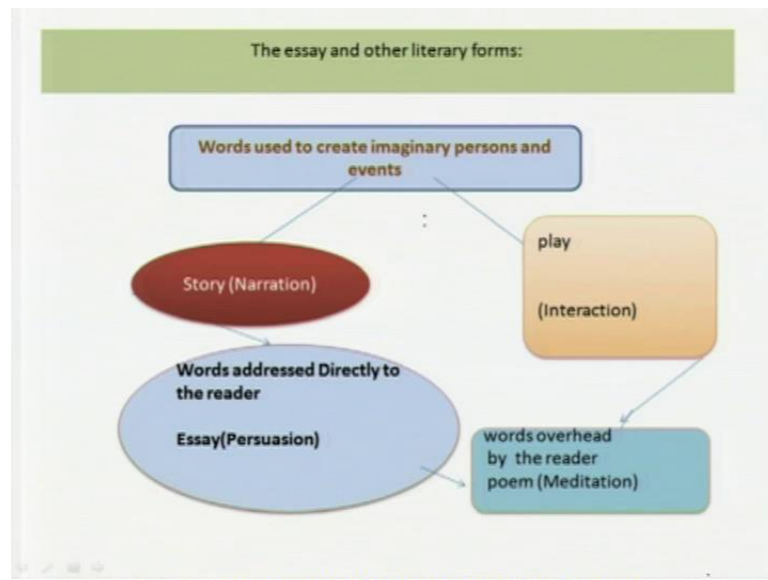
Literary Genres 4.  
LECTURE 3



- **Drama**
- Drama, as a literary genre, is an art form that is **meant to be performed**
- experience collectively; collaborative effort of design and stagecraft. The cumulative efforts of author, director, actor, technicians, lights and props
- **music and dance are integral parts of drama**
- recreate the flow of human life before a live audience in a specific place
- 

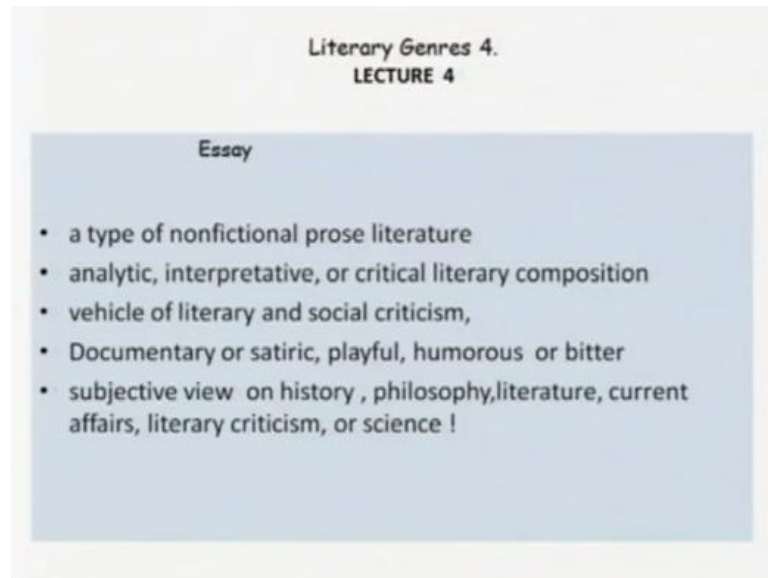
In lecture three, we went into the performative arts that are drama, and drama as a literary genre which becomes an art form to and how it had acted collaboratively as well as collectively and how it is an enactment of life before an audience, yes.

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So, now we come to lecture four which is the essay. And in this lecture four, we will see how the essay and other literary forms are interconnected. If we see the way that we have examined the other genres of the novel or of the poem, right. We see that the novel it is narrator, you would tell a story, right, and words are used to create imaginary persons and events, and the story is narration. At the same time, we will find in the play there is interaction in a drama, and in the essay, you will find that all this three genres or this four genres almost are mixed up, okay. It performs all those things probably in different different levels, but words are addressed directly to the reader, and when we have this, we have an essay, right.

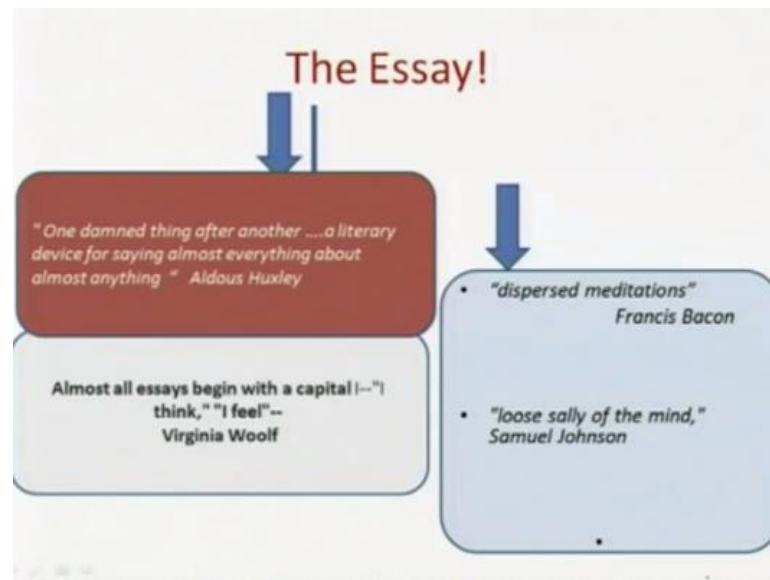
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So, in the essay, when we do this for many students of engineering streams, many of you are asked to write an essay before the admission process goes on to different universities. And many of you come and ask me, why do we have to write? May be this genre will help you to see the structuring of how an essay is being written; what was the evolution of the term, and how this dummy I mean this genre really evolved, well. So, if you want to just see it in its truth form, it is a type of nonfictional prose literature, yes. It is analytic, it is interpretive, and it is of critical literary composition. If you want to define a novel, then define an essay, then you find that it deals with mostly literary composition.

It can be a vehicle of literary and social criticism. It can become a documentary or satiric, it may be an editorial, it may be a book review, it may be about a person, it may be a journal piece, right. So, these are all essays; you are going familiar with the essays I know, and it may be a documentary, it may be humorous. But one thing is important is that if there is a subjective view, right, that the person who writes gives a subjective view that is his own personal view on history or on philosophy or on literature, whether it is current affairs, literary criticism or science.

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Well, let us see what people have to say about this genre as such the essay, right. This is what Aldous Huxley said, “One damned thing after another, a literary device for saying almost everything about almost anything”, right. And Virginia Woolf, one of the most innovative novelist of the 20<sup>th</sup> century’s, said, “Almost all essays begin with a capital I, whether it is directly or indirectly I think, I feel,” right. So, this is a note to be seen. Francis Bacon, one of the key players in this genre, he said deters this is essays are “dispersed meditations.”

Whatever you would think, whatever you are saying may be you are putting it into print. And Samuel Johnson, another great classic essayist, he said,” it is the loose sally of the mind”, okay, interesting, is it not?

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The essay as a form of literature

**Many essays are not literary.**

- Many are completely practical piece of writing, designed to report or explain or make a case for something. Those essays usually go about their business in a non-nonsense, matter-of-fact way. So they are likely to be **systematically organized, factually detailed, closely reasoned and plainly written.**

**Essayist too can look beyond their immediate purpose**

- George Orwell, for example wanted "to make political writing into art." His commitment to that goal was in fact so strong that he "could not do the work of writing...even a long magazine article, if it were not also an esthetic experience." Thus he was not content simply "to push the world in a certain direction." He also wanted to create "pleasure in the impact of one sound on another, in the firmness of good prose or the rhythm of a good story." And that is exactly what he achieved.

Now let us see that the essay is a form of literature; many essays are not literary, okay. If you see it as literary as a genre from in the domain of literature, let us see how it fixes into this knish. Many are completely practical piece of writing, okay; it may be scientific critics to design to report or explain or make a case for something, right. Those essays usually go about their business in a non-nonsense, matter of fact way. So, they are likely to be systematically organized; when you see that it is not literary, it deals with a purpose, with a case, then you know that organization needs more methodology, does not it.

It has to be factually detailed; it has to be built up with examples, with evidences, closely reasoned and plainly written. This is one important thing which is an essay; if it is a scientific essay or it is about a case report, the elaboration and ornamentation as in creative writing would not do, okay. So, it has to be something which is plainly written, clearly, briefly or may be with very transparent evidence. Essays too can look beyond an immediate purpose also. George Orwell, another great in this field, for example, wanted to make political writing into art.

So, he was known as a political essayist, right. We have Edmund Burke also in America who made his essays as a part of his political credo, right. And George Orwell, he make his commitment to the goal was, in fact, so strong that he could not do their work of writing, even a long magazine article if it were not also an esthetic experience. So, he

found in the essay the right tool for giving expression to whatever he felt as a social observer, as a political observer, an analyst. Another aspect because he was a novelist, he also wanted to create the impact pleasure, okay; this is one thing which we have to see in literature.

Most of you are doing this courses in a literature; one thing that we have to understand when we read literature or when we study literature, it is the way that we want to appreciate, right. And appreciation comes from groundwork of its genres or of its grammar or its vocabulary, right; like in music, if you do not have the actual understanding of the vocabulary of music, you do not understand or you do not appreciate the richness of a musical pleasure. So, he also wanted to create as Orwell had said, “pleasure in the impact of one sound on another, in the firmness of good prose or the rhythm of a good story.”

So, you see this links between prose, between creative writing, as well as that of a story, right. And many people say that we cannot distinguish between the essay and the short story; of course, there is lot of difference between a short story and an essay, because we will be doing that in the next lecture and that is exactly what he achieved.

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And some essayists are not out to change the world at all:

<b>indifferent to immediate circumstances or practical ends</b>	<b>Virginia Woolf, about the purpose of the essay-</b>
They have a point to make – every essayist does- but they are not bent on persuading us to believe something or to do something about the world. Instead of rousing us to action, such writers may lead us to contemplation or even to idle imagination.	<ul style="list-style-type: none"><li>• <i>“The principle which controls it is simply that it should give us pleasure; the desire which impels us when we take it from the shelf is simply to receive pleasure. Everything in an essay must be subdued to that end.”</i></li></ul>

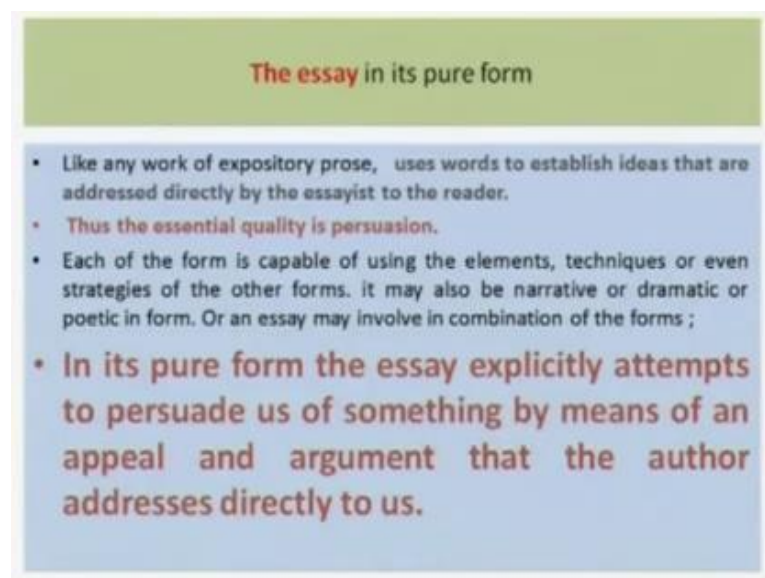
So, when we look into this, some essayist are not out to change the world at all. So, they do not have a purpose, they do not have a social an in itself. Sometimes, they indifferent to immediate circumstances or practical ends; yeah, but yet they are essays. They may



write of anything of why you like to eat special sort of food or why you do not like a person. So, they have a point to make, okay, every essayist does, but they are not bent on persuading us to believe something or to do something about the world, okay. So, it has no directed purpose as such instead of rousing us to action.

Such writers may lead us to contemplation or even to idle imagination. So, this is another form of the essay we have which is sort of a meditation or it leads us to think, right. Virginia Woolf again says that about a purpose of the essay that a principle which controls it is simply that it should give us pleasure; the desire which impels us when we take it from the shelf is simply to receive pleasure. Everything in an essay must be subdued to that end, right. So, this is a co point that she is emphasizing, well.

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The slide has a green header with the title "The essay in its pure form". Below the header is a light blue box containing a bulleted list of characteristics of an essay in its pure form.

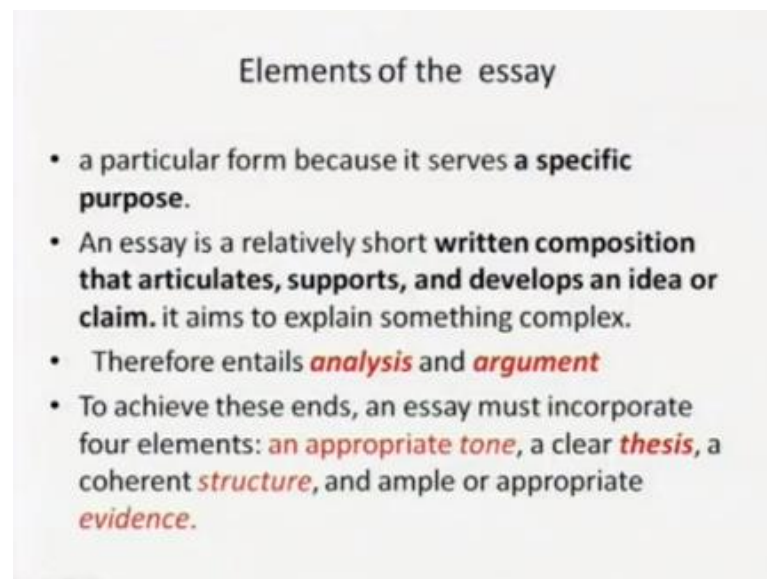
- Like any work of expository prose, uses words to establish ideas that are addressed directly by the essayist to the reader.
- Thus the essential quality is persuasion.
- Each of the form is capable of using the elements, techniques or even strategies of the other forms. It may also be narrative or dramatic or poetic in form. Or an essay may involve in combination of the forms ;
- **In its pure form the essay explicitly attempts to persuade us of something by means of an appeal and argument that the author addresses directly to us.**

So, let us now look how the essay performs or half what are the characteristics of the essay in its pure form. Like any work of expository prose, this is a prose which exposes, right. It is a prose which exposes this link again with that of performing art, because it is almost like it tells you what the picture is about; therefore, it uses words to establish ideas that address directly by the essayist to the reader, right. Thus the essential quality is persuasion. Just now we had done that an essayist can even without a purpose he can write; he does not need to pursue it, but mainly we find that most of the essays that are written, alright, are deliberated by this essential quality by of persuasion.

Each of the form is capable of using the elements techniques or even strategies of the other forms; when we have seen the novel, the drama and poetry, it may also be narrative or dramatic of poetic inform; therefore, the essay again has the flexibility of being dramatic, it can be poetic, it can be also narrative or an essay may involve a combination of the form. So, it is interesting, is it not? So, when you try to write in the essay form, you can take in all the other genres and try to experiment with that form. But in its pure form, the essay explicitly attempts to persuade us of something by means of an appeal; it is almost like an argumentative prose, right.

When you are in a debate or you are in a form of a discussion done, you always try to put the prose and conch before you, do not we. And then first we introduce the team, then again we expose it, then we give evidence to it, and therefore, it is almost like it perceives as a sort of argument, and it is addressed directly to the reader; there is no in between, right. So, the direct I mean the response is not to the director, to the reader, and you find the reader and the essayist has a sort of dialogue going on.

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**Elements of the essay**

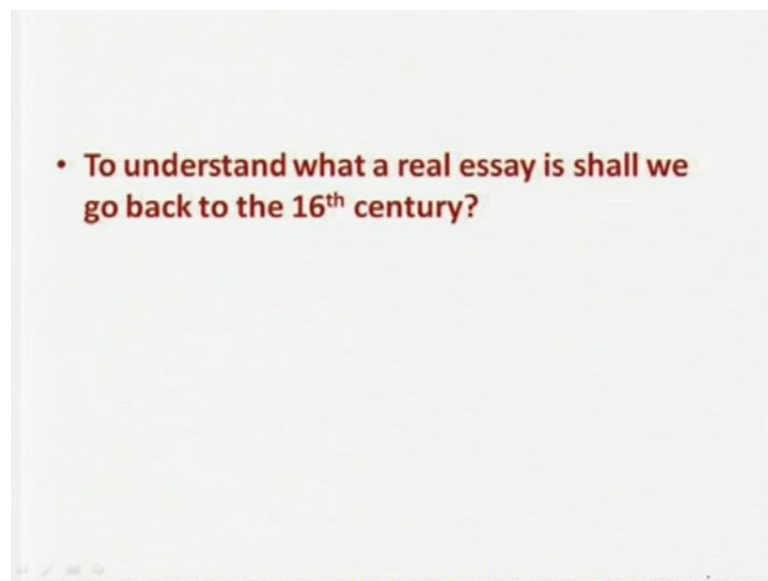
- a particular form because it serves a **specific purpose**.
- An essay is a relatively short **written composition that articulates, supports, and develops an idea or claim**. it aims to explain something complex.
- Therefore entails **analysis** and **argument**
- To achieve these ends, an essay must incorporate four elements: **an appropriate tone**, a clear **thesis**, a coherent **structure**, and ample or appropriate **evidence**.

Therefore, if we look into this, let us see what are the elements of the essay. It does not have any rules by the way. If I tell you straight in a direct way, we find that yet if we look into the elements of the essay as we have looked into the elements of narration into elements of the poetic technique or of drama; let us see this genres does it have its own elements or not? Yes, it has a specific purpose as I told you just now; an essay is a

relatively short written. It is not a long wended you know sort of direct try, right, that articulates, supports and develops an idea or claim.

It aims to explain something complex or something simple not necessarily complex, but suppose there is something complex, then you have to develop the idea. Therefore, it entails analysis and argument. Suppose scientific pretties or suppose a literary criticism, right, you have to first give what is your thesis about, what is your purpose about, the tone about and then the analysis and argument will come automatically. To achieve this end, an essay must incorporate four elements. So, please keep this in mind when you are writing your SOPs or your writing an essay. Well, you are going into admission into universities, right; here you find that you should have an appropriate tone, a clear thesis, a coherent structure and ample or appropriate evidence, yes.

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So, it has to follow this almost in a logical sequence, well. So, to understand what a real essay is let us go back in to the history of the essay as such, shall we go back to the 16<sup>th</sup> century, right.

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### The essay is at last a very flexible form

- and has been so ever since it originated with the sixteenth century French writer Montaigne. He used it as means of exploring himself and his ideas about human experience, and his essays were in a sense a means of thinking on paper, of trying things out in writing. And he deliberately emphasized their tentative and informal quality by calling them *essais*, a term he derived from the French verb *essayer*- to try, to attempt. The term essay has since come to be used as a catch-all for non-fictional prose works of limited length.

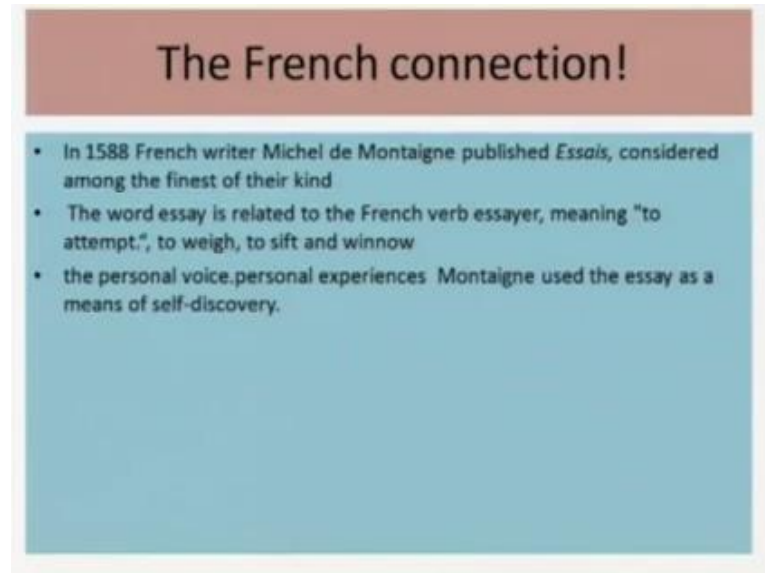
We go to the French connection to France. So, we have seen from what we have discuss just now that the essay is at least a very flexible form and that it has been ever, so ever since it originated with the 16<sup>th</sup> century French writer Montaigne. Yes, we will be doing autobiography in the last lecture, and you will find that whatever you might ask later that why is it that the essay if it is in the personal essay, why does not it fall into autobiography or not? It does, yes, but then that is again another genre you have to consider.

Montaigne he used it as a means of exploring himself; his essays were very personal, and his ideas about human experience and his essays were in a sense of means of thinking on paper. All his thoughts are put on paper, musings, introspection of trying things out in writing, and we will find this informal method of writing, right. It is not a formal method which is later being developed by Johnson, etcetera, but that is informal quality by calling them essays; this is the French term. A term he derived from the French verb *essayer* which means to try, to attempt, under meaning of this to attempt, to weather, to take out, to we know, alright.

So, the term essay has since come to be used as a catch all for non-fictional prose work of limited length. So, you have to remember that. The length has to be considered; it cannot go on and on as in a novel, right. Aristotle had said the same thing when he said about drama; it has to be of a considerable length. A drama performance cannot go on

forever, can it, right, but at the same time, we have in the essay it is short and it is of limited length, well.

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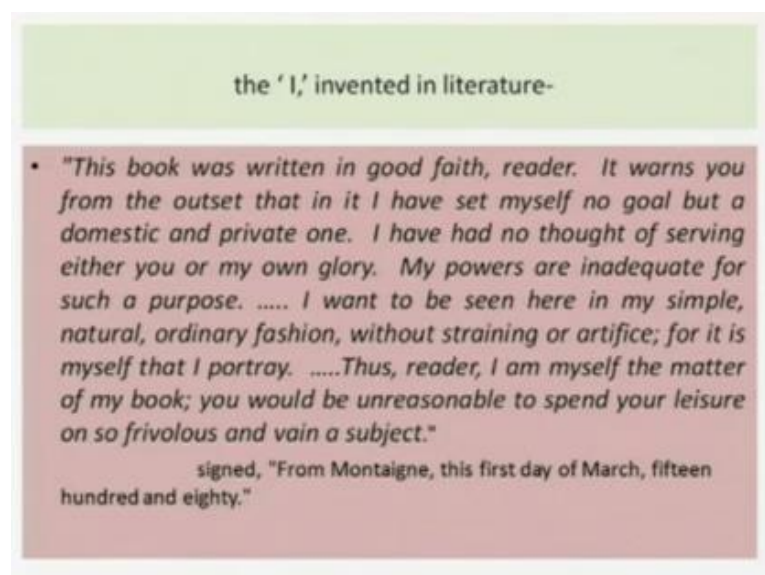


**The French connection!**

- In 1588 French writer Michel de Montaigne published *Essais*, considered among the finest of their kind
- The word essay is related to the French verb *essayer*, meaning "to attempt," to weigh, to sift and winnow
- the personal voice, personal experiences Montaigne used the essay as a means of self-discovery.

So, as we have seen Montaigne when he published his essayist and the personal voice came into existence personal experience and he used essay as a means of self discovery.

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**the 'I,' invented in literature-**

- *"This book was written in good faith, reader. It warns you from the outset that in it I have set myself no goal but a domestic and private one. I have had no thought of serving either you or my own glory. My powers are inadequate for such a purpose. .... I want to be seen here in my simple, natural, ordinary fashion, without straining or artifice; for it is myself that I portray. ....Thus, reader, I am myself the matter of my book; you would be unreasonable to spend your leisure on so frivolous and vain a subject."*  
signed, "From Montaigne, this first day of March, fifteen hundred and eighty."

This is where just an extract from his essays and this is how it begins 1<sup>st</sup> day of March, 1580, okay. This book was written in good faith, reader. It was a collection of an essays, right. It warns you from the outset that in it I have set myself, no goal but a domestic and

private one. This reminds me almost like resource confection, right, and when you will be doing autobiography, you will find that and that parametric notice there that I am going to say whatever I want to say. That is reader I am myself the matter of my book; you would be unreasonable to spend your leisure on so frivolous and vain a subject, right. So, a humor is there.

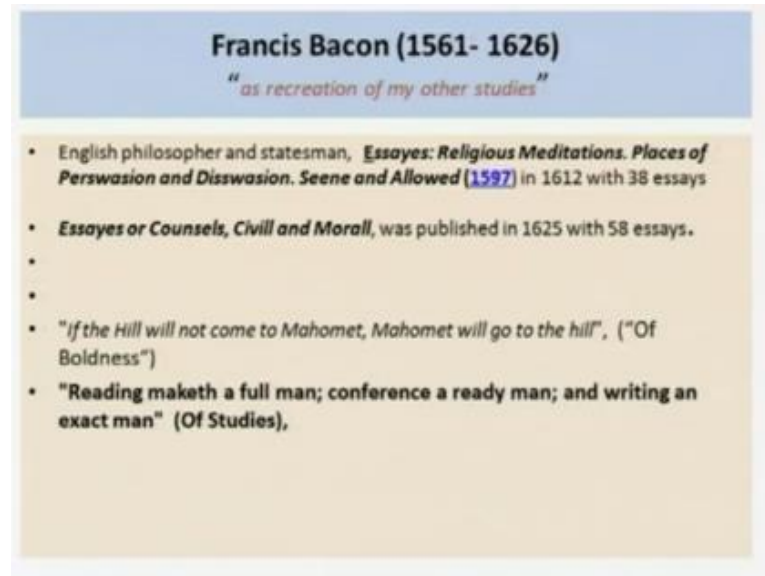
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## Some early european treatises

Early writings —such as those of Plato, Cicero Marcus Aurelius, Seneca , Plutarch and Luther— do anticipate the form and tone of the essay. The influence of the essay and of genres allied to it, such as portraits, and sketches, first in Italy, then in France, and, through French influence, in most of Europe from the sixteenth century.

Well, coming from the French connection, let us go into some early European treatises which were close to what the essay writing genre is about. Early writings such as those of Plato, the Greeks remember, Cicero, Marcus Aurelius, Romans, Seneca, Plutarch and Luther, English, okay. Do anticipate the form and tone of the essay. Yeah, the influence of the essay and of genres allied to it such as portraits and sketches, first in Italy, then in France and through French influence in most of Europe from the 16<sup>th</sup> century. Well, this tone of the essay in Luther is not English; mind it, it is German.

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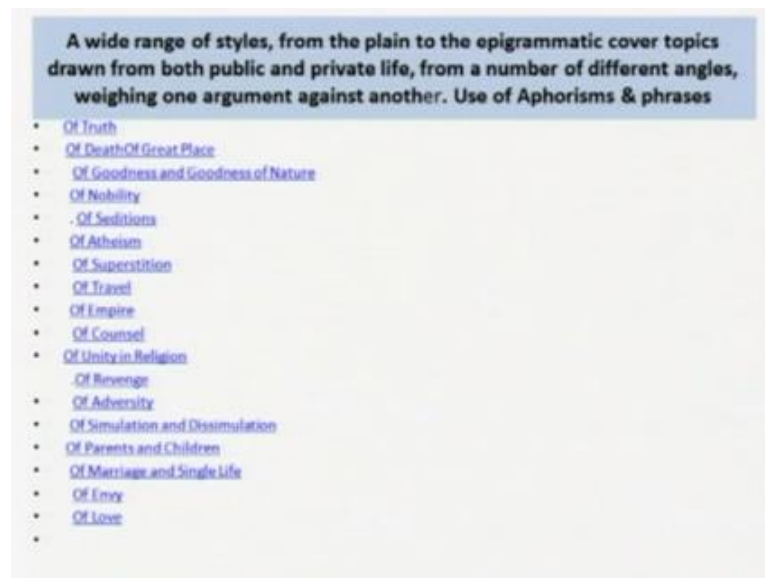
**Francis Bacon (1561- 1626)**  
*"as recreation of my other studies"*

- English philosopher and statesman, *Essayes: Religious Meditations. Places of Perswasion and Disswasion. Seene and Allowed (1597)* in 1612 with 38 essays
- *Essayes or Counsels, Civill and Morall*, was published in 1625 with 58 essays.
- 
- *"If the Hill will not come to Mahomet, Mahomet will go to the hill"*, ("Of Boldness")
- *"Reading maketh a full man; conference a ready man; and writing an exact man"* (*Of Studies*),

So, as we have seen Francis Bacon in the 16<sup>th</sup> century, he called it as a recreation; he called it as a recreation of my other studies. I am doing it as something which is an alternate form of our hobby, right. These proverbs which come with it, "If the Hill will not come to Mahomet, Mahomet will go to the hill;" this is of boldness, right. So, here we have Francis Bacon, who is known as one of the pioneers of English essay, right, 16<sup>th</sup> century, and he had written almost more than 100 essays. The first one with 38 essays, the second one essays of counsels; it was published in 1625.

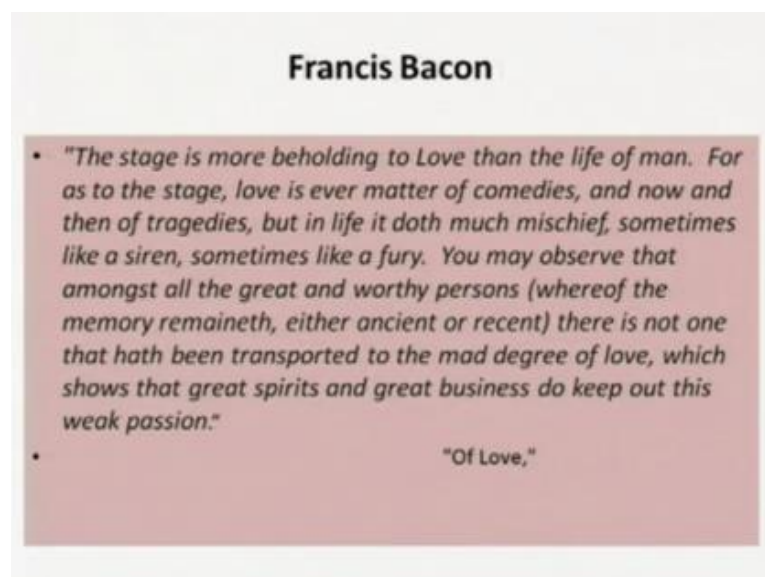
And then specially his aphorisms are very well known; reading makes it a full man, conference a ready man and writing on exact man. When he wrote about subjects like of studies, of boldness, you just see of just the amount of you know topics that he wrote.

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A wide range of styles he had, from the plain to the epigrammatic. His sayings have become epigrammatic, right, and almost as if whatever Bacon had said had stuck drawn from both public and private life, from a number of different angles, weighing one argument against another. Use of aphorisms and phrases become the stylistic technique of essay writing, right, of envy, of love, of marriage, single life, whatever you want you will get it here. So, let us see what he had written of love.

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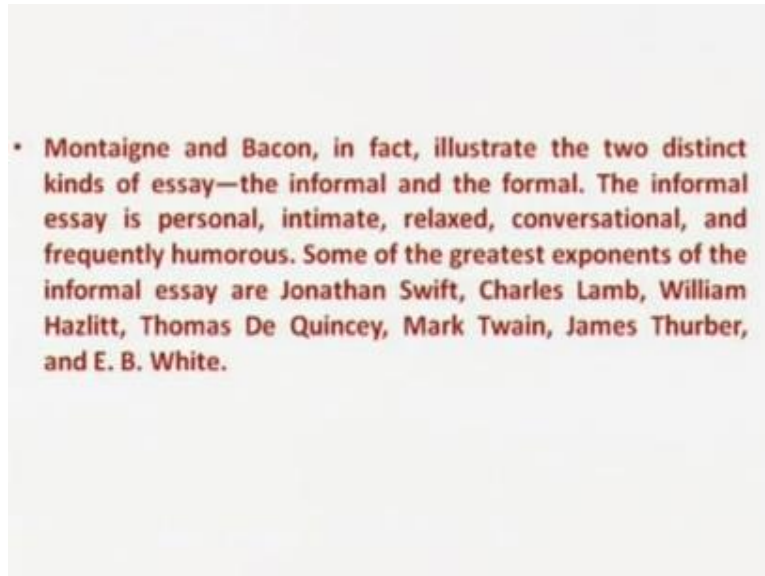
The stage is more beholding to love than the life of man. For as to the stage, love is ever matter of comedies, and now and then of tragedies, but in life it that much mischief, sometimes like a siren, sometimes like a fury. You may observe that amongst all the great and worthy person, there is not one that hath been transported to the mad degree of love. So, you find it is detail study; analysis is also there, a humor is also there and also it has become byproduct from mountain. It has become more serious; it is more academic, right.

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- *Stylistically, the essay's distinctive features are its descriptive imagery, its aphoristic quality, and its conversational tone and vocabulary.*

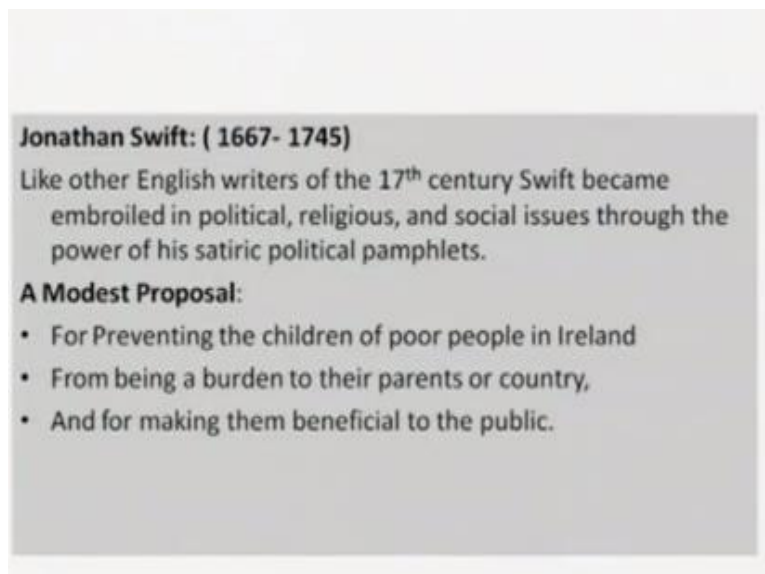
Therefore, while we look into this we see that stylistically, the essays distinctive features are its descriptive imagery, yes. As in all literature, we have to see how it is being expressed, its aphoristic quality just now as epigrammatic style somewhere the essayist takes in the mind because it is brief probably. Because of the way that they want to state case or a problem and its conversational tone and vocabulary, and it has a significant vocabulary; this is what I had told you earlier like when you write an essay, you have to understand it is a form of a dialogue, right. And when it is the form of a dialogue, you have to also take due weight age to vocabulary and the tone.

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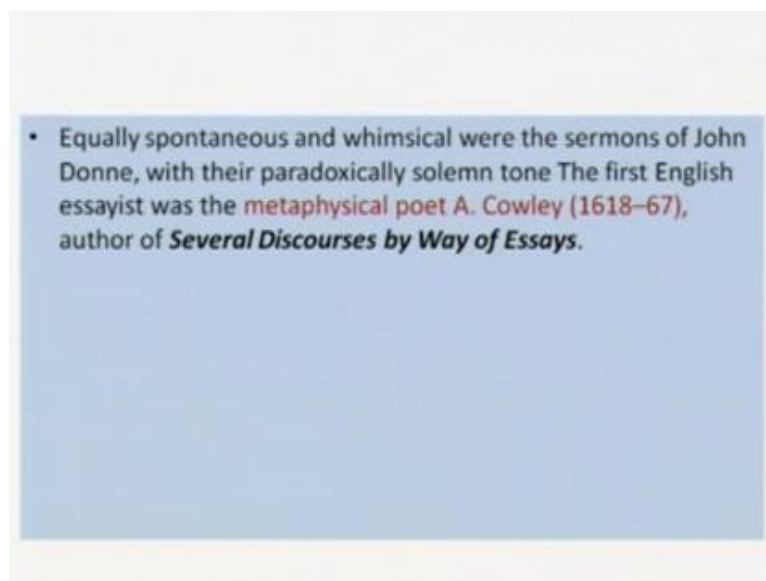
So, while we see this, Montaigne and Bacon, in fact, illustrates the two distinct kind of essays, the informal and the formal. Bacon you find Francis Bacon, he set the tone for the formal and the informal was personal intimate relax. Some of the greatest exponents of the informal essay are Jonathan Swift, Charles Lamb, William Hazlitt, Thomas De Quincey, Mark Twain, James Thurber, E B White. Jonathan Swift I will just give you some examples; it is not possible to give all the examples here of the essays.

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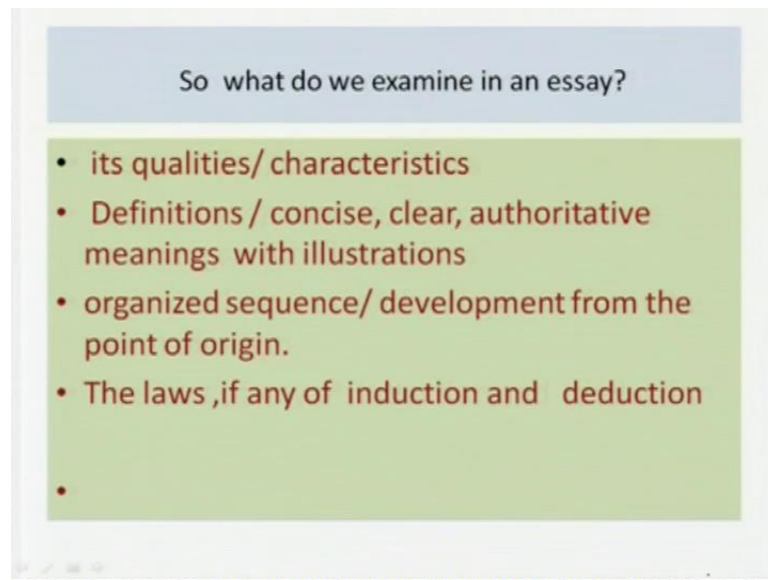
Jonathan Swift in the 17<sup>th</sup> century and early part of 18<sup>th</sup> century, he was one who was very concerned about the social conditions. And even though you know him as the art of Gulliver's Travels, he had written pamphlets as well Gulliver's Travels is also a satire if you know about it. And you know that in the pamphlets and the essays that he wrote, he became embroiled in political, religious and social issues. The essay on a modest proposal I will just give you one example where he had written about the preventing the children of poor people in Ireland. And from being a burden to their parents or country and for making them beneficial to the public, right.

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So, it was more with a purpose with welfare of the people in mind that he had written his pamphlets. Equally spontaneous and whimsical were the sermons of John Donne. I hope you remember in the genre on poetry, we had John Donne as one of the great innovators in metaphysical poetry, right. He was also well known for his essays especially his sermons and with a paradoxically solemn tone, right, where we find something which was so modern, so strange, so difficult to take. And at the same time we find on the other side his religious sermons. And the first English essayist many have said was the metaphysical poet A. Cowley in the 17<sup>th</sup> century even earlier than Bacon, author of several discourses by way of essays, well.

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So, by doing, so so what do we examine in an essay, right? Its qualities, its characteristics, what type it is, whether it is lyrical, whether it is dramatic, whether it is personal, whether it is formal, whether it is informal and the definitions. What definition does it intent to bring forth? Whether it is concise, clear, authoritative, whether meanings had been supported with illustrations and evidences, whether there is organized sequence or not, whether the development has gone as a natural flow from the point of origin or is it that it has diverted if at it has, do you consider it an essay or not. Yes, I believe you can the laws if any of induction and deduction.

So, if you consider taking these laws from science, okay, from the particular to the general, from the general to the particular the laws of induction and deduction can be applied in analyzing how an essay and essay develops, right. So, coming from Bacon, from Jonathan Swift, we see that earlier this examples of essays which were being written.

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### More satiric

- Robert Burton's book consists mostly of a collection of opinions of a multitude of writer ***The Anatomy of Melancholy*** 1621.
- Sir Thomas Browne ***Religio Medici; Urne-Buriall, a Brief Discourse of the Sepulchral Urns lately found in Norfolk*** (1658, essay)

We had Robert Burton's book, *The Anatomy of Melancholy*, more of therapeutic influence and procedures that he wrote in 1621 and Sir Thomas Browne *Religio Medici* and a brief discourse of the Urns in 1658. So, these were very well known treatises or you can say they are not literary essays, but they were more on the way that one can conduct one's life physical life as well as moral life, well.

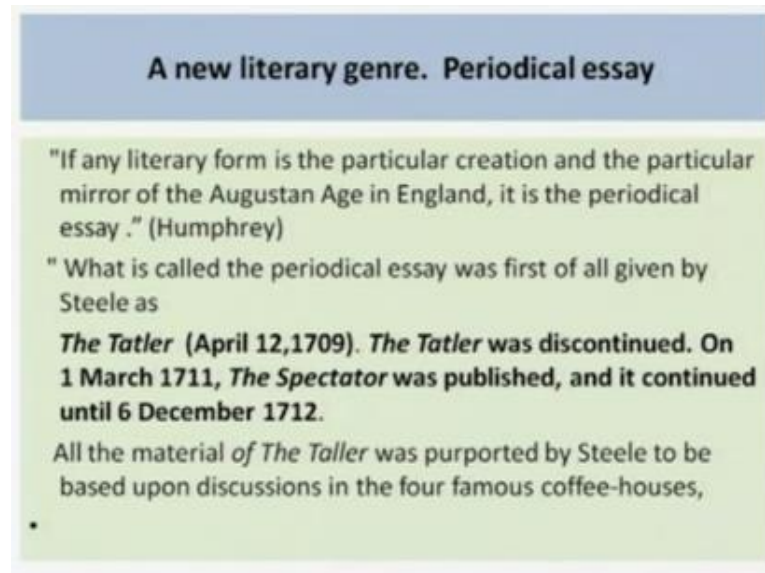
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- In the 18th and 19th centuries the essay was one of the leading genres in French and English journalism. Important contributions to its development were made by J. Addison, R. Steele, H. Fielding, S. Johnson, Voltaire, Lessing, and Herder.

So, in the 18<sup>th</sup> and 19<sup>th</sup> centuries, the essay was one of it was in the 18<sup>th</sup> century, therefore; when we did novel we have seen 18<sup>th</sup> century. The novel also came into

prominence because of the industrial revolution here to we find that the essay was one of the leading genres in French and English journalism. Journalism is closely alike to the essay. Important contributions to its development were made by Joseph Addison, Richard Steele, Henry Fielding, Samuel Johnson, Voltaire, Lessing, Herder, alright, well.

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**A new literary genre. Periodical essay**

"If any literary form is the particular creation and the particular mirror of the Augustan Age in England, it is the periodical essay." (Humphrey)

"What is called the periodical essay was first of all given by Steele as ***The Tatler* (April 12, 1709). *The Tatler* was discontinued. On 1 March 1711, *The Spectator* was published, and it continued until 6 December 1712.**

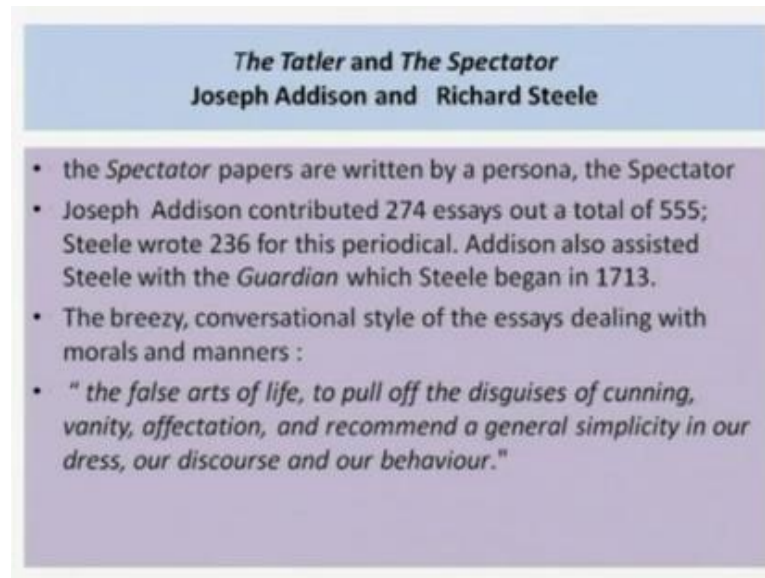
All the material of *The Tatler* was purported by Steele to be based upon discussions in the four famous coffee-houses,

- 

A new literary genre came during the spirit; what was that, the periodical essay, right. So, this was when if any literary form is the particular creation and the particular mirror of the Augustan Age in England, it is the periodical essay, the age of the 18<sup>th</sup> century. What is called a periodical essay was first of all given by Steele as *The Tatler*. He first introduced *The Tatler* which was a journal, but it appeared and issues were brought out. It went on and Richard Steele was again being assisted by Joseph Addison.

*The Tatler* was discontinued on 1<sup>st</sup> march, 1711, the *spectator* was published and it continued until 6<sup>th</sup> December 1712. All the material of the *Tatler* was supported purported by Steele to be based upon discussions in the four famous coffee-houses, well.

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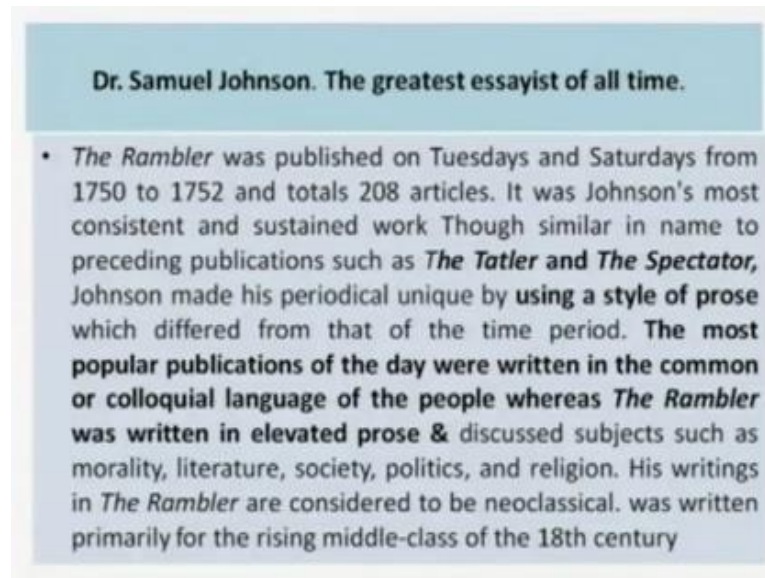
**The Tatler and The Spectator**  
**Joseph Addison and Richard Steele**

- the *Spectator* papers are written by a persona, the Spectator
- Joseph Addison contributed 274 essays out a total of 555; Steele wrote 236 for this periodical. Addison also assisted Steele with the *Guardian* which Steele began in 1713.
- The breezy, conversational style of the essays dealing with morals and manners :
- “ *the false arts of life, to pull off the disguises of cunning, vanity, affectation, and recommend a general simplicity in our dress, our discourse and our behaviour.*”

So, the Tatler and the Spectator and Joseph Addison and Richard Steele, right. They are landmarked in this genre of essay writing. The spectator papers were written by persona, okay. So, he is not Richard Steele or Joseph Addison. So, the persona was the spectator; he would observe everything, right. What were the things that they observe? As they said, “the false arts of life, to pull off the disguises of cunning, vanity, affectation, recommend a general simplicity in our dress, our discourse, our behavior.” It was almost the conditioning of the mind of the 18<sup>th</sup> century, right. So, it was addressed mostly to the middle class, yes.

And there was the style if you note the style of the spectator and in the Tatler you find that it is almost like colloquial speech; it is like a conversational style dealing with morals and manners, well.

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**Dr. Samuel Johnson. The greatest essayist of all time.**

- *The Rambler* was published on Tuesdays and Saturdays from 1750 to 1752 and totals 208 articles. It was Johnson's most consistent and sustained work. Though similar in name to preceding publications such as *The Tatler* and *The Spectator*, Johnson made his periodical unique by using a style of prose which differed from that of the time period. **The most popular publications of the day were written in the common or colloquial language of the people whereas *The Rambler* was written in elevated prose &** discussed subjects such as morality, literature, society, politics, and religion. His writings in *The Rambler* are considered to be neoclassical. was written primarily for the rising middle-class of the 18th century

Taking off from there, we find there is something very different in Doctor Samuel Johnson who was more erudite and more of a classist, and he has been regarded as the greatest essayist of all time, right. He introduced he published the Rambler on Tuesdays and Saturdays from 1750 to 1752, two years and it totals to about 208 articles. It was Johnson's most consistent and sustained work though similar in name to preceding publications such as the Tatler and the Spectator, he made his periodical unique by sinking the style which was not conversational, not so much based on colloquial style, but using a style of prose which was very elevated more academic.

And the most popular publications of the day were written in the common of the people whereas the Rambler was written in elevated prose. His writings in the Rambler considered to be neoclassical and were written primarily for the rising middle class of the 18<sup>th</sup> century, well.



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**Dr. Samuel Johnson.**

- uses the persona of "The Rambler," who observes & watches :
- *"Criticism is a study by which men grow important and formidable at very small expense. The power of invention has been conferred by nature upon few, and the labour of learning those sciences which may, by mere labour, be obtained, is too great to be willingly endured; but every man can exert such judgement as he has upon the works of others; and he whom nature has made weak, and idleness keeps ignorant, may yet support his vanity by the name of a critic*
- *The Rambler, Saturday 9 June 1759*

You just see he also uses the persona of “The Rambler” as Addison still use the persona of the spectator, who observes and watches. Criticism is the study by which men grow important and formidable at very small expense. The power invention has been conferred by nature upon few. And the labor of learning those sciences which may by mere labor be obtained is too great to be willingly endured you see the style of writing, okay. So, it is academic; it is almost like an academic discourse. This was in 18<sup>th</sup> century, okay.

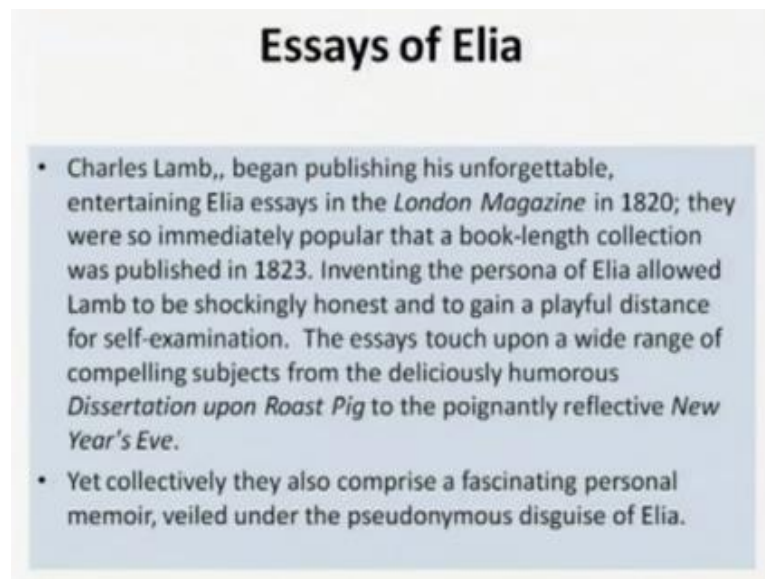
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**Charles Lamb (1775 –1834)**

- **one of the most engaging personal essayists of all time**
- best known *Essays of Elia*
- “the most lovable figure in English literature”.  
**There's a great deal of ironic wit in Lamb, a lot of language play**
- “Man is a gaming animal. He must always be trying to get the better in something or other. ”

Coming as a by-product of this, we find Charles Lamb, "the most loveable person in English literature." He is supposed to be the most loveable figure and is the most and greatest personal essayist of all time. If you read his essays of Elia, right, you will find that you enjoy every bit of it, right. There is nothing serious about it; yet at the same time you know that there is a wit and difference sensitivity which he has tried to bring in. Ironic wit in Lamb which is very graceful; it is not harsh. Man is a gaming animal. He must always be trying to get the better in something or other.

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### Essays of Elia

- Charles Lamb, began publishing his unforgettable, entertaining Elia essays in the *London Magazine* in 1820; they were so immediately popular that a book-length collection was published in 1823. Inventing the persona of Elia allowed Lamb to be shockingly honest and to gain a playful distance for self-examination. The essays touch upon a wide range of compelling subjects from the deliciously humorous *Dissertation upon Roast Pig* to the poignantly reflective *New Year's Eve*.
- Yet collectively they also comprise a fascinating personal memoir, veiled under the pseudonymous disguise of Elia.

In the Essays of Elia again this is the persona which is being taken, right; like we have the Rambler, we had the Spectator. Here also Elia is a persona he uses, and he began publishing these essays in the London magazine. Later, of course, it was taken because of his popularity in that collection. Inventing the persona of Elia allowed Lamb to be shockingly honest and to gain a playful distance for self-examination. The essays touched upon a wide range of compelling subjects from the deliciously humorous; please try to read this essay, 'Dissertation upon a Roast Pig to the poignantly reflective New Year's Eve', which is more meditative more mellow. Yet collectively, they also comprise a fascinating personal memoir; if you go into autobiography, we will find that it is almost rich in the memoir of its age pseudonyms disguise of Elia.

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**Both writing in the beginning of the Nineteenth century**

**William Hazlitt's essays 1778 to 1830**

was one of the great masters of **the miscellaneous essay**, displaying a keen intellect, sensibility, and wide scope of interest and knowledge.

His best-known work is *The Spirit of the Age*, a collection of portraits of his contemporaries.

His topics: On Life in General; On Writers and Writing; On Painters and Painting; On Actors and Acting; and Characters from as seen in daily life

Both writing in the beginning of the 19<sup>th</sup> century if we talk of Charles name, we talk of also William Hazlitt's, right; Hazlitt's essays from 1778 to 1830 near about was he was one of the great masters of the miscellaneous essay, right, displaying a keen intellect and a very acute sensibility and a wide scope of interest and knowledge; it showed a varied scope. His best known work is *The Spirit of the Age*, a collection of portraits of his contemporaries especially even on Charles Lamb he wrote. His topics, on writers, writing on painters, painting actors acting, characters, from as seen in daily life on going on a journey; you will find everything there.

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- *"Perhaps the best cure for the fear of death is to reflect that life has a beginning as well as an end. There was a time when we were not: this gives us no concern—why then should it trouble us that a time will come when we shall cease to be? .... Why then should I make all this outcry about parting with it, and being no worse off than I was before?"*
- Hazlitt *On the Fear of Death*

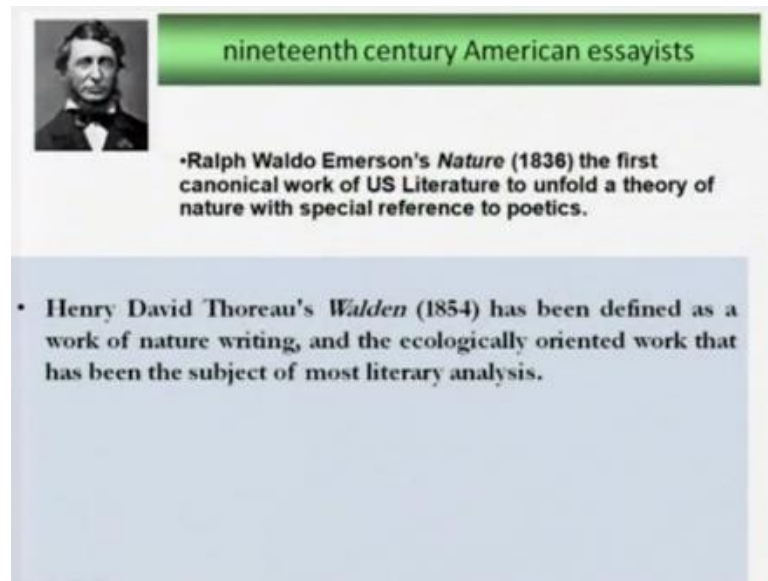
Hazlitt On the Fear of Death, this is an exert. Perhaps the best cure for the fear of death is to reflect that life has a beginning as well as an end. There was a time when we were not; this gives us no concern. So, you see almost introspective prose at the same time philosophical, well.

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- **The essay was the predominant form used by the romantics—specifically, by Heine, Emerson, and Thoreau—in their polemical writings on philosophy and aesthetics. It was in English literature that the essay sank its deepest roots, as exemplified in the work of T. Carlyle, W. Hazlitt, and M. Arnold in the 19th century and M. Beerbohm, H. Belloc, and G. K. Chesterton in the 20th. In the best of their work, they improvise a covert dialogue with the general reader.**

So, the essay was the predominant form used by the romantics, we come to the 19<sup>th</sup> century, alright, specifically by Heine, Emerson, Thoreau, American romantics in their polemical writings on philosophy aesthetics. It was in English literature that the essay sank its deepest roots as exemplified in the work of Thomas Carlyle, Victorians, William Hazlitt where just, then Mathew Arnold in the 19<sup>th</sup> century Hillarie Belloc, G K Chesterton in the 20<sup>th</sup>; in the best of their work, they improvise a covert dialogue with the general reader, yes. So, this participation, this interaction with the reader, right, and you find that it is very interested and it is very very somewhere very appealing; the dialogue that goes on between the essayist and the reader.

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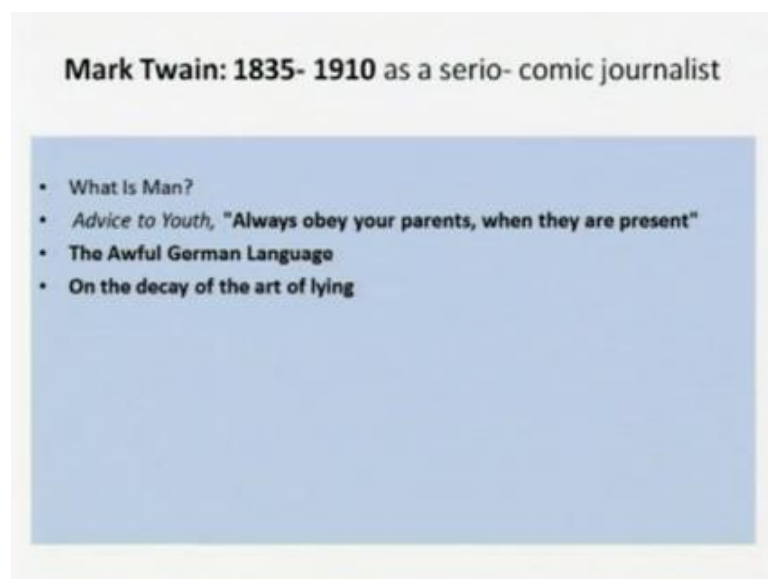
**nineteenth century American essayists**

•Ralph Waldo Emerson's *Nature* (1836) the first canonical work of US Literature to unfold a theory of nature with special reference to poetics.

• Henry David Thoreau's *Walden* (1854) has been defined as a work of nature writing, and the ecologically oriented work that has been the subject of most literary analysis.

When we look in to the great essayist of America in the 19<sup>th</sup> century who can forget Emerson's nature, essays on nature, which became the inspiration of so many environmental writers from Thoreau's to that Walden. The first canonical work of US literature to unfold a theory of nature and this theory on nature was written by Emerson. Then Thoreau's Walden beautiful book, beautiful essays has been defined as a work of nature writing influence by again Emerson, right.

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**Mark Twain: 1835- 1910 as a serio- comic journalist**

- What Is Man?
- *Advice to Youth*, "Always obey your parents, when they are present"
- The Awful German Language
- On the decay of the art of lying

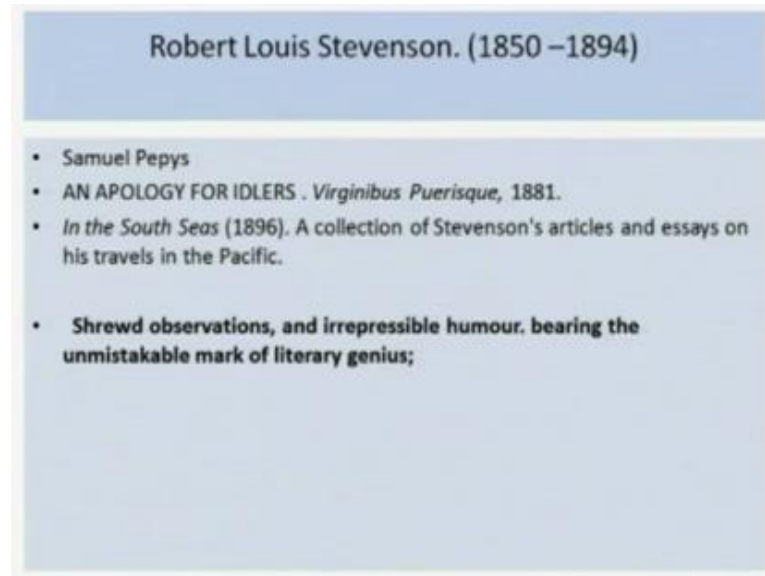
Coming again towards the beginning of the 20<sup>th</sup> century and the end of the 19<sup>th</sup> century, we find Mark Twain known for his novels on Thompson and Hackle Berlin, but he was a serio-comic journalist to and you find that what he had written essays on what is man, advice to youth and awful German language with lots of humor, innuendos, irony and you find all the art of essay writing in its best on the decay of the art of lying, in this advice to you to un line which has become an aphorism, always obey your parents when they are present.

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- The genre also became the favoured tool of traditionalists of the 18<sup>th</sup> and 19<sup>th</sup> centuries, such as Edmund Burke and Samuel TAYLOR Coleridge, who looked to the short, provocative essay as the most potent means of educating the masses.

Tongue-in-cheek humor; this genre, therefore, we have seen also became the favored tool of traditionalist of the 18<sup>th</sup> and 19<sup>th</sup> centuries, have not they such as Edmund Burke and Samuel Taylor Coleridge, Edmund Burke I had mentioned earlier a political analyst political observer, okay. And, therefore, his essay is on the political freedom and on a political governance were really looked upon who looked to the short, provocative essay as the most potent means of educating the masses, yes.

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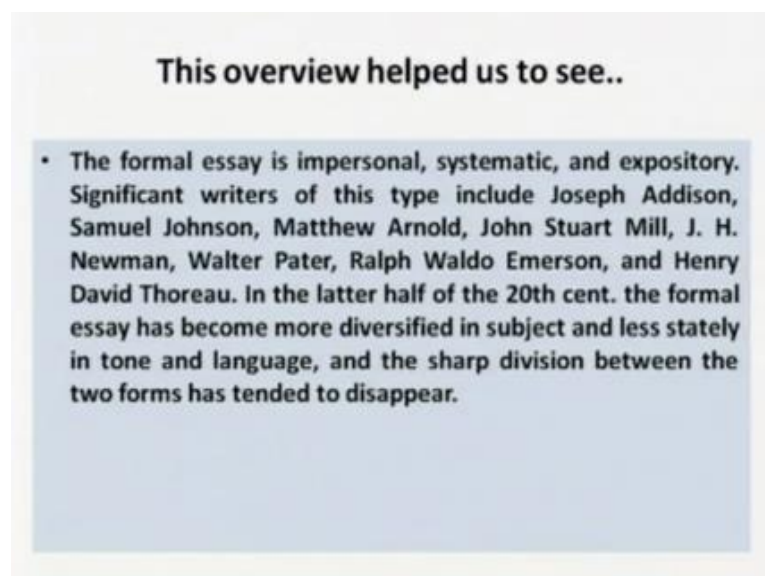


**Robert Louis Stevenson. (1850 –1894)**

- Samuel Pepys
- AN APOLOGY FOR IDLERS . *Virginibus Puerisque*, 1881.
- *In the South Seas* (1896). A collection of Stevenson's articles and essays on his travels in the Pacific.
- **Shrewd observations, and irrepressible humour. bearing the unmistakable mark of literary genius;**

If we go to Scotland, it is not that we have it not Scotland; we have Robert Louis Stevenson, okay, the great novelist who had written pressure Eileen if you remember, but as an essayist you find he has irrepressible humor just like in Mark Twain, yes. So, in some of this essays that we have done, we have seen that some where we can humor does play a part, right; when he had written about Samuel Pepys, An Apology for Idlers, In The South Seas about a Pacific and all of this specially Stevenson's essays were marked by very shrewd observations, irrepressible humor and a mark of a literary genius, well.

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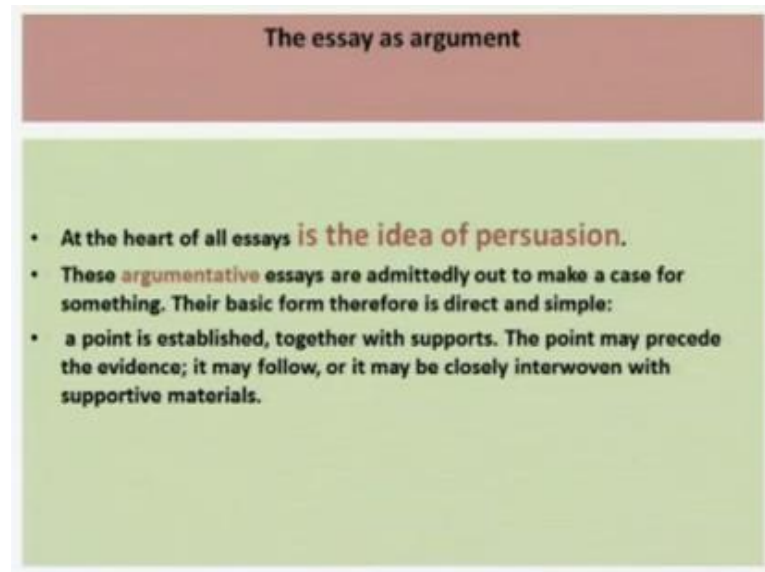


**This overview helped us to see..**

- **The formal essay is impersonal, systematic, and expository. Significant writers of this type include Joseph Addison, Samuel Johnson, Matthew Arnold, John Stuart Mill, J. H. Newman, Walter Pater, Ralph Waldo Emerson, and Henry David Thoreau. In the latter half of the 20th cent. the formal essay has become more diversified in subject and less stately in tone and language, and the sharp division between the two forms has tended to disappear.**

So, what did we see form here? We saw that this formal essay is impersonal, systematic and expository; significant writers of this type include Joseph Addison, Mill, Matthew Arnold, Johnson, Walter Pater, Emerson, Henry David Thoreau. In the latter half of the 20<sup>th</sup> century if we go, the formal essay has become more diversified in subject and less stately in tone and language, and the sharp division between the two forms has tended to disappear.

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The slide features a title bar at the top with a reddish-brown background and the text "The essay as argument" in white. Below the title bar is a light green rectangular area containing three bullet points. The first bullet point states that the core of all essays is persuasion. The second bullet point explains that argumentative essays aim to make a case for something and are direct and simple. The third bullet point describes the structure of an argumentative essay, noting that a point is established with supporting evidence, which can precede, follow, or be interwoven with the point.

**The essay as argument**

- At the heart of all essays **is the idea of persuasion.**
- These **argumentative** essays are admittedly out to make a case for something. Their basic form therefore is direct and simple:
- a point is established, together with supports. The point may precede the evidence; it may follow, or it may be closely interwoven with supportive materials.

So, let us see how the essay has been used as argument. At the heart of all essays is the idea of persuasion; we had seen that you have to persuade the reader, because this is the dialogue that is going on between the reader and the essayist. So, these argumentative essays are admittedly out to make a case for something. A point has to be established, together with supports with supportive material.



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*Cocksure woman and Hensure Men*  
D. H. Lawrence: 1885- 1930

- In the essay *Cocksure woman and Hensure Men* Lawrence has taken a very strong position on a crucial aspect of modern life. His is not a popular position, but rather than judging the essay in the light of current public opinion, we should try to take the piece on its own terms. In thinking about the essay itself we must first make sure that we understand the main point, and then consider how Lawrence attempts to support it. The point is actually complicated enough that we need to break it down into its separate but related

I can just give you an example of D H Lawrence well-known British novelist and his essay on Cocksure Woman and Hensure Men. In the essay, Cocksure Woman and Hensure Men Lawrence have taken a very strong position on the crucial aspect of modern life. His is not a popular position, but rather than judging the essay in the light of current public opinion, we should try to make the piece of in its own terms, right.

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The essay as story

- **narrative essay** :the author becomes a narrator, a storyteller, who reports directly to us on persons and events. A narrative essay sees its subjects in time and presents it in the form of history.
- Even though there is persuasive dimension to the narrative essay, it is best approached first of all through its narrative elements. The basic elements of narration are a story and a storyteller. In a story we have characters and events, arranged in time so as to move toward some climax and resolution. The essayist presents this movement and tells the story by means of description, dialogue and commentary. **But the narrative essay differs from the story itself it is presented as a kind of record of that event or situation. The story told in an essay may be highly personal, moving toward autobiography, or as impersonal as a journalistic story of current events**

If we see the essay as a story narrative essay, the author becomes a narrator, a storyteller, who reports directly to us on persons and events; I have known this person, this is how

he has told me to act, okay. So, it is a different from their short story. Even though there is persuasive dimension to the narrative essay, it is best approached first of all through its narrative elements, alright, but the narrative essay the first from the story, how? Because it is a kind of record of what event or situation; it does not tell a story. A story is told in a short story; the story told in an essay may be highly personal or as impersonal, as a journalistic story or current events. Whatever reports that you get in newspapers, do not we? It are almost sometimes becomes an essay form.

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**The Hurling Ashtray: Nora Ephron (1941- )**

*"I once heard a swell story about Gary Cooper. The person I heard the story from did this terrific Gary Cooper imitation, and it may be that when I tell you the story....."*

- In this essay Ephron is concerned, as her title suggests with an event she has a story to tell. Her purpose, like that of any narrative essayists is to offer an interpretation of the story- an interpretation that uses the story as a means of commenting on some aspect of experience. and it turns out to have a surprising twist

Here an example form Nora Ephron 'The Hurling Ashtray'; this is how it becomes a story by itself. I once heard a swell story about Gary Cooper. So, in this essay, Ephron what does he do? He is concerned with an event she has a story to tell. Her purpose like that of any narrative essayist is to offer an interpretation of the story, right; an interpretation that uses the story as a means of commenting on some aspect of experience.

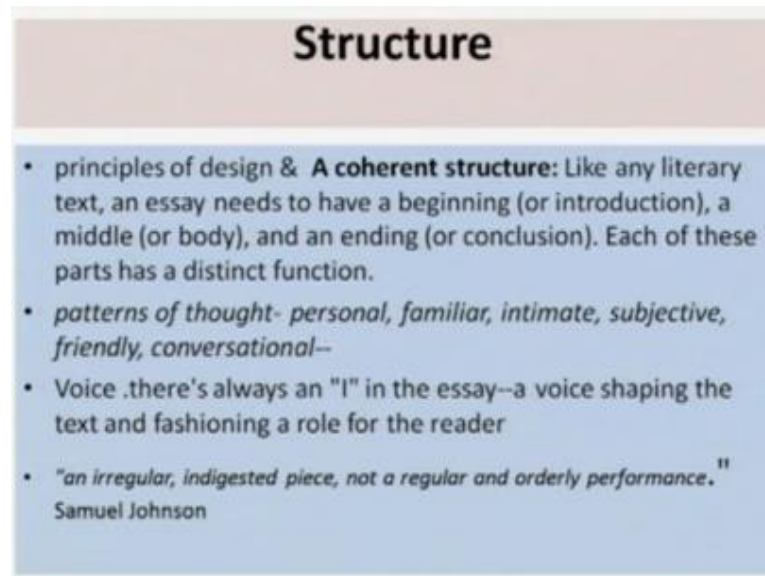
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*Spring*  
E.B. White (1899- 1985)

- *Notes on springtime and on anything else that comes to mind of an intoxicating nature. There is considerable doubt at this writing that my hog has been bred, although she has keeping company.....*
- This meditative essay does have its narrative and persuasive dimensions.. But it lacks the tone of persuasion and if we trace the movement of the essay from beginning to end, we can readily discover its dominant meditative quality. It does not have the pace of a story or the structure of an argument. It moves abruptly from one item to the next.- from the condition of a hog to a letter about superman, from little women to lambs from snakes to starlings.

Another by E B White, very well known essayist, on Spring. Notes on springtime and on anything else that comes to mind of an intoxicating nature. There is considerable doubt at this writing that my hog has been bred, although she has keeping company. Here you find it is almost like whinnied which go jump from one image to another almost post mordent in the way that the essay has been brought in, okay. So, this become very flexible in the hence of modern essayist, well.

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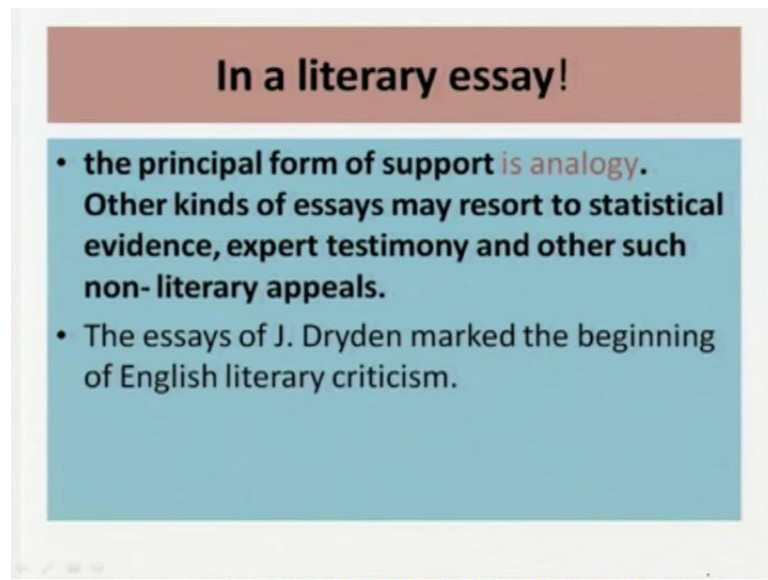


## Structure

- principles of design & **A coherent structure:** Like any literary text, an essay needs to have a beginning (or introduction), a middle (or body), and an ending (or conclusion). Each of these parts has a distinct function.
- *patterns of thought- personal, familiar, intimate, subjective, friendly, conversational-*
- Voice .there's always an "I" in the essay--a voice shaping the text and fashioning a role for the reader
- *"an irregular, indigested piece, not a regular and orderly performance."*  
Samuel Johnson

So, when we are looking into this structure; therefore, the principles of design and a coherent structure if we try to see it; like any literary text, an essay needs to have a beginning, yes, either a beginning which is like an introduction or a middle or a body in which it is developing or an ending or conclusion. Each of these parts has a distinct function, patterns of thought have been also developed, personal, may be familiar, may be intimate, subjective, friendly, conversational, voice now. This voice which we have done in novel; there is always an 'I' in the essay, is it first person, second person, third person. So, it is the first person mostly, a voice shaping the text and fashioning, a role for the reader. As Samuel Johnson had remarked that essay is an irregular, indigested piece, not a regular and orderly performance, right, yeah.

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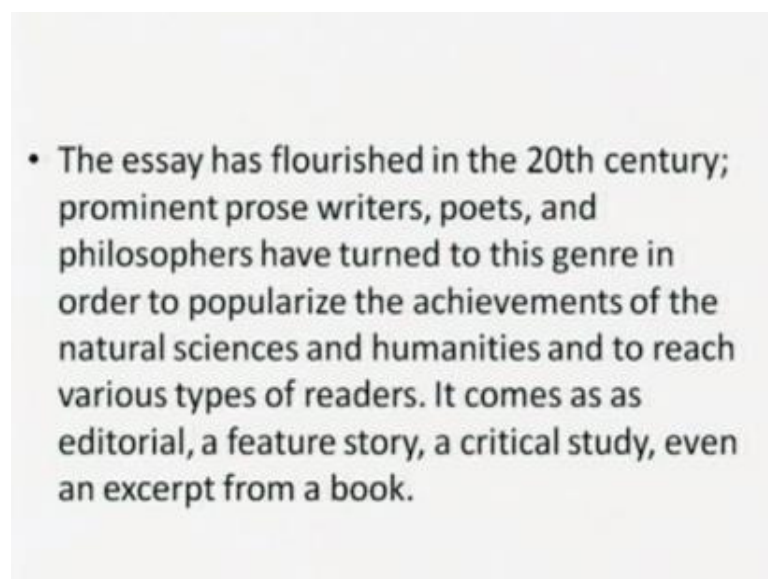


**In a literary essay!**

- **the principal form of support is analogy.** Other kinds of essays may resort to statistical evidence, expert testimony and other such non-literary appeals.
- The essays of J. Dryden marked the beginning of English literary criticism.

So, in a literary essay, however, it is different. The principal form of support is analogy. We come to literary criticism, right or in Wordsworth and Coleridge when they brought out different new methods of how to read poetry. Other kinds of essays may resort to statistical evidence like we had done in any other which is not in literary essay, expert testimony and other such non-literary appeals, but here in a literary essay, essays of John Dryden marked the beginning of English literary criticism, well.

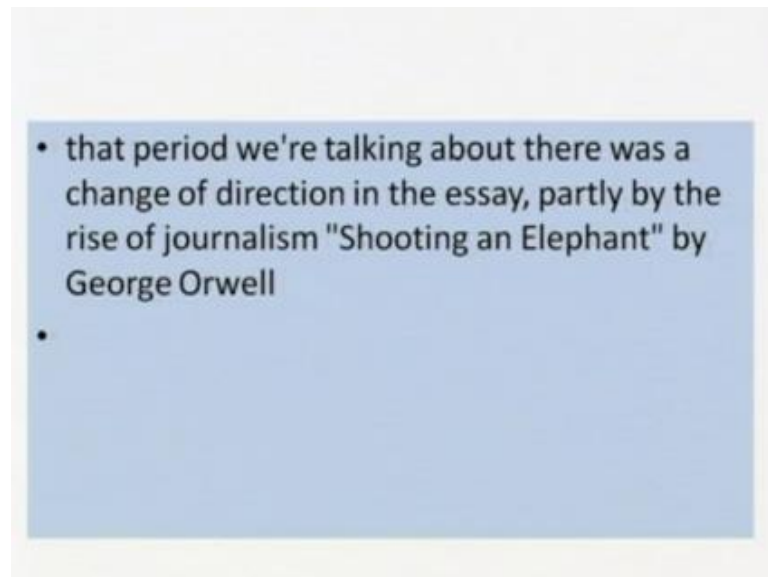
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- The essay has flourished in the 20th century; prominent prose writers, poets, and philosophers have turned to this genre in order to popularize the achievements of the natural sciences and humanities and to reach various types of readers. It comes as an editorial, a feature story, a critical study, even an excerpt from a book.

So, the essay has flourished in the 20<sup>th</sup> century we have seen and prominent prose writers, poets, philosophers have turned to this genre in order to popularize the achievements of the natural sciences. It comes as an editorial, it may come as a feature story, a critical study even an excerpt from a book.

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That period we are talking about now is it not; there was a change of direction in the essay, we have seen that; all the forms whether it is informal or formal, deductive or humorous, okay, partly by the rise of journalism, by the rise of media, yes, because there is more people have less time to spend reading, and, therefore, you get like the growth of the industrial revolution in the 18<sup>th</sup> century, people had more leisure time. So, they could read a novel; here essay is something short of limited and evading that can be said can be said in a very short form in a brief form. Shooting an Elephant by George Orwell has been regarded a classic example of an essay, okay, which is journalism part, creative as well as realistic and also personal.

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- Essayists such as Robert Louis Stevenson and, Virginia Woolf,, and Charles du Bos—mastered the essay as a form of literary criticism.
- *T.S.Eliot's After Strange Gods* (1934) and others that attempted to reinterpret and redefine culture, established the genre as the most fitting to express the genteel tradition at odds with the democracy of the new world.

We have seen Robert Louis Stevenson, Virginia Woolf and Charles du Bos mastered the essay as a form of literary criticism. Where we look into this field where we find the essay taking its own form. T S Eliot's *After Strange Gods* in 1934 and others specially traditional individual talent and others that attempted to reinterpret and redefine culture established the genre as the most fitting to express the genteel tradition at odds with the democracy of the new world, yeah.

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- A lot's been happening in the essay form in recent years to expand it, to do different things with it.
- And there are a number of essayists who feel that the essay is a lyrical form ! IN

So, this is happening; a lot has been happening different things with it and there are number of essayists who feel that the essay is a lyrical form.

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**Jorge Luis Borges :Borges and I**

He explores two selves, public and private.

↓

The other one, the one called Borges, is the one things happen to. I walk through the streets of Buenos Aires and stop for a moment, perhaps mechanically now, to look at the arch of an entrance hall and the grillwork on the gate; I know of Borges from the mail and see his name on a list of professors or in a biographical dictionary.....

I do not know which of us has written this page

Jorge Luis Borges *Labyrinths: Selected Stories and Other Writings*, New York: New Directions, 1964.

let us see even Borges, right; when we will do an autobiography, we will find that his essays can be termed as sort fiction, it can be termed as autobiographical fiction, it can be also termed as essays, okay, where in one essay Borges Luis Argentinean writer beautiful magic realism he uses. So, he is tone and the way that he presents the essay is very very different from the way the others have done.

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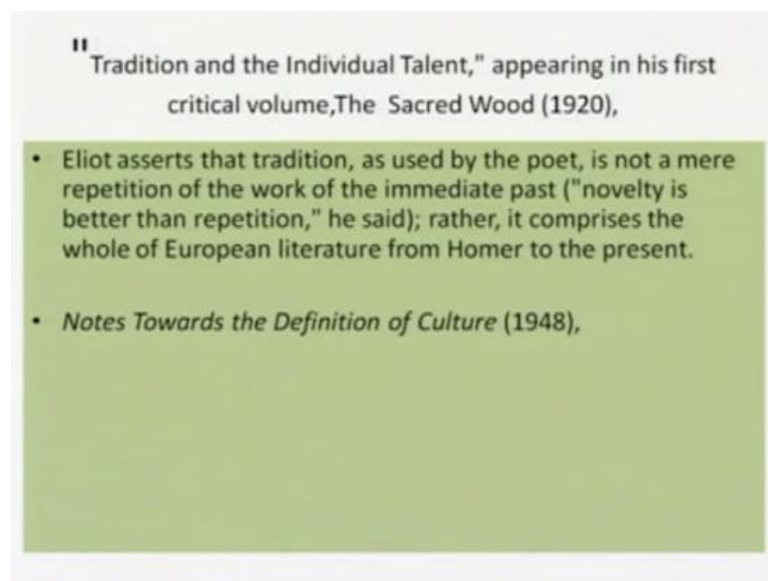
**Andre Gide (1869 –1951)**

- Gide wrote short works early in his career, based on his own experience, and combine sincerity with elegance. An example is *Strait Is The Gate*;
- in the collection of essays **Autumn Leaves** memories and personal observations.



If you go to French in the later part of the 19<sup>th</sup> century beginning after 20<sup>th</sup> century, we have Andre Gide and he wrote short works early in his career, based on his own experience, and combine sincerity with elegance. So, it has become more sophisticated the essay. An example is Strait Is The Gate and in the collection of essays Autumn Leaves we find memories and personal observations, very elegant prose and beautiful ways of taking this genre and expanding it, well. While we are taking of literary criticism, we see that the essays especially in the random of literary criticism is very noteworthy.

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Eliot asserts tradition and in individual talent was has become almost an essay which has become almost bible of modern literature. Eliot asserts the tradition as used by the poet is not a mere repetition of the work of the immediate past; rather, it comprises the whole of European literature from Homer to the present. He had also written essays on Notes towards the Definition of Culture, 1948 was a redefinition of what is culture.

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- Bakhtin 1941 essay **Epic and Novel: Towards a Methodology for the Study of the Novel** *this essay, attempts to outline a theory of the novel* and its unique properties by comparing it to other literary forms,.
- "**Inside the Whale**" (1940) is an essay in three parts written by George Orwell .English literature in the 1920s and 1930s.

We will see again going under of Bakhtin 1941 essay Epic and Novel. What I am trying to concentrate over here that the essay became a tool for literary criticism and people could take this form this genre as a form of theorizing on interpretation of the text. We have George Orwell's essay Inside the Whale 1940 is an essay in three parts written about English literature in the 1920s and 1930s mostly about postcolonial literature.

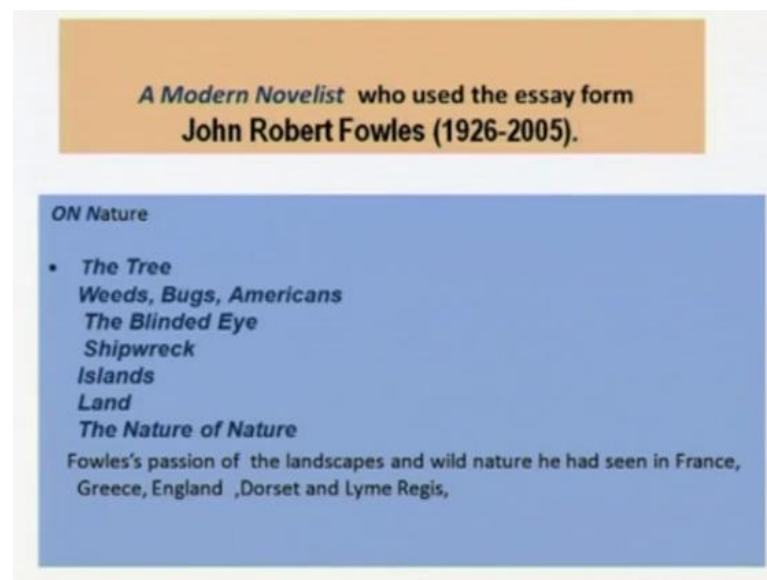
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- **What Is an Author? Michel Foucault.** The essay bore considerable impact on issues of readership
- **"The Death of the Author"** is a 1967 essay by the french literary critic Roland Barthes

Then we have what is an author by Michel Foucault, then the death of the author by Roland Barthes French literary critics who have brought in new trends in interpretation

of the text the postmodern text and also the death of the author almost how the author is being relegated to the background, well. We have seen Emerson, Thoreau how they had used nature has a form of the preoccupation with nature, and they had found the essay as the most useful tool for expressing their views.

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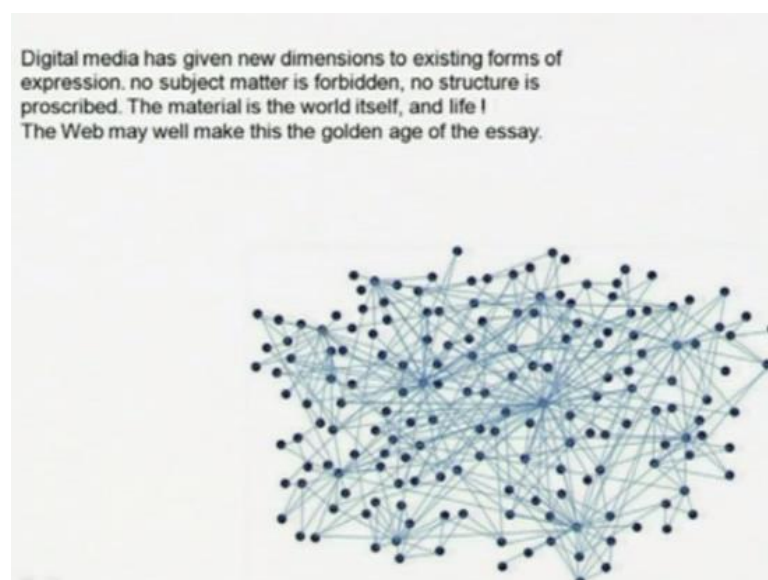
A modern novelist we find who use the essay form John Robert Fowles, right, and he has written huge collection of essays on nature. There is the tree, weeds, bugs, Americans, the blinded eye, shipwreck, islands, land, the nature of nature, and you find his passion of landscapes and wild nature he had seen in France, Greece, England, Dorset, Lyme Regis; all this has been brought out in essay his known for as a very well-known novelist in the French, well.

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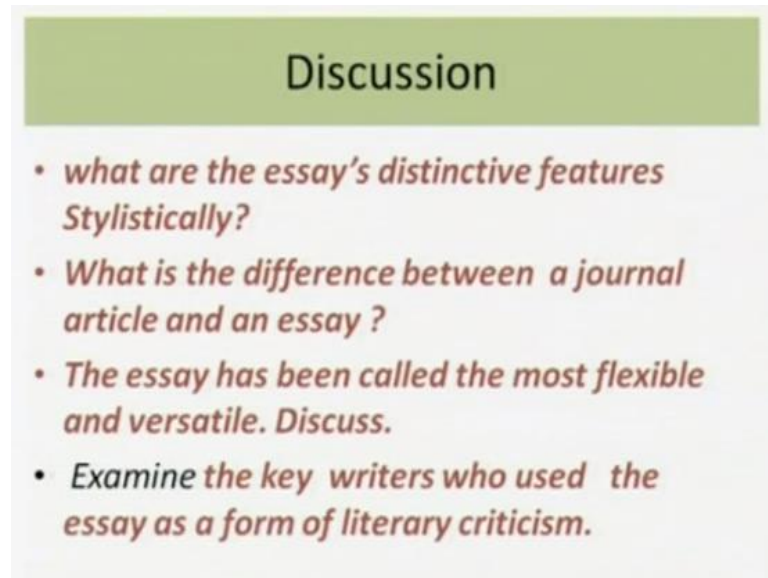
So, we come to the end of this lecture on essay note before ending, let us see with the ease of access and publishing, what the essay has come into, alright. We have seen that the blocks which are here, alright, entered the domain of the worldwide map. Do you not think the blocks are different form of essays that have been written, forums, chartrooms; all these are the ways that the essay has been expanded, right.

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Digital media, therefore, has given new dimension to existing forms of expression. The material is the world itself and life. The web may well make this the golden age of the essay, do not you think, so alright.

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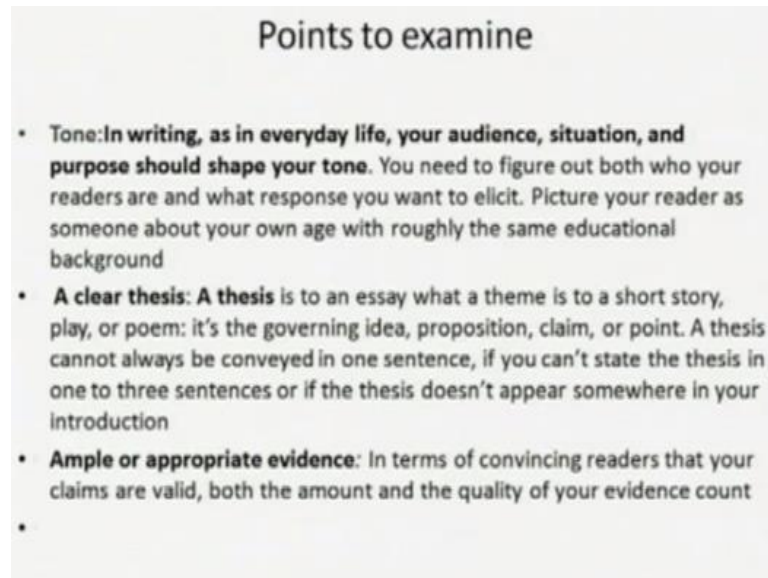


**Discussion**

- *what are the essay's distinctive features Stylistically?*
- *What is the difference between a journal article and an essay ?*
- *The essay has been called the most flexible and versatile. Discuss.*
- *Examine the key writers who used the essay as a form of literary criticism.*

So, discussion we will have to see this. What are the essays distinctive features stylistically? What is the difference between a journal article and an essay; do you think there is a difference? You can divide it into different informal, formal; whether it is humorous, whether it is academic. Examine the key writers who used the essay as a form of literary criticism.

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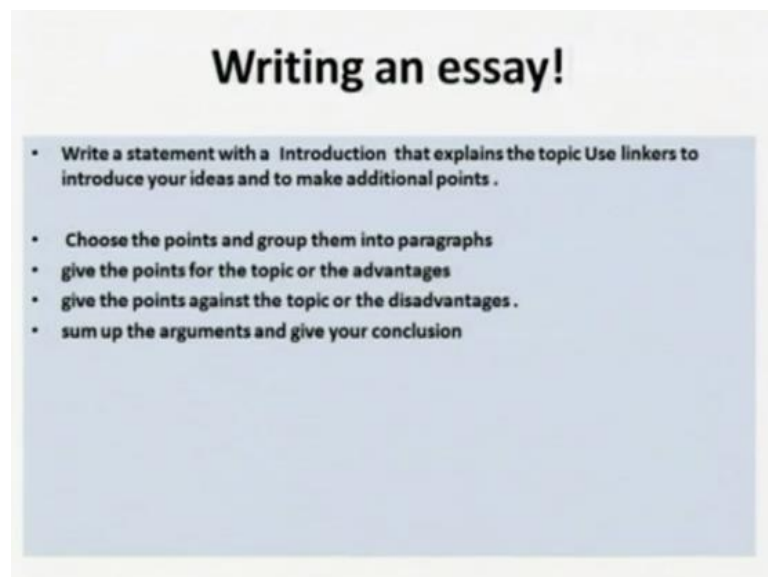


**Points to examine**

- **Tone:** In writing, as in everyday life, your audience, situation, and purpose should shape your tone. You need to figure out both who your readers are and what response you want to elicit. Picture your reader as someone about your own age with roughly the same educational background
- **A clear thesis:** A thesis is to an essay what a theme is to a short story, play, or poem: it's the governing idea, proposition, claim, or point. A thesis cannot always be conveyed in one sentence, if you can't state the thesis in one to three sentences or if the thesis doesn't appear somewhere in your introduction
- **Ample or appropriate evidence:** In terms of convincing readers that your claims are valid, both the amount and the quality of your evidence count
- 

Points to examine, when you will be writing your own essays, the tone as in everyday life, your audience, situation and purpose should shape your tone, whom you are dressing, how you are going to compose and a cleared essays has to be there. What team it is, an ample or appropriate evidence has to be there, support has to be given, where your claims are valid.

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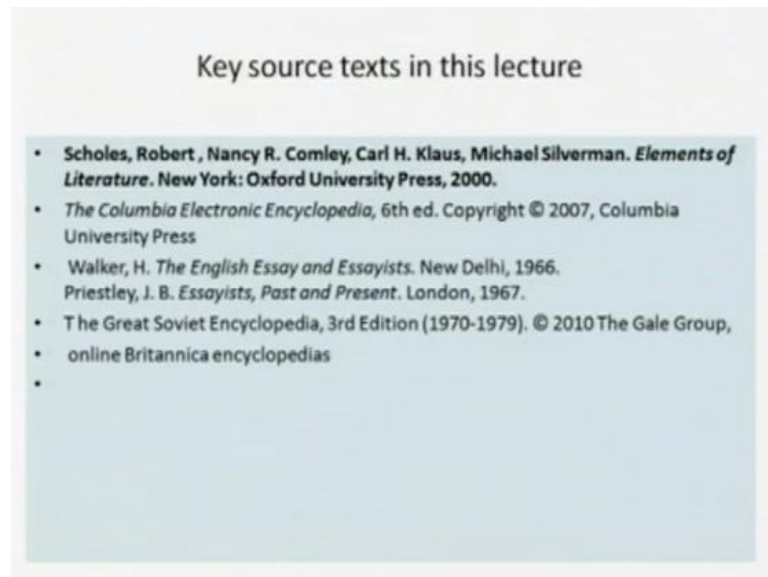
**Writing an essay!**

- Write a statement with a Introduction that explains the topic Use linkers to introduce your ideas and to make additional points .
- Choose the points and group them into paragraphs
- give the points for the topic or the advantages
- give the points against the topic or the disadvantages .
- sum up the arguments and give your conclusion

And while writing an essay, therefore, you write a statement with an introduction that explains the topic, use linkers to introduce your ideas and to make additional points,

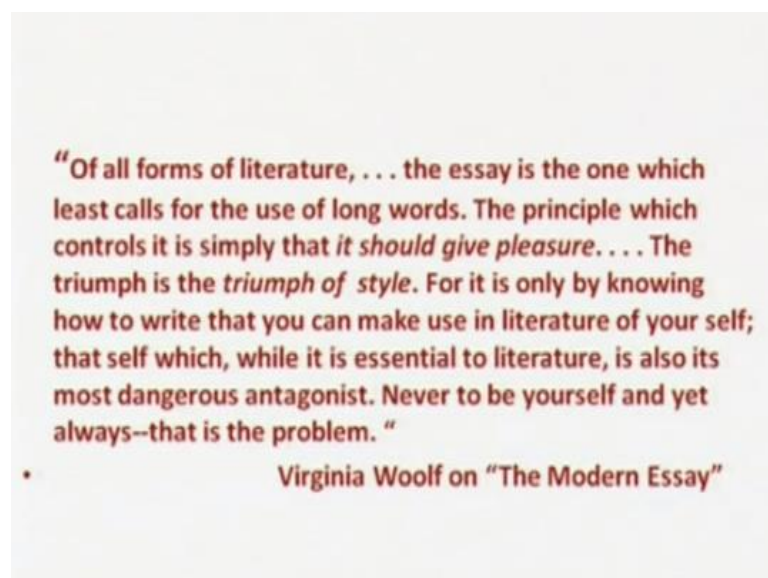
choose the points and group them into paragraphs. So, the paragraphs have to be systematically arranged, give the points for the topic or the advantages; it has to be clear, methodical, give the points against the topic or the disadvantages, sum up the arguments and give your conclusion.

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The key source texts in this lecture were Robert Scholes and Nancy R Comley, elements of literature and some of the encyclopedias, the English essay and essayists of Walker.

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And let me add with this again quote by Virginia Woolf; when he says of all forms of literature, the essay is the one which least calls for the use of long words, mind you, note that. The principle which controls it is simply that it should give pleasure, the triumph is the triumph of style; for it is only by knowing how to write that you can make use in literature of yourself. That self which, while it is essential to literature, is also its most dangerous antagonist. Never to be yourself and yet always that is the problem.

Thank you.