

Vivekanand College, Kolhapur (Autonomous)

Department of English

PPT Bank
(2018 - 2023)

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**MODULE 2 B : ON
SAYING “PLEASE”
- A.G. GARDINER**

B.A. Part I AECC

Dr. Shruti Joshi

28.01.2021

THE AUTHOR

- ◉ Alfred George Gardiner(1865-1946)
- ◉ British Journalist, editor, author (Essayist)
- ◉ Pen name: Alpha of the Plough
- ◉ Basic truths of life- easy, amusing manner
- ◉ Refreshing frankness, intimate language



ON SAYING PLEASE : CENTRAL IDEA

- ◉ About every day civilities of behaviour
- ◉ Theme : civility, courtesy, morality, responsibility, control
- ◉ Behaving politely in society:
- ◉ good manners : saying ‘thank you’, ‘please’ - Keep relations good
- ◉ Bad manners : rude, impolite, angry, aggressive behaviour - spoils the atmosphere in society - ill manners/moods infect the world

- ⦿ Law cannot force/punish a person to behave in good/bad manner
- ⦿ It is everyone's duty to keep the interpersonal relations friendly and pleasant



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EXAMPLES

- ◉ The liftman : throws out a passenger of the lift- he does not ask politely to take him to the top floor
- ◉ The liftman expects courtesy for his job from the passenger
- ◉ Gets angry and becomes violent
- ◉ Law punishes him and not the passenger
- ◉ So bad manners are not legally punishable, but their visual, violent reactions are.

○ Sir Anthony Absolute



○ Captain Absolute



○ Fag (his wallet/
servant)



○ Page-boy

○ The liftman



○ Employer



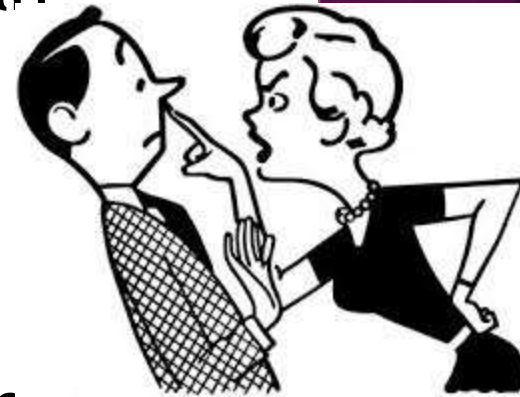
○ Employer's wife



○ The Cook



○ The housemaid



- ◉ Good Manners- courtesy, politeness, pleasant behaviour
- ◉ The Bus Conductor



Module I

Oral Skills

1. PPT Presentation skills



B.A.II
AECC
Dr. Shruti Joshi
12.12.2020

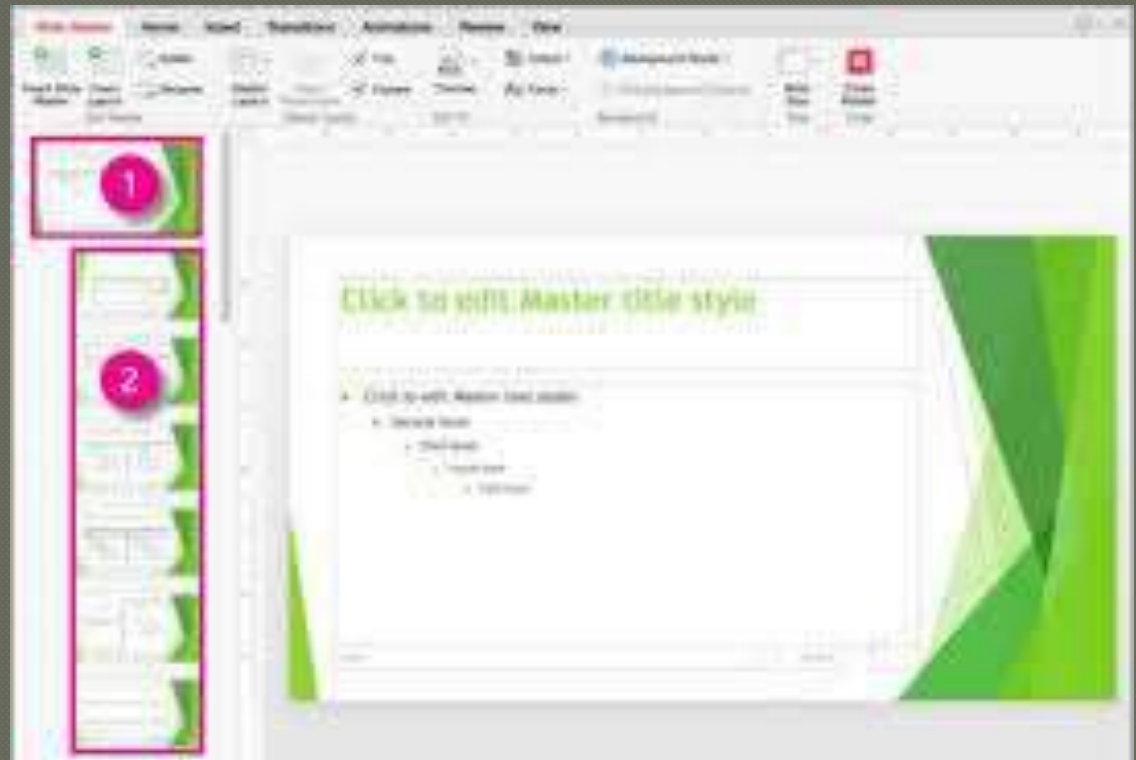
Introduction

- ⦿ Power point presentation
- ⦿ Sequence of slides
- ⦿ Only main points of topic
- ⦿ Presenter refers to these points and elaborates them in the presentation

Skills needed

- ◉ Writing skills
 - ✓ Selection of key points
 - ✓ Organizing them in logical order
 - ✓ Numbers/bullets
 - ✓ Single words, phrases, clauses
 - ✓ Only definitions/quotations in full sentences
 - ✓ Use of graphs, diagrams, tables, pictures, animations, videos – explained orally

- Not much to write on one slide
- 4-5 bullets
- Big font



○ 2. oral/spoken skill

- ✓ Natural, spontaneous with the help of reference points of PPT
- ✓ Style- formal/ interactive
- ✓ Body language , facial expressions, eye contact
- ✓ Pre-planned speed and content

Steps in oral presentation

- ◉ Introduction /announcement of topic (brief self-introduction)
- ◉ Discussion points
- ◉ Summing up



-
- ⦿ Don't read from paper
 - ⦿ Occasional pause
 - ⦿ Not very formal/rigid

Topics

1. Educational uses of smart phones
2. Advantages of skill-based education
3. Popularity of junk food
4. Value of sports in education
5. The addiction of smart phones
6. A safer environment for women
7. Pollution
8. English as a compulsory subject
9. Uniforms in schools and colleges
10. Natural disasters and their management



21.12.2020

B.A. II AECC

Dr. Shruti Joshi

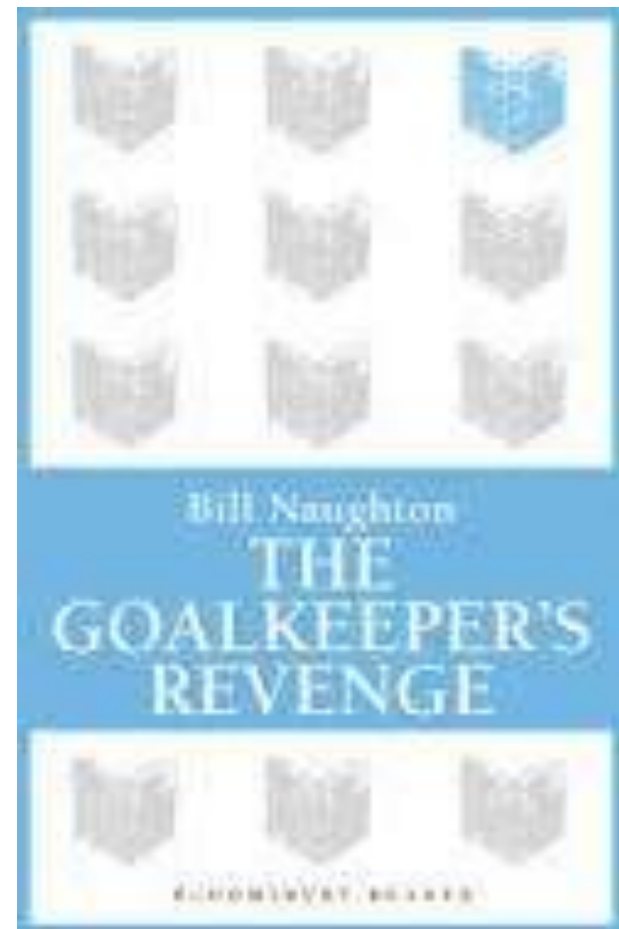
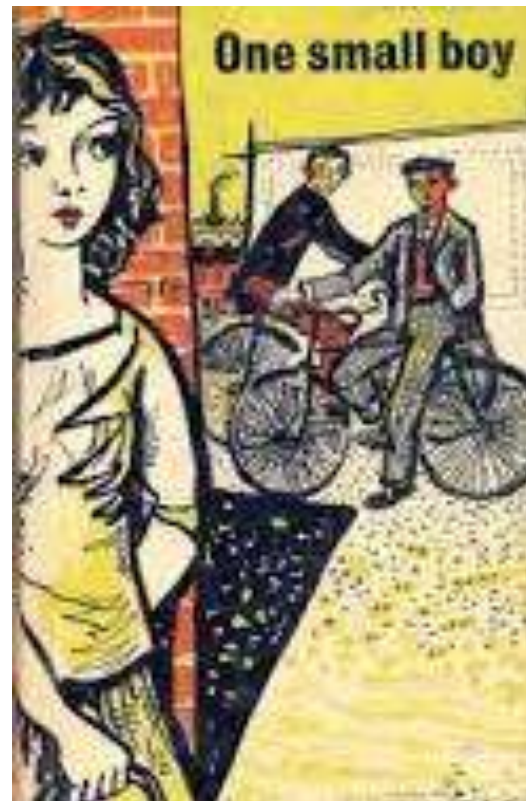
Module 1: Oral Skills

B) A Real Good Smile

The Author



- Bill Naughton (1910-1992)
- William John Francis Naughton
- Irish-born British
- Playwright, author
- Born in Bolton, England
- Poverty- many jobs (weaver, coal-bagger, lorry-driver)
- Prolific writer- plays, novels, short stories, children's books



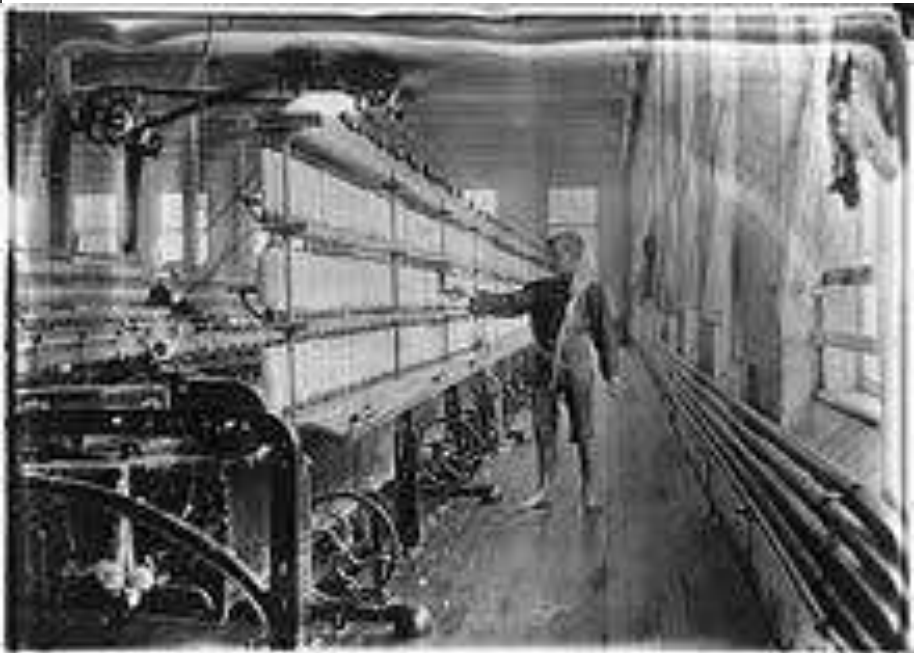
- Subject matter- working class
- *One Small Boy* (1957)
- *The Goalkeeper's Revenge* (1961)
- *My Pal Spadger* – his childhood
- Screenwriters Guide Award, Italia Prize for Radio Play, Children's Rights Workshop Award, Portico Literacy Prize

A Real Good Smile

- Story of 14 yr old boy – Billy
- His attempts to get a job-
- Non-verbal communication skills – imp at workplace
- Importance of smile in human communication

Story in brief

- Billy- leaves school – 14 yrs old
- Feels to be in disgrace – not able to find a job
- His parent's fault – wanted special job for him
- Little piercer – demand
- Parents want- job of apprentice in locomotive shed





- The hierarchy in job at locomotive shed
- Dirt wiper – greaser –oiler/greaser – fireman – engine driver (At age of 50)
- Lot of influence needed - he waits for a long time
- Alf Agar –neighbour – a plate layer
- Knew – Tom Petty (oiler-greaser) – he knew Mr. Bidwell, the boss- against any influence



TENSES

B.A.Part 1
English for Communication
Dr. Shruti Joshi
18/08/2017

TENSES : MEANING

Tenses are the form taken by a verb to show the time of an action or the state of an event.

➤ There are three tenses :

The Present Tense

The Past Tense

The Future Tense.

⊙ Each of the three tenses has four forms or subdivisions to show continuity or completeness of the action and time. These are :

1. Indefinite
2. Continuous or Imperfect
3. Perfect
4. Perfect Continuous

Table Of English Tenses

Tense	Indefinite	Continuo us	Perfect	Perfect Continuo us
Present	Play (s)	Is / Am / Are Playing	Has / Have Played	Has / Have been Playing
Past	Played	Was / Were Playing	Had Played	Had been Playing
Future	Will / Shall Play	Will / Shall be Playing	Will / Shall Have Played	Will / Shall have been Playing

- The **Indefinite Tense** does not indicate whether the action is complete or not.
- The **Continuous (Imperfect) Tense** that the action is still going on.
- The **Perfect Tense** indicates that the action is complete , finished or perfect.
- The **Perfect Continuous Tense** indicates that the action began in the past and is still continuing.

SIMPLE PRESENT TENSE

- Subject + Verb₁ + Object
- Expresses a general truth or an action that is occurring now
Eg : The sun rises from the east.
- Expresses an action that occurs regularly or habitually
Eg : She goes to the school regularly.

- ⦿ Affirmative Sentences : They play.
- ⦿ Negative Sentences : They do not play.
- ⦿ Interrogative Sentences : Do they play ?
- ⦿ Negative Interrogative Sentences : Do they not play ?

PRESENT CONTINUOUS TENSE

- Subject + Is/Am/Are + V₁ + ing + Object.
- The present continuous tense is used to express an action which is happening at a particular time in the present or extending over a period of present time.

- ⦿ Affirmative Sentences : You are playing.
- ⦿ Negative Sentences : You are not playing.
- ⦿ Interrogative Sentences : Are you playing ?
- ⦿ Negative Interrogative Sentences : Are you not playing ?

PRESENT PERFECT TENSE

- ◉ Subject + has/have + V₃ + Object.
- ◉ Has -> Singular , Have -> Plural.

- ◉ The present perfect tense denotes an action that was started in the past and has just been completed.

- ⦿ Affirmative Sentences : I have played.
- ⦿ Negative Sentences : I have not played.
- ⦿ Interrogative Sentences : Have I played ?
- ⦿ Negative Interrogative Sentences : Have I not played ?

PRESENT PERFECT CONTINUOUS TENSE

- ◉ Subject + has/have + been + V₁ + ing + Object
- ◉ The present perfect tense is used when an action that started in the past is still continuing.

- ⦿ Affirmative Sentences : We have been playing.
- ⦿ Negative Sentences : We have not been playing.
- ⦿ Interrogative Sentences : Have we been playing ?
- ⦿ Negative Interrogative Sentences : Have we not been playing ?

SIMPLE PAST TENSE

- ◉ Subject + V2 + Object.
- ◉ The simple past tense is used for an action which happened at a particular time in the past.

- ⦿ Affirmative Sentences : I played.
- ⦿ Negative Sentences : I did not play.
- ⦿ Interrogative Sentences : Did I play ?
- ⦿ Negative Interrogative Sentences : Did I not played ?

PAST CONTINUOUS TENSE

- ◉ Subject + was/were + V1 + ing + Object.
- ◉ The past continuous tense is used for an action which was happening at a particular time in the past.

- ⦿ Affirmative Sentences : Boys were playing.
- ⦿ Negative Sentences : Boys were not playing.
- ⦿ Interrogative Sentences : Were boys playing ?
- ⦿ Negative Interrogative Sentences : Were boys not playing ?

PAST PERFECT TENSE

- ◉ Subject + had + V₃ + Object.
- ◉ The past perfect tense is used to express an action that was completed before another action started in the past. It is used with the earlier of the two actions. The simple past tense is used with the other action.

- ⦿ Affirmative Sentences : Sheila had played.
- ⦿ Negative Sentences : Sheila had not played.
- ⦿ Interrogative Sentences : Had Sheila played?
- ⦿ Negative Interrogative Sentences : Had Sheila not played ?

PAST PERFECT CONTINUOUS TENSE

- ◉ Subject + had + been + V1 + Object.
- ◉ The past perfect continuous tense is used for an action that began before a certain point in the past and continued up to that point.

- ◉ Affirmative Sentences : Ria had been playing.
- ◉ Negative Sentences : Ria had not been playing.
- ◉ Interrogative Sentences : Had Ria been playing?
- ◉ Negative Interrogative Sentences : Had Ria not been playing ?

SIMPLE FUTURE TENSE

- ⦿ Subject + will/shall + V₁ + Object.
- ⦿ The simple future tense is used for an action that will take place at particular time in the future.

- ⦿ Affirmative Sentences : Ravi will play.
- ⦿ Negative Sentences : Ravi will not play.
- ⦿ Interrogative Sentences : Will Ravi play ?
- ⦿ Negative Interrogative Sentences : Will Ravi not play ?

FUTURE CONTINUOUS TENSE

- ◉ Subject + will/shall + be + V1 + ing + Object
- ◉ The future continuous tense is used to express an action which will be in progress at a particular time in the future.

- ⦿ Affirmative sentences : I will be playing.
- ⦿ Negative sentences : I will not be playing.
- ⦿ Interrogative sentences : Shall I be playing?
- ⦿ Negative Interrogative Sentences : Shall I not be playing?

FUTURE PERFECT TENSE

- ⦿ Subject + shall/will + have + V₃ + Object.
- ⦿ Future perfect tense is used to indicate the completion of an action by a certain period of time in the future.

- ⦿ Affirmative Sentences : She will have played.
- ⦿ Negative Sentences : She will not have played.
- ⦿ Interrogative Sentences : Will she have played?
- ⦿ Negative Interrogative Sentences : Will she not have played?

FUTURE PERFECT CONTINUOUS TENSE

- ◉ Subject + shall/will + have been + V₁ + ing + Object.
- ◉ The future perfect tense is used when an action is to continue up to a certain point of time in the future.

- ⦿ Affirmative Sentences : Raj will have been playing.
- ⦿ Negative Sentences : Raj will not have been playing.
- ⦿ Interrogative Sentences : Will Raj have been playing ?
- ⦿ Negative Interrogative Sentences : Will Raj not have been playing ?



MADULE II - B
THE HIGHWAY
- RAY BRADBURY

B.A.III AECC

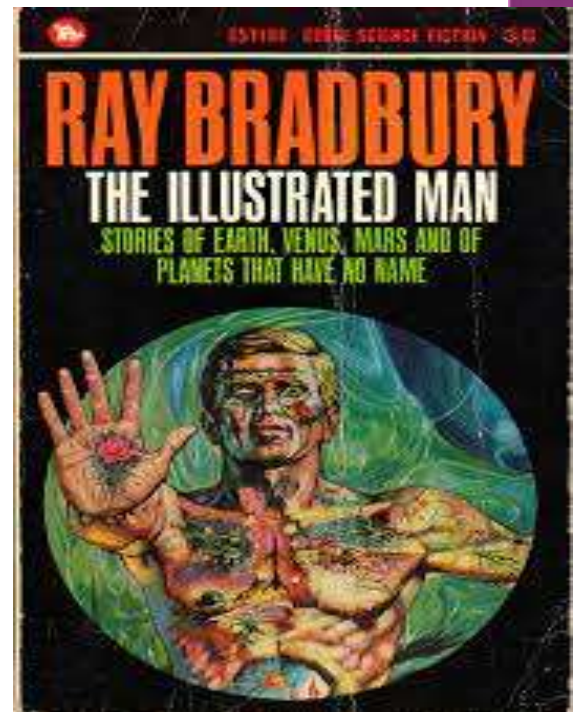
Dr. S. M. Joshi

02.02.2022

RAY BRADBURY

(1920 -2012)

- ◉ American author and screenwriter.
- ◉ One of the most celebrated 20th-century American writers,
- ◉ fantasy, science fiction, horror, mystery, and realistic fiction.
- ◉ *The Illustrated Man* -1951- collection of 18 science fiction short stories



THE HIGHWAY

- ◉ Characters - Hernando ,
The highway
- ◉ Somewhere in the
fields of South America
- ◉ WWII - sense of fear of
atomic war
- ◉ A serene countryside -
mountains, valley,
farmland, river,
highway - rainy days





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- ⦿ A poor farmer, his wife
- ⦿ Life supported by occasional income from the highway
- ⦿ Hernando- unaware of the world outside his daily existence
- ⦿ Confused by the sudden inactivity on the highway otherwise always full of traffic
- ⦿ Contrast between the rural and urban life- its tensions

- ⦿ A sudden traffic - going towards the north- frantic people
- ⦿ The last car- young women and a man- very tense, afraid, teary
- ⦿ Hernando - unable to understand the anxiety
- ⦿ The war has started - the end of the world near
- ⦿ fear
- ⦿ Hernando's life- unaffected - continues

The Lottery

-Shirley Jackson

Themes

- Traditions, rituals

Setting

- An imaginary American town
- More than 300 residents
- June 27th - around 10o'clock
- The village square- between the post office and the bank

Characters

- Mr. Summers (Joe) – businessman of coal – no children, nagging wife – in-charge the lottery ritual- energetic, cheerful
- Mr. Graves – the postmaster
- Mr. Martin – father of Bobby and Dexter
- Bobby Martin, Harry Jones, Dickie Delacroix
- Mrs. Hutchinson (Tessie), Mrs. Delacroix, Mrs. Dunbar (Janey)
- Watson – a tall boy

- Description of the village community gathering/ civic activities
- Description and history of the lottery box
- The ritual before declaring the lottery open
- The lottery must be taken by a man/ his son older than 16/ last option a wife

Bapsi Sidhwa : Introduction

BAlI

Dr. Shruti Joshi

3.10.22



Bapsi Sidhwa
(1938-)

- a Pakistani novelist
- Gujarati Parsi Zoroastrian - writes in English - resident in the United States.
- parents - Peshotan and Tehmina Bhandara
- Born in Karachi, Bombay Presidency
- contracted polio at two years (which has affected her throughout her life)
- Nine at the time of Partition - character Lenny in her novel *Cracking India* (title changed *Ice Candy Man*, 1991)

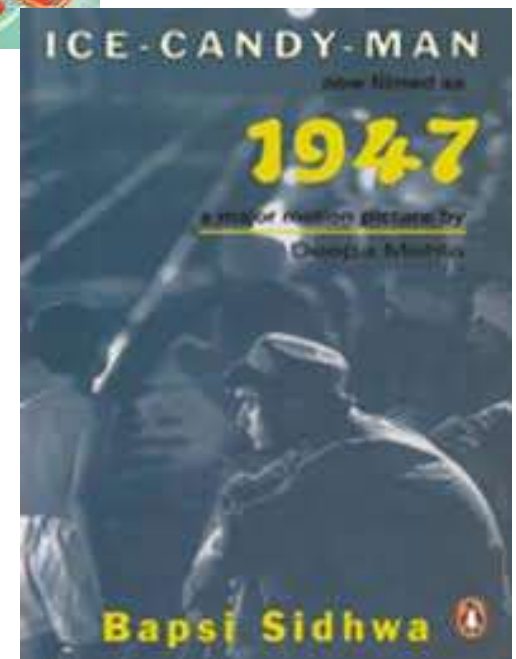
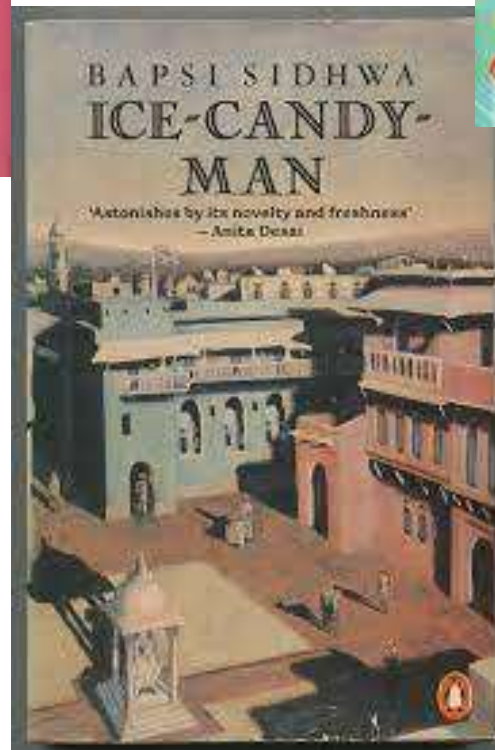
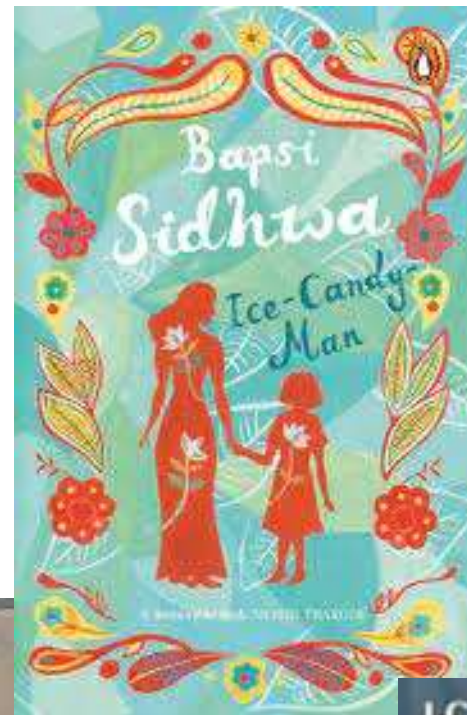
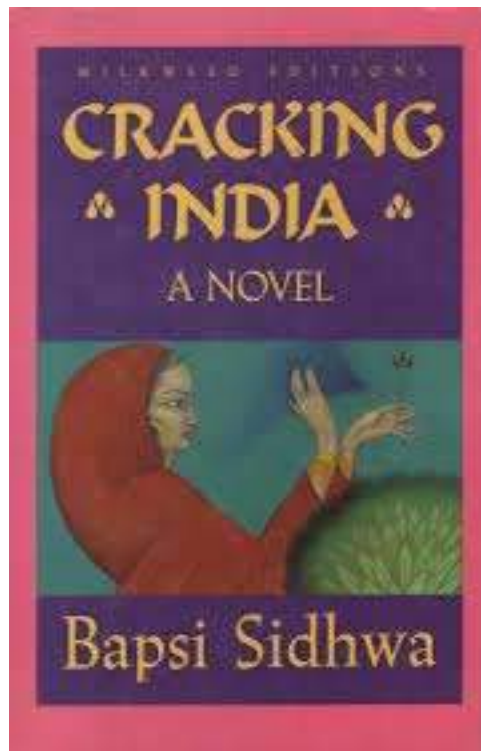
- married - age of 19 - moved to Bombay
- divorced and remarried in Lahore - present husband Noshir - three children before beginning her career as an author.
- currently resides in Houston, US.
- "Punjabi-Parsi". - first language Gujarati, second language Urdu, third language English.

Novels by Bapsi Sidhwa

- *The Crow Eaters* (1978)
- *The Pakistani Bride* (1982)
- *Cracking India* (1991)
- *An American Brat* (1993)
- *Water: A Novel* (2006)
- *City of Sin and Splendour : Writings on Lahore* (2006)
- *Jungle Wala Sahib (Translation) (Urdu)* (2012)
- *Their Language of Love* (2013)

Ice Candy Man

- Originally - *Ice Candy Man* (1988)
- Title changed to *Cracking India* (1991)
- the BBC News list of the 100 most influential novels.
- explores the civil war that occurred during the Partition of India in 1947.
- Independence of India - political and social upheaval –communal riots - mass violence, rapes, and the wholesale slaughter of infants, children, men, and women, -displacement of millions of refugees—Hindus fleeing to India and Muslims fleeing to Pakistan.





- Partition literature
- Coming-of-age Novel, political novel
- Time - around 1947
- Setting- Lahore
- 32 chapters
- Told from the first-person perspective of **Lenny Sethi**, a crippled Parsee girl who is about 4 years old when the novel begins and approximately 10 years old at the end,
- the novel portrays the complicated and shifting political and social realities of the Partition of India into two countries: a Hindu-majority India and a Muslim-majority Pakistan.

- Lenny describes her family and the colorful group of suitors of various religious backgrounds who gather around her beautiful and charismatic nanny, Ayah. As India moves closer to being split, tensions appear both in this friend group and in Indian society as a whole.
- Lenny and her family attempt to quietly endure the partition

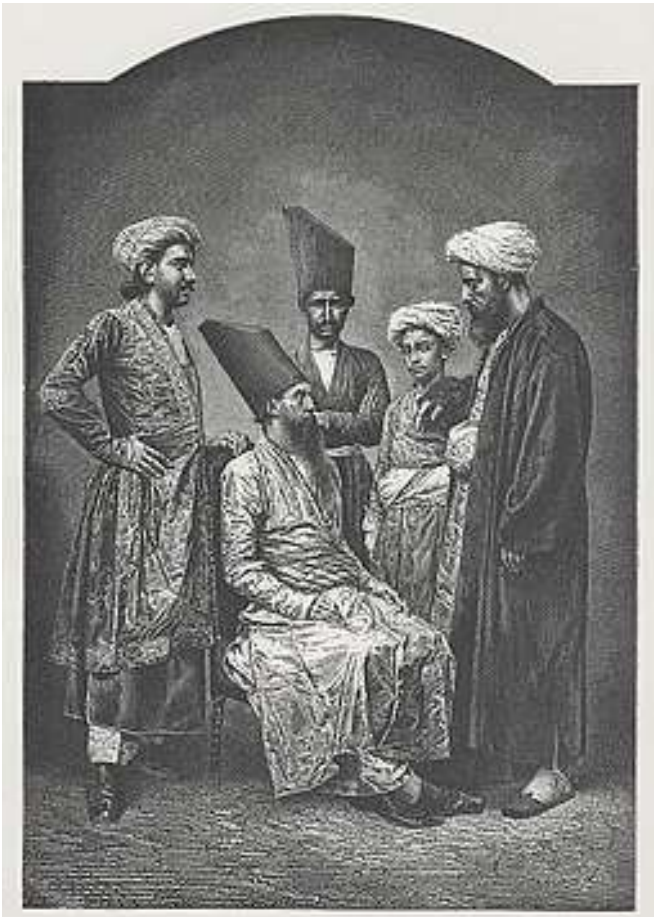
Partition Literature

- novels that describe the traumatic events of Partition
- Khushwant Singh- *Train to Pakistan* (1956)
- Salman Rushdie - *Midnight's Children* (1980).
- *Cracking India* - unique -its narrator is a young girl and the novel specifically focuses on how Partition affected women's lives
- Shauna Singh Baldwin - *What the Body Remembers* (2001).

The Parsi Community

- followers of the Zoroastrian religion who left Persia for India in the Middle Ages (duringthe Arab conquest of Iran in order to escape persecution by Muslims and preserve their Zoroastrian identity.)
- 8th - 10th centuries- settled in present-day Gujarat (Diu)
- *Persian- Fārsī- Parsi*

- live chiefly in Mumbai –the south of Mumbai, -in Karachi (Pakistan) and Chennai. –Pune, Bangalore. - in Kolkata and Hyderabad.





ELEMENTS OF THE NOVEL

**B.A.II English (Opt)
Indian English Literature**

**-Dr. Shruti Joshi
2020-21
(14.09.2020)**

DEFINITION

- A fictitious prose narrative of book length, typically representing character and action with some degree of realism.

-Oxford Dictionary

- A long-printed story about imaginary characters and events.

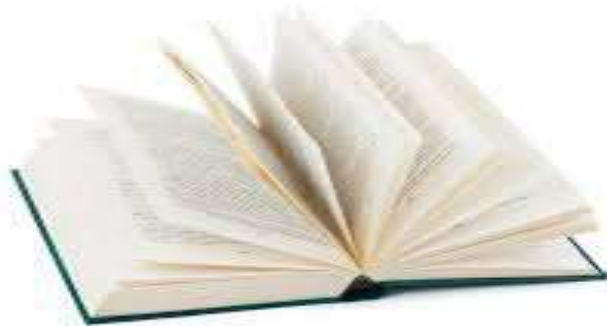
- Cambridge English Dictionary



WHAT IS A NOVEL?

○ Characteristics:

- a fictional prose work
- usually divided into chapters
- relatively long and often complex plot
- story traditionally develops through the thoughts and actions of its characters



- An invented prose narrative of considerable length and a certain complexity that deals imaginatively with human experience, usually through a connected sequence of events involving a group of persons in specific setting.

– Britannica

- The novel is a fictitious narrative which contains a plot.

- Prof. Warren



YOUR BASIC PURPOSE WHEN READING A NOVEL IS

-

○ To understand:

- who is telling the story (point of view)
- where and when the story takes place (space and time – setting)
- who are the main characters
- what the characters are like
- what happens (plot)



WHEN READING A NOVEL -

- **You should also understand:**
 - **the author's central idea or message (theme)**
 - **how the author expresses his or her ideas (style)**



IT'S GOOD TO PREVIEW BEFORE READING.

- the title and author
- ✓ the front and back covers
- ✓ summaries or excerpts from book reviews
- ✓ information about author (his life, achievements, contemporary society and times)
- ✓ introductory material – dedication
- ✓ foreword, or introduction
- ✓ chapter names and illustrations



ELEMENTS/ ASPECTS OF NOVEL

- Setting
- Plot
- Characters
- Point of view
- Theme



SETTING

- Setting is the environment in which a story unfolds.
- Sets main backdrop and mood of the story
- prepare the reader for what is to come
- physical and social context - the world in which the characters act
- Sights, sounds, colours, and textures - vividly painted



○ It includes —

- the time and period in history, contemporary, future (season, month, time of a day)
- the place —geographical location
- the atmosphere- climate/weather
- Life-style : daily life of the characters. - conveys local colour through the speech, dress, mannerisms, customs, etc. of a particular place and people. - the living conditions - the social climate



Physical setting-

- **Nature and the outdoors:** natural surroundings (hills, valleys, mountains, meadows, fields, trees, lakes, streams), living creatures (birds, dogs, horses, snakes), and also conditions in which things happen (sunlight, darkness, calm, wind, rain, snow, storm, heat, cold) –influence character and action.
- **Objects of human manufacture and construction:** To reveal or highlight qualities of character, and also to make fiction alive, - buildings (both exterior and interior) and man-made objects. E.g. description of Houses and rooms, walking streets, fences, park benches, toys, automobiles, hair ribbon, jewellery





"Michael bounced his right leg nervously as he sat in the sterile waiting room of his doctor's office. The unwelcoming white walls blinded him, and the smell of harsh cleaning solvents filled his nostrils. He hated going to the doctor, even if it was only for a routine visit..."

↑
**RELATE THE THEME
TO THE SETTING**



- The hills across the valley of the Ebro were long and white. On this side there was no shade and no trees and the station was between two lines of rails in the sun. Close against the side of the station there was the warm shadow of the building and a curtain, made of strings of bamboo beads, hung across the open door into the bar, to keep out flies. The American and the girl with him sat at a table in the shade, outside the building. It was very hot and the express from Barcelona would come in forty minutes. It stopped at this junction for two minutes and went to Madrid.
- (“Hills Like White Elephants” by Ernest Hemingway)



HISTORICAL SETTING / TIME

From *The Lion, the Witch and the Wardrobe*:

Once there were four children whose names were Peter, Susan, Edmund and Lucy. This story is about something that happened to them when they were sent away from London during the war because of the air-raids. They were sent to the house of an old Professor who lived in the heart of the country, ten miles from the nearest railway station and two miles from the nearest post office.

The Lion, the Witch and the Wardrobe, page 1, 2

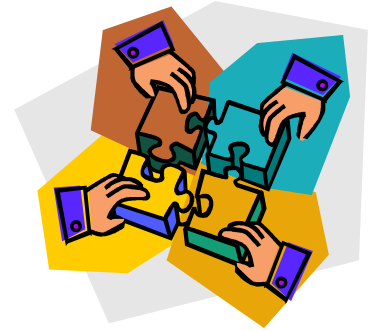
- **Psychological setting**

Cultural conditions and assumptions of the characters- beliefs, human sacrifice, modern scientific beliefs, - make the story more logical.



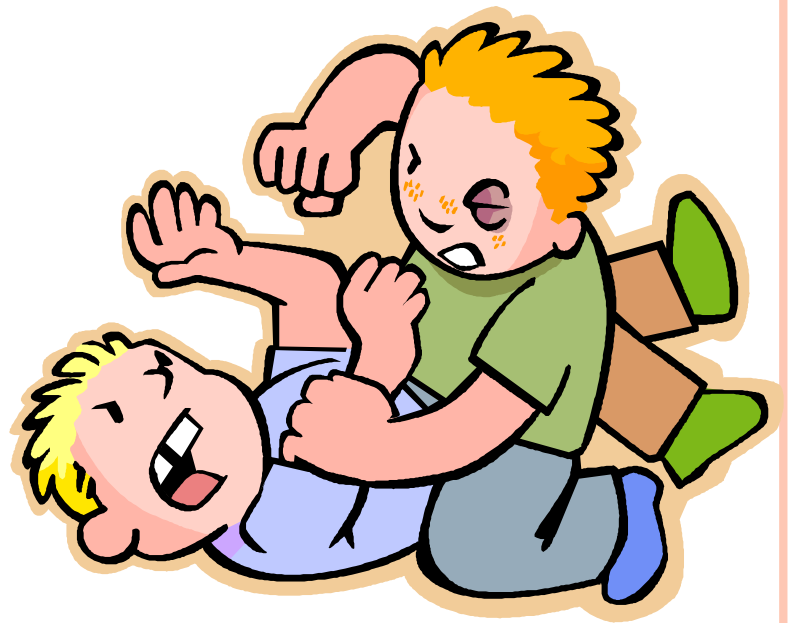
PLOT (STORY LINE)

- Plot is the organized pattern or sequence of events that make up a story.
- Every plot is made up of a series of incidents that are related to one another.
- The action (physical n verbal) in artistic order – resolved in the end to achieve particular emotional effect
- the ordered as well as artistic arrangement of incidents in a story



CONFLICT

- The dramatic struggle between two forces in a story .
- Without conflict, there is no plot.
- Leads to a climax



TYPES OF CONFLICT

Internal

- A struggle that takes place in a character's mind.
- Character vs. Self (emotional/mental handicap) (opposing desires, values)

External

- A struggle between a character and an outside force.
 - Character vs. Character
 - Character vs. Society (customs, traditions)
 - Character vs. physical environment (hostile nature)
 - Character vs. fate (circumstances)



STAGES OF PROGRESSION IN PLOT

Gustav Freytag (1816 –1895), a German novelist and playwright,

- developed 'Freytag's pyramid' in 1863. analysed ancient Greek and Shakespearean drama and charted the structure of tragedy. This structure reflects the different parts of plot of even a novel

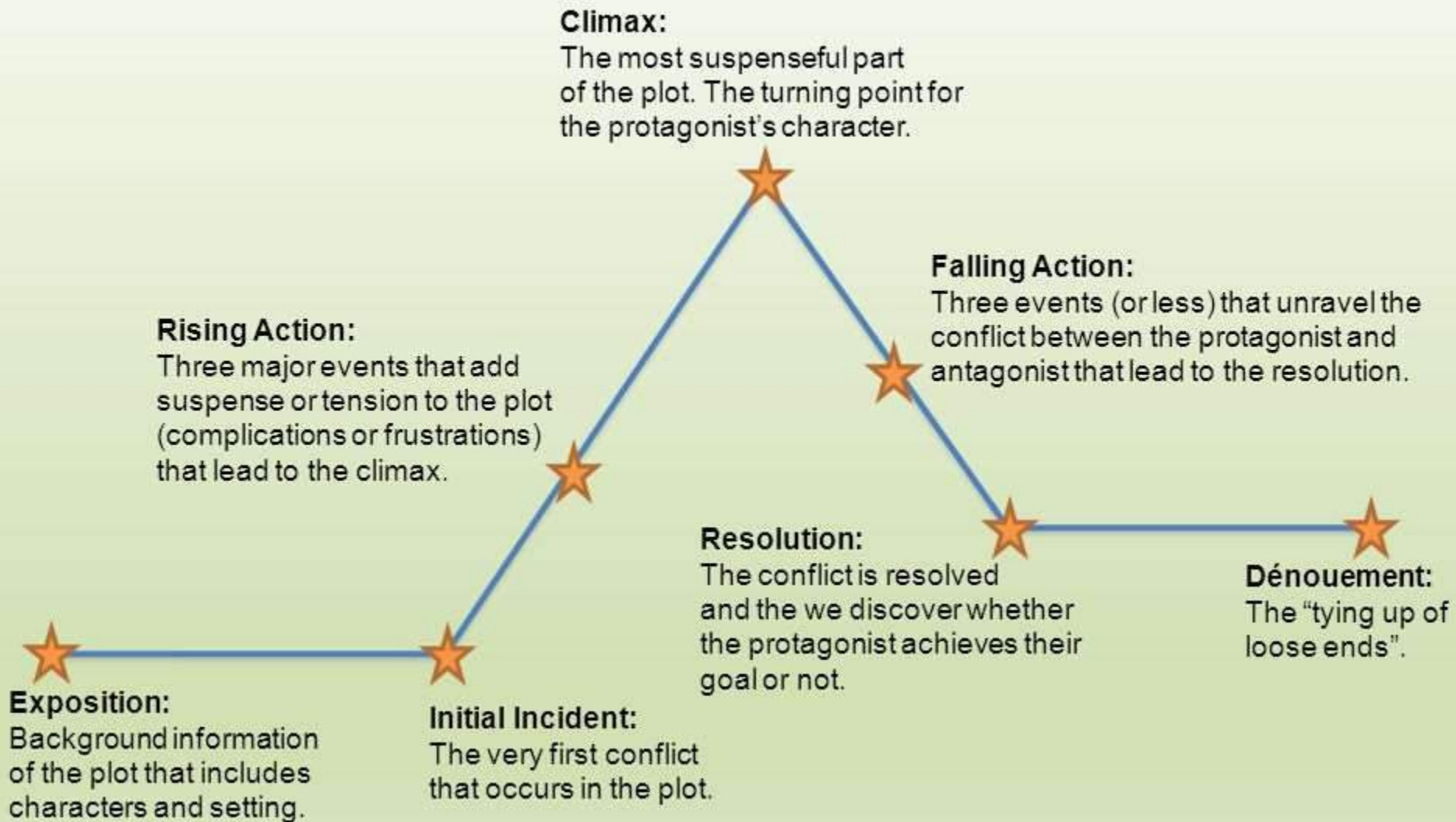
- Exposition
- Rising Action
- Climax
- Falling Action
- Resolution/denouement



Plot structure: Freytag's Pyramid

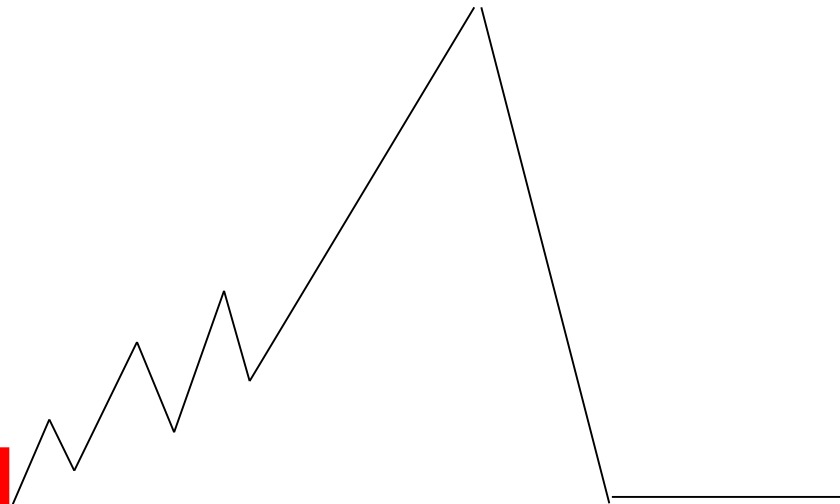
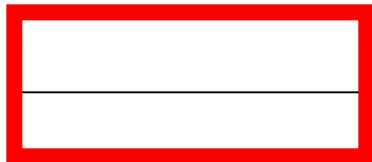
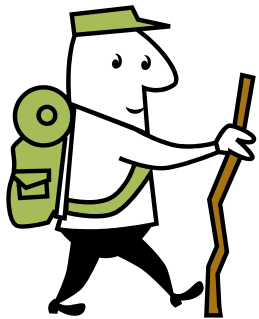


FREYTAG'S PYRAMID



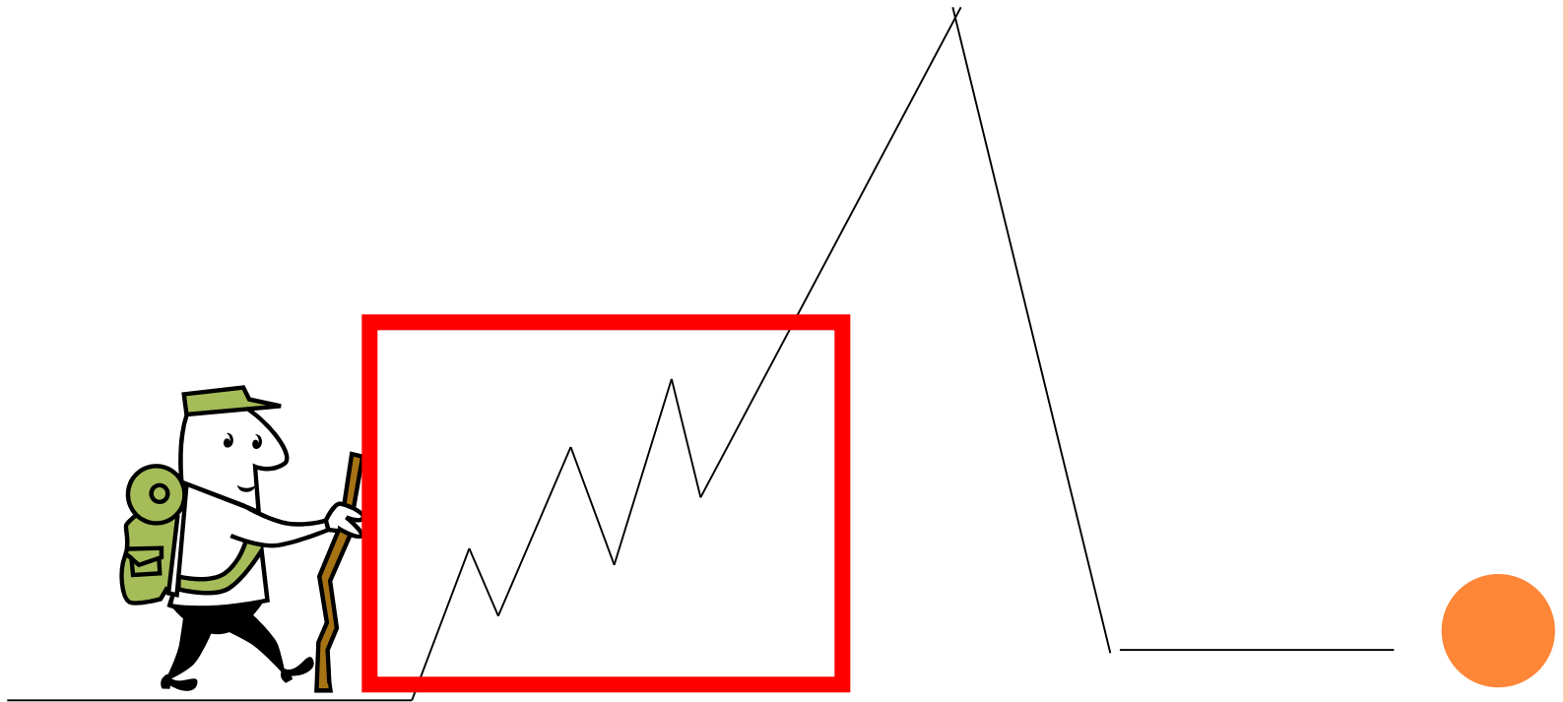
1. EXPOSITION

- This usually occurs at the beginning of a novel. Here the characters are introduced. We also learn about the setting of the story. Most importantly, we are introduced to the main conflict (main problem).



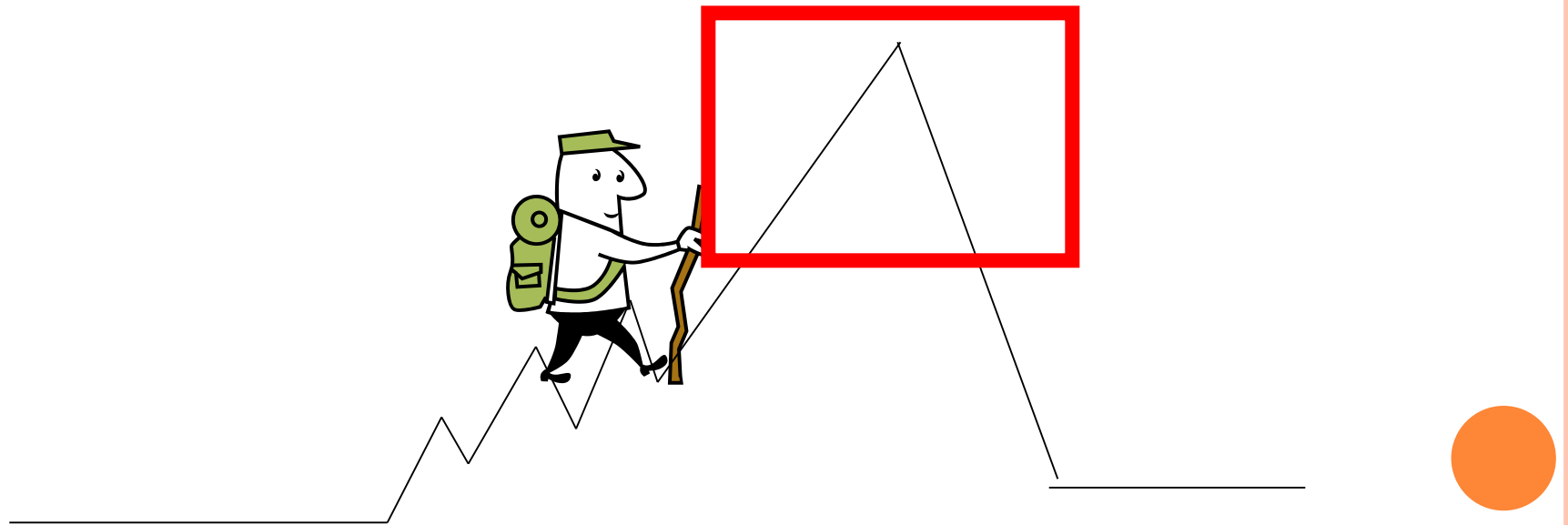
2. RISING ACTION

- This part of the story begins to develop the conflict(s). A building of interest or suspense occurs.



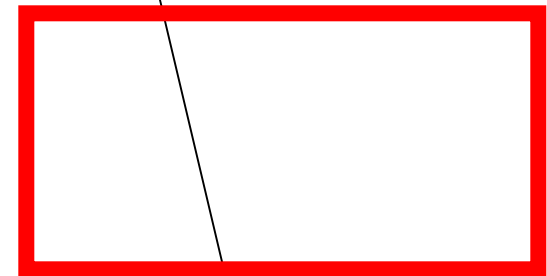
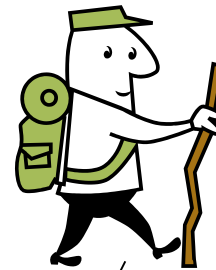
3. CLIMAX

- This is the turning point of the story. Usually the main character comes face to face with a conflict. The main character will change in some way.



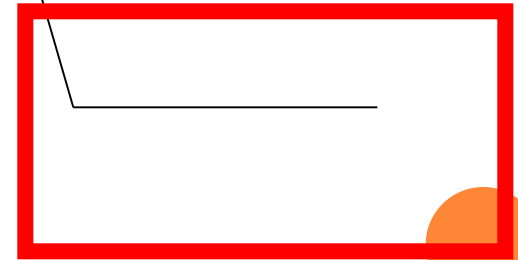
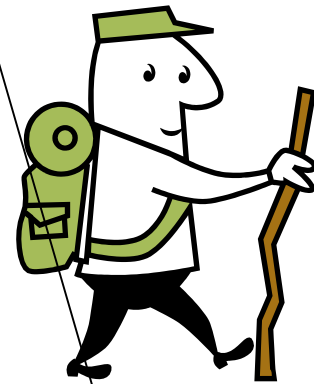
4. FALLING ACTION

- All loose ends of the plot are tied up. The conflict(s) and climax are taken care of.




5. RESOLUTION

- The story comes to a reasonable ending.



Special Plot techniques:

- a. Causality:** sequence of incidents that bear a significant causal relationship to each other.
 - b. b. Suspense:** arouses expectations in the reader about the future course of events and how characters will respond to them.
 - c. Surprise:** If what in fact happens violates any expectations we have formed, it is known as surprise.
 - d. Foreshadowing** – it is a hint or clue about an event that will occur later in the story.
 - e. Flashback** – it is a section of the story that is interrupted to tell about an earlier event.
- 

LITERARY ELEMENT: CHARACTER DEVELOPMENT

- These are the people, animals, or natural forces represented as persons in a novel.
 - how they look
 - what kind of people they are
 - how they act in different situations
 - how they change during the story



○ **The way the author develops a character is called characterization.**

- Pay attention to these clues from the author:
- Physical appearance and personality
- Speech, thoughts, feelings, and actions
- Interactions with other characters
- Direct comments by the author



TYPES OF CHARACTERS

- Main characters
- Minor characters
- Static characters
- Dynamic characters



- **Main characters** - characters who the story revolves around the most. (e.g. Protagonist, Antagonist, Anti-hero)
- **Minor characters** - interact with the main characters and help move the story along.
- **Static characters** - stay the same over the entire course of the story, even though their situation may change
- **Dynamic characters** - evolve as individuals, learning from their experiences and growing emotionally.
- **Round characters**
- **Flat characters**



- **Protagonist**

- the central figure around whom the story revolves, (e.g. Katniss Everdeen in *The Hunger Games*) Throughout the story, we will watch him or her (or them) face conflict that must be resolved and make key decisions that move the story forward. Protagonists are often heroic, but they don't have to be.
- the first person narrator, typically become protagonist. However, that's not a hard and fast rule. (e.g. *The Great Gatsby*, Nick the narrator, even though Gatsby was the protagonist.)
- **Antihero**
 - The antihero can also be the main character in a story. Typically, we imagine our main characters to be admirable. Perhaps they're people we'd love to know in the "real world."
 - but some the main character lacking in sound moral judgment. (e.g. Jack Sparrow from the *Pirates of the Caribbean* . He's hard not to like, even though he wouldn't be considered a first-rate citizen.)
 - Given their ability to dip in and out of deviant behavior, they can be exciting characters. There's a lot of depth to them. And as they color outside the lines, they, too, will have to face some type of conflict.
- **Antagonist**
 - The villain. the person that stands in the way of - antagonizes - whatever the main character is trying to achieve. Antagonists will set out all kinds of roadblocks and be the source of several drama-filled scenes.
 - Interestingly, the antagonist doesn't have to be another person. It can be something the protagonist is facing internally, like addiction, anxiety, depression, or loneliness.




Secondary characters

- ⊗ In a novel, you are also introduced to many secondary or minor characters.
- ⊗ These characters still play a role in the development of the story and have a purpose, but their role is smaller than the major characters. Some examples of a secondary character's purpose:
 - ⊗ Give background information
 - ⊗ Showcase the main character's personality through their interactions
 - ⊗ Help the character solve the conflict

○ **Round Characters**

- with a complex personality. - neither overtly kind nor innately cruel.- may act inconsistently. Somewhere deep down-, a little contradictory to the main character and the readers
- In *The Goldfinch* by Donna Tartt, you'll meet a round character in Boris. It would be easy to label him a bad person, given his propensity for stealing. However, he's more than that. He's also loyal to the main character, Theodore. So, while he may be self-serving, he's also capable of friendship and kind acts. All these facets make him a very round character.

○ **Flat Characters**

- may be overtly kind or inanely cruel - immediately perceive one characteristic and that will define who they are. In contrast to the complex nuance of a round character, a flat character is simple and obvious.
 - In *Hamlet*, Hamlet's mother, Queen Gertrude, is an example of a flat character. She's opinionless and, worse, a little clueless. She doesn't see that Claudius used her to seize the throne. In fact, most of the characters, especially Claudius and Polonius, use her as a pawn and she is completely unaware.
- 

Round characters

- ⊗ A round character is one that is multi-dimensional just like real people are.
- ⊗ These characters are complex and we get to see a glimpse of their complexity in the novel.
- ⊗ Usually your protagonist, and often your antagonist, are round characters.



Static vs. Dynamic

→ Characters ←

Static Character



When faced with conflict or new environments, static characters do not change or evolve.

Their persona can be naturally appealing, so they don't have to change for readers to love them.

Ideal for heroic, charismatic, or quirky characters such as Sherlock Holmes or Tom Sawyer.

Dynamic Character



Dynamic characters undergo a change through a life event, conflict, or other transition.

Their flaws make them interesting, and their transformations make them likable.

Tend to be characters who are central to the story, such as the protagonist.


CHARACTERS

○ **Static Characters**

Reveal only one/two personality traits which are unchangeable

- Characters that do not change throughout the novel.
- Usually minor characters (e.g. the main character's father or mentor. They might be consistently wise, or abrasive, or enlightening.
- peripheral characters
- Also called **Stock Characters**

○ **Dynamic Characters**

- Characters will undergo some kind of change in the course of the story. - evolves significantly over time.
 - Usually major characters
 - , given the conflict they're trying to overcome- If they come out the other side, they've typically grown or evolved in some way.
- 


- **Stock Characters**

these become types rather than individuals, are instantly recognisable to readers, never the focus of narration. E.g. a ruthless businessman, an absent minded house wife etc.)

- also known as archetypes- the ones that get repeated time and time again.
- clichéd or **stereotypical**. (e.g.the kindly gray-haired grandmother, the nerdy kid with glasses, the less-attractive best friend, the absent-minded professor)
- the seductive femme fatale such as Poison Ivy, or the buttoned-up school teacher like Professor McGonagall. These expected traits make them more of a flat character than a round character as these characters are often one-dimensional and don't develop.



POINT OF VIEW

- When you determine who is telling the story,
 - you've discovered the **narrative point of view**.
 - This is important because the narrator controls:
 - what and how much is told
 - the kind of information given to the reader
 - even the shape of the work itself
 - the mode (or modes) by means of which characters, actions, setting and incidents in the novel are presented to the reader.
 - the angle of considering things.
 - It is the mode of narration that an author employs to let the readers “hear” and “see” what takes place in a story, poem, or essay.
 - narrative technique used by the novelist or his way of presenting the story.
- 

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- narrative technique used by the novelist or his way of presenting the story.

- **3 types of point of view**

- ❑ The First person
- ❑ The Second person
- ❑ The Third person (Limited/Omniscient)



Story Point of View

First Person Point of View

Chiefly using "I" or "we"

Example: Herman Melville's 1851 classic novel "Moby Dick"

Second Person Point of View

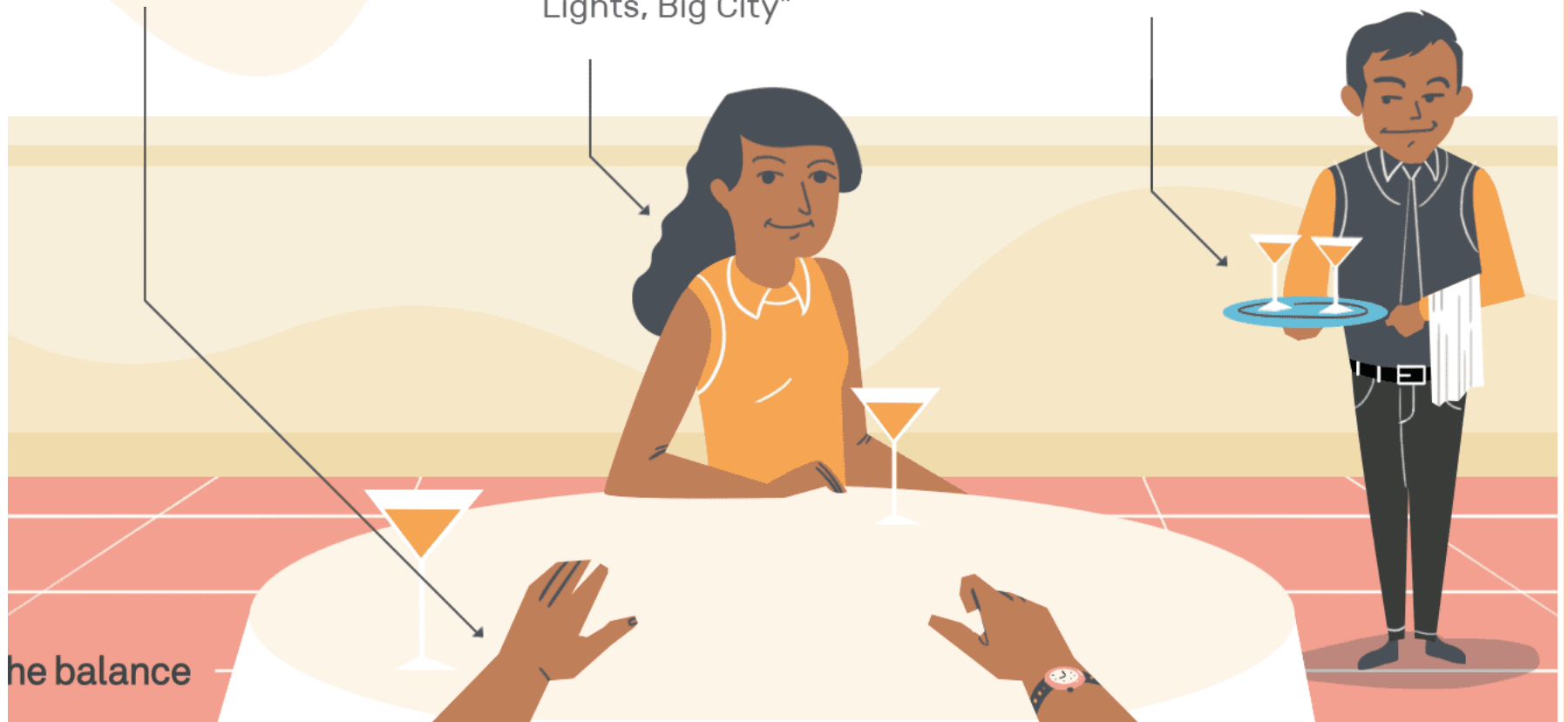
Chiefly using "you" and "your"

Example: Jay McInerney's best-selling novel "Bright Lights, Big City"

Third Person Point of View

Chiefly using "he," "she," or "it"

Example: Leo Tolstoy's novel "Anna Karenina"



the balance

○ **First Person Point of View**

- the narrator – a character in the story - describes the action in his or her own words
- What's shown is limited to the character's observations and thoughts. - recounts/retells his or her own experiences or impressions
- gives us a personal and a more intense view of the story.
- It lets the reader know only what that character knows.
- characterized by bias and subjectivity.
- First-person point of view can be singular or plural. The writer uses the pronouns: I, me, my, mine, we, our, ours.



- the first-person point of view is used to give us nothing but what goes in the mind of the narrator.
- The first-person narrator can be a witness of the matters he relate, a minor participant in the story or he can be the central character in the story.
- This point of view is commonly used for narratives and autobiographies.



FIRST PERSON

Point of View

Never Let Me Go by Kazuo Ishiguro



reedsy

My name is Kathy H. I'm thirty-one years old, and I've been a carer now for over eleven years. That sounds long enough, I know, but actually they want me to go on for another eight months, until the end of this year. That'll make it almost exactly twelve years. Now I know my being a carer so long isn't necessarily because they think I'm fantastic at what I do.



FIRST PERSON

Point of View

The Hunger Games by Suzanne Collins



reedsy

It's this detail, the untucked blouse forming a ducktail, that brings me back to myself.

"Prim!" The strangled cry comes out of my throat, and my muscles begin to move again. "Prim!"

I don't need to shove through the crowd. The other kids make way immediately allowing me a straight path to the stage. I reach her just as she is about to mount the steps. With one sweep of my arm, I push her behind me.

"I volunteer!" I gasp. "I volunteer as tribute!"



FIRST PERSON
Point of View

Great Expectations by Charles Dickens



reedsy

I give Pirrip as my father's family name, on the authority of his tombstone and my sister,—Mrs. Joe Gargery, who married the blacksmith. As I never saw my father or my mother, and never saw any likeness of either of them (for their days were long before the days of photographs), my first fancies regarding what they were like were unreasonably derived from their tombstones.



THE SECOND PERSON POINT-OF-VIEW

- not much used in novels.
- The story from the perspective of “you.”
- uncommon form of writing.
- the narrator speaking to the reader./ telling story to another character in the story – so the story is being told from the addressee’s point of view.
- used mainly in instruction manuals, recipes, giving directions, poetry, business writing, technical writing, speeches, and advertising.
- E.g. stories in Lorrie Moore’s ‘Self-Help’



- There is use of the pronouns: you, yours.
- When used in novels, this point of view creates a very complex effect because the reader is told what he/she does.
- E.g. Tom Robbins- '*Half Asleep in Frog Pajamas*'
“The day the stock market false out of bed and breaks its back, is the worst day of your life. or so you think. It isn't the worst day of your life, but you think it is.”
-



Second-Person Point of View

With the **second-person point of view** the narrator tells the story using the pronoun "you." The character is someone similar to you.

Example:

You wake up feeling really terrific. Then **you** hop out of bed excited to start the new day.

You know that today is the day that **your** big surprise will come.

This is rarely used in literature. It can be seen in Choose Your Own Adventure books.



SECOND PERSON IN LITERATURE



THIRD PERSON POINT OF VIEW

- most used type -an external narrator telling the story.
- **Events and characters described by a character outside the action**
- narrator remains a detached observer, telling only the story's action and dialogues.
- The narrator tells the story from the perspective of only one character.
- The reader only learns what this person feels and experiences. - only what is seen and heard, not what other characters think or feel - This is Limited Third person point of view.



- It keeps a certain distance between the reader and the narrated events. so, it makes the description of events more objective.
- It is very useful to tell of events distant in time and place.
- There is use of the pronouns: he, she, it, they



THIRD PERSON LIMITED
Point of View

The Cuckoo's Calling

by Robert Galbraith



reedsy

The knowledge that he would be sharing his office again on Monday added piquancy to Strike's weekend solitude, rendering it less irksome, more valuable. The camp bed could stay out: the door between inner and outer offices could remain open [...] Sick of the smell of artificial limes, he managed to force open the painted-shut window behind his desk, which allowed a cold, clean breeze to wipe the fusty corners of the two small rooms.



- The Omniscient Narrator is all-knowing. Can see into the mind of more than one character
- Gives reader access to all characters thoughts and interpret their behaviours
- has unlimited knowledge about the characters (what they think, see, know, hear and feel).
- describe events taking place in different distant lands at the same time. He is free to move at will in time and place, to shift from character to character, and to report (or conceal) their speech, doings, and states of consciousness.
- The intrusive narrator not only reports, but also comments on and evaluates the actions and motives of the characters.
- expresses personal views about human life in general.



Objective Narrator

- ✦ Never enters a character's mind
- ✦ Records only what is seen and heard
(like a hidden camera)
- ✦ Allows inferences to be made by the readers



Omniscient Example

Grace stood before the front window where, beyond the road, beyond the trees, Lake Michigan lay calm and glistening. A lake view! Just wait until those so-called friends of hers with their classy houses see this place.

THIRD PERSON OMNISCIENT POINT OF VIEW

- Example:
- (Italics are used to show the places where the narrator conveys knowledge of a character's thoughts and feelings .)

- “Hansel walked ahead of Gretel; after all, *he knew he belonged in the front* because Gretel was just a girl. Gretel dropped breadcrumbs behind her as she went *,knowing that her* bumbling brother could not be counted on to find his way home from the outhouse, let alone from the middle of the woods.

Ahead of them, and old which waited, *her stomach rumbling at the thought* of what a delicious dinner the two plump children would make.”



THIRD PERSON OMNISCIENT
Point of View

Pride and Prejudice by Jane Austen



reedsy

Elizabeth, having rather expected to affront him, was amazed at his gallantry; but there was a mixture of sweetness and archness in her manner which made it difficult for her to affront anybody; and Darcy had never been so bewitched by any woman as he was by her. He really believed, that were it not for the inferiority of her connections, he should be in some danger.



THIRD PERSON OMNISCIENT
Point of View

**Jonathan Strange
& Mr Norrell**
by Susanna Clarke



reedsy

Mr Segundus had not told Mrs Pleasance that Mr Norrell was old and yet she fancied that he must be. From what Mr Segundus had told her she thought of him as a sort of miser who hoarded magic instead of gold, and as our narrative progresses, I will allow the reader to judge the justice of this portrait of Mr Norrell's character.



Alternative point of view

- It is an exception to other point of views.
- many stories can be written in both the first and the third person.
- It is specially common in Literature.
- E.g. I was arguing with my friend that our homework assignment was due today she claimed that it was due tomorrow



THEME

- the message about life from the author to the reader.
- a lesson for life, something you can learn from the story and apply to other life situations.
- doesn't tell you the theme directly.
- figure it out for yourself by the way the characters act and react.
- more than one theme, some major and some minor.



THEME

- A theme is a main idea, moral, or message portrayed throughout a novel.
- Themes often explore timeless and universal ideas.
- It's important not to confuse the theme and the main idea. The theme is an underlying message of bravery, or hope, or love. The main idea, however, is simply what the story is about. In a way, the main idea is a tight summary of the plot.



HOW TO FIND THE THEME

- What problem is the main character facing?
- What lesson did the main character learn?
- What message can you take away from the story?
- Once you hit that third question, you'll be well on your way to understanding the theme of the story.



MOST POPULAR/COMMON THEMES

○ 1. Love

- One of the most popular topics covered not only in books, but in movies and music as well, love is a universal, multi-faceted theme that's been explored in a number of ways throughout the history of literature.
- First love, lost love, forbidden love, unrequited love; the love between partners, between parents and children, between siblings, between friends; the power of love to conquer all...
- Shakespeare's *Romeo and Juliet*- – a tragic tale of forbidden love with terrible consequences.
- *Pride and Prejudice* by Jane Austen - love that grows slowly, where there has once been dislike and misunderstanding.
- *Wuthering Heights* by Emily Brontë explores love in the ways its intensity has the power to disrupt and even destroy lives.
- R. J. Palacio's *Wonder* is the unconditional, fierce love between family, especially parents and children.



○ 2. Death

- another of life and literature's universal themes: death.
- Whether it's an exploration of grief after the loss of a loved one, an existential musing on the nature of the life-and-death cycle, or a question about what, if anything, comes 'after', death is a popular topic across many genres.
- *The Book Thief* by Markus Zusak is narrated by Death himself, exploring the nature of his role in taking human lives against the backdrop of WWII Germany.
- In *The Lovely Bones*, Alice Sebold explores death through another unusual perspective: that of a girl who has recently been murdered, and who watches over her family in a sort of limbo state while trying to come to terms with her own death.
- *The Fault in Our Stars* features teenage characters coming to terms with their mortality in the face of terminal illness.
- J. K. Rowling's *Harry Potter* series explored constantly from the death of Harry's parents through to Voldemort's final attempts to become immortal.



○ 3. Good vs. evil

- The battle between good and evil is a theme that's particularly common in fantasy series, in which good *usually* (but not always) triumphs.
- ***The Lord of the Rings*** by J. R. R. Tolkien - its tale of hobbits, elves and men teaming up to defeat the power-hungry Sauron and his armies of dark creatures.
- George R. R. Martin's ***A Song of Ice and Fire*** series explores every nuance of the concepts of 'good' and 'evil', from the portrayal of morally grey characters through to the battle with the story's overarching villains, the White Walkers.
- ***The Chronicles of Narnia***, C. S. Lewis' magnum opus, follows four siblings who pass into an entirely new world, in which they encounter characters both good (e.g. Aslan) and evil (e.g. the White Witch).
- Stephen King's post-apocalyptic novel ***The Stand*** also features the light-vs-dark dichotomy, staging a battle between good and evil through the characters of Mother Abigail and Randall Flagg.



- **4. Coming of age-** children's and young adult books - deal with experiences in a young character's life that lead to a loss of innocence and/or a fundamental change in their mindset and outlook on life. (*The Catcher in the Rye, Little Women*)
- **5. Power and corruption-** from power over other people through to power over life or death itself. with any type of power comes the potential for corruption, often explored as misuse of power, or the lengths to which someone will go to achieve it.
(*Macbeth, Animal Farm, The Hunger Games, The Lord of the Rings*)
- **6. Survival** - characters against an external force such as the environment, a disease or a powerful antagonist. (*Lord of the Flies, Life of Pi*)



- **7. Courage and heroism** - in the face of adversity - the hero's journey. - 'traditional' hero stories about characters who are essentially destined for greatness, and, on the flipside, stories about 'unlikely' heroes who achieve greatness despite the odds. (*The Hobbit, Percy Jackson, Robin Hood, Beowulf*)
- **8. Prejudice** - Tales of characters overcoming their prejudice and changing their way of thinking for the better are common, but so are explorations of the destructive consequences prejudice and hasty judgement can have. (*To Kill a Mockingbird, Pride and Prejudice, The Hate U Give, Frankenstein*)



- **9. Individual vs. society** - a main character who is something of an outsider, at odds with the society they live in. They're different from most, if not all of the people around them, and they usually either struggle to fit in with society's expectations or rebel against them (sometimes both). (*Nineteen Eighty-Four*, *Huckleberry Finn*, *The Giver*, *Fahrenheit 451*)
- **10. War** - From historical novels exposing the horrors of real-world wars, to speculative fiction stories featuring epic battles between fantastical characters, war is portrayed consistently throughout the history of literature. (*Farewell to Arms*, *War and Peace* , *Slaughterhouse Five*)



R. K. Narayan -Autobiography



Dr. Shruti Joshi
BA II
DSC 1017D2
29.12.2021

R. K. Narayan

- **R. K. Narayan** (October 10, 1906 - May 13, 2001), born **Rasipuram Krishnaswami Ayyar Narayanaswami**, (Tamil: ராசிபுரம் கிருஷ்ணசுவாமி அய்யர் நாராயணசுவாமி) (Kannada: ಆರ್.ಕೆ.ನಾರಯಣ್) is among the best known and most widely read Indian novelists writing in English.
- Most of Narayan's work, starting with his first novel *Swami and Friends* (1935), captures many Indian traits while retaining a unique identity of its own. He was sometimes compared to the American writer William Faulkner, whose novels were also grounded in a compassionate humanism and celebrated the humour and energy of ordinary life.
- Narayan lived till age of ninety-four, writing for more than fifty years, and publishing until he was eighty seven. He wrote fourteen novels, five volumes of short stories, a number of travelogues and collections of non-fiction, condensed versions of Indian epics in English, and the memoir *My Days*.

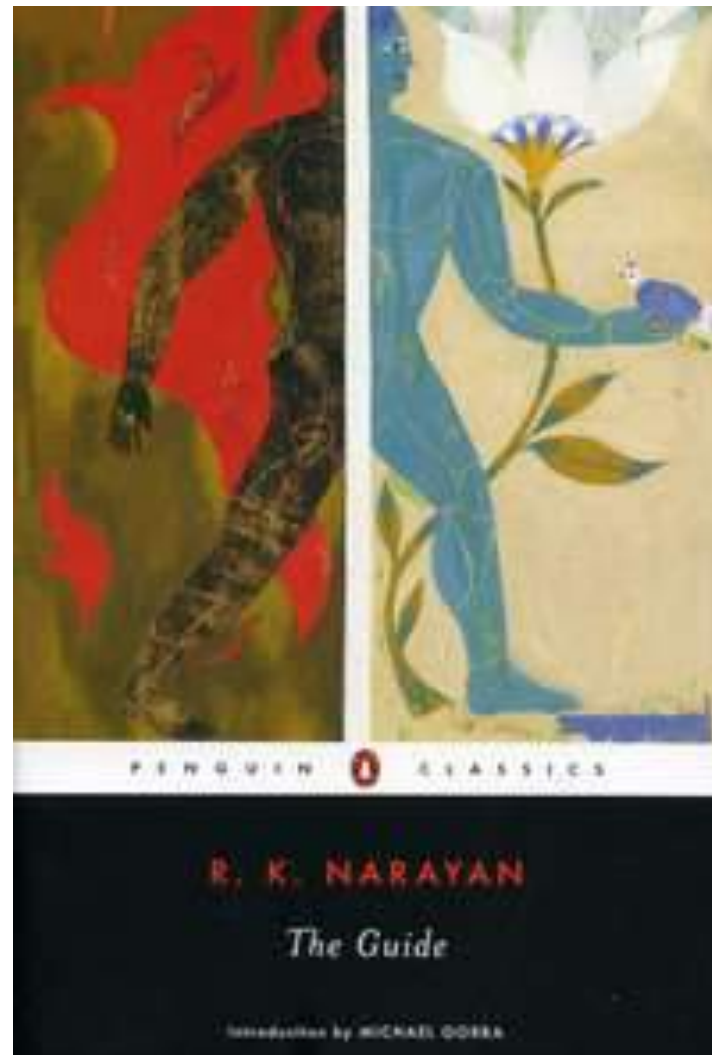
The Dark Room



The Dark Room

- ***The Dark Room*** is a novel written by R.K.Narayan, the well known English-language novelist from India. Like most of his other works, this is a tale set in the fictitious town of Malgudi.
- This work of literature was first published in Great Britain in 1938 by Macmillan & Co., Ltd. London. The first Indian edition came out in 1956.
- **Plot introduction**
- The central character of this novel is Savitri, a submissive housewife, who is married to Ramani, an employee of the Engladia Insurance Company. They have three children, Kamala, Sumati and Babu. Savitri is a typical housewife of the India of those times, very much dominated and neglected by her husband. There is a dark room in their house where Savitri retires whenever her husband's harshness seems unbearable to her.
- **Plot summary**
- The Engladia Insurance Company takes a decision to take in more women probationers into its branches. Given the task of interviewing the applicants, Ramani is smitten by one Mrs. Shanta Bai, an elegant and independent woman recently separated from her husband. Ramani strongly recommends that she be employed.
- An intimacy develops between the two that puts a strain on the marital life of Savitri and Ramani. Ramani arranges for Shanta Bai to be accommodated in the spare room of the office, in the process taking several pieces of furniture from his home to furnish the room, including a bench, which was Savitri's favourite piece of furniture. Savitri eventually learns of her husband's relationship with the new woman in his office. She tries to win him back, but he pays no attention to her. All the suppressed frustration inside her bursts out one night when Ramani comes home, surprising everyone, including herself.
- She threatens to leave the house, and Ramani, thinking she is bluffing, taunts her and tells her to go ahead. She packs the few belongings she has and leaves the house. She attempts to take the children too, but is stopped by Ramani.
- She attempts to drown herself in the Sarayu river, but is rescued by Mari, the locksmith, umbrella-repairer and blacksmith of Sukkur village, who is also a burglar at nights. He and his wife, Ponni, take Savitri to their home. Savitri is now obsessed with leading a self sufficient life, as she has had enough of being dependent on her husband so far. For a short period of time, she succeeds in doing so by taking up a small job as a servant in a small temple. But soon, she yearns to be near her children once more. Sadly, she realises that she must return home.

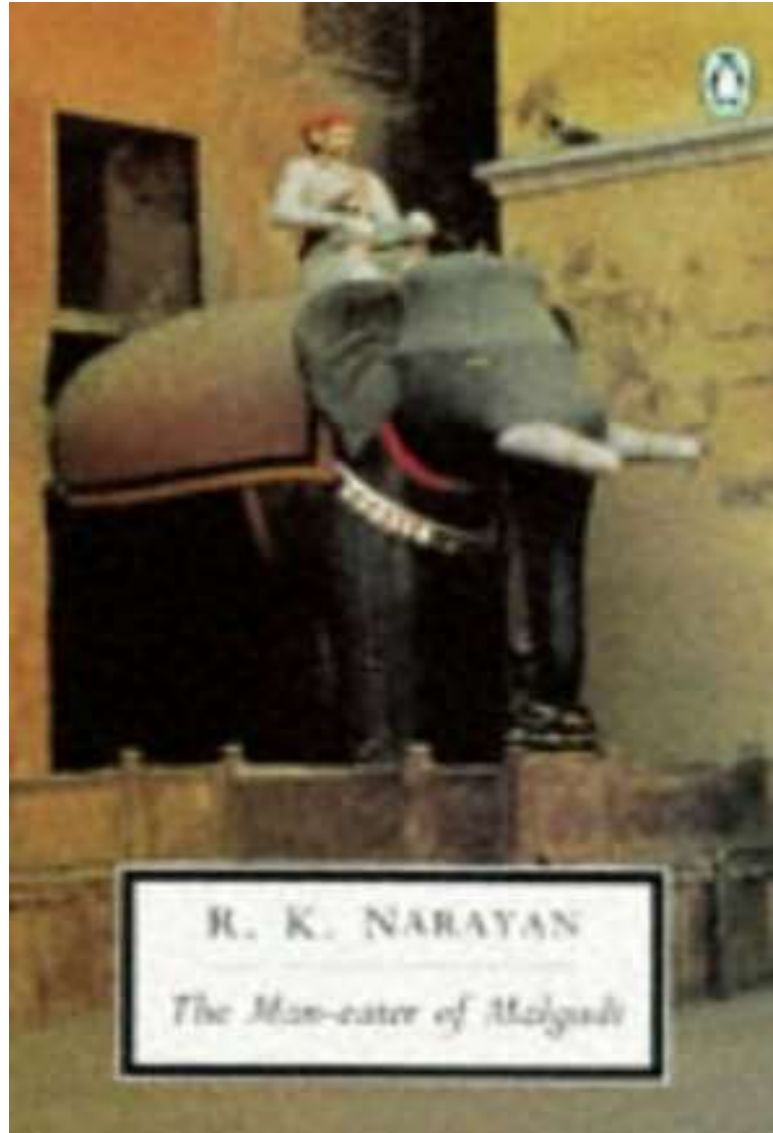
The Guide



The Guide

- **Plot summary**
- Raju is a railway guide who becomes obsessed with Rosie, the neglected wife of an anthropologist Marco. Rosie has a passion for dancing which Marco doesn't approve of. Rosie, encouraged by Raju, decides to follow her dreams and walks out on her husband. Raju becomes her stage manager and soon with the help of Raju's marketing tactics, Rosie becomes a successful dancer. Raju, however, develops an inflated sense of self-importance and tries to control Rosie. Gradually, the relationship between Raju and Rosie becomes strained. Marco reappears and Raju inadvertently gets involved in a case of forgery and gets a two year sentence. After completing the sentence, Raju is passing through a village when he is mistaken for a sadhu (a spiritual guru). Reluctant not having to return in disgrace to Malgudi, he stays in an abandoned temple. There is a famine in the village and Raju is expected to keep a fast to get the rains. With media publicizing his fast, a huge crowd gathers (much to Raju's resentment) to watch him fast. After fasting for several days, he goes to the riverside one morning as part of his daily ritual, where his legs sag down as he feels that the rain is falling in the hills. The ending of the novel leaves unanswered the question of whether he dies, or whether the drought has really ended.

The Man-Eater of Malgudi



The Man-Eater of Malgudi

- **Plot summary**

- *It revolves around the **life of a** printer named Nataraj, who lives in a huge ancestral house. He leads a contented lifestyle, with his own **circle of friends**, such as Sen, the politician and Sastri, his assistant whom Nataraj respects very much. One day, a **taxidermist** named Vasu arrives at the office of Nataraj and demands **the printing** of 100 visiting cards. Although Nataraj does this, Vasu seems to have no intention of paying him. Vasu is a type of a bully, and is often compared to a Rakshasa (a Demon) by Nataraj and Sastri. Vasu takes up residence **in the attic** of Nataraj's house, and does not pay him any money or sign any contract based on the rent. Vasu is a muscleman, proud of his strength. As the story continues, Vasu encroaches on Nataraj's life, and scares away his friends, his customers and so on. One day, Nataraj decides to hold a function to commemorate the release of a book of poetry by a friend. Later he learns that Vasu plans to shoot an elephant for his collection in the procession of Nataraj's friend. The protagonists frantically try to stop him, but in vain. As Nataraj decides to talk to Vasu for once and for all, he finds Vasu sleeping, but the next morning he discovers that Vasu is dead. The autopsy takes place, with the verdict being that he was not poisoned and that there are no signs of physical injury. The case is declared closed, but the reputation of Nataraj's press is ruined and his friends and other people start avoiding him. Later, Nataraj learns from Rangji, a woman who was familiar with Vasu, that Vasu was not murdered, but died in the attempt to smash a fly sitting on his temple. He had damaged one of his nerves with his powerful hands and died instantly. Now Nataraj is rid of Vasu, and the story ends on the note that all demons, rakshashas and monsters are the downfall of themselves.*

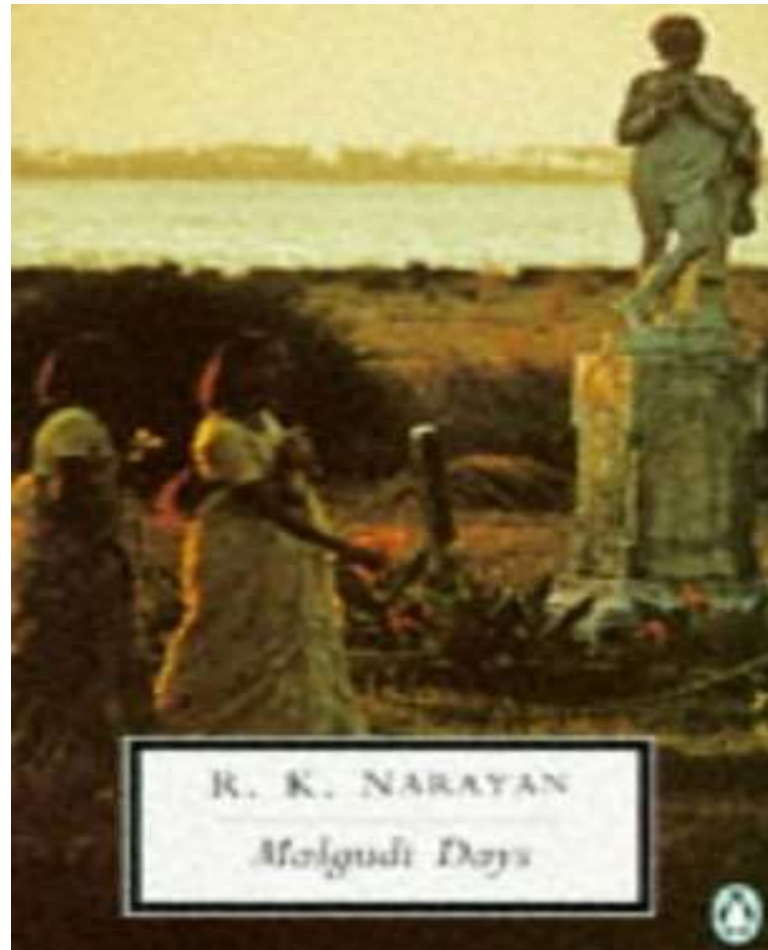
The Painter of Signs



The Painter of Signs

- *The Painter of Signs*, 1976, is one of Narayan's novels which takes place in the fictional Indian town of Malgudi. The Painter of Signs follows the unusual courtship of Raman, a sign painter in Malgudi, and Daisy, a career wise feminist working to make family planning available to all of India. She employs Raman to paint signs and murals for various clinics throughout the countryside. During their business travel, Raman becomes infatuated with Daisy who is determined to succeed in her own business before becoming his wife.

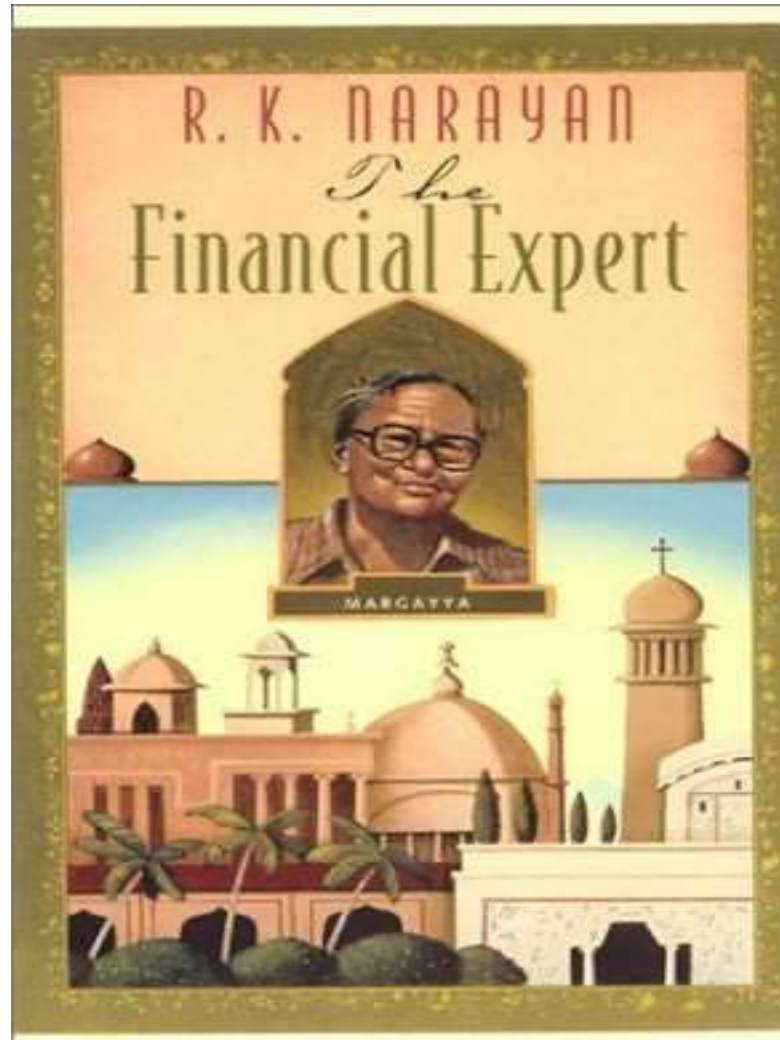
Malgudi Days



Malgudi Days

- **Malgudi Days** is a collection of short stories by [R.K.Narayan](#) that focused on the trial and tribulations of a small Indian town of [Malgudi](#). According to R.K. Narayan, Malgudi is a town "habited by timeless characters who could be living anywhere in the world" and is located on the banks of river *Sarayu* and surrounded by the Mempi Hills.
- **[edit] Background**
- As an attempt to popularize television, the Government of India undertook several steps to popularize the already powerful medium. The [1970s](#) and [1980s](#) saw a boom in television programming as the Ministry of Information and Broadcasting invited independent producers and directors to shoot television serials on a regular basis; Malgudi Days was one such television serial.
- The serial was directed by the late [Kannada](#) actor and director, [Shankar Nag](#), and was shot entirely near [Agumbe](#) in [Shimoga District, Karnataka](#). The music was rendered by and was produced by of the . It included many of Narayan's short stories and novels such as [Swami and Friends](#) and [The Vendor of Sweets](#).
- *Vendor of Sweets* narrated the story of a sweet vendor, Jagan, his business and confrontation with his son who had returned from abroad. The title role was played by [Kannada](#) actor, [Anant Nag](#), and its plot is non-existent in the book.
- *Swami and Friends* revolves around ten-year old Swaminathan, or Swami as he is known by other characters. Swami portrays the growing pangs of a boy who despises school, as he makes excuses and roams around [Malgudi](#) with his friends. Swami's father works in a government office and his mother is a housewife. At home, Swami shares his adventures with his aged granny, who lovingly addresses him as "Chamy." Swami also has two close friends; Mani and the son of the Police Chief Superintendent, Rajam. Swami's character was enacted by Manjunath, a regular feature in many of Shankar Nag directed movies.
- The sketches for the serial were done by Narayan's brother and acclaimed cartoonist, [R.K. Laxman](#). Thirty-nine episodes of "Malgudi Days" were telecast on [Doordarshan](#) . Subsequently, it was re-telecast on [Doordarshan](#) and later on [Sony Entertainment Television](#).
- **[edit] Return of Malgudi Days**
- The National Film Award-winning film-maker [Kavitha Lankesh](#) was recently hired by [Doordarshan](#) to re-shoot the serial in an effort to resuscitate it^[1]. Currently, she is creating 26 new episodes of "Malgudi Days" in [Hindi](#) based on R.K. Narayan's short stories/novel.
-

The Financial Expert



The Financial Expert

- Much of what makes Narayan's novel, *The Financial Expert* so fascinating is his use of simple language to describe complex characters. Throughout *The Financial Expert* the reader is introduced to several characters that may seem to play only a minor role, but in fact, are highly developed—almost without the reader being aware of it. Certainly, the main character, Margayya, is highly developed and the reader is given many insights into his motivations and thoughts. Other characters in *The Financial Expert* are not so explicitly developed, yet their force in the novel is cannot be underestimated, nor can their implicit development be ignored.
-
- Although the narrator of *The Financial Expert* seems to give us limited insight to some of the more minor characters, his (or her) descriptions of the inner thoughts of Margayya are potent and give us a full and rounded portrait. We know, for instance, that everything Margayya does throughout a majority of the book's body is motivated by his insatiable lust for wealth, which eventually causes him to abandon his modest living under the banyan tree for dreams and short-lived wealth and power. One of the most revealing statements about Margayya is, quite simply as explained in one of the important quotes from "The Financial Expert", "money alone is important in this world. Everything else will come to us naturally if we have money in our purse" (21). Through short, sparse insights like these, which are written in simple and quite honestly, rather uncreative language, a portrait of the psychology of this character begins to emerge. The process of character creation seems to be almost effortless for Narayan, and even though we are given far less information about other characters, their descriptions, thus reality, becomes immediate without the reader ever realizing it. This process of character development in "The Financial Expert" leads to the reader having a difficult time deciding between major and minor characters, simply because all of them are realized by Narayan in almost the same way—through description of action rather than complex narratives of thought of psychology.
-
- An illustrative example of Naryan's character development techniques involves Dr. Pal. While he may not be seen to be a major (of not on par with Margayya himself) character, this is because of Naryan's style of relating information about characters. Arguably, the primary motivator in the book is Dr. Pal. The reader is not often let on to the motivations and private thoughts of Dr. Pal yet he is the one that drives the action. While the reader can never quite figure out this strange character of dubious background (not to mention employment) Narayan's mastery of character "realization" is achieved through his descriptions and effects of one character upon another. For example, while Margayya is explained in detail, the descriptions of Dr. Pal's actions are all the result of some sort of debauchery or foul play. He arranges the horoscope to fit the needs of Margayya, he is the one behind the sale of the illicit book, and ultimately, he is the one that is at least partially responsible for the Margayya eventual downfall

SOUTH ASIAN ENGLISH LITERATURE

BA 2 English Literature

Dr. Shruti Joshi

28.9.2022

- ▣ literature that is composed by authors in the Indian Subcontinent (Bangladesh, Bhutan, India, Maldives, Nepal, Pakistan, and Sri Lanka) and its diaspora (spread of people from their original homeland).
- ▣ the postcolonial period and response to British establishment in South Asia
- ▣ focus - **independence from Britain,**
- ▣ mainly expressed in prose,
- ▣ commonly discusses- **the partition of India** and how different South Asian nations, religions and cultures interact with each other

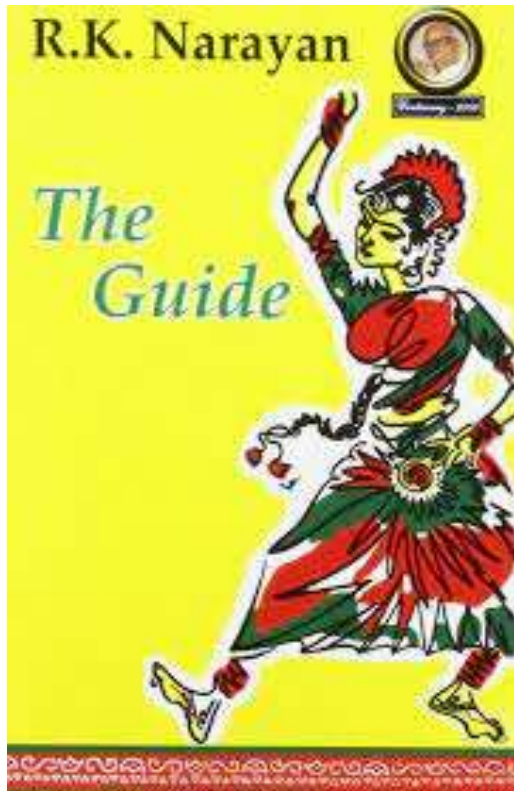
South Asian Countries

- ▣ SAARC countries - Common geographical boundaries
- ▣ Common colonial past – colonial encounter, trauma of partition, formation of national identities
- ▣ Language diversity – dominance of English
- ▣ Newly emerging literatures in English – their own literature – asserted their own socio-political identities
- ▣ Expression of experiences of colonial reign

- ▣ *The Travels of Dean Mahomed* (1793)
- ▣ Bankimchandra Chattopadhyay – 1st novel in English – *Rajmohan's Wife* (1864)
- ▣ 1930s- golden period for English lit. from South Asia
- ▣ Mulk Raj Anand, R.K. Narayan, Raja Rao

- ▣ Salman Rushdie – Midnight’s Children
- ▣ Amitav Ghosh - The Shadow Lines,
- ▣ Kamila Shamsie
- ▣ Zumpa Lahiri
- ▣ Romesh Gunesekara
- ▣ Michael Ondaatje – The English Patient

- ▣ Experiments with english
- ▣ New idioms and registers of english developed
- ▣ Introduced new themes
- ▣ Well known writers, won awards
- ▣ Commercial , literary success



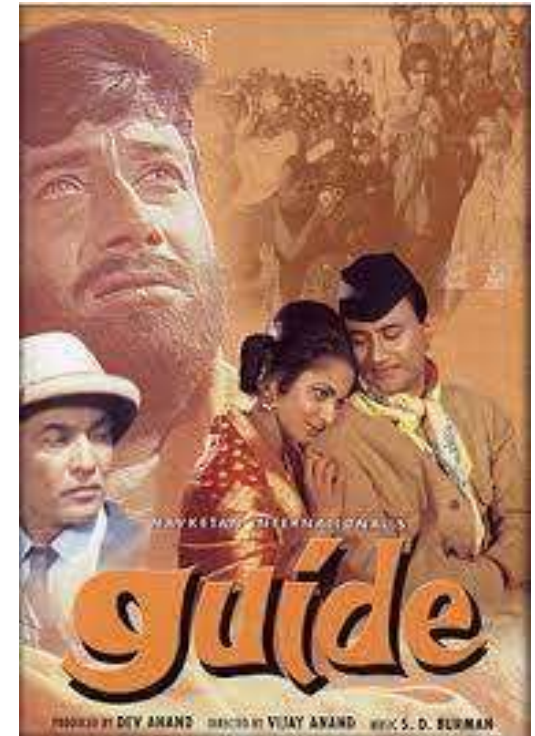
The Guide

-R.K. Narayan

B.A II DSC Paper IV

Dr. Shruti Joshi

29.12.2021



Introduction

- R.K.Narayan - 1958
- Set against Malgudi, the fictional town in South India.
- Philosophical novel - 11 chapters
- describes the transformation of the protagonist, Raju, **from a tour guide to a spiritual guide** and then one of the greatest holy men of India.
- 1960 - Sahitya Akademi Award for English

Beginning

- Raju, formerly a tourist guide, - just released from prison – takes refuge in old temple by Sarayu- Velan (A farmer) mistakes him for a priest- Raju advices him- acquires a reputation of Swamiji – during a draught he reluctantly fasts- at this point confesses to Velan – his tragicomedy of love for Rosie the dancer- his rise and fall as a guide, lover and imposter.



Setting (places)

- Malgudi
- Raju's shop at the railway station
- Mempi hills-
- guest house at the top (Mempi Peak House)
- Sharayu
- Anand bhavan hotel
- New extension
- Iswara temple

Major Characters

- **Raju** – tourist guide,(Railway Raju) a manager of a dancer, a criminal (forgery), a holy man
- **Rosie** – a dancer , from Devdasi family, married to archaeologist, MA in Sociology,
- **Marco**- an archaeologist, Rosie's husband, not his true name, engrossed in his work



Minor characters

- **Velan** – peasant from Mangal village, Raju's disciple
- **Gaffur** – Raju's friend, taxi driver from Malgudi
- **Raju's Mother**- a widow
- **Mani** – Raju's secretary
- **Joseph** – caretaker at Mempi Peak House

Major features of the novel

- Typically Narayan – Malgudi – thoroughly Indian theme, characters, imagery, sensibility
- Time line- flashback technique – 2 planes- Raju recalls his past while settling down in the village as a holy man.
- Characterization – remarkable – the internal workings of their minds, Raju's mental make-up through his childhood memories- his development from a charming worldly tourist to a more spiritual holy man

- Symbolism - Raju's 'death by water' — his losing his life for the fellowmen — a purification, self-realisation. Rosie's snake dance — her snaring effect on Raju — fatal attraction



Chapter-wise summary

Chapter 1

- Raju- only 2days after release from prison – after 2 yr's sentencesitting on the banks of Sarayu- meets Velan –

Chapter II

- **Flashback-** Raju's childhood memories
- A railway track being built near his house
- Raju admitted to school – the pyol school- his teacher –fees Rs. 1/mnth
- Raju is a clever student – till the Board High School
- **Present-** Velan's sister ready for marriage – impressed by Raju's advice – Raju's importance in the village increases – he decides to continue staying in the temple (as a priest)- makes some changes in behaviour and appearance.

Chapter III

- The station building -ready. Raju's world is - divided into one side of the railroad and the other. – Inauguration
- Raju's father's shop- prosperity -buys a horse and carriage(Jutkha)- Raju's mother skeptical about all of this and nags his father incessantly – after a failed business, he sells both to the horse groom
- running a shop at the railway station.
- Raju -in charge of the smaller shop. -over time his father ends up back at the hut shop and Raju works at the new shop.
- Raju's schooling drops off.

Chapter V

- The flashback
- Railway Raju – famous guide, successful career, knowledge of human nature
- Meets Rosie n Marco
- Cobra dance scene – gets attracted by her skills - Dislikes Marco
- Tries to seduce her – succeeds
- Her past

Chapter VI

- The present
- Several months/years pass – his way of counting time
- Changes in Raju – Swami
- Signs of draught – nightmarish – school closed
- Fights among the villagers
- He ll not eat – the message miscommunicated by Velan's brother- half wit
- Villagers happy for Raju's responsibility – he ll fast for the rains – 15 days –
- tries to run away
- But decides to help the poor villagers at last

Chapter VII

- Raju – full time in service of Marco n Rosie
- Marco- at Peak House- over a month – Raju keeping company to Rosie
- Raju's behaviour changed

Chapter VIII

- Raju's creditor – a Sait – visits him- 8000 rupees loan
- a quarrel between Raju and Sait
- A case put up against Raju
- Gaffur refuses to help Raju with 500/- - loses him forever
- Raju's uncle arrives – a huge quarrel – to send Rosie away- Raju doesn't agree- his mother leaves the home
- Raju and Rosie start living like a married couple

- Their plans about launching Rosie's dancing career-
- new phase of Rosie's life -a new name 'Nalini'
- Her first public appearance – Albert Mission Boys School's annual Social
- Raju becomes her manager

Chapter IX

- Nalini becomes famous
- Prosperity, new house, lots of servants, rich friends, Raju's gambling
- Nalini- exhausted by the busy schedule
- Raju- extorts her for more n more money
- Quarrels between the two – over expensive life-style, n Raju not consenting her about engagements- the relation starts deteriorating

- Marco's existence forgotten- his book is published – comes in mail
- Raju is confused about whether to tell Rosie
- She reads about it in news paper – thrilled
- A quarrel again
- Raju's introspection about their relationship
- Gives a false promise about taking a break from hectic life n giving time to each other
- A letter from Marco

Characterization

- Raju – old habit of advising people, getting involved in other people's interests and activities.



THE RISE AND DEVELOPMENT OF NOVEL

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VIVEKANAND COLLEGE, KOLHAPUR (AUTONOMOUS)

B.A.II 03.07.2019

WHAT IS A NOVEL?

- **Characteristics:**

- a fictional prose work
- usually divided into chapters
- relatively long and often complex plot
- story traditionally develops through the thoughts and actions of its characters

A DEFINITION

According to the dictionary a novel is

- a fictional prose narrative of considerable length, typically having a plot that is unfolded by the actions, speech, and thoughts of the characters
- the literary genre represented by novels

THE TERM: NOVEL

- European languages - a long narrative = 'roman' - derived from the medieval term 'romance'.
- The English term = 'novel' - derived from Italian 'novella'.
- 'novella' means 'a little new thing' or 'a short tale in prose'.
- Now a days, 'novella' (or German term 'novelle') is used as equivalent for 'novellette' which is a prose fiction of middle length.

ORIGINS

- dominant genre in world literature
- the novel is a relatively young form of imaginative writing.
- Only about 250 years old in England
- After sparse beginnings in 17th century England, novels grew exponentially in production by the 18th century and in the 19th century became the primary form of popular entertainment.

WHEN & WHERE

- 1st half of 18th century in England
- Prototypes of the novel date back to the Elizabethan literature
 - Sir Philip Sidney's *Arcadia*
 - Aphra Behn's *Oronooko, or The Royal Slave* (1688)
 - John Bunyan's *Pilgrim's Progress* (1678)

NARRATIVE PRECURSORS TO THE NOVEL

- **Heroic Epics**

Gilgamesh, Homer's Iliad and Odyssey, Mahabharata, Valmiki's Ramayana, Virgil's Aeneid, Beowulf, The Song of Roland

- **Ancient Greek and Roman Romances and Novels**

An Ephesian Tale and Chaereas and Callirhoe, Petronius's, Satyricon, Apuleius's The Golden Ass

- **Oriental Tales**

The Jataka, A Thousand and One Nights

- **Irish and Icelandic Sagas**

The Tain bo Cuailinge, Njal's Saga

NARRATIVE PRECURSORS TO THE NOVEL

- **Medieval European Romances**

Arthurian tales culminating in Malory's *Morte Darthur*

- **Elizabethan Prose Fiction**

Gascoigne's *The Adventure of Master F. J.*, Lyly's *Euphues*, Greene's *Pandosto: The Triumph of Time*, Nashe's *The Unfortunate Traveller*, Deloney's *Jack of Newbury*

- **Travel Adventures**

Marco Polo, Ibn Batuta, More's *Utopia*, Swift's *Gulliver's Travels*, Voltaire's *Candide*

- **Novelle**

Boccaccio's *Decameron*, Marguerite de Navarre's *Heptameron*

- **Moral Tales**

Bunyan's *Pilgrim's Progress*, Johnson's *Rasselas*

WHY

- The rise of the novel coincides with the rise of the middle classes in Western Europe
- Profound social and economic changes brought the novel into popular prominence
 - advances in the technology of printing made written texts available to a growing population of readers
 - changes in modes of distribution and in literacy rates brought **books and pamphlets to populations excluded from education**
e.g. working-class men and women of all classes
 - authors became free agents in the literary marketplace
 - reflecting the values of a middle-class readership

SUBJECT MATTER

- Significant choices in subject matter
 - probability in character, setting, and event.
 - logical cause-and-effect sequencing
 - solidity of detail in order to achieve the reader's willing suspension of disbelief
- Focus on middle-class protagonists

DON QUIXOTE



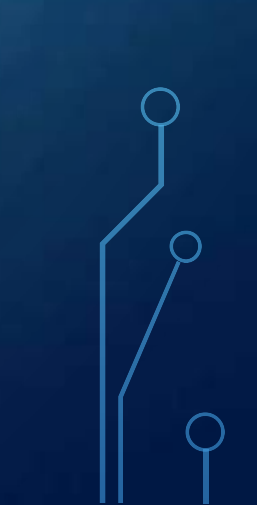
BY MIGUEL DE CERVANTES
(1547-1616)



- First European novel: part I - 1605; part II - 1615
- A psychological portrait of a mid-life crisis
- Satirizes medieval romances, incorporates pastoral, picaresque, social and religious commentary
- What is the nature of reality?
- How does one create a life?



THE PRINCESS OF CLEVES
MADAME DE LAFAYETTE
1634-93

- **First European historical novel** – recreates life of 16th c. French nobility at the court of Henri II
 - First *roman d'analyse* (novel of analysis), dissecting emotions and attitudes
- 
- 
- 

THE RISE OF THE ENGLISH NOVEL

- The Restoration of the monarchy (1660) in England after the Puritan Commonwealth (1649-1660) encouraged an outpouring of secular literature
- Appearance of periodical literature: journals and newspapers
 - Literary Criticism
 - Character Sketches
 - Political Discussion
 - Philosophical Ideas
- Increased leisure time for middle class: Coffee House and Salon society
- Growing audience of literate women

ENGLAND'S FIRST PROFESSIONAL FEMALE AUTHOR: APHRA BEHN 1640-1689

Novels

- *Love Letters between a Nobleman and his sister* (1683)
- *The Fair Jilt* (1688)
- *Agnes de Castro* (1688)
- *Oroonoko* (c.1688)



Drama

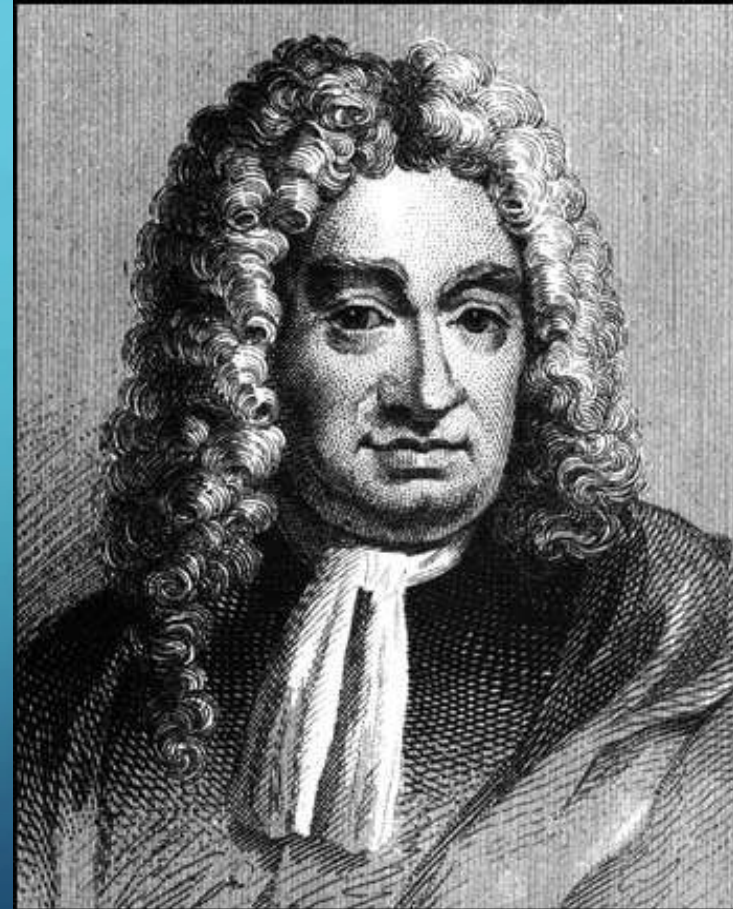
- 📖 *The Forced Marriage* (1670)
- 📖 *The Amorous Prince* (1671)
- 📖 *Abdelazar* (1676)
- 📖 *The Rover* (1677-81)
- 📖 *The Feign'd Curtezans* (1679)
- 📖 *The City Heiress* (1682)
- 📖 *The Lucky Chance* (1686)
- 📖 *The Lover's Watch* (1686)
- 📖 *The Emperor of the Moon* (1687)
- 📖 *Lycidus* (1688)

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THE 18TH CENTURY

DANIEL DEFOE

- Master of plain prose and powerful narrative
- Reportial: highly realistic detail
- Travel adventure: *Robinson Crusoe*, 1719
- Contemporary chronicle: *Journal of the Plague Year*, 1722
- Picaresques: *Moll Flanders*, 1722 and *Roxana*





DEFOE



FIELDING



STERNE



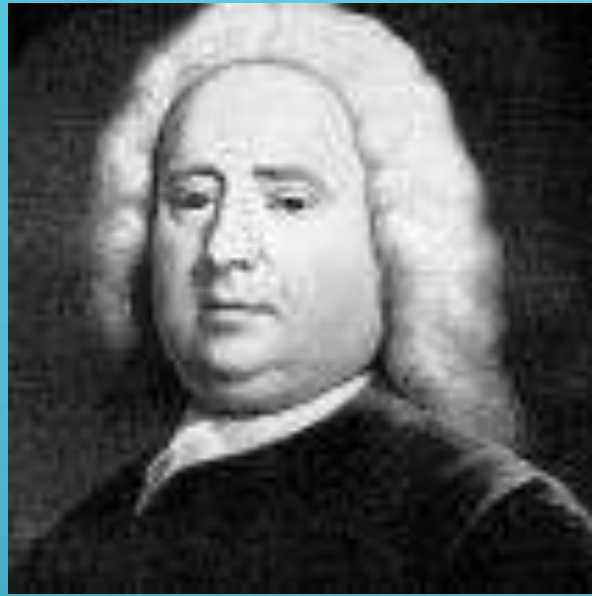
SWIFT

RICHARDSON



FATHERS OF THE ENGLISH NOVEL

Samuel Richardson
1689-1761

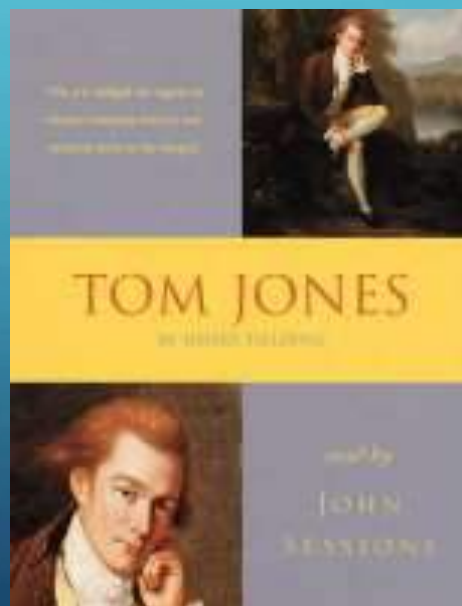
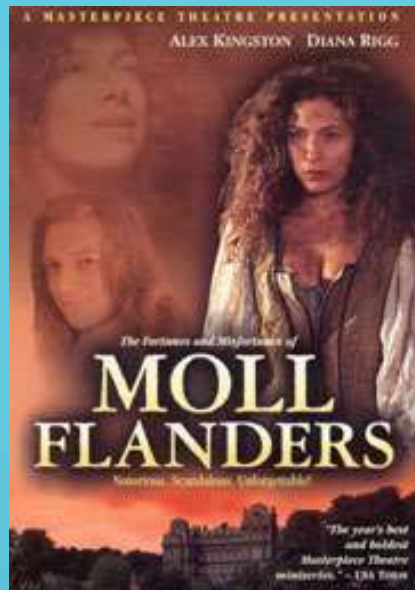
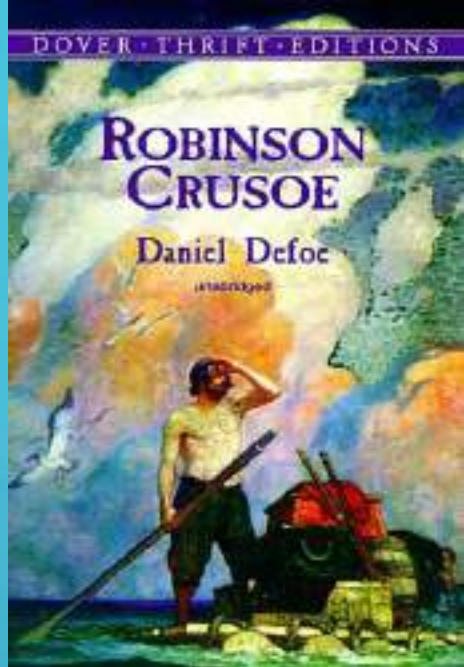


- *Pamela* (1740) and *Clarissa* (1747-48)
 - Epistolary
 - Sentimental
 - Morality tale: Servant resisting seduction by her employer



Henry Fielding
1707-1754

- *Shamela* (1741) *Joseph Andrews* (1742), and *Tom Jones* (1749)
 - Picaresque protagonists
 - “comic epic in prose”
 - Parody of Richardson



TYPES OF NOVELS

- Picaresque
- Epistolary
- Sentimental
- Gothic
- Historical
- Psychological
- Realistic/Naturalistic
- Regional
- Social
- Adventure
- Mystery
- Science Fiction
- Magical Realism

PICARESQUE NOVELS

- Derives from Spanish *picaro*: a rogue
- A usually autobiographical chronicle of a rascal's travels and adventures as s/he makes his/her way through the world more by wits than industry
- Episodic, loose structure
- Highly realistic: detailed description and uninhibited expression
- Satire of social classes
- Fielding: *Shamela* (1741) *Joseph Andrews* (1742), and *Tom Jones* (1749)

EPISTOLARY NOVEL

- popular - England and France from the mid-1700s to the end of the century
- Plot is advanced by letters or journal entries of one or more characters
- Allows author to present feelings and reactions of characters, brings immediacy to the plot, allows multiple points of view
- Psychological realism
- Montesquieu in France *Lettres persanes*

- **Richardson's *Pamela* (1740)**

- the first example of the epistolary novel
- the first mature novel to be written in English

- Rousseau's *La Nouvelle Héloïse* (1761) , Laclos 1782
Les Liaisons dangereuses

- Goethe *The Sorrows of Young Werther* (1744),
Foscolo *Le ultime lettere di Jacopo Ortis* (1802,)

- Contemporary epistolary novels: Alice Walker's *The Color Purple*; Nick Bantock's *Griffin and Sabine*; Kalisha Buckhannon's *Upstate*

REALISTIC NOVEL(NOVEL OF MANNERS)

- **Places strong emphasis on the truthful representation of the actual in fiction**
- **Complex, commonplace characters with mixed motives- rooted in a social class, a highly developed social structure, undergo palusible and everyday modes of experience**

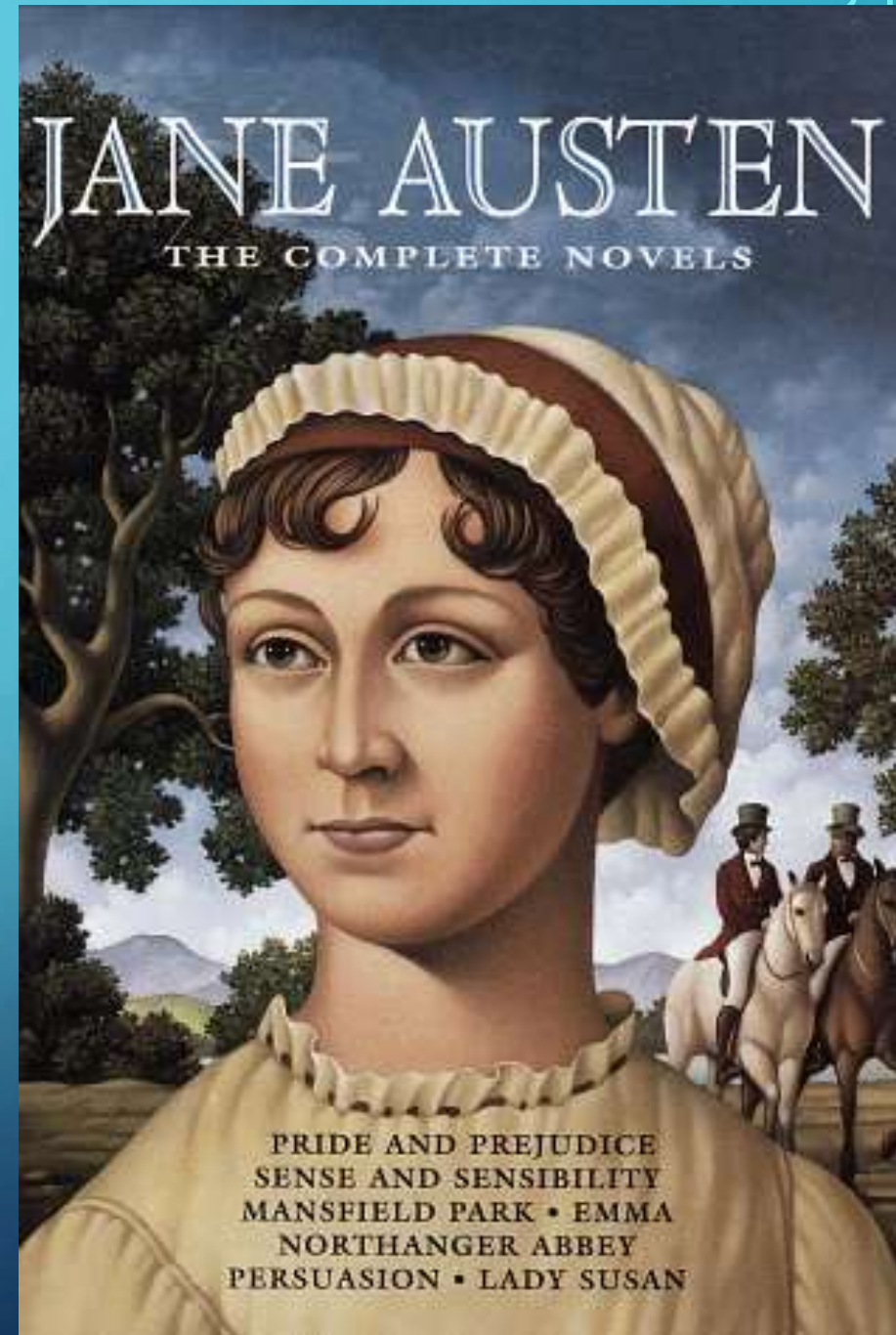
Robinson Crusoe (1719)

- Regarded as the first novel in English
- A fictional autobiography by a first person narrator
- This device, presenting an account of supposedly factual events, is known as a "false document", and gives a realistic frame to the story
- First of an endless series of novels in all world literatures up to modern times

JANE AUSTEN (1775-1817)

THE NOVEL OF MANNERS

- Novels dominated by the customs, manners, conventional behavior and habits of a particular social class
- Often concerned with courtship and marriage
- Realistic and sometimes satiric
- Focus on domestic society rather than the larger world
- Other novelists of manners: Anthony Trollope (1815-1882);, Edith Wharton, F. Scott Fitzgerald(1896-1940): *The Great Gatsby*, Margaret Drabble



SATIRICAL (PHILOSOPHICAL) NOVEL

- Ridicules a specific topic in order to provoke readers into changing their opinion of it
- Attacks human folly
- George Orwell (Animal Farm)

- Jonathan Swift : Gulliver's Travels (1726)
 - A satire on human nature , A parody of the "travellers' tales" literary sub-genre , A philosophical novel
 - A satirical view of the state of European government, and of petty differences between religions
 - An inquiry into whether man is inherently corrupt or whether men are corrupted, attacks human follies of the contemporary age
 - French equivalents - Voltaire's *Candide* and *Zadig*
 - Montesquieu's *Lettres Persanes*

EPIC NOVEL

- uses the grand scope and heroic stories presented in Epics, but ridicules the grandness, loftiness of the form – so, it is a moc-epic tale
- Ordinary hero, puny characters, social follies
- Fielding's *Tom Jones* (1749)
- Comic romance rooted in the narrative conventions of romance and epic
- Un-heroic hero - 'ordinary' person
- Omniscient, meddling, third person narrator
- Wide social range topics
- Direct show and discussion of narrative devices
- Paved the way for Charles Dickens, George Eliot, and William Thackeray

GOTHIC NOVELS

- Romantic, pseudomedieval fiction - Novels characterized by magic, mystery and horror
- Exotic settings – medieval, Oriental, etc. - medieval buildings, ruins, castles, monasteries with underground passages, dark, hidden places, prisons, trapdoors
- Atmosphere- dark, ghostly, full of madness, outrage, superstition, spirit of revenge
- Originated with Horace Walpole's *Castle of Otranto* (1764)
- William Beckford: *Vathek, An Arabian Tale* (1786)
- Anne Radcliffe: 5 novels (1789-97) including *The Mysteries of Udolpho*
- Widely popular genre throughout Europe and America: Charles Brockden Brown's *Wieland* (1798)
- Contemporary Gothic novelists include Anne Rice and Stephen King

FRANKENSTEIN
BY MARY SHELLEY
1797-1851

- Inspired by a dream in reaction to a challenge to write a ghost story
- Published in 1817 (rev. ed. 1831)
- A Gothic novel influenced by Promethean myth
- The first science fiction novel



NOVELS OF SENTIMENT

- 18th C genre- celebrates emotional , intellectual concepts of sentiment, sentimentality, sensibility
- the characters, and thus the readers, have a heightened emotional response to events – scenes of distress, tenderness
- Plot arranged to advance emotions and actions
- Ability to display feelings – thought to show character and experience –to shape social life and relations
- Connected to emerging Romantic movement

- Laurence Sterne (1713-1768): *Tristram Shandy* (1760-67),
- Richardson- *Pamela*
- Johann Wolfgang von Goethe (1749-1832): *The Sorrows of Young Werther* (1774)
- Francois Rene de Chateaubriand (1768-1848): *Atala* (1801) and *Rene* (1802)
- The Brontës: Anne Brontë *Agnes Grey* (1847) Emily Brontë, *Wuthering Heights* (1847), Charlotte Brontë, *Jane Eyre* (1847)

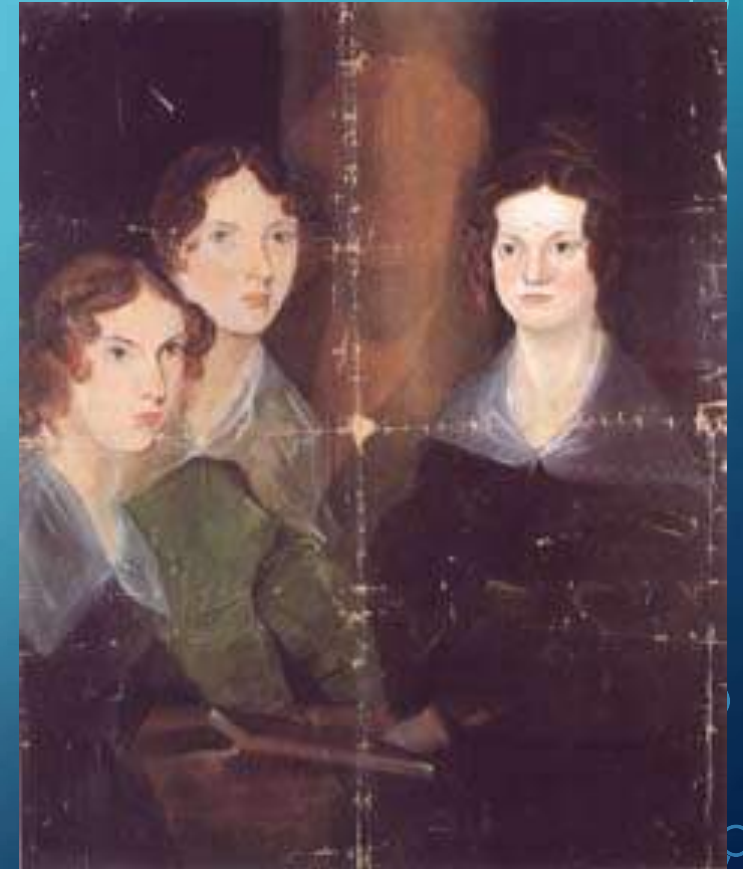
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THE 19TH CENTURY

THE BRONTËS

CHARLOTTE (1816-55), EMILY (1818-48), ANNE (1820-49)

- *Wuthering Heights* and *Jane Eyre* transcend sentiment into myth-making
- *Wuthering Heights* plumbs the psychic unconscious in a search for wholeness, while *Jane Eyre* narrates the female quest for individuation
- Strong element of melodrama
- *The Tenant of Wildfeld Hall*



portrait by Branwell Brontë of his sisters,
Anne, Emily, and Charlotte (c. 1834)

HISTORICAL NOVELS

- Setting – usually significant period of history – convey the spirit, manners, social conditions of a past age with realistic details and fidelity
- May deal with actual historical characters or may contain mixture of fictional and historical characters.
- reconstruct a past age, often when two cultures are in conflict
- Fictional characters interact with historical figures in actual events
- Sir Walter Scott (1771-1832) is considered the father of the historical novel: *The Waverly Novels* (1814-1819) and *Ivanhoe* (1819), *Rob Roy* (1817)
- Victor Hugo- *The Hunchback of Notre Dame* (1831)
- Leo Tolstoy- *War and Peace* (1869)



SOCIAL REALISM

- Social or Sociological novels deal with the nature, function and effect of the society which the characters inhabit – often for the purpose of effecting reform
- Social issues came to the forefront with the condition of laborers in the Industrial Revolution and later in the Depression: Dickens' *Hard Times*, Gaskell's *Mary Barton*; Eliot's *Middlemarch*; Steinbeck's *Grapes of Wrath*

- Slavery and race issues arose in American social novels: Stowe's *Uncle Tom's Cabin*, 20th c. novels by Wright, Ellison, etc.
- Muckrakers exposed corruption in industry and society: Sinclair's *The Jungle*, Steinbeck's *Cannery Row*
- Propaganda novels advocate a doctrinaire solution to social problems: Godwin's *Things as They Are*, Rand's *Atlas Shrugged*

- By including varieties of poor people in all his novels, Dickens brought the problems of poverty to the attention of his readers:
- “It is scarcely conceivable that anyone should...exert a stronger social influence than Mr. Dickens has.... His sympathies are on the side of the suffering and the frail; and this makes him the idol of those who suffer, from whatever cause.”
Harriet Martineau
- The *London Times* called him "pre-eminently a writer of the people and for the people . . . the 'Great Commoner' of English fiction."
- Dickens aimed at arousing the conscience of his age. To his success in doing so, a Nonconformist preacher paid the following tribute: "There have been at work among us three great social agencies: the London City Mission; the novels of Mr. Dickens; the cholera."

CHARLES DICKENS

1812-1870



Oliver Twist, Great Expectations, Nicholas Nickleby, A Tale of Two Cities, A Christmas Carol, David Copperfield, The Pickwick Papers

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THE 20TH CENTURY

MODERNISM

On or about December 1910, the world changed. -- Virginia Woolf

- “Modernism” designates an international artistic movement, flourishing from the 1880s to the end of WW II (1945), known for radical experimentation and rejection of the old order of civilization and 19th century optimism; a reaction against Realism and Naturalism
- “Modern” implies historical discontinuity, a sense of alienation, loss and despair – *angst* -- a loss of confidence that there exists a reliable, knowable ground of value and identity.
- Horrors of WW I (1914-1918)

STREAM OF CONSCIOUSNESS



James Joyce
1882-1941

The Dubliners
Portrait of an Artist
Ulysses
Finnegan's Wake

- Narration that mimics the ebb and flow of thoughts of the waking mind
- Uninhibited by grammar, syntax or logical transitions
- A mixture of all levels of awareness – sensations, thoughts, memories, associations, reflections
- Emphasis on *how* something is perceived rather than on *what* is perceived
- James Joyce, Dorothy Richardson, Virginia Woolf, Thomas Wolfe, William Faulkner



Virginia Woolf
1882-1941

To the LightHouse
The Waves
Mrs. Dalloway
Orlando

POST-MODERNISM

- “Postmodernism” is widely used to define contemporary (post-1970s) culture, technology and art – an age transformed by information technology, shaped by electronic images and fascinated with popular art.
- Rejects the elitism and difficulty of Modernism
- Postmodernism celebrates the idea of fragmentation, provisionality, or incoherence. “The world is meaningless? Let's not pretend that art can make meaning then, let's just play **with nonsense.**”
- Emphasis on reflexivity – fictions *about* fiction -- metafiction

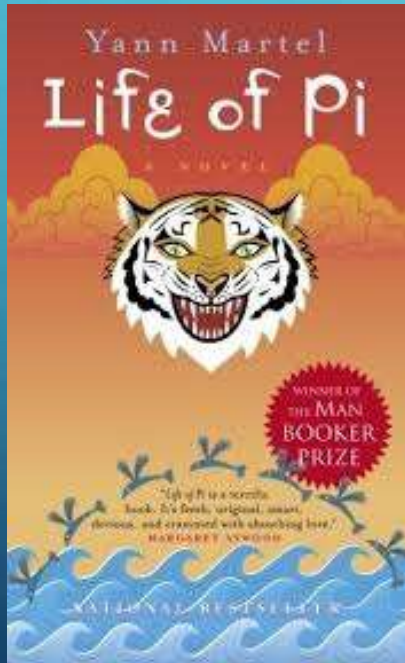
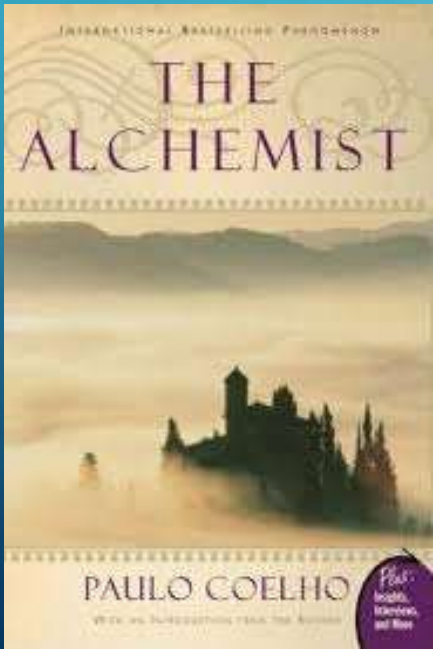
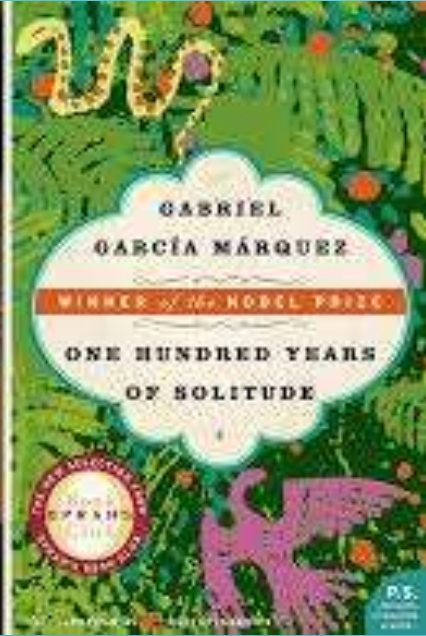
MAGIC REALISM

POST-COLONIAL LITERATURE

- An exploration of the encounter of different cultures, world views, and perceptions of reality. What is absolutely ordinary and "real" to one culture, is "magical" to the other culture.
- From a "Western" viewpoint, the other culture's reality is often described as superstition, witchcraft or nonsense.
- From another culture's viewpoint (Native American, African American, Eastern, African, etc.) western logic and science are viewed as "magic" or disconnected from the spiritual world.
- The intersect of these different world views is Magical Realism.

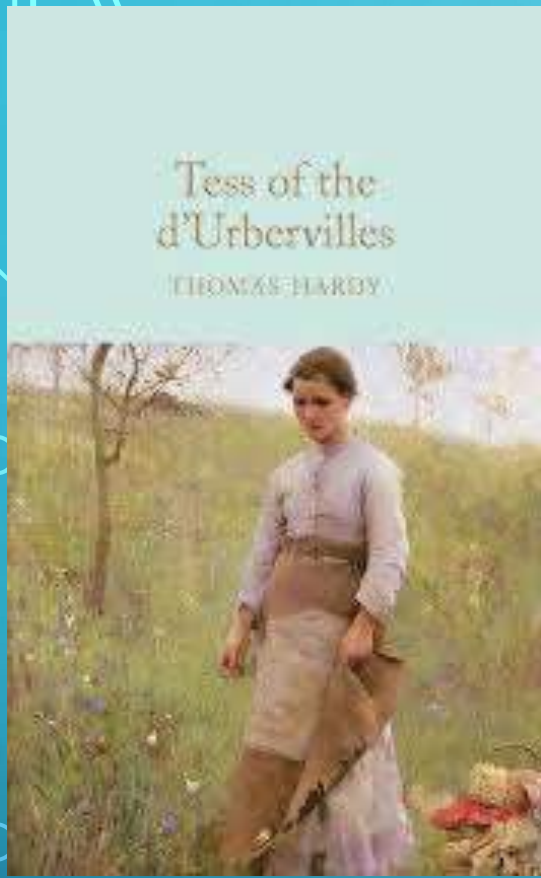
MAGIC REALISM

- A realistic view of the modern world is painted with addition of magical elements.
- Magical/supernatural phenomena presented in real-world/ mundane setting
- Fantastical events- brings fables, folk tales, myths into contemporary social relevance
- Characters are given fantasy traits – telepathy, telekinesis
- Indifferent narrator- story proceeds as if nothing extraordinary has happened- readers accept the marvelous as normal and common.



THE REGIONAL NOVEL:

- Describes the life of people in a particular place—focusing on customs and speech—to demonstrate how environment influences its inhabitants.
- as important conditions affecting the temperament of the characters and their ways of thinking, feeling, and interacting
- “Wessex” in Thomas Hardy’s novels like *Mayer of Casterbridge* (1885) or *Tess of the d’Urbervilles* (1891), “Yoknapatawpha County,” Mississippi, in Faulkner’s *Sartoris* (1929), *The Sound and the Fury* (1929), *As I Lay Dying* (1931) etc,
- “Malgudi” in R. K. Narayan’s *The Guide* (1958), *The Man Eater of Malgudi* (1962), *The Tiger of Malgudi* (1983), etc.



Thomas Hardy (1840-1928)



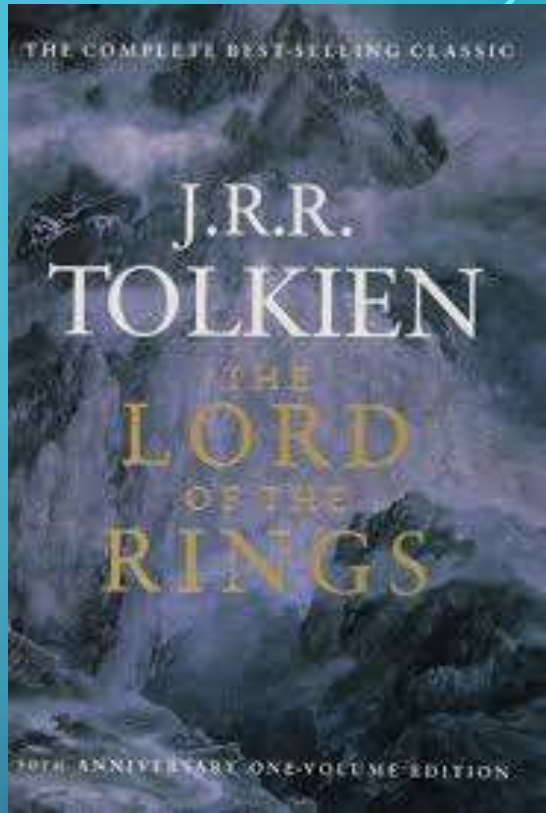
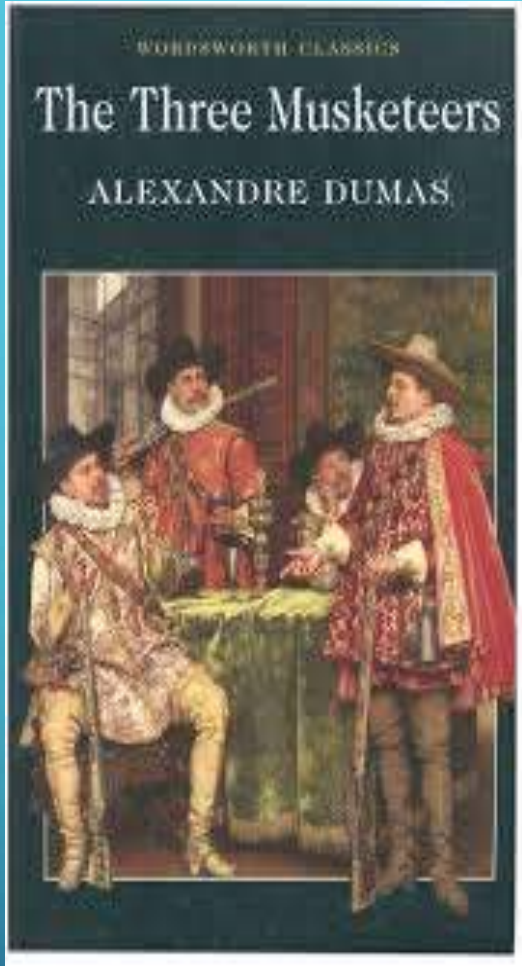
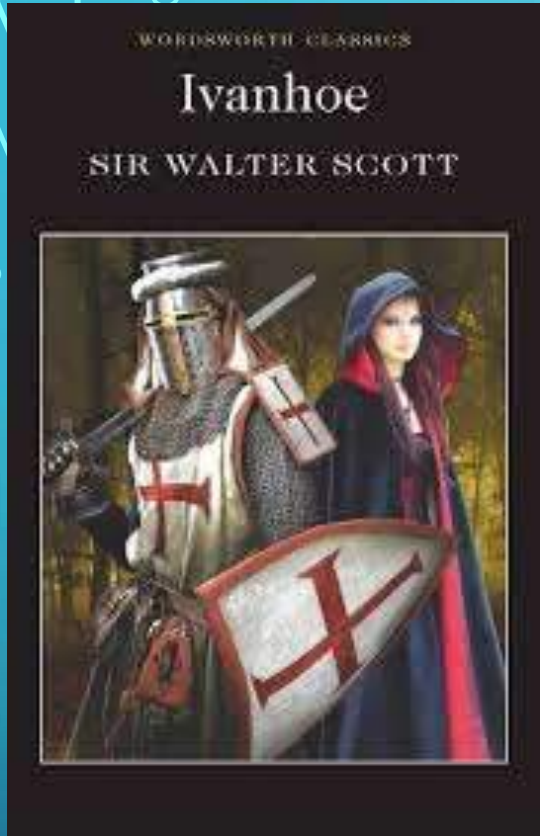
R.K. Narayan (1906-2001)

ADVENTURE FICTION

- usually presents danger, or gives the reader a sense of excitement.
- happens outside the course of the protagonist's ordinary life, usually accompanied by danger, often by physical action.
- always move quickly, and the pace of the plot is at least as important as characterization, setting and other elements of a creative work.

a common theme since the earliest days of written fiction - the standard plot of Medieval romances - a series of adventures - a hero would undergo a first set of adventures before he met his lady. A separation would follow, with a second set of adventures leading to a final reunion.

- popular subjects for American pulp magazines
- Adventure fiction often overlaps with other genres - war novels, crime novels, sea stories, spy stories (John Buchan, Eric Ambler, Ian Fleming), science fiction, fantasy, (Robert E. Howard, J. R. R. Tolkien), Westerns.
- Not all books within these genres are adventures. -the fast-paced plot of an adventure focuses on the actions of the hero within the setting - largely dominated by male writers, though female writers are now becoming common.



DETECTIVE (CRIME), MYSTERY, THRILLER

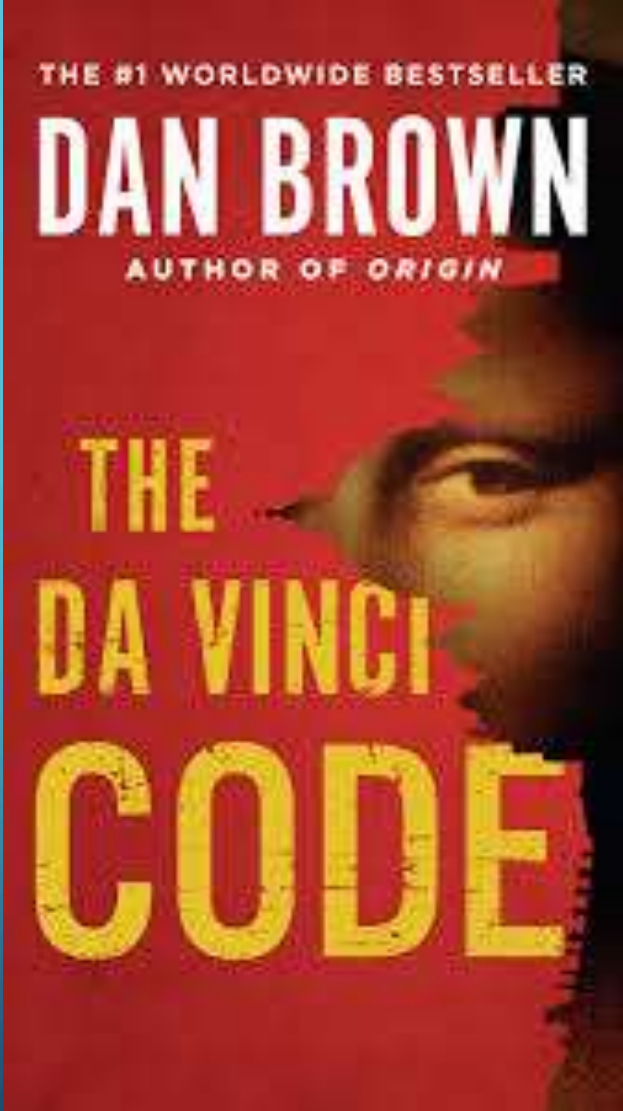
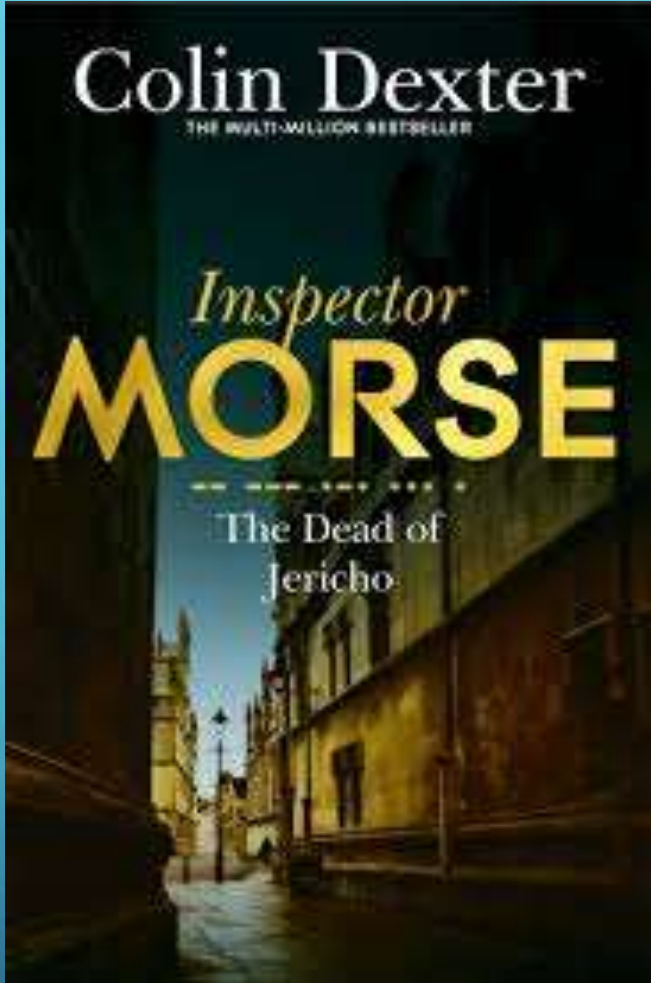
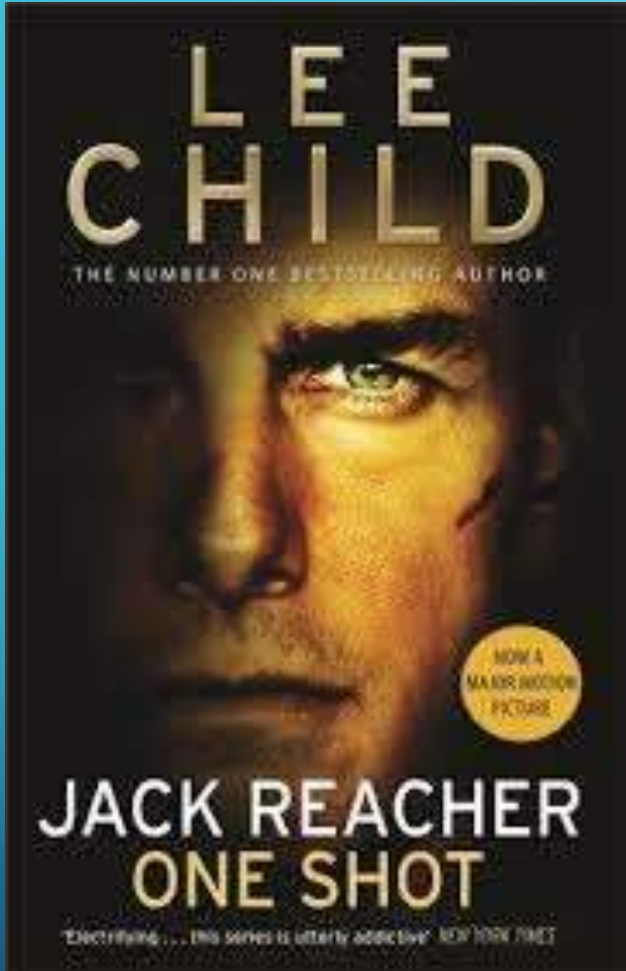
- gripping, suspenseful, and full of intrigue until the very end.
- While closely related, crime novels, mystery novels, and thrillers are not synonymous genres. Each has its own idiomatic characteristics and attracts a specific audience.

- Crime novels:

- typically focus on a criminal who must be apprehended(found out) —often by law enforcement, the military, or a self-deputized agent of justice.
- the theme of good vs. evil and the notion that wrong deeds must be avenged.
- Sometimes crime fiction does not end with a happy ending. Unhappy endings often serve as social commentary. Just as society is not always just, the outcomes of crime suspense novels do not always involve righteous justice.
- Famous crime novelists - Michael Connelly (LAPD detective Harry Bosch and criminal defense attorney Mickey Haller.)

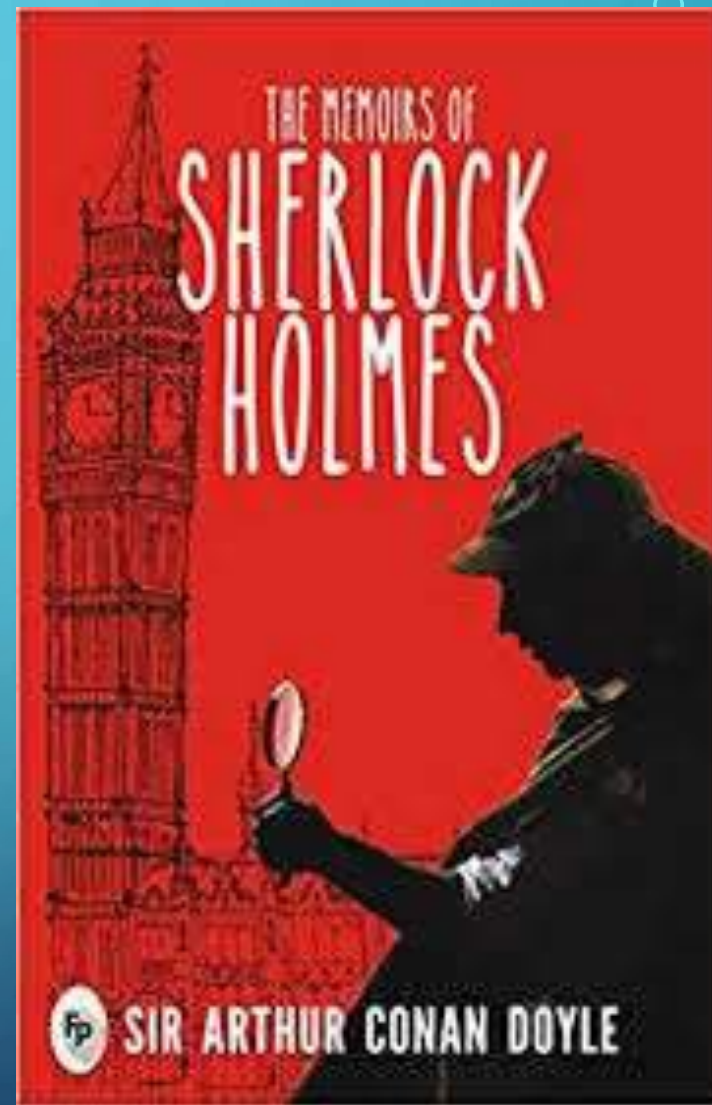
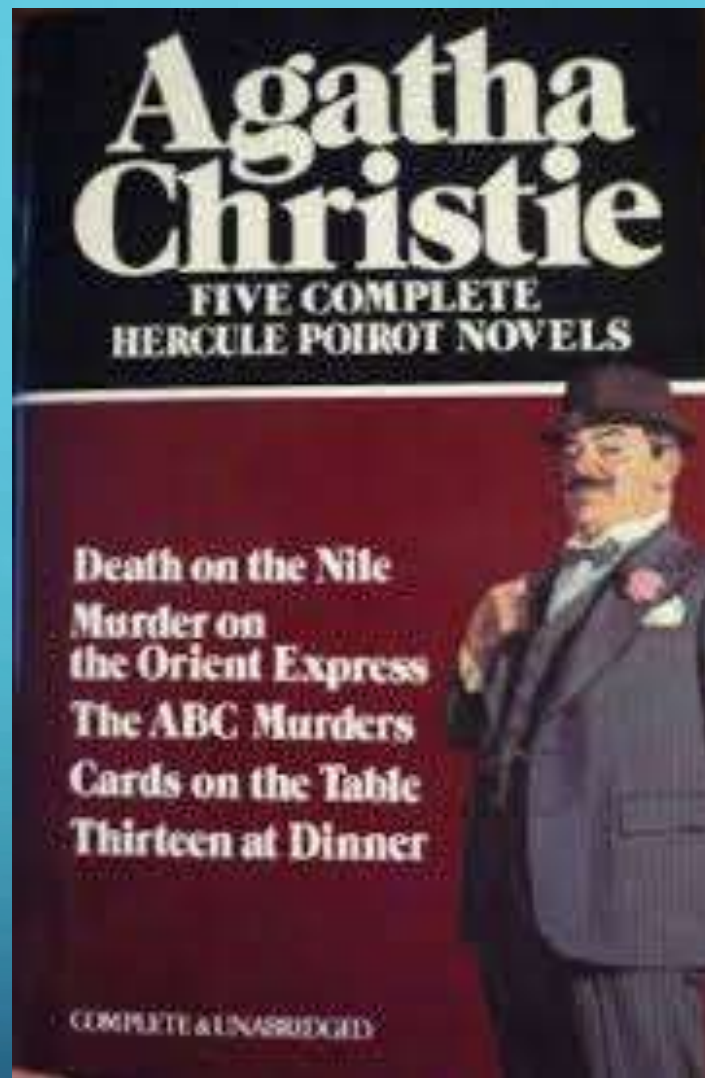
- several subgenres-

- **Noir:** an anti-humanist view of society. A detective (or protagonist functioning as some sort of sleuth) often confronts the dark underbelly of human society and may have to choose between a bad outcome and a worse one. - often take place in cities. (Raymond Chandler and Dashiell Hammett)
- a military setting. Tom Clancy, Lee Child (Jack Reacher Series)
- **True crime:** tales of crimes that actually happened at some point in history. The real-life non-fiction origins of these crime thrillers heighten the stakes and grip readers.



• Mystery:

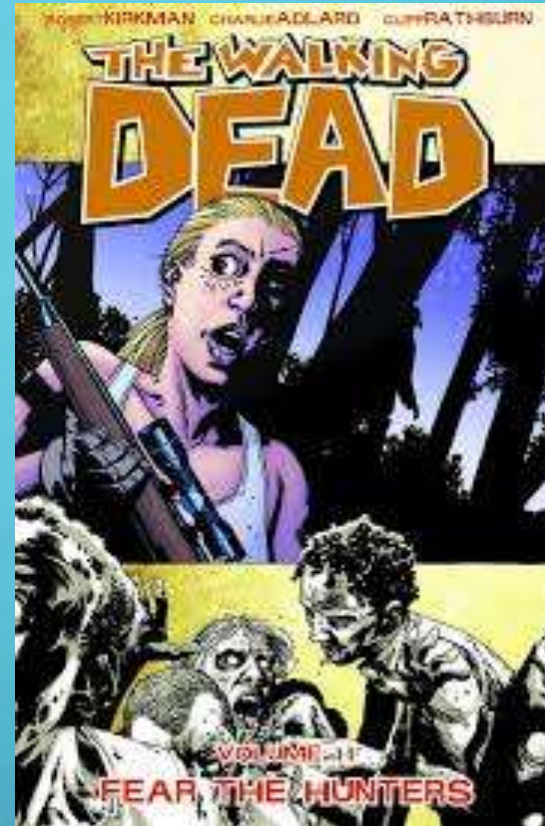
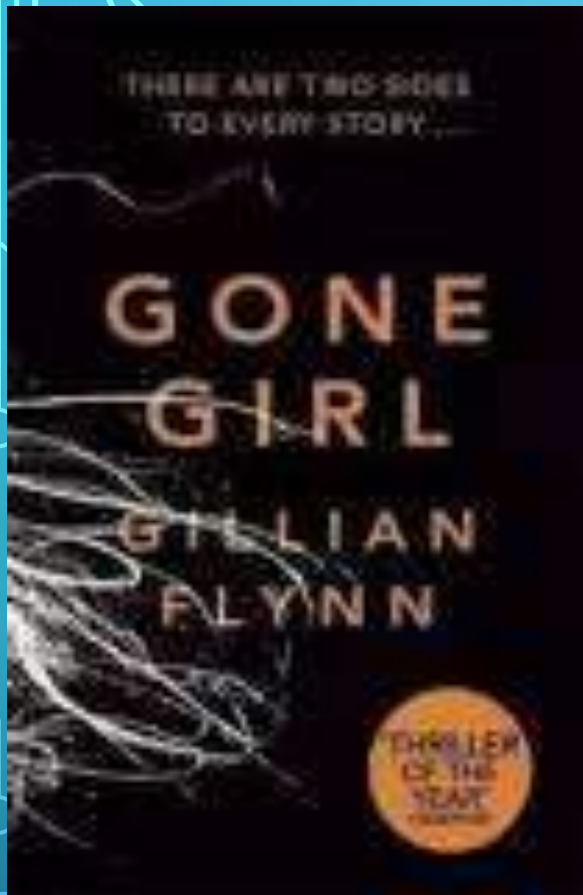
- concern themselves less with a struggle between good and evil and more with the question of who committed a particular crime. - devote to cracking unsolved cases.
- **A crime:** Typically, a murder, if not multiple murders
- **An unknown criminal:** This villain/s is typically revealed in the end.
- **A protagonist playing the role of detective:** Be it Sherlock Holmes or Hercule Poirot, the protagonist must use their powers of deduction to crack the case.
- **One or more cover-ups:** various plot twists.
- **A trail of suspects:** Most of them will prove to be innocent, but they each have a motive.
- **The pursuit of the criminal:** This chase generally resolves in the criminal's discovery



- A thriller novel :

- focus - suspense, dread, and the fear of a *future* crime—instead of one that's already happened.
- Most mysteries reveal a crime and then require their main characters to work backwards to figure out who committed that crime. In a thriller, the bad guy is often established early on, and the main characters must work to stop them from doing evil.
- The Jack Reacher (Lee Child), and *Fear Street* series (R.L. Stine's) for young adults
- angle a classic suspense story toward the terrifying and grotesque.

- **Horror thrillers:** angles a classic suspense story toward the terrifying and grotesque. Many horror novels include a supernatural element
- **Legal thrillers:** take place within the confines of the court system. (John Grisham and Scott Turow)
- **Psychological thrillers:** finds the terror in madness and paranoia. Robert Bloch's (*Psycho*)
- **Epic thrillers:** humanity itself is imperiled. *Walking Dead* graphic novel series ,Stephen King's (*The Stand*)



SCIENCE FICTION

- **sci-fi** - genre of speculative fiction - deals with imaginative and futuristic concepts - advanced science and technology, space exploration, time travel, parallel universes, and extraterrestrial life.
- -"literature of ideas"- explores the potential consequences of scientific, social, and technological innovations.
- related to fantasy, horror, and superhero fiction, and contains many subgenres.
- Besides providing entertainment, it can also criticize present-day society, and is often said to inspire a "sense of wonder".

- ancient times, -line between myth and fact was blurred - 2nd C Lucian, *A True Story* contains many themes and tropes characteristic of modern science fiction, including travel to other worlds, extraterrestrial lifeforms, interplanetary warfare, and artificial life. -the first science-fiction novel.
- Some of the stories from *The Arabian Nights*, along with the 10th-century *The Tale of the Bamboo Cutter*^[13] and Ibn al-Nafis's 13th-century *Theologus Autodidactus*,^[14] also contain elements of science fiction.
- 18th-century, Mary Shelley's *Frankenstein* (1818) and *The Last Man* (1826) helped define the form of the science-fiction novel. Edgar Allan Poe ("The Unparalleled Adventure of One Hans Pfaall" (1835) which featured a trip to the Moon), Jules Verne 's *Twenty Thousand Leagues Under the Sea* (1870).
- H. G.Wells (*The Time Machine*, 1895, *The War of the Worlds*, 1898)

- In 1937, - Golden Age of Science Fiction, - stories celebrating scientific achievement and progress. Isaac Asimov - Foundation series, 1942, - chronicles the rise and fall of galactic empires and introduced psychohistory.
- 1960s and 1970s, **New Wave science fiction** - embrace of a high degree of experimentation, both in form and in content. Stanisław Lem (*Solaris*, 1961) - human limitations as its characters attempted to study a seemingly intelligent ocean on a newly discovered planet
- Ursula K. Le Guin (1969's *The Left Hand of Darkness*) - set on a planet in which the inhabitants have no fixed gender. - examples of social science fiction, feminist science fiction, and anthropological science fiction.
- William Gibson's first novel, *Neuromancer* (1984), - popularize cyberpunk and the word "cyberspace,"

- Lois McMaster Bujold (*Shards of Honor*, 1986)
- Neal Stephenson (*Snow Crash*, 1992) predicted immense social upheaval due to the information revolution.
- Liu Cixin (*The Three-Body Problem*, 2007)
- late 20th and early 21st century - Emerging themes - environmental issues, the implications of the Internet and the expanding information universe, questions about biotechnology, nanotechnology, and post-scarcity societies-

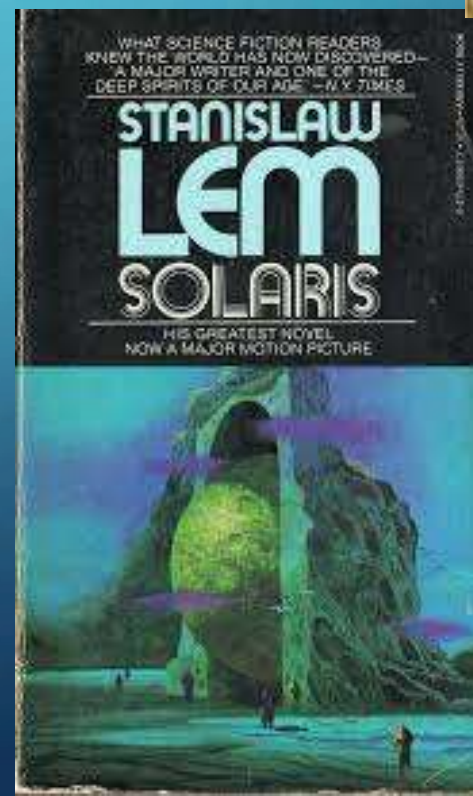
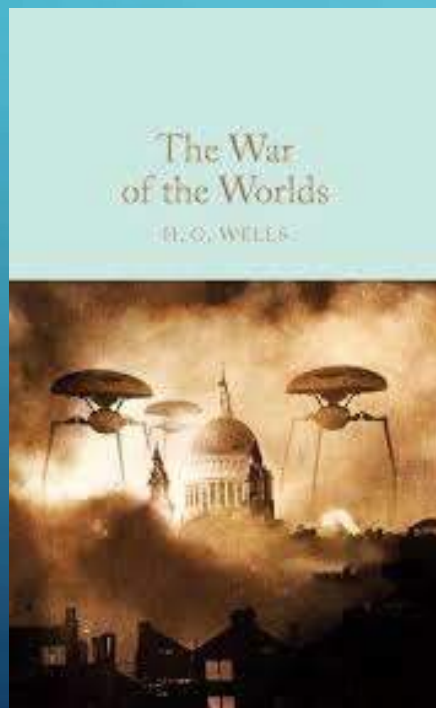
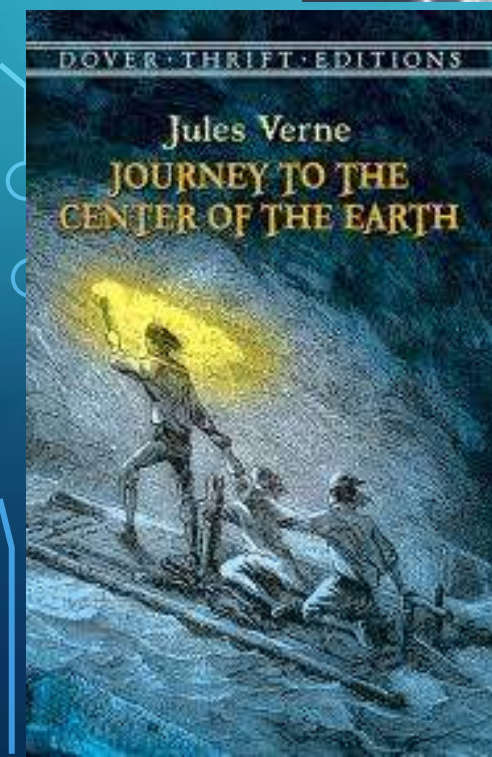
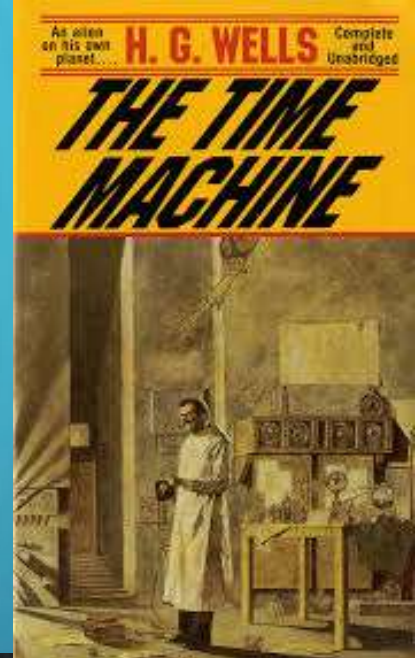
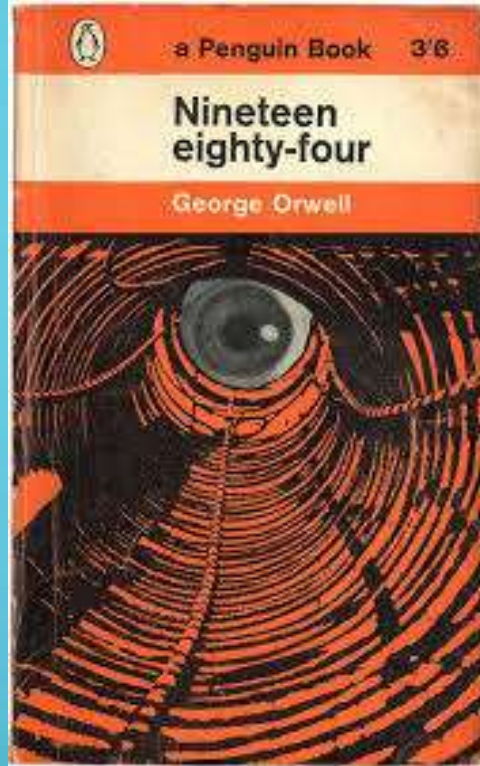
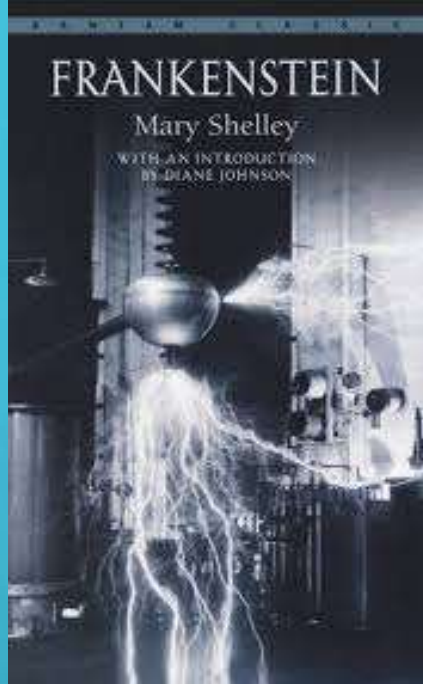
- Recent trends and subgenres- and mundane science fiction.
- **Steampunk** - a retro futuristic subgenre - incorporates technology and aesthetic designs inspired by 19th-century industrial steam-powered machinery- often set in an alternative history of the British Victorian era or the American "Wild West", where steam power remains in mainstream use, or in a fantasy world that similarly employs steam power. -the era's perspective on fashion, culture, architectural style, and art.
- **biopunk** - focuses on biotechnology rather than information technology- concerned with synthetic biology. - involving bio-hackers, biotech mega-corporations, and oppressive government agencies that manipulate human DNA. - examines the dark side of genetic engineering and represents the low side of biotechnology.



Steampunk outfit with
leather vest,
heavy gun, vambrace,
backpack time machine,
mask,
and Victorian clothes

- mundane science fiction

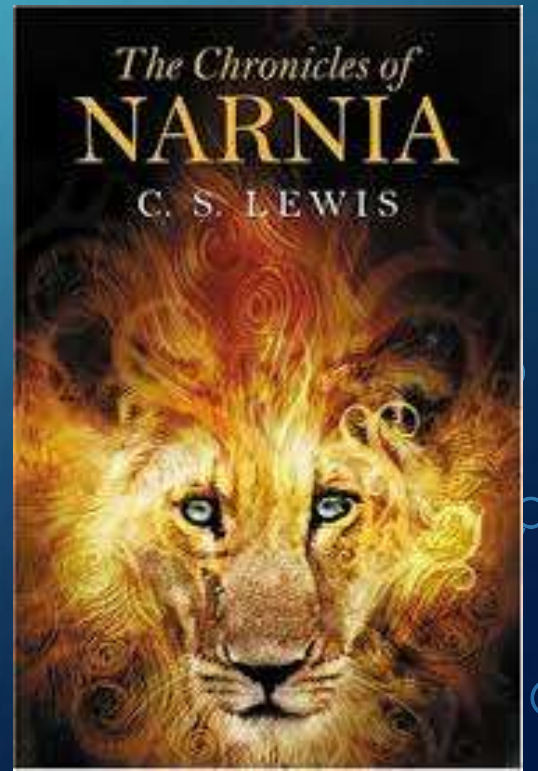
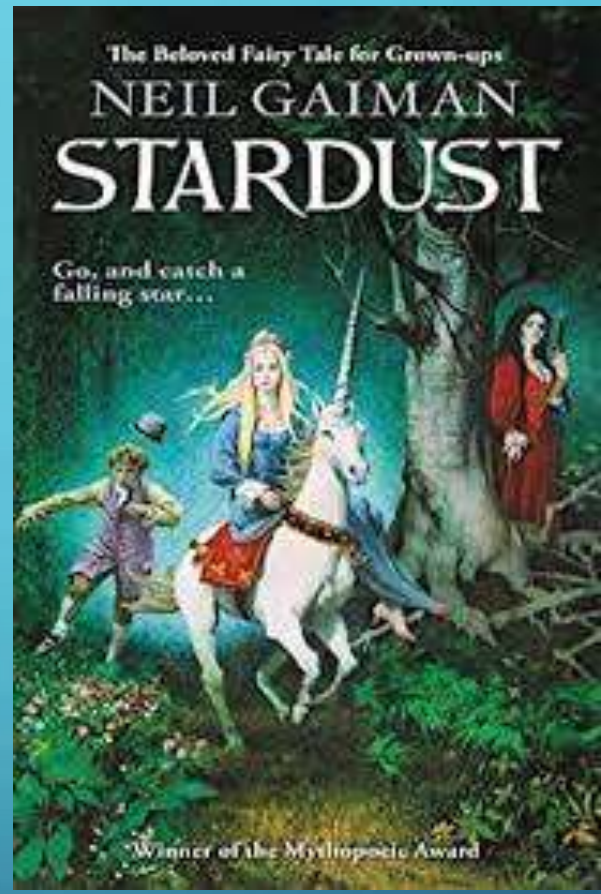
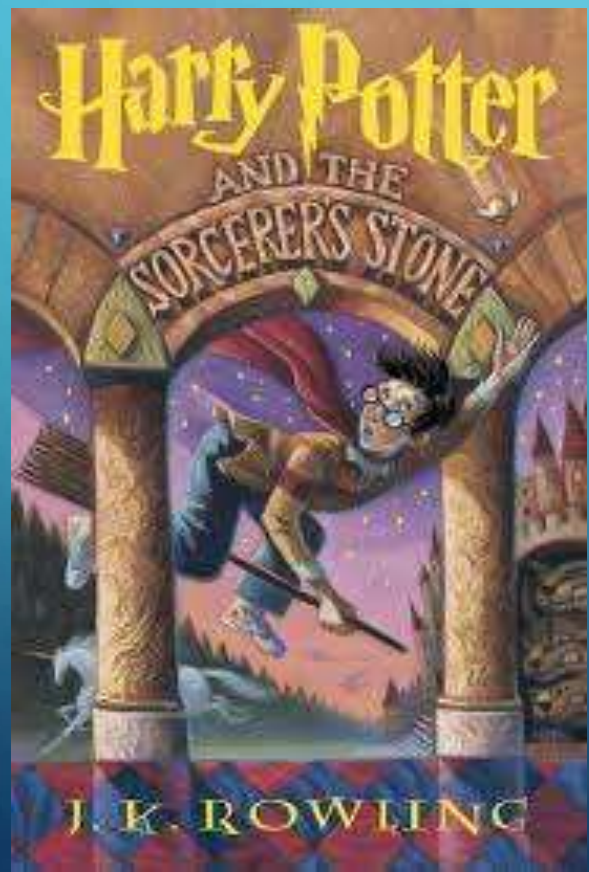
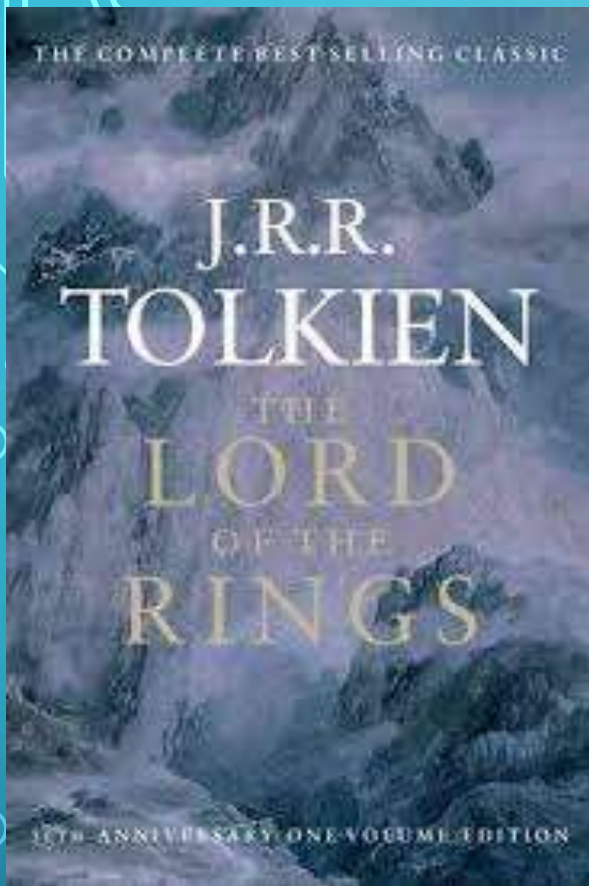
- its setting on Earth or within the Solar System; a lack of interstellar travel, intergalactic travel or human contact with extraterrestrials; and a believable use of technology and science as it exists at the time the story is written or a plausible extension of existing technology.
- unfounded speculation about interstellar travel can lead to an illusion of a universe abundant with planets as hospitable to life as Earth, which encourages wasteful attitude to the abundance on Earth.
- explore topics such as enhanced genomes, environmental degradation, nanotechnology, quantum mechanics, robotics, and virtual reality,



FANTASY

- genre of speculative fiction set in a fictional universe, often inspired by real world myth and folklore. Its roots are in oral traditions, which then became fantasy literature and drama. From the twentieth century it has expanded further into various media, including film, television, graphic novels, animated movies and video games.
- distinguished from science fiction and horror by the absence of scientific or macabre themes -these genres overlap
- settings of a medieval nature
- from ancient myths and legends to many recent and popular works.
- uses magic / supernatural elements as a main plot element, theme, or setting - Magic and magical creatures - characters, situations, and settings that are not possible in reality- history and natural laws of reality not followed.

- fantasy narratives do not need to be scientifically possible.
- Authors have to rely on the readers' suspension of disbelief, an acceptance of the unbelievable or impossible for the sake of enjoyment
- well known fiction from the Islamic world was *One Thousand and One Nights (Arabian Nights)* - a compilation of many ancient and medieval folk tales. Various characters from this epic have become cultural icons in Western culture, such as Aladdin, Sinbad and Ali Baba
- Hindu mythology - Vedic mythology -fantastical stories and characters- Indian epics. *The Panchatantra (Fables of Bidpai)*, -various animal fables and magical tales to illustrate the central Indian principles of political science
- *Beowulf* -Old English -deep influence on the fantasy genre;
- Norse mythology, - dwarves, elves, dragons, and giants
- folklore of Ireland, Wales, and Scotland -"Celtic" fantasy
- The Welsh tradition - King Arthur stories

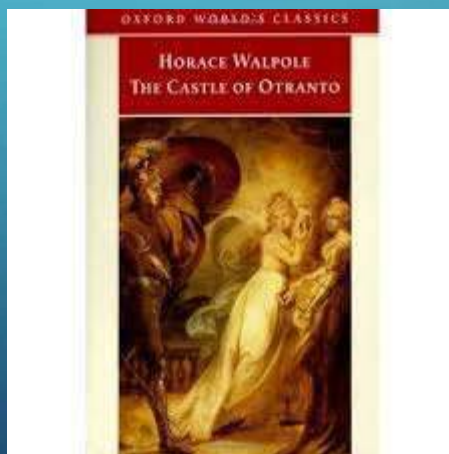
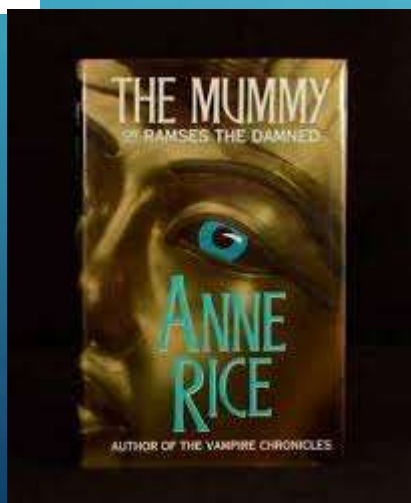
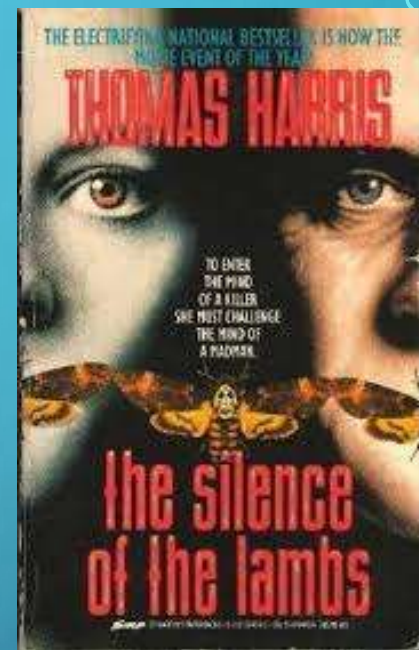
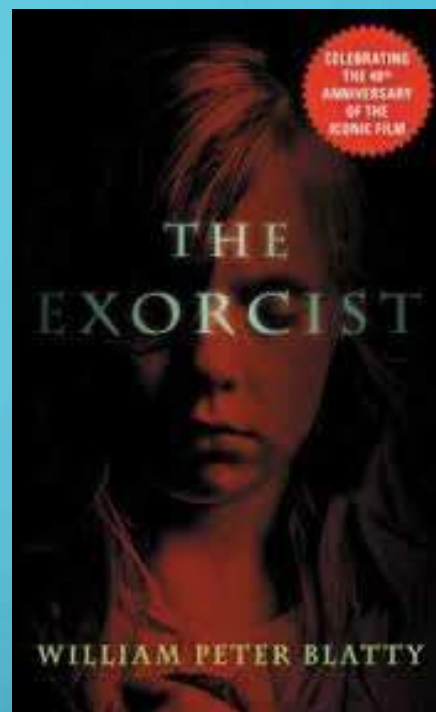
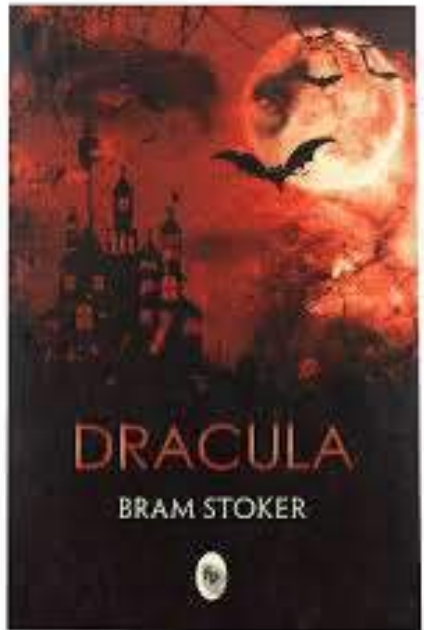


HORROR FICTION

- genre of speculative fiction - intended to frighten, scare, or disgust.
- shocks, or even frightens the reader - induces a feeling of repulsion or loathing
- creates an eerie and frightening atmosphere.
- supernatural, non-supernatural.
- ancient origins with roots in folklore and religious traditions - focusing on death, the afterlife, evil, the demonic –
- stories of beings such as demons, witches, vampires, werewolves and ghosts.
- European horror fiction -through works of the Ancient Greeks and Ancient Romans. The well-known 19th-century novel about Frankenstein was greatly influenced by the story of Hippolytus (by Euripides), where Asclepius revives him from death.

- Werewolf stories - French literature. (Marie de France's "Bisclavret".)
- cruellest personages of the 15th century - Dracula can be traced to the Prince of Wallachia Vlad III, whose alleged war crimes were published in German pamphlets.
- 18th C -the Late Middle Ages, - Horace Walpole's -1764 novel, *The Castle of Otranto*. *Otranto* inspired *Vathek* (1786) by William Beckford, *A Sicilian Romance* (1790), *The Mysteries of Udolpho* (1794) and *The Italian* (1796) by Ann Radcliffe and *The Monk* (1797) by Matthew Lewis. - written by women and marketed towards a female audience,
- 19th C- Brothers Grimm's "Hänsel und Gretel" (1812), Mary Shelley's *Frankenstein* (1818), John Polodori's "The Vampyre" (1819), Charles Maturin's *Melmoth the Wanderer* (1820), Washington Irving's "The Legend of Sleepy Hollow" (1820), Jane C. Loudon's *The Mummy!: Or a Tale of the Twenty-Second Century* (1827), Victor Hugo's *The Hunchback of Notre Dame* (1831), Thomas Peckett Prest's *Varney the Vampire* (1847), the works of Edgar Allan Poe, the works of Sheridan Le Fanu, Robert Louis Stevenson's *Strange Case of Dr Jekyll and Mr Hyde* (1886), Oscar Wilde's *The Picture of Dorian Gray* (1890), H. G. Wells' *The Invisible Man* (1897), and Bram Stoker's *Dracula* (1897)

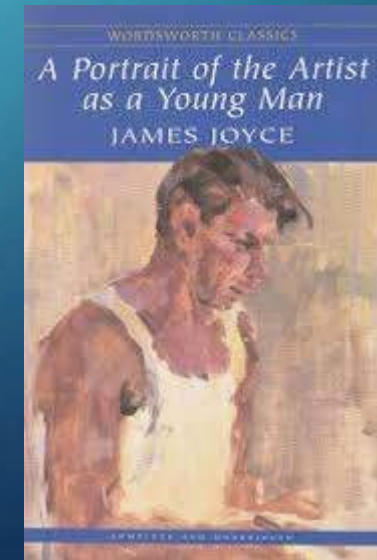
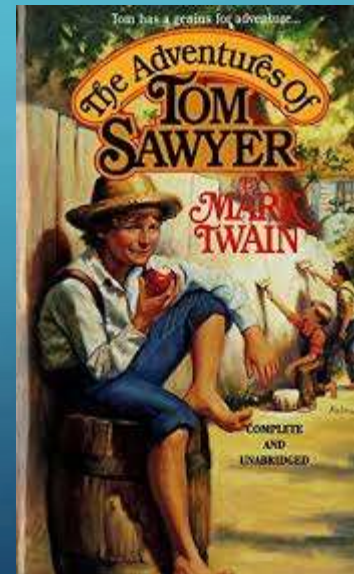
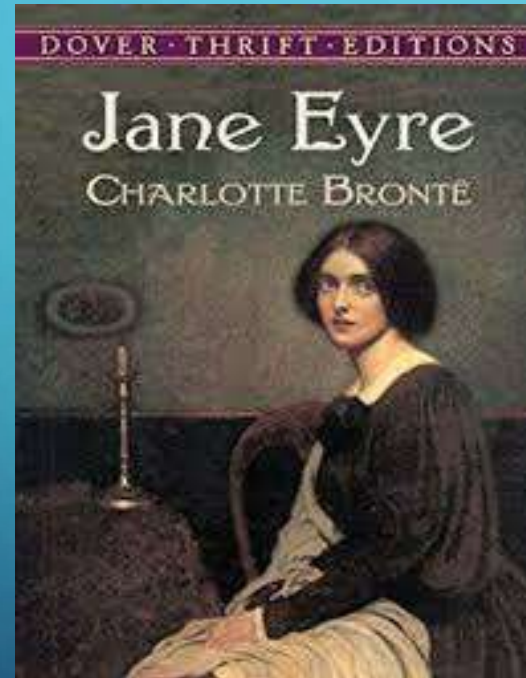
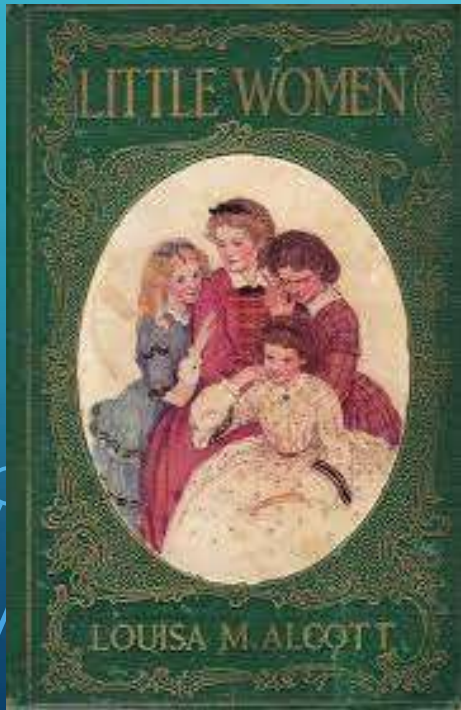
- 20th C- serial murderer - recurring theme. -Jack the Ripper, In 1959, Robert Bloch, inspired by the murders, wrote *Psycho*. The crimes committed in 1969 by the Manson family -slasher theme -1970s. In 1981, Thomas Harris wrote *Red Dragon*, introducing Dr. Hannibal Lecter. 1988, the sequel -*The Silence of the Lambs*
- The modern **zombie tale** -motif of the living dead -H. P. Lovecraft's stories "Cool Air" (1925), "In The Vault" (1926), and "The Outsider" (1926), and Dennis Wheatley's "Strange Conflict" (1941). Richard Matheson's novel *I Am Legend* (1954) influenced an entire genre of apocalyptic zombie fiction
- 1960s 1970s- "horror boom"- the enormous commercial success - *Rosemary's Baby* (1967) by Ira Levin, *The Exorcist* (William Peter Blatty) , *The Other* (Stephen King)
- late-20th century - Stephen King, known for *Carrie*, *The Shining*, *It*, *Misery* -
- Anne Rice, Brian Lumley, Graham Masterton, James Herbert, Dean Koontz, Clive Barker,^[28] Ramsey Campbell,^[29] and Peter Straub.



BILDUNGSROMAN

- Gr. 'Bildung'(education) + 'roman'(novel)
- Focus on psychological and moral growth of the protagonist from youth to adulthood- a sensitive person – goes in search of answers to life's questions –after an emotional loss
- 'Coming of age' novel – goal is maturity achieved gradually, with difficulty
- Conflict between main character and society – at last, protagonist learns , is accepted by the society- even helps others.
- First- *Wilhelm Meister's Apprenticeship* by Johann Wolfgang Goethe in 1795–96 sometimes, to Christoph Martin Wieland's *Geschichte des Agathon* of 1767.- in Germany- extensive influence first in Europe and later throughout the world. Thomas Carlyle translated Goethe's novel into English, and after its publication in 1824, many British authors wrote novels inspired by it.

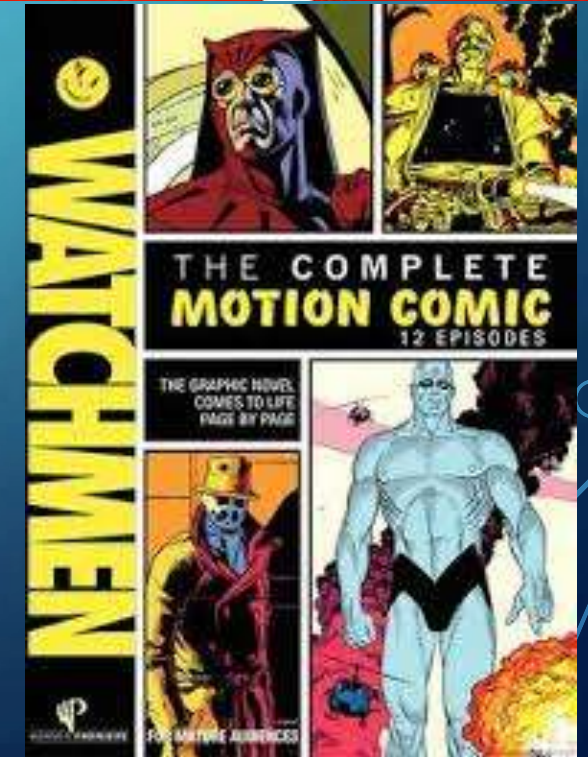
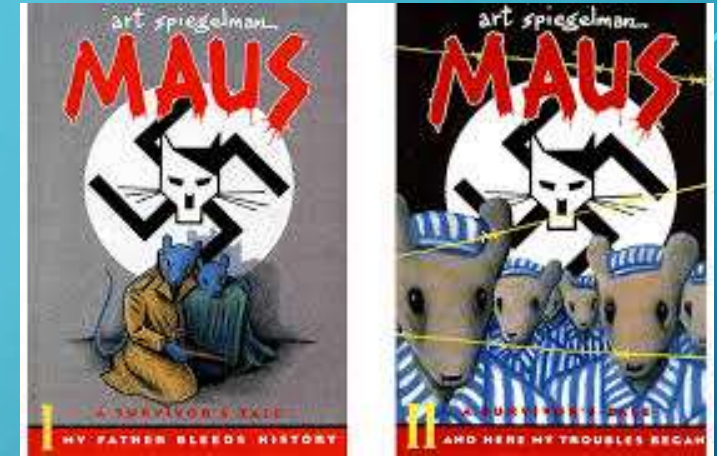
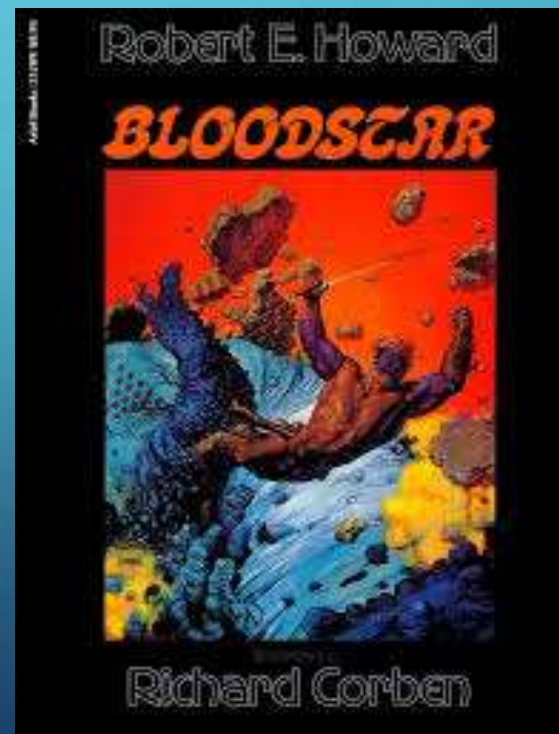
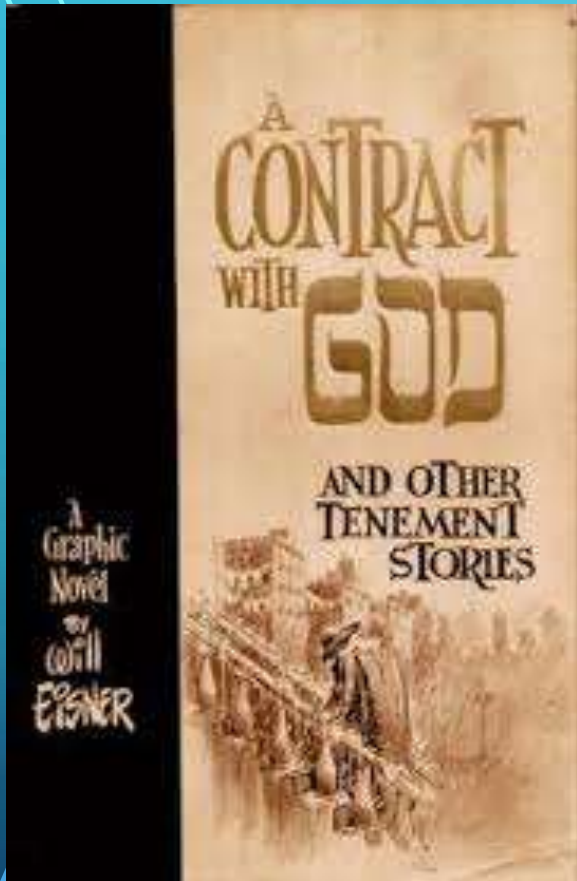
- Tom Jones (Fielding), Tristram Shandy (Sterne), Emma (Jane Austen), Jane Eyre (Charlotte Bronte), Little Women (Alcott), A Portrait of an Artist as a Young Man (James Joyce)



GRAPHIC NOVEL

- a fictional story that is presented in comic-strip format and published as a book“ -A book made of comics content
- Includes fiction, non-fiction, anthologized work
- Fictional story presented in comic-strip format and published as a book
- 1828- Histoire de M.Vieux Bois- swiss caricaturist – Rodolphe Topffer
- 1976- Bloodstar- Richard Corbe
- Richard Kyle coined the term "graphic novel" in an essay in -The term gained popularity in the comics community after the publication of Will Eisner's *A Contract with God* (1978) - Art Spiegelman's *Maus* in 1986 , Frank Miller's *The Dark Knight Returns* in 1986 and Alan Moore and Dave Gibbons' *Watchmen* in 1987.

- The term "graphic novel" began to grow in popularity - Will Eisner's *A Contract with God* (October 1978).



ANTI-NOVEL

- any experimental work of fiction that avoids the familiar conventions of the novel, and instead establishes its own conventions.
- French philosopher and critic Jean-Paul Sartre - brought into use - in his introduction to Nathalie Sarraute's 1948 work *Portrait d'un inconnu* (Portrait of a Man Unknown).
- Charles Sorel in 1633 to describe the parodic nature of his prose fiction *Le Berger extravagant*.
- usually fragments and distorts the experience of its characters, presenting events outside of chronological order and attempting to disrupt the idea of characters with unified and stable personalities. - lack of obvious plot, minimal development of character, variations in time sequence, experiments with vocabulary and syntax, and alternative endings and beginnings.- detachable or blank pages, drawings, and hieroglyphics

- Laurence Sterne's *Tristram Shandy*, a seemingly autobiographical novel that barely makes it as far as the title character's birth - numerous digressions and a rejection of linear chronology
- in the postwar decades - antinovel appeared as "an expression of that nihilism (the rejection of all religious and moral principles, in the belief that life is meaningless.) that fills the vacuum created by the withdrawal of positive directives for living", and as an ignoble scene in which "the characters buzz about sluggishly like winter flies".-
- anti-mimetic and self-reflective drawing of attention to its own fictionality
- a parodic anti-realistic element





That's all Folks!

Description

BA Part I AECC

Dr. Shruti Joshi

Describing objects

- Use simple present tense + Parts of speech (nouns, adjectives)
- This is a mixer. It has a L-shaped main body. There are 3 separate pots. The body is made up of white, fiber material. This is a very useful home appliance. A mixer functions very effectively. Its functions are various.

Description (A person)

- People - sex (man/woman, boy/girl, child/baby) , **This is a woman/lady.**
- age (young/old, middle aged, years, in the prime). **This is a photograph of a middle aged lady who is 50 years old.** **He is a man in his prime.**
- Mood/facial expression emotion/ psychological disposition
He looks sad.
- Profession
- Physical appearance
- Body language/behaviour

Write a paragraph describing a person.

- Sex, Age, physical appearance, general expressions/mood, profession, financial status, particular habits, hobbies, likes-dislikes, nature, personal details (family, friends etc.), daily routine

Physical appearance

- General aspect – good-looking, beautiful, handsome, ugly, plain, gorgeous,
- Built – slim, fat, bulky, lean, bony, muscular, chubby, obese,
- Complexion- fair, dark, brownish, wheatish, almond skin
- Hair – **colour** (black, jet black, brown, dark brown, light brown, golden, blond, carrot-head) , **texture** (curly, rough, straight, smooth, silky, shinny, wavy), **length** (long, short, cropped, bald , thinning hair) , **hair style** (bunned, pinned, pony-tailed, loose, bobbed,)
- Shape of face (elongated, round, broad, rectangular, almond, angular)

- Eyes – **shape** (almond, large, protruding, small, narrow, slanting), **colour**(black, blue, brown, green, grey, light, hazel =green+brown)
- Lips- **shape** (thin, thick, pouty, cracked, smooth, wet), **colour** (pink, reddish, pale, dark)
- Nose –long, short, pointed, angular, bulbous, crooked, upturned, small, straight
- Chin (angular, round, dimpled/notched)
- Ears (long, short, pointed, pierced)
- Moustache/beard- pointed, bushy, grey,
- Any other physical special marking/ deformity (hunch-backed, handicapped, burnt skinned, crippled)

- General facial expression:

Happy, sad, emotional, angry, surprised, sulky, sullen, confused, serious, disturbed, crying, kind, loving, generous, tired, fresh, enthusiastic, vibrating, jealous,

- Personality traits/characteristics:

Happy, sad, emotional, angry, sulky, sullen, confused, serious, disturbed, kind, loving, generous, enthusiastic, vibrating, jealous, easy-going, talkative, lazy, cruel, funny, brave, careless, charming, annoying, bad-tempered

100 POSITIVE ADJECTIVES

- Accurate
- Agreeable
- Affectionate
- Ambitious
- Approachable
- Articulate
- Artistic
- Attractive
- Considerate
- Contented
- Cultured
- Decisive
- Dependable
- Dynamic
- Direct
- Discreet
- Flexible
- Friendly
- Fun
- Funny
- Generous
- Gentle
- Great
- Generous
- Loving
- Loyal
- Mature
- Modest
- Obedient
- Open-minded
- Optimistic
- Organized
- Responsive
- Rational
- Realistic
- Reasonable
- Relaxed
- Reliable
- Resourceful
- Sane



MS.COM

NEGATIVE ADJECTIVES FOR *people*

Affected,	Dishonest,	Insecure,
Aggressive,	Disorderly,	Insensitive,
Allows	Disorganized,	Insincere,
Imperfection,	Disrespectful,	Interfering,
Aloof,	Distant,	Intolerant,
Apathetic,	Does What Is	Introverted,
Arrogant,	Convenient,	Irresponsible,
Authoritarian,	Dogmatic,	Timid,
Belligerent,	Domineering,	Touchy,
Big-Headed,	Ego-Centric,	Trivial,
Blames Others,	Envious,	Patronizing,
Boastful,	Fearful,	Perverse,
Bone-Idle,	Finicky,	Pessimistic,
Boring,	Flagging,	Pompous,
Bossy,	Fleeting,	Possessive,
Callous,	Flirtatious,	Pretentious,
Cantankerous,	Foolhardy,	Pusillanimous,
Careless,	Foolish,	Truculent,
Changeable,	Frivolous,	Rude

VISIT

www.grammarcheck.net/editor

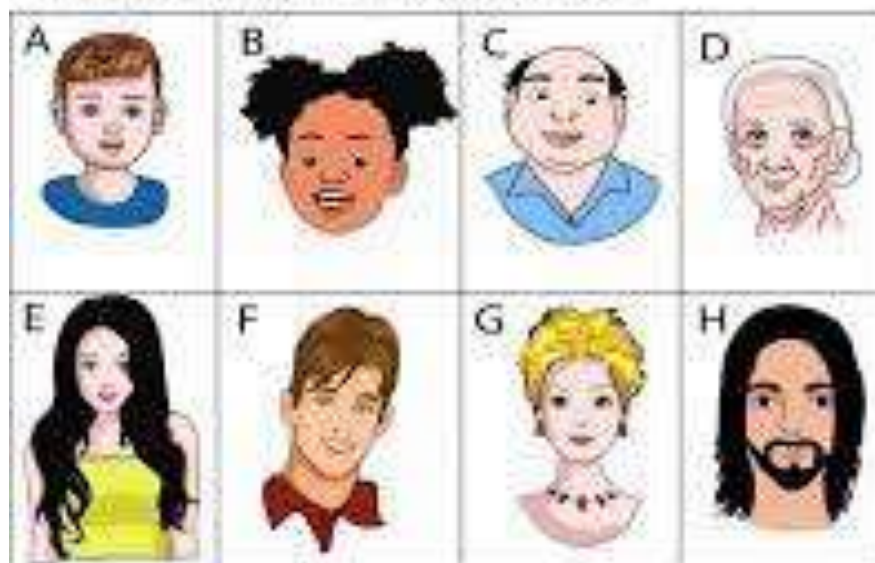
HOW TO DESCRIBE A PERSON



PERSONALITY	STYLE	NATIONALITY/ ETHNIC BACKGROUND	PHYSICAL APPEARANCE
<ul style="list-style-type: none"> • Calm • Arrogant • Humble • Eccentric • Charismatic • Brave • Careful • Clean • Funny • Flexible • Polite • Friendly • Selfish • Confident • Sweet 	<ul style="list-style-type: none"> • Flamboyant • Chic • Eclectic • Modest • Trendy • Casual • Romantic • Formal • Classy • Preppy • Emo • Goth • Punk • Boho Chic • Hipster 	<ul style="list-style-type: none"> • Hungarian • Ethiopian • British • American • Mexican • Irish • African • Russian • German • Turkish • Italian • Scottish • Hispanic • Caucasian • Black 	<ul style="list-style-type: none"> • Attractive • Beautiful • Handsome • Pretty • Elegant • Cute • Good-looking • Ugly • Gorgeous • Rough • Hot • Youngish • Curvy • Ordinary • Presentable
HAIR	HEIGHT	SHAPES	CHARACTER TRAITS
<ul style="list-style-type: none"> • Straight • Curly • Cropped • Auburn • Black • Blonde • Brunette • Long • Short • Bald • Wavy • Gray • Brown • Fair • Red 	<ul style="list-style-type: none"> • Towering • Tapering • Lanky • Squat • Dwarfish • Tall • Short • Medium-height 	<ul style="list-style-type: none"> • Curvaceous • Chiseled • Rotund • Plump • Slim • Slight • Fat • Thin • Skinny • Chubby • Large • Overweight • Slender • Pot-bellied • Well-built 	<ul style="list-style-type: none"> • Clever • Generous • Mysterious • Creative • Flexible • Hard-working • Enthusiastic • Helpful • Mature • Righteous • Harmonious • Respectful • Open-minded • Encouraging • Persistent
	AGE		
	<ul style="list-style-type: none"> • Forty-seven • Middle-aged • Young • Old • Teenager • Forty-seven 		

Describing People 1

Match the images below with their correct description:



1. old woman with gray hair
2. beautiful brunette girl with long hair and blue eyes
3. pretty blond woman with short hair and black eyes
4. little boy with brown hair and black eyes
5. cute little black girl
6. brunette young man with a beard and moustache
7. middle-aged bald man
8. attractive boy with brown hair and green eyes


Describing people

Height	Hair		Eyes		Build	Character	
	Colour	Shape	Colour	Shape		Positive	Negative
tall short medium	black brown ginger blonde grey	long straight curly bald short	green hazel blue brown black	big small	skin thin fat well-built plump	helpful kind polite happy friendly	rude angry unfriendly selfish lazy

A. Match the pictures with the descriptions.

1 	2 	She has got long hair. Her hair is curly. She has got blue eyes.	She has got long black hair. Her hair is straight. She has got black eyes. She is thin.
3 	4 	He has got blue eyes. He has got blonde hair. He is young.	He has got a grey moustache and beard. He is bald. He has got glasses.
5 		He has got blue eyes. He has got ginger hair. He has got glasses.	

B. Write T for true descriptions or F for false descriptions.

1 	He has got blue eyes. He has got ginger hair. He is fat. His hair is short.	4 	She has got long blonde hair. She has got black eyes. She is short and fat.
2 	She has got brown eyes. She has got long brown hair. She has got glasses.	5 	He has got short curly hair. He has got moustache and beard. He has got glasses.
3 	He has got black eyes. He has got brown hair. He hasn't got glasses. His hair is short.	6 	He has short black hair. He has got green eyes. He is slim. He hasn't got glasses.

- <https://www.slideshare.net/PhuongAnNguyen/1/lesson-2-describing-people>
- [https://www.liveworksheets.com/worksheets/en/English_as_a_Second_Language_\(ESL\)/Describing_people](https://www.liveworksheets.com/worksheets/en/English_as_a_Second_Language_(ESL)/Describing_people)

Describing Places

- Places – garden, mall, college/school building, fort, tourist place/hill station, temple, market, library, railway station
- What is it, location , historical (its period of construction etc.) and geographical information, structure, present state, importance,



Adjectives to Describe a Place

- | | | |
|--|--|--|
| <ul style="list-style-type: none">○ Beautiful | <ul style="list-style-type: none">○ Exciting | <ul style="list-style-type: none">○ Touristy |
| <ul style="list-style-type: none">○ Boring | <ul style="list-style-type: none">○ Rushy | <ul style="list-style-type: none">○ Valuable |
| <ul style="list-style-type: none">○ Bustling | <ul style="list-style-type: none">○ Expensive | <ul style="list-style-type: none">○ Heart touching |
| <ul style="list-style-type: none">○ Charming | <ul style="list-style-type: none">○ Rare | <ul style="list-style-type: none">○ Catchy |
| <ul style="list-style-type: none">○ Contemporary | <ul style="list-style-type: none">○ Unique | <ul style="list-style-type: none">○ Ghostly |
| <ul style="list-style-type: none">○ Compact | <ul style="list-style-type: none">○ Famous | <ul style="list-style-type: none">○ Heaven |
| <ul style="list-style-type: none">○ Vast | <ul style="list-style-type: none">○ Fantastic | <ul style="list-style-type: none">○ Hell |
| <ul style="list-style-type: none">○ Notorious | <ul style="list-style-type: none">○ Huge | <ul style="list-style-type: none">○ Marvelous |
| <ul style="list-style-type: none">○ Amazing | <ul style="list-style-type: none">○ Fascinating | <ul style="list-style-type: none">○ Ruined |
| <ul style="list-style-type: none">○ Suitable | <ul style="list-style-type: none">○ Lively | <ul style="list-style-type: none">○ Devastated |
| <ul style="list-style-type: none">○ Perfect | <ul style="list-style-type: none">○ Inexpensive | <ul style="list-style-type: none">○ Moisty |
| <ul style="list-style-type: none">○ Cosmopolitan | <ul style="list-style-type: none">○ Popular | <ul style="list-style-type: none">○ Cold |
| <ul style="list-style-type: none">○ Crowded | <ul style="list-style-type: none">○ Picture square | <ul style="list-style-type: none">○ Hot |

ADJECTIVES TO DESCRIBE PLACES

- ALIVE
- AMAZING
- BEAUTIFUL
- BRIGHT
- CALM
- COLOURFUL
- CREEPY
- CROWDED
- DESERTED
- DIFFERENT
- DRY
- ENCHANTED
- FRESH
- HOT
- INCREDIBLE
- INTERESTING
- MAGNIFICENT
- MODERN
- FAIRYTALE-LIKE
- MYSTICAL
- ANCIENT
- MAJESTIC
- IMPRESSIVE
- SPACIOUS
- DAZZLING
- EVOCATIVE

ATMOSPHERE/ADJECTIVES

- *PEACEFUL/QUIET*: not busy, calm, free from activities
- *ANCIENT*: with a long history
- *BEAUTIFUL*: very pleasing on the eye
- *CHARMING/PICTURESQUE*: nice, very pleasant in a unique way
- *COSMOPOLITAN*: with a varied mix of cultures and languages
- *BORING*: dull, uninteresting
- *BUSTLING*: a crowded, busy place
- *COMPACT*: not very big, within a small area
- *NOISY*: full of noise, busy
- *UNSPOILT*: having an unaltered character, pure, immaculate
- *STUNNING*: very attractive, impressive, astonishing

ATMOSPHERE/ADJECTIVE

S

- **LIVELY**: with lots of things going on
- **FASCINATING**: very interesting
- **HUGE**: very big, enormous
- **POLLUTED**: dirty, contaminated
- **TOURISTIC/TOURISTY**: visited by lots of tourists
- **EXCITING**: thrilling, with lots of enjoyable things to do
- **POPULAR**: liked by a lot of people
- **CROWDED**: very full of people
- **CONTEMPORARY**: modern, very up to date
- **EXPENSIVE**: costing a lot of money
- **HOSPITABLE**: welcoming to guests or strangers
- **HISTORIC**: with a lot of ancient buildings

- Describe a temple :

Geographical location, surrounding atmosphere,
different architectural aspects (vocabulary),
historical details, popularity

Describing Daily Routine

- daily activities – what you do during the day usually

- Present routine – use of present tense

e.g. I **get up** at....., Mother **starts** her day by.....

I **go to** the college....., Ramesh **eats** his breakfast with.....

- Past routine – use of past tense, expressions like 'used to, would'

e.g. I **used to get up**....., She **would wash** the clothes....., Radha **used to go to** school at.....

- I wake up at 6 o'clock. (I get up at 6.50 am.) when I was in school, I used to get up / would get up late at 8 o'clock. I make a cup of tea and iron my clothes. I have a shower and get dressed. (I would have shower and get dressed.) I usually wear jeans, a blouse, a jumper or cardigan and boots in the winter, or a skirt and blouse in the summer. I brush my hair, put on my make-up. I pack my bag with all my teaching materials. (I used to pack my bag) I then put on my coat and leave the house. I walk to the bus stop. (as my house was much away from my school, I used to walk to the bus stop.) I catch the bus at 8.15, and then I pay my fare and sit down. It takes about 45 minutes to get to my destination three miles away. I get off the bus and walk to the school where I teach English. I have to sign in and get the key. Class starts at 9.25 and ends at 11.25. (

- I have lunch at 12. I eat a baguette or sandwich at the local café. I sometimes do some shopping before I walk back to school. I do some photocopying and go back to my classroom. I teach in the afternoon from 1 to 3pm. I then catch the bus back home and spend a couple of hours relaxing before I cook dinner.
- My son goes to work shortly after I come home. Sometimes he cooks dinner before I get home, and sometimes I cook. I like to eat rice or pasta with a sauce. I chop the onions, fry them and then mix them with garlic, tomatoes, carrots, spinach and chilies. I boil the rice and then add the sauce. After dinner I wash up, sweep the floor, and tidy up a bit.
- Then I make phone calls, mark my students' work, do the laundry. Then I go on Facebook, or watch TV until about 10.30 when my son comes home. We catch up on our day, and at about 11 o'clock I go to bed.

ELEMENTS OF SHORT STORY

Story Terms

- Plot
- Setting
- Characters
- Conflict
- Point of View
- Theme



Plot

- Plot is what happens and how it happens in a narrative.
- Chain of events and incidents that takes place in a short story.
- A series of interrelated incidents.
- essential to reveal the characters and the story but it is not everything

Types of plot

- **Overt plot** : not secret, open; one incident follows the other chronologically
- **Covert plot**: not open; some incidents are implied or told indirectly by means of flashbacks & narrative projections in order to break through the monotony.

Special Techniques of Plot

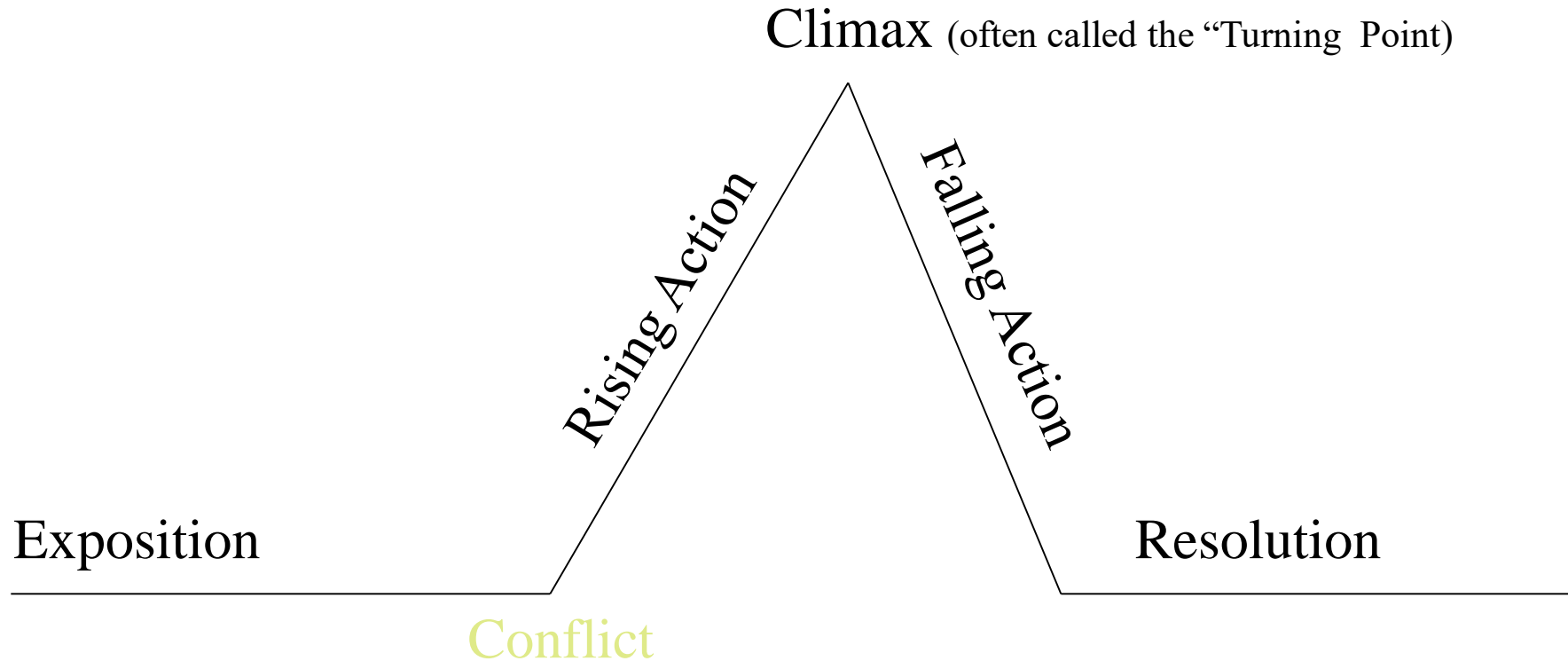
- Suspense - excitement or tension
- Flashback - interrupts the normal sequence of events to tell about something that happened in the past: An action told by a character (narrator). The character may be facing a DILEMMA (conflict) so he recalls his past experiences to explain the situation.
- Surprise Ending - conclusion that reader does not expect

- ✦ **Foreshadowing:** may be a hint about what will follow or what will happen next about the characters, the setting or the general atmosphere of the story.
- ✦ **Precipitating incident:** something minor happens at the beginning of the story that accelerates the events in the story.
- ✦ **Narrative projection:** A character may look forward to explain the conflict he is in.

Stages of a Plot

- Exposition – event that gives rise to conflict (opening situation)
- Rising Action- events that complicate or intensify the central conflict (rising action)
- Climax- highest point of interest or emotional involvement in the story
- Falling Action- logical result of Climax
- Resolution- Final outcome of the story

Diagram of Plot



SETTING

—

-Time and location where the story take place

-provides richness and depth to story

-initiates main backdrop and mood for the story

- Place - geographical location, weather, scenery
- Time - historical period, time of day, year, etc.
- Weather conditions
- Social conditions - customs, status, clothing
- Mood or atmosphere - the feeling created in the reader

- The Home-coming – the village, city of Calcutta.
- Mr.Know-All – ship
- The Lumber Room – the storage room
- The Refugee – flood, the city
- The Cherry Tree - the garden

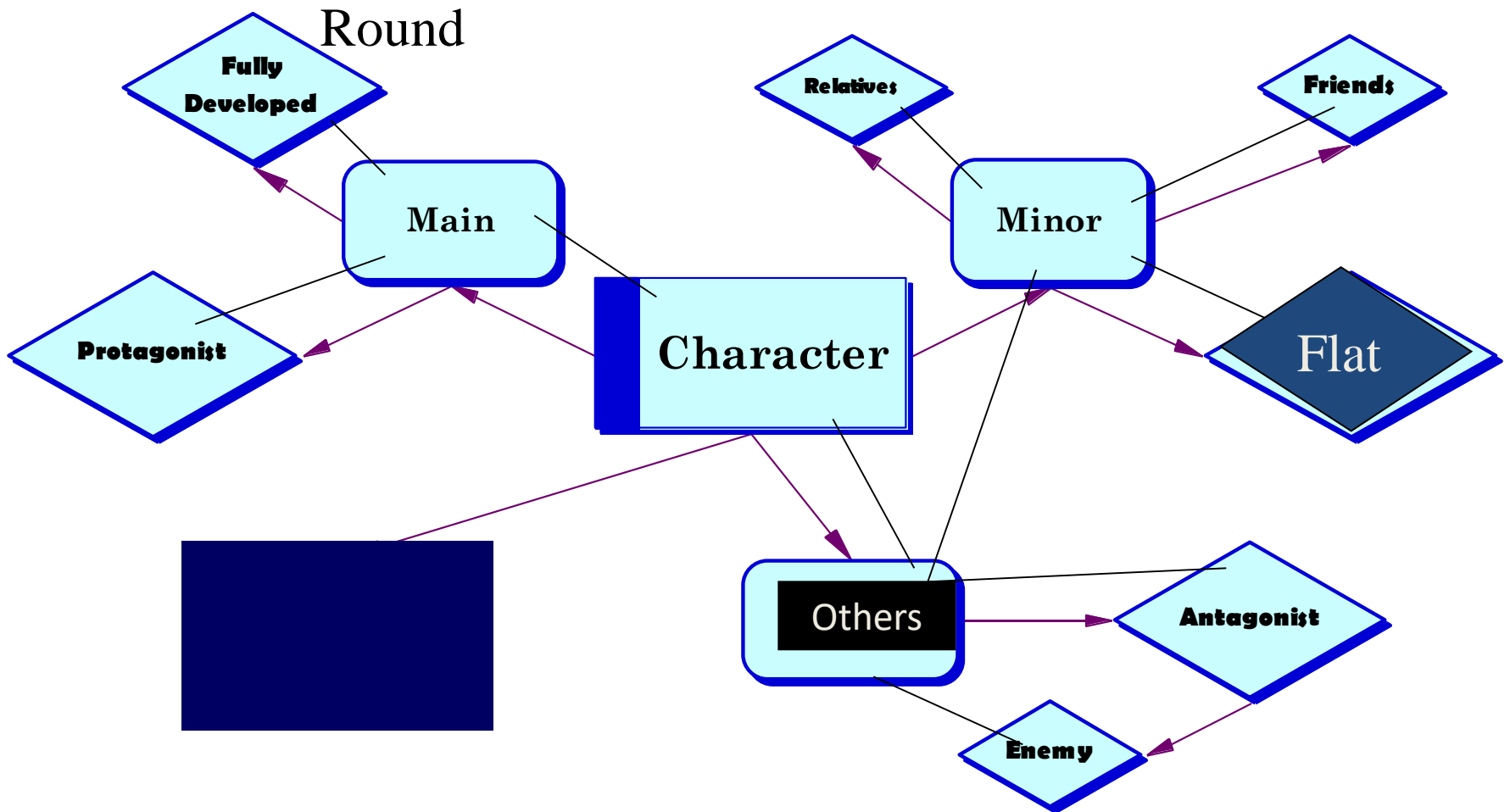
CHARACTERS

- Actors in the story's plot
 - May be human, animal, object, etc.
 - *Protagonist* – main character
 - *Antagonist* – person in conflict with the main character
- *Not all stories have an antagonist.

Character Types

- Major or Minor
- Protagonist or Antagonist
- Round or Flat
 - Round – more description, fully developed
 - Flat – two-dimensional; uncomplicated
- Dynamic or Static
 - Dynamic – undergoes change through complication
 - Static – stays basically the same throughout
- *Stereotypes=Stock Characters*

Elements of Character



2. CHARACTERS

- ✦ Character creation is more complex than creating a plot from the action. From the words of the character; we can understand and define him
- ✦ A character must be the one according to the community so difficult because **infinite variety** of human personality.

kinds of characters

- ✦ **DYNAMIC CHARACTER:** There should be a (positive) change in the character; should not END as he started. A change in the behaviours, opinions, attitudes is necessary.
- ✦ **STATIC CHARACTER:** If the character remains the same throughout the story he is called as STATIC CHARACTER.

**Protagonist is the most dynamic character.*

Kinds of chars.

1-) Major characters:

- ✦ - Protagonist
- ✦ -Antagonist
- ✦ -Round Characters

2-Minor characters:

- ✦ -Flat characters
- ✦ -Stock (literary) characters
- ✦ -Foil character

Kinds of characters

- **ROUND CHARACTER:** is a fully developed character.
- **FLAT CHARACTERS:** CARDBOARD characters also called ^{^^}*one dimensional characters*^{^^}. She / he must JUSTIFY his / her role in the story.
- Every character must have an INTEGRAL POINT in the whole story.
- **STOCK (LITERARY) CHARACTER:** If the reader can imagine the flat characters' actions beforehand, they are called as stock characters. Stock characters are used for COMIC & SATIRICAL EFFECTS. They are generally exaggerated.

THREE important qualities for good characterization .

- ✦ **Consistency** : The personality should not change unless there is a reason for it (sometimes he may be an inconsistent one as well)
- ✦ **Plausibility**: The lifelines of the character. The reader should accept the character as a human being. People from everyday life.
- ✦ **Motivation**: The cause for the character to act. Necessary for the characters & also for the readers.

The characters in a short story are **GENERALLY** dramatized, not described.

Ways of Dramatizing Characters:

- ✦ Writer paints a Picture of the physical appearance of the character.(Possession, physical description, immediate surroundings are factors)
- ✦ The setting can help the readers to understand the mood of the character
- ✦ Their speech and dialogues may help us
- ✦ Opinions of others in the story may give an idea about the character
- ✦ Giving extra information about the characters' acts attitudes
- ✦ The writer goes directly into the mind of the character & explains the inner thoughts of him

Non-Dramatic Characterization

- ✦ Writer can tell the person's right character at the beginning by certain adjectives. (**characterization by exposition**)

Characterization by Narration

The writer tells us something about the character at the very beginning and to illustrate it, he may tell an incident related to that quality. But this is a rare method.

- * Writers might use several methods of characterization or only one method may be used.
 - * All the characters don't have to be developed fully.
- e.g. Max Kelada- in beginning, arrogant, at the end true gentleman. Develops. Ramsay- flat, no change or development.

Factors in Analyzing Characters

- Physical appearance of character
- Personality
- Background/personal history
- Motivation
- Relationships
- Conflict
- Does character change?



CONFLICT

- Conflict is a struggle between opposing forces
- Every plot must contain some kind of conflict
- Stories can have more than one conflict
- Conflicts can be external or internal
 - ✓ External conflict- outside force may be person, group, animal, nature, or a nonhuman obstacle
 - ✓ Internal conflict- takes place in a character's mind

Theme

- A central message, concern, or insight into life expressed through a literary work
- Can be expressed by one or two sentence statement about human beings or about life
- May be stated **directly** in the story (“and the moral of this story is . . .”) OR **implied** (reader needs to infer the theme).

5. THEME : the central unifying element of the story.

- ✦ It is the total summary of all the things that take place in the story.(it is the feeling and the idea that the story gives us or awakens in our minds and hearts)
- ✦ Theme : is the summary of the story that arises a feeling in the mind & heart of the reader or it is the feeling given by the total summary of all the incidents, conversations, descriptions in the story.

- Main idea or message the writer wants to communicate
- Single theme-single idea-result of action of main character.
- Reflected through setting, clothing, music, sounds, smells, behaviour of characters etc.
- Not to be confused with message, moral, commentary of the story.
- Thematic patterning- recurring motif.

POINT OF VIEW

FOCUS: It is the position of the author from which he is telling the story.

✦ **Different ways of Telling Story:**

- 1) Subjective Narrative Position (1st person's point of view)

- 2) Anonymous Narrative Position (objective)

A. Subjective Narrative Position: (1st person's point of view)

- ✦ The writer refers himself as “I”. There are different variations of subjective narrative position. The narrator may be a major character, minor character, the protagonist, an observer etc.
- ✦ In subjective narrative position, the feelings and thoughts of the writer are involved in the story.

Kinds of Subjective Narrative Position :

1. Interior Monologue : Through the all story he thinks in his mind.No actual speaking.

Two kinds: a.Direct Interior Monologue
b.Indirect Interior
Monologue

a.Direct: There seems to be no central character.The reader seems to have a secret knowledge.We become aware of everything by deducing information from the thoughts of the characters.Another name of this direct method is **stream of consciousness.**

✦ In “ Direct One ” we feel as if we were the one who is thinking and feeling , eveything is happenning in the mind of the character.

b.Indirect: The writer states the central character to present specific details in a rational manner and comment on the general situation. Namely; we see the actions happening in the mind of the character. In this form of interior monologue there is an AGENT between us and the mind of the character.

- ✦ In “Indirect One” we have Action. One of the characters in the story begins to think all of sudden and comments on the action in his mind

2.Dramatic Monologue :

Here the characters actually SPEAKS & ACTS. It is more common in poetry and fiction. There is a central character who is actually talking to the Author(not to the readers) It is effective and can produce a sense of irony.

3. Narrator as Participant

- ✦ Narrator actually takes part in the story. Namely, he is one of the characters in the story. There is no rule that the story should take place in the past, present or at the time when narrator is telling the story.
- ✦ The most effective form of narrator as participant is when the narrator takes part as an ADULT, because he describes events with an adult's eyes. Example, an adult narrating his / her childhood. This is a subjective view of the character/ writer.

4. Narrator as Observer

- ✦ does not take part in the story usually outside the events. (observing from the outside)- minor character and can be relatively objective as he isn't taking part in the action. For example: a journalist
- ✦ the observations of the writer (observer) like a first hand report. Sometimes the narrator might be the confidant of the character or a neighbour of the major character and only tells the readers his observations
- ✦ Sometimes Narrator(observer)- in the middle of the action (like the nurse in Romeo & Juliet). Namely; he may be outside the events but from the height of tension he may find himself in the middle of the action

5. Simple or Untrustworthy Narrator

- a simple person, knows or understands the whole action wrong so, narrates the whole story wrongly. This kind of narrator can be simple minded neighbour or a child so we cannot rely on what he/she is telling us.
- ✦ Sometimes might be lying to us because of this reason the readers must take care of the story and must read it very carefully so as to understand it truly. This draws the attention of the reader to the action as it requires an active reading.

6. Narrator as a Diarist or Letter Writer

- ✦ : The writer tells the story by writing a diary or in the form of letters.
- ✦ Everything is all written.
- ✦ observer, his point of view.
- ✦ Another name of this technique is **epistolary**. For example Richardson's *Pamela*.

B. Anonymous (Objective) Narrative Position :

- ✦ It is the 3rd person's point of view.
- ✦ The writer is anonymous, we don't know who is telling the story.
- ✦ This kind of narrator also can take place in different positions:

Kinds of Anonymous Narrative Position

✦ 1. Omniscient Narrative Position

✦ narrator- outside the story and knows & sees everything.

– a. Single Character Limited

Omniscience: only mind n heart of the protagonist

– b. Dual Character Limited Omniscience: of both protagonist n antagonist

– c. Multi Character Omniscience :all characters

✦ **2.Dramatic Narrative Position :**

- ✦ It is the 3rd person's objective point of view, very popular today. The suspense is created in the mind of the readers. "what will happen next" is the permanent question that the readers have in their minds. There is no comment, no mind reading (almost like a movie camera)
- ✦ Also known as "A fly on the wall."

THE SHORT STORY

B.A.I English (Opt)

SEM I , DSE (Core Paper I) 1017- A

Introduction to English Language and Literature

-Dr. Shruti Joshi

2022-23

(18.08.2022)

DEFINITION

- A short story is one that holds all the elements of a story, in a shorter format.
- A work of prose fiction shorter than short novel; more restricted in characters & situations.
- A literary genre which presents a single significant event or scene involving a limited number of characters.



- A fictional prose tale of no specific length, too short to be published on its own, normally concentrates on a single event with only 1 or 2 characters. (**Chris Baldick**)
- A brief work of a prose fiction, most elements, types and narrative techniques of the novel are applicable to it. (**M.H. Abrams**)
- A prose narrative requiring from half an hour to 1 or 2 hours in its perusal. (**Edgar Allen Poe**)



WHAT IS A SHORT STORY?

○ **Characteristics:**

- usually concerned with a single effect
- conveyed in only one/a few significant scenes.
- economy of setting,
- concise narrative,
- omission of a complex plot;
- Character seldom fully developed.



SOME FEATURES

- No set length.
- No difference between short story, novel and anecdote in terms of word count.
- 1000-9000 words or 5-20 pages.
- 'Flash fiction' or 'short short story' - less than 1000 words
- Longer story - 'novella'



- ✦ May be Didactic or just for pleasure.
- ✦ Because of limited length there are generally no detailed description of background in a short story.
- ✦ Only a single unified incident is mentioned.



- ✦ Unlike the novel, the characters are not fully developed.
- ✦ No character analysis.
- ✦ Generally a single aspect of character's personality undergoes a change and/or is revealed as a result of some incident, confrontation or conflict.



STORY TERMS

- Plot
- Setting
- Characters
- Conflict
- Point of View
- Theme



SETTING

- Setting is the environment in which a story unfolds.
- Sets main backdrop and mood of the story
- prepare the reader for what is to come
- physical and social context - the world in which the characters act
- Sights, sounds, colours, and textures - vividly painted



○ It includes —

- the time and period in history, contemporary, future (season, month, time of a day)
- the place —geographical location
- the atmosphere- climate/weather
- Life-style : daily life of the characters. - conveys local colour through the speech, dress, mannerisms, customs, etc. of a particular place and people. - the living conditions - the social climate



Physical setting-

- **Nature and the outdoors:** natural surroundings (hills, valleys, mountains, meadows, fields, trees, lakes, streams), living creatures (birds, dogs, horses, snakes), and also conditions in which things happen (sunlight, darkness, calm, wind, rain, snow, storm, heat, cold) –influence character and action.
- **Objects of human manufacture and construction:** To reveal or highlight qualities of character, and also to make fiction alive, - buildings (both exterior and interior) and man-made objects. E.g. description of Houses and rooms, walking streets, fences, park benches, toys, automobiles, hair ribbon, jewellery





"Michael bounced his right leg nervously as he sat in the sterile waiting room of his doctor's office. The unwelcoming white walls blinded him, and the smell of harsh cleaning solvents filled his nostrils. He hated going to the doctor, even if it was only for a routine visit..."

↑
**RELATE THE THEME
TO THE SETTING**



- The hills across the valley of the Ebro were long and white. On this side there was no shade and no trees and the station was between two lines of rails in the sun. Close against the side of the station there was the warm shadow of the building and a curtain, made of strings of bamboo beads, hung across the open door into the bar, to keep out flies. The American and the girl with him sat at a table in the shade, outside the building. It was very hot and the express from Barcelona would come in forty minutes. It stopped at this junction for two minutes and went to Madrid.
- (“Hills Like White Elephants” by Ernest Hemingway)



HISTORICAL SETTING / TIME

From *The Lion, the Witch and the Wardrobe*:

Once there were four children whose names were Peter, Susan, Edmund and Lucy. This story is about something that happened to them when they were sent away from London during the war because of the air-raids. They were sent to the house of an old Professor who lived in the heart of the country, ten miles from the nearest railway station and two miles from the nearest post office.

The Lion, the Witch and the Wardrobe, page 1, 2

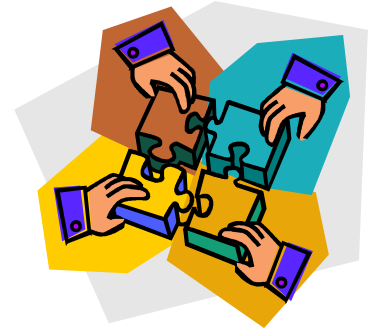
- Psychological setting

Cultural conditions and assumptions of the characters- beliefs, human sacrifice, modern scientific beliefs, - make the story more logical.



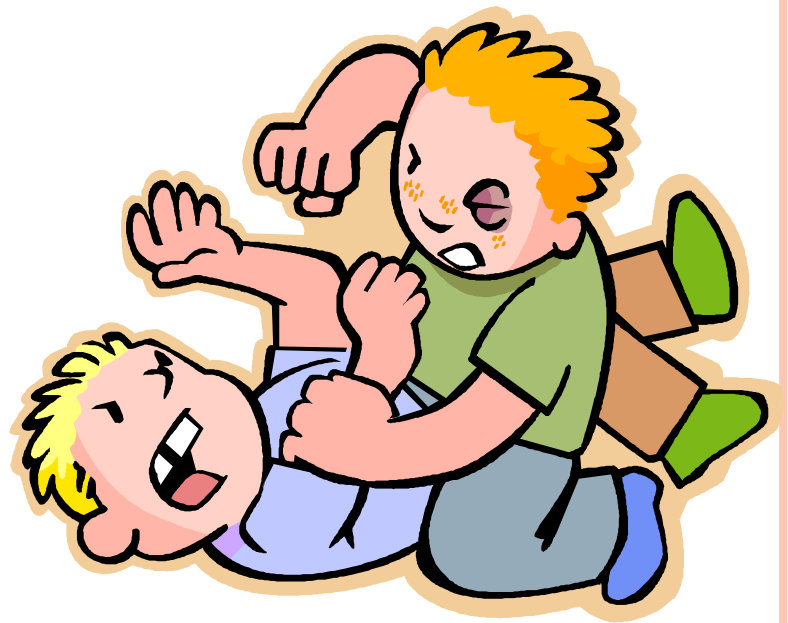
PLOT (STORY LINE)

- Plot is the organized pattern or sequence of events that make up a story.
- Every plot is made up of a series of incidents that are related to one another.
- The action (physical n verbal) in artistic order – resolved in the end to achieve particular emotional effect
- the ordered as well as artistic arrangement of incidents in a story



CONFLICT

- The dramatic struggle between two forces in a story .
- Without conflict, there is no plot.
- Leads to a climax



TYPES OF CONFLICT

Internal

- A struggle that takes place in a character's mind.
- Character vs. Self (emotional/mental handicap) (opposing desires, values)

External

- A struggle between a character and an outside force.
 - Character vs. Character
 - Character vs. Society (customs, traditions)
 - Character vs. physical environment (hostile nature)
 - Character vs. fate (circumstances)



Gustav Freytag (1816 –1895), a German novelist and playwright,

- developed 'Freytag's pyramid' in 1863. analysed ancient Greek and Shakespearean drama and charted the structure of tragedy. This structure reflects the different parts of plot of even a novel



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STAGES OF PROGRESSION IN PLOT

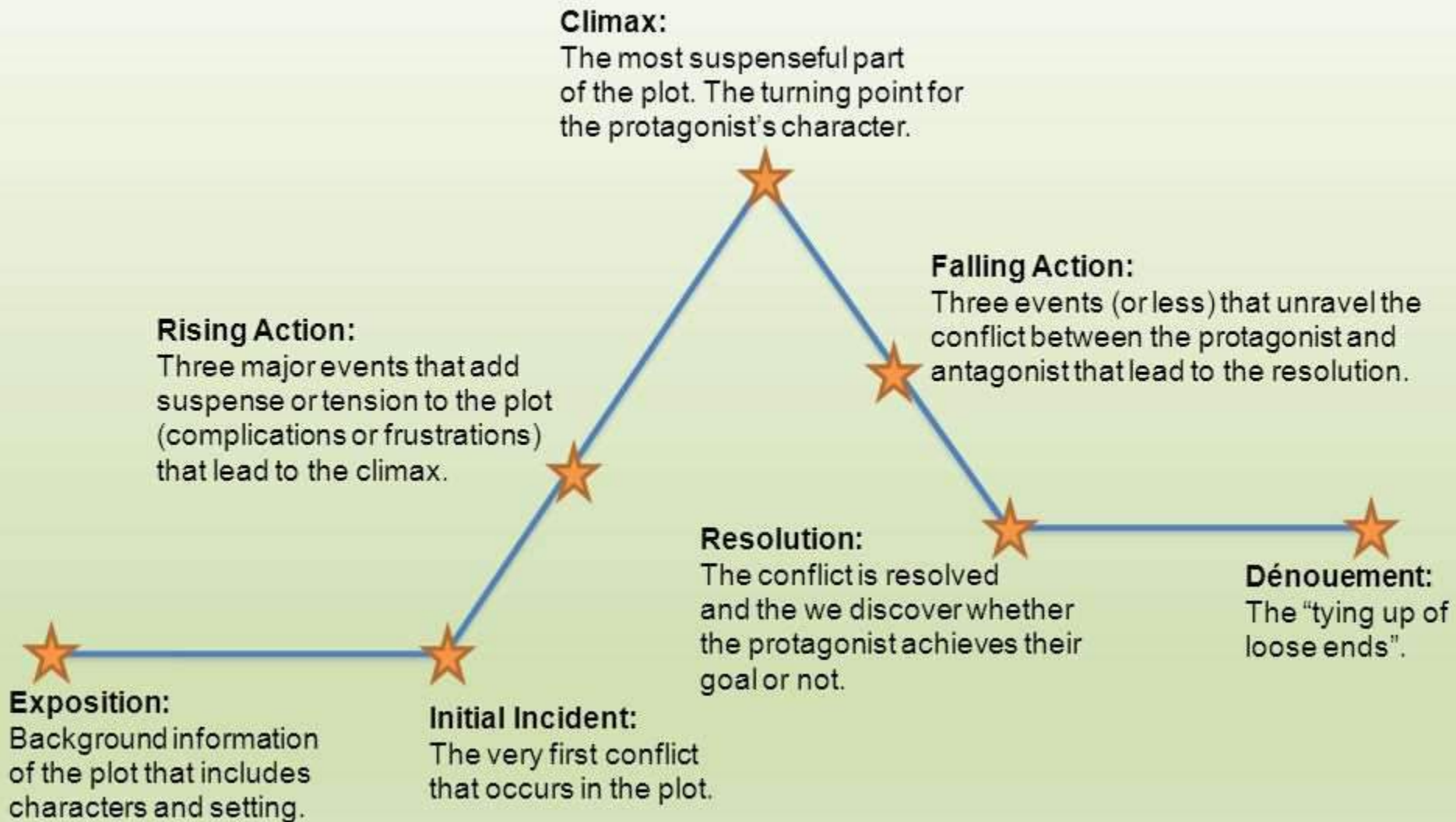
- Exposition
- Rising Action
- Climax
- Falling Action
- Resolution/denouement



Plot structure: Freytag's Pyramid

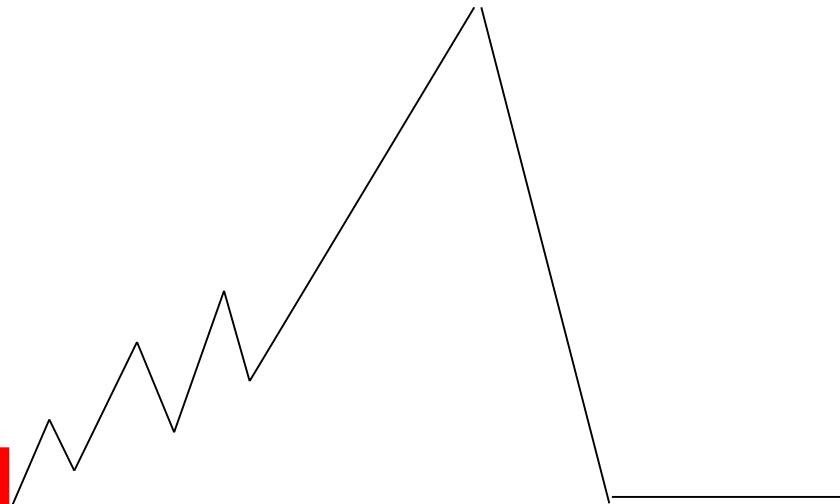
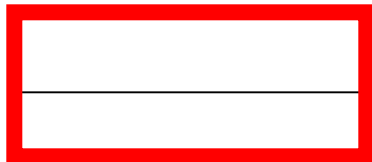
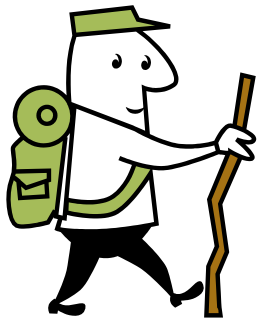


FREYTAG'S PYRAMID



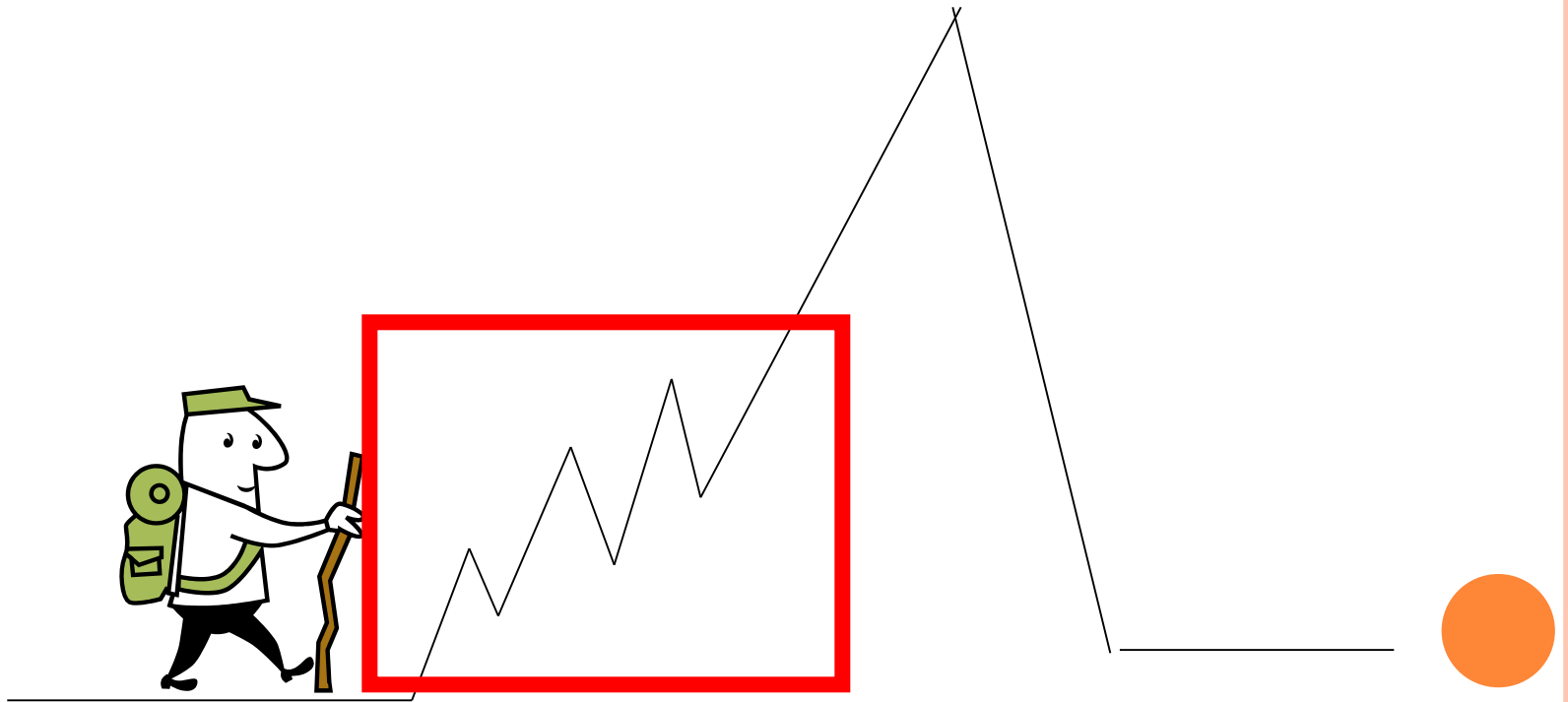
1. EXPOSITION

- This usually occurs at the beginning of a novel. Here the characters are introduced. We also learn about the setting of the story. Most importantly, we are introduced to the main conflict (main problem).



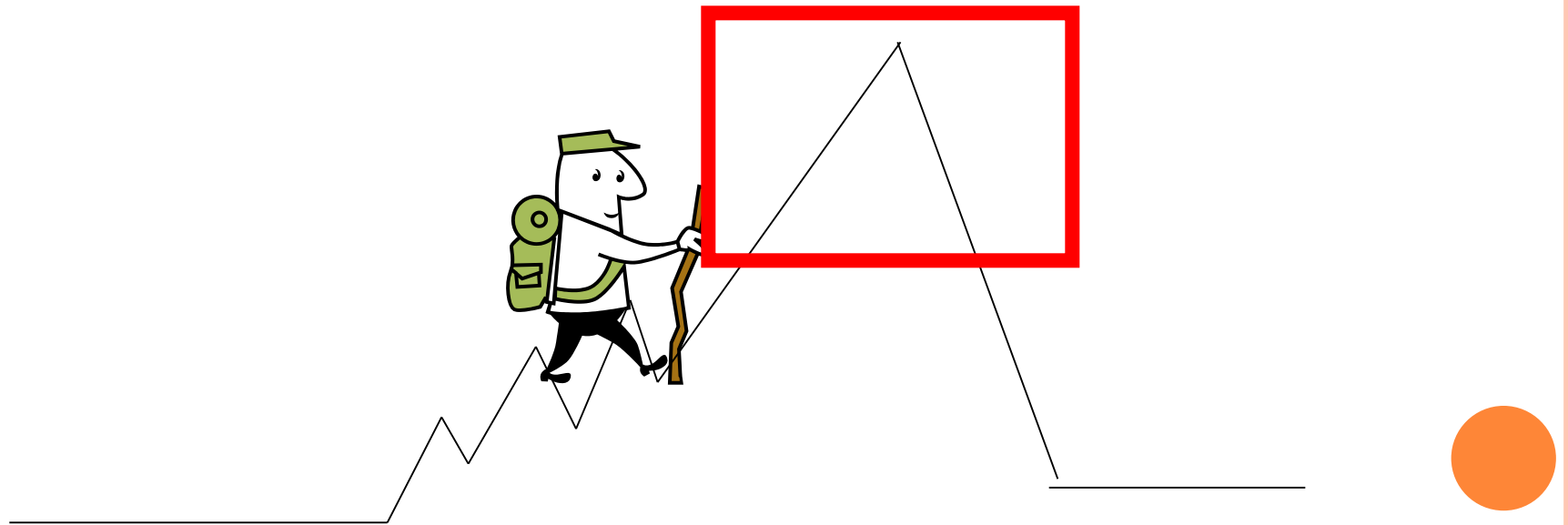
2. RISING ACTION

- This part of the story begins to develop the conflict(s). A building of interest or suspense occurs.



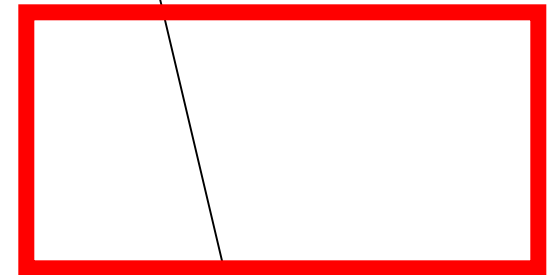
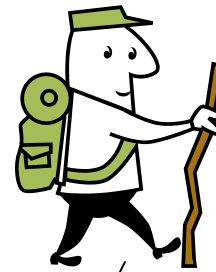
3. CLIMAX

- This is the turning point of the story. Usually the main character comes face to face with a conflict. The main character will change in some way.



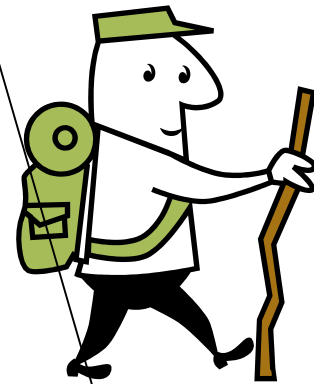
4. FALLING ACTION

- All loose ends of the plot are tied up. The conflict(s) and climax are taken care of.




5. RESOLUTION

- The story comes to a reasonable ending.



Special Plot techniques:

- a. Causality:** sequence of incidents that bear a significant causal relationship to each other.
 - b. b. Suspense:** arouses expectations in the reader about the future course of events and how characters will respond to them.
 - c. Surprise:** If what in fact happens violates any expectations we have formed, it is known as surprise.
 - d. Foreshadowing** – it is a hint or clue about an event that will occur later in the story.
 - e. Flashback** – it is a section of the story that is interrupted to tell about an earlier event.
- 

CHARACTERS

- These are the people, animals, or natural forces represented as persons in a novel.
 - how they look
 - what kind of people they are
 - how they act in different situations
 - how they change during the story



○ **The way the author develops a character is called characterization.**

- Pay attention to these clues from the author:
- Physical appearance and personality
- Speech, thoughts, feelings, and actions
- Interactions with other characters
- Direct comments by the author



TYPES OF CHARACTERS

- Main characters
- Minor characters
- Static characters
- Dynamic characters



- **Main characters** - characters who the story revolves around the most. (e.g. Protagonist, Antagonist, Anti-hero)
- **Minor characters** - interact with the main characters and help move the story along.
- **Static characters** - stay the same over the entire course of the story, even though their situation may change
- **Dynamic characters** - evolve as individuals, learning from their experiences and growing emotionally.
- **Round characters**
- **Flat characters**



- **Protagonist**

- the central figure around whom the story revolves, (e.g. Katniss Everdeen in *The Hunger Games*) Throughout the story, we will watch him or her (or them) face conflict that must be resolved and make key decisions that move the story forward. Protagonists are often heroic, but they don't have to be.
- the first person narrator, typically become protagonist. However, that's not a hard and fast rule. (e.g. *The Great Gatsby*, Nick the narrator, even though Gatsby was the protagonist.)
- **Antihero**
 - The antihero can also be the main character in a story. Typically, we imagine our main characters to be admirable. Perhaps they're people we'd love to know in the "real world."
 - but some the main character lacking in sound moral judgment. (e.g. Jack Sparrow from the *Pirates of the Caribbean* . He's hard not to like, even though he wouldn't be considered a first-rate citizen.)
 - Given their ability to dip in and out of deviant behavior, they can be exciting characters. There's a lot of depth to them. And as they color outside the lines, they, too, will have to face some type of conflict.
- **Antagonist**
 - The villain. the person that stands in the way of - antagonizes - whatever the main character is trying to achieve. Antagonists will set out all kinds of roadblocks and be the source of several drama-filled scenes.
 - Interestingly, the antagonist doesn't have to be another person. It can be something the protagonist is facing internally, like addiction, anxiety, depression, or loneliness.




Secondary characters

- ⊗ In a novel, you are also introduced to many secondary or minor characters.
- ⊗ These characters still play a role in the development of the story and have a purpose, but their role is smaller than the major characters. Some examples of a secondary character's purpose:
 - ⊗ Give background information
 - ⊗ Showcase the main character's personality through their interactions
 - ⊗ Help the character solve the conflict

○ **Round Characters**

- with a complex personality. - neither overtly kind nor innately cruel.- may act inconsistently. Somewhere deep down-, a little contradictory to the main character and the readers
- In *The Goldfinch* by Donna Tartt, you'll meet a round character in Boris. It would be easy to label him a bad person, given his propensity for stealing. However, he's more than that. He's also loyal to the main character, Theodore. So, while he may be self-serving, he's also capable of friendship and kind acts. All these facets make him a very round character.

○ **Flat Characters**

- may be overtly kind or inanely cruel - immediately perceive one characteristic and that will define who they are. In contrast to the complex nuance of a round character, a flat character is simple and obvious.
 - In *Hamlet*, Hamlet's mother, Queen Gertrude, is an example of a flat character. She's opinionless and, worse, a little clueless. She doesn't see that Claudius used her to seize the throne. In fact, most of the characters, especially Claudius and Polonius, use her as a pawn and she is completely unaware.
- 

Round characters

- ⊗ A round character is one that is multi-dimensional just like real people are.
- ⊗ These characters are complex and we get to see a glimpse of their complexity in the novel.
- ⊗ Usually your protagonist, and often your antagonist, are round characters.



Static vs. Dynamic

→ Characters ←

Static Character



When faced with conflict or new environments, static characters do not change or evolve.

Their persona can be naturally appealing, so they don't have to change for readers to love them.

Ideal for heroic, charismatic, or quirky characters such as Sherlock Holmes or Tom Sawyer.

Dynamic Character



Dynamic characters undergo a change through a life event, conflict, or other transition.

Their flaws make them interesting, and their transformations make them likable.

Tend to be characters who are central to the story, such as the protagonist.


CHARACTERS

○ **Static Characters**

Reveal only one/two personality traits which are unchangeable

- Characters that do not change throughout the novel.
- Usually minor characters (e.g. the main character's father or mentor. They might be consistently wise, or abrasive, or enlightening.
- peripheral characters
- Also called **Stock Characters**

○ **Dynamic Characters**

- Characters will undergo some kind of change in the course of the story. - evolves significantly over time.
 - Usually major characters
 - , given the conflict they're trying to overcome- If they come out the other side, they've typically grown or evolved in some way.
- 

- **Stock Characters**

these become types rather than individuals, are instantly recognisable to readers, never the focus of narration. E.g. a ruthless businessman, an absent minded house wife etc.)

- also known as archetypes- the ones that get repeated time and time again.
- clichéd or **stereotypical**. (e.g.the kindly gray-haired grandmother, the nerdy kid with glasses, the less-attractive best friend, the absent-minded professor)
- the seductive femme fatale such as Poison Ivy, or the buttoned-up school teacher like Professor McGonagall. These expected traits make them more of a flat character than a round character as these characters are often one-dimensional and don't develop.



POINT OF VIEW

- When you determine who is telling the story, you've discovered the **narrative point of view.**
- This is important because the narrator controls:
 - what and how much is told
 - the kind of information given to the reader
 - even the shape of the work itself
 - the mode (or modes) by means of which characters, actions, setting and incidents in the novel are presented to the reader.
 - the angle of considering things.



- It is the mode of narration that an author employs to let the readers “hear” and “see” what takes place in a story, poem, or essay.
- narrative technique used by the novelist or his way of presenting the story.

- **3 types of point of view**

- ❑ The First person
- ❑ The Second person
- ❑ The Third person (Limited/Omniscient)



Story Point of View

First Person Point of View

Chiefly using "I" or "we"

Example: Herman Melville's 1851 classic novel "Moby Dick"

Second Person Point of View

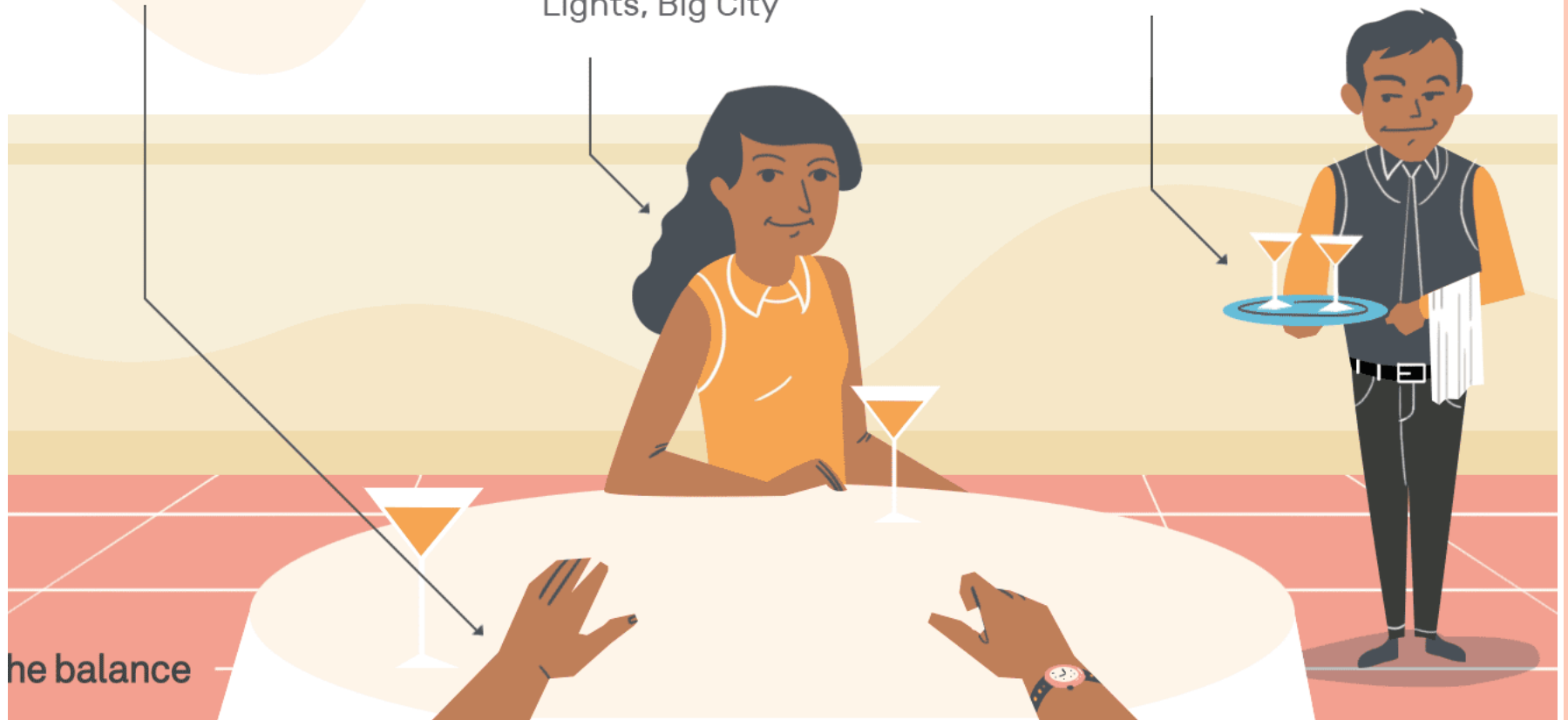
Chiefly using "you" and "your"

Example: Jay McInerney's best-selling novel "Bright Lights, Big City"

Third Person Point of View

Chiefly using "he," "she," or "it"

Example: Leo Tolstoy's novel "Anna Karenina"



the balance

○ **First Person Point of View**

- the narrator – a character in the story - describes the action in his or her own words
- What's shown is limited to the character's observations and thoughts. - recounts/retells his or her own experiences or impressions
- gives us a personal and a more intense view of the story.
- It lets the reader know only what that character knows.
- characterized by bias and subjectivity.
- First-person point of view can be singular or plural. The writer uses the pronouns: I, me, my, mine, we, our, ours.



- the first-person point of view is used to give us nothing but what goes in the mind of the narrator.
- The first-person narrator can be a witness of the matters he relates, a minor participant in the story or he can be the central character in the story.
- This point of view is commonly used for narratives and autobiographies.



FIRST PERSON

Point of View

Never Let Me Go by Kazuo Ishiguro



reedsy

My name is Kathy H. I'm thirty-one years old, and I've been a carer now for over eleven years. That sounds long enough, I know, but actually they want me to go on for another eight months, until the end of this year. That'll make it almost exactly twelve years. Now I know my being a carer so long isn't necessarily because they think I'm fantastic at what I do.



FIRST PERSON

Point of View

The Hunger Games by Suzanne Collins



reedsy

It's this detail, the untucked blouse forming a ducktail, that brings me back to myself.

"Prim!" The strangled cry comes out of my throat, and my muscles begin to move again.

"Prim!"

I don't need to shove through the crowd. The other kids make way immediately allowing me a straight path to the stage. I reach her just as she is about to mount the steps. With one sweep of my arm, I push her behind me.

"I volunteer!" I gasp. "I volunteer as tribute!"



FIRST PERSON
Point of View

Great Expectations by Charles Dickens



reedsy

I give Pirrip as my father's family name, on the authority of his tombstone and my sister,—Mrs. Joe Gargery, who married the blacksmith. As I never saw my father or my mother, and never saw any likeness of either of them (for their days were long before the days of photographs), my first fancies regarding what they were like were unreasonably derived from their tombstones.



THE SECOND PERSON POINT-OF-VIEW

- not much used in novels.
- The story from the perspective of “you.”
- uncommon form of writing.
- the narrator speaking to the reader./ telling story to another character in the story – so the story is being told from the addressee’s point of view.
- used mainly in instruction manuals, recipes, giving directions, poetry, business writing, technical writing, speeches, and advertising.
- E.g. stories in Lorrie Moore’s ‘Self-Help’



- There is use of the pronouns: you, yours.
- When used in novels, this point of view creates a very complex effect because the reader is told what he/she does.
- E.g. Tom Robbins- *'Half Asleep in Frog Pajamas'*

“The day the stock market false out of bed and breaks its back, is the worst day of your life. or so you think. It isn't the worst day of your life, but you think it is.”



Second-Person Point of View

With the **second-person point of view** the narrator tells the story using the pronoun "you." The character is someone similar to you.

Example:

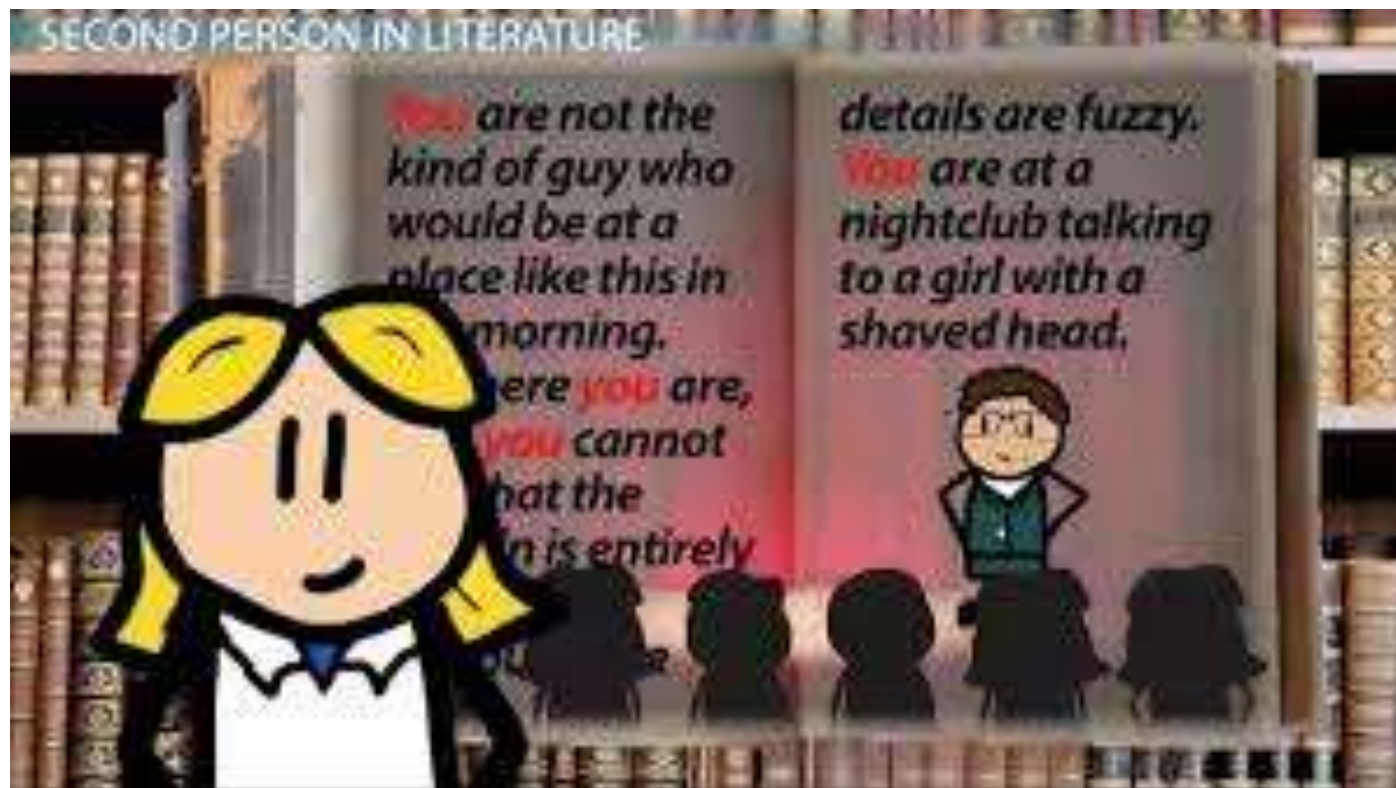
You wake up feeling really terrific. Then **you** hop out of bed excited to start the new day.

You know that today is the day that **your** big surprise will come.

This is rarely used in literature. It can be seen in Choose Your Own Adventure books.



SECOND PERSON IN LITERATURE



THIRD PERSON POINT OF VIEW

- most used type -an external narrator telling the story.
- **Events and characters described by a character outside the action**
- narrator remains a detached observer, telling only the story's action and dialogues.
- The narrator tells the story from the perspective of only one character.
- The reader only learns what this person feels and experiences. - only what is seen and heard, not what other characters think or feel - This is Limited Third person point of view.



Objective Narrator

- ✦ Never enters a character's mind
- ✦ Records only what is seen and heard
(like a hidden camera)
- ✦ Allows inferences to be made by the readers



- It keeps a certain distance between the reader and the narrated events. so, it makes the description of events more objective.
- It is very useful to tell of events distant in time and place.
- There is use of the pronouns: he, she, it, they



THIRD PERSON LIMITED
Point of View

The Cuckoo's Calling

by Robert Galbraith



reedsy

The knowledge that he would be sharing his office again on Monday added piquancy to Strike's weekend solitude, rendering it less irksome, more valuable. The camp bed could stay out: the door between inner and outer offices could remain open [...] Sick of the smell of artificial limes, he managed to force open the painted-shut window behind his desk, which allowed a cold, clean breeze to wipe the fusty corners of the two small rooms.




- The **Omniscient Narrator** is all-knowing. Can see into the mind of more than one character
- Gives reader access to all characters thoughts and interpret their behaviours
- has unlimited knowledge about the characters (what they think, see, know, hear and feel).
- describe events taking place in different distant lands at the same time. He is free to move at will in time and place, to shift from character to character, and to report (or conceal) their speech, doings, and states of consciousness.
- The intrusive narrator not only reports, but also comments on and evaluates the actions and motives of the characters.
- expresses personal views about human life in general.





Omniscient Example

Grace stood before the front window where, beyond the road, beyond the trees, Lake Michigan lay calm and glistening. A lake view! Just wait until those so-called friends of hers with their classy houses see this place.



THIRD PERSON OMNISCIENT POINT OF VIEW

- Example:
- (Italics are used to show the places where the narrator conveys knowledge of a character's thoughts and feelings .)

- “Hansel walked ahead of Gretel; after all, *he knew he belonged in the front* because Gretel was just a girl. Gretel dropped breadcrumbs behind her as she went *,knowing that her* bumbling brother could not be counted on to find his way home from the outhouse, let alone from the middle of the woods.

Ahead of them, and old which waited, *her stomach rumbling at the thought* of what a delicious dinner the two plump children would make.”



THIRD PERSON OMNISCIENT

Point of View

Pride and Prejudice by Jane Austen



reedsy

Elizabeth, having rather expected to affront him, was amazed at his gallantry; but there was a mixture of sweetness and archness in her manner which made it difficult for her to affront anybody; and Darcy had never been so bewitched by any woman as he was by her. He really believed, that were it not for the inferiority of her connections, he should be in some danger.



THIRD PERSON OMNISCIENT
Point of View

**Jonathan Strange
& Mr Norrell**
by Susanna Clarke



reedsy

Mr Segundus had not told Mrs Pleasance that Mr Norrell was old and yet she fancied that he must be. From what Mr Segundus had told her she thought of him as a sort of miser who hoarded magic instead of gold, and as our narrative progresses, I will allow the reader to judge the justice of this portrait of Mr Norrell's character.



Alternative point of view

- It is an exception to other point of views.
- many stories can be written in both the first and the third person.
- It is specially common in Literature.
- E.g. I was arguing with my friend that our homework assignment was due today she claimed that it was due tomorrow



THEME

- the message about life from the author to the reader.
- a lesson for life, something you can learn from the story and apply to other life situations.
- doesn't tell you the theme directly.
- figure it out for yourself by the way the characters act and react.
- more than one theme, some major and some minor.



THEME

- A theme is a main idea, moral, or message portrayed throughout a novel.
- Themes often explore timeless and universal ideas.
- It's important not to confuse the theme and the main idea. The theme is an underlying message of bravery, or hope, or love. The main idea, however, is simply what the story is about. In a way, the main idea is a tight summary of the plot.



HOW TO FIND THE THEME

- What problem is the main character facing?
- What lesson did the main character learn?
- What message can you take away from the story?
- Once you hit that third question, you'll be well on your way to understanding the theme of the story.



MOST POPULAR/COMMON THEMES

- **1. Love**
- One of the most popular topics covered not only in books, but in movies and music as well, love is a universal, multi-faceted theme that's been explored in a number of ways throughout the history of literature.
- First love, lost love, forbidden love, unrequited love; the love between partners, between parents and children, between siblings, between friends; the power of love to conquer all...
- Shakespeare's *Romeo and Juliet* - a tragic tale of forbidden love with terrible consequences.
- *Pride and Prejudice* by Jane Austen - love that grows slowly, where there has once been dislike and misunderstanding.
- *Wuthering Heights* by Emily Brontë explores love in the ways its intensity has the power to disrupt and even destroy lives.
- R. J. Palacio's *Wonder* is the unconditional, fierce love between family, especially parents and children.



○ 2. Death

- another of life and literature's universal themes: death.
- Whether it's an exploration of grief after the loss of a loved one, an existential musing on the nature of the life-and-death cycle, or a question about what, if anything, comes 'after', death is a popular topic across many genres.
- *The Book Thief* by Markus Zusak is narrated by Death himself, exploring the nature of his role in taking human lives against the backdrop of WWII Germany.
- In *The Lovely Bones*, Alice Sebold explores death through another unusual perspective: that of a girl who has recently been murdered, and who watches over her family in a sort of limbo state while trying to come to terms with her own death.
- *The Fault in Our Stars* features teenage characters coming to terms with their mortality in the face of terminal illness.
- J. K. Rowling's *Harry Potter* series explored constantly from the death of Harry's parents through to Voldemort's final attempts to become immortal.



○ 3. Good vs. evil

- The battle between good and evil is a theme that's particularly common in fantasy series, in which good *usually* (but not always) triumphs.
- ***The Lord of the Rings*** by J. R. R. Tolkien - its tale of hobbits, elves and men teaming up to defeat the power-hungry Sauron and his armies of dark creatures.
- George R. R. Martin's ***A Song of Ice and Fire*** series explores every nuance of the concepts of 'good' and 'evil', from the portrayal of morally grey characters through to the battle with the story's overarching villains, the White Walkers.
- ***The Chronicles of Narnia***, C. S. Lewis' magnum opus, follows four siblings who pass into an entirely new world, in which they encounter characters both good (e.g. Aslan) and evil (e.g. the White Witch).
- Stephen King's post-apocalyptic novel ***The Stand*** also features the light-vs-dark dichotomy, staging a battle between good and evil through the characters of Mother Abigail and Randall Flagg.



- **4. Coming of age-** children's and young adult books - deal with experiences in a young character's life that lead to a loss of innocence and/or a fundamental change in their mindset and outlook on life. (*The Catcher in the Rye, Little Women*)
- **5. Power and corruption-** from power over other people through to power over life or death itself. with any type of power comes the potential for corruption, often explored as misuse of power, or the lengths to which someone will go to achieve it.
(Macbeth, Animal Farm, The Hunger Games, The Lord of the Rings)
- **6. Survival** - characters against an external force such as the environment, a disease or a powerful antagonist. (*Lord of the Flies, Life of Pi*)



- **7. Courage and heroism** - in the face of adversity - the hero's journey. - 'traditional' hero stories about characters who are essentially destined for greatness, and, on the flipside, stories about 'unlikely' heroes who achieve greatness despite the odds. (*The Hobbit*, *Percy Jackson*, *Robin Hood*, *Beowulf*)
- **8. Prejudice** - Tales of characters overcoming their prejudice and changing their way of thinking for the better are common, but so are explorations of the destructive consequences prejudice and hasty judgement can have. (*To Kill a Mockingbird*, *Pride and Prejudice*, *The Hate U Give*, *Frankenstein*)



- **9. Individual vs. society** - a main character who is something of an outsider, at odds with the society they live in. They're different from most, if not all of the people around them, and they usually either struggle to fit in with society's expectations or rebel against them (sometimes both). (*Nineteen Eighty-Four*, *Huckleberry Finn*, *The Giver*, *Fahrenheit 451*)
- **10. War** - From historical novels exposing the horrors of real-world wars, to speculative fiction stories featuring epic battles between fantastical characters, war is portrayed consistently throughout the history of literature. (*Farewell to Arms*, *War and Peace* , *Slaughterhouse Five*)



Morphology

B.A.Part I DSC Paper II

Dr. Shruti Joshi

5.6.21

Morphology

- Study of words/ morphemes – of word-structures in terms of classes
- Morphemes = basic elements of language
- Morpheme is the smallest unit of form that has meaning in a given language.
- The smallest recurring elements of grammatical patterning
- Morpheme = a class of forms that have the same meaning/grammatical function.

- Types of morpheme:

1. Free morpheme – the **root**/base of word , independent, meaningful
2. Bound morpheme – dependent on root word for meaning, include prefixes and suffixes – **stem** of the word

Beauti- ful- ly (Morpheme)

Beauty = free morpheme

-ful, -ly = bound morpheme

- Root – a form/unit which cannot be divided/analysed further.
- Stem – The unit which can be analyzed/divided further.
- E.g. attacked (V)
- Root- attack
- Stem - ed

e.g. 'unlikely' = un+like+ly (structure of the word)

like= **free morpheme**- cannot be further divided/analysed/broken down – is meaningful – its class is Verb (V)

'Un-', '-ly' = **bound morpheme** – don't have independent meaning – prefix n suffix – not 'class' of word

- Agreeableness = agree+able+ness

‘agree’= free morpheme (V)

‘- able, ‘- ness’ = bound morphemes- suffixes

- **Untruthfully**

Un+truth+ful+ly

Truth = free morpheme (N)

Un-, -ful, -ly = bound morphemes

- Non/co/operat/ion/al (complex)

- **Operate= free morpheme**

- **Non-, co- =bound m. =prefixes**

- **-ion, -al = bound m. =suffixes**

Identify free and bound morphemes

- Actually
- Fertility-clinic
- In-puts
- Detailed
- Conditioner
- Conditioning
- Fighters
- Blackened
- Nonbelievers

Give Phonetic transcription of the words.

- Dubai
 - Latest
 - December
 - Thousand
 - Laughing
 - Extra
 - Buffet
 - Bouquet
 - Rosary
 - House
 - Bark
 - School
 - hummingbird
- singing ŋ=ng
/sɪŋɪŋ/

- Buses

bus+es

Bus=free morpheme (N)

-es = bound morpheme

- Decentralisation

De+center+al+isa+tion

Center=free morpheme (N)= root

De-, (Prefix) -al, -ise, -tion (suffix) = bound morphemes= stem

- Dishonourable

Dis+honour+able

Honour= free morpheme (N)

Dis-, -able = bound morphemes

- culturally

- Culture+al+ly

- Culture= free morpheme (N)

- -al, -ly = bound morpheme

Allomorphs

- The members/variants of a morpheme = allomorphs/ morpheme alternants
- Occur in predictable environment
- A morpheme may have one/more allomorphs
- Allomorphs are described in terms of phonemes

- Plural morpheme/ plural suffix (**bound morpheme**) = '-s' / '-es'
- Cats /kæts/, dogs /dɒgz/ , watches /wɒtʃɪz/
- Cat+s /s/
Dog+s /z/
Watch+es /ɪz/
/s/, /z/, /ɪz/ are allomorphs of plural morpheme 's'.

- Past Tense suffix ‘-ed’/ ‘-ied’ -morpheme
- Watched, worked, cried, asked, talked
- /wɒtʃd/, /wɜ:kɪd/, /kraɪd/, /ɑ:skt/, /tɒ:kt/
- /d/, /t/, /ɪd/ = the allomorphs of suffix/ bound morpheme/ past tense morpheme ‘-ed’.

Simple word = 1 free morpheme = don't have suffixes/prefixes, no bound morpheme
= 1 roots

Table, truth, time, house

House/ful

Table-cloth/s

Complex word = two morphemes – 1 free+ 1/more bound (prefix/suffix)

Playe/r= play(Free)+ -er(bound)=1free+1bound

Un/easy= un-(Bound)+easy(free)

Un/friend/ly = un- +friend+ -ly= 1free+2bound

Compound word= 2/3 free morphemes+ bound morpheme

Mother-tongue,

girlfriend,

mother-in-law,

tax-collector (tax+ collect+ -or = 2free + 1bound),

Foot/ball-play/er = foot + ball + play+ -er= 3free+1bound

Beauty-parlour/s = beauty + parlour + -s =2free+1bound

- Laptops- Compound
2 free morpheme= lap + top
1 bound morpheme = s
- Ink-pad- C
- Mixer-grinder= C
- Mix+er+Grind+er
- 2free morphemes = mix, grind
- 2bound morphemes =-er, -er
- Tooth/brush/es=C
- Wrist/watch/ es=C
- Bubble-gum=C
- Un/mother/ly, Mothers =complex mother =simple
mother-in-law=compound
- Daughter-in-law=Compound

Bound morphemes

- Affixes = prefixes (precede the root) and suffixes (follow the root)
 - 2 types of bound morpheme:
 1. *Derivational morpheme* – make new words of a different class : **-ly, -ish, -ment, -ful, -ness, -less-**
class changing suffixes/morphemes
- e.g. good(Adj)+ -ness (Derivational morpheme /suffix) = goodness (N)
- Care (N)+ -ful/-less = careful (Adj)/careless (Adj)
- Produce(V) produc**er(N), product(N) production(N)**

- 2. *Inflectional morpheme* – used to indicate grammatical function of a word. – word class does not change. – *class-maintaining suffixes/morphemes*.
- E.g. plural morphemes/suffixes (-s, -es), tense morphemes (-s, -es, -ies, -ed, -ing) , degree suffix (-er, -est)
- Sister (N) + -s = sisters (N)
- cry (V) + -ed= cried (V)
- Fair (Adj)+-er =fairer (Adj), -est =fairest(Adj)

Module 1 : Introduction to English Language

B.A. I Semester II

DSC Paper II

**Introduction to English Language and
Literature**

Dr. Shruti Joshi

06.05.2021

Linguistics

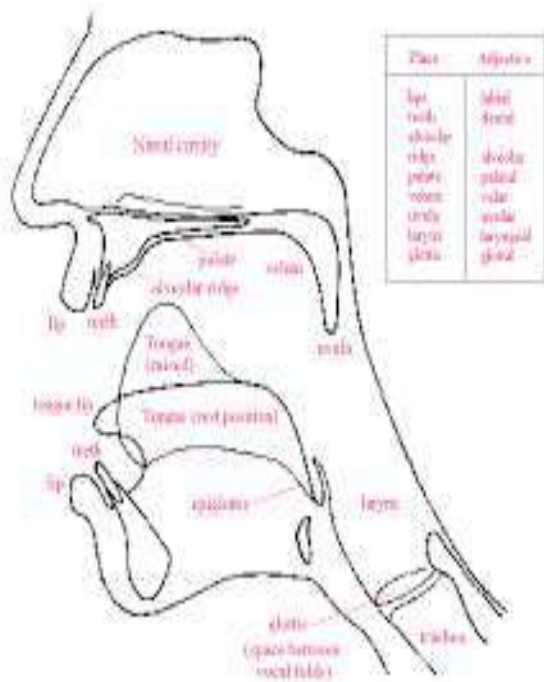
- A scientific study of the system/principles underlying human language.
- A systematic study of language, its nature, characteristics, function etc.

- **LINGUIST-**

A person who studies language in all its aspects.

Branches of Descriptive Linguistics:

- **Phonetics** : study of the articulation, transmission and reception of speech sounds.



- a branch of linguistics that studies how humans produce and perceive sounds, or in the case of sign languages, the equivalent aspects of sign.
- **Phoneticians**—linguists who specialize in **phonetics**—study the physical properties of speech.
- the minimal linguistic unit of phonetics is the **phone**—a speech sound in a language

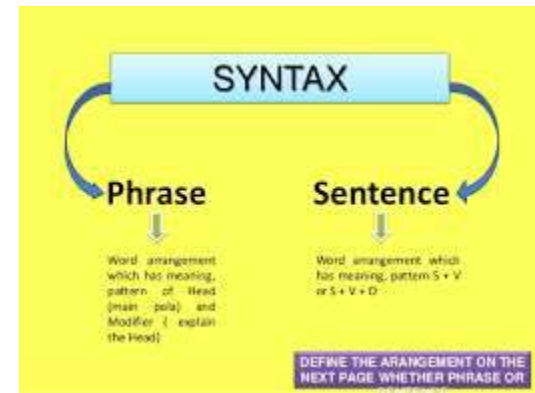
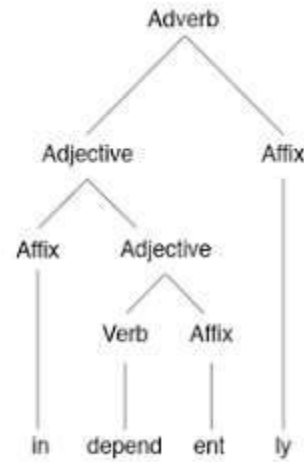
- 3 sub-categories = **articulatory phonetics** (study of how speech sounds are made/articulated with the help of organs of speech)
- **Acoustic phonetics** (physical properties of speech as sound waves transmitted in the air)
- **Auditory phonetics** (perception of speech sounds via the ear)

- Phonology: a study of organization of units of speech sounds into syllables and other larger units. – description of the systems and patterns of sounds that occur in a particular language.
 - The description of the systems and patterns of speech sounds in a language.
 - Deals with the theoretical, abstract aspects a speaker of any language unconsciously knows
 - The smallest unit - Phoneme

	Labial	Dental	Alveolar	Postalveolar	Palatal	Velar	Glottal
Nasal	m		n			(ŋ)	
Stop	p b		t d	tʃ dʒ		k g	
Fricative	f v	θ ð	s z	ʃ	(ç)	(x)	h
Approximant			r		j	w	
Lateral			l				













Phonetics	Phonology
Phonetics is the branch of linguistics that deals with how to human speech sounds are made.	In contrast to phonetics, phonology is the study of significant speech sounds.
It describes how physical expressions of human speech sounds are produced.	On the other hand, phonology deals with the mental aspects of sounds in a language.
Phonetical units are called phonet.	Phonological units are called phonemes.
It deals with a large number of speech sounds.	It deals with a limited number of speech sounds.
As we know that phonetic symbols are enclosed in square brackets	On the other hand, phonemic symbols are enclosed in the slashed brackets,
Phonological units are formed contrastively.	Whereas, phonetical units may not form contrastively.

- Morphology : study of words.
 - Syntax: deals with the combination of words into phrases, clauses and sentences.
 - Semantics : systematic study of meaning in all its aspects.
- (Semiotics : deeper study of meaning)



Word	Semantic
pen	a writing tool
pen	a livestock's enclosure
pen	a portable enclosure for a baby
pen	a correctional institution
pen	a female swan

- Graphology : study of all the conventions used in representing speech in writing. – study of script
- Lexicology : study of lexical (lexicon= dictionary) items and their collocational relations. – combination of dictionary.
- Etymology : study of origins of words.
- Grammar – morphology+ syntax

Trails	Examples		
Letter i	Form of a circle	Slanting the i	Directly above stem
			
	Crossed low and short	Long crosses	Right in the middle
Letter t			
	Large Loop	Oval separated	d with arcade
Letter d			
	Loop triangular	Inflated Loop	Single vertical stroke
Letter g			

Module 1

Introduction to English Language

A. Phonology

(phonemes and allophones, three term labels)

B. Morphology (Morphemes and allomorphs)

Phonology

- Description of systems and patterns of speech sounds in a language.
- Based on a theory of what every speaker of a language unconsciously knows about the sound patterns of that language
- Concerned with abstract/mental aspect of sounds in language
- Not concerned with actual physical articulation of speech sounds

- It is about underlying design, blueprint of a sound type and its all variations in different contexts.
- E.g. [t] sound pronounced differently in words – tar, star, writer ,eighth
- Again, [t] is different from [k],[f],[b] as in tar, car, far, bar. They are distinct meaningful sounds
- Phonology allows us to see this distinction between sounds.

Phonemes

- The smallest unit at the level of sound = phoneme
- Significant sounds in specified language
- No universal phoneme
- Each language has its own set of phonemes
- English phonemes: 24 consonants + 20 vowels = 44 phonemes (Speech sounds) e.g. /p,b,t,d,k,g,s,h, r,l/ (प् ब् ट ड क ग ह र ल)
- E.g. [p] and [ph] in Hindi (पिताजी ,पोपट, फिर ,फकीरा) (English- parents, Peter, father, for, fame)
- Alphabets in English – represented by a single sound and related symbol e.g. /ei/, /bi/, /si/

- Vowels:

/e/ = net, set,

/i:/ (long) = seat, need, chief, meet

/i/ (short) = sit, nit, kiss

/aɪ/ = die, cry, high, sigh

/aʊ/ = O!Oh!, no,so, show, foe

/u/ (short) = book, put

/u:/ (long) + fool, school, rule

Sounds and letters

- Language operates at 2 levels : Sounds (oral signs)- spoken / heard , letters (visual signs) – written /read
- In English – difference between spoken and written form of language
- English – 44 speech sounds (phonemes)+ 26 letters /alphabets
- No direct relation between the two
- E.g. ‘sun’, ‘son’ : ‘u’ n ‘o’ pronounced alike. But ‘u’ in ‘put’ and ‘but’ is different.
- IPA(International Phonetic Association) symbols- phonetic script

- English – 44 phonemes = 20 vowel sounds (12 pure vowels + 8 diphthongs) + 24 consonant sounds
- Consonants – sounds produced by stopping or partially obstructing breath or air stream / p, b, t, m, n, k, h /
- Vowels – sounds produced freely and without any obstruction to the air stream in the mouth / e, i:, u: /
- Diphthongs – vowels with a glide or smooth movement from one vowel to another. / eɪ, aɪ /

- **phones** = all human speech sounds
- **Phonemes** = speech sounds occurring in a particular language , smallest distinctive meaningful unit for study of that language
- **Allophones** = different variants of a phoneme

Allophones

- A phoneme may have a number of variants, they are called ‘allophones’.
- Occur in different environments/ contexts = depending on the adjacent sounds . = positional variants of a phoneme.
- E.g. phoneme /p/ is pronounced differently in different words like ‘pin’ n ‘spin’. /p/ in ‘pin’ is aspirated [p^h] while /p/ in ‘spin’ is unaspirated [p].
- [p^h] and [p] are called allophones of the phoneme /p/ .
- Allophones are not important from the point of view of meaning.
- Aspirated = produced with a strong puff of air mixing /h/ sound

- /t/ in *tar, star, writer, eighth* is phonemically represented as same /t/ speech sound. In phonemic transcription it is shown with the same sign.

/tɑ:/, /stɑ:/, /raɪtə:/, /eɪtθ/

- But in actual speech /t/ is pronounced differently in these different words as it occurs in different surroundings.
- [t^h] aspirated in *tar* and [t] unaspirated in *star*. , dental in *eighth* [t̪]
- However , phonemic variants/allophones do not change the meaning.

In *tar, car, far, bar* /t/, /k/, /f/, /b/ are meaningfully distinct sounds.

- Substituting one phoneme for another results in a word with a different meaning and pronunciation. Substituting allophones only results in a different, odd pronunciation of the same word.

Transcription

- A method of writing down speech sounds in a systematic and consistent manner.

1. Phonemic transcription : written in / / slant lines .

- broad transcription – of phonemes

e.g. /m/, /h/, /p/

2. Phonetic transcription : written in [] square brackets.

- Narrow transcription – of allophones.

- E.g. [p], [p^h]

- Phonemic transcription is more commonly used than phonetic transcription.

Books for reference:

- An English Pronouncing Dictionary : J.D. O'Connor
- An Outline of English Phonetics : Daniel Jones
- Spoken English: R.K. Bansal and J.B. Harrison
- An Introduction to the Phonology of English and Spoken English : L.S.Deshpande and P.H. Dharamsi
- The Study of Language : George Yule
- Modern Linguistics An Introduction : S.K.Verma and N. Krishnaswamy

Three Term Labels

Phonology

B.A.Part I DSC Paper II

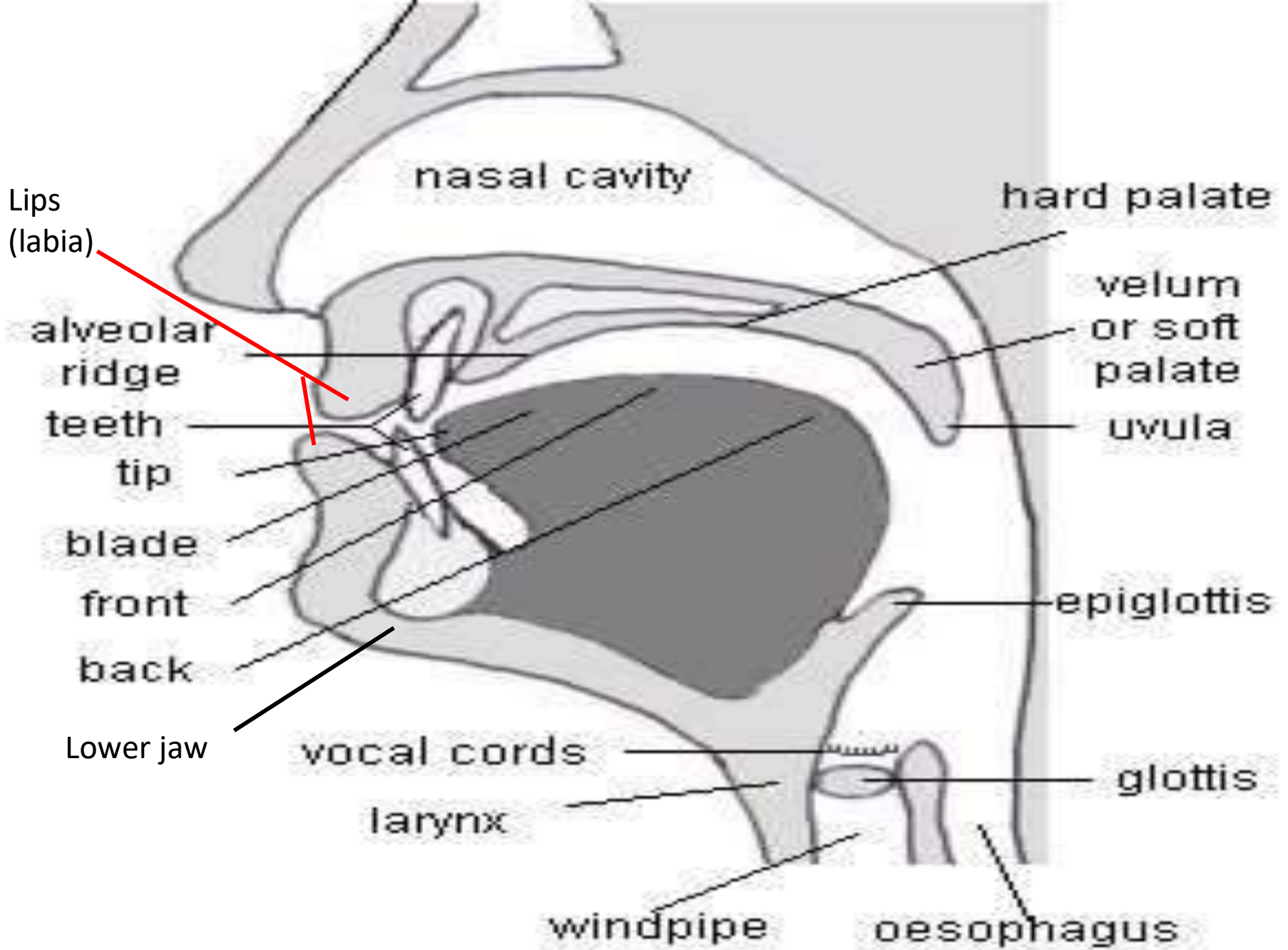
Dr. Shruti Joshi

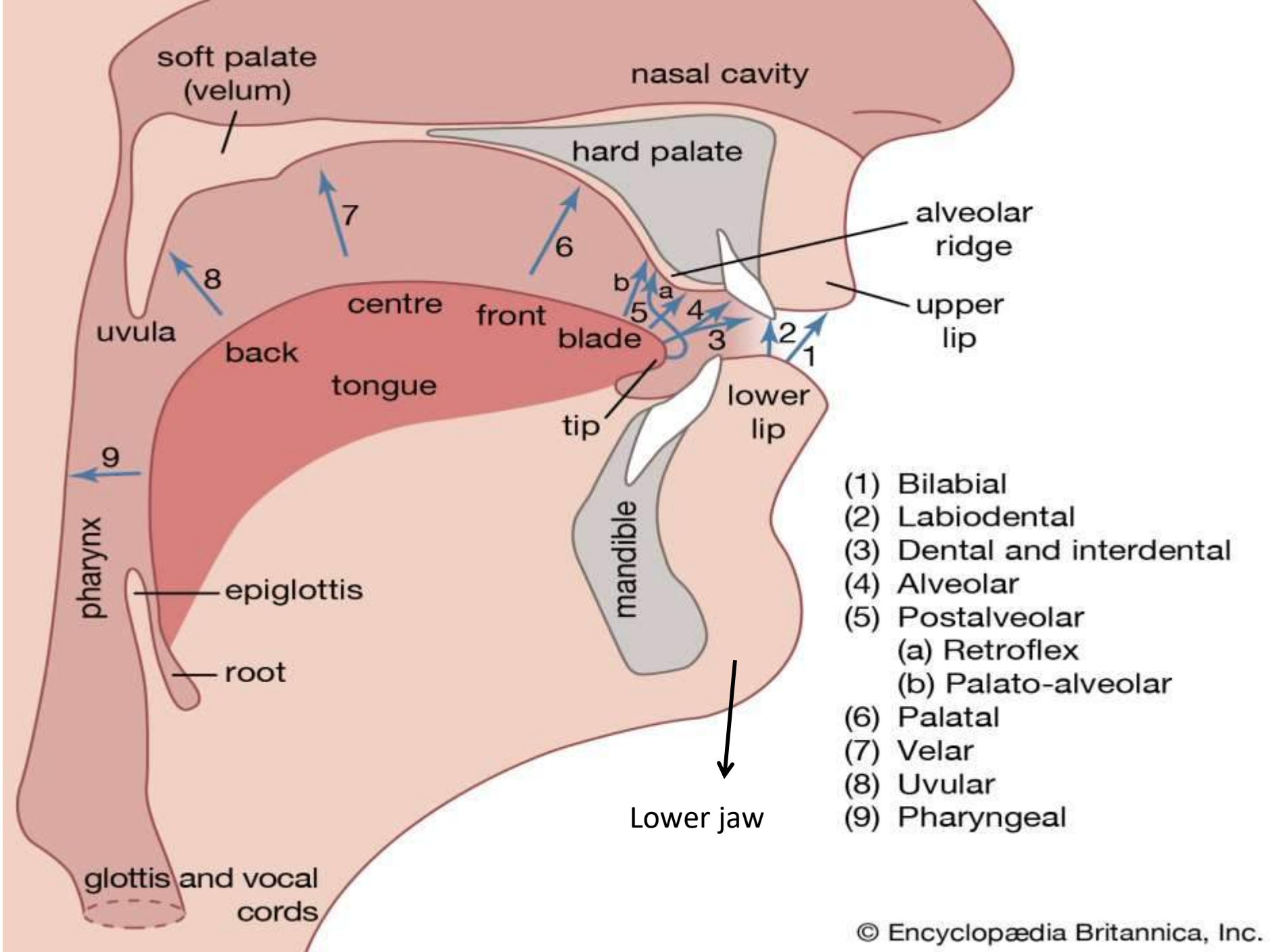
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- Three term labels= names given to speech sounds according to three criteria (manner, place of production, force of air passage)

Production of speech

- Speech organs:
 1. Respiratory organs = lungs, muscles of chest
 2. Phonatory organs = wind pipe, vocal cords
 3. Articulatory organs = tongue, teeth, lips, palate





- Voice = the sound produced by the vibration of the vocal cords
- Frequency of voice depends upon the pressure of the air on vocal cords.
- Voiced sounds= in which vocal cords vibrate.
- Voiceless sounds= in which vocal cords do not vibrate at all or least vibrate

Description of speech sounds

- Speech sounds are described on the basis of:
 1. The place of articulation/production = where the concerned organs are brought in contact of each other
 2. The manner of articulation = the way in which the air passes through the mouth or the nose.

Description of consonants

- 1. According to the place of articulation

Name	Contacting organs	Consonants
bilabials	Both the lips	/p, b, m/
Labio-dentals	The lower lip n upper front teeth	/f, v, w/
Dental	The tip of the tongue n the upper front teeth	/θ, ð/
Alveolar	The teeth ridge and tip of the tongue	/t, d, n, l, s, z/
Post-alveolar	The back of the teeth and tip of tongue	/r/
Palato-alveolar	Teeth ridge and the tip of tongue, hard palate n the front of tongue	/ʃ, tʃ, ʒ, dʒ/

Name	Contacting organs	consonants
Palatal	The hard palate and the front of tongue	/j/
Velar (velum=soft palate)	The soft palate and the back of the tongue	/k, g, ŋ /
Glottal	The vocal cords	/h/

2. According to the manner of articulation

Name	Manner/ what happens	Consonants
Plosive	The air pushed out from the vocal cord is released with explosion	/p, b, t, d/ voiced /k, g/ voiceless
Fricative	A narrow passage is formed between the contacting organs and the air passes out with friction	/f, v, θ, ð, s, ʃ, z, ʒ, h/
Affricate	The contacting organs are separated slowly with some friction as air passes out	/tʃ, dʒ/
Nasal	The soft palate is lowered and the air passes through the nose	/m, n, ŋ/
Lateral	The air passes through the sides of the tongue	/l/

Name	Manner/ what happens	Consonants
Frictionless continuant	No closure of the nasal cavity, so no friction is caused	/r/
Semi-vowel	Produced like a vowel but it functions like a consonant	/j, w/

3. According to state of vocal cords (vibration/no vibration)

- Voiced sounds =

/b, d, g, dʒ, v, ð, z, ʒ, m, n, ŋ, l, j, r, w/ + 20
vowels

- Voiceless sounds =

/p, t, k, tʃ, f, θ, s, ʃ, h/

Three term labels

- Given according to :
 1. The state of the vocal cords (voiced/
voiceless)
 2. The place of articulation
 3. The manner of articulation

Three term labels of consonants

/p/	Voiceless	Bilabial	Plosive
/b/	Voiced	bilabial	Plosive
/t/	Voiceless	Alveolar	plosive
/d/	Voiced	Alveolar	plosive
/k/	Voiceless	Velar	Plosive
/g/	Voiced	Velar	Plosive
/tʃ/	Voiceless	Palato-alveolar	affricate
/dʒ/	Voiced	Palato-alveolar	affricate
/f/	Voiceless	Labio-dental	fricative
/v/	Voiced	Labio-dental	fricative
/θ/	Voiceless	Dental	fricative

<i>/ð/</i>	Voiced	Dental	Fricative
<i>/s/</i>	Voiceless	Alveolar	Fricative
<i>/z/</i>	Voiced	Alveolar	Fricative
<i>/ʃ/</i>	Voiceless	Palato-alveolar	Fricative
<i>/ʒ/</i>	Voiced	Palato-alveolar	Fricative
<i>/h/</i>	Voiceless	Glottal	Fricative
<i>/m/</i>	voiced	Bilabial	nasal
<i>/n/</i>	voiced	Alveolar	nasal
<i>/ŋ/</i>	voiced	Velar	nasal
<i>/l/</i>	voiced	alveolar	lateral
<i>/w/</i>	voiced	Bilabial	Semi-vowel
<i>/j/</i>	voiced	palatal	Semi-vowel
<i>/r/</i>	voiced	Post-alveolar	Frictionless continuant

Three term labels for vowels

- Based on:
 1. The position of the lips – rounded and unrounded
 2. The part of the tongue – front, centre, back
 3. The height of the tongue – open, close, half-close

Three term labels for vowels

<i>/i:/</i>	Unrounded	Front	close
<i>/ɪ/</i>	Unrounded	Front	Half-close
<i>/e/</i>	Unrounded	Front	Between half-open and half-close
<i>/æ /</i>	Unrounded	Front	open
<i>/a: /</i>	Unrounded	Back	open
<i>/ɔ / or /ɒ/</i>	Rounded	Back	open
<i>/ɔ:/</i>	Rounded	Back	Half-open
<i>/ʊ/</i>	Rounded	Back	Half-close
<i>/ʊ:/</i>	Rounded	Back	close

<i>/ʌ/</i>	Unrounded	central	Half-open
<i>/ə/</i>	Unrounded	central	Between half-open and half-close
<i>/ə:/</i>	Unrounded	central	Between half-open and half-close

The three term labels for diphthongs

/eɪ/	A glide from the unrounded, front , half-close position to an unrounded, front, just above half-close position.
/aɪ/	A glide from unrounded, back, open position to unrounded, front, just above half-close position.
/ɔɪ/	A glide from rounded, back , open position to unrounded, front , just above half-close position.
/aʊ/	A glide from unrounded, back, open position to rounded, back just above half-close position
/əʊ/	A glide from unrounded, central, between half-close and half-open position to rounded, back, just above half-close position
/ɪə/	A glide from unrounded, front, just above half-close position to unrounded, central, between half-close and half-open position
/eə/	A glide from unrounded, front, half close position to unrounded , central , between half-close and half-open position
/ʊə/	A glide from rounded, back, just above half-close position to unrounded, central between half-close and half-open position.

Module 1 : Introduction to English Language

B.A.Part I Sem I DSE

Dr. Shruti Joshi

02.03.21

Module 1

A) What is Language?

- Characteristics of Language

B) Functions of Language

What is Language?

- Definition:
 1. A **language** is a structured system of communication used by humans consisting of speech (spoken language) and gestures (sign language).

- Wikipedia

- **Language**, a system of conventional spoken, manual (signed), or written symbols by means of which human beings, as members of a social group and participants in its culture, express themselves.
- Language is the expression of ideas by means of speech-sounds combined into words. Words are combined into sentences, this combination answering to that of ideas into thoughts.”

- Henry Sweet

- Language is a system of words or signs that people use to express thoughts and feelings to each other.
- “A language is a system of arbitrary vocal symbols by means of which a social group cooperates.
 - Bernard Bloch and George L. Trager

Characteristics

- purely human and non-instinctive
- dynamic
- creative and unique
- means of communication
- identifies culture
- arbitrary
- primarily vocal
- Open-ended/flexible
- Duality
- Productivity

- **Creativity** - limited set of sound symbols/ letters - produce a large number of words.(English- 44 speech sounds and 26 letters)- certain principles that govern this construction.
- **Arbitrariness** (having no logical reasons)- no logical connection between a particular sound/word and its meaning.
- **Interchangeability**: any human being can be both a producer and a receiver of messages

- **Displacement** - enabling people to talk about things which are remote in space / in time. - talk about any real or unreal matters- things that are absent/present - linguistic structures (grammatical constructions) related to the concepts of time and space.
- **Duality of structure**- language symbols, sounds or letters have an internal structure for a meaningful combination. - same word symbols convey different meanings as combined differently.

- **Cultural transmission**: passed on by one generation to another- has to be acquired through learning which is a part of people's culture and life- cannot be transmitted through heredity. Animals transmit - through inherited knowledge
- **Specialization**-participate in the act of communication without the total involvement of the communicating organism.
- **Language is symbolic** - arbitrarily chosen and conventionally accepted and used symbols

- **Language is systematic-** phonological and grammatical system- rules of constructing linguistic structures
- **Language is vocal-** primarily made up of vocal sounds - Writing came much later -only the graphic representation of the speech sounds
- **Language is non-instinctive and conventional-**

Learnt/acquired and not instinct based like animals, transmitted to next generation as tradition.

Functions of language

- **Phatic function** (Phatic = related to dialogues)
 - to establish an atmosphere or maintain social contact between the speaker and the listener. -spoken communication. - does not necessarily generate a meaningful response.
 - e.g. Utterances related to Greetings, farewells, apologies, requests and comments on the weather etc.
 - does not often apply to written communication, in case of letter writing, the greeting and closure are phatic.
- **Directive function**- to make the hearer to do something
 - e.g. Imperative sentences : commands, requests, suggestions etc.

- **Informative function** - to tell something, to give information or to reason things out. News Bulletin board at a school, textbooks or a cinema guide - informative purpose .

e.g. declarative sentences.

- **Interrogative function-** to ask for information from others.
- E.g. Interrogative structures

- **Expressive function**- to reveal the speaker's attitudes, ideas and feelings .
- **Evocative** function- to create certain feelings in the receivers
- **Performative function**- to do things or to perform acts
- **Poetic function**- literary, stylistic for imaginative ways - focuses on the structure and pattern of the language and places emphasis on the manner in which language is manipulated. - focuses on the aesthetic pleasures of the users.

- **Cognitive function-** intention of affecting the audience in some way in order to evoke some type of response. -

to persuade, entertain, stir, anger or arouse sympathy, - Jokes, political speeches and horror stories are different examples of ways in which language can be used cognitively.

NATURALISM

(1880S- 1930S)



Dr. Shruti Joshi

B.A. Part III

DSC 1017F3

03.01.2023

Naturalism (1880s- 1930s)

- Naturalism = belief in nature.
- It advocates return to nature.

- “Naturalism is a type of metaphysics which takes Nature as the whole reality.”

- W. E. Hocking

- Everything comes from nature and returns to nature .

- a logical offshoot or variety of literary realism
- It was more explanatory than Realism
- a philosophical approach and short-lived.
- Very few writers practiced Naturalism successfully in their works. Most of them were Americans.
- a type of extreme realism
- the role of family ,social conditions and environment in shaping human character
- stories based on the idea that environment determines and governs human character

Origin

- Naturalist philosophy - a product of post-Darwinian biology in 19th C.
- It believed - a human being exists entirely in order of nature, doesn't have a soul, has no access to spiritual world beyond the natural world. Thus, it is just a higher order animal with characters and behaviour that are determined by heredity and environment.
- 1870s - French novelist Emile Zola applied this theory to his works.
- American novelists like Frank Norris, Stephen Crane and Theodore Dreiser presented their subjects with scientific objectivity and elaborate documentation.



Emile Zola
(1840 - 1902)



Theodore Dreiser
(1871 - 1945)



Stephen Crane
(1871 - 1900)

Definition:

- Naturalism is a literary movement that emphasizes observation and scientific method in the fictional portrayal of reality.
- In art and literature, Naturalism is a style and theory of representation based on the accurate depiction of details.
- Naturalism is a belief that everything arises from natural properties and cause, and supernatural/spiritual explanations are excluded or discounted. (Nothing exists beyond the natural world.)

Realism

Both similar literary movements (19th and 20th C) - dealt with the real, cruel human world.

- represented the objective reality of human life.
- developed technical aspects like plot structure
- focused on everyday incidents in ordinary people's lives.
- Romanticism before them was full of symbolism

Naturalism

- a philosophical outgrowth of realism - more explanatory. - identified certain causes for a person's actions and beliefs.
- focused on the social environment.
- based on the philosophy that people are controlled by their inheritance and social environment,
- life is viewed as mechanical and man as just another animal driven by natural instincts (e.g. Zola's *The Human Beast*).
- Spirituality had nothing to do with this philosophy, supernatural elements and high emotions.

Characteristics of Naturalism :-

1 - Determinism

- the absence of the free will or Free choice- , a character's fate is decided/predetermined by impersonal forces of nature beyond human control.
- Natural and socio-economic forces are stronger than man.
- Characters are controlled and conditioned by environment, heredity, instinct and chance.



2 – Pessimism

■ the main topics dealt with by naturalists are the darkest situations of human life, such as vice, violence, racism, disease.

misery, corruption, poverty, prostitution, racism - darker aspects of life.

■ There is a sense that the universe itself is indifferent to human life.



3 - Narrative and language

- the narrator describes the situations, but in an impersonal tone, without getting involved with the characters. – disinterested point of view.
- world of facts with detached observation

4- Rejection of Romanticism

- romanticism portrays Sublime scenes, while the naturalism Makes an almost documentary portrait of the scene

5- Approach between philosophy and science

- Naturalism as a philosophical movement managed to bring philosophy closer to science, stating that there is nothing beyond nature
- based on Darwinist theory i.e. survival of the fittest.

6 - Paradox of Naturalism – it holds two contrary or conflicting views : human behaviour is the result of free will and yet, also determined by natural laws.

MAJOR EXPONENTS IN NATURALISM :-

1- Emile Edouard Charles Antoine Zola (French novelist)

- Father of Naturalism in literature

2-Stephen crane (American novelist)

- The Red Badge of Courage (1895)

3-Jack London (American writer)

4-Edith Wharthone

- Wharton was the first woman to win the Pulitzer Prize for literature,

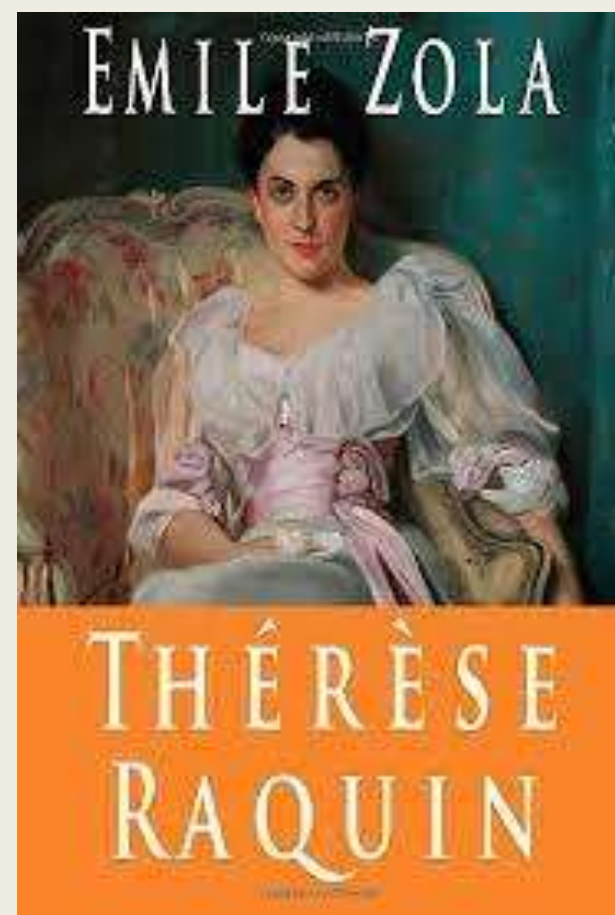
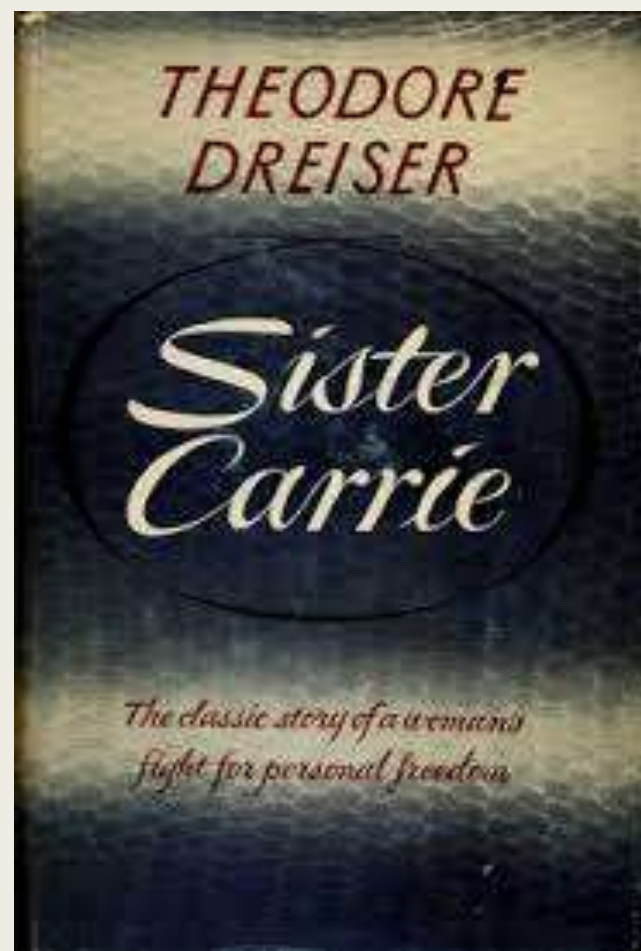
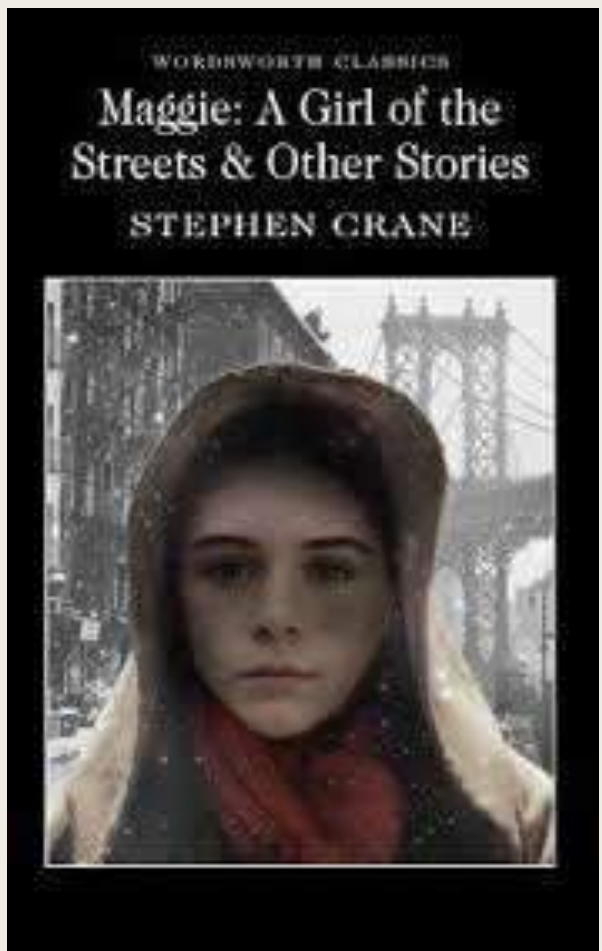
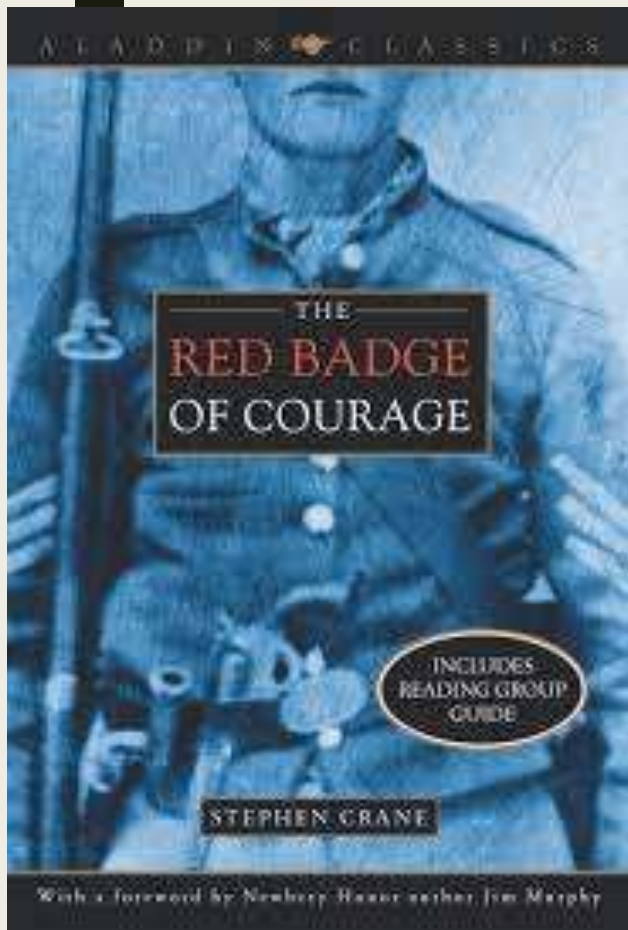
5- Franck Norris (American journalist and novelist)

- notable works includeMcTeague: A

Story of San Francisco(1899),The

Octopus: A Storyof California(1901) and

The Pit(1903).



Characteristics of Naturalistic novel:

- social environment - large part in the development of the narrative.
- plot - secondary to characters.
- Themes – ‘man against nature’ or ‘man against himself’. Characters struggle to retain the mask of civilization despite external pressures that threaten to bring out the animal within.- violence.
- Characters - rough and brutish, belonging to the lower socio-economic class - static and often don't have strong morality. - exhibit strong animal drives (greed, sex) - helpless victims of instincts and social pressures.
- Language - formal, full of animal imagery, ugly and unpleasant words. - descriptive passages with excessive details - arrangement is informal, often chaotic.
- end of Naturalistic novel - usually ‘tragic’. The protagonist faces multiple - disintegrated or wiped out. - surprising twist at the end of the story.

Naturalistic Drama

- depict events that could happen in real life even to the audience.
- characters to whom audience can relate and sympathies.
- difficult to create/perform and rarely popular.
- Only study human situation without any interpretation.
- Zola's stage adaptation of his novel '*Therese Raquin*'(1873)
- **French drama** : Henri Becque and Jean Jullien (*The Serenade*, 1887).
- 'The Theatre Libre' (the Free Theater) of Andre Antoine (1887). - created real life settings with real props on stage.
- **Russian playwrights** – Ian Turgenev (*A Month in the Country*, 1850), Nikolai Gogol (*The Government Inspector*, 1836), Anton Chekov (*The Seagull*, *The Cherry Orchard*, 1904).

- Later, the characteristics of Naturalistic and Realistic drama got mixed up and Expressionism began to appear. Naturalism had a significant effect on modern theatrical development. It affected the way plays were staged.



Thank you

Neo- Classicism

B.A.Part III English (Spe)

DSE Paper III

Dr. Shruti Joshi

25.11.21

Neo-Classicism

(1660- the end of 18th C)

- Greek : 'Neos' ('new')
- Latin : 'Classicus' ('of the highest rank')
- a group of attitudes toward art and human existence

Definition

- Neo-Classicism - the western movements in the decorative and visual arts, literature, theatre, music and architecture that drew inspiration from the classical art and culture of ancient Greece/ Rome.

Neo-classical movement

- 1600 – in England
- The era of Enlightenment
- It is movement against too much use of individualism and imagination in literature
- influenced by the classical and contemporary French models of art and literature.
- 3 phases :

1. **1660-1700**: The Restoration Age - Milton, Bunyan, and Dryden.
2. **1700-1750**: the Augustan Age - dominated by Pope (in poetry), Defoe, Richardson, Fielding, and Smollett (novel).
3. **1750-1798** : the Age of Johnson- dominated and characterized by the mind and personality of Dr. Samuel Johnson. --a new understanding and appreciation of the work of Shakespeare, the development of the novel of sensibility (Sterne and others), emergence of the Gothic school which established the intellectual and emotional foundations of English Romanticism.

Characteristics

- Followed Classical ideals of order, logic, restraint, accuracy, correctness, restraint and decorum.
- Imitation/ reproduction - the structures and themes of Greek or Roman originals
- a reaction against the optimistic, exuberant, and enthusiastic Renaissance view of man.

- man - the most appropriate subject of art.
- art was useful for emotional and intellectual progress of man
- art - valuable, useful - something which was properly intellectual rather than emotional.

Renaissance v/s Neo-classicism

- Renaissance
 - saw man as a being fundamentally good and possessed of an infinite potential for spiritual and intellectual growth.
 - emphasis on the imagination, invention, experimentation and mysticism
- Neo-classicism
 - saw man as an imperfect being, inherently sinful, whose potential was limited
 - an emphasis on order and reason, restraint, common sense, religious, political, economic and philosophical conservatism

● **Nature of Literature:**

- • The neoclassical writers reaffirmed literary composition as a rational and rule-bound process, requiring a great deal of craft, labor, and study.
- Gave more importance to social needs as compared to individual needs.
- They believed that men can find meaning in society, religion, natural order
- Government and literature

- **Aristotelian Notion of Probability**
- **and the “Unities”:**
- • The neoclassicists might be thought
- of as heirs to the Aristotelian notion
- of probability, as well as the
- “unities” of action, time, and place.
- Golden mean – balance- symmetry, proportion, unity, harmony, and grace



Module 1: Realism

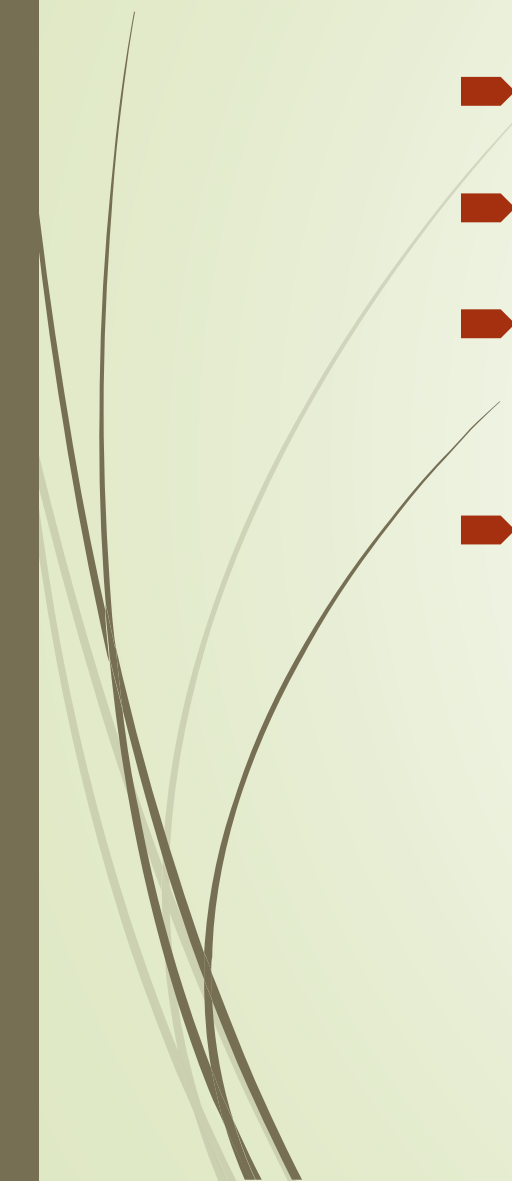
B.A. Part III DSC 1017 E3


Dr. Shruti Joshi

30.10.2021



Introduction

- Realism is a literary movement
 - occurred during 1865-1900.
 - It focused on giving a view of what was occurring at that time,
 - providing insight into what was really going on in society.
- 

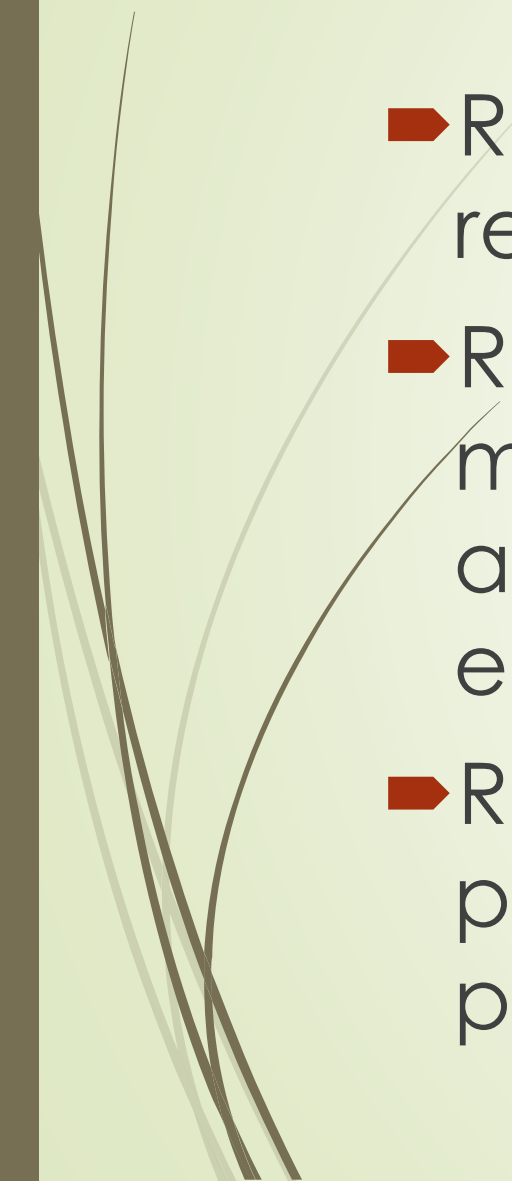


Realism (mid 19th C-early 20th C)

- An artistic movement –France and Russia.
- Post 1848- –Literature
- aim to capture the subject in a realistic style, and possibly to portray the subject in a way that captures the realities of life.
- No artificiality, avoiding artistic conventions, exotic and supernatural elements.
- Objective reality
- Showed everyday activities and life, among the middle/lower class society, without any dramatization.



Definition

- Realism is a literary movement which represents familiar things as they are.
 - Realism was an attempt to represent subject matter truthfully without artificiality, avoiding artistic conventions, exotic and supernatural elements.
 - Realism is an art style that focuses on making pieces look as realistic and true-to-life as possible.
- 

Characteristics

- Reaction against Romanticism (1800-1850)
- (A literary movement that focused around feeling, imagination, and intuition). (1790- Germany first mention, 1815- Wordsworth- Preface to Lyrical Ballads)
- truth - depicted life and society as they were.
- Focuses mainly on present issues and truths from now rather than the past or fantasy.
- Focus is on the characters rather than the actual plot - The class of the characters are important and usually portray the middle or lower class.
- Events that occur in the story are predictable because of the lack of over dramatization and fantasy.
- Diction is natural (talking, conversational).



Origin

- Romanticism had been the predominant artistic movement in Europe from the late 19th C onwards. It focused intensely on the consciousness of the individual in terms of imagination, emotion and appreciation of natural beauty. In the mid-19th C, it became more objective and scientific in examining the human condition. This developed the philosophy of realism and naturalism.
- In America (1865 -1915)- reaction against Romanticism– rejected heroic, adventurous, or unfamiliar subjects literary movement that developed - towards the end of the Civil War and stressed the actual (reality) as opposed to the imagined or fanciful.



Opposing Romanticism


- Springing from a developed outrage to romanticism, realism is known as the complete opposite, and focuses on ongoing social issues that should not be disregarded.
- Realism rejects romantic themes of artificiality and ignorance, and instead embraces raw life as something beautiful and art worthy.

Realism in France

- ▶ 1855, - sparked from works of the painter, Gustave Courbet,
- ▶ preferred to address the social issues of France, - the poverty that filled the streets.
- ▶ independently presented his realistic work.
- ▶ He was soon seen as the heroic father of French art realism.



- 
- In 1873, Mark Twain, along with Charles Dudley Warner, wrote **The Gilded Age: A Tale of Today**, which became the basis for the realism era.
 - He created a new style for authors to follow,
 - which went against the old New England way of writing.
- 




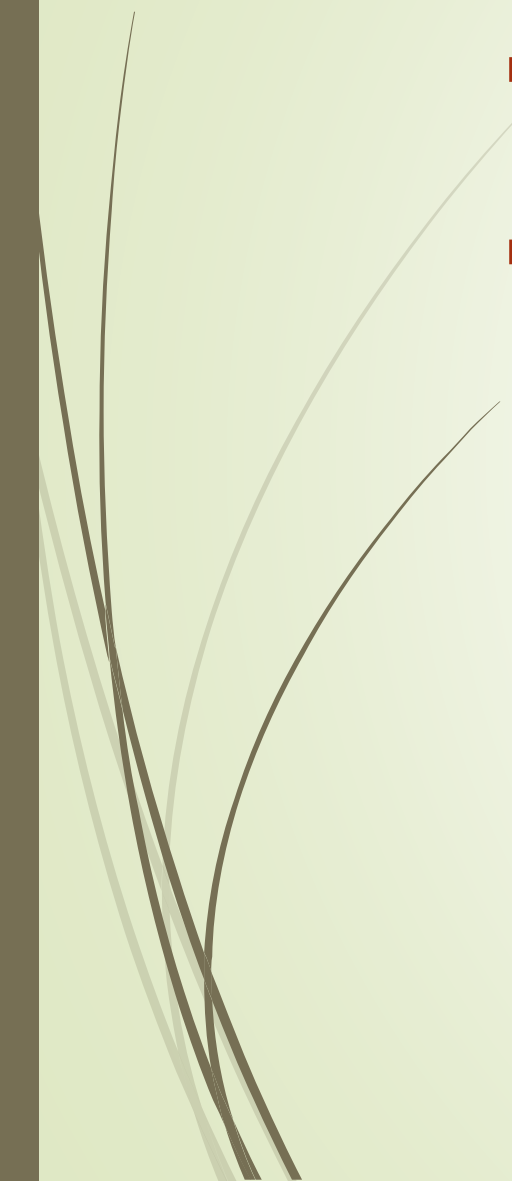
Romance and Realism: Taste and Class

Romance

- Aspired to the ideal
- Thought to be more genteel since it did not show the vulgar details of life

Realism

- Thought to be more democratic
- Critics stressed the potential for vulgarity and its emphasis on the commonplace
- Potential “poison” for the pure of mind

- 
- In paintings – realism - subjects **as they look in real life.**
 - Gustave Courbet, Winslow Homer, Édouard Manet, and Rembrandt.
 - realistic portraits, landscapes, and still life paintings
- 





GAS-OIL-TIRES

DRINK
Coca-Cola
5¢ ICE COLA 5¢

CLOSED





Theatre

- Around 1870s
- A set of dramatic and theatrical conventions to bring fidelity of real life to performances.
- A technique- presenting speech and movements found in domestic situations of everyday life
- Henrik Ibsen- influenced realistic drama in prose.
- True to life characters, settings, conflicts.
- Common problems of ordinary, real people- experiences similar to audience
- Believable dialogues-everyday conversation-plain speech
- Settings- typical workplaces, towns, homes, offices-reflection of society-audience relates to the plays.









Realistic dialogues

- *"Hello, John. How are you?"*
- *"I am just fine. And how are you, Martha?"*
- *"Thank you for asking. I am fine. How's your job search coming along."*
- *"My job search is going rather slowly, I'm afraid. Are you still working at Smith and Sons?"*
- *"Hey, John, what's up?"
Martha asked.*
- *"Not much, you?"*
- *"Same old. You still out job hunting?"*
- *"Yeah, sorry to say. You still at Smith & Sons?"*



Poetry

- Very little poetry was written in this style.
- Realism includes poetry from any era that follows the philosophical tenets of this movement.
- Romantic poets describe the world as they desired it should be; while Realist poetry describes the world as it actually is.
- E.g. Shakespeare's sonnet 130 – 'My Mistress's eyes are nothing like the sun'.
- Realistic poems describe subjects from contemporary everyday life, focusing more on character than on sensational events. They reject lofty ideals, imagination, and intuition; and prefer objective, true to life statements.



Novels

- The major literary forms of realism were novels and short stories
- Balzac – *The Wild Ass's Skin* (complex characters, detailed observation about society)
- Gustav Flaubert (*Lolita*)
- Samuel Richardson – *Pamela*, *Joseph Andrews*
- Mark Twain – *The Adventures of Huckleberry Finn* (1884) (distinctive life and voice of American country side)
- Charles Dickens – *Great Expectations*
- George Eliot – *Silas Marner*, *Middlemarch*.

- 
- ▶ Stephen Crane : The Red Badge of Courage (1895) – the real but previously untold stories of life on the battlefield.
- 

Some Writers from Realism

▶ • Stephen Crane

– The Red Badge of Courage

▶ • Willa Cather

O Pioneers!

My Antonia

▶ • Bret Harte “Outcasts of Poker Flats”

▶ • Jack London

The Call of the Wild

▶ • Kate Chopin!

Story of an Hour

• Mark Twain

– Life on the Mississippi

– The Adventures of Tom Sawyer

– The Adventures of Huckleberry Finn



Stephen Crane



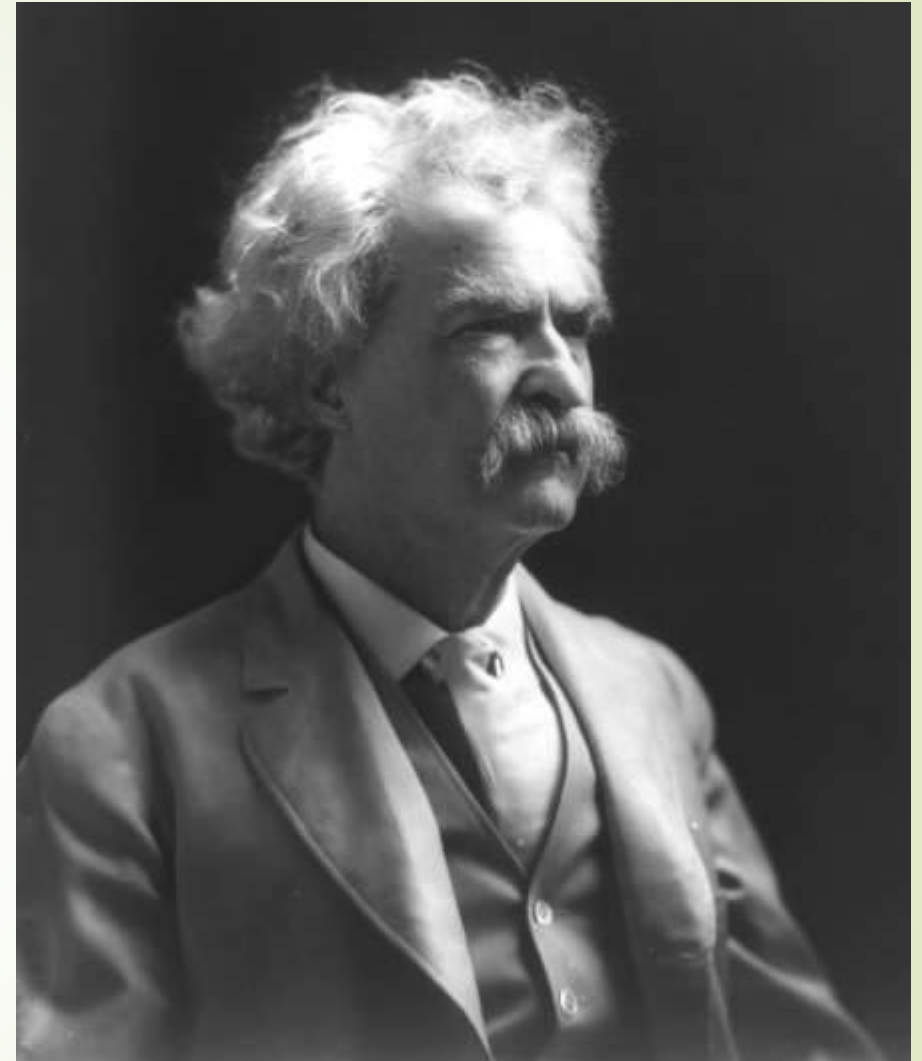
Ambrose Bierce



Kate Chopin



Bret Harte



Mark Twain



Magical Realism

- 1925, German art critic, **Frank Roh**, *first used the term* to describe the unusual realism seen in the work of American painters.
- This specific realism consisted of fantasy scenarios taking place in average settings.
- it was used to describe fantasy in literature, but extremely realistic events in visual art form.
- Where scenarios that don't make much sense are put into real life settings.
- It is also a very popular genre used in Latin America, and also part of contemporary writing.

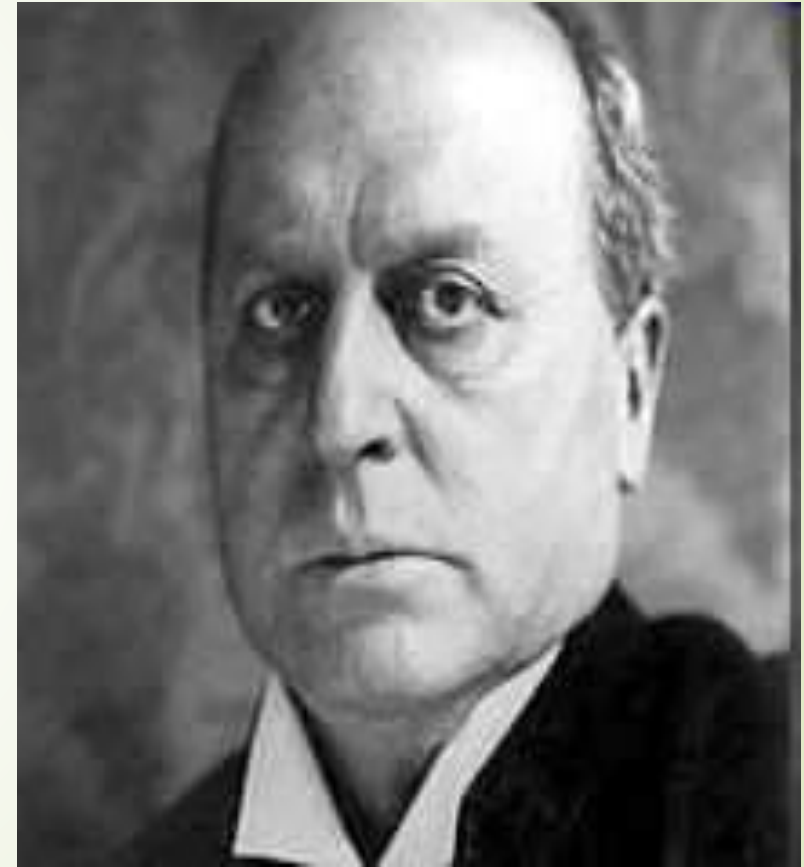
William Dean Howells

- an editor for the Boston based *Atlantic Monthly*, and was awarded with many prestigious honors from several colleges such as Oxford.
- His literature included characters similar to ordinary people and was based on contemporary and sometimes controversial social themes.
- Some of his works include **A Modern Instance**, **A Hazard of New Fortunes**, and **Rise of Silas Lapham** which all deal with reoccurring common-life issues.



Henry James

- ▶ Regarded as one of the keyfigures in the realistic literature,
- ▶ he often wrote about the two growing super powers of the world, the Old World (Britain) and the New World (America).
- ▶ In his works, he developed a stereotype for which his characters were based on
- ▶ Those from the Old World were portrayed as beautiful,alluring, yet corrupt, while the New World characters closely followed their virtues, such as freedom, and had a greater



Kate Chopin

- ▶ Kate Chopin was a feminist author who wrote about sensitive topics that most often were experienced by woman.
- ▶ Her most popular work, **The Awakening**, focused on the women's ambitions and the hardships they face.



Symbolism



Dr. Shruti Joshi

B.A. III

12.1.2023

Death and the Grave Digger (1895) -Carlos Schwabe



Symbolism is the language of the
Mysteries. By symbols men have
ever sought to communicate to each
other those thoughts which
transcend the limitations of
language.

— *Monty Hall* —

AZ QUOTES

Symbolism (1860s)

- a late 19th C art movement
- origin - French, Russian and Belgian - poetry and other arts.
- reaction against the urbanization and materialism of the Victorian age
- expressing individual emotional experience through the suggestive use of symbol.
- express various elements of an individual's internal life- tensions of routine lives, mental impressions, internal moods, spiritual sentiments through symbols.

SYMBOLISM



- 4 When a person, place, thing, or event that has meaning in itself also represents, or stands for, something else.



= Innocence



= America



= Peace

Definition

- the use of symbols to represent things, especially in art and literature
- **Symbol**: a word/phrase that signifies an object/event which in turn signifies something beyond itself.
- **Symbolism**: the representation of ideas by the use of symbols.
- **Symbolist movement**: It is an artistic movement using symbolic images and indirect suggestion to express mystical ideas, emotions and state of mind.

Origin

- Latin '**symbolum**'/ '**symbolus**' and Greek '**symbolon**'
- a sign of recognition
- Symbol = an abstract meaning beyond itself.
- endlessly suggestive.
- images that reveal a special mood /something deeper than life.

WHAT IS SYMBOLISM?

SYMBOLISM DEFINITION



- Symbolism is the idea of using a symbol to represent a meaning, idea or quality. The symbols that are given do not have the same literal meaning as the thing about which they are referring.
- Using symbolism gives the speaker or writer the opportunity to describe something in a more poetic fashion rather than simply saying what they mean outright. It can be used to express an emotion or something which is a more general idea, for example, a dove is the symbol of peace or a rose is the symbol of romance and love.
- There are some words which are used in a symbolic sense which may have more than one meaning, for example, a chain. This can sometimes refer to being imprisoned but can also be used to symbolise a union.
- In some cases, symbolism can mean different things to different

SYMBOLISM

A **symbol** is something that represents something else. Below are some common symbols:

LOVE



PEACE



RELIGION



DEATH



- **'rose'** = symbol of love.
- **'a caged bird'** =longing for freedom.
- The conventional symbols – 'the cross', 'swastika', 'the shepherd' = cultural significance.
- 'private'/ 'personal' symbols exploit widely shared associations.
- E.g. **'a rising sun'** =birth,
- **'the setting sun'** =death.

Characteristics:

- reaction against Realism and Naturalism.
- Art= life's absolute truths represented in indirect manner.
- rejected plain, simple meanings and matter-of-fact description.
- hidden mystery of human existence through metaphors and images.
- techniques of versification = free verse and liked word play.
- words =suggestive value and creation of atmosphere.
- spirituality, imagination and dreams;

Types of Symbolism in Literature

1. METAPHOR:

Metaphor is a sort of non-literal language that shows qualities of a subject through an examination.

2. SIMILE:

It is a saying utilized when one thing gets allocated a few characteristics of the other and is contrasted with it.

3. ALLEGORY:

It is likewise like a simile, but communicates the importance of the text, its noteworthiness, as opposed to an outer test of similarity.

4. ARCHETYPE:

It is used to speak to a human standard of conduct that is typically all-inclusive all through the world and can be applied and perceived in numerous societies.

5. ALLUSION:

An allusion is utilized to suggest something or allude to another fanciful, strict, or authentic character without straightforwardly referencing them.

6. HYPERBOLE:

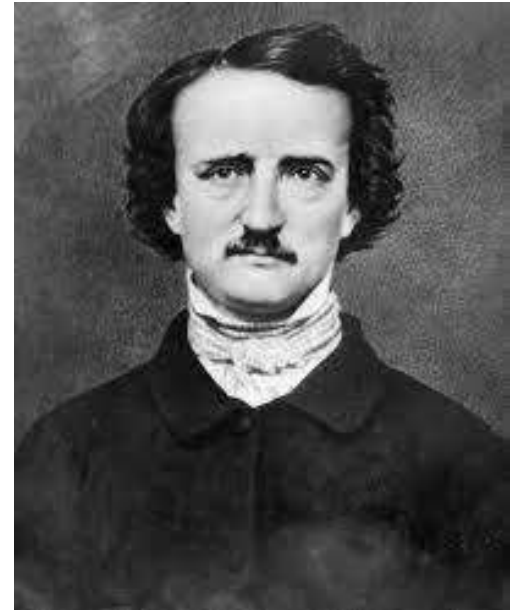
Hyperbole is utilized in content to overstate someone's attribute or trademarks, such as influence, magnificence, abundance, impact, strength, and numerous others.

Major exponents

- **French - Charles Baudelaire** (*Flowers of Evil* - 1857, *The Voyage* - influenced by the American poet Edgar Allan Poe (*The Raven*, *Ulalume*, *The Haunted Palace*)).



Charle Boudelaire



Edgar Allan Poe

- **Poetry** - Arthur Rimbaud, Paul Verlaine (*Songs without Words*), Stephane Mallarme (*Afternoon of a Faun*)
- American **poets** – Arthur Symons, Ernest Dowson, W. B. Yeats (*Byzantium* poems), Ezra Pound, Dylan Thomas (*Alterwise by Owl-light*), T.S.Eliot (*The Waste Land*)
- **Novelists** – James Joyce (*Finnegans Wake*), William Faulkner (*The Sound and the Fury*).

The Victorian Age

BAIII DSC 1017 E3

Dr. Shruti Joshi

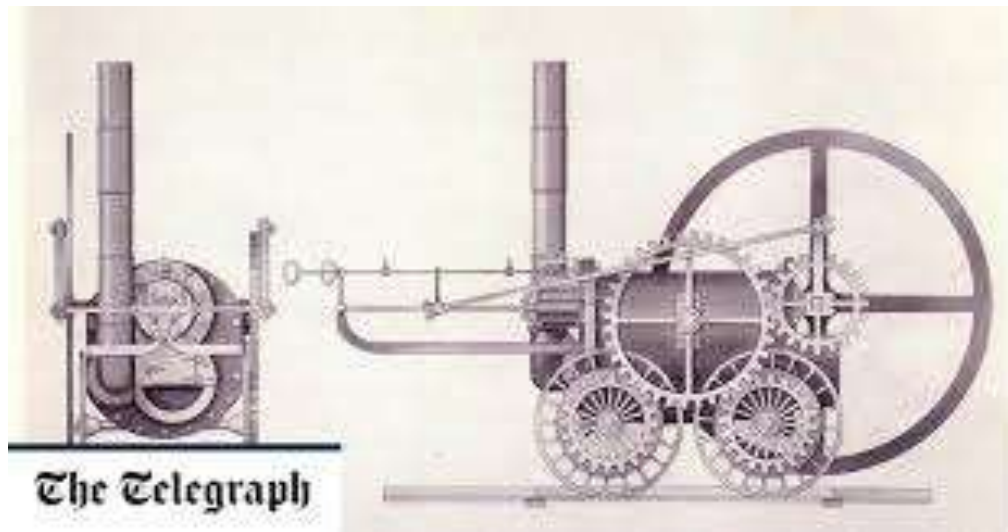
The 19th C English Literature

- The Victorian Age :
1830-80 (1832-1900)
- Reign of Queen Victoria:
1837-1901



Characteristics of the Age

- Sociological : Before the Queen, major reforms – Catholic Emancipation (1829), Parliamentary Reform(1832), suppression of slavery in the colonies (1833), construction of the first Railway (1825), electric telegraph (1837)-
- Transition from old to new era- scientific knowledg- new horizons –new theories in biology, geology, chemistry
- An age of conflict between religion n science, mysticism n rationalism



Gatling Gun



Wireless Telegraph



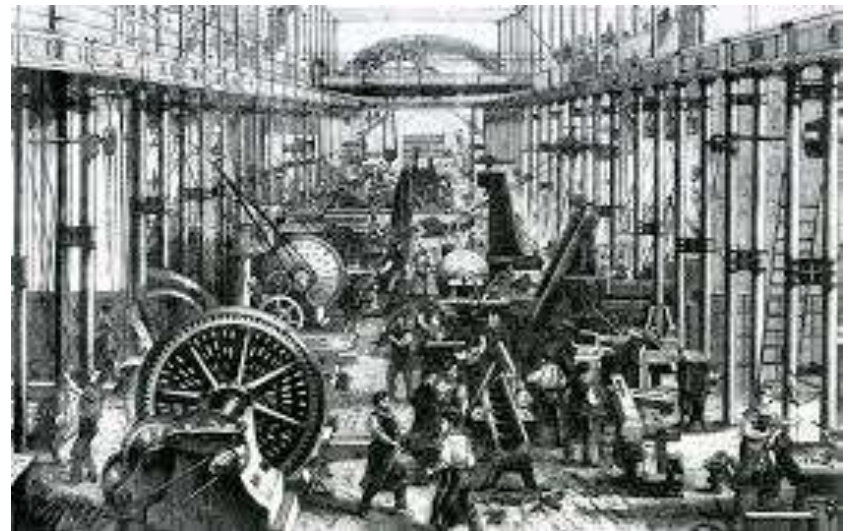
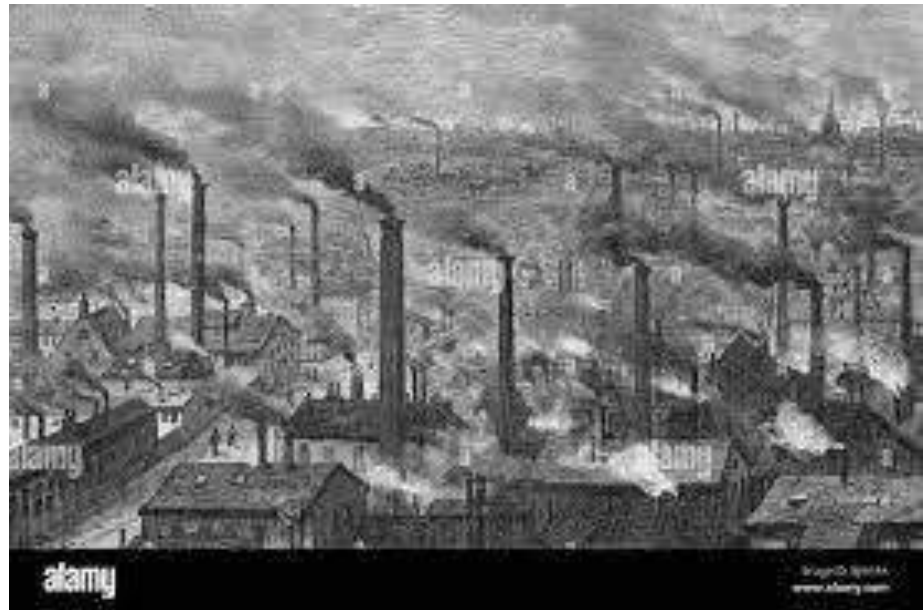
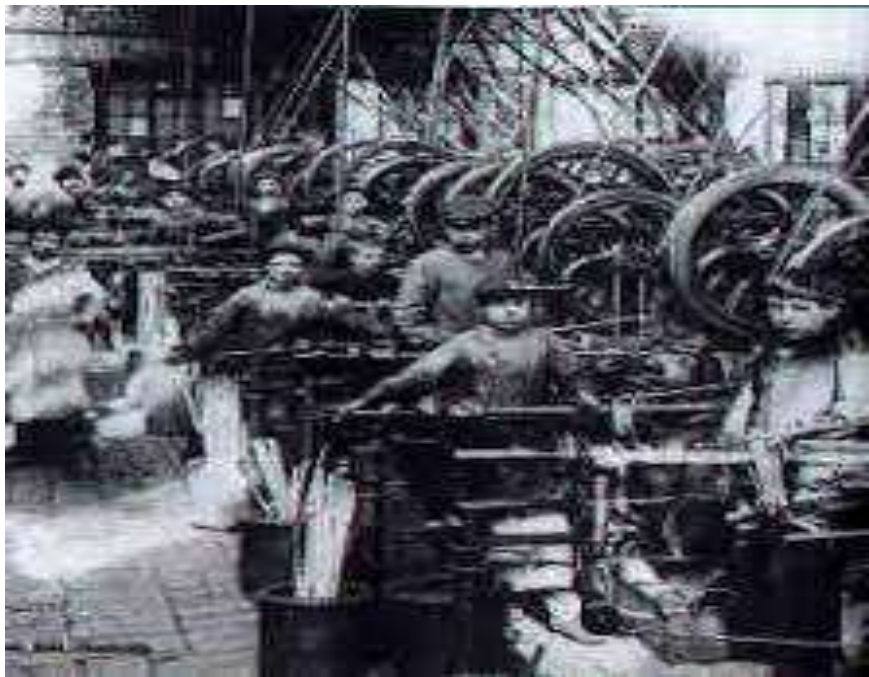
Original X-Ray



Pasteurization Process

- **Era of peace, prosperity, progress** – liberal politics- not many wars- peace- industrial and mechanical progress – era of aggressive nationalism and imperialism.
- **Social evils**: industrialization= new cities, slums, exploitation of labour class, child labour, - novels of Dickens, Kingsley, Gaskell
- Education : compulsory- increase in reading public- cheap books – socio-political awareness – journalism, novels(popular form of lit.)









Victorian Literature

► Authors you might know...



Charles Dickens



Sir Arthur Conan Doyle



Alfred, Lord Tennyson
(Wrote *Idiot's*)



Bram Stoker
(He wrote *Dracula*)

Joseph Conrad



(Have you read *Heart of Darkness*?)

(He wrote *Dracula* and *Heart of Darkness*)

H.G. Wells



(He wrote *The War of the Worlds*)

A.E. Houseman



(wrote *Mr. Spink's* famous poem)

Lewis Carroll
(Also *Alice in Wonderland* and *Through the Looking Glass*)



- **Social changes**: turbulence- breaking down existing social order, no new replacement – unrest – conflict between rich industrialist n working class- responsibility of poets and novelists to present the reality .
- **Democracy** :

- Literary:
- The Romantic (1798-1830) spirit continued for a short while
- Major form of literature practised – Novel
- Prose – immensely rich
- Poetry

Poetry

- Alfred Lord Tennyson (1809-92)

- the representative poet of the age- expressing the doubts, faith, griefs of the people

- Dreaminess, majesty, natural simplicity, fantasy, melody, narrative vigour

e.g. *Poems (1833)* – *The Lady of Shallott*, *The Lotus Eaters*, *The Palace of Art*, *Morte D'Arthur*, *Ulysses*, *In Memorium*,

- *Maud (1855)*, *The Idylls of the King (1889)*

- Robert Browning (1812-1889)
- Matthew Arnold (1822-83)

The Pre-Raphaelite poetry

A DISAPPOINTED MAN - Robert Lynd

B.A. III DSC Paper E3

Dr. Shruti Joshi

28.01.2022

Robert Lynd (1879 –1949)

- an Irish writer, editor of poetry, **urbane literary essayist**, socialist and Irish nationalist.



We forget that Socrates was famed
for wisdom not because he was
omniscient but because he realized
at the age of seventy that he still
knew nothing.

— *Robert Wilson Lynd* —

AZ QUOTES



Celtic Quotes

Every man of genius
is considerably
helped by
being dead

Robert Lynd

www.irelandcalling.ie/robert-lynd-quotes

- **Expectations often lead to disappointment.**
- Imagination creates false pictures of things we have never before seen. When we finally see them, we are disappointed.
- E.g. of a blind man,
- his own experience about London and Lion.

- Familiarity – gives rise to contempt as well as liking
- Familiarity, - teaches us -what to expect in a thing, and to admire it for being what it is,
- The eye is more realistic than the imagination, and realism is usually the way of disillusionments.
- avoid disappointment - by not expecting the wrong thing -by not expecting too much. - enemy of pleasure.
- E.g. Disappointment at books, movies

- traveller or tourist - pangs of disappointed anticipation and the pleasures of the unexpected
- E.g. Taj, Clovelly, Rome
- Ability to readjust with the mental disappointment- try to accept places/things as they are.

- The blind man – learns- to accept the fragmented beauty of reality
- other people's beautiful things and places – most disappointing things and places on earth for us

THE FUTURE

-A.A.Milne

B.A. III DSC Paper E3

Dr. Shruti Joshi

29.01.2022

A. A. Milne (1882 –1956)

- **Alan Alexander Milne**
- an English author
- books about the teddy bear Winnie-the-Pooh (about a boy named Christopher Robin after his son)
- poems , a playwright
- served in both World Wars, - a captain of the British Home Guard in World War II.





HISTORY HOLLYWOOD.COM - GOODBYE CHRISTOPHER ROB



The essay

- A fortune-teller and client
- Question of belief
- Advance information - Hope about good times, plans to keep u happy for a while – in return of a few guineas – worth the happiness
- if what is told in advance, doesn't happen – not her fault

- If u don't believe – fortune teller can't defraude u

WHAT I FOUND IN MY POCKET

- G.K.Chesterton

B.A. III DSC Paper E3

Dr. S. M. Joshi

3.2.22

G.K.Chesterton (1874 –1936)

- **Gilbert Keith Chesterton** -
- an English writer, philosopher, theologian, literary and art critic.
- Wrote Essays, fantasy, Christian apologetics, Catholic apologetics, mystery, poetry
- "prince of **paradox**".(विरोधाभास)
- "orthodox" Christian,



WHAT I FOUND IN MY POCKET

- *Tremendous Trifles (1909)*
- Humorous, narrative essay
- About his huge pockets – how things get lost in them – what one might find there
- During a train journey - a rainy evening
- Bored- had nothing to do intellectually – no books to read
- Looking around to find something interesting to ponder on

- Reminded of his pockets – a museum of things in different pockets
- 1. tram tickets to Battersea – - shower from the pockets - the description of some medicine on their back – found some written matter to think about – thoughts about patriotism



2. A pocket-knife – thoughts about stone age discovery- wars – different stages of civilisation – metals (iron,steel) – industrial revolution – a small sword

3. a box of matches- fire – comparison with women – desired but untouchable

4. a piece of chalk

5. An old coin of less value

- All sorts of things, but no ticket of that railway journey.

English Drama : Modern and Post-modern

B.A. Part III DSC Paper III

Dr. Shruti Joshi

30.11.21

Modern age (1880s-1940s)

- 2nd half of 19th C, starting decades of 20th C – growth of science, capitalism, materialism
- Opposite of Victorian age(1837-1901) - Victorians regarded as hypocritical and their ideals as stupid and mean. They believe in the longevity of 19th-century institutions both secular and spiritual. They never raise questions and thought that their family life, the British Empire, and the religious values would last endlessly. Writers of the modern age raised questions on everything and know that things will change. Their values are not limited to family persons as they reflect the prominence of sex in relationships.

- War and industrialization -devalued the individual.
- Global communication -world a smaller place.
- dizzying pace of change.
- Writers responded to this new world in a variety of ways.
- Most bitter satire, sci-fi, realistic lit.
- Age of anxiety and interrogation, scepticism-want of new set of values
- Art of Life's Sake – lit. serious, a purpose, community imp.

- Growing interest in the poor/working class
- Influence of radio, cinema, TV
- Belief in rational thinking
- 2 wars- chaotic situation in society and literature – anti-war lit., absurd theatre
- Impact of colonialism, science, **psychology**
- **AVANT-GARDE**
- Most complex age, baffling, revolutionary
- Rationalization of sexual behaviour

Modernism / Modern age in English Literature

Characteristics

- **Individualism**- interested in how the individual adapted to the changing world- Modernist literature -characters who just kept their heads above water. – world as challenge to the integrity of characters. E.g. Ernest Hemingway – strong, persevering characters.
- **Experimentation**- subject of modernists -inner workings of consciousness - broke free of old forms and techniques- mixed images from the past with modern languages and themes, creating a collage of styles – stream of consciousness - James Joyce and Virginia Woolf, T.S. Eliot and Ezra Pound,

- **Absurdity**- senseless violence of 2 wars- humanity had lost its way- global capitalism reorganizing society - Franz Kafka's "The Metamorphosis," a traveling salesman is transformed into an insect-like creature.
- **Symbolism**- infused objects, people, places and events with significant meanings. - imagined a reality with multiple layers, hidden or coded. reader's imagination , open-ended narratives with multiple interpretations.

Modern Drama

- **Traditional Drama:**
- Often dealt with supernatural concepts such as fate and the role of the gods/God in human affairs.
- Characters were often noble, royal, or somehow exalted in position.
- Was very structured and ended with a clear plot resolution.
- Lofty speech, such as verse or poetry, is often incorporated in dialogue.
- **Modern Drama**
- Often focuses on relatable problems and social issues.
- Characters are usually average, everyday people.
- Doesn't always confine itself to a clear structure and may end without a resolution.
- Features natural, realistic dialogue.

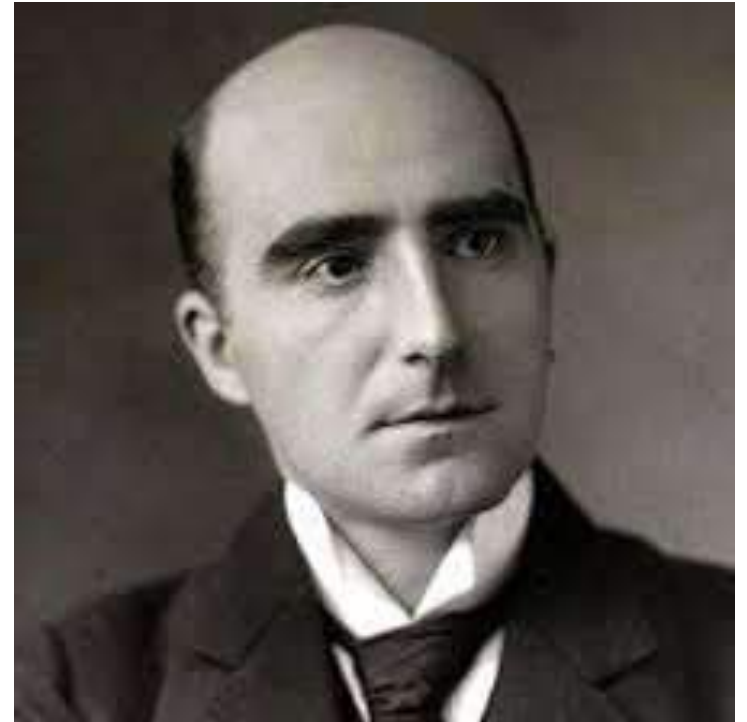
Problem play/ Drama of Ideas

(1890-1914)

- **Origin:**
- The prose drama of the 20th C = 1890-1914 (England)
- 1890s - Henry Arthur Jones (*The Silver King, Saints and Sinners, The Hypocrites, Liars*), Arthur Wing Pinero (*The Money Spinner, The School Mistress, The Weaker Sex, The Thunderbolt*) – Prepared the way – accustomed the audience to more faithful, intimate picture of contemporary life
- Other pioneers – T.W. Robertson (*Society*)



Henry Arthur Jones
(1851-1929)



Arthur Wing Pinero
(1855-1934)

Characteristics

- Drama **of disillusion**- strips life of false sentiment, reveals ugliness of beliefs and conventions of contemporary society
- Treats a particular **social/moral problem** -Tries to suggest a solution – love, marriage, sex, war and peace, social and economic justice, crime etc.
- Opposes all falsehood, adheres to **equality, freedom, justice**
- Has Propaganda value - **didactic** purpose

- **Tragic** tone
- Intellectual, realistic, **thought provoking**, argumentative, witty, materialistic.
- Problem play wrights- expose hypocrisy, pulls down the old idols
- **Revolt** against established conventions
- **Opposes romanticism**, idealism, escapism
- Equal emphasis on internal and external conflict

Features of Problem plays

- Lengthy stage directions
- No soliloquy/aside – life like conversations
- Theme works through action and characters
- Characters – no mighty heroes / villains – ordinary people from homes, streets, offices, courts – adhering to conventional morality, beliefs – their conflict with those who rebel against prevailing social order/ its victims

Major exponents

1. John Galsworthy (1867-1933)

- Depiction of social life- realistic, impartial – characters from middle class
- About criminal cases, pursuit of the law, justice
- Deep poignant irony
- Short, crisp, lively, witty dialogues
- *The Silver Box, The Strife, The Skin Game, Loyalties, A Bit of Love*



2. Granville Barker (1887-1946)

- Actor, producer, playwright
- Contemporary problems – unyielding realism
- *Prunella, The Voysey Inheritance, Waste*



3. J.M. Barrie (1860 –1937)

- Scottish humour, reserve, sentimentality
- Without material grossness
- *The wedding Guest, The Admirable Crichton, Dear Brutus*



Post-modern age/Post-modernism

(late 1950s and early 1960s)

- after World War II
- reaction to modernist literature's quest for meaning
- after the series of human rights violations that occurred during and after World War II- meaning was an impossible quest-the only way to move forward was to embrace meaninglessness fully.

Characteristics of Post-modernist literature

- Embrace of randomness
- Playfulness
- Fragmentation
- Metafiction
- Intertextuality.

Postmodern drama

- the fallibility of definite truth, instead encouraging the audience to reach their own individual understanding.
- raises questions rather than attempting to supply answers.

- accepted norms of seeing and representing the world challenged and disregarded- experimental theatrical perceptions and representations are created.
- different [media](#) forms used
- The narrative - can be broken, [paradoxical](#) and imagistic. - multiplicity -inter-related webs of stories
- Characters fragmented, - contrasting traditional character.
- Each new performance - a unique spectacle, no repeating a play.
- The audience -shared [meaning-making](#) of the performance process - included in the dialogue of the play.
- rejection of the notions of "High" and "Low" art. The production exists only in the viewer's mind as what the viewer interprets - nothing more and nothing less.
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Theater of Absurd

- concern with life at the elemental level—with life bare and bony, wholly demystified and demythologized, and with questions raised at the existential plane, and without any attempt to seek soothing escape or magic solution to the problems of existence.
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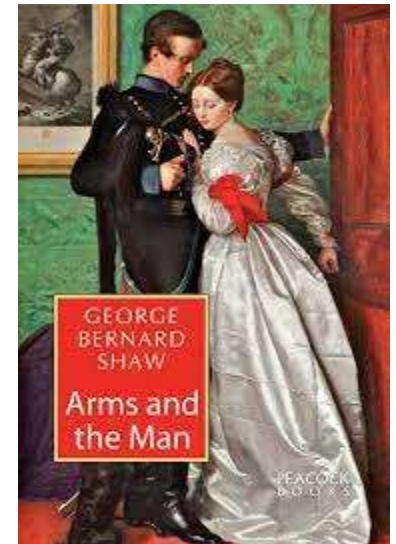
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- (26 July 1856 – 2 November 1950)
- Irish playwright, critic and political activist
- theatre and music critic, pamphleteer.
- more than sixty plays
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- contemporary satire and historical allegory,
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His philosophy

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- **Capitalism** – exploits the poor
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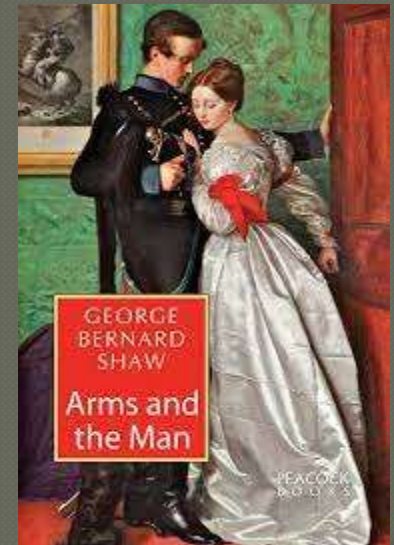
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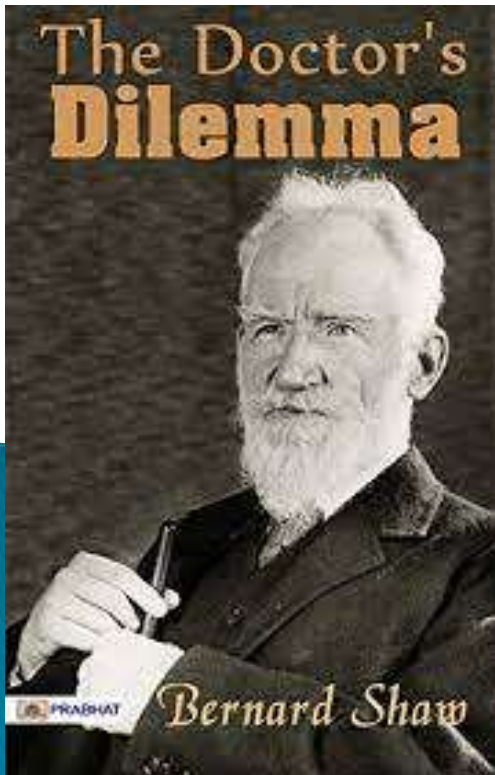
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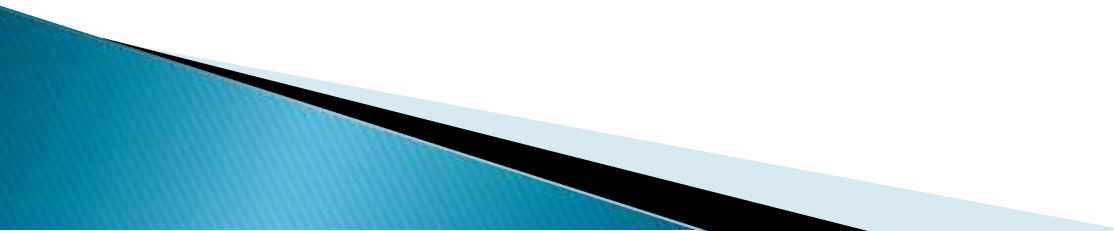
◎ **Medical Science:**

The Doctor's Dilemma – G.B. Shaw

BA III DSC Paper 3
Dr. Shruti Joshi
30.12.2021

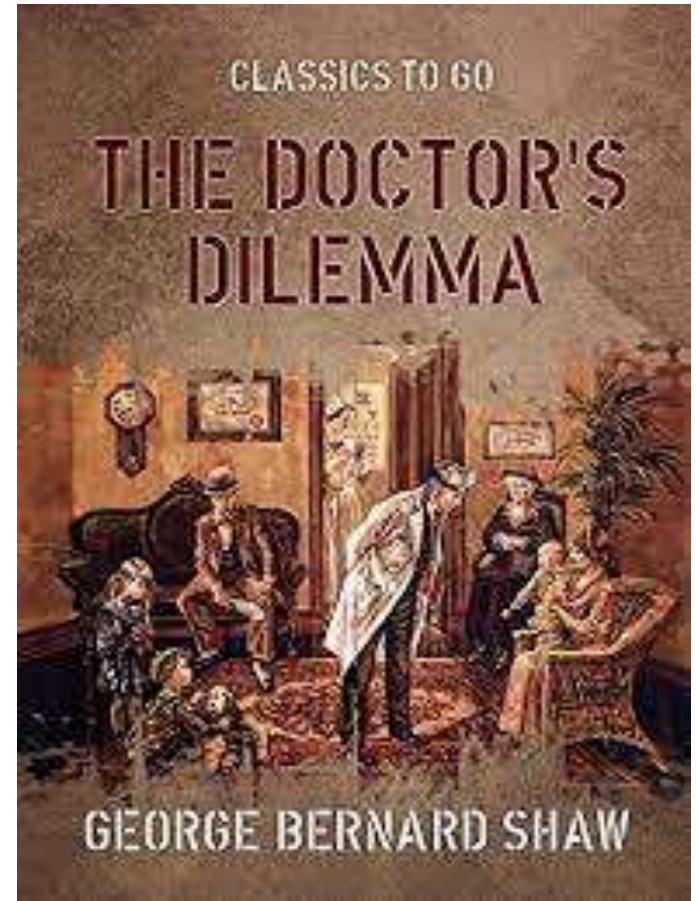


The play

- ▶ **Time:** 15th June 1903
 - ▶ **Setting :** a doctor's consulting room
 - ▶ **About**– the moral dilemma created by limited medical resources and conflicts between demands of private medicine as a business and a vocation.
 - ▶ **Theme :** there will be treatments that are so scarce/costly that some people can have them while others cannot. Who is to decide? on what grounds?
- 

Preface

- ▶ as long as the play itself.
- ▶ Criticism against medical profession which protests excessively of public good; but actually is given to private interest.

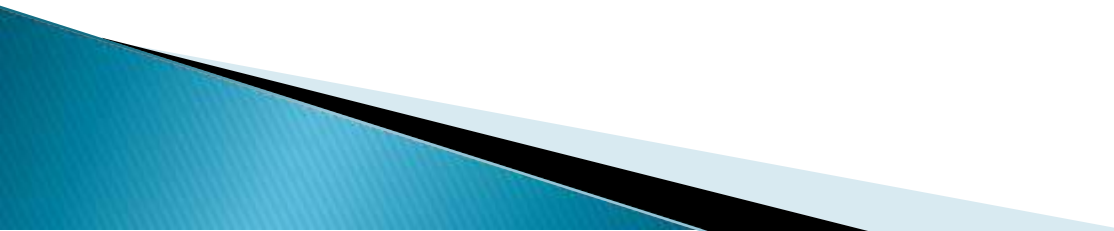


Source

- ▶ A discussion with Sir Almroth Wright (British bacteriologist and immunologist.)
 - research on vaccination
 - St. Mary's Hospital, London – ‘Opsonin’

(an antibody or other substance which binds to foreign microorganisms or cells making them more susceptible to phagocytosis.) – may help in increasing the capacity of phagocytes (immune cells – circulate and migrate through tissues to ingest and destroy both microbes) **to attack disease germs**



- ▶ Information on medical science– medical service in England – a murderous absurdity.
 - ▶ Securing immunity from bacterial diseases through vaccines made of their own bacteria
 - ▶ Shaw : what would be done if there was more demand from patients than could be satisfied?
 - ▶ Wright: **we should have to consider which life was worth saving.**
- 

- ▶ Sir Ridgeon : drawn on Sir Almroth Wright
- ▶ Louis Dubedot : a person called Aveling, an atheist and Marxist
- ▶ Author Granville Barker's (English actor, director, playwright, manager, critic, and theorist.) visit to Shaw triggered the writing of the play.
- ▶ Barker's remark: **doctors were preserving the lives of many patients who were useless and didn't deserve to live.**



The Dilemma

1. Who is to decide who would be benefited from scarce medical facilities?
2. poor doctors tempted to perform costly, useless treatments on patients for personal gains.

Characters

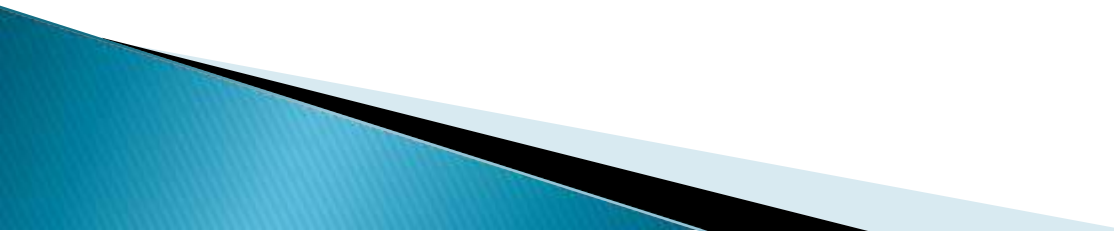
▶ Major:

- ▶ 1. Sir Colonso Ridgeon
- ▶ 2. Louis Dubedot
- ▶ 3. Jennifer
- ▶ 4. Sir Patrick Cullen

▶ Minor

- ▶ 5. BB
- ▶ 6. Blenkinshop
- ▶ 7. Cutler Walpole
- ▶ 8. Redpenny
- ▶ 9. Emmy

Act-wise summary

- ▶ Act I
 - ▶ Opens on 15th June 1903_ – consulting room of Dr. Ridgeon
 - ▶ characters Introduced – Redpenny, Emmy, Dr. Ridgeon, Dr. Shutzmacher, Sir Patrick Cullen, Walpole, Sir Bloomfield (B.B), Dr. Blenkinshop
 - ▶ Dr. R – knighted
 - ▶ Being visited by other Drs to congratulate – their relations revealed
- 

- ▶ Dr. Shutzmacher–
“Cure Guaranteed”–
cheap treatment–
Parrish’s Chemical
Food to all patients –
regardless of disease
- ▶ Cullen – R’s discovery
is 150 yrs old – it is
just inoculation
- ▶ Description of R’s
discovery of Opsonin
- ▶ a woman (Jennifer)
waiting– R ignores her
to meet Walpole

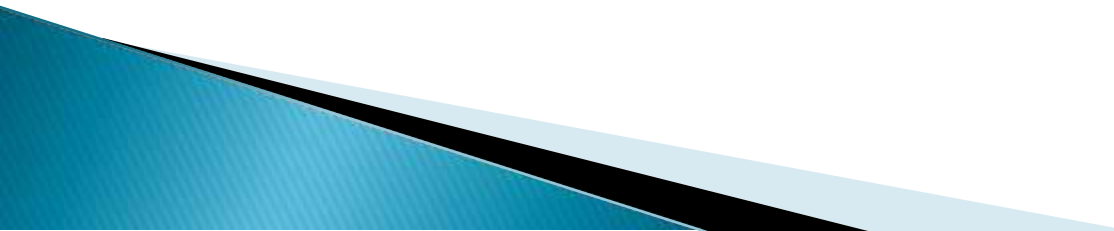


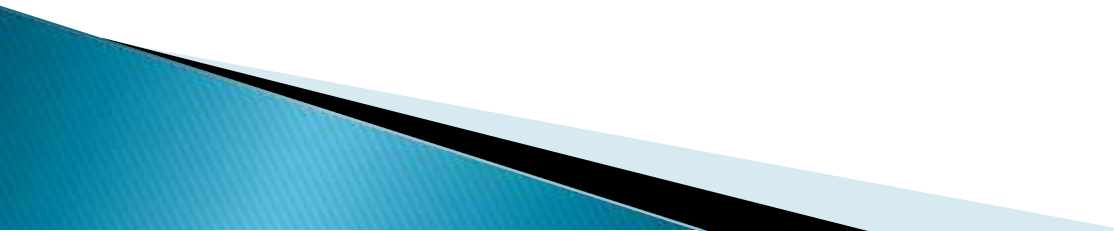
Act II

- ▶ Scene– terrace of hotel ‘Star and Garter’– R’s dinner party over– all major characters present – 11 pm
- ▶ R asks Jennifer to wait more – other doctors think she should leave with her husband



- ▶ Discussion about Louise – draws sketches of doctors on menu cards– doctors impressed by his talent –R assures Jennifer that he is worth saving and will be cured.
- ▶ Louise has borrowed money from the doctors– encashing Jennifer taking fancy of them– Walpole (20 pounds, BB 10, Blenkinsop– half crown)– dialogue between Schutzmacher and Louise about Jews and lending money
- ▶ Minnie Tinwell– hotel maid – 25yrs– Louise’s wife – Louise married her, spent all her money, left her without any trace– wants his address
- ▶ Louise has Walpole’s gold cigarette case


- ▶ Sir Patrick calls Louis “damned young blackguard”
 - ▶ R shocked at Louis’s immorality and unscrupulousness in money matters—questions his worth for treatment
 - ▶ Blenkinsop— also has TB— has no money for the expensive treatment— no overcoat to protect from cold
- 

- ▶ R's dilemma – Sir Patrick– who will be saved? – honest, decent Blenkinsopp or rotten blackguard artist
 - ▶ R reveals– he is in love with Jennifer– if Louis dies, he'll marry her
 - ▶ Sir Patrick – save both men , make space for one patient – choice between a decent man and a lot of fine pictures. – asks to leave Louise to B.B.'s treatment – R – best way to kill him.
- 

Act III

- ▶ Setting –Louis’s studio
 - ▶ Very poor
 - ▶ Dialogue between Jennifer and Louis – about his habit of borrowing money – jennifer wants him to promise – not borrow from others but only her.
 - ▶ He promises with no intention to keep
- Louis not strong enough to paint – n finish the job he has been already paid– wants to buy all finest things for wife

- ▶ Ridgeon visits Louise to examine him
- ▶ Talk about Jennifer's property – how Louis cannot provide for her and not use her money at the same time.
- ▶ Main problem in their house is not lungs but bills.
- ▶ Asks for 200 pounds from R.– R denies– ask his patients to buy his paintings – use the personal details of his patients to blackmail them for buying the paintings
- ▶ Other doctors come – Walpole demand his golden cigarettes case back – Louise gives the pawn ticket for the case he has pawned


- ▶ R asks Louis about Minnie– he is cool – implies that Jennifer lives with him without marriage
 - ▶ R –loathes him
 - ▶ B.B. decides to treat Louis– he never says ‘no’ even to a scoundrel for treatment
 - ▶ Jennifer comes– asks the doctors about their examination of her husband
 - ▶ Walpole has an appointment n goes– Sir Patrick has stopped practicing – R is interested in research –his place is in lab – so , B.B. will treat Louis. – treatment – stimulate phagocytes
- 

- ▶ Jennifer disappointed that R not treating Louise – feels that he is jealous of Louise –
- ▶ Jennifer tells how she married him – how he is a hero for her irrespective of his faults – she will kill herself if he is ignoble (characterless)



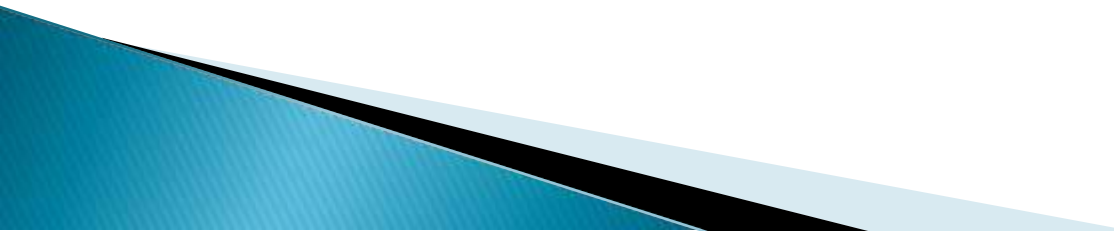
Act IV

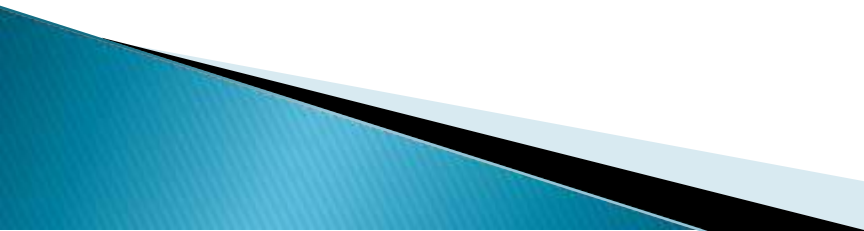
- ▶ Louise's studio
- ▶ All doctors are summoned to treat L – he is serious, dying – would die within a few hours
- ▶ B.B. – mistreats L – injects Opsonin in the negative phase of phagocytes creation
- ▶ This hastens L's death – is dying within 3 days instead of 3 months
- ▶ According to Walpole, it is a case of blood poisoning – no time to operate
- ▶ B.B.– R's discovery is the only cause of death – he is happy to have an interesting case– would write a paper

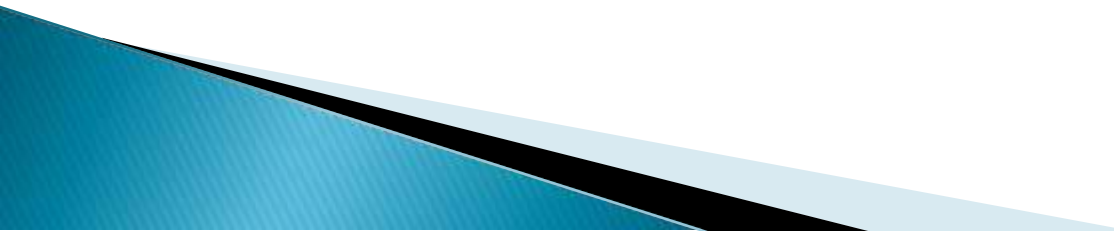
- ▶ Jennifer –still hopeful– would take him to Cornwall
 - ▶ A comic scene – A journalist comes to interview L – illeterate, cannot write anything properly – happy to know L is dying
 - ▶ Louise enters– still active intellectually – finds drama in his death– asks Jennifer to marry again, wear beautiful dresses n jewellery. – wants to be burnt – forgives all – wants to be immortal in Jennifer’s heart – dies.
 - ▶ B.B. impressed by his death
 - ▶ Jennifer– beautifully dressed– shakes hands with all except R – he was not L’s friend.
- 



Act V

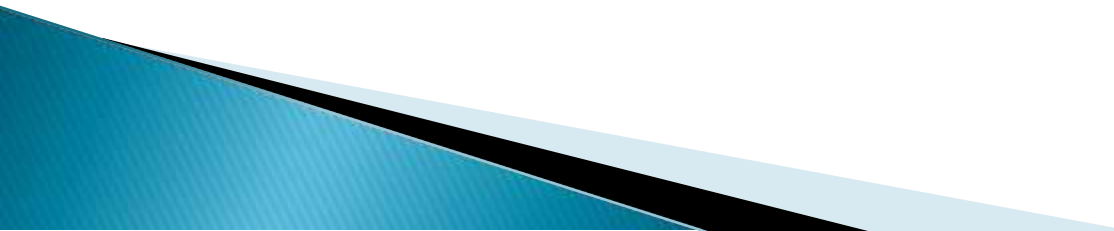
- ▶ A small Bond Street Picture Gallery
 - ▶ Exhibition of Louise's paintings
 - ▶ A happy, prosperous Jennifer
 - ▶ Her secretary– dialogue about art critics on Louise's work, her book on Louise– “The Story of a King of Men, by His Wife”
 - ▶ Ridgeon enters – can't help admiring Louise's paintings – calls him “Clever Brute”
- 

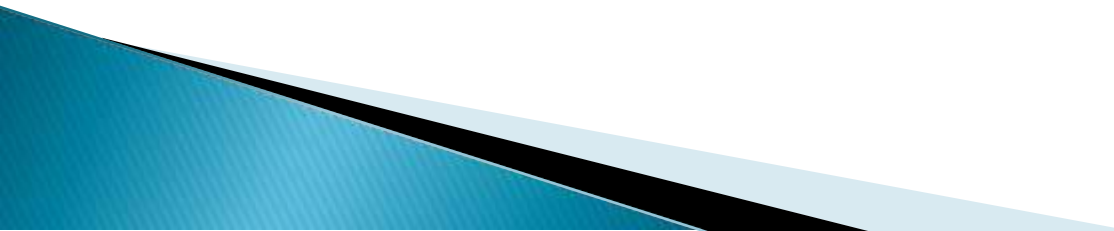
- ▶ Jennifer congratulates him for the recovery and health of Dr. Blenkinsop whom she has recently met.
 - ▶ “Private doctors are ignorant licensed murderers” – R feels Jennifer is reproaching him – for killing Louise
 - ▶ She may forgive him if he acknowledges his mistake n become friends with him.
 - ▶ But R confesses that he deliberately let B.B. treat Louise with his own drug in a wrong way. He murdered Louise as he was in love with her.
- 

- ▶ Jennifer is surprised– he couldn't love a woman 20years younger to him – she feels betrayed by him
 - ▶ R relates Louise's terrible life – she already knew all , yet loved Louise
 - ▶ She won't allow R to buy his paintings
 - ▶ R is shocked to know that she is married. – feels that he “has committed a purely disinterested murder”.
- 

Major Characters

- ▶ **Sir Colenso Ridgeon-**
- ▶ recently knighted doctor – developed a cure for tuberculosis.
- ▶ 50yrs– young looking– face slightly wrinkled, lack–lustre hair, slow movements
- ▶ Shy, sensitive– has audacities, off–handed manners
- ▶ Restless skepticism, overwork, hungry for knowledge
- ▶ His specialization– TB, typhoid, plague
- ▶ falls for Jennifer and when given the choice to save her husband, Louis of tuberculosis or Dr. Blenkinsop he chooses the doctor. He desires to marry Jennifer and with Louis out of the way he believes he will win her.
- ▶

- ▶ **Louis Dubedat**
 - ▶ 23yrs, slim young man, genius artist
 - ▶ pretty Blue eyes, looks straight in others eyes
 - ▶ Frank engaging smile
 - ▶ Confident even in company of eminent doctors, observant, intentionally impresses them– a welcome company
 - ▶ Younger than Jennifer, patronizes her
 - ▶ Manipulates money from others, never returns
 - ▶ Immoral– has cheated Minnie–
- 

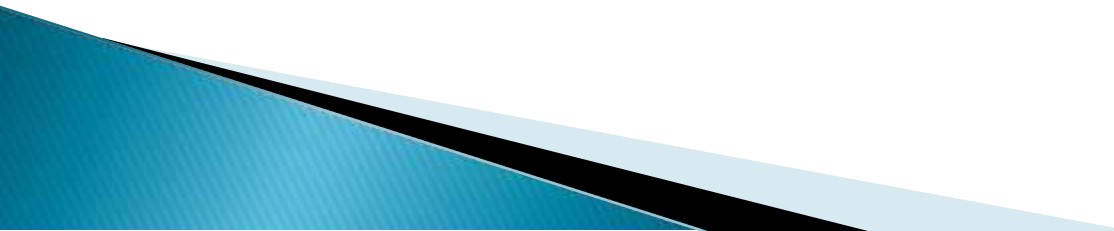
- ▶ **Jennifer**
 - ▶ young, beautiful and charming woman
 - ▶ Devoted to her husband, Louis.
 - ▶ seeks out Dr. Ridgeon in order for him to personally cure Louis,
 - ▶ befriends all of the doctors except for Ridgeon whom she comes to despise for knowingly not treating her husband and thus killing him.
 - ▶ remarries and holds an exhibit of her late-husband's works.
- 

- ▶ **Sir Patrick Cullen**
- ▶ a retired physician
- ▶ 20ys elder to Ridgeon
- ▶ Plain, dry common sense– large built and stature
- ▶ Irish manners– generally gruff, uninviting– grunts mostly– socially aloof as age–wise health issues
- ▶ Interested in modern science and discoveries.
- ▶ Likes Ridgeon– has fatherly manner with him
- ▶ sees through Louis' artistic genius and judges him to be lacking in honor.
- ▶ doesn't directly treat Louis, he only gives his opinions to Ridgeon. Specifically that Ridgeon must not choose to treat Blenkinsop merely to marry Jennifer after she is widowed.

Minor Characters

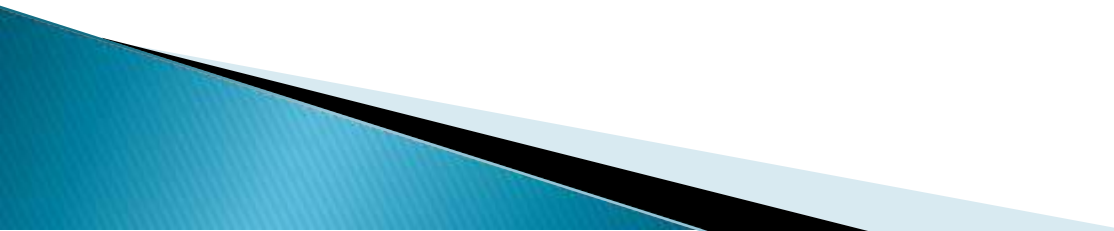
- ▶ **Dr. Blenkinsop**
- ▶ a physician.
- ▶ not of the caliber of Ridgeon nor the other doctors.
- ▶ He treats common pple with costly treatments – lacks the wealth of his colleagues.
- ▶ has tuberculosis. Ridgeon chooses to cure Blenkinsop in order to ensure Jennifer becomes a widow for him to marry.



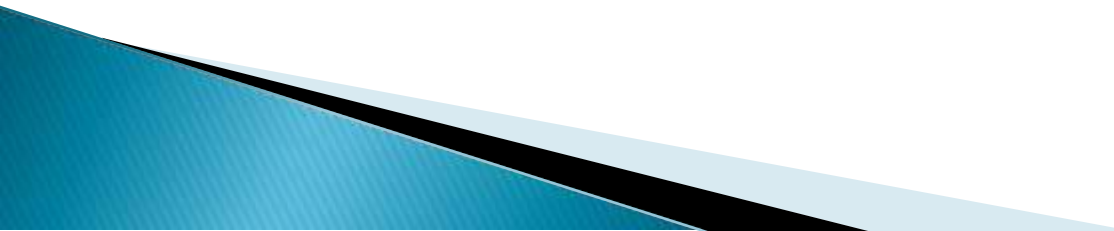
- ▶ **B.B. (Sir Bloomfield Bonington)**
 - ▶ one of the physicians that meets Jennifer and Louis and finds them both utterly charming and delightful. When Ridgeon decides to pass of Louis' care, it is Bonington who gladly accepts the charge to treat his tuberculosis. Ridgeon knows that Bonington doesn't have his knowledge of how to sequentially treat the tuberculosis, thus by Bonington treating Louis, Ridgeon is allowing Louis to die.
- 

Cutler Walpole

- ▶ 40 yrs– Energetic, unhesitating man
- ▶ Cleanly modeled face, decisive, symmetrical , short pretty nose – face looks machine–made, bees waxed –Scrutinizing, daring eyes
- ▶ Neat, short arms
- ▶ Smartly dressed, ornaments (watch, shoes)
- ▶ Air of sportsman
- ▶ Never at loss, never in doubt
- ▶ Has discovered ‘nuciform sac’– operation to remove it

- ▶ **Redpenny**
 - ▶ A medical student,
 - ▶ Looks after Dr. R's correspondence, Lab-assistant
 - ▶ Wide-eyed, ready, credulous, friendly, hasty, untidy
 - ▶ No Christian name
 - ▶ No pride, will do anything for a friendly person
- 

▶ **Emmy**

- ▶ an old serving woman – very ugly (moustache and small beard, moles), unclean, never looks at the person while talking
 - ▶ Industrious, agreeable, popular
 - ▶ No surname
 - ▶ Always carries a duster and dusts diligently
 - ▶ Knows Dr. Ridgeon very well and cares for him
 - ▶ Manner– like a nurse to a child.
 - ▶ Shocked at him being knighted
- 

Drama as a Form of Literature

2. Types of Drama

BA II DSC Paper VI

Dr. Shruti Joshi

26.5.21

Major Sub-genres

- Tragedy
- Comedy
- Tragi-comedy
- History plays

The Main Types of
Drama



Tragedy

- a play with unhappy ending
- in which the protagonist fails to achieve desired goals or is overcome by opposing forces.
- **exposes the plight and sufferings of humans to the audience**
- Origin : Greece- religious rituals of god Dionysus. – before 700 BC
- Tragoidia – goat song (tragos-he goat, oide-song)- associated with sacrifices made to gods
- **the three great playwrights of tragedy were**
- **Aeschylus, Sophocles and Euripides**

● **Aristotle – Poetics-**

- The play must be serious in nature, intending to provide the audience with an emotional catharsis, or cleansing by arousing deep feelings of horror or pity.
- The play must adhere to three unities of Time, Place, and Action. That is, the story of the play must take no longer than one day, it must take place in only one location, and it must not be interrupted or diluted by sub-plots.
- The play must feature a tragic hero (the Protagonist): a person of exalted state (meaning a person of some importance in the world) who is essentially a good man but has a tragic flaw in his character such as excessive pride.
- Fate or destiny brings the tragic hero to a crisis point where he is forced to choose between two courses of action, neither of which is obviously better than the other.
- The hero is destroyed by his choice.

Types of Tragedy

- **TRADITIONAL TRAGEDY**
- -featuring noble characters in an irretrievable situation
- that elicits their immense capacity for suffering and promise for a better tomorrow, the vision of the play is dark.
- Example: *Romeo and Juliet* by William Shakespeare

- **MODERN TRAGEDY**

- -characters rise to the status of exceptional characters
- facing a tragic web of circumstances and personal
- weaknesses that spell their doom in an unsympathetic world.
- Example: *A Streetcar Named Desire* by Tennessee Williams

- **DOMESTIC TRAGEDY**

- -a tragedy in which the tragic protagonists are ordinary middle class individuals.
- Example: *Doll's House* by Henrik Ibsen

- **REVENGE TRAGEDY**

- -dramatic works in which one character seeks revenge upon another character from an evil doing.
- Example: *Hamlet by William Shakespeare*

● **TRAGICOMEDY**

- -a mixture of tragic and comic elements existing in a
- single dramatic work.
- **Example: *Waiting for Godot by Samuel Beckett***
- A serious storyline told in a humorous, sardonic, or snide way
- Tragically flawed characters whose actions don't result in death
- An ambiguous theme
- Broad characters who act in classically comical ways
- Neither a happy nor a comic ending

Tragedy

- Inevitable – there is no way to change or stop the outcome
- Universal theme or appeal
- Emotional
- Protagonist fails to achieve goals
- Protagonist alienated from society
- Protagonist average or better
- Protagonist falls from leadership, losing respect, dreams, position

Comedy

- Predictably unpredictable – you can expect the unlikely
- Often time and place oriented
- Intellectual, mental
- Protagonist achieves goals
- Protagonist Often becomes leader of new society; even villain is usually accepted
- Protagonist less than average
- Protagonist achieves success, often as a result of own mistakes or shortcomings

Comedy

- a play that treats characters and situations in a humorous way and has a happy ending.
- any play that has a happy ending - even if the play isn't funny.
- Plays ranging from Shakespeare's *As You Like It*, to Oscar Wilde's *Lady Windemere's Fan* to Anton Chekkov's *Uncle Vanya* to Neil Simon's *The Odd Couple* all are comedies.
- Even murder mysteries such as Agatha Christie's *The Mousetrap* are, technically, comedies.


Types of Comedy

Low Comedy – physical, sometimes vulgar and highly exaggerated in style and performance

❖ **Farce** – characterized by clowning, practical jokes and improbable characters and situations

- -intends to provoke simple mirth in the form of roars of laughter.
- -aims at entertaining the audience through situations that are highly exaggerated, extravagant, and thus improbable.
- The emphasis is almost entirely on plot, with bawdy jokes and physical humor.
- Elements of farce include such things as *chases*, *disguises*, *talking at cross purposes*, and *slapstick* (pratfalls, slipping on banana peels, etc.).
- Feydeau's *A Flea in Her Ear* is a farce.



- 
- ❖ **Burlesque** – mocks a broad topic (physical and exaggeration)
 - ❖ **Parody** – mocks a certain work by imitating the author's style for comic effect



Parody

Parody is a specific form of satire in which a very familiar play/song/movie/etc.. is recreated in a humorous way, poking fun at the original version

High Comedy – Characterized by clever lines, word plays and allusions

- ❖ **Comedy of Manners** – shows the humorous traits of a particular segment of society, usually the upper class
- ❖ depicts a stylish society, mainly the middle and upper classes, its focus is on elegance, with characters of fashion and rank.
e.g. William Congreve's *The Way of the World*

Comedy of Manners is a “high comedy” category. The emphasis is on the cleverness and witty dialog of the characters, who are usually members of the upper class. The great comedies of the English Restoration (1660-1725) and Eighteenth Century (Farquar’s *The Beaux’ Stratagem* and Sheridan’s *The Rivals* for example) and Wilde’s *The Importance of Being Earnest* fit in this style



Comedy of manners

❖ **Satirical Comedy**

❖ Satire – humorous attacks on accepted conventions of society, holding up human vices and follies to ridicule

- **-main purpose is to expose the vices and shortcomings of society and of people representing that society.**

Example – *Waiting for Godot*

- **-short plays performed between the acts of tragedies and made fun of the plight of the tragedies characters.**



Satire

Satire is also considered to be high comedy. In satire, the playwright pokes fun at social customs and current fashions - sometimes including specific individuals of the times - perhaps in some effort to change the current thought and behavior.

Aristophanes satirized many elements of Greek culture in his plays. Moliere satires, such as the *Imaginary Invalid*, *Tartuffe*, and *The Would-be Gentleman* were sometimes so biting that his career was threatened.

- **Romantic Comedy**

- -a composite genre which centers mostly on the vicissitudes of young lovers who get happily united in the end.

- - presents an idealized love affair
 - Example – *Much Ado About Nothing*

- **Comedy of Humors**

- -based on the medieval and Renaissance beliefs that people's actions are governed by their dominant bodily humors.


● **Sentimental Comedy**

- Eighteenth Century genre that was a reaction to the immorality in Restoration dram; presents life as ideal
- **-focuses on the virtues of private life, with simple**
- **and honorable characters.**
- the “sit com,” or situational comedy, category.
- Subjects are usually lighter, and are treated with humor.
- Major emphasis is on plot and character.
- Neil Simon’s *Barefoot in the Park* fits in this category.

Musical Comedy

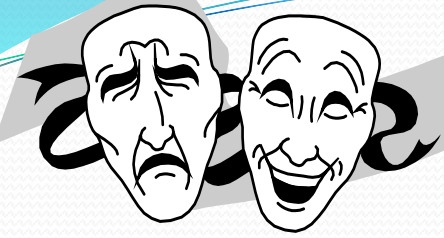
- America's only original contribution to dramatic literature.
- It features spoken dialog combined with songs and dances –
- *Oklahoma!* by Rogers and Hammerstein,
- the songs are integrated into the action, a real change from the older operetta form.
- Periods of standard storyline interrupted by songs
- Characters often singing in unison to express feelings
- Songs as plot-changing devices
- Dramatic or comedic storylines
- Catchy, distinctive musical score
- Often lots of singing and dancing



- 
- **Black Comedy**
 - -displays cynicism and disillusionment,
 - Human beings without hope or convictions, their lives controlled by fate or unknown and incomprehensible powers.

Other Types of Drama

- Y
- Play of Ideas – deals with social problems or ethical issues, sometimes presenting a solution
 - Example – *Baby With the Bath Water*



MeloDrama

- serious subjects where plot is more important than characters and theme.
- Characters tend to be rather flat, and they don't change or develop during the course of the play.
- Murder mysteries and suspense thrillers fit into this category.
- -emphasizes action and spectacular effects.
- primary goal of keeping an audience involved using any means
 - Examples – *Ten Little Indians*, *Dial M for Murder*

Sentimental Drama

- the “soap opera” category.
- Serious subjects are treated in a serious manner;
- plot and character are more important than theme.
- There is usually a heavy emphasis on the emotions of the characters.

Theatre of the Absurd



- . Martin Esslin
- underlying theme of the meaningless nature (or absurdity) of life. – universe is without purpose, human life is futile.- man's existence becomes absurd.
- Form, content – portray human beings as isolated from others
- No conventional plot, dialogue, characters
- Formlessness and apparent irrationality
- Ionesco's (*The Bald Soprano*), Beckett, Pinter (*The Birthday Party*), Albee



Social Drama

- **the serious counterpart of satire.**
- **Current social problems are examined in a serious manner.**
- **Modern serious plays dealing with homelessness , drug addiction, child abuse, teen violence would fit within this category, if their intent seems to be to change prevailing attitudes and policies.**

History play/chronicle play

- Based on historical materials – English Chronicles by Raphael Holinshed
- 16th C – early plays – loosely knit series of historical events – stage battles
- Elizabethan historical plays - *Julius Caesar*, *Richard II*, *Henry V*
- Modern plays – Arthur Miller – *The Crucible*,
- Fusion of outer (events) and inner (character) – dramatic effect.



Problem play

- Deal with a specific contemporary problem by making the protagonist face it
- Popularized by Henrik Ibsen (*A Doll's House*)
- Dramatist tries to propose a solution to the problem
- Morality, capital punishment, dignity of women, capitalist society, racial and ethnic issues
- Social issues in plot / debated amongst characters
- May remain unresolved
- Created awareness on social issues, force the spectators to think.
- Shakespeare (*Measure for Measure*), Shaw (*Mrs. Warren's Profession*)




Poetic drama

- Dialogues written in verse – blank verse
- Emphatic melody, alliterative values, arresting imagery
- T.S. Eliot (*Murder in the Cathedral*, *The Family Reunion*, *The Cocktail Party*), Christopher Frye
- Drama floats on moving words, musical melodies
- Choruses
- Lyrics and ballads dramatized

Epic theatre

- Germany 1920s – Bertolt Brecht (*Mother Nature and her Children, 1941*)
- An instrument of political instruction – German experiments – detached narrator, alienation effects
- In order to change the world- criticize and oppose social conditions
- Rejected Aristotelian ideas – regarded a play as a series of loosely connected scenes, dispensed with dramatic climates, used songs to comment on the action.
- Conventional theatre – delightful to senses but not instructive
- Tells a story in a way that invites the audience to consider the events involved – to make assessment of events
- The plot keeps the audience alert to judge what is right
- Man's thinking is conditioned by his social situation

- 
- Conversation is absurd, nonsensical- failure of human language to communicate the absurd human condition
 - Attack on the religious certainties and political orthodoxy

ELEMENTS OF THE NOVEL

**B.A.II English (Opt)
Indian English Literature**

**-Dr. Shruti Joshi
2020-21
(14.09.2020)**

DEFINITION

- A fictitious prose narrative of book length, typically representing character and action with some degree of realism.

-Oxford Dictionary

- A long-printed story about imaginary characters and events.

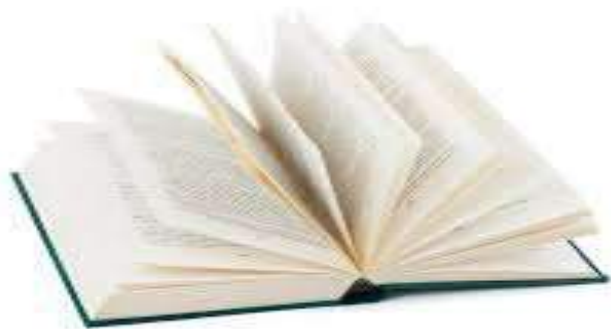
- Cambridge English Dictionary



WHAT IS A NOVEL?

○ **Characteristics:**

- a fictional prose work
- usually divided into chapters
- relatively long and often complex plot
- story traditionally develops through the thoughts and actions of its characters



- An invented prose narrative of considerable length and a certain complexity that deals imaginatively with human experience, usually through a connected sequence of events involving a group of persons in specific setting.

– Britannica

- The novel is a fictitious narrative which contains a plot.

- Prof. Warren



YOUR BASIC PURPOSE WHEN READING A NOVEL IS

-

○ To understand:

- who is telling the story (point of view)
- where and when the story takes place (space and time – setting)
- who are the main characters
- what the characters are like
- what happens (plot)



WHEN READING A NOVEL -

- **You should also understand:**
 - **the author's central idea or message (theme)**
 - **how the author expresses his or her ideas (style)**



IT'S GOOD TO PREVIEW BEFORE READING.

- the title and author
- ✓ the front and back covers
- ✓ summaries or excerpts from book reviews
- ✓ information about author (his life, achievements, contemporary society and times)
- ✓ introductory material – dedication
- ✓ foreword, or introduction
- ✓ chapter names and illustrations



ELEMENTS/ ASPECTS OF NOVEL

- Setting
- Plot
- Characters
- Point of view
- Theme



SETTING

- Setting is the environment in which a story unfolds.
- Sets main backdrop and mood of the story
- prepare the reader for what is to come
- physical and social context - the world in which the characters act
- Sights, sounds, colours, and textures - vividly painted



○ It includes —

- the time and period in history, contemporary, future (season, month, time of a day)
- the place –geographical location
- the atmosphere- climate/weather
- Life-style : daily life of the characters. - conveys local colour through the speech, dress, mannerisms, customs, etc. of a particular place and people. - the living conditions - the social climate



Physical setting-

- **Nature and the outdoors:** natural surroundings (hills, valleys, mountains, meadows, fields, trees, lakes, streams), living creatures (birds, dogs, horses, snakes), and also conditions in which things happen (sunlight, darkness, calm, wind, rain, snow, storm, heat, cold) –influence character and action.
- **Objects of human manufacture and construction:** To reveal or highlight qualities of character, and also to make fiction alive, - buildings (both exterior and interior) and man-made objects. E.g. description of Houses and rooms, walking streets, fences, park benches, toys, automobiles, hair ribbon, jewellery





"Michael bounced his right leg nervously as he sat in the sterile waiting room of his doctor's office. The unwelcoming white walls blinded him, and the smell of harsh cleaning solvents filled his nostrils. He hated going to the doctor, even if it was only for a routine visit..."

↑
**RELATE THE THEME
TO THE SETTING**



- The hills across the valley of the Ebro were long and white. On this side there was no shade and no trees and the station was between two lines of rails in the sun. Close against the side of the station there was the warm shadow of the building and a curtain, made of strings of bamboo beads, hung across the open door into the bar, to keep out flies. The American and the girl with him sat at a table in the shade, outside the building. It was very hot and the express from Barcelona would come in forty minutes. It stopped at this junction for two minutes and went to Madrid.
- (“Hills Like White Elephants” by Ernest Hemingway)



HISTORICAL SETTING / TIME

From *The Lion, the Witch and the Wardrobe*:

Once there were four children whose names were Peter, Susan, Edmund and Lucy. This story is about something that happened to them when they were sent away from London during the war because of the air-raids. They were sent to the house of an old Professor who lived in the heart of the country, ten miles from the nearest railway station and two miles from the nearest post office.

The Lion, the Witch and the Wardrobe, page 1, 2

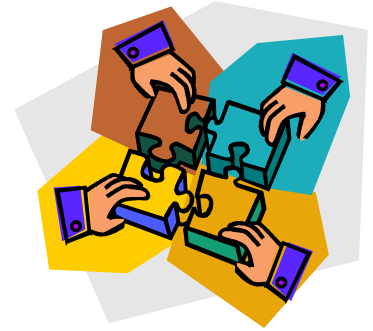
- **Psychological setting**

Cultural conditions and assumptions of the characters- beliefs, human sacrifice, modern scientific beliefs, - make the story more logical.



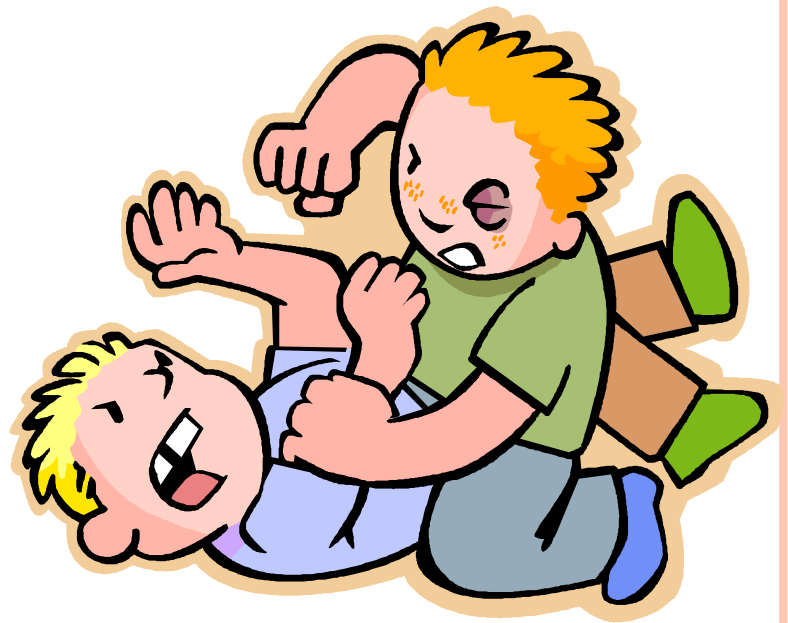
PLOT (STORY LINE)

- Plot is the organized pattern or sequence of events that make up a story.
- Every plot is made up of a series of incidents that are related to one another.
- The action (physical n verbal) in artistic order – resolved in the end to achieve particular emotional effect
- the ordered as well as artistic arrangement of incidents in a story



CONFLICT

- The dramatic struggle between two forces in a story .
- Without conflict, there is no plot.
- Leads to a climax



TYPES OF CONFLICT

Internal

- A struggle that takes place in a character's mind.
- Character vs. Self (emotional/mental handicap) (opposing desires, values)

External

- A struggle between a character and an outside force.
 - Character vs. Character
 - Character vs. Society (customs, traditions)
 - Character vs. physical environment (hostile nature)
 - Character vs. fate (circumstances)



STAGES OF PROGRESSION IN PLOT

Gustav Freytag (1816 –1895), a German novelist and playwright,

- developed 'Freytag's pyramid' in 1863. analysed ancient Greek and Shakespearean drama and charted the structure of tragedy. This structure reflects the different parts of plot of even a novel

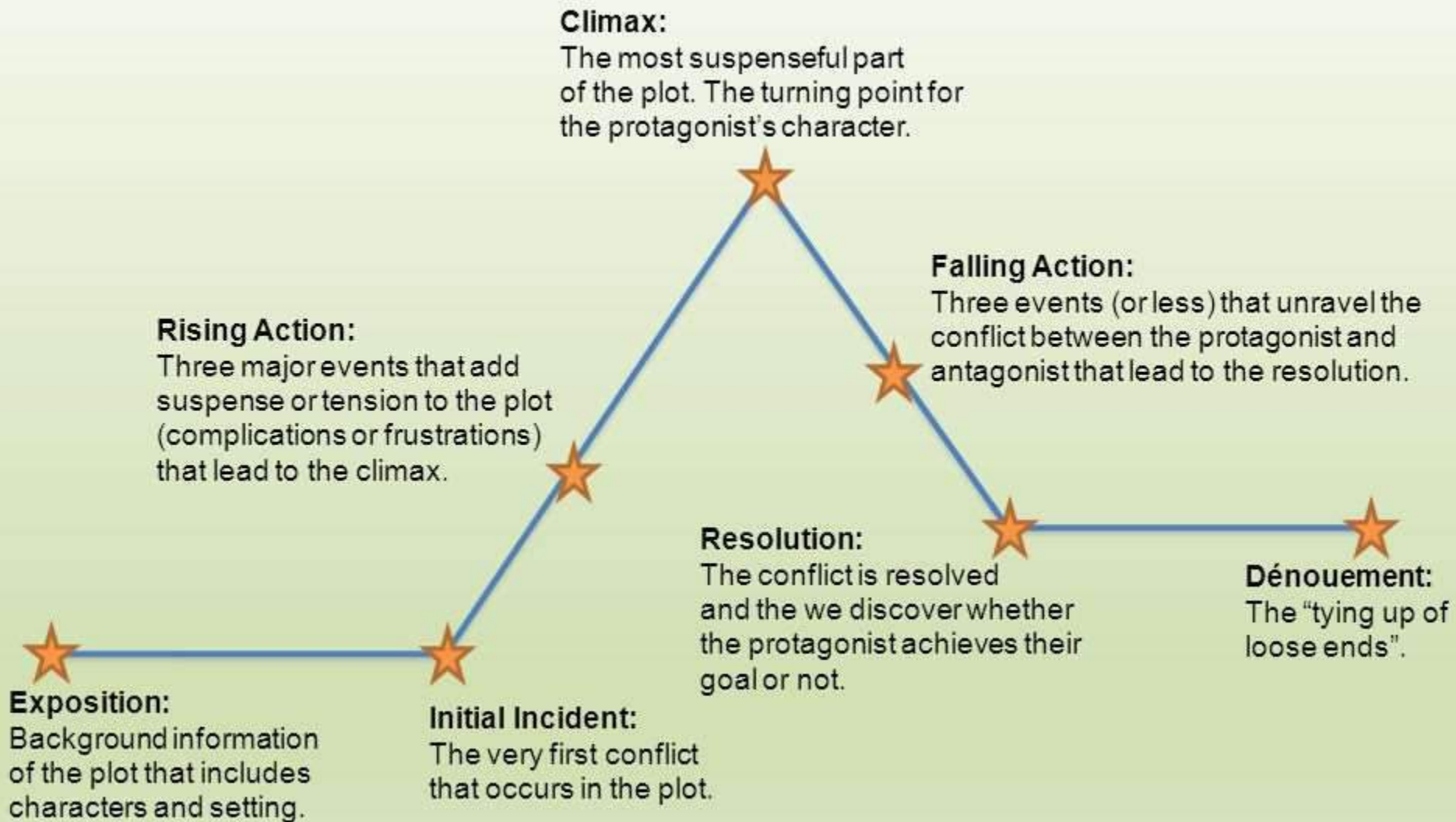
- Exposition
- Rising Action
- Climax
- Falling Action
- Resolution/denouement



Plot structure: Freytag's Pyramid

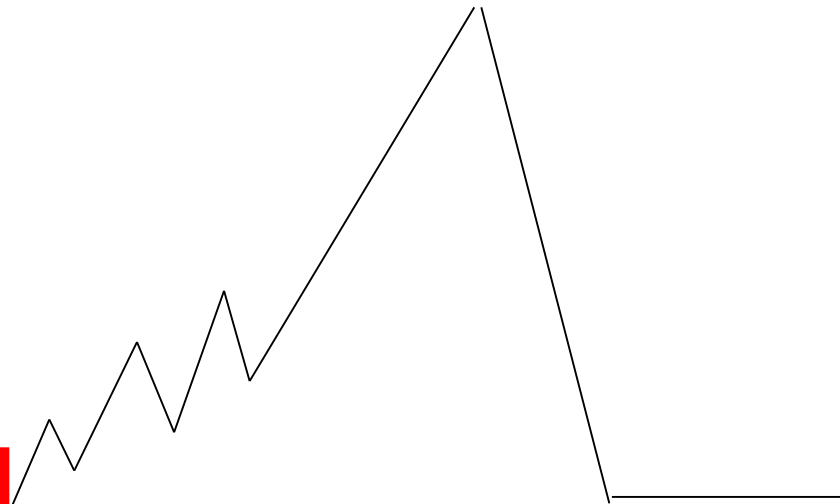
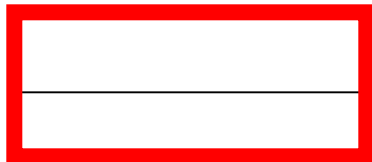
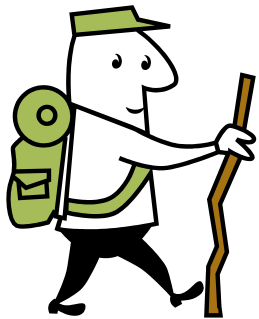


FREYTAG'S PYRAMID



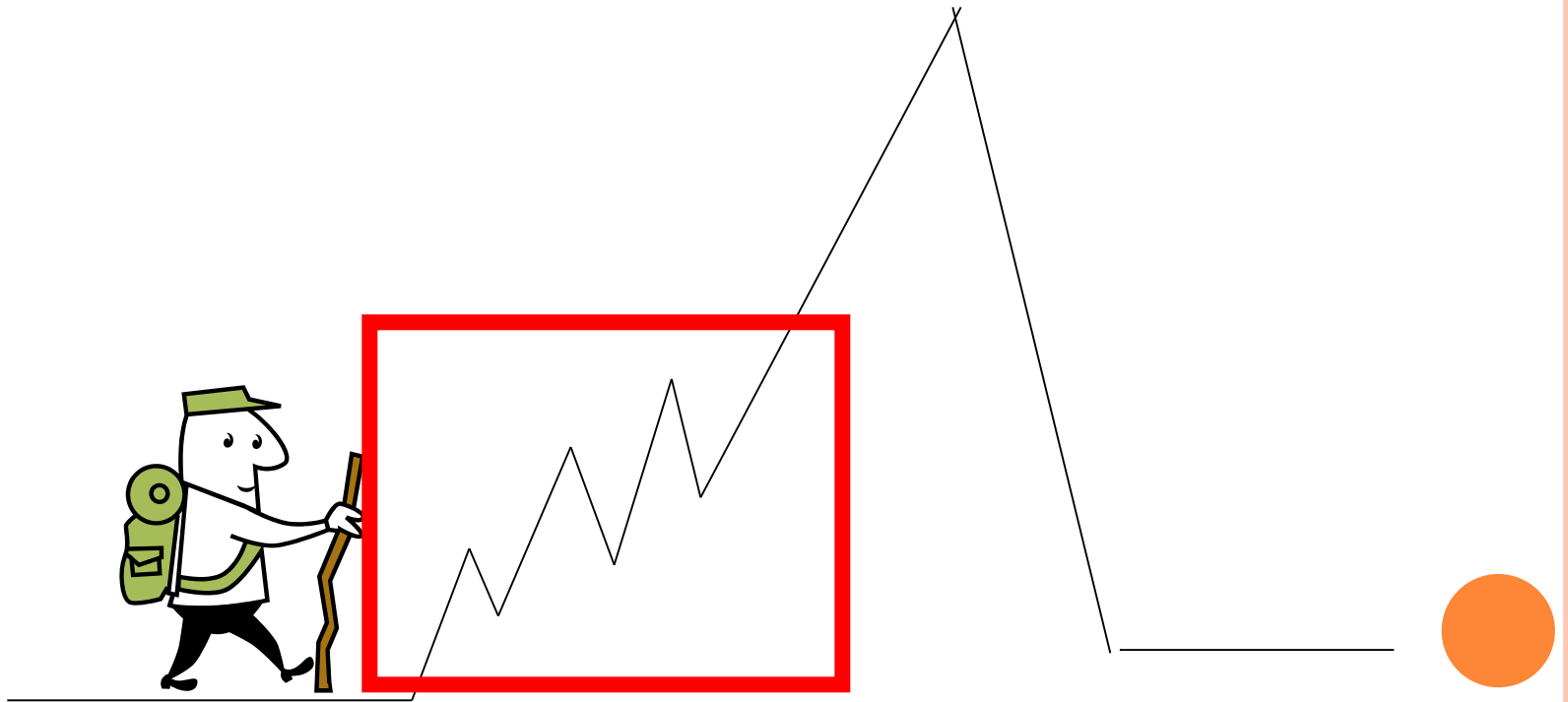
1. EXPOSITION

- This usually occurs at the beginning of a novel. Here the characters are introduced. We also learn about the setting of the story. Most importantly, we are introduced to the main conflict (main problem).



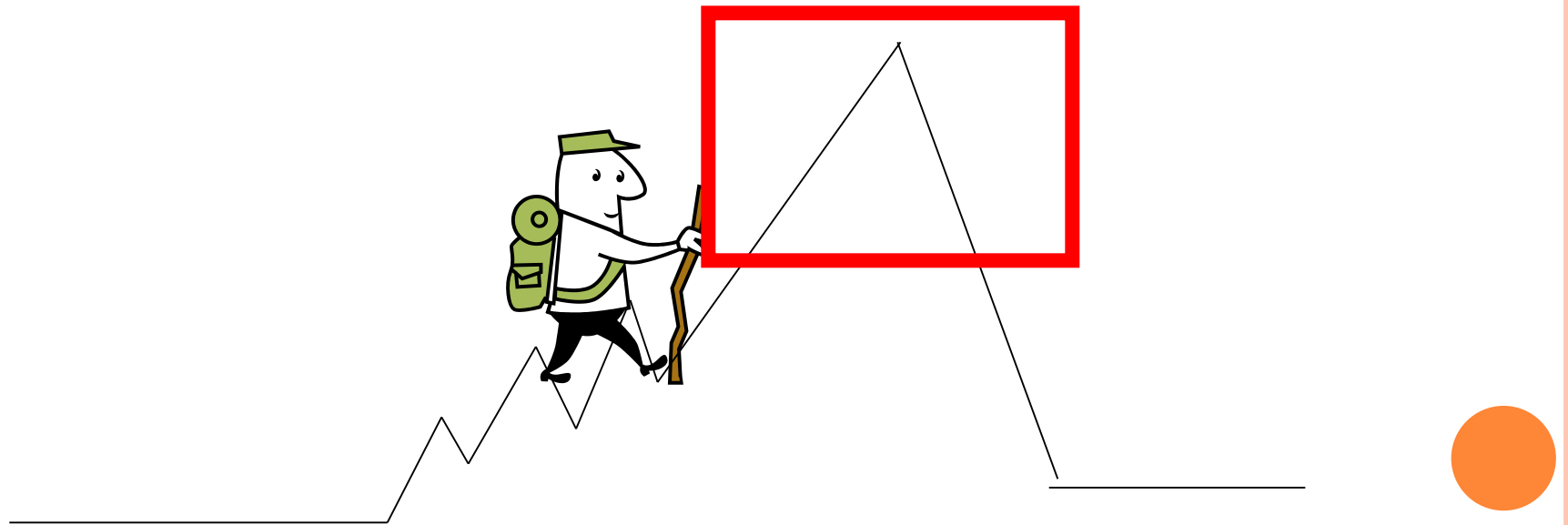
2. RISING ACTION

- This part of the story begins to develop the conflict(s). A building of interest or suspense occurs.



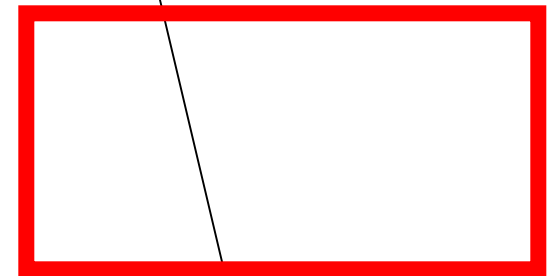
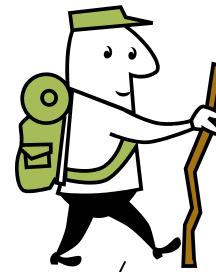
3. CLIMAX

- This is the turning point of the story. Usually the main character comes face to face with a conflict. The main character will change in some way.



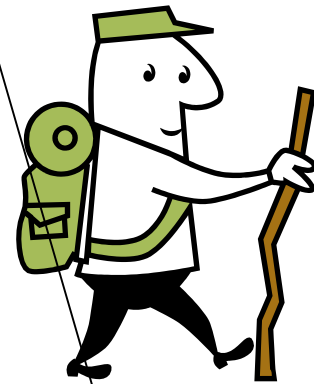
4. FALLING ACTION

- All loose ends of the plot are tied up. The conflict(s) and climax are taken care of.




5. RESOLUTION

- The story comes to a reasonable ending.



Special Plot techniques:

- a. Causality:** sequence of incidents that bear a significant causal relationship to each other.
 - b. b. Suspense:** arouses expectations in the reader about the future course of events and how characters will respond to them.
 - c. Surprise:** If what in fact happens violates any expectations we have formed, it is known as surprise.
 - d. Foreshadowing** – it is a hint or clue about an event that will occur later in the story.
 - e. Flashback** – it is a section of the story that is interrupted to tell about an earlier event.
- 

LITERARY ELEMENT: CHARACTER DEVELOPMENT

- These are the people, animals, or natural forces represented as persons in a novel.
 - how they look
 - what kind of people they are
 - how they act in different situations
 - how they change during the story



○ **The way the author develops a character is called characterization.**

- Pay attention to these clues from the author:
- Physical appearance and personality
- Speech, thoughts, feelings, and actions
- Interactions with other characters
- Direct comments by the author



TYPES OF CHARACTERS

- Main characters
- Minor characters
- Static characters
- Dynamic characters



- **Main characters** - characters who the story revolves around the most. (e.g. Protagonist, Antagonist, Anti-hero)
- **Minor characters** - interact with the main characters and help move the story along.
- **Static characters** - stay the same over the entire course of the story, even though their situation may change
- **Dynamic characters** - evolve as individuals, learning from their experiences and growing emotionally.
- **Round characters**
- **Flat characters**



- **Protagonist**

- the central figure around whom the story revolves, (e.g. Katniss Everdeen in *The Hunger Games*) Throughout the story, we will watch him or her (or them) face conflict that must be resolved and make key decisions that move the story forward. Protagonists are often heroic, but they don't have to be.
- the first person narrator, typically become protagonist. However, that's not a hard and fast rule. (e.g. *The Great Gatsby*, Nick the narrator, even though Gatsby was the protagonist.)
- **Antihero**
 - The antihero can also be the main character in a story. Typically, we imagine our main characters to be admirable. Perhaps they're people we'd love to know in the "real world."
 - but some the main character lacking in sound moral judgment. (e.g. Jack Sparrow from the *Pirates of the Caribbean* . He's hard not to like, even though he wouldn't be considered a first-rate citizen.)
 - Given their ability to dip in and out of deviant behavior, they can be exciting characters. There's a lot of depth to them. And as they color outside the lines, they, too, will have to face some type of conflict.
- **Antagonist**
 - The villain. the person that stands in the way of - antagonizes - whatever the main character is trying to achieve. Antagonists will set out all kinds of roadblocks and be the source of several drama-filled scenes.
 - Interestingly, the antagonist doesn't have to be another person. It can be something the protagonist is facing internally, like addiction, anxiety, depression, or loneliness.




Secondary characters

- ⊗ In a novel, you are also introduced to many secondary or minor characters.
- ⊗ These characters still play a role in the development of the story and have a purpose, but their role is smaller than the major characters. Some examples of a secondary character's purpose:
 - ⊗ Give background information
 - ⊗ Showcase the main character's personality through their interactions
 - ⊗ Help the character solve the conflict

○ **Round Characters**

- with a complex personality. - neither overtly kind nor innately cruel.- may act inconsistently. Somewhere deep down-, a little contradictory to the main character and the readers
- In *The Goldfinch* by Donna Tartt, you'll meet a round character in Boris. It would be easy to label him a bad person, given his propensity for stealing. However, he's more than that. He's also loyal to the main character, Theodore. So, while he may be self-serving, he's also capable of friendship and kind acts. All these facets make him a very round character.

○ **Flat Characters**

- may be overtly kind or inanely cruel - immediately perceive one characteristic and that will define who they are. In contrast to the complex nuance of a round character, a flat character is simple and obvious.
 - In *Hamlet*, Hamlet's mother, Queen Gertrude, is an example of a flat character. She's opinionless and, worse, a little clueless. She doesn't see that Claudius used her to seize the throne. In fact, most of the characters, especially Claudius and Polonius, use her as a pawn and she is completely unaware.
- 

Round characters

- ⊗ A round character is one that is multi-dimensional just like real people are.
- ⊗ These characters are complex and we get to see a glimpse of their complexity in the novel.
- ⊗ Usually your protagonist, and often your antagonist, are round characters.



Static vs. Dynamic

→ Characters ←

Static Character



When faced with conflict or new environments, static characters do not change or evolve.

Their persona can be naturally appealing, so they don't have to change for readers to love them.

Ideal for heroic, charismatic, or quirky characters such as Sherlock Holmes or Tom Sawyer.

Dynamic Character



Dynamic characters undergo a change through a life event, conflict, or other transition.

Their flaws make them interesting, and their transformations make them likable.

Tend to be characters who are central to the story, such as the protagonist.


CHARACTERS

○ **Static Characters**

Reveal only one/two personality traits which are unchangeable

- Characters that do not change throughout the novel.
- Usually minor characters (e.g. the main character's father or mentor. They might be consistently wise, or abrasive, or enlightening.
- peripheral characters
- Also called **Stock Characters**

○ **Dynamic Characters**

- Characters will undergo some kind of change in the course of the story. - evolves significantly over time.
 - Usually major characters
 - , given the conflict they're trying to overcome- If they come out the other side, they've typically grown or evolved in some way.
- 


- **Stock Characters**

these become types rather than individuals, are instantly recognisable to readers, never the focus of narration. E.g. a ruthless businessman, an absent minded house wife etc.)

- also known as archetypes- the ones that get repeated time and time again.
- clichéd or **stereotypical**. (e.g.the kindly gray-haired grandmother, the nerdy kid with glasses, the less-attractive best friend, the absent-minded professor)
- the seductive femme fatale such as Poison Ivy, or the buttoned-up school teacher like Professor McGonagall. These expected traits make them more of a flat character than a round character as these characters are often one-dimensional and don't develop.



POINT OF VIEW

- When you determine who is telling the story,
 - you've discovered the **narrative point of view**.
 - This is important because the narrator controls:
 - what and how much is told
 - the kind of information given to the reader
 - even the shape of the work itself
 - the mode (or modes) by means of which characters, actions, setting and incidents in the novel are presented to the reader.
 - the angle of considering things.
 - It is the mode of narration that an author employs to let the readers “hear” and “see” what takes place in a story, poem, or essay.
 - narrative technique used by the novelist or his way of presenting the story.
- 

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- **3 types of point of view**

- ❑ The First person
- ❑ The Second person
- ❑ The Third person (Limited/Omniscient)



Story Point of View

First Person Point of View

Chiefly using "I" or "we"

Example: Herman Melville's 1851 classic novel "Moby Dick"

Second Person Point of View

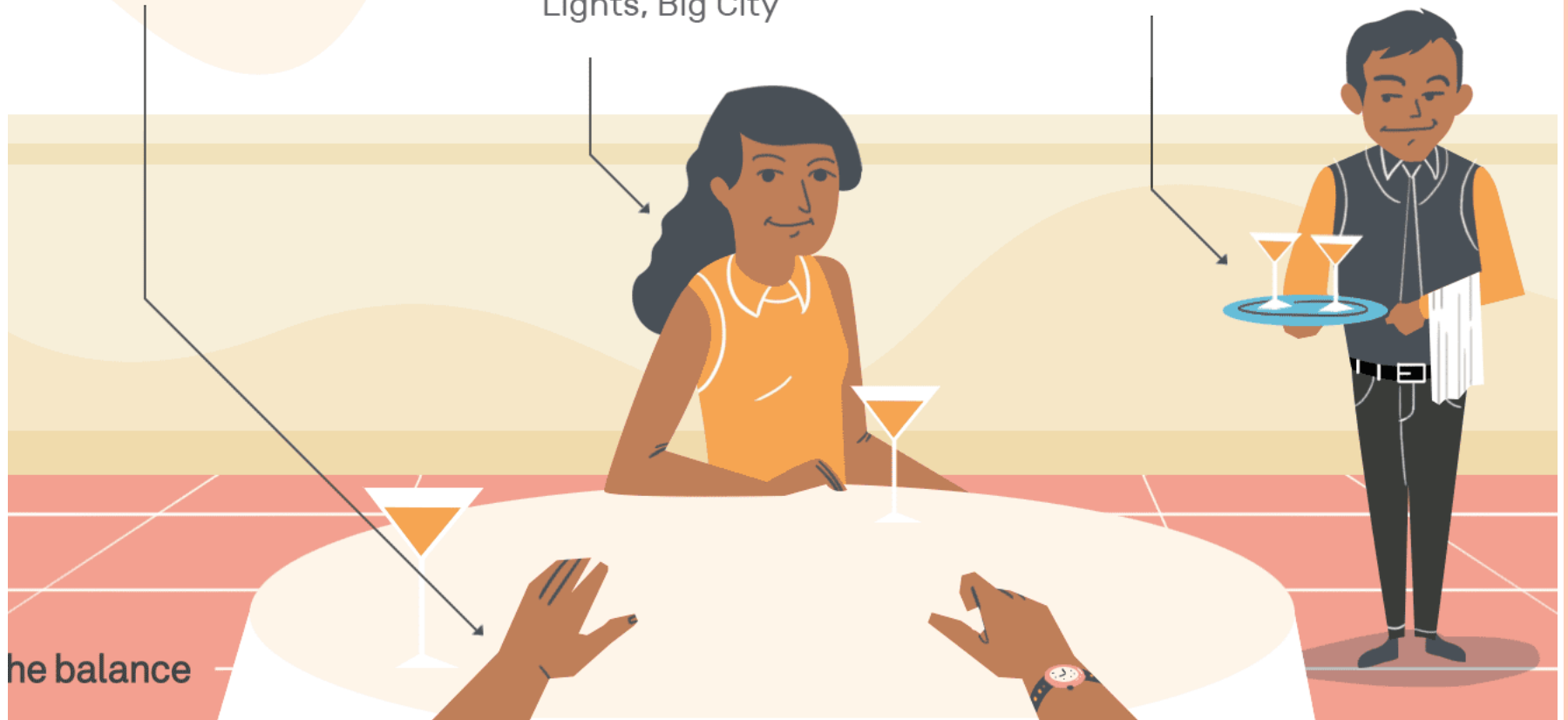
Chiefly using "you" and "your"

Example: Jay McInerney's best-selling novel "Bright Lights, Big City"

Third Person Point of View

Chiefly using "he," "she," or "it"

Example: Leo Tolstoy's novel "Anna Karenina"



the balance

○ **First Person Point of View**

- the narrator – a character in the story - describes the action in his or her own words
- What's shown is limited to the character's observations and thoughts. - recounts/retells his or her own experiences or impressions
- gives us a personal and a more intense view of the story.
- It lets the reader know only what that character knows.
- characterized by bias and subjectivity.
- First-person point of view can be singular or plural. The writer uses the pronouns: I, me, my, mine, we, our, ours.



- the first-person point of view is used to give us nothing but what goes in the mind of the narrator.
- The first-person narrator can be a witness of the matters he relate, a minor participant in the story or he can be the central character in the story.
- This point of view is commonly used for narratives and autobiographies.



FIRST PERSON

Point of View

Never Let Me Go by Kazuo Ishiguro



reedsy

My name is Kathy H. I'm thirty-one years old, and I've been a carer now for over eleven years. That sounds long enough, I know, but actually they want me to go on for another eight months, until the end of this year. That'll make it almost exactly twelve years. Now I know my being a carer so long isn't necessarily because they think I'm fantastic at what I do.



FIRST PERSON

Point of View

The Hunger Games by Suzanne Collins



reedsy

It's this detail, the untucked blouse forming a ducktail, that brings me back to myself.

"Prim!" The strangled cry comes out of my throat, and my muscles begin to move again. "Prim!"

I don't need to shove through the crowd. The other kids make way immediately allowing me a straight path to the stage. I reach her just as she is about to mount the steps. With one sweep of my arm, I push her behind me.

"I volunteer!" I gasp. "I volunteer as tribute!"



FIRST PERSON
Point of View

Great Expectations by Charles Dickens



reedsy

I give Pirrip as my father's family name, on the authority of his tombstone and my sister,—Mrs. Joe Gargery, who married the blacksmith. As I never saw my father or my mother, and never saw any likeness of either of them (for their days were long before the days of photographs), my first fancies regarding what they were like were unreasonably derived from their tombstones.



THE SECOND PERSON POINT-OF-VIEW

- not much used in novels.
- The story from the perspective of “you.”
- uncommon form of writing.
- the narrator speaking to the reader./ telling story to another character in the story – so the story is being told from the addressee’s point of view.
- used mainly in instruction manuals, recipes, giving directions, poetry, business writing, technical writing, speeches, and advertising.
- E.g. stories in Lorrie Moore’s ‘Self-Help’



- There is use of the pronouns: you, yours.
- When used in novels, this point of view creates a very complex effect because the reader is told what he/she does.
- E.g. Tom Robbins- '*Half Asleep in Frog Pajamas*'
“The day the stock market false out of bed and breaks its back, is the worst day of your life. or so you think. It isn't the worst day of your life, but you think it is.”
-



Second-Person Point of View

With the **second-person point of view** the narrator tells the story using the pronoun "you." The character is someone similar to you.

Example:

You wake up feeling really terrific. Then **you** hop out of bed excited to start the new day.

You know that today is the day that **your** big surprise will come.

This is rarely used in literature. It can be seen in Choose Your Own Adventure books.



SECOND PERSON IN LITERATURE



THIRD PERSON POINT OF VIEW

- most used type -an external narrator telling the story.
- **Events and characters described by a character outside the action**
- narrator remains a detached observer, telling only the story's action and dialogues.
- The narrator tells the story from the perspective of only one character.
- The reader only learns what this person feels and experiences. - only what is seen and heard, not what other characters think or feel - This is Limited Third person point of view.



- It keeps a certain distance between the reader and the narrated events. so, it makes the description of events more objective.
- It is very useful to tell of events distant in time and place.
- There is use of the pronouns: he, she, it, they



THIRD PERSON LIMITED
Point of View

The Cuckoo's Calling

by Robert Galbraith



reedsy

The knowledge that he would be sharing his office again on Monday added piquancy to Strike's weekend solitude, rendering it less irksome, more valuable. The camp bed could stay out: the door between inner and outer offices could remain open [...] Sick of the smell of artificial limes, he managed to force open the painted-shut window behind his desk, which allowed a cold, clean breeze to wipe the fusty corners of the two small rooms.



- The Omniscient Narrator is all-knowing. Can see into the mind of more than one character
- Gives reader access to all characters thoughts and interpret their behaviours
- has unlimited knowledge about the characters (what they think, see, know, hear and feel).
- describe events taking place in different distant lands at the same time. He is free to move at will in time and place, to shift from character to character, and to report (or conceal) their speech, doings, and states of consciousness.
- The intrusive narrator not only reports, but also comments on and evaluates the actions and motives of the characters.
- expresses personal views about human life in general.



Objective Narrator

- ✦ Never enters a character's mind
- ✦ Records only what is seen and heard
(like a hidden camera)
- ✦ Allows inferences to be made by the readers



Omniscient Example

Grace stood before the front window where, beyond the road, beyond the trees, Lake Michigan lay calm and glistening. A lake view! Just wait until those so-called friends of hers with their classy houses see this place.

THIRD PERSON OMNISCIENT POINT OF VIEW

- Example:
- (Italics are used to show the places where the narrator conveys knowledge of a character's thoughts and feelings .)

- “Hansel walked ahead of Gretel; after all, *he knew he belonged in the front* because Gretel was just a girl. Gretel dropped breadcrumbs behind her as she went *,knowing that her* bumbling brother could not be counted on to find his way home from the outhouse, let alone from the middle of the woods.

Ahead of them, and old which waited, *her stomach rumbling at the thought* of what a delicious dinner the two plump children would make.”



THIRD PERSON OMNISCIENT

Point of View

Pride and Prejudice by Jane Austen



reedsy

Elizabeth, having rather expected to affront him, was amazed at his gallantry; but there was a mixture of sweetness and archness in her manner which made it difficult for her to affront anybody; and Darcy had never been so bewitched by any woman as he was by her. He really believed, that were it not for the inferiority of her connections, he should be in some danger.



THIRD PERSON OMNISCIENT
Point of View

**Jonathan Strange
& Mr Norrell**
by Susanna Clarke



reedsy

Mr Segundus had not told Mrs Pleasance that Mr Norrell was old and yet she fancied that he must be. From what Mr Segundus had told her she thought of him as a sort of miser who hoarded magic instead of gold, and as our narrative progresses, I will allow the reader to judge the justice of this portrait of Mr Norrell's character.



Alternative point of view

- It is an exception to other point of views.
- many stories can be written in both the first and the third person.
- It is specially common in Literature.
- E.g. I was arguing with my friend that our homework assignment was due today she claimed that it was due tomorrow



THEME

- the message about life from the author to the reader.
- a lesson for life, something you can learn from the story and apply to other life situations.
- doesn't tell you the theme directly.
- figure it out for yourself by the way the characters act and react.
- more than one theme, some major and some minor.



THEME

- A theme is a main idea, moral, or message portrayed throughout a novel.
- Themes often explore timeless and universal ideas.
- It's important not to confuse the theme and the main idea. The theme is an underlying message of bravery, or hope, or love. The main idea, however, is simply what the story is about. In a way, the main idea is a tight summary of the plot.



HOW TO FIND THE THEME

- What problem is the main character facing?
- What lesson did the main character learn?
- What message can you take away from the story?
- Once you hit that third question, you'll be well on your way to understanding the theme of the story.



MOST POPULAR/COMMON THEMES

○ 1. Love

- One of the most popular topics covered not only in books, but in movies and music as well, love is a universal, multi-faceted theme that's been explored in a number of ways throughout the history of literature.
- First love, lost love, forbidden love, unrequited love; the love between partners, between parents and children, between siblings, between friends; the power of love to conquer all...
- Shakespeare's *Romeo and Juliet*- – a tragic tale of forbidden love with terrible consequences.
- *Pride and Prejudice* by Jane Austen - love that grows slowly, where there has once been dislike and misunderstanding.
- *Wuthering Heights* by Emily Brontë explores love in the ways its intensity has the power to disrupt and even destroy lives.
- R. J. Palacio's *Wonder* is the unconditional, fierce love between family, especially parents and children.



○ 2. Death

- another of life and literature's universal themes: death.
- Whether it's an exploration of grief after the loss of a loved one, an existential musing on the nature of the life-and-death cycle, or a question about what, if anything, comes 'after', death is a popular topic across many genres.
- *The Book Thief* by Markus Zusak is narrated by Death himself, exploring the nature of his role in taking human lives against the backdrop of WWII Germany.
- In *The Lovely Bones*, Alice Sebold explores death through another unusual perspective: that of a girl who has recently been murdered, and who watches over her family in a sort of limbo state while trying to come to terms with her own death.
- *The Fault in Our Stars* features teenage characters coming to terms with their mortality in the face of terminal illness.
- J. K. Rowling's *Harry Potter* series explored constantly from the death of Harry's parents through to Voldemort's final attempts to become immortal.



○ 3. Good vs. evil

- The battle between good and evil is a theme that's particularly common in fantasy series, in which good *usually* (but not always) triumphs.
- ***The Lord of the Rings*** by J. R. R. Tolkien - its tale of hobbits, elves and men teaming up to defeat the power-hungry Sauron and his armies of dark creatures.
- George R. R. Martin's ***A Song of Ice and Fire*** series explores every nuance of the concepts of 'good' and 'evil', from the portrayal of morally grey characters through to the battle with the story's overarching villains, the White Walkers.
- ***The Chronicles of Narnia***, C. S. Lewis' magnum opus, follows four siblings who pass into an entirely new world, in which they encounter characters both good (e.g. Aslan) and evil (e.g. the White Witch).
- Stephen King's post-apocalyptic novel ***The Stand*** also features the light-vs-dark dichotomy, staging a battle between good and evil through the characters of Mother Abigail and Randall Flagg.



- **4. Coming of age-** children's and young adult books - deal with experiences in a young character's life that lead to a loss of innocence and/or a fundamental change in their mindset and outlook on life. (*The Catcher in the Rye, Little Women*)
- **5. Power and corruption-** from power over other people through to power over life or death itself. with any type of power comes the potential for corruption, often explored as misuse of power, or the lengths to which someone will go to achieve it.
(Macbeth, Animal Farm, The Hunger Games, The Lord of the Rings)
- **6. Survival** - characters against an external force such as the environment, a disease or a powerful antagonist. (*Lord of the Flies, Life of Pi*)



- **7. Courage and heroism** - in the face of adversity - the hero's journey. - 'traditional' hero stories about characters who are essentially destined for greatness, and, on the flipside, stories about 'unlikely' heroes who achieve greatness despite the odds. (*The Hobbit, Percy Jackson, Robin Hood, Beowulf*)
- **8. Prejudice** - Tales of characters overcoming their prejudice and changing their way of thinking for the better are common, but so are explorations of the destructive consequences prejudice and hasty judgement can have. (*To Kill a Mockingbird, Pride and Prejudice, The Hate U Give, Frankenstein*)



- **9. Individual vs. society** - a main character who is something of an outsider, at odds with the society they live in. They're different from most, if not all of the people around them, and they usually either struggle to fit in with society's expectations or rebel against them (sometimes both). (*Nineteen Eighty-Four*, *Huckleberry Finn*, *The Giver*, *Fahrenheit 451*)
- **10. War** - From historical novels exposing the horrors of real-world wars, to speculative fiction stories featuring epic battles between fantastical characters, war is portrayed consistently throughout the history of literature. (*Farewell to Arms*, *War and Peace* , *Slaughterhouse Five*)



PASTORAL NOVEL

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13.1.23



ORIGIN

- ◉ Pastoral - “Pasture”
- ◉ A life style of shepherds , herds, open landscape, natural seasons,
- ◉ Literary genre that depicts such life in idealized manner for urban audience
- ◉ Pastoral - also known as “bucolic” (Gr)(Cowherd) e.g. Longus - *Daphnis and Chloe*(200 A. D.),
- ◉ German *Schäferroman*, Spanish *novela pastoril*)
- ◉ roots in antiquity and experienced a revival in the entire European Renaissance and Baroque

- ◉ Pastoral literature= author employs various techniques to place the complex life into simple one.
- ◉ As a mode of narration - appears in poetry, drama, music (pastorale)



3 WAYS OF INTERPRETATION

1. historical literary perspective- life in country, of a shepherd.- Hesiod (*Works and Days* -life in harmony with nature), Ovid (*Metamorphoses*),
2. Describes the country with a contrast to the urban - Christopher Marlow (*The passionate shepherd to his love* , 1559)
3. Depicts life with derogative classifications.

PASTORAL POETRY

- ◉ Greek Idylls - set in countryside, dialogues between herdsmen
- ◉ E. g. Virgil's *Eclogues*
- ◉ *Fairie Queene* - Edmund Spenser

PASTORAL ROMANCE

- ◉ Italian writers - Fictional narrative in prose mixed with pastoral poems
- ◉ Italian writer Jacopo Sannazaro (1458-1530) - *Arcadia* , 1504.
- ◉ Jorge de Montemayor (1520-1561) - *Diana's seven books* (1558)
- ◉ Miguel de Cervantes - *Galatea* , 1585,

PASTORAL NOVELS

- ◉ American Pastoral
- ◉ Daphnis and Chloe(1831)
- ◉ Far From the madding Crowd (1874)

Characteristics:

- Multitude of arguments and plots in the same story.
- The place of the narration is not precise.
- The theme of the novel is love.
- The pastoral structure has reminiscences to the Greco-Roman classics.
- Events vary between tragedy and comedy.
literary universe is as simple as characters.
- The characters do not always conform to the norms of society.
- The rhetoric and language of the novel are experimental.
- The main literary source is the Italian Renaissance.

CHARACTERISTICS

- Pastoral fiction consists of works of literature that explore the relationship between human life and nature in rural environments. The life of shepherds in the countryside is often romanticised and idealised by the genre as being free from the corrupt and complex city life.

SETTING

- All of the pastoral fiction is set in nature, such as forests and the countryside. Vivid imagery is used to describe these landscapes of trees, mountains, farms, rivers and waterfalls. The seasons they are set in are usually summer and spring, when nature is in its best form.



IMAGERY

- The imagery used to describe these landscapes depicts nature as beautiful, idyllic, pure and far greater and mightier than humans. In most works, nature is depicted as being kind and giving to humans. However, there are works that depict natural forces as violent and angry, punishing humans for destroying the peace and purity of natural life.

RURAL LIFE VERSUS URBAN LIFE

- Pastoral fiction was primarily written by and for urbanites who were exhausted from the dirt, hustle and bustle of big cities, where people were exposed to many crimes and immoralities. Hence, pastoral fiction was created as a form of escapism, where both the writers and readers of pastoral fiction could escape city life to reconnect with the natural world.
- Pastoral fiction generally describes urban life and urbanites as corrupt, immoral and chaotic. In comparison, the peace and quiet of the countryside are depicted as being simple, moral and orderly. Pastoral literature relies on the idiom 'ignorance is bliss' in the sense that they believe that because shepherds are less educated than city dwellers, they are generally happier.
- As a result, many pastoral fiction works are meant to critique urban society and its politics and immorality.

UNIVERSAL THEMES

- Most pastoral fiction works are based on life, love and death - simple themes that are part of human nature.

RELIGION

- Writers of pastoral fiction invoke many religious allegories while describing nature and shepherds. This is because nature is regarded as being God's purest creation, where humans can go to reconnect with spirituality and faith. Even shepherds are considered to be virtuous and, therefore, closer to God.
-

SCIENCE FICTION



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31.1.2022

Definition :-

- a form of fiction that deals with the impact of actual or imagined science.
-
- also as known sci-fi

SCIENCE FICTION

- **sci-fi** - genre of speculative fiction - deals with imaginative and futuristic concepts - advanced science and technology, space exploration, time travel, parallel universes, and extraterrestrial life.



- -"literature of ideas- explores the potential consequences of scientific, social, and technological innovations.
- related to fantasy, horror, and superhero fiction, and contains many subgenres.
- Besides providing entertainment, it can also criticize present-day society, and is often said to inspire a "sense of wonder".

ORIGIN AND DEVELOPMENT

- ancient times, -line between myth and fact was blurred
- **2nd century Syrian born Greek Satirist Lucion – *A True Story***-the first science-fiction novel. contains many themes and tropes characteristic of modern science fiction, including travel to other worlds, extraterrestrial life forms, interplanetary warfare, and artificial life.
- Some of the stories from *The Arabian Nights*, along with the 10th-century *The Tale of the Bamboo Cutter*^[13] and Ibn al-Nafis's 13th-century *Theologus Autodidactus*,^[14] also contain elements of science fiction.

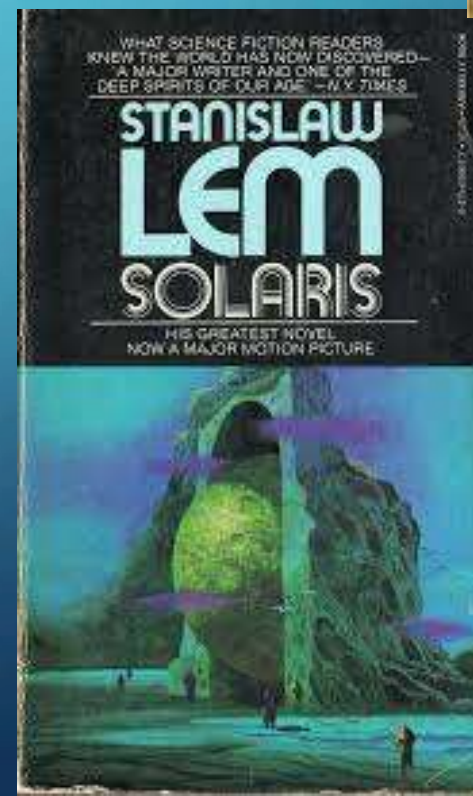
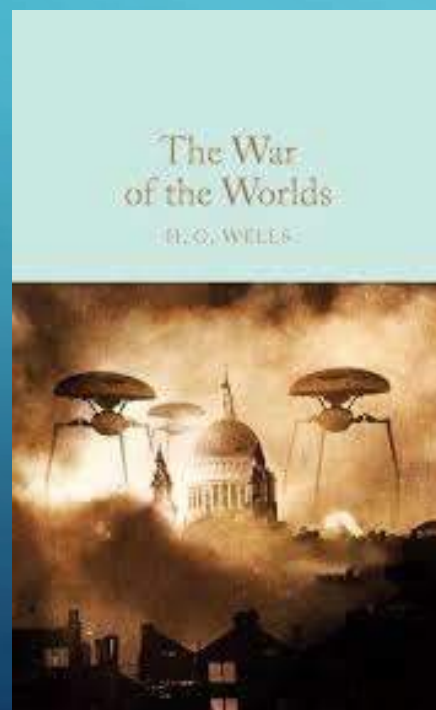
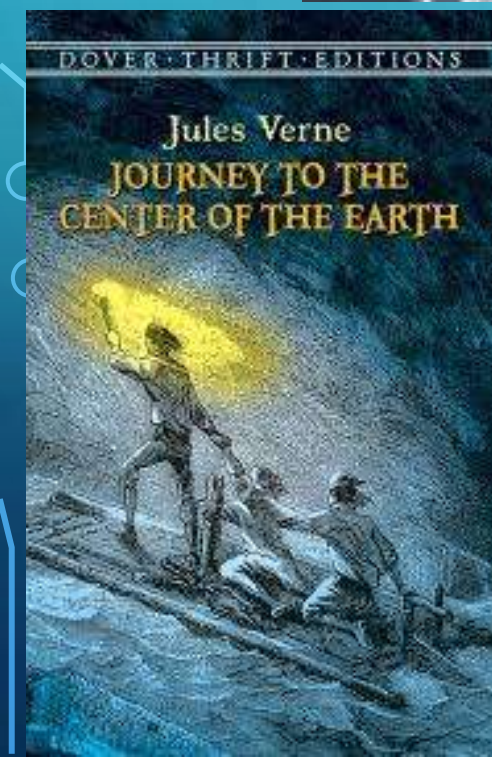
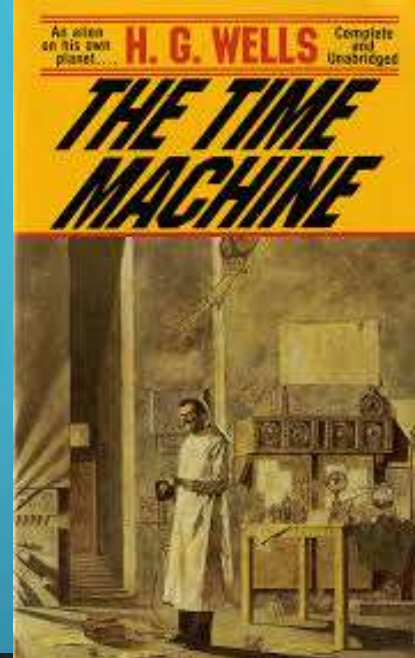
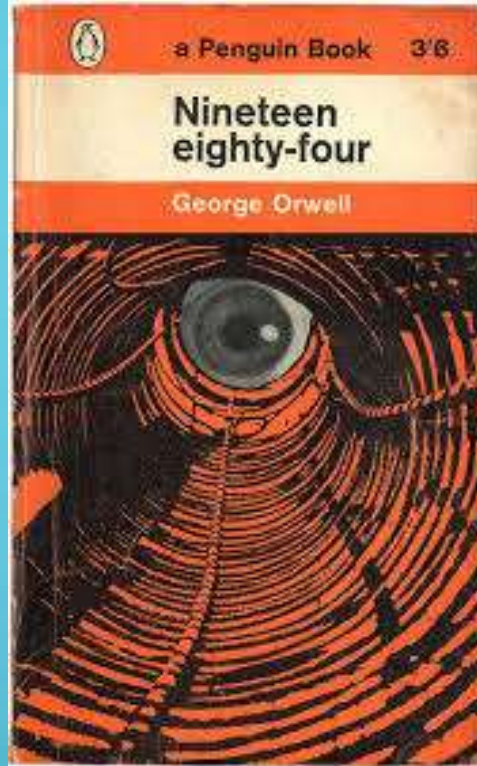
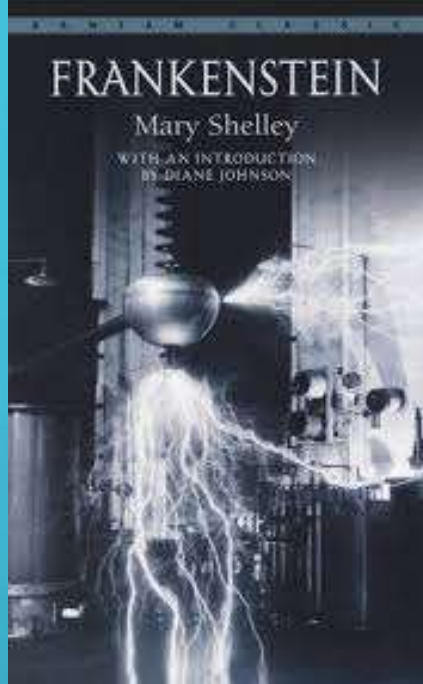
- 18th-century, Mary Shelley's *Frankenstein* (1818) and *The Last Man* (1826) helped define the form of the science-fiction novel. Edgar Allan Poe ("The Unparalleled Adventure of One Hans Pfaall" (1835) which featured a trip to the Moon), Jules Verne 's *Twenty Thousand Leagues Under the Sea* (1870).
- H. G. Wells (*The Time Machine*, 1895, *The War of the Worlds*, 1898)

SCIENTIFIC REVOLUTION AND AGE OF ENLIGHTENMENT

- 16th and 17th century drastic change in scientific thoughts. Replaced greek view of nature.
- many curious minds wrote about scientific revolution and future consequences.
- It led a foundation for 'Age of enlightenment'
- Latin novelist Johannes Kepler's "Somnium" – how the earth might look from the moon. - Considered first scientific story

19TH CENTURY DEVELOPMENT. (PROTO SCIENCE FICTION)

- Mary Shelley's *Frankenstein* (1818) and *The Last Man* (1826) helped define the form of the science-fiction novel.
- Edgar Allan Poe ("The Unparalleled Adventure of One Hans Pfaall" (1835) which featured a trip to the Moon), Jules Verne 's *Twenty Thousand Leagues Under the Sea* (1870).- **space and time travel ,scientific discoveries and man's relationship.**
- H. G.Wells - **Father of science fiction** - (*The Time Machine*, 1895, *The War of the Worlds*, 1898)
- **"Jules Verne"** – *Paris au xxe siecle* (1994), *Journey to the Center of the Earth*



20TH CENTURY –GOLDEN AGE OF SCIENCE FICTION

- American publisher “Hugo Gernsback” in 1920 coined the term “scientification” - works of Poe, Verne and early writings of H. G. Wells.
- By 1934, “science fiction League” in USA.
- The genre got popular in 1950s – development in technology such as nuclear energy and Space exploration ,coupled with the world war 2nd.
- ideas of space, Dystopia , Alternate future and militarization.
-

- 1937,- Golden Age of Science Fiction, - stories celebrating scientific achievement and progress. Isaac Asimov - Foundation series, 1942, - chronicles the rise and fall of galactic empires and introduced psychohistory.
- 1960s and 1970s, **New Wave science fiction** -embrace of a high degree of experimentation, both in form and in content. Stanisław Lem(*Solaris* ,1961) -human limitations as its characters attempted to study a seemingly intelligent ocean on a newly discovered planet

- Ursula K. Le Guin (1969's *The Left Hand of Darkness*)-set on a planet in which the inhabitants have no fixed gender. - examples of social science fiction, feminist science fiction, and anthropological science fiction.
- William Gibson's first novel, *Neuromancer*(1984), - popularize cyberpunk and the word "cyberspace,"

- Lois McMaster Bujold (*Shards of Honor*, 1986)
- Neal Stephenson (*Snow Crash*, 1992) predicted immense social upheaval due to the information revolution.
- Liu Cixin (*The Three-Body Problem*, 2007)
- Late 20th and early 21st century - Emerging themes - environmental issues, the implications of the Internet and the expanding information universe, questions about biotechnology, nanotechnology, and post-scarcity societies-

MAJOR SCIENCE FICTION THEME

- **utopia and dystopia**
- **Alternative society**
- **Sex and gender**
- **Alien encounter**
- **Space travel and fight**
- **Alternative histories and parallel universe.**
- **High technology**
- **Time travel. Etc.**

SUB - GENRE.

- **Cyberpunk**
- **Biopunk**
- **Climate fiction**
- **Comic science fiction**
- **Apocalyptic and post Apocalyptic... etc**

- Recent trends and subgenres-
- Steampunk - a retro futuristic subgenre - incorporates technology and aesthetic designs inspired by 19th-century industrial steam-powered machinery- often set in an alternative history of the British Victorian era or the American "Wild West", where steam power remains in mainstream use, or in a fantasy world that similarly employs steam power. -the era's perspective on fashion, culture, architectural style, and art.



Steampunk outfit with
leather vest,
heavy gun, vambrace,
backpack time machine,
mask,
and Victorian clothes

- **biopunk** - focuses on biotechnology rather than information technology-concerned with synthetic biology. - involving bio-hackers, biotech mega-corporations, and oppressive government agencies that manipulate human DNA.
- Cyborgs, human machines
- - examines the dark side of genetic engineering and represents the low side of biotechnology.



- mundane science fiction

- its setting on Earth or within the Solar System; a lack of interstellar travel, intergalactic travel or human contact with extraterrestrials; and a believable use of technology and science as it exists at the time the story is written or a plausible extension of existing technology.
- unfounded speculation about interstellar travel can lead to an illusion of a universe abundant with planets as hospitable to life as Earth, which encourages wasteful attitude to the abundance on Earth.
- explore topics such as enhanced genomes, environmental degradation, nanotechnology, quantum mechanics, robotics, and virtual reality,

The background is a blue gradient with white circuit-like lines in the corners. The lines consist of straight segments and small circles, resembling a network or data flow diagram.

THANK YOU...