


**JANTA VIDYA MANDIR GANPATRAI RASIWASIA**  
**COLLEGE, CHARKHI DADRI**

**Faculty Profile**

Department: ENGLISH P.G.

Name of Faculty	KUNAL DUHAN			
Department	ENGLISH P.G.			
Designation	ASSISTANT PROFEESSOR			
Experience	4.5 MONTHS			
Contact No	8930092110			
Email Id	Kunalsinghduhan300@gmail.com			
Date of Joining	23August 2024			
Educational Qualification				
	Name of Program	Year of Passing	University	
PG	M.A. English	2021	KALINGA UNIVERSITY RAIPUR, CHATTISGARH	
Ph.D.				
Net	NET	2022		
Other				
Research Supervision/Guidance				
Research Publications	3			
Books Published				
Book Chapters				
Papers Presented in Conferences/Seminar	International:		National:	
Participated in Conferences/Seminar	International:		National:	
No. of Workshops/FDP/Training Programme Attended				
Major/Minor Research Projects				
Invited Lectures				
Awards/Honours				
Membership of Any Professional/ Statutory Body				
Any Other Achievement				





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Village-Kotni, Post-Mandir Hasaud, Tehsil - Arang, Naya Raipur, 492101. (C.G.) India

## Regular

S. No.: 12405062270

Date : 16-05-2020

## Statement of Marks

Name	: KUNAL DUHAN	Enrollment No.	: 202MAENG68525093
Father's Name	: AJIT SINGH	Roll No.	: 191218345
Mother's Name	: ANITA	Session	: JULY.19-DEC.19
Course	: MASTER OF ARTS (ENGLISH)	Semester	: 1

Subject Code	Subject Title	External Marks		Internal Marks		Total Marks		Grade	Grade Point	Credits	Credit Points	Result
		Max	Obtd	Max	Obtd	Max	Obtd					
MAENG101	Poetry - I	70	42	30	20	100	62	B	7	5.0	35.0	PASS
MAENG102	Drama - I	70	53	30	21	100	74	B+	8	5.0	40.0	PASS
MAENG103	Prose - I	70	52	30	24	100	76	B+	8	5.0	40.0	PASS
MAENG104	Fiction - I	70	43	30	23	100	66	B	7	5.0	35.0	PASS
Grand Total :		280	190	120	88	400	278			20.0	150.0	
Grand Total in Words :		Two Hundred Seventy-Eight										

Result	: PASS	SGPA	: 7.50 (150.0/20.0)
Division	: FIRST		
Total Credits Earned	: 20.0		
Total Grade Point	: 150.0		



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Regular

S. No.: 22394075668

Date : 18-11-2020

## Statement of Marks

Name : KUNAL DUHAN Enrollment No. : 202MAENG68525093  
Father's Name : AJIT SINGH Roll No. : 200722865  
Mother's Name : ANITA Session : JAN.20-JUN.20  
Course : MASTER OF ARTS (ENGLISH) Semester : 2

Subject Code	Subject Title	External Marks		Internal Marks		Total Marks		Grade	Grade Point	Credits	Credit Points	Result
		Max	Obtd	Max	Obtd	Max	Obtd					
MAENG201	Poetry – II	70	42	30	21	100	63	B	7	5.0	35.0	PASS
MAENG202	Drama – II	70	48	30	19	100	67	B	7	5.0	35.0	PASS
MAENG203	Prose – II	70	49	30	21	100	70	B+	8	5.0	40.0	PASS
MAENG204	Fiction – II	70	41	30	24	100	65	B	7	5.0	35.0	PASS
<b>Grand Total</b> :		280	180	120	85	400	265			20.0	145.0	
<b>Grand Total in Words</b> :		Two Hundred Sixty-Five										

Result : PASS SGPA : 7.25 (145.0/20.0)  
Division : FIRST  
Total Credits Earned : 20.0  
Total Grade Point : 145.0



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Village-Kotni, Post-Mandir Hasaud, Tehsil - Arang, Naya Raipur, 492101. (C.G.) India

Regular

S. No.: 33442078143

Date : 11-05-2021

## Statement of Marks

Name	: KUNAL DUHAN	Enrollment No.	: 202MAENG68525093
Father's Name	: AJIT SINGH	Roll No.	: 210117140
Mother's Name	: ANITA	Session	: JULY 20-DEC 20
Course	: MASTER OF ARTS (ENGLISH)	Semester	: 3

Subject Code	Subject Title	External Marks		Internal Marks		Total Marks		Grade	Grade Point	Credits	Credit Points	Result
		Max	Obtd	Max	Obtd	Max	Obtd					
MAENG301	Critical Theory - I	70	42	30	21	100	63	B	7	5.0	35.0	PASS
MAENG302	Linguistics - I	70	48	30	25	100	73	B+	8	5.0	40.0	PASS
MAENG303	Indian Writing In English	70	47	30	18	100	65	B	7	5.0	35.0	PASS
MAENG304	Research Methodology	70	43	30	25	100	68	B	7	5.0	35.0	PASS
MAENG305	English Language Teaching - I	70	44	30	22	100	66	B	7	5.0	35.0	PASS
<b>Grand Total</b>		<b>350</b>	<b>224</b>	<b>150</b>	<b>111</b>	<b>500</b>	<b>335</b>			<b>25.0</b>	<b>180.0</b>	
<b>Grand Total in Words</b>		<b>Three Hundred Thirty-Five</b>										

Result	: PASS	SGPA	: 7.20 (180.0/25.0)
Division	: FIRST		
Total Credits Earned	: 25.0		
Total Grade Point	: 180.0		



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Village-Kotni, Post-Mandir Hasaud, Tehsil - Arang, Naya Raipur, 492101. (C.G.) India

Regular

S. No.: 43325085330

Date : 10-08-2021

## Statement of Marks

Name : KUNAL DUHAN  
Father's Name : AJIT SINGH  
Mother's Name : ANITA  
Course : MASTER OF ARTS (ENGLISH)

Enrollment No. : 202MAENG68525093  
Roll No. : 210519927  
Session : JAN.21-JUN.21  
Semester : 4

Subject Code	Subject Title	External Marks		Internal Marks		Total Marks		Grade	Grade Points	Credits	Credit Points	Result
		Max	Obtd	Max	Obtd	Max	Obtd					
MAENG401	Critical Theory – II	70	40	30	20	100	60	B	7	5.0	35.0	PASS
MAENG402	American Literature	70	45	30	20	100	65	B	7	5.0	35.0	PASS
MAENG403	Linguistics – II	70	41	30	18	100	59	C+	6	5.0	30.0	PASS
MAENG404	Dissertation	70	42	30	24	100	66	B	7	5.0	35.0	PASS
MAENG405	English Language Teaching – II	70	44	30	20	100	64	B	7	5.0	35.0	PASS
<b>Grand Total</b>		350	212	150	102	500	314			25.0	170.0	
SEMESTER	FIRST	SECOND	THIRD	FOURTH	GRAND TOTAL		RESULT	DIVISION				
MAXIMUM MARKS	400	400	500	500	1800		PASS	FIRST				
TOTAL MARKS OBTAINED	278	265	335	314	1192							
Grand Total in Words : One Thousand One Hundred Ninety-Two												

Result : PASS  
Division : FIRST  
Total Credits Earned : 25.0  
Total Grade Point : 170.0

SGPA : 6.80 (170.0/25.0)  
CGPA : 7.17



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ज्ञान-विज्ञान विमुक्तये



**NATIONAL ELIGIBILITY TEST FOR ASSISTANT PROFESSOR**

NIA Ref. No: 220510040094

Roll No: HP06670074



Certified that **KUNAL DUHAN**

Son/Daughter of **ANITA**

and **AJIT SINGH**

has qualified

the UGC-NET for eligibility for Assistant Professor held on 13.10.2022

for December 2021 and June 2022 (merged session) in the subject

English

*As per information provided by the candidate, he/she had completed/appeared or was pursuing his/her Master's degree or equivalent examination in the related subject at the time of applying for UGC-NET*

*The date of eligibility for Assistant Professor is the date of declaration of UGC-NET result, i.e., 05.11.2022, or the date of completion of Master's degree or equivalent examination with required percentage of marks within two years from the date of declaration of UGC-NET result, i.e. by 04.11.2024, whichever is later.*

*This is an electronic certificate only, its authenticity and category in which the candidate had appeared should be verified from National Testing Agency (NTA) by the institution/appointing authority. This electronic certificate can also be verified by scanning the QR Code.*

*The validity of this electronic certificate is forever.*

Date of Issue: 15.11.2022

Senior Director, NTA

Note: NTA has issued the electronic certificate on the basis of information provided by the candidate in his/her online Application Form. The appointing authority should verify the original records/certificates of the candidate while considering him/her for appointment, as the NTA will not be liable for any false information provided by the candidate. The NTA is only responsible for the result which can be verified from the repository available in the website of NTA ([ugcnet.nta.ac.in](http://ugcnet.nta.ac.in)). The candidate must fulfil the minimum eligibility conditions as laid down in the notification for UGC-NET.

# Rise and Origin of Drama

KUNAL DUHAN  
CHARKHI DADRI, HARYANA  
E-MAIL - kunalsinghduhan300@gmail.com

Drama has been part of human civilization since time immemorial and has been presenting the human sensibilities to human being in artistic ways so as to make them realize essential human truths. The English drama had its origin in religion; it brewed out of the liturgy (religious ceremony) of the church. The early religious places were broadly of two types, the mysteries and the miracles. The best of the extant groups of miracle and mystery plays belong to the 15th century. Abraham and Isaac is one of the most remarkable of these early plays. The early drama was cast under the strict control of the church. It was mainly written by the clergy and acted by the clergy within the church and its language was Latin of the church service.

## Historical background of Drama

It is generally noticed that drama was no part of the old English period. The earliest evidence of dramatic composition are supposed to belong to the 13th century. Bringing out the elements that have in the development of English drama is not possible as still secular and public life could be considered two forces to shape the dramatic development in the initial stages. *It was only in the 16th century the drama came to its fullest growth and Elizabethan age was the golden one of its proliferation.*

Let's understand the history of drama through some points:

- The word drama was not used in English until the 16th century nor the word theater was applied to the medieval stage.
- A series of lays came to be produced at Dunstable between 1170 and 1182 highlighting the miracle of saints and passion of holy Martyrs.
- *The English mystery cycles, also known as Corpus Christi plays or miracle cycles, dominated the English stage throughout the 14th and 15th centuries and are regarded by many critics as the most genuinely popular theater in English history.*

## Brief survey of Greek Drama / Theatre

The history of Greek theater could be traced from the festivals that were organized in honor of God, particularly Dionysus. *It was especially found in Athens that men used to perform welcome songs to the God. Please be presented at the City Dionysus festival, as the festival was entitled. Athens became the central part for these festivals and thus it spread to the other parts of Greece.*

The places in Greece were categorized in three parts- Comedy, Tragedy and Satyr. Satyr's plays dealt with the mythological subject in a comic manner. Tragedy and comedy were viewed as completely separated genres, no genre like tragi-comedy existed.

**Greek theater** began in the 6th century in Athens with the performance of tragedy at religious festival which further inspired Greek comedy and also disseminated it to Roman theater.



Tragedies were performed in an open air theater with wonderful acoustics and seemingly open to all of the male populace. The plot of a tragedy was almost always inspired by episodes from Greek mythology, which we must remember when often a part of Greek religion. As a consequence of this serious subject matter, which often dealt with moral right and wrongs and tragic no win doubt, violence was not permitted on the stage, and the death of the character had to be heard from off stage and not seen.

*The three most successful weak tragedies playwrights were Aeschylus (525-456 BCE), Sophocles (496-406 BCE), and Euripides (484-407 BCE).*

The comedy play followed a conventional structure. The first part of the parados were the chorus of as many as 24 performers entered and performed a number of song and dance routines. Dressed to impress, their outlandish costumes could represent anything from giant bees with huge stingers to knights riding another man in imitation of horse or even a variety of kitchen and utensils. *In many cases the play was actually named after the chorus e.g. Aristophanes' The Wasps.*

### **Historical Background of Comedy**

Starting from 425 BCE, *Aristophanes, comic playwright and satirical author of the ancient Greek theater wrote 40 comedies, 11 of which survive.* Aristophanes developed this type of comedy from the earlier satyr plays, which work often highly obscene. Of the satyr plays the only surviving examples are by Euripides which are much later examples and not representative of the genre. In ancient Greece, comedy originated in bawdy and ribald songs or recitations apropos of phallic processions and fertility festivals or gatherings.

Around 335 BCE, Aristotle, in his work Poetics, stated that comedy originated in Phallic processions and the light treatment of the base and ugly. He also adds that the origins of comedy are obscure because it was not treated seriously from its inception. Aristotle considers tragedy far superior than comedy.

For Aristotle, comedy did not need to involve sexual humour. Comedy is about the fortunate rise of a sympathetic contrary, Plato taught that comedy is destruction of the self. He believed that it produces an emotion that overrides rational self control and learning.

Also, in poetics, Aristotle defined comedy as one of the original four genres of literature. The other three generations are tragedy, Epic poetry and lyric poetry. Literature is generally defined by Aristotle as a mimesis, or imitation of life. Comedy is the third form of literature, being the most divorced from a true mimesis. Tragedy is the truest mimesis, followed by Epic poetry, comedy and lyric poetry. The general of comedy is defined by a certain pattern according to Aristotle's definition. Comedies begin with low or base characters seeking in significant aims, and end with some accomplishment of the aims which either lightens the initial baseness or reveals the insignificance of the aims.

### **Historical background of Tragedy**

We find references of Greek dramas performed as early as 7th century BC. The dramas in the form of choral performances, which included dancing and singing at the festivals of Dionysus, the Greek God of wine and fertility. Drama contest was organized from 534 BC. The first such contest for tragedy was won by Thespis.

The most important period of ancient Greek drama was the fifth century BC. Tragedies were performed in the festivals which lasted for several days as part of the annual religious and civic celebrations. The best tragedy is *Oedipus at Colonus* and various forms including *Antigonae*. Tragedy was usually solemn, poetic and philosophic. Of the hundreds of tragedies written, only about 35 have survived. These tragedies were based on myths. Usually the main character was admirable, but not perfect and was confronted with a difficult moral choice. The character struggled against hostile forces but faced defeat and the tragedy usually ended with his death. There is found a flaw in the protagonist's character that led to his downfall, it is known as tragic flaw. The tragedies were performed in the form of episodes separated by choral odes where in the chorus dance to music in leftward, rightward and Central moments. The actors wore masks to indicate the nature of the character.

Drama in England is an independent development, according to Nicholl. But it passed through similar stages as did the Greek drama. It has its origin in the liturgical services. Initially, dramas were in the form of mysterious and miracle plays. Later on came the morality plays. These were followed by interludes. Finally the drama properly emerged in England in the 16th century. The great tragic artists of the world are four, and three of them are Greek. It is in treasury that the preeminence of the Greeks can be seen most clearly. Except for Shakespeare, the great three, Aeschylus, Sophocles and Euripides stand alone. Tragedy is an achievement particularly Greek. They were the first to perceive it and they lifted it to its supreme height.

### **Medieval Religious Drama**

In the medieval England, drama was primarily religious in nature as the plays were written and performed under the purview of the church. For example, *the mystery plays were presented on the porch of the cathedrals or by strolling players on feast days*. Miracle and mystery plays, along with moralities and attributes, later evolved into more elaborate forms of drama. Mystery plays are miracle plays are among the earliest forms of medieval plays forecast on the representation of Bible stories in church as tableaux. They developed from the 10th to the 16th century, reaching the height of their popularity in the 15th century before being rendered obsolete by the rise of professional theater in England.

There are four collections of medieval plays, which are some times known as "Cycles." The most complete is the York cycle of 48 pageants. They were performed in the city of York, from the middle of the 14th century until 1569. There are also the Towneley plays of the 32 pageants, once thought to have been a true cycle of plays and most likely performed around the feast of Corpus Christi probably in the town of Wakefield, England during the late middle ages until 1576. The *Ludus Coventriae*, now generally agreed to be a redacted compilation of the least three older, unrelated plays, and the Chester cycle of 24 pageants, now generally agreed to be an Elizabethan reconstruction of older medieval traditions. Besides the middle English drama, there are three surviving plays in Cornish known as the *Ordinalia*.

### **English Renaissance Drama**

The drama is comparably the greatest force of the Elizabethan and times of the Renaissance. *It is in Elizabethan age that drama found an expression in bountiful terms*. The greatest of the English dramatists, William Shakespeare, is a product of this age. Apart from Shakespeare there are a host of other dramatists who made the age proud by their dramatic creations. In fact,

these regular playwrights, Kyd, Nash, Lyly, peele, Greene and Marlowe brought the English drama to the point where Shakespeare began to experiment upon it . *These dramatists I also known as University wits as their place influenced by their education of the classical works of literature.*

There is found the greater classical influence of Seneca on Elizabethan literature. The Seneca elements were used in the combination of native tradition as for the taste of Elizabethan audiences. A Vigorous activity translating the works of Seneca was also seen during 1559 to 1581.

"The popular dramatists took many hints and ideas from Seneca: melodramatic plots, long speeches made by dying heroes, ghosts crying for vengeance, moralizing choruses, the useful messenger and single line dialogue." - Helen Morris

### **Drama till 1642 (Jacobean and Caroline age)**

The name Jacobean and Caroline age came from King James 1st and Charles I. Marlowe, Shakespeare and Johnson are the giants of English Renaissance drama. The Jacobean era covers the period of 1603 to 1625 in England. The Jacobean era was succeeded by James 1, who ruled England, Scotland and Ireland until his death in 1625. The major writings of poets and playwrights as included Ben Johnson, Michael Drayton, Beaumont, Fletcher, John Webster, George Chapman etc. Elizabeth Cary was the first English woman whose biblical drama "The Tragedy of Mariam, the Faire Queen of Jewry" was published at that time.

The Caroline Age of English Literature coincides with the reign of Charles 1, 1625-1649. The writers of this age wrote with refinement and elegance. This era produced a circle of poets known as the Cavalier Poets and the dramatists of the age were the last to write in the Elizabethan tradition. Under Charles 1, public theatres got flourished and they kept on blooming until 1642 when Parliament banned theaters.

The literature of the Jacobean age includes Shakespeare's tragedies, tragi-comedies, and sonnets; Webster's tragedies; Johnson's dramas and verse; Sir Francis Bacon's Essays; and the metaphysical poetry of John donne. The Jacobean age came to an end with the concurrence of an economic depression, the death of King James 1, and the outbreak of bubonic plague in London, a serious infestation that killed over 30000 people in 1625.

In literature too many themes and patterns were carried over from the preceding Elizabethan era. Though rich, Jacobean literature is often darkly questioned. William Shakespeare's greatest tragedies were written between about 1601 and 1607. Other Jacobean dramatic writers became preoccupied with the problem of evil: the place of John Webster, John Marston, Thomas Middleton and George Chapman induce all the terror of tragedy but little of its pity.



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# CONTENT

# Rise and Types of Novel

KUNAL DUHAN

CHARKHI DADRI, HARYANA

E-MAIL - kunalsinghduhan300@gmail.com

## Historical background of the novel

Novel differs from poetry. The novel is invariably enforce and it deals with events and characters taken from real life. The story element is essential to the novel. It appeals to more than leaders because it realistically treats the great mass of interests and problems which make up modern life.

The beginning of the novel is traced in the medieval romance that was derived from the ballads and fragments of Epic poems sung by the wandering minstrel. As man's thirst for entertainment reading is always growing on, prose fiction to satisfy this thirst. The long fairy tales and tales of adventure or tales of the valour of the knights even satiated the reading hunger of people.

In 1350, Boccaccio wrote a world famous collection of love stories in prose, entitled the Decameron. Such short stories in Italian were called 'novella'. The term originally meant a fresh story. Gradually the prose genre took place of verse in storytelling, it began to called 'romance' that chiefly implied a story of series of stories of the legendary past. The famous example is **Melory's Morte D Arthur** that was first published in 1485 by William Caxton and is one of the best known works of Arthurian literature in English. Chaucer's **The Canterbury Tales** has an abiding story interest and the characters are delightfully true to nature. Chaucer's Tale have in them the suggestion, at least, off a connected story who's chief aim is to reflect life as it is. In the Elizabethan age the idea of the Nobel grows more definite. Although Sidney's Arcadia is a romance of chivalry with a pastoral setting and idealised characters, it occasionally gives the impression of presenting real man and woman. Most of the fiction during this period had been purely romantic as with lodge and green; or didactic, as with More, Lyly and Bacon.

The medieval romance was taken by Italian prose tales or novella which appeared in English translations in large number. A slide tendency or realism had been shown in the picturesque work of Nash. Nash's the unfortunate traveller or the life of Jack wilton is an early source of the realistic novel of today.

During the 17th century Bunyan's The Pilgrim's Progress and life of death of Mr badman, though allegorical in nature, come near to modern novel. Bunyan's keen insight, his delineation of character, especially those of Christian and Mr badman, and his emphasis upon moral effect of individual action paved the way for the rise of novel in the age of Johnson.

The novel is a work of friction in which the imagination and the intellect combined to express life in the form of a story; and the imagination is always directed and controlled by the intellect. It is interested chiefly, not in romance or adventure, but in men and women as they are, it aims to show the motives and influences which govern human life, and the effects of personal choice upon character and destiny. Such ine true novel, and as such it opens a wider and more interesting field than any other type of literature.



## **First Novel Beginning**

The real beginning of the English novel took place in the 18th century with the publication of Daniel Defoe's *Robinson Crusoe* (1719). He showed a very real picture of the genuine novel.

All though that 17th century another kind of Rose fiction flourished chiefly inspired by French models as D'Urfé and Madam Scudéry. They were referred as the Heroic Romances. Aphra Behn's *Oroonoko or the Royal Slave* (1688) could be ranked in this category. Its eponymous hero, an African Prince is tricked into slavery and sold to British colonist in Surinam.

Addison and Steele contributed much to the evolution of realistic novel. The character of Sir Roger De Coverly is a real reflection of the 18th century. With the *Tatler* and the *Spectator* and the *Guardian* we definitely close the borderland that lies outside of romance and enter the region of character study where the novel has its beginning Richardson's *Pamela* (1740) is the first true Novel that appeared in any literature.

## **Rise of the novel**

Restoration prose was marred by a tendency to be expressive, embellished, rhythmic and passionate. The language used was a mix of the market place and the biblical, with imported words thrown here and there. It is only by the time of Joseph Addison that the new prose was beginning to emerge. This, in turn, benefitted the price of the periodical essays, journals and pamphlets who were addressing a common, varied, middle class audience. Thus, *The Tatler* and *The Spectator* not only benefited from this demand from the reading public but also went on to simplify the prose with its emphasis upon use of simpler words, the logical and coherent organisation of the best ideas of its day, return in a form of good manners. Soon, periodicals and journals became the most widely published and consumed works of the century. The most notable ones were *Guardian*, Richard Steele's *The Englishman*, Addison's *Freeholder*, Fielding's *Champion* and *Covent Garden Journal*, Johnson's *Rambler* and his *Idler* essays published in *The Universal Chronicle*.

The development of the prose also resulted in transformation of personal expression such as diaries, memoirs, letters, biographies. Flashed funds and time, people were ruining and travelling and writing about themselves and their thoughts or the places that they had traveled to. The most important development that took place was in the form of the novel.

While fiction had been around for a long time in the form of legends and myths, the emergence of invented stories dealing with life and written in prosaic language was essentially an 18th century phenomenon. The conditions were also perfect as there were sufficient number of leaders who were interested in reading long but organized works rendering everyday life and the belief in artistic and intellectual merit of the authors. On the continent, the French writer, Rabelais and Spanish writer, Cervantes had already established the legitimacy of generally of prose fiction. *In Augustan England, it started with the likes of Daniel Defoe who heralded novel in the form of travel literature, Swift emulating it in his Gulliver's travels and Samuel Richardson transforming the art of letter writing into the epistolary novel form.* All of them used large coherent plan, real life material borrowed from contemporary social conditions, is stressed out story of the hero's life and narrative devices such as coincidences and degradations. The most important development in prose fiction was that the character and plot. The plot was not simply episodic but one that was an artistic unification of cause and effect. The character who are

picked up from everyday middle class social life Colonal Jack is a waif, Moll Flanders in a Newgate born criminal, Crusoe is a sailer wrecked on an island etc. What is interesting is that in the early example of authors such as Defoe, The entity organized float is chance, and not some grand design. On the contrary, in Samuel Richardson's Pamela and Clarissa, the plot is far too contrived and pushes a specific idea of behaviour in the with Henry Fielding We see The rise of the picturesque novel in which the heroes are rogue characters of lowly station in life, with less than ideal character traits as in Joseph Andrews, Tom Jones.

### **Victorian Novel**

Through the 18th century saw the birth of novel, but it is only in the 19th century that the novel as a genre reached a certain height which was not earlier trespassed. All of us are aware of this fact that the growth of the novel dependent on the growth of the middle class, as today we see the Nobel to be the most popular genre as the major part of the world's middle class is interested in the genre of literature. The Victorian novel is the realisation of the most typical product of English genius. In fact, the novel occupies the same place in Victorian age, which drama established its unique repretation in the age of Queen Elizabeth 1. David Daiche's comment seems to be apt here, as he says the 19th century was the great age of the English novel.

The immensely popular literary form, which attracted the great and ever increasing general reading public. Great writers choose this form for self -expression. It's breadth and elasticity, and the freedom it gave to each new practitioner to do his own work in his own way contributed to its popularity. Dickens was the first to introduce the novel of social reform. Thackeray used novel to express a conscious, considered criticism of life. George Eliot is a psychological novelist. Hardy is a great regional novelist. The bronte sisters were the pioneers of that aspect of romantic movement which concerned itself with the baring of the human soul. The Victorian novel reflected all the complex forces which influenced the contemporary age.

The early Victorian novels are generally rambling narratives, episodic in character, full of excitement, tear compelling pathos and thrilling. But in course of time the novelist attached more and more importance to the symmetry of their plots. It was developed by Meredith and became dominant in Moore and Henry James.

### **Emergence of Realistic Novel in Victorian Age**

Dickens and his followers, Reade, Kingsley, Lytton others Wardha champion of humanitarianism in victorial novel. They had in common there essentially romantic temperments, their tendency to see literary effects of the sentimental kind, and their disposition to regret the novel seriously as a social reformer. In vigrous reaction against these reactions was led by Thackeray. Thackeray, Trollope, George Eliot and many others revived the old realistic traditions of fielding under the circumstances of their age.

### **Types of Novels**

- **Realistic Novel:** a fictional attempt to give the effect of realism. This sort of novel is sometimes called a novel of manner. A realistic novel can be characterized by its complex characters with mixed motives that a rooted in social class and operator

according to highly developed social structure. The characters in realistic novel interact with other characters and undergo clousible and everyday experience.

- **Picaresque Novel:** A picaresque novel relates The adventures of an eccentric or disreputable hero in episodic form.  
The genre gets its name from the Spanish word *picaro* or *rogue*
- **Historical Novel:** a historical novel is a novel set in a period earlier than that of the writing. The writer shows the cynic description of the historical culture, time and activities of the past.
- **Epistolary Novel:** Epistolary fiction is a popular genre where the narrative is told by a series of documents. The word epistolary comes with Latin where *apistola* means a letter. Letters are the most common basis of epistolary novels, but diary entries are also popular.
- **Gothic Novel:** Gothic novel includes terror, mystery, horror, thriller, supernatural, doom, death, decay, old haunted buildings with ghosts and so on.
- **Satirical Novel:** satire is loosely defined as art that ridicules a specific topic in order to provoke readers into changing their opinion of it. By attacking what they see as human folly, satirists usually imply their own opinions on how the thing being attacked can be improved.
- **Allegorical Novel:** allegory is a story with two levels of meaning - surface meaning and symbolic meaning. The symbolic meaning of an allegory can be political or religious, historical or philosophical.
- **Regional Novel:** A regional novel is a novel that is set against the background of a particular area.
- **Detective Fiction:** detective fiction is a subgenre off crime fiction and mystic fiction in which an investigator or detective either professional or amateur investigates a crime, often murder.
- **Stream of Consciousness Novel:** psychological novels are works of fiction that treat the internal life of the protagonist as much as the external forces that make up the plot, this phrase was coined by William James in his principles of psychology 1890, to describe the flow of thought of the waking mind.
- **Sentimental Novel:** the sentimental novel or the novel of sensibility is an 18th century literary genre which celebrates the emotional and intellectual concepts of sentiment, sentimentalism and sensibility.

- **Utopian Novel:** utopia is a community or society possessing highly desirable or perfect qualities. It is a common literary theme, especially in speculative fiction and science fiction.
- **Science Fiction (SCI-FI):** science fiction is a genre of speculative fiction dealing with imaginative concepts such as futuristic settings, futuristic science and technology, space travel, time travel, faster than light travel, parallel universe, multi universe, extraterrestrial life. Science fiction often explores the potential consequences of scientific and other innovations.
- **Cult or Coterie Novel:** Cult novels often come from the fringes, they often represent counter culture perspectives, they often experiment with form.
- **Erotic Novel:** erotic romance novel have romance as the main focus of the plot line, and they are characterised by strong, often explicit, sexual content. The books can contain elements of any of the other romance subgenres, such as paranormal elements, chick lit, hen lit, historical fiction etc. Erotic romance is classed as pornography.
- **Roman Fleuve:** it is a set or series of novels which share common themes, characters, or settings but where each novel has its own title and free standing story line and can just be read independently or out of sequence.
- **Dystopian Novel:** it is an unpleasant society or typically repressive, often propagandized as being utopian.

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# Changes In Poetry By The Time

**Kunal Duhan**

Charkhi Dadri, Haryana

E-MAIL - kunalsinghduhan300@gmail.com

## **English Poetry**

Poetry is a form of writing that uses not only words, but also form, patterns of sound, imaginary and figurative language to convey the message. In general, poetry deals with particular things in concrete language, since emotions most readily respond to these things. From the poem's particular situation, The reader may then generalise; the generalities arise by implication from the particular. In other words, a poem is most often concrete and particular; the 'message,' if there is any, is general and abstract; it's implied by the images. Images, in turn, suggest meanings beyond the mere identity of the specific object. Poetry 'plays' with meaning when it identifies resemblance or makes comparisons between things.

## **Anglo Saxon Poetry**

It is unavoidable to begin the study of English Poetry from the roots that is with an account of Anglo Saxon or Old English Literature. Old English has a wide discrepancy from other modern languages or any other language existing in the world. Old English or Anglo-Saxon is the earliest historical form of English language, spoken in England and southern and eastern Scotland in the early middle ages. It was brought to great Britain by Anglo-Saxon settlers probably in the mid 5th century, and the first old English literary work are dated from the mid 7th century. After the Norman conquest of 1066, the end of old English Era was witnessed, and a new development of language was seen in the medieval period chiefly known as middle English. Religious and Epic poetry dominated the period, along with proverbs, riddles characterized by alliteration rather than rhyme. The English poem which mark the beginning of Anglo-Saxon poetry is a hymn on the creation, attributed to Saint Caedmon who lived between approximately 658 and 680 A.D. the reference of Caedmon is found in the Ecclesiastical history of English people by the father of English history, Bede. Cynewulf is another eminent figure of Christian

poetry. The four signed poems of this 8th century poet are The Christ, Juliana, The Fates of the Apostles and Elene.

Caedmon, the Christian poet's introduction is chiefly obtained from first historian, Saint Bede the Ecclesiastical History of English People. It tells how Caedmon, an illiterate herdsman, retired from company one night in Shane because he could not comply with the demand made of each guest to sing. Then in a dream a stranger appeared commanding him to sing of "The Beginning of Things," and he began to sing the verses he was quite unheralded. When Caedmon awoke, he related his dream to the farm bailiff under whom he worked and was conducted by him to the monastery at Steanshalch. Thus, he became the great Christian poet.

The most famous old English poem, Beowulf, has been dated on the 10th century. It is the poem of more than 3000 lines which is even considered an epic. Beowulf deals with the adventures of a brave warrior in Pre-Christian Europe. He kills two monsters, becomes a king, and then kills a dragon before dying of his wounds. Beowulf is an example of a heroic epic, a narrative poem that mixes history and legend.

The earlier literature of Anglo-Saxon must have been oral and passed down by word of mouth from generation to generation. It was later carved on woods or stones in some mysterious symbols. In fact, the Anglo-Saxon literature is almost wholly verse.

### **Medieval Poetry**

After the Norman conquest of 1066, Norman French became the language of upper classes and the courts and influenced the English tongue. The emergence of middle English was the result. The output of literature in the age is a bit scanty. On the onset of 13th century Layamon wrote his 'Brut' and it was around till 1362 that the English language regained prestige and replaced French and Latin in parliament and courts of law.

The middle age was also the era of Arthurian romances that found its proper place in the works of Pearl Poet's works like *Patience*, *Cleanness* and *Sir Gawain and the Green Knight*. The political and religious allegory found its place in Langland's *Piers Plowman*. Gower's *Confessio Amantis* and Chaucer's works that succeeded the tradition of Virgil and Dante, proved an asset of literary era in the age.

Literature was prime really love songs, 'Chansons' Courtesies and Romances or fantastic tales of The adventures of chivalrous knights. Early romances were related by troubadours or minstrels, first in France and later in normal England. The source of much of the English courtly romantic literature was history of Britain written in Latin in the early 12th century by the Welshman Geoffrey of Monmouth recording the Celtic legends of King Arthur and the Knights of the Round Table. Thomas Malory retold the tales in *Morte d'Arthur*, the first version of the Arthurian legends written in English prose. In such style written the two anonymous Medieval English poems *Sir Orfeo* and *Sir Gawain and the Green Knight*.

- English lyric poetry : most of the English lyric poems written during the 13th, 14th, 15th centuries are anonymous, as their authors could not be traced. They are primarily love-lyrics which are inspired by French. They render a new fascination with service to a fair lady rather than to a feudal king. Some of the notable lyrics are *Cuckoo Song* and *Alison*, a love song.
- W. Langland's *The Vision of Piers Plowman*: William Langland's allegorical poem *The Vision of Piers Plowman* is again a radical criticism of society. This medieval social satire was composed around 1362 in Middle English which faithfully describes major historical events such as the Hundred Years War, the Black Death and the Peasants Revolt. Langland reviews the problem of his time in allegorical narrative poetic form: vices and virtues appear as characters in the story. The poem, a mix of theological allegory and social satire, concerns the narrator / dreamer's quest for the true Christian life in the context of medieval Catholicism. This journey takes place within a series of dream visions. *Piers Plowman* contains the first known reference to a literary tradition of Robin Hood tales.

The prologue of the poem describes how on a May morning the poet fell asleep by the side of a brook on the Malvern Hills and so in a vision or dream 'a fair field full of folk'. It is a bustling scene crowded with people of all sorts, honest as well as dishonest ploughmen, merchants, minstrels, pilgrims, hermits, friars, palmers, pardoners and churchmen.

- Less is known about William Langland. From evidence about his life and living, it is known that he made of his leaving as a beggar singing psalms for the souls of the dead.
- The aim of his work, *Piers Ploughman* was not to destroy society but to improve and purify its moral life. There is also the mention of 7 deadly sins in the poem namely Pride, Luxury, Envy, Avarice, Gluttony and Sloth.

### **Ballads:**

The 15th century did not record anything revolutionary in poetry however it was rich in Balladry. Ballads is a short traditional and popular story in verse of unknown authorship. The genuine ballad has a certain primitive quality both in feeling and in charm. There are two types of ballads - Traditional ballad and Literary ballad. Traditional ballad or folk ballad originally composed by anonymous singers and work passed down orally from generation to generation before they were written down. The English folk ballads took their form chiefly from the 15th century. The literary ballad is innovative poem created by a poet imitation of the old anonymous folk ballad. Usually the literary ballad is more elaborate and complex; the poet marries only some of the devices and conventions of the older verse narrative. Literary ballads were popular in England during the 19th century. Example of the form in Keat's **La Belle Dame sans Merci**, Coleridge's **The Rime of the Ancient Mariner**, and Oscar Wilde's **The Ballad of Reading Gaol**. Ballads or Narrative Song were one of the most popular forms of literature in the Medieval Age. Medieval Ballads sang then varieties of common folk and of characters and events from legends and folktales, thus being popular amongst all classes.

### **Augustan Reflective Poetry**

To think of Augustan poetry as primarily satirical in its theme and treatment of subject would be a one-sided assertion. In reality, there is a line of reflective poetry that runs from the 17th century till Oliver Goldsmith and William Cowper. It is no coincidence that the overwhelming literary influence of the age is the Roman poet Horace, who was accomplished in both satire of the urban societies as well as poetry of the rural meditation. Further, the primary thrust of criticism has been to look upon the Augustan age as one rooted in urbanity and social etiquette, ignoring and equal longing for solitude that was to be found in the



romantics themselves. However, for the Augustans a retreat to the countryside meant replacing ambition with usefulness. Thomas Parnell, the dear friend of Alexander Pope and Jonathan Swift and considered as the earliest example of reflective poetry, observes in his *The Hermit* that one is not fully equipped for his vacation until he has come out into the world and learn the injustices are all apart of God's purpose of mankind. The Augustan reflective poetry does not attempt to shock them by presenting a deeply individualistic view of it. Rather, it points out to the reader what is common between the poet and The reader, deliberately ignoring what separates the poet and The they not only valued their own efforts at composing poetry but also the Greek and Latin roots from which it was derived, for their was a septal relationship which the poet established between the experiences of the past and his own days, there by creating a sense of timelessness. Favourite amongst them was Horace, perhaps because he was a poet of general themes. His odes return on non political subjects dealt with general themes such as pleasures of friendship, of rural solitude, the fully of ambition, the impermance of human happiness etc.

Women writers were disarranged from print publication, but the 18th century witnessed the emergence of many women poets like Aphra Behn, Anne Killingsgrew, Margaret Cavendish, Lady Mary Worley, Hanna More who cleved their presence in the literary sphere as well as in public sphere.

### **Romantic Poetry**

The governing world of the age of Reason is **Reason** and the dominating word of 18th century literature is **Diction**. The romantic try to oppose both these words and these words were replaced - **Reason** replaced by **imagination / emotion**; and diction of the 18th century was replaced by the language of the common man as **William Wordsworth** talks about it in **The Preface of the Lyrical Ballads**.

The change was a gradual process. The pre-cursors of romanticism paved a path where reason and wit will be less effective and emphasis would be laid on emotions and feelings.

### **Features of romantic poetry**

1. Romantic poetry was the output of the desire for imaginative freedom, passion for nature and yearning of the past.

2. The chief feature of neo-classic poetry like rules of rationality of subject matter, polished language in preferred heroic couplet, absence of fancy and imagination were rejected by the poet in pursuit of the world of medieval ballads, Celtic chivalry and legend, ancient Greece, The mysterious East etc.
3. The poles like James Thomas, William Collins, Thomas Grey, Thomas Percy all paved a way for the romantic poetry that come to full bloom with the publication of lyrical ballads by William Wordsworth and ST Coleridge.
4. There is stark contrast between the 18th century poetry and the poems of the Romantics. The satiric tone of the poems of Pope, Dryden, Johnson are not anymore there in the poems of romantics.
5. The philosophy of Kant and Schelling during the second half of the 18th century and the French revolution became the key reason of the development of romantic moment in Literature.

### **The Victorian Poetry**

The Victorian poets and the Pre-Raphaelites followed the romantic poets. Alfred, Lord Tennyson was the Poet Laureate of England for many years, Android lyrical poems characterized by perfect and precise use of English language. Elizabeth Barrett Browning road religious poetry with a modern bent. William Butler Yeats was an Irish poet whose poems were full of symbolism as well as beautiful imagery. His poems often inspired by Irish legends, and he was awarded the Nobel prize in Literature in 1923.

### **Modern age**

The 20th century so the birth of the modernist movement in English poetry. TS Eliot shockingly original poems that dealt with bleak and existential themes, but were still strangely beautiful and compelling. Ezra Pound was a friend of TS Eliot and another prominent poet who was concerned with the clarity and precision of English language. Perhaps the most famous poet from this period was Dylan Thomas. He wrote at the same time as the modernists, but isn't considered a modernist poet. His poems are known for the unique imagery and virtuosic use of words and rhythm.

The appeal of poetry is universal and for people who are learning English as a second language, English poetry can be easier to read than novels and more interesting than articles or essays. Epic poems such as *Beowulf* and *The Faerie Queene* are probably not a good place to start, but poems by the romantic and Victorian poets are often simple and easy to understand, while still being examples of beautiful and refined English.

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## **Editorial**

I am feeling immense pleasure in presenting the Vol. XIII July-September, 2022 edition of the multidisciplinary research journal "THE ETERNITY". I express my heartiest congratulations and gratefulness to the team of this journal for thier collective efforts in right direction. The development of human civilization in the consequence of innovation and knowledge. Knowledge has grown in many directions in the last hundred years. in India, there has been a great expansion of knowledge after the mid of the last century which covers variety of researches; Science and Technology, Medicine, Management Humanities, Culture, Education, Philosophy, Linguistics, Environment, etc.

"THE ETERNITY" focused on the wide range of issues concerning multidisciplinary environment. I am sure that the journal will serve as a common platform to evaluate and understand the interface of the different aspects of theory, tools and preactice all disciplines.

"THE ETERNITY" is a six monthly bi-lingual, Peer Reviewed Refereed Research Journal that encompasses research papers, research articles, book reviews and scientific commentaries in al disciplines. The journal is dedicated to bring out research papers/articles/reports on a wide range of facts of contemporary relevance in the broad prospects of national and international studies. Lastly, we are looking forward to learned comments, criticism and appraisal from readers end for correction in the next edition.

**Editor-in-Chief**

Dr. Yatendra K. Singh

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