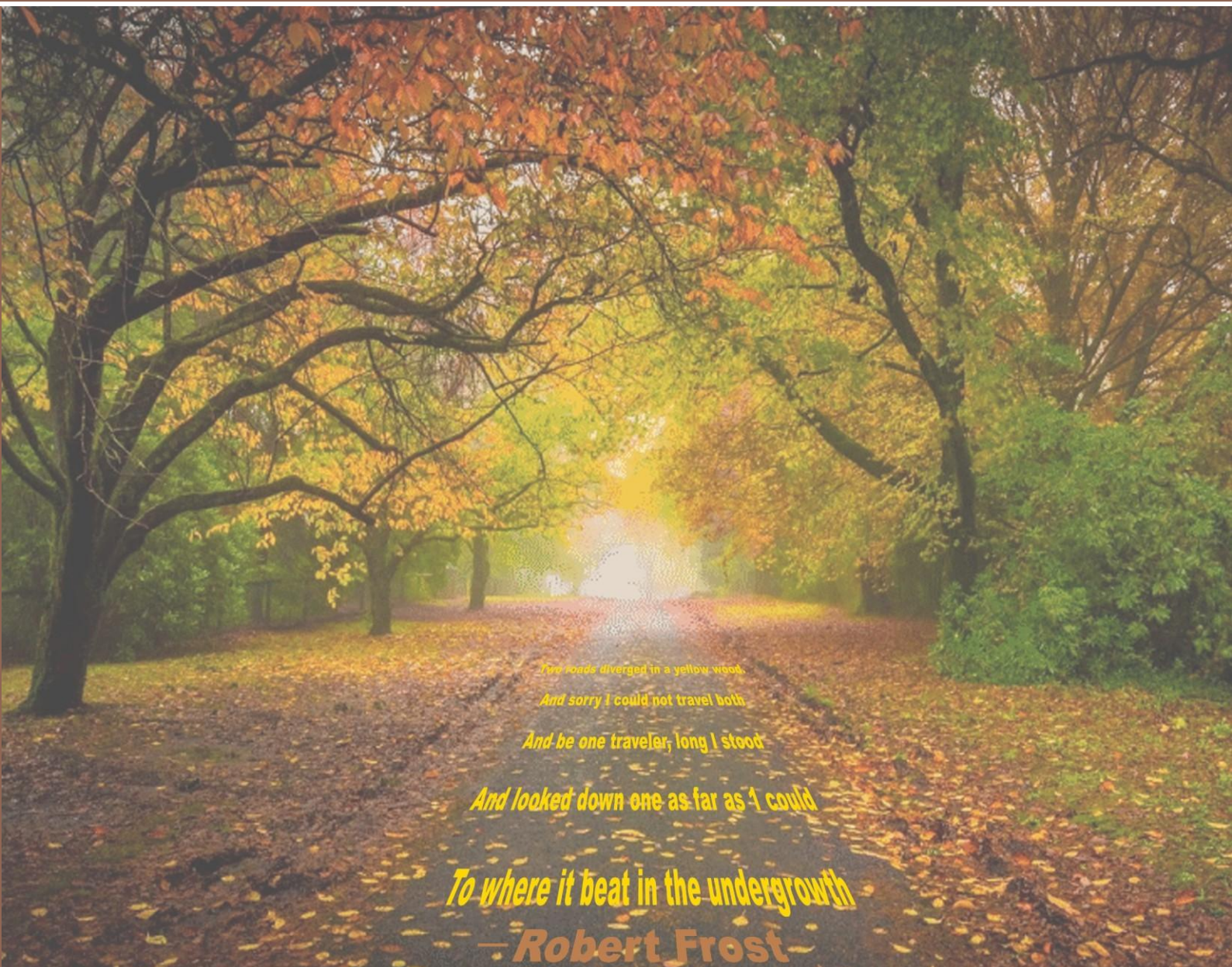




DR. BABASAHEB AMBEDKAR
OPEN UNIVERSITY



B.A. English
ENMJ 301
History of English Literature - II



Two roads diverged in a yellow wood,

And sorry I could not travel both

And be one traveler, long I stood

And looked down one as far as I could

To where it bent in the undergrowth

— Robert Frost

Message for the Students

Dr. Babasaheb Ambedkar Open University is the only state Open University, established by the Government of Gujarat by the Act No. 14 of 1994 passed by the Gujarat State Legislature; in the memory of the creator of Indian Constitution and Bharat Ratna Dr. Babasaheb Bhimrao Ambedkar. We stand at the seventh position in terms of establishment of the Open Universities in the country. The University provides more than 70 courses including various Certificates, Diplomas, UG, PG, as well as Doctoral degree, to strengthen Higher Education across the state.

On the occasion of the birth anniversary of Babasaheb Ambedkar, the Gujarat government secured a quiet place with the latest convenience for University, and erected a building with all the modern amenities named 'Jyotirmay' Parisar. The Board of Management of the University has greatly contributed to the making of the University and will continue to this by all the means.



Education is the perceived capital investment. Education can contribute more to improving the quality of the people. Here I remember the educational philosophy laid down by Shri. Swami Vivekananda:

“We want the education by which, the character is formed, strength of mind is increased, the intellect is expand and by which one can stand on one's own feet”.

In order to provide students with qualitative, skill and life oriented education at their threshold, Dr. Babasaheb Ambedkar Open University is dedicated to this very manifestation of education. The university is incessantly working to provide higher education to the wider mass across the state of Gujarat and prepare them to face day to day challenges and lead their lives with all the capacity for the upliftment of the society in general and the nation in particular.

The university, following the core motto 'स्वध्यायः परममत्पः' does believe in offering enriched curriculum to the student. The university has come up with lucid material for the better understanding of the students in their concerned subjects. With this, the university has widened scope for those students who are not able to continue with their education in regular/conventional mode. In every subject a dedicated team for Self Learning Material, comprising of Programme advisory committee members, content writers and content and language reviewers, has been formed to cater the needs of the students.

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With all these efforts, Dr. Babasaheb Ambedkar Open University is in the process of being core centre of Knowledge and Education and we invite you to join hands to this pious *Yajna* and bring the dreams of Dr. Babasaheb Ambedkar of Harmonious Society come true.

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Dr. Babasaheb Ambedkar Open University
(Established by Government of Gujarat)

T.Y. B.A.
ENMJ 301/ENGM306
HISTORY OF ENGLISH LITERATURE-2

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:: STRUCTURE ::**1.0 Objectives****1.1 Introduction****1.2 Influences**

- **Check Your Progress-1**

1.3 Characteristics

- **Check Your Progress-2**

1.4 Let us sum up**1.5 Key words****1.6 Books Suggested****❖ Answers**

1.0 OBJECTIVES

In this Unit we shall learn about

- Defining Modern Age
- Understanding its salient features
- Tracing the history of Modern Age
- Taking an overview of its background
- Taking a look at various themes

After completing the Unit, you should be able to

- Understand what modern age means
- Understand the main characteristics of the age
- Understand the history of the age
- Understand the factors affecting the Modern Age

1.1 INTRODUCTION

Since the Modern age is a period in the history of Europe the time frame for which is not as fixed as that of the other ages, it would be imperative to understand what modern means before looking at the modern age in Europe. The Oxford Dictionary defines modern as ‘relating to the present’; as also, ‘who advocates or practises a departure from traditional styles or values. Now you would know why there has always been a disagreement on the exact period that should be known as the modern

age. In the text ahead, we shall focus on the period during and post the two World wars, as this is the time that is celebrated as the Modern Age in English Literature.

1.2 BACKGROUND AND INFLUENCES

Modern age extends from 1914 to 1950 roughly. The beginning of the Modern age may be traced from the end of the Victorian period. The generation immediately after the Victorian age regarded the Victorian Age as a hypocritical age and they were themselves marked by a sense of rebellion. There was a clear divorce from the emotional morality of the Victorian age.

The stability of Queen Victoria's regime was gone, leaving England in a state of utter confusion. War ravaged Europe; revolution was threatening to topple monarchies in Russia and Spain.

A complete change was sensed in the world view with Freud exposing the workings of individuals' thoughts and desires; Einstein undermining the Newtonian view of the universe by expounding his theory of relativity. Painters like Picasso were pulling the human form apart into geometric shapes. Technology overpowered human emotions as never before. Motorcars, gas and electric light, photography, phonographs, the telephone, the telegraph-technology ruled the roost. Aeroplane was being created. On one hand technology means comfort and on the other it means isolation. Isolation and a sense of alienation marked the literature of this age.

The most powerful influence on this age was the War- the First World War. It was a war as the world had never imagined and they called it The Great War thinking that such a thing would never be repeated. The upheavals of the period between the two World wars shook men's belief in all long –entrenched ideas. After the First World War depression, want and unemployment increased. The League of Nations was set up to establish world peace. In spite of all the peace-making efforts, the Second World War broke out in 1939. It was understood that nothing is permanent or unchangeable. After that a large number of anti-war books were written. These books exposed the futility and hollowness of war. All that was revered in the Victorian age as beautiful came to be looked upon as ugly and mean. That which was considered sacrosanct came to be challenged. The sense of family sanctity declined.

During the First World War, women began showing their strength and helping in place of the fighting men. This led to the Women's Rights movement. All over the world, women began fighting for their right to vote.

With human emotions taking a backseat, literature had to change its course too. Modern writers could no longer write in the old manner. If they played on such sentiments as the contempt for money, divine love,

natural beauty, the sentiments of home and life, classical scholarship, and communication with the spirit of the past, they would not sound convincing. Writers could not remain indifferent to the world around them and their works had to echo the sense of disappointment and disillusionment that had become the voice of the times.

Having been marked by a sense of disillusionment and alienation, the post Victorian generation was known as the lost generation. Emotions gave way to reason and the Modern age is clearly defined by a sense of rationalization.

- **Check Your Progress - I**

Let us see how much you were able to comprehend. Try to answer these questions. The first one is done for you.

1. How would you define Modernism?

2. What, according to you, would be the timeline for the Modern Age?

3. In what ways is the Modern age different from its previous age?

4. What was the most powerful influence on the Modern Age?

1.3 CHARACTERISTICS

There was a clearly marked difference in perception in the Modern age from the Victorian age. Concepts changed, approaches changed and everything was seen in a new light. Some of the important characteristics that defined the Modern age are enumerated here for you to understand:

I.iii.i. Nihilism:

Nihilism may be seen as the most marked characteristic of modern age. Rejection of all long –entrenched ideas and principles was at the root of modernist thought. Control and authority were vehemently challenged and freedom of individuality was hailed as the only principle for a holistic growth.

I.ii.i. Increasing role of science and technology:

Telegraph, aircrafts, and oil refining machines were some of the wonders that science gifted to the post Victorian generation. The growth and development in science and technology brought about a complete transformation in the way of life. Inventions like X-ray changed the very approach to the human body. Newer inventions made it imperative to redefine human life in order to keep pace with times.

I.iii.iii. Disillusionment

World War-I became evidence to the fact that modern man was capable of much horror and destruction. This led to disillusionment and absolute lack of faith in human goodness.

I.iii.iv. Individualism

Celebration of an individual as the champion of this world is one of the salient characteristics of the modern age. However, in the absence of an established set of values there was a sense of anxiety and interrogation for the search for a new set of values which could form the center.

I.iii.v. Art For Life's Sake

It became difficult for the artists to celebrate art as art; they could not turn a blind eye to the horrors of life around. Art shifted its focus from pleasure to life. The negation of art for art gave way to art for life. Instead of celebrating romance, royalty and glamour; artists wrote about poverty and the man in the street.

I.iii.vi. Freud

Freud emphasized the inner reality instead of the external reality. The unconscious mind came to be accepted as more important than the conscious mind.

• Check Your Progress - II

Let us see how much you could understand. Try to answer these questions. The first one is done for you.

1. What are some of the most notable characteristics of the Modern age?

Nihilism, individualism, anxiety and interrogation are some of the characteristics that make Modern age quite remarkable. Newer inventions changed the very dynamics of human life, and the long accepted order came to be challenged.

2. How did science and technology affect the Modern age?

3. What was the most important psychological discovery and how did it impact the age?

4. What is individualism?

Give answers in one word:

1. Modernism emphasized (Individual) experience.
2. Modernism rejected the ... traditions.
3. Freud's theory of ...affected the approach to life.
4. Modern age was marked by a sense of ...against established norms.
5. The post Victorian generation was known as the ... generation.
6. ...pulled the human form apart into geometric shapes.
7. Modern age is clearly defined by a sense of ...
8. Art for art gave way to art for...
9. The generation immediately after the Victorian age regarded its values as ...
10. All that was considered...came to be challenged in the modern age.

1.4 LET US SUM UP

The period between 1914-1950 is generally known as the Modern age in Europe. This period is marked by a general sense of rebellion against all the norms of the Victorian age. With the horrors of War-I looming large, the very approach to human benevolence changed in this age. Also, the newer inventions in the field of science and technology changed the pace of life. There were aircraft, telegraphs, x-ray on one hand and on the other there were Freud, Einstein and Picasso like minds. A combination of such minds and machines transformed the whole world view. Emotions took a backseat, and reason came to be the ruler. This was an age of anxiety and disintegration of values. Art for art gave way to art for life and realism started taking shape.

1.5 KEY WORDS

Modern age	The period from 1914 to 1950 roughly.
Art for life's sake	A movement in response to Art for art's sake. Art for art's sake believed that art has no other purpose besides its aesthetic merit. Art for life's sake emphasized the moral, utilitarian merit of art.
Modernism	A style or movement in the arts that aims to depart significantly from classical and traditional forms.
Post Victorian age	Queen Victoria ruled England from 1837 to 1901; The period after that is known as the post Victorian age because it witnessed the diminishing of the strict moral conservatism that marked the Victorian age.

1.6 BOOKS SUGGESTED

- Berman, Marshall. *All That Is Solid Melts into Air: The Experience of Modernity*. New York: Simon and Schuster, 1982. Print.
- Giddens, Anthony. *Modernity and Self-Identity: Self and Society in the Late Modern Age*. California: Stanford University Press, 1991. Print.
- James V. Schall. S. J. *The Modern Age*. Indiana: Saint Augustine's Press, 2011. Print.
- Rainey, Lawrence. *Institutions of Modernism: Literary Elites and Public Culture*. New Haven: Yale University Press, 1998. Print.

❖ ANSWERS:

Check your progress-I:

2. The beginning of Modern age may be traced since the end of Queen Victoria's rule. However, its culmination in a clearly marked way happened in 1914 at the break of the World War and its end may be seen in 1945 with the end of World War-II.

3. Modern age was a period that saw human depravity reach its highest point. From Victorian to the Modern age the world travelled from a period of moral responsibility and domestic propriety to an age of social dissolution and a dismal loss of respect for human emotions. The Victorian age was an age of traditional, conservative values, the modern age revelled in breaking them all and making their own rules.

4. The two world wars were undoubtedly the most powerful influences on this age.

Check your progress- II

- I. Newer inventions in the field of science and technology not only made life more comfortable, they also changed the perception of life. Aircraft, telegraph, X-ray are some of the inventions that made it important to redefine life.
- II. Freud's theory of psychoanalysis turned human perception upside down. The subconscious mind which was hitherto ignored, came to be accepted as the centre of the human mind. Looking inside instead of searching outside became the solution to many problems. Human mind became an object that could be read in a scientific manner; hence, emotions became less celebrated.
- III. Individualism is a philosophy that places individuals at the centre of things. The excessive importance of social control gave way to a sense of complete freedom to individuals in the Modern age. Individualism considers it ethically important to grant paramount status to an individual's interest.

Give answers in one word:

2. Victorian
3. Psychoanalysis
4. Rebellion
5. Lost
6. Picasso
7. Rationalization
8. Life
9. Hypocritical
10. Sacrosanct

:: STRUCTURE ::**2.0 Objectives****2.1 Introduction****2.2 Major writers and their works****2.2.1 Joseph Conrad (1857-1924)****2.2.2 T.S. Eliot (1888-1965)****2.2.3 Ernest Miller Hemingway (1899-1961)****2.2.4 David Herbert Lawrence (1885-1930)****2.2.5 George Bernard Shaw (1856-1950)****2.2.6 Virginia Woolf (1882-1941)****2.2.7 William Butler Yeats (1865-1939)**

- **Check your progress-I**

2.3 Major works**2.3.1 Joseph Conrad, *Heart of Darkness*****2.3.2 T. S. Eliot, *The Waste Land*****2.3.3 Ernest Hemingway, *The Old Man and the Sea*****2.3.4 D.H. Lawrence, *Lady Chatterley's Lover*****2.3.5 George Bernard Shaw, *Pygmalion*****2.3.6 Virginia Woolf, *Mrs. Dalloway***

- **Check your progress--II**

2.4 Key words**2.5 Books Suggested****❖ Answers**

2.0 OBJECTIVES

In this Unit we shall learn about some modernist writers such as

- Joseph Conrad
- T.S. Eliot

- Ernest Hemingway
- D.H. Lawrence
- George Bernard Shaw
- Virginia Woolf
- W.B. Yeats
- Getting acquainted with these Modernist books
 - **Joseph Conrad**, *Heart of Darkness*
 - **T. S. Eliot**, *The Waste Land*.
 - Ernest Hemingway, *The Old Man and the Sea*.
 - D.H. Lawrence, *Lady Chatterley's Lover*
 - **Virginia Woolf**, *Mrs Dalloway*

After completing the Unit, you should be able to

- Know who the major writers are
- Have an acquaintance of some of the major works
- Have a fair idea of literature in the Modern Age

2.1 INTRODUCTION

The Modern Age in literature was a modernism movement that lasted approximately from 1914-1950, though broadly its characteristics may be seen from 1890s itself. Ezra Pound emerges as the most notable writer of this age; not so much by his own writing as by his influence on the writers of the time. "Make it new," he instructed his colleagues, by which he meant, change the rules for writing and for reading. And thus, with Modernism began the breaking of traditional writing styles that we know today. During this period, artists began to develop their own individual styles as they felt that individuals, especially artists, were becoming increasingly isolated by a mass culture. This movement began with the horrible awakening that World War I impacted upon the world.

2.2 MAJOR WRITERS AND THEIR WORKS

2.2.1 Joseph Conrad (1857-1924)

Born in Poland, Joseph Conrad brought a non-English sensibility to English Literature. From 1896 through 1904 Conrad wrote novels about places he visited and he explored themes such as the uncertainties of human sympathy. His first novel, *Almayer's Folly*, set on the east coast of Borneo, was published in 1895. His early novels included *An Outcast of the Islands* (1896), *The Nigger of the "Narcissus"* (1897), *The Heart of Darkness* (1899), and *Lord Jim* (1900). *Almayer's Folly*, together with its successor, *An Outcast of the Islands* (1896), laid the foundation for Conrad's reputation as a romantic teller of exotic tales. Almost all of Conrad's writings were first published in newspapers and magazines and influential reviews like *The Fortnightly Review* and the *North American Review*; avant-garde publications like the *Savoy*, *New Review*, and *The English Review*; popular short-fiction magazines like *The Saturday Evening Post* and *Harper's Magazine*. He also wrote for *The Outlook*, an

imperialist weekly magazine, between 1898 and 1906. Though his talent was early on recognized by English intellectuals, popular success eluded him until the 1913 publication of *Chance*. From the 1890s to World War I, Conrad wrote most of his great works, including *Heart of Darkness* (1899), *Lord Jim* (1900). *The Nigger of the 'Narcissus'* (1897), *Heart of Darkness* (1899), *The Secret Agent* (1907) and *Under Western Eyes* (1911) were some of the other novels written in this phase. *Victory* (1915), Conrad's last important novel, is another study in solitude and sympathy, though he wrote *The Shadow Line* (1917) and *The Rover* (1923) after that. Conrad was interested in showing psychopolitical situations that drew parallels between the inner lives of single characters and the broader sweep of human history.

2.2.2 T.S. Eliot (1888-1965)

After Ezra Pound, T. S. Eliot is the most influential figure in the Modernist literature. His first book of poems, *Prufrock and Other Observations*, published in 1917 immediately established him as a leading poet of the avant-garde. With the publication of *The Waste Land* in 1922 Eliot's reputation began to grow; by 1930, he had become the most iconic figure in poetry and literary criticism in the English-speaking world. Eliot's poems in many respects articulated the disillusionment of a younger post-World War-I generation with the values of the Victorian era. As a critic also, he had a huge impact on contemporary literary taste. His major later poetry collections include *Ash Wednesday* (1930) and *Four Quartets* (1943); his books of literary and social criticism include *The Sacred Wood* (1920), *The Use of Poetry and the Use of Criticism* (1933), *After Strange Gods* (1934), and *Notes Towards the Definition of Culture* (1940). Eliot was also an important playwright, whose verse dramas include *Murder in the Cathedral*, *The Family Reunion*, and *The Cocktail Party*. Eliot struggled to create new verse rhymes based on the rhymes of contemporary speech. He sought a poetic diction that might be spoken by an educated person, being neither pedantic nor vulgar. *The Waste Land* expresses with great power the disenchantment, disillusionment, and disgust of the period after World War I.

2.2.3 Ernest Miller Hemingway (1899-1961)

Ernest Hemingway was an American journalist, novelist, short-story writer, and noted sportsman. His economical and understated style—which he termed the iceberg theory—had a strong influence on 20th-century fiction. In 1926 Hemingway published *The Sun Also Rises*, a novel with which he scored his first solid success. A pessimistic but sparkling book, it deals with a group of aimless expatriates in France and Spain—members of the post war Lost Generation, a phrase that Hemingway scorned while at the same time making it famous. Hemingway's *The Torrents of Spring*, a parody of the American writer Sherwood Anderson's book *Dark Laughter*, also appeared in 1926.

In 1953 he received the Pulitzer Prize in fiction for *The Old Man and the Sea* (1952), a short heroic novel about an old Cuban fisherman who, after an extended struggle, hooks and boats a giant marlin only to have it eaten by voracious sharks during the long voyage home.

Hemingway's characters plainly embody his own values and view of life. The main characters of *The Sun Also Rises*, *A Farewell to Arms*, and *For Whom the Bell Tolls* are young men whose strength and self-confidence coexist with a sensitivity that leaves them deeply scarred by their wartime experiences. War was for Hemingway a potent symbol of the world, which he viewed as complex, filled with moral ambiguities, and offering almost unavoidable pain, and destruction. To survive in such a world, and perhaps emerge victorious, one must conduct oneself with honour, courage, endurance, and dignity.

2.2.4 David Herbert Lawrence (1885-1930)

D. H. Lawrence was a prolific writer - of poetry, novels, short stories, plays, essays, and criticism. His works are heavily autobiographical and the experiences of his early years in Nottinghamshire continued to exert a profound influence throughout his life. Though better known as a novelist, Lawrence's first-published works (in 1909) were poems, and his poetry, especially his evocations of the natural world, have since had a significant influence on many poets on both sides of the Atlantic. *The White Peacock* published in 1911 is his first novel. In 1913 came the heavily autobiographical *Sons and Lovers*, which is acclaimed as his masterpiece.

Lawrence was a rebellious and profoundly polemical writer with radical views. Tremendously prolific, his work was often uneven in quality, and he was a continual source of controversy, often involved in widely-publicized censorship cases, most famously for his novel *Lady Chatterley's Lover* (1928).

2.2.5 George Bernard Shaw (1856-1950)

G. B. Shaw was an Irish playwright, critic, polemicist and political activist. Though he began his literary career as a novelist; he decided to write plays in order to illustrate his criticism of the English stage. His earliest dramas were appropriately called *Plays Pleasant and Unpleasant* (1898). He wrote more than sixty plays, including major works such as *Man and Superman* (1902), *Pygmalion* (1912) and *Saint Joan* (1923). With a range incorporating both contemporary satire and historical allegory, Shaw became the leading dramatist of his generation, and in 1925 was awarded the Nobel Prize in Literature. As a playwright Shaw has been deemed second only to Shakespeare. Among these, *Widower's Houses* and *Mrs. Warren's Profession* savagely attack social hypocrisy, while in plays such as *Arms and the Man* and *The Man of Destiny* the criticism is less fierce. Shaw's radical rationalism, his utter disregard of conventions, his keen dialectic interest and verbal wit often turn the stage into a forum of ideas, and nowhere more openly than in the

famous discourses on the Life Force. The Life Force concept of George Bernard Shaw contains the central idea that Life is a vital force or impulse that strives to attain greater power of contemplation and self-realization. The ultimate desire of the Life Force is to establish the city of God on earth.

Shaw was a staunch socialist and member of the Fabian Society which he joined in 1884. The Fabian Society is a British socialist organization whose purpose is to advance the principles of democratic socialism via gradualist and reformist effort in democracies, rather than by revolutionary overthrow. Shaw wrote many political essays and articles during his lifetime including *Fabian Essays in Socialism* (1889), *The Intelligent Woman's Guide to Socialism and Capitalism* (1912), and *Everybody's Political What's What* (1944).

2.2.6 Virginia Woolf (1882-1941)

Virginia Woolf was one of the most famous writers of the modernist era and wrote many best-selling books such as *Mrs. Dalloway*, *A Room of One's Own* and *To The Lighthouse*. Woolf's novels were written with the stream-of-consciousness literary technique which focuses more on the character's inner thoughts than on the plot. Woolf's first novel, *The Voyage Out* was published in 1915 and her last novel, *Between the Acts* was published posthumously a few months after her death in 1941. Woolf was one of the most notable members of the Bloomsbury Group. This was a group of artists and writers' groups who openly supported gay rights, women in the arts, pacifism, uninhibited sexuality and many other social and political issues from the Bloomsbury District in London during the early 20th century. The other members included Leonard Woolf, Vanessa Bell, E.M. Forster, Lytton Strachey and some other great personalities.

2.2.7 William Butler Yeats (1865-1939)

W.B. Yeats is generally considered one of the twentieth century key English language poets.

In 1885 he saw his first poem as well as an essay *The Poetry of Sir Samuel Ferguson* in the *Dublin University Review*. In 1889 he published his first volume of poetry *The Wanderings of Oisín and Other Poems*, which was swiftly followed by more publications of poetry and non-fiction, including several anthologies of Irish legends, Irish folklore, and Irish ballads and songs one of the predominant themes of his work. As one of the founders of the Irish Literary Revival, along with J. M. Synge (1871-1909), Sean O'Casey (1880-1964), and Padraig (Padraic) Colum (1881-1972) Yeats' works draw heavily on Irish mythology and history. In 1894 Yeats became involved with the Irish Literary Theatre, later becoming its chief playwright, with many of his plays being performed there and at the Abbey Theatre, also known as the National Theatre of Ireland which opened in 1904. Yeats was a Symbolist poet,

using allusive imagery and symbolic structures throughout his career. He chose words and assembled them so that, in addition to a particular meaning, they suggest abstract thoughts that may seem more significant and resonant. His use of symbols is usually something physical that is both itself and a suggestion of other, perhaps immaterial, timeless qualities. In 1923 he was awarded the Nobel Prize for Literature. He went on to pen more influential works, including *The Tower* (1928) and *Words for Music Perhaps and Other Poems* (1932). Unlike other modernists who experimented with free verse, Yeats was a master of the traditional forms.

Check your progress-I
Answer the following questions.

i. Who are the most important writers of the Modern age?

ii. Who was the most influential literary figure of the modern age?

iii. What are some of the characteristics of the Modern Age literature?

iv. Name some of the Nobel laureates that the modern literature produced.

2.3 MAJOR WORKS

2.3.1 Joseph Conrad, *Heart of Darkness*: First published in *Blackwood's Magazine* in 1899, and then in book form in 1902, *Heart of Darkness* thus straddles the Victorian and 'modern' eras: it first

appeared when Victoria was still on the throne, but by the time the book version was published, Britain had a new monarch and was firmly in a new century. This novella examines the evils of Belgian imperialism in Africa, but also interrogates the very nature of storytelling itself – and all that comes with it, whether truth, trust, the reliability of language to convey one’s experiences, and a whole host of other quasi-metaphysical issues. The book also inspired the 1979 film *Apocalypse*.

2.3.2 T. S. Eliot, *The Waste Land*: This 1922 long poem is one of the landmark works of modernist literature – perhaps the most important poem in all of modernism. In the poem, T. S. Eliot draws on personal experience (his first marriage, his knowledge of London, his convalescence following some sort of nervous breakdown) but transmutes it into something universal and, in his word, ‘impersonal’ – a poem that spoke for an entire generation. The poem is a medley of Arthurian legend, Greek myth, quotations from Shakespeare, jazz rhythms, and Wagner and more.

2.3.3 Ernest Hemingway, *The Old Man and the Sea*: This novella was a big success for Ernest Hemingway when it was published in 1952. At first glance, the story appears to be a simple tale of an old Cuban fisherman who catches an enormous fish, only to lose it. But, there’s much more to the story -- a tale of bravery and heroism, of one man’s struggle against his own doubts, the elements, a massive fish, sharks and even his desire to give up. The old man eventually succeeds, then fails, and then wins again. It’s the story of perseverance and the machismo of the old man against the elements. This slim novella -- it’s only 127 pages -- helped to revive Hemingway’s reputation as a writer, winning him great acclaim, including the Nobel Prize for literature.

2.3.4 D.H. Lawrence, *Lady Chatterley’s Lover*: The last of Lawrence novel that became the subject of a landmark obscenity trial (Regina v. Penguin Books, Ltd.) that turned largely on the justification of the use in the novel of until-then taboo sexual terms. It depicts a woman’s experience of the exquisite pleasure of good sex and her fulfillment in truly making love. The novel is also a sustained and profound reflection on the state of modern society and the threat to culture and humanity of the unceasing tide of industrialization and capitalism.

2.3.5 George Bernard Shaw, *Pygmalion*: *Pygmalion* is a play by George Bernard Shaw that tells the story of a poor, young flower girl who has been disrespected and overlooked because of her appearance and the dialect she speaks. When given the opportunity, she decides to get language lessons in order to gain the respect of others and improve her overall status in life. The outcome of her training is not what she expected, and she is not only able to change her appearance and speech but also gain confidence in her own abilities. The play is Shaw’s comment on the British society where one is judged by one’s social class and the markers of class happen to be clothing, mannerisms, and accent.

2.3.6 Virginia Woolf, *Mrs. Dalloway*: This path breaking novel is set over the course of one day, in June 1923. It's one of the finest modernist novels in the English language. Originally titled 'The Hours', *Mrs Dalloway details a day in the life of Clarissa Dalloway in post-World war I England. The story travels forwards and back in time, and in and out of the characters' minds, to construct a complete image of Clarissa's life and of the inter-war social structure.*

Check your progress--II

Answer the following questions.

i. What is the theme of *Pygmalion*?

ii. What makes *Mrs. Dalloway* stand out from amongst the other novels of Virginia Woolf?

iii. On which novel was the movie *Apocalypse* based?

Fill in the blanks:

- a) *Heart of Darkness* was first published in _____ Magazine in 1899.
- b) _____ inspired the 1979 film *Apocalypse*.
- c) _____ a medley of Arthurian legend, Greek myth, quotations from Shakespeare, jazz rhythms, and Wagner and more.
- d) _____ is a tale of an old Cuban fisherman who catches an enormous fish, only to lose it.
- e) _____ is the last of Lawrence novel that became the subject of a landmark obscenity trial.
- f) *Pygmalion* is Shaw's comment on _____
- g) *Mrs. Dalloway* details a _____ in the life of Clarissa.

2.4 KEY WORDS

Modernism	a style or movement in the arts that aims to depart significantly from classical and traditional forms.
Avant-garde	new and experimental ideas and methods in art, music, or literature
Imperialist	one who believes in the policy of extending a country's power and influence through colonization, use of military force, or other means
The Iceberg theory	minimalistic style, focusing on surface elements without explicitly discussing underlying themes
Life Force	According to his philosophy the Life-Force is making experiments in order to create better forms of life. In other words it can be said that life is gradually evolving. The purpose of this life Force is to evolve the Superman, according to George Bernard Shaw.
Stream-of-consciousness	a person's thoughts and conscious reactions to events, perceived as a continuous flow. The term was introduced by William James in his <i>Principles of Psychology</i> (1890).
Pacifism	the belief that war and violence are unjustifiable and that all disputes should be settled by peaceful means.
Symbolist	a person who uses or can interpret symbols, especially as a means to revealing aspects of truth and reality.
Imagery	visually descriptive or figurative language, especially in a literary work
Novella	A short novel
Lost generation	The young adults of Europe and America during World War I. They were "lost" because after the war many of them were disillusioned with the world in general and unwilling to move into a settled life.

2.5 BOOKS SUGGESTED

- Kenner, Hugh. *The Pound Era*. Berkeley: University of California Press, 1971.

- Everdell, William. *The First Moderns: Profiles in the Origins of Twentieth-Century Thought*. London: The University of Chicago Press, 1997.
- Cholds, Peter. *Modernism*. London: Routledge, 2000.
- Baldick, Chris. *The Modern Movement (1910-1940)*. London: OUP, 2004.

Answers:

Check your progress--I

- ii. Ezra Pound, was the most influential person in the literary world in modern age. Most of the major writers of the age wrote under his tutelage. T.S. Eliot, Joseph Conrad and W. B. Yeats are some of the names who were greatly influenced by him.
- iii. Avant-garde; symbolism; break from tradition; imagism and the importance of the sub conscious.
- iv. T.S. Eliot; Ernest Hemingway; W. B. Yeats; George Bernard Shaw are some of the famous modernist writers who were awarded the Nobel prize.

Check your progress—II

- ii. With the use of the literary device ‘stream of consciousness,’ Woolf enters into the minds of the characters, so the reader has an access to experience the characters’ thoughts from within. She pictures the mind at work and how it brings out relations in things. *Mrs. Dalloway* travels in and out of the characters’ minds; thus making it a path breaking novel.
- iii. *Heart of Darkness*.

• **Fill in the blanks**

1. Blackwood’s
2. *Heart of Darkness*
3. The Waste Land.
4. *The Old Man and the Sea*.
5. *Lady Chatterley’s Lover*.
6. British society.
7. Day

:: STRUCTURE ::

- 3.0 Objectives**
- 3.1 Introduction**
- 3.2 ‘Postmodern,’ ‘Postmodernity’ and ‘Postmodernism’:
The Nomenclatures**
 - **Check Your Progress 1**
- 3.3 ‘Pre-Modernism,’ ‘Modernism’ and ‘Postmodernism’**
- 3.4 Postmodernist Vocabulary**
 - **Check Your Progress 2**
- 3.5 Historical Background**
 - **Check Your Progress 3**
- 3.6 Characteristics of Postmodern Literature**
 - **Check Your Progress 4**
- 3.7 Let Us Sum Up**
- 3.8 Keywords**
- 3.9 Books Suggested**
 - ❖ *Answers*

3.0 OBJECTIVES

In this unit we shall

- discuss what ‘post-modern’ age in literature refers focusing on the history of English literature .
- talk about the characteristics of the post-modern English literature.

On completing this unit, you should be able to

- understand the different shades of the meaning conveyed by the term ‘post-modern.’
- recognize the different characteristics of the post-modern English literature.
- distinguish ‘Postmodern’ from ‘Postmodernity’ and ‘Postmodernism.’

3.1 INTRODUCTION

The concept of ‘modern’ in the history of English literature seems quite confusing. This difficulty is due to the fact that the term ‘modern’ has both quantitative and qualitative connotations. The quantitative notion indicates that the ‘modern’ age in English literature begins with 1914 AD, the year that marks the beginning of the World War I, and continues roughly till 1950s. The literature produced in this period shows a marked departure from the literature of the Victorian era and that is why this literature came to be known as the ‘modern’ literature. In a qualitative sense, the term ‘modern’ means the continuity of the traditional in a different form. It suggests that ‘modern’ does not mean an end of the traditional; it clearly means the continuity of tradition in a different way. If we take the qualitative notion into account, we must agree all the ages of English literature were ‘modern’ once upon a time. For example, we may say that the Renaissance was a modern age because it showed the marked differences from the preceding age. The same is the case with all other ages of the English literature. However, we often use the term ‘modern’ in “Modern English Literature” or in the “Modern Age” to refer to the qualitative literary tendencies that shaped the literature from 1914 to 1944.

One should mind the use of the prefix ‘post-’ in the phrase, ‘post-modern.’ ‘Post-,’ as a prefix, means ‘behind,’ ‘after,’ ‘later,’ ‘subsequent to,’ and ‘posterior to.’ There are certain scholars who used the prefix ‘post-’ to refer to the ‘ending’ part of an era. For example, some have used the phrase, the ‘post-Victorian,’ in this kind of sentence, ‘the novelists of the post-Victorian’ to mean the novelist that came out in the *concluding* part of the Victorian age. Thus, the phrase the ‘post-modern’ may be used to refer ‘the ending part of the modern age’ or the ‘age after the modern age.’ To avoid this ambiguity, let us clarify here only that the phrase the ‘post-modern’ is used here to signify the ‘age after the modern age.’ People write this phrase in two distinct ways: ‘post-modern’ and ‘postmodern.’ Both these are true and refer to the same thing. The *Shorter Oxford Dictionary* (sixth edition) in 2007 dropped 16000 hyphens from the English words and phrases. ‘Post-modern’ was one of those 16000 words. Thus, since 2007, we have been using the non-hyphenated word ‘postmodern’ for ‘post-modern.’ However, it does not mean that using the hyphenated term ‘post-modern’ is wrong.

3.2 ‘POSTMODERN,’ ‘POSTMODERNITY’ AND ‘POSTMODERNISM’: THE NOMENCLATURES

It is in 1979 through Jean-Francois Lyotard’s *La Condition Postmoderne* (in English: *The Postmodern Condition: A Report on Knowledge*, 1984), we first come across the term ‘postmodern’ used in the philosophic context. Employing Wittgenstein’s model of language games and the concepts taken from the speech-act theory, Lyotard argues that there has

been a transformation of the game rules for science, art, and literature since the end of the nineteenth century. Perhaps the literary historians might have borrowed the term ‘postmodern’ from the philosophy. In literature, the ‘post-modern age’ refers to the literature and art produced after the World War II (1939-45). It hints at the body of literary and artistic works that were marked by the ethos of this particular period. It is believed that the post-modern age roughly continues up to the end of the twentieth century. Thus, the term ‘post-modern age’ signifies the body of literature influenced by the ‘condition’ or the ‘historical era’ after the World War II.

The term ‘postmodernity’ signifies a state of awareness: what we are in whether we know it or not. It is the state or the condition of being postmodern. Postmodernity is often viewed as the historical condition marks the reasons for the end of modernity. It is the state of the society that existed after the modernity. Modernity refers the state of the society that was considered progressive marked by the industrial revolution, rationality, hierarchy into public and artistic life, constant change, and the Enlightenment. The Postmodernity marks the culmination of all such progressive processes.

Postmodernism refers to a comprehensive philosophical and cultural movement. According to Stephen R. C. Hicks’ *Explaining Postmodernism* (2004), “It identifies its target—modernism and its realization in the Enlightenment and its legacy—and it mounts powerful arguments against all of the essential elements of modernism” (20-21). The existence of any prominent cultural movement raises the questions of intellectual history. Similarly, the postmodernism also marks the independent developments in the field of many cultural areas – epistemology, politics, metaphysics, physical sciences as well as our understanding of human nature and values. In simple words, the term ‘postmodernism’ can be applied to many areas of human activity, including art, architecture, literature, film and music. Thus, to understand the postmodernism, it is essential to understand the development of these independent strands and how and why they came to be woven together. In short, ‘postmodern’ hints at *the condition of a historical era* (that is the period followed by the World War II), ‘postmodernity’ refers to *what we are in whether we know it or not* (the state of being awareness), and ‘postmodernism’ refers to *self-realisation* of the different independent strands that together constitute the postmodernism.

- **Check Your Progress 1**

Answer the following questions in one or two sentences.

1. What does the term ‘post-modern age’ in literature signify?

2. What is 'postmodernity'?

3. What does 'postmodernism' refer to?

4. What is the difference between 'postmodernity' and 'postmodernism'?

5. Name some theorists or philosophers who have influenced the postmodern age?

6. List some of the fields that have been influenced by the postmodern thought.

3.3 'PRE-MODERNISM,' 'MODERNISM' & 'POSTMODERNISM'

Before going further, it is essential here to point out what kind of the shifts one finds in pre-modernism, modernism and postmodernism. Postmodernism is influenced a lot by the different fields of inquiry. What changes have occurred in these fields over the period of time would certainly help us in understanding the postmodernism in better way. It is

important to be aware of these changes because the literature of the postmodern age can be interpreted in the light of these changes only. Have a look at the following table prepared by Stephen R. C. Hicks (*Explaining Postmodernism*, 2004, p.15) and now let us understand how the postmodernism is different from pre-modernism and modernism.

	Pre-Modernism	Modernism	Postmodernism
<i>Metaphysics</i>	Realism: Supernaturalism	Realism: Naturalism	Anti-Realism
<i>Epistemology</i>	Mysticism and/or faith	Objectivism: Experience and reason	Social subjectivism
<i>Human Nature</i>	Original Sin; Subject to God's will	<i>Tabula rasa</i> and autonomy	Social construction and conflict
<i>Ethics</i>	Collectivism: altruism	Individualism	Collectivism: egalitarianism
<i>Politics & Economics</i>	Feudalism	Liberal capitalism	Socialism
<i>When and where</i>	Medieval	The Enlightenment: 20 th -century sciences, business, and technical fields	Late twentieth century humanities and related professions

Thomas Docherty edited *Postmodernism: A Reader* also highlights the difference between the modernism and postmodernism focusing of their characteristics in this way:

↓↑	↔
Modernism	Postmodernism
Romanticism/Symbolism	'Pataphysics, Dadism
Form (conjunctive, closed)	Antiform (disjunctive), open
Purpose	Play

Design	Chance
Hierarchical	Anarchy
Mastery/Logos	Exhaustion/Silence
Art Object/ Finished Work	Process/Performance/Happening
Distance	Participation
Creation/ Totalization	Decreation/ Deconstruction
Synthesis	Antithesis
Presence	Absence
Centering	Dispersal
Genre/Boundary	Text/Intertext
Semantics	Rhetoric
Paradigm	Syntagm
Hypotaxis	Parataxis
Metaphor	Metonymy
Selection	Combination
Root/Depth	Rhizome/Surface
Interpretation/Reading	Against Interpretation/Misreading
Signified	Signifier
<i>Lisible</i> (Readersly)	<i>Scriptible</i> (Writerly)
Narrative/ <i>Grand Histoire</i>	Anti-narrative/ <i>Petite Histoire</i>
Master Code	Idiolect
Symptom	Desire
Type	Mutant
Genital/Phallic	Polymorphous/Androgynous
Paranoia	Schizophrenia

Origin/Cause	Difference-Difference/Trace
God the Father	The Holy Ghost
Metaphysics	Irony
Determinacy	Indeterminacy
Transcendence	Immanence

3.4 POSTMODERNIST VOCABULARY:

It is essential to know the postmodernist vocabulary to understand the postmodern literature in better way. One should be aware of the following terms-phrases in their use in the postmodernist reference:

Anti-teleological	Aporia	Black humour
Bricolage	Commodification	Constructivism
Cybernetics	Cyberpunk	Deathlessness
Decentering of the subject	Differance	Discontinuity
Fabulation	Flattening of Effect	Fragmentation
Hyperreality	Imposing of meaning	Incommensurable
Intertextual	Kitsch	Magic realism
Maximalism	Metafiction	Metanarrative
Metaphysics of presence	Minimalism	Panopticon
Paranoia	Pastiche	Permutation
Play	Plurality of power/discourse formation	Poioumena
Punctuated	Reflexivity	Short circuit
Simulacra	Simulation	Temporal distortion

- **Check Your Progress 2**

Read the Sections 3.3 and 3.4 carefully and find out the meaning of any twenty-five postmodernist terms and submit it to your teacher as an assignment.

You may refer to Tim Woods' *Beginning Postmodernism* (Viva Books, 2010), MH Abrams and Geoffrey Galt Harpham's *A Glossary of Literary Terms* (Wadsworth, 2009, 9th ed.) and any online source to find out the meaning of the terms.

3.5 HISTORICAL BACKGROUND:

As Prof. HA Taine suggests, any literature is the product of the race, milieu, and moment. So, one must understand the historical background that shaped the postmodern age. Since the postmodern era was influenced by the many forces, it is difficult to understand it in linear way. Let's

understand the historical background to the postmodern age focusing on a few important points.

1. *Decline of Britain*: The postmodern age begins with the end of the World War II. This period marks the decline of Britain. In the post-war times, the destruction of the European industrial infrastructure, the economic crises, the predominance of USA and its “Cold War” politics, and the Franco-German project of United Europe forced Britain to discard its pretence to world leadership. Subsequently, Britain occupied a painful secondary position among world’s nations under the powerful shadow of its previous colony, the USA, and lacked the pro-European stance. Disturbed by the two world wars back-to-back, the citizens of Britain became frustrated, disappointed, and disillusioned. They felt meaninglessness, purposelessness, and absurdity of human existence. This was the condition everywhere. This is the reason, why the postmodern literature records a sense of gloominess, frustration, and disillusionment.
2. *Civil Right Movement*: In the post-war era, certain groups (ethnic, sexual, social, cultural) felt a crisis of identity and hence they struggled to legitimise their identities in the hypocritical society. The Civil Right Movement that started in the USA in the 1960s as a revolt against the racial discrimination under the leadership of Charlotta Spears Bass, Daisy Bates, Martin Luther King, Jr., and others, made the other sections of the society for the need of ‘life, liberty, and the pursuit of happiness.’ The Civil Right Movement also encouraged the homosexual and lesbian communities for their rights and respected position in the society. The anti-Vietnam war movement in America and the Students’ Protests of 1968 in England and America fostered the virtue of democracy.
3. *Democratisation of Public Life*: Devastated by the offshoots of the Civil Right Movement, the western countries marched toward the democratisation of public life. This democratic atmosphere led to the education and job opportunities. The increasing employment, education, and public opportunities promoted the intellectual, creative, and critical atmosphere. This gave a rise to the publishing industries. Publishing industries facilitated the democratisation by promoting the new authors from the different walks of life. For example in the field of American literature –followed by the British, Australian and Canadian, the new authors representing the ethnic minority (the Black-Americans and the Jewish as well as the Native-American, Asian-American, and Hispanic-American), gender (women), sexuality (lesbian, gay, bisexual, and transgendered) became prominent. Similarly, the other writers from the former British colonies with different cultural background such as Salman Rushdie (India), Ben Okri (Nigeria), Chinua Achebe (Nigeria), Jean Rhys (North America), Gabriel Garcia Marquez, Derek Walcott (Columbia), Hanif Kureishi (Pakistan) and many other. Among others, the feminist and

the postcolonial texts that appealed for the democratic values dominated the literary sphere.

4. *Philosophic Interference*: Unlike the preceding literary ages, the postmodern age reflected a great interference of philosophy in the field of literature and literary theories. The postmodern literature is more philosophic in outlook in comparison to the literature produced in the previous ages. The postmodernist thinkers reject the Enlightenment philosophy. To defend their arguments, they often cite the contemporary second-tier philosophers like Rorty, Foucault, Lyotard, and Derrida. These philosophers, in their turn, cite the philosophers like Martin Heidegger, Ludwig Wittgenstein, Friedrich Nietzsche, and Karl Marx. These philosophers, again in their turn, look back to the philosophers like George Hegel, Arthur Schopenhauer, Immanuel Kant, and to a lesser extent David Hume. One should remember that the battle between modernism and philosophies led to the postmodern thought. Postmodern thinking emerged at the height of the Enlightenment. Thus, the philosophic atmosphere of the postmodern age significantly influenced the postmodern literature. Hence, it is essential to know the philosophy to interpret the postmodern text in better way.

Thus, the decline of Britain and the rise of the USA as a superpower country, the offshoots of the Civil Right Movement, the different types of consciousness brought in by the democratisation of the public life, and the philosophical indulgence prepared the background for the postmodern literature. The literature of the postmodern era also reflected a marked influence of the Jean-Francois Lyotard’s idea of “metanarrative,” Jacques Derrida’s concept of “play,” and Jean Baudrillard’s notion of “simulacra.”

- **Check Your Progress 3**

Answer the following questions in short.

1. How did the decline of Britain influence the postmodern condition?

2. What kind of change was introduced by the Civil Right Movements in the postmodern literature?

3. Do you think that the democratisation of public life has influenced the postmodern literature? How?

4. How philosophy and postmodernism are interconnected?

3.6 CHARACTERISTICS OF POSTMODERN LITERATURE

The literature of the postmodern age manifested varied characteristics. Apart from the British, American, Canadian and Australian literature, the English literature witnessed the down-pouring from the many European and non-European country. John Fowles, Alain Robbe Grillet, Thomas Pynchon, Orhan Pamuk, Italo Calvino, William Gaddis, Umberto Eco, John Hawkes, William S. Burroughs, Kathy Acker, Zadie Smith, Doris Lessing, Kurt Vonnegut, Jorge Luis Borges, Samuel Beckett, Vladimir Nabokov, Chuck Palahnuik, Salman Rushdie, John Barth, and Paul Auster are some prominent among the hundreds of the postmodernist authors. These writers tried to break away from the set principles and looked for the alternatives that suit to their thinking. They tried to capture the human nature focusing on the meaninglessness, purposelessness, and absurdity of human existence. To highlight the themes related to the meaninglessness, purposelessness, and absurdity of human existence, they employed different strategies such as paranoia, maximalism, minimalism, fragmentation, hyperreality, irony, playfulness, black humour, intertextuality, paradox, contradiction, pastiche, metafiction, fabulation, poioumena, permutation, discontinuity, temporal distortion, magic realism, technoculture, randomness, excess, short circuit, etc. One may point out the characteristics of the literature of the postmodern age in the following way:

1. *Shift in Themes*: The literature of the postmodern age showed a departure from the traditional themes. Instead, it introduced the new themes and motifs that highlighted the postmodern condition. It was highly influenced by the experience of Nazi totalitarianism and mass extinction, the threat of the total destruction by the atomic bomb, and the progressive devastation of the natural environment. Hence, the literature of the postmodern age dealt with the themes related to

ecological crisis, criticism of consumerism, appeal for freedom and liberty, and changing nature. It represented the themes of meaninglessness, purposelessness, and absurdity of human existence. It also showed an interest in understanding of art and its form. It had thrown off the hierarchical distinction between the high and low culture. The postmodern age brought the art closer to the public life. In the field of poetry, the fine example of this shift is found in the works of the Beat Generation. The poets like Allen Ginsberg (*Howl*, 1956), William S. Burroughs (*Naked Lunch*, 1959), Jack Kerouac (*On the Road*, 1957), Herbert Huncke, Lucien Carr, and others rejected the standard narrative values. In the field of fiction, this change was manifested in the works of John Barth (*Sot-Weed Factor*, 1960), Robert Coover (*The Public Burning*, 1976), Garcia Marquez (*One Hundred Years of Solitude*, English trans. 1970), John Fowles' *The French Lieutenant's Woman* (1969), Thomas Pynchon's (*Gravity's Rainbow*, 1973), EL Doctorow (*Ragtime*, 1975) and many others. In the field of drama, the shift was represented in the works of Samuel Beckett, Howard Barker, Caryl Churchill, Howard Brenton, Brian Friel and others.

2. Antiform and Indeterminacy: The postmodern literature is marked by the disjunctive and open form. It shows an interest in the merging boundaries or in the decentering of the narrative. It often dissolves the boundaries between genres and brings together diverse form and styles in one single work. This antiform focuses more on the process, performance and happening instead of the finished art work. The meaning of text is not fixed. It depends on indeterminacy. Nothing is certain in the postmodern literature. The 'play' or the 'chance' determines the connotation of the text. Vikram Seth's novel, *The Golden Gate* (1986), is the fine example of the reaction toward the fixed form. He uses 590 Onegin stanzas (sonnets written in iambic tetrameter) instead of prose narrative and tries to go beyond the boundary of the novel as a genre. The dialogues of two characters, Vladimir and Estragon, from Samuel Beckett's play *Waiting for Godot* (1953) is an excellent example of how 'indeterminacy,' 'play' and 'chance,' decides the meaning of the text. The feeling that nothing is certain runs throughout the play.
3. Intertextuality, Metafiction and Parody: Intertextuality, metafiction, and parody are the marked qualities of the postmodern literature. Intertextuality refers to the reference or parallel to another literary work. It is done through the extended discussion of the work or through adoption of its style. Intertextuality is an indication of the postmodernism's the lack of originality and its reliance over clichés. The use of fairy tales in the works of Margaret Atwood and Donald Barthelme is an example of Intertextuality. The use of the character from the medieval period, Don Quixote, in Kathy Acker's novel *Don Quixote: Which Was a Dream* (1986) or John Barth's use of Ebenezer

Cooke's poem for his work, *The Sot-Weed Factor* can be cited as an example of the Intertextuality. In simple words, metafiction means writing about writing. It refers to a literary work that is constructed as a parody to undermine literary conventions and that explores the relationship between literature, reality, life and art. David Lodge's *The British Museum is Falling Dawn* (1965), Italo Calvino's *If On a Winter's Night A Traveller* (1979), Kurt Vonnegut's *Slaughterhouse-Five* (1969) and many other postmodern work uses the device of metafiction and parody.

4. Pastiche: Pastiche means 'to imitate the style' of a work. Pastiche is generally employed to imitate a piece of literary work light-heartedly, but in a respectful manner. It can be also applied to a literary work that is a broad mixture of things – such as themes, concepts, and characters – imitated from different literary works. For example, the postmodern era also witnessed the growth of the detective fiction. Most of the detective fictions are written in the styles of the original stories of *Sherlock Holmes*, or they have introduced the main character that has a resemblance with Sherlock Holmes. This borrowing of the style or the qualities of the character is an example of the pastiche. Tom Stoppard's play, *Rosencrantz and Guildenstern Are Dead*, introduces two characters Rosencrantz and Guildenstern who originally appeared in Shakespeare's *Hamlet*. The title *Rosencrantz and Guildenstern Are Dead* also comes from a dialogue of an ambassador who says "Rosencrantz and Guildenstern are dead" in Act5, Scene 3 of *Hamlet*. Similarly, Thomas Lodge's *The British Museum is Falling Down*, Dave McClure's *Traveller* and many other works introduce the pastiche.
5. Irony, Playfulness, and Black Humour: As the critics like Linda Hutcheon suggests, irony is also an important characteristics of the postmodern literature. This irony is brought in by the 'playfulness' and black humour. The postmodernist works are often baleful and naïve. The meaning of the postmodern text is determined difference or delay. The meaning more depends on 'play' and 'chance.' They often present the inept characters in a fantastic, nightmarish, comic and absurd contemporary world. They treat the serious subject in the playful and humorous way. Joseph Heller's *Catch-22* (1961), Thomas Pynchon's *V* (1963), John Irving's *The World According to Garp* (1978), as well as the works of Gunter Grass, Kurt Vonnegut, John Barth and others are the good examples of irony, playfulness, and black humour.
6. Magic Realism: It is a literary device in which figures and subjects are depicted in a surrealist manner. The themes and subjects are often imaginary, somewhat outlandish, and fantastic with certain dream-like quality. Magic realism introduces the mingling and juxtaposition of realistic and fantastic or bizarre, the skilful time shifts, convoluted and even labyrinthine narratives and plots, miscellaneous use of dreams,

myths and fairy stories, expressionistic and even surrealistic description, arcane erudition, the element of surprise or abrupt shock, the horrific and the inexplicable. One generally comes across this style in the works of Gabriel Garcia Marquez, Jorge Luis Borges, Salman Rushdie, Italo Calvino, Kevin Brockmeier and Alejo Carpentier among many others.

7. Fabulation: The term ‘fabulation’ was coined by Robert Scholes in his book, *The Fabulators* (1967). Used interchangeably with metafiction, the term ‘fabulation’ relates to pastiche and magic realism. It challenges some traditional notions of literature and integrates other traditional notions of storytelling, including fantastical elements, such as magic and myth, or elements from popular genres such as science fiction. In *Haroun and the Sea of Stories* (1990), Salman Rushdie uses this device.
8. Poioumena: As Alastair Fowler suggests, poioumena is a specific type of metafiction in which story is about the process of creation. Thus, the poioumena offer the opportunities to explore the boundaries of fiction and reality and takes us beyond the limits of narrative truth. Salman Rushdie’s *Midnight’s Children* (1981) that makes a parallel between the hero’s birth and the nation’s birth is fine example of poioumena.
9. Technoculture and Hyperreality: As Fredric Jameson calls it, the postmodernism is the “cultural logic of late capitalism.” It means that from the industrial society the postmodern age has entered into the age of information and technology. Similarly, Jean Baudrillard suggests the postmodernity is characterised by the hyperreality that has replaced the reality. In the postmodern age, the technology has become a central focus in man’s life. Hence, the postmodern literature has also focused on the themes that depict technoculture and hyperreality. Thus, the literature of the postmodern age is characterised by the number of the characteristics. All these characteristics together mark the departure of the postmodern literature from the traditional literature.

• **Check Your Progress 4**

Read the following statements and write, “T” or “F” accordingly for “True” or “False” statements in the space provided.

1. The term ‘post-modern age’ signifies the body of literature influenced by the ‘condition’ or the ‘historical era’ after the World War II. _____
2. ‘Postmodernism’ signifies a state of awareness: what we are in whether we know it or not. _____
3. ‘Postmodernity’ and ‘postmodernism’ refers to one and the same thing. _____
4. The term ‘postmodernism’ can be applied to many areas of human activity, including art, architecture, literature, film and music. _____

5. Paradigm, hypotaxis, determinacy, and transcendence are the features of the postmodernism. _____
6. The decline of Britain did not have any influence on the postmodern condition. _____
7. The Civil Right Movements are responsible for the emergence of the different literary canons in the postmodern literature. _____
8. The democratisation of public life has a marked influenced on the postmodern literature. _____
9. Understanding of the different philosophical threads is essential for the better understanding of the postmodern literature. _____
10. The postmodern literature is marked by the disjunctive and open form. _____
11. Metafiction refers to the reference or parallel to another literary work. _____
12. Pastiche is generally employed to imitate a piece of literary work light-heartedly, but in a respectful manner. _____
13. The term ‘fabulation’ is used interchangeably with metafiction. _____
14. Poioumena is a specific type of metafiction in which story is about the process of creation. _____
15. The postmodern literature also deals with the themes of technoculture and hyperreality. _____

3.7 LET US SUM UP

In this unit, you have learnt –

- idea of the ‘postmodern’ and the ‘postmodern’ literature
- the difference between the ‘postmodern,’ ‘postmodernity,’ and ‘postmodernism.’
- the historical background of the literature of the postmodern age.
- the literary characteristics of the postmodern literature.

3.8 KEYWORDS

- Aporia /ə'pɔ:riə/ (noun) An irresolvable internal contradiction or logical disjunction in a text, argument, or theory.
- Bricolage /,brɪkə'li:ʒ/ (noun) Construction or creation from a diverse range of available things in art and literature.
- Cybernetics /saɪbə'netɪks/(noun) The science of communications and automatic control systems in both machines and living things.
- Cyberpunk /'saɪbəpʌŋk/ (noun) A genre of science fiction set in a lawless subculture of an oppressive society dominated by computer technology.
- Fragmentation /frægmen'teɪf(ə)n/ The process or state of breaking or being broken into fragments.

- Incommensurable /,ɪnkə'menʃ(ə)rəb(ə)l/ (mass noun) Not able to be judged by the same standards; having no common standard of measurement.
- Intertextual /,ɪntə'tɛkstʃʊəl/ (adjective) Relating to or involving a relationship between texts, especially literary ones.
- Kitsch /kɪtʃ/ (mass noun) Art, objects, or design considered to be in poor taste because of excessive garishness or sentimentality, but sometimes appreciated in an ironic or knowing way.
- Metanarrative /'metənərətɪv/ (noun) An overarching account or interpretation of events and circumstances that provides a pattern or structure for people's beliefs and gives meaning to their experiences.
- Paranoia /,pərə'nɔɪə/ (mass noun) A mental condition characterized by delusions of persecution, unwarranted jealousy, or exaggerated self-importance, typically worked into an organized system. It may be an aspect of chronic personality disorder, of drug abuse, or of a serious condition such as schizophrenia in which the person loses touch with reality.
- Permutation /pə:mju'teɪʃ(ə)n/ (noun) Each of several possible ways in which a set or number of things can be ordered or arranged.
- Simulation /sɪmjʊ:'leɪʃ(ə)n/ (noun) Imitation of a situation or process.

3.9 BOOKS SUGGESTED:

Dictionaries for Reference

1. *English Oxford Living Dictionaries*: <https://en.oxforddictionaries.com>
2. *Longman Dictionary of Contemporary English*
3. *Shorter Oxford Dictionary*

Suggested Reading

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- Jameson, Fredric. *Postmodernism, or the Cultural Logic of Late Capitalism*. Verso, 1991.
- Lyotard, Jean-Francois. *The Postmodern Condition: A Report on Knowledge*, 1984.
- Wood, Tim. *Beginning Postmodernism*. Viva Books, 2010.

❖ ANSWERS

• **Check Your Progress 1**

1. The term ‘post-modern age’ in literature signifies the body of literature influenced by the ‘condition’ or the ‘historical era’ after the World War II.
2. ‘Postmodernity’ means a state of awareness: what we are in whether we know it or not. It is the state or the condition of being postmodern.
3. The term ‘postmodernism’ refers to *self-realisation* of the different independent strands that together constitute the postmodernism.
4. ‘Postmodernity’ refers to *what we are in whether we know it or not* (the state of being awareness), whereas ‘postmodernism’ refers to *self-realisation* of the different independent strands that together constitute the postmodernism.
5. Jean-Francois Lyotard, Jean Baudrillard, Jacques Derrida, Michel Foucault, Fredric Jameson, Nietzsche, Gilles Deleuze, Pierre-Félix Guattari, Emmanuel Lévinas, Richard Rorty, and Slavoj Žižek are some of those theorists or philosophers who have influenced the postmodern age.
6. The postmodern thought has influenced almost all the field of human inquiry. Some notable fields are – epistemology, politics, metaphysics, physical sciences as well as our understanding of human nature and values.

• **Check Your Progress 4**

- (1) T, (2) F, (3) F, (4) T, (5) F, (6) F, (7) T, (8) T, (9) T, (10) T, (11) F, (12) T, (13) T, (14) T, (15) T.

:: STRUCTURE ::

- 4.0 Objectives**
- 4.1 Introduction**
- 4.2 Postmodern Fiction**
 - **Check Your Progress 1**
- 4.3 Postmodern Drama**
 - **Check Your Progress 2**
- 4.4 Postmodern Poetry**
 - **Check Your Progress 3**
- 4.5 Let Us Sum Up**
- 4.6 Keywords**
- 4.7 Books Suggested**
 - ❖ *Answers*

4.0 OBJECTIVES:

In this unit we shall

- talk about the major writers of the postmodern era.
- discuss which of their works that manifest the postmodern tendencies.

On completing this unit, you should be able to

- know the well-known literary writers of the postmodern age.
- identify the literary works that brilliantly manifest the postmodernist characteristics.

4.1 INTRODUCTION

To draw a line of distinction between those postmodern writers who are considered ‘major’ and those who are not is indeed a difficult task. As discussed in the previous chapter, the postmodern literature itself blurs all the kinds of distinctions. Identifying the writers as ‘major’ postmodern writers is also difficult for the outpouring of all the kinds of literary genres that the postmodern age has witnessed. There is a long list of postmodern writers and one may require many volumes to write about all

of them. Hence, we will focus only on the major writers of the three main fields of literature: fiction, poetry, and drama. However, the students should make it clear that no fix criteria are employed to identify these writers as the ‘major’ writers. The following list is purely an indicative list.

4.2 POSTMODERN FICTION

As the reading of Bran Nicol’s *The Cambridge Introduction to Postmodern Fiction* (2009) suggests it, the postmodern fiction can be divided into seven broad categories: (i) Early postmodern fiction: Beckett and Burroughs, (ii) the US metafiction: Coover, Barth, Nabokov, Vonnegut, and Pynchon (ii) The postmodern historical novels: Fowles, Barnes, and Swift, (iv) Postmodern-postcolonial fiction: Rushdie, Morrison, and Reed, (v) Postmodern fiction by women: Carter, Atwood, and Acker, (vi) Cyberpunk and ‘metaphysical’ detective fiction, and (vii) Fiction of the ‘postmodern condition’: Ballard, DeLillo, and Ellis. One the basis of Bran Nicol’s selections of the representative postmodern novelist, one may talk about the following writers as the ‘major’ writers and their novel as the ‘major’ postmodern fiction.

1. Angela Carter’s *Shadow Dance* (1966)

Angela Olive Carter-Pearce (1940-1992), famously known by her pen name – Angela Carter, was an English novelist, short story writer, and journalist. Her first novel, *Shadow Dance* (1966), is a third person narrative, viewed and narrated through the eye of Honeybuzzard's best friend - Morris, who is also his business partner. The novel opens when Morris encounters Ghislaine in the pub who is recently discharged from the hospital. The once beautiful girl “like moonlight and daisies” has suddenly turned into a “bride of Frankenstein.” She now carries a frightful scar on her face which leaves her “dreadful” and “repulsive.” The official story is that a gang of teenagers raped her and inflicted that wound on her. The truth is that Honeybuzzard is the real perpetrator, but Ghislaine’s love for him leaves him scot-free. Honeybuzzard, who had been away, returns with Emily, his new girlfriend from London who eventually gets pregnant with his child. The plot consists of various junk-hunting ventures of Honeybuzzard and Morris and reaches its conclusion when Honeybuzzard takes Ghislaine to a decent Victorian house and murders her in a “blasphemous ritual.”

2. Bret Easton Ellis’ *American Psycho* (1991)

Bret Easton Ellis (1964-) is an American novelist, short story writer, and screen writer. *American Psycho* (1991), his third novel, is his most successful novel though it is widely criticised for its overly violent and misogynistic nature. The whole novel revolves around Patrick Bateman. “Bateman is the epitome of a young American conservative - a white and wealthy Wall Street stock trader whose life seems rather comfortable on the surface. Aged 27 at the beginning of the novel, he is the protagonist

and narrator of *American Psycho*. Early on in the narrative, it is revealed that he brutally murders those different from him: women, children, gays, blacks, and the poor. These “random acts of violence” are connected in that the victims are all somehow “othered” by Bateman. He is surrounded by friends who are mostly interested in themselves, and the relations between them are superficial.”

3. Don DeLillo’s *White Noise* (1985)

Don Richard DeLillo (1936-) is an American novelist, playwright, and essayist. His *White Noise* was included by *Time* in its list of “Best English Novels from 1923 to 2005.” *White Noise*, his eighth novel, tells the story of a college professor and his family whose small Midwestern town is evacuated after an industrial accident. In the light of the grave Union Carbide disaster in India that killed over 2,000 people and injured thousands more, the novel focuses on the condition of the United States during the 1980s. This novel is an attempt to create “the hyper-awareness of a world that has become oblivious to criticism via its mind-numbing familiarity – familiarity achieved particularly through the omnipresence of uniform information that is repetitively generated by an all-pervasive mass-media”.

4. Graham Swift’s *Waterland* (1983)

Graham Colin Swift (1949-), popularly known as Graham Swift is an English novelist. *Waterland* (1992), *Shuttlecock* (1993), and *Last Orders* (1996) are his best-known works. He was awarded Booker Prize for his *Last Orders* in 1996. His *Waterland* is set in low-lying fens region of the eastern England. “It is narrated by Tom Crick, a middle-aged history. Tom is facing a personal crisis, since he is about to be laid off from his job and his wife has been admitted to a mental hospital. He is a man who is keenly interested in ideas about the nature and purpose of history. Faced with a class of bored and rebellious students, he scrapes the traditional history curriculum and tells them stories of fens instead. These stories form the substance of the novel, which takes place mainly in two time frames: the present, and the year 1943, when Tom Crick is fifteen years old. The traumatic events of his adolescence reach forward in time to influence the present.”

5. Ishmael Reed’s *Mumbo Jumbo* (1972)

Ishmael Scott Reed (1938-) is an African-American novelist, poet, essayist and playwright. He is known for his satirical works. His *Mumbo Jumbo* is a mythical representation of black history and its relation to Judaeo-Christian tradition. The novel is set in the backdrop of the 1920s. It examines a significant stage in the history of African-American writing – Harlem Renaissance and the Jazz Age – and its relation to the rest of American culture. It is believed that Reed wrote this novel to contradict the popularly held belief that the black-Americans lacked literary tradition. The novel begins with an outbreak of Jes Grew, a psychic condition which embodies the freedom and vitality of the Afro-American

tradition in New Orleans. Jes Grew is a metaphor for the creative energy of the Harlem Renaissance. In its metafictional mode of narration, the novel reflects the author's growing black consciousness in a predominantly white society.

6. JG Ballard's *Crash* (1973)

James Graham Ballard (1930-2009) was a famous English novelist, short story writer, and essayist. His famous works include the names like *The Wind From Nowhere* (1961), *The Drowned World* (1962) and *High-Rise* (1975). According to JG Ballard, *Crash* is the "first pornographic novel based on technology." He says that the "ultimate role of *Crash* is cautionary, a warning against that brutal, erotic and overlit realm that beckons more and more persuasively to us from the margins of the technological landscape." The novel is a story about symphorophilia and car-crush fetishism. It narrates the sexual fetishism of its protagonist who is sexually aroused by staging and participating in the real car-crashes. The novel is narrated by James Ballard, a character named after the author himself, and it centres on a menacing character, Dr. Robert Vaughan who is a former TV scientist "turned nightmare angel of the expressways."

7. John Barth's *The Sot-Weed Factor* (1960)

John Simmons Barth (1930-) is a well-known American writer. Besides *The Sot-Weed Factor*, he is best-known for his postmodernist and metafictional works like *The Floating Opera* (1956), *The End of the Road* (1958), *Giles Goat-Boy* (1966), *Lost in Funhouse* (1968), *Chimera* (1972) and *Letters* (1979). *The Sot-Weed Factor* implicitly marks Barth's entry as a renowned postmodernist writer. The title of the novel is derived from a poem with the same title *The Sotweed Factor, or A Voyage to Maryland, A Satyr* (1708) by the English-born poet Ebenezer of whom few biographical details are known. The novel is a satirical epic set in the 1680s-90s in London and Colonial Maryland and deals with fictionalised character called Ebenezer Cooke, who is given the title "Poet Laureate of Maryland" by Charles Calvert, the third Baron Baltimore and is commissioned to write a *Marylandiad* to sing the praises of the colony. The novel narrates Tom Jones-like adventures of Ebenezer Cooke on his journey to and within Maryland while striving to preserve his virginity.

8. John Fowles' *The French Lieutenant's Wife* (1969)

John Robert Fowles (1926-2005) was a famous English novelist and poet. His works reflect the considerable influence of the thinkers like Jean-Paul Sartre and Albert Camus. His novel, *The French Lieutenant's Woman*, is remembered for depicting a Victorian-era romance with a postmodernist twist. The novel centres around the troubled relationship of gentleman and amateur naturalist Charles Smithson and the former governess and independent woman Sarah Woodruff with whom he falls in love with.

9. Julian Barnes' *Flaubert's Parrot* (1984)

Julian Patrick Barnes (1946 -) is an English writer and the winner of Man Booker Prize for his novel *The Sense of an Ending* (2011). His other works such as *Flaubert's Parrot* (1984), *England, England* (1998), and *Arthur & George* (2005) were also shortlisted for the Booker Prize. Barnes' *Flaubert's Parrot* tries to tracking down the parrot that sat atop on Flaubert's writing desk while he wrote *Un Coeur Simple*. In fact, the attempt to find the parrot is an attempt to discover the real Flaubert. The novel can be divided into the three parts: the first deals with the optimistic phase of Flaubert's life – his successes and conquest; the second dealing with the negative phase Flaubert's life – his failures, illness, and deaths of his friends and lovers; and the third dealing with quotations written by Flaubert in his journals at various points of his life.

10. Kathy Acker's *Don Quixote: Which Was a Dream* (1986)

Kathy Acker (1947-1997) was a postmodernist and experimental American novelist. Her works show the marked influence of the experimental styles of William S. Burroughs and Marguerite Duras. She has combined biographical elements, power, sex and violence in her works. Her *Don Quixote: Which Was a Dream* is a novel about love and violence. The novel depicts the journey of a woman who has just had abortion and decides that she wants to be knight and go in search of love. The opening of the novel explains the reasons for her formidable quest: "When she was finally crazy because she was about to have an abortion, she conceived of the most insane idea that any woman can think of. Which she is to love."

11. Kurt Vonnegut's *Slaughterhouse-Five* (1969)

Kurt Vonnegut Jr. (1922-2007) was an American novelist, short story writer, and playwright. His *Slaughterhouse-Five*, or *The Children's Crusade: A Duty-Dance with Death* is antiwar science fiction. Through the character of Billy Pilgrim, it depicts the journey and experiences during the time of World War II. The novel presents one of the most dreadful annihilations in European history – the World War II firebombing of Dresden, a city in eastern Germany, on February 13, 1945 – with mock-serious humour and apparent antiwar sentiment. It is based on Kurt Vonnegut's own experience in the World War II. In the novel, a prisoner of war witnesses and survives the Allied forces' firebombing of Dresden. Vonnegut, like his protagonist Billy Pilgrim, emerged from a meat locker beneath a slaughter-house into the moonscape of burned-out Dresden. His surviving captors put him to work finding, burying, and burning bodies. His task continued until the Russians came and the war ended. Vonnegut survived by chance, confined as a prisoner of war (POW) in a well-insulated meat locker, and so missed the cataclysmic moment of attack, emerging the day after into the charred ruins of a once-beautiful cityscape.

12. Margaret Atwood's *The Blind Assassin* (1972)

Margaret Eleanor Atwood (1939 -) is a Canadian novelist, poet, critic, and essayist. She has extensively contributed to the field of literature through her seventeen books of poetry, sixteen novels, ten non-fictional books, eight collections of short fiction, eight children book and one graphic novel. She won the Booker Prize for her *The Blind Assassin* (2000) and was nominated four times for the Booker Prize for her *Oryx and Crake* (2003), *Alias Grace* (1996), *Cat's Eye* (1989) and *The Handmaid's Tale* (1986). Margaret Atwood's *The Blind Assassin* is a novel about an eighty-two-years old Iris lady writing her memoir in a race against time. Atwood's novel is a fictive autobiography, her fictional protagonist imparting her tale to us in the form of a memoir. In this novel, Margaret Atwood interestingly poses many questions on writing about the past. To what extent can one write what has truly happened? Can one shape the past through the act of describing it? How can one capture something that was once real and highly traumatic on a page of a book?

13. Paul Auster's *City of Glass* (1985)

Paul Benjamin Auster (1947 -) is an American writer and a film director. He is famous for his *The New York Trilogy* (1987), *Moon Palace* (1989), *The Music of Chance* (1990), *The Book of Illusions* (2002), *The Brooklyn Follies* (2005), *Invisible* (2009), *Sunset Park* (2010), *Winter Journal* (2012) and *4321* (2017). *City of Glass* is a part of his *The New York Trilogy*. The novel presents a detective writer who becomes a private investigator and finally descends into madness as he becomes embroiled in a case. *City of Glass* has an intertextual relationship with Cervantes' *Don Quixote*. The novel is a detective fiction and exhibits many postmodern characteristics. It presents an indeterminate and ironic relationship between character and author.

14. Salman Rushdie's *Midnight's Children* (1981)

Salman Rushdie (1947 -) is a British Indian writer. He was awarded the Booker Prize for his *Midnight's Children* (1981). The novel was also awarded the "Booker of Bookers Prize. He is noted for combining magic realism with historical fiction. The novel is set in the actual historical events of India followed by the Independence from the British colonisers. The story is narrated by Saleem Sinai, the protagonist who symbolises India. The novel opens up with the story of the Sinai family, particularly with events leading up to India's Independence and Partition. Saleem is born precisely at midnight, 15 August 1947, therefore, exactly as old as the Independent India. He later discovers that all children born in India between 12 a.m. and 1 a.m. on that date are imbued with special powers. Saleem, using his telepathic powers, assembles a *Midnight Children's Conference*, reflective of the issues India faced in its early statehood concerning the cultural, linguistic, religious, and political differences faced by a vastly diverse nation. Saleem acts as a telepathic conduit, bringing hundreds of geographically disparate children into contact while also attempting to discover the meaning of their gifts. In particular, those children born closest to the stroke of midnight wield more powerful gifts

than the others. Shiva “of the Knees”, Saleem’s nemesis, and Parvati, called “Parvati-the-witch,” are two of these children with notable gifts and roles in Saleem’s story.

15. Samuel Beckett’s *Unnamable* (1953)

Samuel Barclay Beckett (1906-1989) is an Irish playwright and novelist. He won the Nobel Prize for Literature in 1969. The novel, *Unnamable* (1953), was first published in French and was later translated into English. The novel is a part of a trilogy published as *Three Novels* (1959), the other two novels being *Molly* (1951) and *Malone Dies* (1951). *Unnamable* presents the search for self in the tragic realm of human suffering. The fanatical narrator, who opens up the novel asking, “Where now? Who now? When now?” is a disembodied person, living in a large jar in a restaurant window in Paris. Essentially “unnamable,” the narrator is referred to as Mahood, Worm, and Basil, in a series of tales. The final sentence in the novel is a long dramatic monologue. The narrator concludes with the desire to continue living despite an inescapable sense of anguish and entropy: “I can’t go on, I’ll go on.”

16. Thomas Pynchon’s *V* (1963)

Thomas Ruggles Pynchon Jr. (1937-) is an American novelist. Besides his novel, *V*, he is also known for his other novels like *The Crying Lot 49* (1963), *Gravity’s Rainbow* (1973), and *Bleeding Edge* (2013). His *V* describes the exploits of a discharged U.S. Navy sailor named Benny Profane, his reconnection in New York with a group of pseudo-bohemian artists and hangers-on known as the Whole Sick Crew, and the quest of an aging traveller named Herbert Stencil to identify and locate the mysterious entity he knows only as “V.”

17. Toni Morrison’s *Beloved* (1987)

Toni Morrison (1931 -) is an American novelist and essayist. She was awarded the Nobel Prize for Literature in 1993. Awarded with the Pulitzer Prize for Fiction in 1988, the novel *Beloved* is set after the American Civil War (1861-65). The novel is inspired by the story of an African-American slave, Sethe, who escaped slavery in Kentucky late January 1856 by fleeing to a free state, Ohio. The plot of the story is inspired by a story with the title “A Visit to the Slave Mother who Killed Her Child” published in an 1856 newspaper article. *Beloved* begins in 1873 in Cincinnati, Ohio, where the protagonist Sethe, a former slave, has been living with her eighteen-year-old daughter Denver. Sethe’s mother-in-law, Baby Suggs lived with them until her death eight years earlier. Just before Baby Suggs’ death, Sethe’s two sons, Howard and Buglar, run away. Sethe believes they fled because of the malevolent presence of an abusive ghost that haunted their house at 124 Bluestone Road for years. The story opens with an introduction to the ghost: “124 was spiteful. Full of a baby’s venom.”

18. Umberto Eco's *The Name of the Rose* (1983)

Umberto Eco (1932-2016) was an Italian novelist and literary critic. He is known for his works like *The Name of the Rose*, *Foucault's Pendulum*, *The Island of the Day Before*, and *The Prague Cemetery*. Eco's novels are translated in different language around the world. His novels are the best examples of intertextuality and inter-connectedness. His style is influenced by James Joyce and Jorge Luis Borges. *The Name of the Rose* is a medieval historical mystery set in the fourteenth century monastery. The novel describes Franciscan friar William of Baskerville and his assistant Adso, a Benedictine novice's investigations in a series of murders at a monastery that is to host an important religious debate. The novel is full of direct and indirect metatextual references. It chronicles the fourteenth century religious wars, a history of monastic orders, and a compendium of heretical movements.

19. Vladimir Nabokov's *Pale Fire* (1962)

Vladimir Nabokov (1899-1977) was a Russian-born novelist, poet, and translator. His fame rests on his masterpiece, *Lolita* (1955). His another well-known work is *Pale Fire* (1962) which is in a 999-line poem form with the title "Pale Fire" written by a fictional poet John Shade, with a foreword, lengthy commentary and index written by Shade's neighbour and academic colleague, Charles Kinbote. The novel is widely considered a forerunner of postmodernism and a prime example of the literature of exhaustion. The novel has four distinct sections. The first is a "Forward," by Charles Kinbote who claims to be a scholar from the country of Zembla, relates how he befriended the American poet John Shade. Following Shade's untimely death, Kinbote was entrusted with the manuscript of the poet's last major work, a long autobiographical poem called "Pale Fire." The second section is the poem itself, divided into four cantos. The third section is Kinbote's own idiosyncratic commentary and line by line glosses. The fourth section is an index in which Kinbote provides brief capsule descriptions of the major people and places of the text and its accompanying commentary.

20. William Burroughs' *Naked Lunch* (1959)

William Seward Burroughs II (1914-1997) was an American writer, short story writer, essayist, and visual artist. Burroughs is the noted figure of the Beat Generation and a major postmodernist author. He has contributed eighteen novels and novellas, six collections of short stories, and four collections of essays. His *Naked Lunch* is structured as a series of loosely connected vignettes. It is believed that Burroughs himself stated that chapters of the novel are intended to be read in any order. In the novel, the readers come across the narration of junkie William Lee who takes on different pseudo names, from U.S. to Mexico, eventually to Tangier and the dreamlike Interzone.

21. William Gibson's Neuromancer (1984)

William Ford Gibson (1948-) is an American-Canadian novelist. He is widely popular for writing cyberpunk fictions. The novel is set in future and describes the exploits of Henry Case, a washed-up computer hacker who is hired by the mysterious master criminal Armitage and equally mysterious mercenary cyborg Molly Millions for one last job: to help a powerful artificial intelligence merge with its twin into a super consciousness and take control of a virtual reality global network known as "The Matrix."

• Check Your Progress 1

Look at the following table. The titles of some of the well-known postmodern fictions and their writers are listed below. The students have to find out the missing word/s from the title. Students may take the help of online recourses to find out the missing word/s from the title.

No.	Title	Missing Word/s	Writer
1.	_____ <i>Rainbow</i>		Thomas Pynchon
2.	<i>Shadow</i> _____		Angela Carter
3.	<i>The French</i> _____ <i>Woman</i>		John Fowles
4.	<i>White</i> _____		Don DeLillio
5.	<i>Last</i> _____		Graham Swift
6.	<i>Infinite</i> _____		David Foster Wallace
7.	_____ <i>Jumbo</i>		Ishmael Reed
8.	_____ <i>Children</i>		Salman Rushdie
9.	<i>The</i> _____ <i>Tale</i>		Margaret Atwood
10.	<i>The Wind From</i> _____		JG Ballard
11.	<i>The Unbearable</i> _____ <i>of</i> <i>Being</i>		Milan Kundera
12.	<i>The</i> _____ <i>of Saturn</i>		WG Sebald
13.	<i>Slaughterhouse-</i> _____		Kurt Vonnegut
14.	_____ <i>Pendulum</i>		Umberto Eco
15.	_____ : <i>Which Was a</i>		Kathy Acker

	<i>Dream</i>		
16.	<i>The _____ Factor</i>		John Barth
17.	<i>The Blind _____</i>		Margaret Atwood
18.	<i>Pale _____</i>		Vladimir Nabokov
19.	<i>One _____ Years of Solitude</i>		Garcia Marquez
20.	<i>Flaubert's _____</i>		Julian Barnes
21.	<i>_____ Cradle</i>		Kurt Vonnegut
22.	<i>Wide _____ Sea</i>		Jean Rhys
23.	<i>Life: A _____ Manual</i>		Georges Perec
24.	<i>The Wind-Up Bird _____</i>		Haruki Murakami
25.	<i>Fear and _____ in Las Vegas</i>		Hunter S. Thompson
26.	<i>American _____</i>		Bret Easton Ellis
27.	<i>The Brooklyn _____</i>		Paul Auster
28.	<i>The Crying Lot _____</i>		Thomas Pynchon
29.	<i>The _____ of the Rose</i>		Umberto Eco
30.	<i>_____ Lunch</i>		William Burroughs

4.3 POSTMODERN DRAMA:

As we discussed in the previous chapter, the hyphenated term 'post-modern' and the non-hyphenated term 'post-modern' often cause a problem. A well-known scholar, Stephen Watt, in his book, *Postmodern/ Drama: Reading the Contemporary Stage* (1998) remarks that the playwrights such as Samuel Beckett, Cherrié Moraga, Harold Pinter, David Rabe, Karen Finley, and others should not be labelled "postmodernist," but rather recognized as producers of texts that might be termed "post-modern." This remark raises a query: who shall we consider 'postmodern' dramatists? Rodney Simard's *Postmodern Drama: Contemporary Playwrights in America and Britain* (1984) tries to establish a "postmodern dramatic aesthetic" which is clearly differentiated from the aesthetics of modernist drama, and to bring together contemporary British and American drama in an effort to construct, with this postmodern aesthetic, a common framework for the

two national dramatic literatures. Simard defines postmodern drama as a “synthetic” form of drama which utilises and combines the methods of modernist realism, experimentalism, and Epic Theatre, without adopting the absolutist stance that each of these movements tended to assume. Defying conventional categorisation, it is generically mixed and “essentially tragicomic”. As its emphasis is on the “individual mind,” it is an open form of drama celebrating possibility and multiplicity rather than conveying the unalterable necessities and singleness of purpose of the closed forms of modernist drama. It is optimistic rather than pessimistic, transcending nihilism without relapsing into naive affirmation or one-dimensional ideology. This change in dramatic aesthetic entails a different mode of interaction between the stage and audience in that it evokes and unifies opposing responses, combining intellectual distance with emotional identification, the Brechtian alienation effect with the sensual immediacy of Artaudian theatre. Simard discusses Harold Pinter, Edward Albee, Tom Stoppard, Peter Shaffer, and David Rabe as the representative postmodern dramatist from Britain and America. However, one may discuss the following playwright as the ‘major’ postmodernist playwrights.

1. Harold Pinter’s *No Man’s Land* (1975)

Harold Pinter (1930-2008) was a British playwright, actor, and director. He has revolutionised the theatre world of the 20th century. He was awarded the Nobel Prize for literature in 2005 for his contribution to the field of drama. He belongs to the post-war decades when British society was undergoing a major transformation both in the political realm and in the theatre. It was a period when modernity was being challenged by the new literary movement of Postmodernism. Pinter’s works also represent changing styles in the arts with the advent of Postmodernism. His *No Man’s Land* is a memory play. The plot of the play resembles to his another play, *The Caretaker* (1960). The play presents four characters: the reserved house owner, Hirst (a poet and a literary critic); the tramp, Spooner; and two servants, Foster (who also claims himself as a poet) and Briggs. Spooner is clearly another Davies-like figure, who suffers much of the bitterness of snares in life and is desperate to find a peaceful shelter of “room.” Hirst, a successful poet like Pinter, is trapped in his “no man’s land” of art. Significantly, simple as it seems to be in plot structure, *No Man’s Land* is one of the most difficult plays written by Pinter because of its profundity and ambiguity in meaning caused by his special use of memory.

2. Peter Shaffer’s *Equus* (1973)

Peter Levin Shaffer was an English playwright and scriptwriter. He has written numerous plays that have been adapted in films. His *Equus* tells the story of a psychiatrist who attempts to treat a young man who has a pathological religious fascination with horses. The plot of the play is inspired by an episode in which a seventeen-year old boy blinded six

horses in a small town near Suffolk. This play is a fanciful account of what might have enthused the young boy to commit the crime. The play won Shaffer the 1975 Tony Award for Best Play as well as the New York Drama Critics' Circle Award.

3. David Rabe's *Hurlyburly* (1985)

David William Rabe (1940 -) is an American playwright. He is famous for his plays like *Sticks and Bones* (1972), *In the Boom Boom Room* (1974), *Streamers* (1977), and *Hurlyburly* (1985). His *Hurlyburly* is a dark comedy. The title means "noisy confusion" or "tumult." The title of the play is derived from a dialogue in Shakespeare's *Macbeth*. The play presents the intersecting lives of several low-to-middle Hollywood players in the 1980s. Through their excessive drug addiction, these players try to find the meaning in the isolated and empty lives.

4. Brian Friel's *Dancing at Lughnasa* (1990)

Brian Patrick Friel (1929-2015) was an Irish dramatist, short story writer and the founder of the Field Day Theatre Company. He is also known as "Irish Chekhov" and "the universally accented voice of Ireland." His *Dancing at Lughnasa* is a memory play told from the point of view of the adult Michael Evans, the narrator. Michael Evans recounts the summer in his aunts' cottage in Glenties on the west coast of Donegal when he was seven years old. The play depicts the life of five Mundy Sisters whose family welcomes the frail elder brother, Jack, who has returned from a life as a missionary in Africa. By the end of the summer, the family witnesses sadness as the economic privatisation increases marking the fading away of their hopes. The play is set in early August, around the Celtic harvest festival, Lughnasadh. The play shows a bitter harvest for the Mundy sisters echoing the universal truth, "what you sow, shall you reap."

5. Caryl Churchill's *Top Girls* (1982)

Caryl Churchill (1938-) is a British playwright who is known for exploring sexual politics and feminist themes in her dramas. She has combined the social commitment with theatrical experimentation. Her *Top Girls* is about a woman named Marlene, a career-driven woman who is only interested in women's success in business. The play examines the role of women in society and what being a successful woman means. The play is divided in three acts, which look like three short, interwoven plays, each shedding a light on different aspect and raising different questions on the central theme of the successful women. The first act focuses on the life of six famous women from history, their exploitation, sacrifices and sufferings in a male set-up. The second act highlights the purely materialistic and success-oriented environment of an employment agency where women emulate 'male values' to survive and become successful in a highly competitive world. The third act with a homely setting, focuses on family, sacrifices and rejection of maternal instincts,

the politics of selfish versus selfless creed, and questions the future of abandoned children who may never be able to reach the top.

6. Howard Barker's *The Possibilities* (1986)

Howard Baker (1946-) is a British playwright, poet, and essayist. He has extensively contributed to the field of drama. His best-known plays include *Scenes from an Execution*, *Victory*, *The Europeans*, and *The Possibilities*. Barker described his work as a “theatre of catastrophe” – a conception of drama where meaning is not allied to authorial intent but ultimately to the moral response of the individual viewer. His works are therefore organised around antinomies of reason: circumstances and actions whose meaning can be justifiably explained in a number of ways. Barker's *The Possibilities* consists of ten short plays that explore the illogical, irrational, counter-factual, and counter-intuitive aspects of the human condition within a variety of different contexts and at various times in history. It does so in a manner that Barker referred to as “Theatre of Catastrophe” but they appear a more traditional example of “Theatre of the Absurd” or “Theatre of the Ridiculous.”

7. Howard Brenton's *The Romans in Britain* (1980)

Howard Brenton (1942-) is an English playwright. *The Romans in Britain* targets imperialism and the abuse of power. The play went into difficulty and was subjected of a private prosecution for indecency. The play is also famous as the cast of total thirty actors played sixty roles. Howard Brenton was threatened by many Christians for staging this notorious play.

8. Marina Carr's *The Mai* (1994)

Marina Carr is an Irish playwright. She has contributed total thirty plays. Her *By the Bog of Cats* (1998) was revived by the Abbey Theatre in 2014. *The Mai* is a moving story of four generations of women in one family in the midlands and centre on the main character The Mai, a forty-year-old woman, struggling to save her marriage and the happiness of herself and her children. The play explores how history repeats itself - no matter how tragic the results.

9. Tom Stoppard's *Travesties* (1974)

Tom Stoppard (1937 -) is a Czech-born British playwright. He is one of the well-known absurdist dramatists and is quite popular for his *Rosencrantz and Guildenstern Are Dead*. During 1943-1946, he had studied at a boarding school in Darjeeling in India. His *Travesties* is a play that centres on the figure of Henry Carr, an elderly man who reminisces about Zurich in 1917 during the time of the First World War. It also presents his interactions with three famous personalities: James Joyce when he was writing his masterpiece *Ulysses*; Tristan Tzara during the rise of Dadaism, and Lenin in the wake of the Russian Revolution. All these personalities were living in Zurich in the second decade of the twentieth century.

10. Sam Shepard's *Buried Child* (1965)

Samuel Shepard Rogers III (1943-2017) was an American playwright, actor, short story writer, and essayist. He was awarded the Pulitzer Prize for Drama in 1979 for his play *Buried Child*. As a dramatist, he is famous for bleak, poetic, and surrealist qualities of his plays. He is famous for depicting the life of the characters who are living on the outskirts of American society. His *Buried Child* presents the fragmentation of the American nuclear family in a context of disappointment and disillusionment in context of American Dream. It highlights the 1970s rural economic slowdown and the breakdown of traditional family structures and values.

• Check Your Progress 2

Answer the following questions in one or two sentences.

1. What make the postmodern drama unique?

2. What is 'memory' play?

3. Who is your favourite postmodern playwright? Why?

4. On the basis of above discussion make a list of the British postmodernist playwrights.

5. On the basis of above discussion make a list of the American postmodernist playwrights.

4.4 POSTMODERN POETRY:

It seems a challenging task to define postmodern poetry and to identify the ‘major’ postmodernist poets from the large pool of postmodern poets. This is the reason why Tim Woods states that “the issue of what constitutes postmodern poetry is as vexed and controversial as the issue of postmodern fiction. Postmodern poetry has largely emerged from the verbal experiments of the European avant-garde, yet in another sense all poetry or use of language is in some sense experimental.” Postmodern poetry has taken the experimental to a new height even to the extent of creating dream poetry. It has extensively experimented with the structure and form as well as with the use of language. This is a short list of postmodern poet one should be familiar with.

1. Allen Ginsberg

Allen Ginsberg (1926-1997) was an American poet and a pivotal figure between the 1950s Beat Generation and the counter-cultural revolution of the 1960s. His mother mental illness brought him towards the field of poetry. He wrote an elegy, ‘Kaddish,’ named after the Jewish prayer of mourning, for his mother. Ginsberg’s first book of poems, *Howl and Other Poems*, faced a famous obscenity trial due to its frank treatment of his homosexuality and explicit content. The charges against his collection of poems were dismissed by the observation of the judge who claimed that the book is redeeming the social importance. Ginsberg also wrote on the issues such as drug liberalisation and sexual freedom. His *Plutonium Ode* (1981) won the National Book Award and in 1993. Ginsberg’s poetry with its exhilarating openness of subject and form and visionary qualities owes much to Walt Whitman to William Blake. In addition, his Jewish background, the rhythms of jazz, his sexual orientation and his deep engagement with Zen Buddhism also influenced his poetry.

2. Charles Olson

Charles Olson (1910-70) was an American poet. During the Second World War, he worked for the Democratic Party and for the Office of War information as assistant chief of the Foreign Language Division. Some of his poems also reflect his experiences during the war period. Olson’s famous manifesto, *Projective Verse*, was published in pamphlet form in 1950. His works include the names like *In Cold Hell, in Thicket* (1953), *The Distances* (1960), and *The Maximus Poems*. His *The Maximus Poems* began as a sequence of verse letters to his friend Vincent

Ferrini, and was modelled formally on Ezra Pound's *Cantos*. In Oslon's words, *The Maximus Poems* is "a poem of a person and a place." Maximus is named after an travelling Phoenician mystic of the fourth century, but it also refers to Olson, who was six feet eight inches tall. He wrote total six volumes of *The Maximus Poems* which was published as a complete work in 1983.

3. Ed Dorn

Ed Merton Dorn (1929-1999) was an American poet. Ed Dorn came in contact with Charles Oslon at Black Mountain College was considerably influenced by him in writing his poems. His popularity rests upon his series of the books that were published under the title, *Gunslinger*. *Gunslinger* is a long political poem about a demigod cowboy, a saloon madam, and a talking horse named Claude Levi-Strauss, who travel to the Southwest in search of Howard Hughes. The conversation among this group forms the poems. Dorn mixes the jargon of drug addicts, Westerners, and others to mark the essence of American speech. He intentionally tries to frustrate the readers in his poems.

4. Gary Snyder

Gary Snyder (1930 -) is an American poet, essayist and environmental activist. His first book, *Riprap* (1959), demonstrates the clarity of his seeing, his desire to crystalize moments, his striking ability to convey the physical nature of an instant. Simplicity, distance, accuracy of atmosphere: these are hallmarks of the work throughout. The laid-back, jotted-down tone masks an acute sensitivity to rhythm and, in particular, assonance. Snyder's poetry blends America's native past with the grandeur and detail of nature, and the mental disciplines of Zen Buddhism. He writes in the first person, as individual in the wilderness, but the beauty and glory of the wilderness allows that individual the status of common man. He tells no tales: what he says is what he heard or saw; imagination is not for invention, but for finding the forms of expression that most perfectly mirror the world outside. For Snyder, symbol and metaphor cause a distancing from the thing itself: as Pound suggested, the thing itself is at least enough.

5. Gregory Corso

Gregory Corso (1930-2001) was an American poet and a member of Beat movement. Corso's spontaneous, insightful, and inspirational verse once prompted fellow Beat poet, Allen Ginsberg, to describe him as an "awakener of youth." Although Corso enjoyed his greatest level of popularity during the 1960s and 1970s, he continued to influence contemporary readers and critics late into the twentieth century. Writing in the *American Book Review*, Dennis Barone remarked that Corso's 1989 volume of new and selected poems was a sign that "despite doubt, uncertainty, the American way, death all around, Gregory Corso will continue, and I am glad he will." His first book, *The Vestal Lady on*

Brattle, and Other Poems, was heavily indebted to Corso's reading. Despite Corso's reliance on traditional forms and archaic diction, he remained a street-wise poet, described by Bruce Cook in *The Beat Generation* as "an urchin Shelley."

6. Hilda Morley

Hilda Morley (1916-1998) was an American poet. *A Blessing Outside Us* (1976) is Morley's first published collection of poetry. This volume contains sixty-three poems, many of which are elegies to Morley's late husband, Stefan Wolpe, who died in 1972 of Parkinson's disease. In her second volume of poetry, *What Are Winds and What Are Waters* (1983), Morley remembers Wolpe and their days spent together, and conjures for the reader the image of a light emanating from Wolpe during his mortal life and carrying her through during the dark days after his passing. Her *To Hold in My Hand: Selected Poems 1955-83* (1984), focuses on Wolpe as well as Morley's love for him; others are introspective meditations on art-related themes. In this collection, a visit to an art exhibition brings back more memories of grief and loss for Morley. The visual and performing arts connect Morley to her own life – not only to her departed husband, but to other friends and loved ones over the years. In *Cloudless at First* (1989), she deals with different subjects and issues.

The above mentioned are some of the well-known poets of the postmodern era. This can be stretched further to include the names like Jack Spicer, John Wieners, Lawrence Ferlinghetti, Michael Palmer, Paul Aster, Richard Brautigan, Robert Creeley, Robert Duncan, Susan Howe and many others.

• Check Your Progress 3

Write short notes on the following topics.

1. Characteristics of the Postmodern Fiction

2. Features of the Postmodern Drama

3. Characteristics of the Postmodern Poetry

4.5 LET US SUM UP:

In this unit, we have seen the difficulty involved in identifying the ‘major’ writers of the postmodern era. We have got the brief idea of the well-known literary writers of the postmodern age. We have also discussed the representative literary works that brilliantly manifest the postmodernist characteristics.

4.6 KEYWORDS

- **Blasphemous** /'blasfəməs/ (adjective) sacrilegious against God or sacred things; profane.
- **Entropy** /'entrəpi/ (noun) lack of order or predictability; gradual decline into disorder.
- **Fetishism** /fetiʃɪzəm/ (uncountable noun) Fetishism involves a person having a strong liking or need for a particular object or activity which gives them sexual pleasure and excitement.
- **Heretical** /hɪ'retɪk(ə)l/ (adjective) believing in or practising religious heresy.
- **Misogynistic** /mɪ,sɒdʒɪ'nɪstɪk/ (adjective) strongly prejudiced against women.
- **Nemesis** /'nemɪsɪs/ (noun) the inescapable agent of someone's or something's downfall.
- **Scot-free** /skɒt'fri:/ (adverb) without suffering any punishment or injury

4.7 BOOKS SUGGESTED

1. Wood, Tim. *Beginning Postmodernism*. New York: Manchester University Press, 1999. Print.
2. Nicol, Bran. *The Cambridge Introduction to Postmodern Fiction*, Cambridge: Cambridge University Press, 2009. Print.
3. Watt, Stephen. *Postmodern/ Drama: Reading the Contemporary Stage*, Ann Arbor: The University of Michigan Press, 1998. Print.
4. Simard, Rodney. *Postmodern Drama: Contemporary Playwrights in America and Britain*, Lanham: University Press of America, 1984. Print.
5. Dictionaries for Reference

6. *English Oxford Living Dictionaries:*
<https://en.oxforddictionaries.com>
7. *Longman Dictionary of Contemporary English*
8. *Shorter Oxford Dictionary*

❖ **ANSWERS:**

Check Your Progress 1

(1) *Gravity's* (2) *Dance* (3) *Lieutenant's* (4) *Noise* (5) *Orders* (6) *Jest* (7) *Mumbo* (8) *Midnight's* (9) *Handmaid's* (10) *Nowhere* (11) *Lightness* (12) *Rings* (13) *Five* (14) *Foucault's* (15) *Don Quixote* (16) *Sot-Weed* (17) *Assassin* (18) *Fire* (19) *Hundred* (20) *Parrot* (21) *Cat's* (22) *Sargasso* (23) *User's* (24) *Chronicle* (25) *Loathing* (26) *Psycho* (27) *Follies* (28) 49 (29) *Name* (30) *Naked*.

Check Your Progress 2

1. The postmodern drama is a “synthetic” form of drama which utilises and combines the methods of modernist realism, experimentalism, and Epic Theatre, without adopting the absolutist stance that each of these movements tended to assume. This quality makes the postmodern drama different.
2. A play in which the chief character narrates the events of the play which are drawn from the character’s memory is known as the ‘memory.’ The term ‘memory’ play was coined by Tennessee Williams to describe his work *The Glass Menagerie*.
3. No fixed answer.
4. Harold Pinter, Peter Levin Shaffer, Caryl Churchill, Howard Baker, Howard Brenton, and Tom Stoppard are some of the well-known British playwrights.
5. David William Rabe, Samuel Shepard, and Edward Albee are some of the well-known American playwrights.

:: STRUCTURE ::**5.0 Objective****5.1 Introduction****5.2 Historical Survey of English Literature**

- Check your progress-1

5.3 The Contemporary Age

- Check your progress-2

5.4 Contemporary Prose

- Check your progress-3

5.5 Contemporary Poetry

- Check your progress : 4

5.6 Contemporary Fiction

- Check your progress-5

5.7 Contemporary Drama**5.8 The Major Characteristics of Contemporary Literature****5.9 Major Modernist Writers****5.10 Let Us Sum Up****5.11 Key Words****5.12 Books Suggested****Answers**

5.0 OBJECTIVE

In this unit, we shall learn about

- the contemporary age with the help of British Literature written mostly after 1945
- A historical survey of English Literature in a nutshell.
- The difference between various genres of English Literature.
- The major writers of the era.

After completing the Unit, you should be able to

- Understand the British Literature of contemporary time period
- Understand the socio political background of the period from 1945 onwards
- Understand the major writers and their contribution in literature

5.1 INTRODUCTION

Contemporary age in literature can be understood or explained in terms of genres. So this module separately discusses Modern Prose, Poetry, Drama and Fiction. Contemporary Age, in English-language historiography denotes the period known as historical period from approximately 1945 to the present. Sometimes we also use the term modern, which was coined in the 16th century to indicate present or recent times. The European Renaissance (started in Italy) marked the transition between the late middle age and early modern times. It was strengthened by the rediscovery of classical art and literature which resulted in expanding the scope of literature in real sense.

5.2 HISTORICAL SURVEY OF ENGLISH LITERATURE

English, as we know it, descends from the language spoken by the North Germanic tribes who settled in England from the 5th century A.D. onwards. The earliest written works in Old English were probably composed orally at first. By the time literacy becomes widespread, Old English is effectively a foreign and dead language. From 1066 onwards, the language is known to scholars as Middle English. Ideas and themes from French and Celtic literature appeared in English writing around this time, but the first great name in English literature is that of Geoffrey Chaucer (?1343-1400). Chaucer introduces the iambic pentameter line, the rhyming couplet and other rhymes used in Italian poetry and his greatest work is mostly narrative poetry, which we find in *Troilus and Criseyde* and *The Canterbury Tales*. The Middle English period sees a huge transition in the language, culture, and lifestyle of England and results in what we can recognize today as a form of “modern” (recognizable) English. This period is home to the likes of Chaucer, Thomas Malory, and Robert Henryson. “Renaissance”, (1500–1660) also known as ‘Early Modern Period’ is often subdivided into four parts, including the Elizabethan Age (1558–1603), the Jacobean Age (1603–1625), the Caroline Age (1625–1649), and the Commonwealth Period (1649–1660). The Neoclassical period (1600–1785) is also subdivided into ages, including The Restoration (1660–1700), The Augustan Age (1700–1745), and The Age of Sensibility (1745–1785). The Romantic Period (1785–1832) began in 1789 with the start of the French Revolution, but some also believe that 1798, the publication year for William Wordsworth and Samuel Taylor Coleridge’s book *Lyrical Ballads*, is its true beginning. The time period ends with the passage of

the Reform Bill (which signalled the Victorian Era) and with the death of Sir Walter Scott. The Victorian Period (1832–1901) was a time of great social, religious, intellectual, and economic issues, heralded by the passage of the Reform Bill, which expanded voting rights. This period is in strong contention with the Romantic period for being the most popular, influential, and prolific period in all of English (and world) literature.

The Edwardian Period (1901–1914) includes incredible classic novelists such as Joseph Conrad, Ford Madox Ford, Rudyard Kipling, H.G. Wells, and Henry James (who was born in America but who spent most of his writing career in England), notable poets such as Alfred Noyes and William Butler Yeats, as well as dramatists such as James Barrie, George Bernard Shaw, and John Galsworthy. It was followed by The Georgian Period (1910-1936)

Literature in the modern era combines many traits different from the literature of previous age. Still modernism combines revolutionary and reactionary elements just like Romanticism. Among Modernism's a distance can be seen between high art in perpetual revolution from established forms appealing to an elite audience, and low or popular art appealing to base instincts and non-discriminating tastes of commoners.

In the modern era painting inspired literature and literature inspired visual media. For example Sylvia Plath's poem *The Disquieting Muses* (1957) was inspired by De Chirico's painting (1918). The unsettling mood of De Chirico's painting is not only matched but heightened in Sylvia Plath's disturbing poem in which she imagines her childhood self-haunted by three faceless muses, who recall the Three Fates of classical mythology, as well as other trios of sinister women from myth and literature.

The processes of decolonization and the events of two great World Wars together created a foggy air on the economic welfare of the nation. The contemporary cultural artefacts mirrored the social events at the time. Sir Winston Churchill described the great War and its effects on England in the six volumes of *The Second World War* between 1948-53. A large number of anti-war books were written during and after the two World Wars. So due to this the twentieth century was also known as the age of Interrogation and Anxiety. Man's faith in the authority of religion and church and the established order was shaken by the scientific revolution. The challenge to faith is one of the key characteristics in modern literature.

One critical aspect of modern literature in English is that it is characterized by a process of cross-fertilization of ideas, images, symbols and experiences. Individuality and the narration of subjectivity constitute for the modern writer a major preoccupation. It is in such a context that the 'modern' acquired a tradition of its own –it was part of an ethos that owed to conventions and practices of the past, some of

which were radicalized to conform to the innovative worldviews of the modern artists. New psychological researches influenced literature. Freud put great emphasis on the power of the unconscious to affect conduct. As a result, literature sought new ways of expressions and style.

Instead being a reflection of a universal tendency or pattern, the modern artist's exploration of the experience of modernity became an extremely individual and isolated experience. Intellectual convictions appeared to be rationalizations of emotional needs. The new theories of psychology and sex gave rise to the stream of consciousness novel. D.H Lawrence, Virginia Woolf and many others were influenced by new researches in these fields. Marxism also influenced the authors of this period. The changes in the cultural matrices also formed an important part of the modern experience. The modern literature was thus a combined coming of responses to the 'new in culture, society, science and technology. Ideologies were announced and in fact there was a celebration in the departures that each movement made, whether it was the short-lived Imagism in poetry or the reorientation of speed and modern technology in the manifesto of Futurism. Dadaism and Surrealism were denials of the conventional idea of civilizational progress. The sense of community that so evocatively defined the sense of the worlds of Thomas Hardy or Charles Dickens was no longer part of the modern writer's repertoire of dominant themes. With the changes in living standards and the transformation of everyday life, there was also a corresponding change in the way the artists responded to them; in many cases, the manifestation was structured in the manner of a feeling of deep anxiety and a violation of orderly conduct.

With new theories of human existence arriving one after another, it became very difficult for the modern individual to ignore stress and anxiety, which were defining features in the work of many modern writers. Since the influences from various quarters and agencies were confronting man with such rapidity, it was inevitable that the responses to such stimuli were not coordinated to present a unified face. The multiplicity of movements and the variety of individual responses testify this characteristic of modern literature. The avant-garde became one of the norms in a culture where it was impossible to accept the tradition of the past in its received forms. Within a very short period, the modern condition created a tradition of its own, which in spite of being wide-ranging celebrated diversity as well.

The innovative features of many of the modern movements thus owe this tendency to the acknowledgement that all experiences cannot conform to familiar structures. One way of approaching the innovations attempted in the modern age is to see the age as one of

crisis, for the newness that is so often associated with the modern is also a sign of insecurity. However, the modern tradition of the early twentieth century was, thus not universalized as some kind of a credo, but amalgamated to demonstrate the functioning of the complexities of the modern condition.

- **Check your progress.1**

In the sentences below, write your answers in the blank spaces. You may check your answers with those given at the end of the unit.

- i. Words from which language began to enter English vocabulary around the time of the Norman Conquest in 1066? -----
- ii. Which of the sixteenth-century works of English literature was translated into the English language after its first publication in Latin?-----

- iii. Who introduced the art of printing into England? -----
- iv. Who applied the term "Romantic" to the literary period dating from 1785 to 1830? -----
- v. Which poets collaborated on the Lyrical Ballads of 1798? -----
- vi. Which poetic form became the most popular Romantic poetic form, following on Wordsworth's claim that poetic inspiration is contained within the inner feelings of the individual poet as "the spontaneous overflow of powerful feelings"?-----
- vii. Who remarked, 'Spenser write no language.'
- viii. Who said that ' It is not rhyming and versing that maketh a poet no more than a long gown maketh an advocate.'

5.3 THE CONTEMPORARY AGE

The contemporary age starts with the modern period and assimilates the Postmodern period as well. The modern period traditionally applies to works written after the initiation of World War I and Postmodern age begins about the time that World War II ended. Contemporary literature reflects current trends in life and culture. Common features include bold experimentation with subject matter, style, and form, encompassing narrative, verse, and drama. W.B. Yeats' words, "Things fall apart; the centre cannot hold" are often referred to when describing the core tenet or "feeling" of modernist concerns. Some of the most notable writers of this period, among many, include the novelists James Joyce, Virginia Woolf, Aldous Huxley, D.H. Lawrence, Joseph Conrad, Dorothy Richardson, Graham Greene, E.M. Forster, and Doris Lessing; the poets W.B. Yeats, T.S. Eliot, W.H. Auden, Seamus Heaney, Wilfred Owens, Dylan Thomas, and Robert Graves; and the dramatists Tom Stoppard, George Bernard Shaw, Samuel Beckett, Frank McGuinness, Harold Pinter, and Caryl Churchill. New Criticism also appeared at this time, led by the likes of Woolf, Eliot, William Empson, and others, which strengthened literary criticism in general. It is difficult to say whether modernism has

ended, though we know that postmodernism has developed after and from it; for now, the genre remains ongoing. Poststructuralist literary theory and criticism also developed to a great length during this time.

Contemporary literature features a somewhat modern narrative, but it also contains a harsher reality. Well-defined, realistic, and highly developed characters are important in classifying a written work as contemporary, and most writing in this category features stories that are more character driven than plot driven. Typical characteristics of the contemporary period include reality-based stories with strong characters and a rational story. Settings usually keep to the current or modern era, so futuristic and science fiction novels are rarely included in this category.

Indeed, a central preoccupation of Contemporary age is with the inner self and consciousness. A break with traditions is one of the fundamental constants of the Modernist stance. In contrast to the Romantic world view, the Contemporary literature was not so much concerned for Nature and Being. The writers of Contemporary age sees decay and a growing alienation of the individual due to rapid industrialization. The machinery of modern society is perceived as impersonal, capitalist, and antagonistic to the artistic impulse. Two World Wars most certainly influenced on such ways of approaching the world.

- **Check your progress : 2**

In the sentences below, find the most suitable answers out of the given options. You may check your answers with those given at the end of the unit.

1] Which of the following phrases best characterizes the late-nineteenth century aesthetic movement which widened the breach between artists and the reading public, sowing the seeds of modernism?

- a. Art for art sake
- b. Art for life's sake
- c. Art for morality's sake
- d. None of the above

2. Which of the following are common conventions of postmodern literary writing?

- a. Straightforward plots and realistic situations
- b. Clear and obvious meanings
- c. A respect for previous literary styles and conventions
- d. Metafiction and intertextuality

3. Which statement is true **for Postmodern literature**?

- a. Sexism and overly complicated plots
- b. Lack of engagement with social and historical issues
- c. Lack of creativity and experimentation
- d. It lacks coherence and is hostile to the notion of absolutes, such as truth.

4. The fact of two things being seen or placed close together with contrasting effect is referred to as
- a juxtaposition
 - a stream of consciousness
 - a monologue
 - a free verse script
5. Contemporary Literature was accompanied by
- a personal cynicism,
 - disappointment,
 - frustration and lack of expectation.
 - all of the above

- **Write your answers of the following questions in 100 words. Two are done for you.**

Q1. Define Postmodern literature.

Answer. Postmodern literature refers to describe certain characteristics of post– World War II literature for example using fragmentation, paradox etc. Postmodern literature, like postmodernism as a whole, cannot be defined in exact terms but it is closely connected with Jean-François’s concept of the "metanarrative" and "little narrative", Jacques Derrida's concept of "play", and Jean Baudrillard's "simulacra."

The postmodern writer disdains often playfully, the possibility of meaning, and the postmodern novel is often a parody of this quest. ‘Postmodern writers often celebrate chance over craft and employ metafiction to undermine the author's "univocation" (the existence of narrative primacy within a text, the presence of a single all-powerful storytelling authority).’

Q2. What are the differences between ‘modern’ and ‘post-modern’ or ‘contemporary’ literature?

Answer. Both modern and postmodern literature represent a break from 19th century realism. In character development, both modern and postmodern literature explore subjectivism, turning from external reality to examine inner states of consciousness, in many cases drawing on modernist examples in the "stream of consciousness" styles of Virginia Woolf and James Joyce, or poems like *The Waste Land* by T. S. Eliot. *The Waste Land* is often used to distinguish modern and postmodern literature.’

Q.3. Define the term Avant-garde

Q.4. Identify nine stylistic techniques that are often used in postmodern literature.

Q.5. List three major influences the way literature influenced the contemporary culture.

5.4 CONTEMPORARY PROSE

Contemporary or postmodernist literature does not refer to everything written in the postmodern period. But the Theatre of the Absurd, the Beat Generation, and Magic Realism have significant similarities. Writers like Samuel Beckett, William S. Burroughs, Jorge Luis Borges, Julio Cortázar and Gabriel García Márquez are mentioned as significant contributors to the postmodern creation.

Contemporary prose flourished during and after the 1940s. Prose is realistic in nature and is well defined. It presents characters in realistic situation which could allure the scientific brains. To be specific; the prose is ironic and reflects current political, social and personal issues. The chief characteristic is that the literature may reflect a growing scepticism in the existence of God as well as distrust or lack of faith in traditional institutions.

- **Check your progress-3**

Q.1 Write true or false against the statements

- a. Magic Realism is a technique popular among Latin American writers (and can also be considered its own genre) in which supernatural elements are treated as mundane ()
- b. Contemporary prose is free from irony and undue satire.()
- c. Contemporary prose mainly dealt with reality-based stories with strong characters and a believable story.()
- d. Samuel Beckett, William S. Burroughs, Jorge Luis Borges, Julio Cortázar and Gabriel García Márquez wrote both prose and poetry in similar way.()
- e. There is no similarity between Theatre of the Absurd and Magic Realism.()

5.5 CONTEMPORARY POETRY

If we evaluate all contemporary poetry in the sense of the modernist literary movement, We cannot consider everything as "modern". So Modern and contemporary poetry cannot replace each other. Contemporary poetry is known for its special characteristics. Probable subjects for poetry were now infinite, and poets enjoyed this new freedom while composing their work of art. Stream of consciousness, free verse, and the preference for suggestion or ambiguity of ideas are common trends for contemporary poetry.

The first major change came in the writing of the group known as the War poets, whose compositions reflect their responses to the experiences of war. The First World War was a major political as well as a cultural event that demanded immediate responses from the poets. These war poets used the experience of battle to situate and depict conditions of reality. They include Rupert Brooke, Siegfried Sassoon, Isaac Rosenberg and Wilfred Owen. Eliot developed the urbane culture, which forms such an integral part of 'The Love Song of J. Alfred Prufrock,' further in his classic *The Waste Land* where he presents the angst, corruption, and materialism of modernist society within the frame of a quest that draws on various cultural structures. The Thirties' Poets which include W. H. Auden, Stephen Spender and Cecil Day Lewis swerved towards political ideologies. This group is placed midway between the new voices of the post-War literary scene and the Eliot led brand of high Modernist poetics.

Thomas Stearns Eliot, the most acclaimed modernist poet is known for creating an atmosphere to return to highly intellectual, allusive poetry. T.S. Eliot, tended to favour intellect over emotion, and valued themes of alienation and isolation as reactions to the romanticism. Eliot's composition were entirely in the modern style because he was never nostalgic about the past and he effortlessly moves from very high, formal verse into a more conversational and easy style. Yet even when his poetic voice sounds very colloquial, there is a current underneath, which hides secondary meanings. It is this layering of meanings and contrasting of styles that mark Modernist poetry in general and T. S. Eliot in particular. Undoubtedly, Eliot was the pioneer of the ironic mode in poetry with a purpose to present deceptive appearance hiding common truths.

Contemporary poetry was also hailed as it favoured Experimentation with genre and form. In it, one is confronted by biblical-sounding verse forms, quasi-conversational interludes, dense and frequent references which frustrate even the most well-read readers, and sections that resemble prose more than poetry.

• **Check your progress : 4**

Q.1 Choose the correct answer out of the given answers.

1. Which of the following is true regarding the free verse methodology?
A. It is exemplified in T.S. Eliot's 'The Love Song of J. Alfred Prufrock'.
B. It uses no set line length.
C. It uses no set rhyming scheme.
D. All of these answers are correct.

2. Difference between poetry and poem was emphasized by which famous writer mentioned below?

- A. Coleridge,
B. Addison,
C. Arnold,
D. Eliot

3. From where did Eliot borrow the original title for The Waste Land, He Do the Police In Different Voices?

- A. A popular music hall song
B. James Joyce's Finnegans Wake
C. Mark Twain's Huckleberry Finn
D. Charles Dickens's Our Mutual Friend

4. Which popular nursery rhyme is mentioned at the end of The Waste Land?

- A. Ring-a-roses
B. London Bridge is Falling Down
C. Humpty Dumpty
D. Jack and Jill

Q.2 Write a short note on the following in about 100 words. First one is done for you.

1. What is Contemporary poetry?

Ans. Contemporary poetry is usually defined as poetry written around early 1940s. It follows a specific series of traits and literary tools like inconsistent meter, variations upon standard rhyme and poetic lines, abandonment of a classical —musical style, and an otherwise inconsistent regard for standard poetic structure. Contemporary poetry is also known as free verse. It gave a sense of freedom to the poets, which they enjoyed.

2. Who is the most acclaimed poet of contemporary age? How did he gain his place in the literary world?-

Q3-What are the various characteristics of Contemporary poetry? Is the exactly the same as modern poetry?

5.6 CONTEMPORARY FICTION

Reflective impulses of the Contemporary age affected the contemporary fiction as well. Modernism introduced a new and a unique kind of narration to the fiction, which changed the entire essence of novel writing. The “unreliable” narrator replaced the well informed and wise, trustworthy narrator of previous centuries. Stream of Consciousness became the buzz word. “Stream of consciousness” was introduced to survey the inner space of the human mind. At the same time, the psychoanalytic theories of Sigmund Freud had come into mainstream acceptance. These two forces worked together to alter people’s basic understanding of what constituted truth and reality. James Joyce’s *Ulysses* is the best example.

It may be argued that the modern moment in English fiction was brought about by the writings of Joseph Conrad, especially his *Lord Jim*(1900) and *Heart of Darkness*(1902).

The possibilities suggested by Conrad were taken further by Virginia Woolf and James Joyce.

Joyce’s novel has become a cult text of modern literature. All the writers of fiction in the modern age did not necessarily offer radical revisions of the narrative mode. D. H. Lawrence relied more on the thematic evocation of the modern experience rather than narrative jugglery to further his thesis of modernity. They spoke of the inner self and consciousness. Irony, satire, and comparisons were often employed to point out society’s ills. A short list of some of famous Modernist writers includes Samuel Beckett, James Joyce, Joseph Conrad, T.S. Eliot, William Faulkner, John Steinbeck, E.E. Cummings, Sylvia Plath, F. Scott Fitzgerald, William Butler Yeats, Ezra Pound, Ernest Hemingway, Virginia Woolf, D.H. Lawrence, and Gertrude Stein.

- **Check your progress-5**

Q.1 Answer in brief.(50 words)First one is done for you.

1. Who introduced Stream of Consciousness?

William James introduced Stream of Consciousness. The term was coined by William James in 1890 in his *The Principles of Psychology*, and in 1918 the novelist May Sinclair (1863–1946) first applied the term stream

of consciousness, in a literary context, when discussing Dorothy Richardson's (1873–1957) novels.

2. Discuss in brief the influence of Freud on the stream of consciousness?

3. Name the major novelists of contemporary age.

Q.2 Choose the most suitable answer out of the given answers.

1. All of these writers rely on a new form of literary style made popular throughout the era, called 'stream-of-consciousness', as a principal tool throughout their writings, except for

- a. William Faulkner
- b. Joseph Conrad
- c. James Joyce
- d. Virginia Woolf

2. "Make it new" is a maxim of (blank) which modernist writers adhere to experiment novel literary forms and expressions.

- a. Ezra Pound
- b. T S Eliot
- c. Karl Marx
- d. Kafka

3. What made Samuel Beckett, who was considered the last adherent of modernism, start his career as a writer?

- a. Having written his critical essay "Proust"
- b. Having published his tragicomedy play "En attendant Godot"
- c. Having published his novel "Murphy"

4. Who coined the term "Jazz Age"?

- a. Ernest Hemingway
- b. F. Scott Fitzgerald
- c. Louis Armstrong
- d. Ella Fitzgerald

5.7 CONTEMPORARY DRAMA

Drama in this age is essentially a drama of ideas rather than action. The stage is used by dramatists to give expression to certain ideas which they wanted to spread in the society. Realism is the most significant and outstanding quality of the Modern English Drama, popularised by Henrik Ibsen, who is often regarded as the first modernist in the history of European theatre, which is conflated with his placement as a pioneer in terms of the development of realist theatre as well. G. B. Shaw inherited the Ibsenite model and exploited the resources of such theatrical conditioning in his dramatic experiments. Modern British drama was characterized by the appearance of certain movements that attended to demands of specific cultural structures, the two most remarkable examples of such forays being the developments in the Irish theatre and the revival of poetic drama. The notable trend that arrived dramatically on the English theatrical scene after the Second World War was the absurdist experiment initiated by Samuel Beckett.

No doubt, the dramatists were interested in naturalism and it was their endeavour (try) to deal with real problems of life in a realistic technique to their plays. Robertson Arthur Jones, Galsworthy and G. B. Shaw also followed the tradition. Contemporary dramatists used theatre as a means for bringing about reforms in the conditions of society prevailing in their days. Thus Problem Play also gained importance dealing with the problems of marriage, justice, law, administration, and strife etc. T.S. Eliot gave importance to poetic plays and was the realistic prose drama of the modern drama. Stephen Phillips, John Drink Water, Yeats etc were from those who wrote poetic plays. There are many beautiful historical and biographical plays also in modern drama. Shaw's *Caesar* and *Cleopatra* and John Drink Water's *Abraham Lincoln* and *Mary Stuart* are historical plays of great importance.

- **Check Your Progress : 6**

Choose the correct answer.

1. Which of the following is NOT true regarding the Theater of the Absurd?

- It was popularized in 1920s and 1930s theatre.
- It is closely associated with Samuel Beckett.
- It consists of seemingly meaningless and aimless dialogue.
- It is showcased in 'Waiting for Godot'.

2. Regarding 'Waiting for Godot', which of the following statements is not true?

- Waiting for Godot" is not a play to which traditional ideas of plot; action, structure etc. do apply.
- There is double-structure in "Waiting for Godot" linear and cynical.
- It is a one act play which is a bold experiments in use of parallelism.
- Repetition or paradigm is primarily dominant in the play.

3. Which is true about The Theatre of Absurd?

- A. The term "Theatre of the Absurd" was coined by Martin Esslin to describe a tendency in theatre in the 1950s;
- B. Esslin related it to Albert Camus's concept of the absurd.
- C. Both A and B
- D. Neither A nor B.

4. The Problem Play deals with the topics like

- A. Domestic problems only
- B. Problems of labour class only
- C. Problems of the kings and queens.
- D. General social problems people like marriage, justice, law, administration, and strife

5.8 THE MAJOR CHARACTERISTICS OF CONTEMPORARY LITERATURE

Individualism

Writers were more interested in dealing with individuals and their problems rather than dealing just with society. Modernist writers were fascinated with how the individual adapted to the changing world. In some cases, the individual triumphed over obstacles. Ernest Hemingway is especially remembered for vivid characters who accepted their circumstances at face value and persevered.

Experimentation

Modernist writers broke free of old forms and techniques. Poets abandoned traditional rhyme schemes and wrote in free verse. Novelists defied all expectations. Writers mixed images from the past with modern languages and themes, creating a collage of styles.

Absurdity

The bloodshed and slaughter of two World Wars profoundly affected writers of the contemporary age. Several great English poets died or were wounded in WWI. For many writers, the world was becoming a more absurd place every day. Modernist authors depicted this absurdity in their works. Franz Kafka's *The Metamorphosis*, in which a traveling salesman is transformed into an insect-like creature, is an example of modern absurdism.

Symbolism

The Modernist writers infused objects, people, places and events with significant meanings. They imagined a reality with multiple layers, many of them hidden or in a sort of code. They left much more to the reader's imagination than earlier writers, leading to open-ended narratives with multiple interpretations. For example, James Joyce's *Ulysses* incorporates distinctive, open-ended symbols in each chapter.

Formalism

Writers of the Modernist period saw literature more as a craft than a flowering of creativity. The idea of literature as craft fed the Modernists' desire for creativity and originality. Modernist poetry often includes foreign languages, dense vocabulary and invented words.

5.9 MAJOR MODERNIST WRITERS

- Bishop, Elizabeth (1911-1979)
- Conrad, Joseph (1857-1924)
- Doolittle, Hilda (1886-1961)
- Eliot, Thomas Stearns (1888-1965)
- Faulkner, William (1897-1962)
- Fitzgerald, F. Scott (1896-1940)
- Hemingway, Ernest (1899-1961)
- Hughes, Langston (1902-1967)
- James, Henry (1843-1916)
- Lawrence, D. H. (1885-1930)
- Lowell, Amy (1874-1925)
- Pound, Ezra (1885-1972)
- Shaw, George Bernard (1856-1950)
- Stevens, Wallace (1879-1955)
- Williams, Tennessee (1882-1941)
- Woolf, Virginia (1882-1941)
- Yeats, William Butler (1865-1939)

5.10 LET US SUM UP

Artists of this newer generation pursued a more democratic, pluralistic mode for poetry and the novel. The influence of Modernist literature continues to be quite astonishing. The Modern poet-critics changed the way people think about artists and creative pursuits. The Modern novelists changed the way many people perceive truth and reality. Much of the focus in the study of postmodern literature is on intertextuality: the relationship between one text (a novel for example) and another or one text within the interwoven fabric of literary history. Critics point to this as an indication of postmodernism's lack of originality and reliance on clichés. Related to postmodern intertextuality another term known as pastiche came into existence, which means to combine, or "paste" together, multiple elements. In Postmodernist literature this can be an homage to or a parody of past styles. It can be seen as a representation of the chaotic, pluralistic, or information-drenched aspects of postmodern society. The themes and subjects are often imaginary, somewhat outlandish and fantastic and with a certain dream-like quality.

Beyond the traditional cultural artefacts like poetry, drama and fiction, pop music emerged as a major cultural medium in the twentieth century. The Beatles, a popular album released in 1968 is

associated with 'youth culture' and in many ways their work represented the changing climate and the mood of the period. British cinema and television also vividly mirrored the contemporary events. Radio brought literature into the home in the form of broadcast stories, plays and literary discussions. Also, film techniques were the basis of a number of experiments in the novel.

The growth and development of literature is inevitably influenced and conditioned by the mental and moral climate of the period in which it is produced. The invention of locomotive and telegraph, rapid and cheap intercommunication resulted in an intellectual revolution. Printing was multiplied and cheapened. Literacy was no more confined to a cultured minority. As a result of better printing facilities, cheap editions of both classics and modern books were easily available. The improved organization of public libraries, circulating libraries and book clubs made literature accessible to the common public. In short the World Wars, mass commercial leisure, democracy, the welfare state, the economic depression of the 1930s, the post war economic boom, decolonization, women's rights, sexual freedom and consumerism all together formed the cultural and social background of the 20th century.

5.11 KEY WORDS

Iambic pentameter	Iambic pentameter refers to a specific kind of line of poetry. It is concerned with the number of syllables in the line and the emphasis placed on those syllables. Many of Shakespeare's works are often used as great examples of iambic pentameter.
The rhyming couplet	A rhyming couplet means two lines that rhyme with each other. They may also have the same meter, or rhythmic structure in a verse or line.
Individualism	a social theory favouring freedom of action for individuals over collective or state control.
Insurmountable	too great to be overcome.
Poststructuralist	The deconstructionists are also known as poststructuralists. They mean the same thing.
Distinctive feature	In linguistics, a distinctive feature is the most basic unit of phonological structure that may be analysed in phonological theory.
Open-ended symbols	Open ended symbols are a type of Symbolism. Symbolism is a literary device in which a writer uses one thing—usually a physical object or phenomenon—to represent something more abstract. Symbolism allows writers to convey things to their readers poetically or indirectly rather than having to say them

Modern Absurdism

outright, which can make texts seem more nuanced and complex.

"The Absurd" refers to the conflict between the human tendency to seek inherent value and meaning in life and the human inability to find any in a purposeless, meaningless or chaotic and irrational universe. The universe and the human mind do not each separately cause the Absurd, but rather, the Absurd arises by the contradictory nature of the two existing simultaneously.

Post-modern

Post-modern art is permeated by Absurdism. The thoughts cultivated by Samuel Beckett and other early Absurdist writers are relevant in the post-modern world

5.11 BOOKS SUGGESTED

- Beebe, Maurice. "Ulysses and the Age of Modernism." *James Joyce Quarterly*, vol. 10, no. 1, University of Tulsa, 1972, pp. 172–88,
- < <http://www.jstor.org/stable/25487031> >
- Elmes, Simon. *Talking for Britain: a journey through the nation's dialects*. London: Penguin Books Ltd. 2005. Print.
- Postmodernism and Literature." *The Routledge Companion to Postmodernism* NY: Routledge, 2002, Print.
- Peter Watson *A Terrible Beauty: The People and Ideas That Shaped the Modern Mind*: Harper Collins Publishers, USA. 2001. Print.

❖ **Answers**

Check your progress 1.

Answer.1

i)-French

ii. Thomas Moore's Utopia

iii. William Caxton

iv. English historians half a century after the period ended

v. William Wordsworth and Samuel Taylor Coleridge.

vi. The lyric poem written in the first person.

vii. - Ben Jonson

viii. Sidney

Check your progress 2.

1. A

2.D

3.D

4. A

5.D

Check your progress 4

A. True,

B. False

C. True

D. False

E. False

Check your progress 5

1.D, 2.A, 3.D, 4.B

Check your progress 6

1.B, 2.A, 3.A, 4. B

Check your progress 7

1. C

2. C

3. C

4. D

:: STRUCTURE ::**6.0 Objective****6.1 Introduction****6.2 Major Poets of Contemporary Age**

- Check your progress-1

6.3 Major Novelists and Essayists of Contemporary Age

- Check your progress-2

6.4 Major Dramatists of Contemporary Age

- Check your progress -3

6.5 Let Us Sum Up**6.6 Key words****6.7 Books Suggested**

- ❖ Answers

6.0 OBJECTIVE

In this unit we will learn about

- The major poets who gave shape to contemporary literature by their composition
- The major novelists who strengthened the fiction of the era
- The major dramatists who introduced new way of writing and how drama flourished as a genre in the contemporary age

6.1 INTRODUCTION

In this unit writers are chosen on the basis of their works which have been included in most of the university syllabus. British Literature no doubt can boast of more famous writers than any other literature written in English. The literary works written by them cover almost every period of history and almost every literary style. They've created some of the most famous and ideal characters whose eminence and illustriousness travel beyond the literary works of which they're the subject. Through the varied plots of their work of art they touched the thoughts and guided the other writers to write emphatically. Stretching back over a thousand

years, the British literary tradition is vast and shows no signs of coming to a standstill. This module just guides the readers to a few of Britain's most famous writers and their most celebrated works.

6.2 MAJOR POETS OF CONTEMPORARY AGE

Literature of contemporary age, known as modern age, is characterized by a radical break with traditional ways of writing in favour of new forms of expression. Ezra Pound guided us with the dictum, "Make it new!" Modern age in poetry is considered to have begun with Charles Baudelaire and the French Symbolist movement. Poets of the Contemporary age experimented with form; moved away from the personal towards the intellectual; and pointed out the ills of society and the alienation of the individual in the modern world.

The revolution in poetic taste attracted everyone. Modern poetry was influenced by various movements and changes. W B Yeats and Thomas Hardy played a big role as a bridge from old into the new age of poetry. They were followed by the Georgian poets like D H Lawrence, Edmund Blunden, Rupert Brooke, Robert Graves, Walter de la Mare and Siegfried Sassoon. Poetry was continued to be written mostly in the traditional style till the publication of T S Eliot's *The Love Song of Alfred J Prufrock*.

The poetry of the contemporary age was governed by three poets; W. H. Auden, Stephen Spender and Cecil Day-Lewis. David Gascoyne, Hugh Sykes Davies, George Barker, and Philip O'Connor introduced English surrealist poetry. "These poets turned to French models rather than either the *New Country* poets or English-language modernism, and their work was to prove of importance to later English experimental poets as it broadened the scope of the English *avant-garde* tradition." John Betjeman and Stevie Smith wrote independently without joining any particular group. The main movement in post-war 1940s poetry was the New Romantic group that included Dylan Thomas, George Barker, W. S. Graham, Kathleen Raine, Henry Treece and J. F. Hendry. Lawrence Durrell, Bernard Spencer, Roy Fuller, Norman Nicholson, Vernon Watkins, R. S. Thomas and Norman McCaig, who were noticed in 1940s as the significant poets. Philip Larkin, Elizabeth Jennings, D. J. Enright, Kingsley Amis, Thom Gunn and Donald Davie secured their position of great poets of 1950s.

Poets who emerged in the last three decades of the 20th century include Carol Ann Duffy, Andrew Motion, Craig Raine, Wendy Cope, James Fenton, Blake Morrison, Liz Lochhead, Linton Kwesi Johnson and Benjamin Zephaniah. The New Generation movement flowered in the 1990s and early twenty first century producing poets such as Don Paterson, Julia Copus, John Stammers, Jacob Polley, David Morley and Alice Oswald.

T S Eliot : (1888-1965)

Thomas Stearns Eliot, the most erudite poet of contemporary age, is known for instilling high intellectualism into his poetry. He is one of the most remarkable of English poets. He had great influence on poetry for more than forty years. He sees poetry and ceremony as forces that can give meaning to the emptiness and confusion of the modern world. His conversion into Anglicanism in 1927 marked a change of poetic style with his works becoming less ironic and focusing more on spiritual matters. He gives great importance to the forces that make it possible for spiritual as well as physical life to continue. The Waste Land by Eliot is a very long and complex poem. The poem contains many old myths, literary allusions, languages, music as well as different kinds of characters. There is spiritual dryness in the wasteland where renewal of life is impossible. The poem shows the emptiness and meaninglessness of modern life and modern world. Eliot sees the root cause of modern world's unhappiness and confusion is the people's inability to bring together the different areas of their experiences to make a complete and healthy whole. His poetic cunning, fine craftsmanship and original accent have led to many regarding him as synonymous with Modernism; and his poem The Love Song of J. Alfred Prufrock is seen as a masterpiece of the movement. In 1948, Eliot won the Nobel Prize in Literature for "his outstanding, pioneer contribution to present-day poetry". His famous poems are The Love Song of J. Alfred Prufrock (1915) The Waste Land (1922), The Hollow Men (1925) and Journey of the Magi (1927)

2.W H Auden(1907-1973) Wystan Hugh Auden, a leading poet of a new generation and a poet of remarkable wit was greatly influenced by the poetry of Thomas Hardy, William Blake and Hopkins. Along with Yeats and Eliot, W. H. Auden is usually ranked among the three greatest 20th century British and Irish poets. Wystan Hugh Auden is considered as the last great poet who had complete mastery of form. He wrote on topics like ancient religion and science on one hand and politics and psychology, on the other. They are the poems of examinations of the contemporary English situation. Some of his poems directly deal with political events and their effect on people's lives. He expresses a strong sense of the realities of everyday life. The poetry of Auden is known for its stylistic and technical achievement; its engagement with politics, morals, love and religion; and its variety in tone, form and content. His legacy as one of the most important poets of Modernism is indisputable and he continues to have an influence on English writers to this day.

Auden's friendship with Stephen Spender and Christopher Isherwood contributed greatly in his journey as a poet. As one of the greatest English poets of the twentieth century he made special efforts to write poems in nearly every imaginable verse form. Due to his unsurpassed technical virtuosity, vast range of his intellect and material, his work has exerted a major influence on succeeding generations of poets on both sides of the Atlantic.

W. H. Auden served as a chancellor of the Academy of American Poets from 1954 to 1973, and divided most of the second half of his life between residences in New York City and Austria. He died in Vienna on September 29, 1973.

Famous Poems

Look, Stranger! (Faber and Faber, 1936)

September 1, 1939 (1939)

The Quest (1941)

For the Time Being (Random House, 1944)

The Collected Poetry of W. H. Auden (Random House, 1945)

Collected Shorter Poems 1930-1944 (Faber and Faber, 1950)

The Shield of Achilles (Random House, 1955)

Homage to Clio (Faber and Faber, 1960)

City Without Walls and Other Poems (Random House, 1969)

Thank You, Fog: Last Poems (Random House, 1974)

Collected Poems (Random House, 1976)

3.Stephen Spender(1909-1995)-Sir Stephen Harold Spender was professor of English at University college, London from 1970 to 1977.He dealt with themes of social in justice in his poems, novels and essays.In 1965 he was appointed as the Poet Laureate Consultant in Poetry to the United States Library of Congress in 1965.He was knighted in 1983.He co-founded Horizon magazine with Cyril Connolly and edited it from 1953 to 1966.

Spender's books of poetry include *Twenty Poems*(1930)*Vienna*(1934), *The Still Centre*(1939),*Poems of Dedication*(1946),*The Generous Days*(1971).

4.C.Day-Lewis-(1904-1972) Cecil Day-Lewis was one of the leading British poets of the 1930s. He preferred individual lyricism. In the 1930s he was closely associated with W.H. Auden (whose style influenced his own) and other poets who sought a left-wing political solution to the ills of the day. Day-Lewis was Clark lecturer at the University of Cambridge in 1946. He was professor of poetry at Oxford from 1951 to 1956. *The Complete Poems of C. Day-Lewis* was published in 1992. At his death he was poet laureate, having succeeded John Masefield in 1968. Under the pseudonym of Nicholas Blake he also wrote detective novels, including *Minute for Murder* (1948) and *Whisper in the Gloom* (1954). The disappointments of his academic career encouraged him to seek other ways of gaining self-esteem. His chief consolation, however, was a romantic image of himself as a poet. Day-Lewis's own ideas about the shape of the new poetry are embodied in *Transitional Poem* (1929). The poet found no inspiration in his teaching. Instead, his next volume, *From Feathers to Iron* (1931), is a lyric sequence inspired by the birth of his first son. The birth itself is the climax of the volume; most of the lyrics are meditations by the poet or poems addressed to his wife or the unborn child. The poems of *Overtures to Death and Other Poems* (1938), Day-

Lewis's next volume, were written in years dominated by Mussolini's attack on Ethiopia.

His poems

Transitional Poem (1929) *The Magnetic Mountain* (1933) *A Hope for Poetry* (1934) *Word Over All* (1943), *The Poetic Image* (1947) *Collected Poems* (1954) *The Buried Day* (1960), *The Room and Other Poems* (1965) and *The Whispering Roots* (1970).

5. Dylan Thomas

Dylan Thomas is often compared with T S Eliot and W H Auden. Thomas began writing poetry very early as a child. By 1930 he had taken to writing poems in penny notebooks; a number of his poems were published in the "Poet's Corner" of the Sunday Referee and in the influential New Verse. He has been called a pagan, a mystic, and a humanistic agnostic; his God has been identified with Nature, Sex, Love, Process, the Life Force, and with Thomas himself." His poems in the name of *Eighteen Poems* were published in December, 1934 and second volume of his poetry *Twenty-five Poems* in 1936. The later volume includes a significant sonnet sequence of ten poems, "Altar wise by owl-light," *Twenty-five Poems* has been focused on the religious sonnets, the volume as a whole contains indications of a shift in emphasis in Thomas's writing the poems of this volume are "concerned with the relationship between the poet and his environment," particularly the natural environment. " In *Twenty-five Poems*, we can see the beginnings of the pastoral mode which reaches its fulfilment in the great lyrics of Thomas's last poems."

Thomas's third book, *The Map of Love*, appeared in August, 1939, which comprised a strange union of sixteen poems and previously published seven stories.

Dylan Thomas was obsessed with words—with their sound and rhythm and especially with their possibilities for multiple meanings. He wrote in a letter to Glyn Jones: "My own obscurity is quite an unfashionable one, based, as it is, on a preconceived symbolism derived from the cosmic significance of the human anatomy." Thomas's work next saw publication in a 1946 poetry collection, *Deaths and Entrances*.

Thomas was always a highly individual stylist. He made ample use of sound, alliteration, assonance, internal rhyme, and approximate rhyme. In *The Craft and Art of Dylan Thomas*, William T. Moynihan describes his rhythm as "accentual syllabic": "its stress pattern generally sounds as though it is iambic, but this very justifiable assumption cannot always be borne out by traditional scansion. Thomas may, in fact, have depended upon an iambic expectancy, as he varied his rhythms beyond any customary iambic formulation and then—by completely unprecedented innovations—created his own rhythm, which is very close to iambic."

His famous poems are

"*I see the boys of summer,*"

"*A process in the weather of the heart,*"

"*The force that through the green fuse drives the flower*"

6. **Kathleen Raine**(1908-2003) English poet, scholar, and critic **Kathleen Jessie Raine**, was always appreciated for her mystical and visionary poetry. Raine became one of a group of Cambridge poets and was noted for her efforts to abandon the materialistic world for a world of feeling in her works, which was labelled as meditative and lyrical. Nature, life, death, and eternity were her themes. Under the patronage of Charles, Prince of Wales, Raine founded in 1990 Temenos Academy and created the *Temenos Academy Review* in 1999. She was made a Commander of the British Empire in 2000.

Exactness of observation and precision of diction was liked by critics and readers in her first book of poems, *Stone and Flower* (1943), as well as in her later poetry. Raine's many volumes of poems include *The Pythoness* (1949), *The Hollow Hill* (1965), *The Lost Country* (1971), *The Oval Portrait* (1977), *The Oracle in the Heart, and Other Poems, 1975–1978* (1980), *Autobiographies* (1991), *Living with Mystery* (1992), and *Collected Poems* (2000). Among her critical works are *Blake and Tradition*, 2 vol. (1968), *From Blake to a Vision* (1978), *The Human Face of God: William Blake and the Book of Job* (1982), and *Yeats the Initiate* (1986). Four volumes of autobiography are *Farewell Happy Fields* (1973), *The Land Unknown* (1975), *The Lion's Mouth* (1977), and *India Seen Afar* (1989).

7. **Lawrence Durrell:(1912-1990)** **Lawrence George Durrell**, English novelist, poet, and writer of topographical books, verse plays, and farcical short stories was born in India(Jullunder). He was educated in India until he reached age 11 and moved in 1935 to the island of Corfu. He first gained recognition as a poet with *A Private Country* (1943), and his reputation was established by *Cities, Plains and People* (1946), *The Tree of Idleness* (1953), and *The Ikons* (1966). His *Collected Poems 1931–74* appeared in 1980.

He wrote several books of poetry and prose before the publication of *The Alexandria Quartet*, composed of *Justine* (1957), *Balthazar* (1958), *Mountolive* (1958), and *Clea* (1960). The first three volumes described, from different viewpoints, a series of events in Alexandria before World War II; the fourth carried the story forward into the war years. By its subjective narrative structure *The Alexandria Quartet* demonstrates one of its main themes: the relativity of truth. More important is the implied theme: that sexual experience, the practice of art, and love are all ways of learning to understand and finally to pass beyond successive phases of development toward ultimate truth and reality.

8. Philip Larkin : (-1985). Larkin was commonly referred to as “England’s *other* Poet Laureate”. Larkin employed the traditional tools of poetry—rhyme, stanza, and meter—to explore the often uncomfortable or terrifying experiences thrust upon common people in the modern age. present “a poetry from which even people who distrust poetry, most people, can take comfort and delight”. As Alan Brownjohn noted in *Philip Larkin*, the poet produced without fanfare “the most technically brilliant and resonantly beautiful, profoundly disturbing yet appealing and approachable, body of verse of any English poet in the last twenty-five years.”

To Larkin, Brownjohn noted, life was never “a matter of blinding revelations, mystical insights, expectations glitteringly fulfilled. Life, for Larkin, and, implicitly, for all of us, is something lived mundanely, with a gradually accumulating certainty that its golden prizes are sheer illusion.” Larkin became famous over one hundred pages of poetry in four slender volumes that appeared at almost decade-long intervals. His famous works are *The Less Deceived* (1955), *The Whitsun Weddings* (1964), and *High Windows* (1974).

9. Elizabeth Jennings: (1926-2001) **Elizabeth Joan Jennings**, English poet whose works relate intensely personal matters in a plainspoken, traditional, and objective style and whose verse frequently reflects her devout Roman Catholicism and her love of Italy. In 1992 Jennings was made a Commander of the British Empire.

Her first pamphlet, *Poems*, appeared in 1953, followed by *A Way of Looking* (1955), which won her a Somerset Maugham Award and enabled her to visit Italy. *Song for a Birth or a Death* (1961) marked a new development, with its confessional tone and more savage view of love. Some of the best of her later poems concern her nervous breakdown and its aftermath, such as those collected in *Recoveries* (1964) and *The Mind Has Mountains* (1966). Other works include *The Animals' Arrival* (1969), *Lucidities* (1970), *Relationships* (1972), *Extending the Territory* (1985), and *Familiar Spirits* (1994). A translation, *The Sonnets of Michelangelo* (1961), was revised in 1969.

10. Thom Gunn (1929–2004)

In 1954 Gunn's first poetry collection, *Fighting Terms*, was published. The book was instantly embraced by several critics, including John Press, who wrote, "This is one of the few volumes of post war verse that all serious readers of poetry need to possess and to study." During the 1970s and 80s, Gunn's poems were marked by the poet's personal experiences as he wrote more openly about his homosexuality and drug use. Many critics believed he was betraying his talents. But with the publication of *The Man with Night Sweats* in 1992, a collection memorializing his friends and loved ones who had fallen victim of the AIDS pandemic, critics were reminded of Gunn's early promise. As Neil Powell wrote of

the book, "Gunn restores poetry to a centrality it has often seemed close to losing, by dealing in the context of a specific human catastrophe with the great themes of life and death, coherently, intelligently, memorably. One could hardly ask for more." Gunn received the Lenore Marshall Poetry Prize for the collection in 1993. Gunn's honors include the Levinson Prize, an Arts Council of Great Britain Award, a Rockefeller Award, the W. H. Smith Award, the PEN (Los Angeles) Prize for Poetry, the Sara Teasdale Prize, a Lila Wallace-Reader's Digest Award, the Forward Prize, and fellowships from the Guggenheim and MacArthur foundations.

Over the next few decades, he published several collections that were not as warmly received as his earliest work, including *The Sense of Movement* (1957), *My Sad Captains* (1961), *Touch* (1967), *Moly* (1971), *To the Air* (1974), *Jack Straw's Castle* (1976), *Selected Poems 1950-1975* (1979), and *The Passages of Joy* (1983).

He went on to publish several more books of poetry in the United States and Britain, including *Boss Cupid* (Farrar, Straus & Giroux, 2000), *Frontiers of Gossip* (1998), and *Collected Poems* (1994). He has also written several collections of essays, including *The Occasions of Poetry* (1982; U.S. edition, 1999).

11. Craig Raine (1944---) An English Poet and critic Craig Raine has been credited with originating Martianism, a movement named after his poem "A Martian Sends a Postcard Home". He lectured at Exeter College (1971-2), Lincoln College, Oxford, (1974-5), and Christ Church, Oxford, (1976-9), and was books editor for *New Review* (1977-8), editor of *Quarto* (1979-80), and poetry editor at the *New Statesman* (1981). Reviews and articles from this period are collected in *Haydn and the Valve Trumpet* (1990). He became poetry editor at the London publishers Faber and Faber in 1981, and became a fellow of New College, Oxford, in 1991. He gained a Cholmondeley Award in 1983 and the *Sunday Times* Writer of the Year Award in 1998. He is founder and editor of the literary magazine *Areté*.

His poetry collections include the acclaimed *The Onion, Memory* (1978), *A Martian Sends a Postcard Home* (1979), *A Free Translation* (1981), *Rich* (1984) and *History: The Home Movie* (1994), an epic poem that celebrates the history of his own family and that of his wife. *How Snow Falls* (2010) is his latest collection of poems. His libretto *The Electrification of the Soviet Union* (1986) is based on *The Last Summer*, a novella by Boris Pasternak. *Collected Poems 1978-1999* was published in 1999.

- **Check your progress.1:**

Answer the following questions in 100 words

Q.1.How do you define the contemporary poetry?

Q2.What is the difference between the poets of 20th century and the poets of previous era?

Q3- What is the poet's job in the contemporary age?

Q.4. What do you know about 'New Poets Nine in Number'?

6.3 MAJOR NOVELISTS AND ESSAYISTS OF CONTEMPORARY AGE

The novels of the nineteenth century were written at a time when there was confidence and stability in British society. But the twentieth-century novels are influenced by the changes in beliefs and political ideas after the events of the First World War and the disappearance of the British Empire. The novel was given its form by Henry James. Joseph Conrad soon followed him. Virginia Woolf and Joyce rejected the traditional way of writing the novel and prose and developed a new technique called the stream of consciousness technique or interior monologue. Modern prose writers try hard to achieve simplicity and clarity of expression. The written language of today is very much nearer to the spoken language. Journalism, novel writing, autobiography, biography, travel writing and the essay continue to live and grow. Modern essayists have imparted new

dimensions to the development of prose style. One of the interesting development in the twentieth century literature is the remarkable increase in the number of women writers especially novelist. Some woman novelist, generally deals with the same kind of subjects as men do, for example, Virginia Woolf and Iris Murdoch. Several important women writers from the first half of the century include Rebecca West, Elizabeth Bowen, Storm Jameson and Rosamond Lehman. They have found a new audience in this way.

1. August Wilson

His novels present a picture of modern twentieth century life and its problems. But he uses the traditional form of novel. His novels contain various sorts of characters, but all of them belong to the same middle class social group. His stories, which belong to his earlier collections, are satirical and express moral judgments indirectly. His Anglo Saxon Attitude is about a historian's life who is compelled by some events to tell the truth. His another novel *The Middle Age of Mrs. Eliot* is about a woman's life who makes herself familiar with the outside world around her, in spite of the family's suggestion to live a lonely life after her husband. Her other novels are *No Laughing Matter* and *As If By Magic*.

2. Rudyard Kipling

He was born and brought up in India. He spent most of his adult life there when it was under the rule of the British Empire. In his best works, *The Jungle Book* and *Kim*, he has written with great confidence about Indian wildlife, British army, Navy, power and glory of the British Empire. At this time the power and influence of British Empire was at its height. Kipling wrote with the hope that the beliefs and values of his stories are accepted and shared completely by his readers.

3. E. M. Forster

Forster wrote novels a short time later than Kipling. He held the different view of India and the British Empire. The main theme of this novel was human relationship. *Howard's End* explores the relation between inward feeling and outward behaviour. There are two families The Wilcoxes and the Schlegel, who believes in two different aspects of life, material and spiritual, respectively. Forster's theme is how to connect these two aspects of life, the outer and the inner. Only this connection will make human love of a higher and greater kind.

A Passage to India is a Forster's masterpiece in which he takes the relations between the English and the Indians in the early 1920's. Adela Quested, an English girl comes to India to marry an English officer. She makes friendship with some Indians and travels with them. Once she accuses an Indian of sexually attacking her in the cave. The case begins in the court. This incidence breaks the relationship between the English and the Indians. Forster as a liberal humanist is on the side of Indian independence. His main theme in this novel is the importance of bringing together opposites in order to create unity.

4. Arnold Bennett

He used the traditional form of the novel, but with realistic presentation of the details of the characters. Most of his novels are set in the five towns, the center of English Pottery industry. His novels deal with the lives of the same sort of people of the industrial society. They present the dull and difficult picture of life. His famous novels include, *Clayhanger*, *Hilda Lessways* and *These Twain*.

5. H. G. Wells

He also often took characters from a lower social level, but many of his characters are given a chance of happiness. Wells also used modern scientific advances in his novels in a new way. *The Time Machine*, *The War of the Worlds* and *The First Men on the Moon*, use the material of science. He also wrote *Ann Veronica* about a girl who wants to choose for herself what to do in life, which in many ways also looks ahead to the women's movement much later this century.

6. Somerset Maugham

He is a good novelist, but his popularity as a story writer is even higher. His first novel, *Lisa of Lambeth* presents a realistic picture of slum life. *Of Human Bondage* is his autobiographical novel which shows the difficulties that the writer met in his early life. In *The Moon and Sixpence* a French artist tries to break away and fight against the conventional society. Maugham satirizes the social and literary life of the English people in *Cakes and Ale*.

7. D. H. Lawrence

He created a new kind of novel. He believed that a novelist's duty is to show how a person's view of his own personality is influenced by the conventions of language, family and religion and how a person's relation with other people is always changing. *Sons and Lovers* is his autobiographical novel, which deals about his attachment to his mother. Paul Morel, the hero of the novel is brought in the English Midlands as Lawrence was brought up. The novel is mainly concerned with the relationship between Paul and his mother. Paul wants to be a creative artist, but for this he has to free himself from the influence of his mother and take his own decisions in his personal matters. The novel ends with the mother's death and a sort of liberation for the hero.

The Rainbow deals with the story of three couples of families of different ages. He takes three generations and explores all the basic human relationship- relationship between man and his environment, men and woman, intellect and instinct and different generations. The first couple has a deep and loving understanding of each other, the second couple has a physical passion for each other, and the third couple use language as a wall to keep them apart and each tries to force their own wishes on the other.

8. James Joyce

He was born and brought up in Ireland. He is noted for his experimental use of language and exploration of new literary method. *Dubliners* are his collection of short stories which gives the realistic pictures of Dublin life with symbolic meaning. *The Portrait of the Artist as a Young Man* is his autobiographical novel in which Joyce has appeared in the form of his hero, Stephen Dedalus, who is under the influence of Irish nationality, politics and religion. But he realizes that the artist must be outside the society in order to be objective. So to make himself free he escapes from Dublin life.

James Joyce's *Ulysses* is one of the strangest novels written in English. Stephen also appears as a character in *Ulysses*. The central character, Leopold Bloom is an antihero rather than a hero. The characters and some events of the novel have been derived from Old Greek stories, as the title suggests. The novel is concerned with the artist and the nature of the artistic creation. Joyce has used stream of consciousness technique in this novel. It is funny, satirical and partly realistic work and it contains many literary references and many kinds of language.

9. Virginia Woolf

Virginia Woolf is known for her use of the technique of stream of consciousness in her novels. But unlike Joyce she is interested to explore the consciousness in her novels. *To the Lighthouse* by her has an abrupt opening without any background of setting. A family is on holiday in Scotland. The novel ends with the revisiting of the house by the same family ten years later. James Ramsay finally goes to the lighthouse with his father unwillingly. He hates his father both for preventing him to go at the earlier time as well as insisting him to go at last. The novel presents a fine pattern of symbolic relations and the study of the moral and psychological problems.

Woolf's *Orlando* might be called a symbolic biography of the author's friend, Victoria Saukville-West, with the hero, Orlando. In the novel, Orlando begins as a man in the sixteenth century and ends as a man in 1928. It is a lively and humorous work containing a considerable number of private jokes. Woolf also wrote other novels and critical writings.

10. Graham Greene

Graham Greene divides his many books into two groups. In the first group there are sophisticated adventure stories which he calls entertainments. His next group contains serious novels in which he explores the difference between human decency and religious virtue, between moral intention and irreligious act. The characters, which are seen nearer to God, are failure than those who are successful in worldly affairs. *Brighton Rock*, *The Power and the Glory*, *Heart of the Matter* are his famous novels.

11. William Golding

Golding is a symbolic novelist. His first and well known novel *The Lord of the Flies* has been probably the most powerful English novel written

since the war. It is the story told with clear realism and symbolic meaning of a group of small children wrecked on a desert island. The novel shows how the effects of civilization break down and they return to their essential animal nature. For, Golding it is the essential nature of all human beings. His later novels also contain his sense of human inadequacy and his own vision of man.

11. Anthony Burgess

He wrote various sorts of novels. He praised Joyce and imitated his way of using language. His early three novels, which have the setting of Malaya take a lot from Forster's *A Passage to India*. *A Clockwork Orange* is his most famous novel, which presents the picture of the future in which a character named Alex willingly chooses the evil course in his life. He intends to hurt the people and to make them suffer the pain because he takes delight in doing so. Later he is taken to the doctor for cure. Burgess here wants to make a moral point that Alex can choose both the options, either good or evil. The language of the novel contains words from other languages, particularly Russian. *The Wanting Seed* is his satirical novel, which has the setting of the future England.

12. Evelyn Waugh

He is famous as the greatest comic novelist of the century. He satirizes the unpleasant situations by presenting comic events of characters who are often treated unkindly. The events of comic situations are impossible to believe, but they are very amusing indeed. His first novel *Decline and Fall* is about a young man's innocence and the world's dishonesty. *Scoop* is a very humorous novel in which a wrong British reporter is sent to East Africa during the war. When he returns another man is rewarded for the act which the first man did not do. His later novels *Men at Arms* and *Officers and Gentlemen* are serious and religious.

13. George Orwell

He became a very famous writer, mainly because of his political and critical writing. His best works are written on the political subjects. There is no doubt that he is considered to be the most important political writer after the war. Orwell presents with great clarity, the realities of social and political life of this time.

In the novel *Nineteen Eighty-Four* he describes how government uses language in order to hide the truth and betray the people. The novel gives a picture of a future world where the state provides a kind of television for the people to watch. The state slowly changes people's language and only such words are left in use among the people, which are suitable for the purpose of the state. Thus, the language and action are controlled in order to control the people by the state. Orwell realizes that people must be given their freedom and the state should not control them so strictly.

Animal Farm is his best-known novel. It is a political allegory which presents wrong political events and revolution which were carried out just to capture the power and rule over the country. He satirizes the absolute

power holders who always believed in suppressing the people and fulfilling their selfish desires. This is very well done by the novelist by using the animal characters. In the story of the novels the animals on the farm are led by the pigs to dismiss their master Jones. But when they hold the power, they become as selfish and cruel as their master Jones.

14.Ivy Compton-Burnett

Her novels deal with the family life in a very original way. She presents the reality of Victorian family life in her novels. Mostly her cruel and evil characters succeed where as good characters remain unsuccessful in their lives. No force from outside or inside can change her characters. The bad are never punished and good are never rewarded. In her novels she deals with the traditions of the Victorian family to show that the realities of their lives are basically cruel and destructive. Her famous novels include *Brothers and Sisters*, *Parents and Children* and *A Heritage and its History*.

15. Doris Lessing

She is mainly concerned with the women's problems in her novels. Her first novel, *The Grass is Singing* is about the sad life of a poor white farmer's wife. It has the setting of Southern Africa. In *Children of Violence* the central character, Martha Quest, tries to break away from old social ideas and traditions in order to live a free life. In her famous novel, *The Golden Notebook*, Lessing deals with women's lives, beliefs and problems with her great courage, power and honesty. She explores how the pressures of the social and political events have been put on women. The people in the novel are seen hostile and unfriendly towards women. They hurt and treat female characters cruelly because they themselves are weak.

16.Margaret Drabble

Drabble's novels also present women as main characters. But they do not express ideas and feelings much about themselves; rather they are concerned mainly to receive higher education. In her novels, *The Millstone* and *The Waterfall* the central characters who find themselves in loneliness and frustration are brought into the happy world with love and human feelings. Drabble creates a picture of unhappy in *The Ice Age*. The people in the novel are seen unhappy because they only live in one part of their personality. It is shown as a danger to the whole of society.

• Check your progress-2

Write true or false against the statements

- 1.Modern science fiction was introduced by H.G Wells.-(T)
- 2.The modern fiction is devoid of realism.(F)
- 3.The modern novel presents the doubts, uncertainties, frustrations and anxieties of the modern man.(T)
- 4.The psychology of sex and psychological theories of Freud and Havelock, new biological theories and method of birth control influenced the writing.(T)

5. Novels translated from foreign languages had no effect on contemporary novels. (F)

Write a short note on the following in about 100 words. First one is done for you.

Q1. Stream of consciousness novel.

Ans. Stream of consciousness is a narrative technique in nondramatic fiction. It is used to render the flow of various impressions—'visual, auditory, physical, associative, and subliminal—that impinge on the consciousness of an individual and form part of his awareness along with the trend of his rational thoughts.'

The term stream of consciousness was first used by the psychologist William James in his book *The Principles of Psychology* (1890). Writers who were interested in writing psychological novel and wanted to represent the full richness, speed, and subtlety of the mind at work, used it abundantly.

The stream-of-consciousness novel commonly uses the narrative techniques of interior monologue. James Joyce's *Ulysses* (1922), William Faulkner's *The Sound and the Fury* (1929), and Virginia Woolf's *The Waves* (1931) are the examples.

2. Science Fiction

Q3- Metafiction and Magic realism

• Check your progress- 3

Choose the most suitable answer out of the given answers.

1. Which of the following is contemporary of James Joyce?

- A. Daniel Defoe
- b. Virginia Woolf
- c. Thomas Hardy
- d. Henry Fielding

2. Which of the following novels of Joyce was banned for obscenity?

- A. Dubliners
- B. Ulysses
- C. A Portrait of the Artist as a young Man
- D. None of the above

3.The phrase 'Stream of Consciousness' was used by whom in his Principles of Psychology'?

- A. Sigmund Freud
- B. C G Jung
- C. William James
- D. None of these

4. 'Make it new" is a maxim of (blank) which modernist writer who adhered to experiment novel literary forms and expressions.

- a. Ezra Pound
- b. T S Eliot
- c. Karl Marx
- d. Kafka

5.Where Angels Fear to Tread is a novel of

- A. Joseph Conrad
- B. Somerset Maugham
- C. E M Forster
- D. None of these

6.Which of the following novels of D H Lawrence is a sequel to his novel The Rainbow?

- A. Women in Love
- B. Sons and Lovers
- C. Lady Chatterly's Lover
- D. Both A and B

7.The phrase ' Collective unconscious' is associated with

- A. C G Jung
- B. Sigmund Freud
- C. Both A and B
- D. Neither A nor B

6.4 MAJOR DRAMATISTS OF CONTEMPORARY AGE

G B Shaw and John Galsworthy revived the British Drama that had remained in coma throughout the 19th century. The development of the theatres gave a new direction to the evolution of drama in the 20th century. Foreign dramatists-Ibsen, Strindberg, Antony Chekhov, Tolstoy and others influenced the development of modern drama. Expressionism was the boldest experiment in drama which was not concerned with society but with man. Absurd drama came into being because of the efforts of Samuel Becket. At the same time realistic drama or the naturalistic drama also known as the problem play was loved by the readers because it was connected and concerned with their own life and problems. J M Barrie, John Galsworthy, G B Shaw, etc contributed to its development. We cannot ignore the efforts of W B Yeats who revived

Poetic Drama at the Abbey Theatre. But it was T S Eliot who firmly established the tradition of poetic drama in the 20th century. According to Eliot drama expresses the depth of human soul. He said, 'The human soul, in intense emotion, strives to express itself in verse.' *The Murder in the Cathedral* (1935) is his first full length poetic play.

English Drama during the Contemporary Period (1845-1945) A.D. falls into three categories:

Social Drama: The first and the earliest phase of modernism in English Drama is marked by the plays of G.B. Shaw and John Galsworthy, which constitute the category of social drama modelled on the plays of Ibsen.

Nationalistic Drama: The middle phase of Modernist English drama deal with the plays of Irish movement contributed by Yeats and others. the Drama of this period was recognised by having the element of nationalism.

Poetic Drama: The final phase of the Modernist English Drama comprise plays of T.S. Eliot and Christopher Fry, known as poetic drama, It attracted the common people and elite alike.

1. Practically a new approach in modern drama swayed the English theatre by George Bernard Shaw
2. (1856-1950). Born in Ireland with Yorkshire blood in his veins , he took the advantage of a man
3. without a country. In London where he passed his youth amidst poverty and struggle, he joined
4. the socialist movement and became a member of the Fabian Society (1884) whose manifesto he
5. had written. After initial experiments as a novelist, writing five novels, and as an art critic,
6. G.B.S., the initials made famous by The Saturday Review (1895-1898), discovered in the drama
7. the ideal medium for dissemination of his ideas. With William Archer, he had attempted to
8. collaborate on a play in 1885, but the endeavour did not meet with success. In 1892, being
9. influenced by Ibsen whom Shaw, however, did not follow as a model, Shaw radically altered the
10. play giving it the title *Widower's Houses*, which was produced by the Independent Theatre
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20. play giving it the title *Widower's Houses*, which was produced by the Independent Theatre

1. George Bernard Shaw (1856—1950)

The greatest among the modern dramatists was George Bernard Shaw. Shaw was mainly concerned in learning, in propagating ideas, in debating, and persuading people to accept his views about society and morals up to the age of forty. Then working under the influence of Butler, Nietzsche and Ibsen, he decided to bring the world round to his opinion through the medium of the theatre. With that end in view he studied the stage through and through and came out with his plays which were theatrically perfect and bubbling with his irrepressible wit. The result was that he immediately attracted attention and became the most popular and influential dramatist of his time.

Shaw wrote his plays with the deliberate purpose of propaganda. He himself said, "My reputation has been gained by my persistent struggle to force the public to reconsider its morals." He prepared the minds of the audience by written prefaces to his plays which are far more convincing than the plays themselves.

In most of his plays, Shaw himself is the chief character appearing in different disguises. Other characters represent types which Shaw had studied thoroughly. Mostly the characters in his plays are mere puppets in his hands taking part in the conflict of ideas. He criticises mental servitude, moral slavery, superstition, sentimentalism, selfishness and all rotten and irrational ideas. All the plays of Shaw deal with some problem concerning modern society. For example, In *The Apple Cart* Shaw ridiculed the working of democratic form of government and hinted that it needed a superman to set things right. It was in *St. Joan* that Shaw reached the highest level of his dramatic art by dealing in a tragic manner a universal theme involving grand emotions.

2. Oscar Wilde (1856-1900)

Another dramatist who worked for the revival of drama was Oscar Wilde. It was only during the last five years of his life that he turned his attention to writing for the stage. During his lifetime his plays became very popular

on account of their epigrammatic style and they were found graceful, polished and full of wit. The situations he presents in his plays are hackneyed, and borrowed from French plays of intrigue. *Lady Windermere's Fan* (1892), *A Woman of No Importance* (1893), *An Ideal Husband* (1895) and *The Importance of Being Earnest* are the four important comedies of Wilde.

3. John Galsworthy (1867-1933)

Galsworthy a dramatist and a novelist, believed in the naturalistic technique both in the novel and drama. According to him, "Naturalistic art is like a steady lamp, held up from time to time, in whose light things will be seen for a space clearly in due proportion, freed from the mists of prejudice and partisanship." Galsworthy tried to reproduce as an observer and as an outsider the natural stuff both upon the stage and in his plays. Of course, his sympathies were always for the poor and less fortunate classes and it was apparent that consciously or unconsciously he takes sides with them.

The important plays of Galsworthy are *Strife* (1909), *Justice* (1910), *The Skin Game* (1920), and *The Silver Box*. All these plays deal with social and ethical problems. *Strife* deals with the problem of strikes, which are not only futile but do immense harm to both the parties. *The Skin Game* presents the conflict between the old-established landed aristocracy and the ambitious noisy, new rich manufacturing class. *Justice* is a severe criticism of the prison administration of that period. *The Silver Box* deals with the old proverb that there is one law for the rich and another for the poor.

The plays of Galsworthy are remarkable for their technical efficiency especially a strict economy of style and characterisation. But sometimes he carries simplicity of aim and singleness of purpose too far and the result is that his plays lack human warmth and richness which are essential elements in literature.

4. Harley Granville-Barker (1877-1946)

Granville-Barker belonged to that group of dramatists like Galsworthy who dealt with Domestic Tragedy and Problem Plays. Though he wrote a number of plays of different sorts in collaboration with other playwrights, he occupies his place in modern drama mainly as a writer of four "realistic" plays—*The Marrying of Anne Leete* (1899), *The Voysey Inheritance* (1905), *Waste* (1907) and *The Madras House* (1910). Each of these plays deals with a dominant problem of social life.

5. John Masefield (1878-1967)

Another dramatist belonging to the same school as Galsworthy and Granville-Barker is Masefield. He passionate enthusiasm and cold logic, fantasy and realism. Though he clings to the natural world and is a confirmed realist, he is wrapped in the spirit of mysticism. All these conflicting qualities are seen in his greatest play—*The Tragedy of*

Nan, which is the best modern example of the form of domestic tragedy. The social forces do not play any significant part in it. The sufferings of Nan who becomes a veritable outcast on account of her father having been hanged for stealing a sheep, and her connection with the half-mad old Gaffer, have been raised to tragic heights by the playwright's imaginative passion which is given an appropriate poetic expression. But in spite of the supernatural and imaginative cast of the play, the story is one of unflinching realism.

6. J. M. Barrie (1860-1937)

J. M. Barrie did not belong to any school of dramatists. The best of his work is marked by imaginative fantasy, humour and tender pathos. His most characteristic and original play is *The Admirable Crichton* (1902), a drawing-room comedy in which the family butler is the hero. As Barrie did not find himself at peace with himself and the society, he was fond of capturing and treasuring a child's dream of what life ought to be. From day-to-day life of London we are wafted to a world of romance, of innocence, which is so refreshing after the sordid picture of real life. Three other plays *Peter Pan*, *The Golden Bird* and *The Golden Age* have the children story-book characters in them, who are brought to life by the writer's skill. Barrie also wrote *A Kiss for Cinderella*, a fantasy. Barrie's last and most ambitious drama was *The Boy David* (1936) in which he has given a fine picture of the candid soul of boyhood. On the whole, Barrie is a skilled technician. The episodes in his plays grow out of each other with refreshing unexpectedness, giving rise to crisp dialogue and contrast of character.

7. William Butler Yeats

He was born in Dublin, and in his youth he became interested in the Gaelic League which had been formed to revive popular interest in the old fairy stories and folk-lore of the Irish people. Under the inspiration of the Gaelic movement, Yeats was convinced that through a wide dissemination of these Celtic myths, not alone Ireland but the whole world might be stimulated. As at that time drama was the most popular literary medium for moving a large number of audience, Yeats, who was primarily a lyrical poet, turned to drama. But as commercial theatre with its elaborately decorated stage and other technical devices was unsuited to his simple, poetical and symbolical plays, he, with the help of Lady Gregory, established the Irish Literary Theatre. This theatre gave performances of Yeats plays, and in course of time it became so important that out of it grew the Irish National Theatre Society, which constructed the famous Abbey Theatre, Dublin. Here the play was the main thing, and the stage setting comparatively unimportant.

Though Yeats wrote about thirty plays, the most important and widely known ones are *The Countess Cathleen* (1892) and *The Land of Heart's Desire* (1894). But the popularity of these plays depended more upon poetic charm and strangeness than upon dramatic power. Yeats' plays are

defective in their organic constructions, and they do not maintain the proper balance between poetry, action and characterisation. The poetic element obtrudes too much and prevents the creation of the illusion of possible people behaving credibly and using an appropriate speech medium. As the characters have to speak long passages in verse, they look artificial, arrogating to themselves an exaggerated importance. The fact is that Yeats was essentially as romantic lyric poet and, therefore he did not handle the dramatic form with ease.

8. John Millington Synge (1871-1909)

who graduated from Dublin, spent a number of years among the peasants of Ireland. With them he lived like a peasant, using their language, learning their tales, and observing closely their customs and characters, until he started writing his plays which, in the opinion of some critics, are second only to Shakespeare's.

Synge exercises strictest economy in his plays, and he rarely admits a superfluous word. The result is that sometimes his humour becomes too grim and his tragedy bitterly painful. He has not got the generous superfluity of Shakespeare which gives us an impression of the superabundance of life. His *Riders to the Sea* (1909), which is one of the greatest tragedies written in the twentieth century, is considered by some critics as too harrowing and ruthless. His comedy, *The Shadow of the Glen*, aroused much protest because in it the heroine, an Irish woman, is shown as proving unfaithful to her husband. The people of Ireland could not tolerate this as they thought that Irish women were more virtuous than English women. Synge's *The Playboy of the Western World*, in which he gave an impression that Irishmen were capable of glorifying as murderers, provoked riots. But it proved to be very popular because it gives an impressive representation of Irish peasant phrases which the author had heard on the roads, or among beggar women and ballad-singers around Dublin.

6.5 SUMMING UP

The latest movement in drama in England is the rapid development of the historical play. The exploitation of historical themes is the result of a deliberate endeavour to escape from the trammels of naturalism and to bring back something of the poetic expression to the theatre. The close association between the poetic school and historical school is well exemplified by John Drinkwater and Clifford Bax. Drinkwater's *Abraham Lincoln* (1918) was such a great success that it made the author internationally famous. He wrote several other historical plays, as *Mary Stuart* (1921) *Oliver Cromwell* (1922) and *Robert E. Lee* (1923). In all these plays Drinkwater has built the action round a particular theme. The modern drama in England is in a transitional stage, and it is difficult to understand where it stands. The naturalistic method of Shaw still makes an appeal; there are dramatists like Somerset

Maugham who have written very successful comedies of manners; and at the same time the new experiments in non-realistic and imaginative drama also excite the audience. In fact, all these tendencies are found in modern drama, and no one in particular holds the predominant place at present.

• **Check Your Progress 4**

Write true or false against the statements

1. Observed Shaw. "I always have to preach", "My plays all have a purpose."(T)
2. It were John Drink water and John Mansfield who never wrote any poetic drama. Drinkwater did not attempt to write in blank verse and thus escaped comparison with the great Shakespeare.(F)
3. Theatre was founded in 1892 by a group of prominent Irish writers with W. B. Yeats at their head.(T)
4. An important phase of modern drama is found in the revival of the Comedy and Absurd drama alongside of the naturalistic and realistic plays. (F)
5. It was J. M. 18 Barrie, a Scottish novelist, who provided the lies of romance by turning his face away from drab and cruel reality. He found solace in magic isles and imaginary dream islands.(T)
6. According to T S Eliot,1990 marks the beginning of Modern British Drama with George Bernard Shaw's attack on the most previous, Victorian era.(F)
7. Pygmalion is entirely focused on the British social structure, from language to etiquette.(T)
8. Another unique aspect of Modern British Drama is its portrayal of ethical and unethical situations, which pushes the audience to contemplate morality(T)

Check your progress 5

1. Discuss the evolution of modern drama.

2. How the Shakespearean drama is different from modern drama?

3. Discuss the development of modern British drama.

4. What are the important features and characteristics of modern drama and dramatists?

• **Check your progress 6**

1. The Silent Woman' is a play by

- (a) G.B. Shaw
- (b) Shakespeare
- (c) Marlowe
- (d) Ben Johnson

2.. Who is the author of the drama 'You never can tell'?

- (a) G.B. Shaw
- (b) Ben Jonson
- (c) Shakespeare
- (d) Christopher Marlowe

3. Samuel Beckett's 'Waiting for Goddot' is a-

- (a) Morality play
- (b) Problem play
- (c) Miracle play
- (d) Absurd play

4.. What is a Miracle Play?

- (a) a play of tragedy
- (b) a play of comedy
- (c) a play in fiction
- (d) a supernatural religious drama

5. What do you mean by Pathos or Catharsis? 1X

- (a) a sorrowful event
- (b) a murder in a tragedy
- (c) an adventure of hero
- (d) arouse of pity and fear \

6. What do you mean by Protagonist?

- (a) the character against main character i.e. Antagonist
- (b) the villain of drama
- (c) the minor character
- (d) the main character in a literary work

7. What do you mean by Prologue?
- (a) the last part of any drama
 - (b) the first chapter of play
 - (c) the preface or introduction of any writing
 - (d) surface
8. 'Melodrama' is a kind of play -
- (a) of violent and sensational themes
 - (b) of pathetic themes
 - (c) of historical themes
 - (d) of philosophical themes
9. Who is the father of modern English Drama?
- (a) G.B. Shaw
 - (b) John Milton
 - (c) Shakespeare
 - (d) Thomas Walt
10. 'Things Fall Apart' is written by -
- (a) Chino Achebe
 - (b) Nom Chomosky
 - (c) Wole Soyanka
 - (d) Doris Lessing
11. 'Waiting for Godot' is written by -
- (a) Samuel Beckett
 - (b) Edward Albee
 - (c) Samuel Butler
 - (d) Samuel Heaney
12. The most important element of a Tragedy?
- (a) Plot
 - (b) Character
 - (c) Spectacles
 - (d) Diction

6.6 KEY WORDS

- Symbolist movement** is a **movement** beginning in French and Belgian poetry towards the end of the 19th century. It is known for seeking to express states of mind rather than objective reality. Power of words and images to suggest are the key ingredients.
- Celtic Mythology** Celtic mythology is the mythology of Celtic Polytheism the religion of the Iron Age.
- Imagery** Imagery is created through writing that creates

	images in our minds. In other words it is the use of a language that appeals to senses besides or other than sight.
Alliteration	In literature, alliteration is the noticeable repetition of same initial consonant sounds in closely associated syllables within a group of words. It is not necessary that these words are spelled the same way
Assonance	Assonance is a sameness in the sounds of words or syllables either between their vowels or between their consonants.
Internal rhyme	In poetry, internal rhyme, or middle rhyme, is rhyme that occurs within a single line of verse, or between internal phrases across multiple lines. By contrast, rhyme between line endings is known as end rhyme.
Approximate rhyme	Approximate rhyme uses similar sounds. It is known by various other names as 'near rhyme, slant rhyme, off rhyme, partial rhyme, imperfect rhyme, and even half rhyme.'
Accentual syllabic	Accentual-syllabic verse is an extension of accentual verse which fixes both the number of stresses and syllables within a line or stanza.
Poetic play	A poetic play is a play in which the characters speak in verse . Notable examples are classic Greek tragedies.

6.7 SUGGESTED READINGS

1. Andrews, Elmer. *The Art of Brian Friel*. New York: St. Martin's Press, 1995.
2. Beebe, Maurice (Fall 1972). "Ulysses and the Age of Modernism". *James Joyce Quarterly* (University of Tulsa) 10 (1): p. 176.
3. Elmes, Simon (2005) *Talking for Britain: a journey through the nation's dialects*. London: Penguin Books (Word 4 word: the voices survey \ BBC).
4. Lewis, Barry. "Postmodernism and Literature." *The Routledge Companion to Postmodernism* NY: Routledge, 2002, p. 121.

Answers of Check your progress

- **Check your progress.1:**

Answer the following questions in 100 words

Ans-1 Written works have the ability to make us feel. They make us want to believe, be inspired, and live vicariously through the stories on

the page. Whether short or long form, poetry is often illusory, and full of rich imagery or hidden meaning. It is these elements which provoke readers to dig deeper. The best poems and poets are read throughout the ages.

Ans-2 Poets and their poetry have the ability to take readers places and into worlds never imagined. Poets can often be tortured souls or great thinkers that allow readers a new view on the world. These greatest 20th century poets provide the kind of emotional connection to the written word that few can, and do so in a modern way. Among them are some of the top writers and poets of all time. After the publication of Eliot's *The Love Song of Alfred J Prufrock*, the writing style of poetry witnessed a great change. The Edwardians and the Georgians failed to express the spirit of the age. The imagists and the war poets, especially Wilfred Owen and Issac Rosenberg, wrote a new kind of poetry which we may call modern or contemporary.

Ans-3 Modern poetry depicted that the poet was no longer a singer of beautiful dreams expressing himself in sweet and embellished words. The poet's job in the modern age is to express the chaos and the changing scenario of life and society around him. T S Eliot's *The Wasteland* was both 'a demonstration and a manifestation of what the new poetry wanted to do and could do'. In fact modern poet was expected to create the poetry of experience, dominated by the image of a city. Oxford Movement in the poetry is also known as the modern movement and the new country movement.

Ans-4 D J Euright's 'Anthology Poets of the Fifties(1950) and Robert Conquest's Anthology(1956)brought nine new poets to notice of the commoners. They were John Wain, Kingsley Amis, John Holloway, Donald Davie, D J Enright, Philip Larkin, Thomas Gunn, Robert Conquest and Elizabeth Jennings. The majority of these young poets belonged to working class or lower middle class and all of them were educated in Oxford or Cambridge University.

Answers-Check your progress-2

- 1.True
- 2.False
- 3True
4. True
5. False

Check your progress- 3

- | | |
|-----|-----|
| 1.A | 2.B |
| 3.C | 4.A |
| 5.B | 6.A |
| 7.B | |

Check your progress- 4

- 1.True 2.False
- 3True 4.False
- 5 True 6 False
- 7. True 8. True

Check your progress- 6

Answer:

- 1-d, 2-a, 3-d, 4-d, 5-d,
- 6-d, 7-c, 8-a, 9-a, 10.a,
- 11.a, 12.a

:: STRUCTURE ::

- 7.0 Objectives**
- 7.1 Introduction**
- 7.2 What is literary movements**
- 7.3 Difference between literary periods and literary movements**
- 7.4 Overview of literary periods and movements in English literature**
- 7.5 Overview of literary periods and movements in American literature**
- 7.6 Major literary movements- their characteristics and impact on literature**
- 7.7 Let Us sum up**
- 7.8 Check your progress**
- 7.9 Books Suggested (Reference/Websites)**
- ❖ **Answer**

7.0 OBJECTIVES

The objective of this unit is to introduce you to the literary history with major literary periods and movements. The words literary age/era, literary periods and literary movements have different shades of meaning, though all of them refer to ‘chunks’ of time in history of literature.

Another important objective is to give you a brief introduction to English as well as American Literary periods and literary movements. History of literature is always connected with political, social and cultural events and changes. Literature is shaped by literary, cultural and political

changes like industrialism, wars, and political events like the French Revolution, the Russian Revolution and so on.

The objective of the unit will be how other political, cultural, economic and social factors affect literature and how literature affects them.

7.1 INTRODUCTION

History of literature is important for the study on the part of the students of literature because it will create the desire in the students to read the best books of literature. The other important aim of history of literature is to interpret literature both textually and from historical point of view. It shows how great books reflect the spirit of the age and the national spirit. The study of history of literature also shows how literature of a particular language grew and underwent changes.

In the history of literature, the following aspects are generally introduced:

- 1) Brief summary of historical events and social conditions of a particular period.
- 2) Brief study of literary epochs showing how these epochs were affected by previous epochs and how they influenced the literary epochs that followed them.
- 3) Brief, summarized biography of important writer depicting how he tried and succeeded as a writer, and how he was influenced by his age and how he influenced his age.
- 4) Brief introduction to major works of writers and how poets with critical estimate of these works.
- 5) History of literature is divided into periods of ages. Ages or eras indicate larger span of time. Periods are usually named after political events and ruler and also authors.
- 6) In the history of literature, we find several important literary movements that differ from prevalent literary scene. In literary movements, a group of artists joins together to pursue a certain common cause for same period of time. They have a specific objective in mind when they unite and work together for some common goals like political ideology, artistic style, emphasis on form or challenging prevalent literary norms and beliefs.

For example, the Irish Movement took place in the late 19th and early 20th century. It was closely associated with nationalism and revival of Irish Cultural heritage.

7.2 WHAT IS LITERARY MOVEMENTS

In art history, the words like, era, age, period and movement are frequently used. There are no fixed definitions of these terms but they all refer to “historic chunk of time”. In all these terms, common characteristics of literature of a particular period are signified.

History of any art or science is divided into periods or ages. Era or age is a larger chunk that refers to certain block of time. A period is usually

shorter than an era. However, very often 'era' and 'period' are used interchangeably.

According to Oxford Dictionary era is "a long and distinct period of history". It is a span of time defined for the purpose of chronology or historiography. 'period' can be defined as a portion of time or length of time of a particular society which is remembered for a particular activity or situation.

Movement in art refers to certain tendency or style in art followed by a group of artists. An art movement is a common philosophy or goal followed by a group of artists during a certain period of time e.g. Impressionism, The Aesthetic Movement, and The Irish Movement etc.

In any art or literary movement, arts join together to pursue some common goals about style, political ideology or rejection of prevalent political, cultural ideology. In art or literary movements, artists support one another in their artistic efforts and oppose prevalent concepts of art. Movements are usually short lived as with the passage of time, the artists drift apart leaving aside their original goal. However the impact of movements change scenario of art or literature to a certain extent.

Literary movement is about thematic or structural change brought about by a group of artists influencing other writers, often creating other movements successively. Let us take an example of English Romantic Movement which is believed to have begun with the publication of the "Lyrical Ballads" in 1798. In fact it was not sudden outburst but gradual growth. The Romantic Literature existed from old time. The Romantic spirit was at its exuberance in the Elizabethan literature. The major characteristics of romanticism are imaginations, emotions, sense of wonder, curiosity and mystery.

However, the romantic spirit declined in the age of pope, also known as the Augustan Age. The Augustan Age literature was quite rational, intellectual and formal in nature. It was almost devoid of imagination and emotions. It dealt with upper class people of London, and for Augustan poets nature had no place in their poetry. Therefore the Romantic movements began as a reaction against the dry intellectuality and artificiality of the Pseudo-classicists. "Return to Nature" became the slogan of Romantic Revival.

The Aesthetic movement began as a reaction against the Victorian emphasis on morality and priggish orthodoxy. The founder of the Aesthetic Movement in England was Walter Peter (1839-1894). The Aesthetic Movement propagated the theory that Art has no other purpose; art is for art's sake only. The French symbolists Baudelaire, Verlaine, Rimbaud and Mallarme made huge impact on Aesthetic Movement. In England the prominent followers of aestheticism were A.C.Swinburne, Walter Peter and Oscar Wild. These examples show that literary or art movements often take place as a reaction against the prevalent literary or aesthetic concepts.

7.3 DIFFERENCE BETWEEN LITERARY PERIODS AND LITERARY MOVEMENTS

Both literary periods and literary movements are the parts of Literary History. Period is a portion or chunk of time in literary history. In literary history, historical classification takes place as periods. The act of periodization is flexible and subject to change if new data is discovered. Period is shorter than era, though 'era' and 'period' are often employed interchangeably.

Period in literary history is generally related to political rule in a certain geographical territory. E.g. Edwardian Period. Literary movement refers to certain tendency or style followed by a group of artists. These artists have common goal about political ideology, style, form, the purpose of literature etc. These artists unite during a specific period of time and propagate their concept of art and literature supporting the group. Very often literary period is marked by literary movement.

For Example, Romantic Movement which started in 1798 in the beginning of Romantic Period (1798-1860) Major literary movements in **English Literature are as follows:**

1. Metaphysical Poetry
2. The Augustan Period (Neo-Classical Movement)
3. The Romantic Movement
4. American Romanticism
5. Pre-Raphaelites
6. Transcendentalism
7. Realism
8. Naturalism
9. Symbolism
10. Stream of Consciousness
11. Irish Movement
12. Modernism
13. Dadaism
14. War Poets
15. Imagism
16. Harlem Renaissance (America)
17. Surrealism
18. Post-modernism
19. Beat Poets
20. Magic Realism
21. Post-Colonialism

Major literary periods in English Literature are as follows:

1. Anglo-Saxon Period (450-1066)
2. Middle English Period (1066-1500)
3. The Renaissance (1500-1600)
4. The Neo-Classical Period (1660-1785)

5. The Romantic Period (1798-1860)
6. The Victorian Period (1832-1901)
7. The Edwardian period (1901-1914)
8. The Georgian Period (1914-1945)
9. The Modern and Post Modern Period (1945 to present)

The major literary periods in American literature are:

1. Colonial Period (1607-1776)
2. The Revolutionary Age (1765-1790)
3. The Early National Period (1775-1828)
4. The Age of Transcendentalism (1828-1865)
5. The Realistic Period (1865-1900)
6. The Naturalistic Period (1900-1914)
7. American Modernist Period (1914-1939)
8. The Contemporary Period (1939-present)
9. Post Modernism (1950-present)

7.4 OVERVIEW OF LITERARY PERIODS & MOVEMENTS IN ENGLISH LITERATURE

1. Old English Period: Old English Period is reflected to as Anglo-Saxon literature. It was produced before the Norman Conquest in 1066. It started after the invasion of Celtic England by Germanic tribes in the first half of the fifth century. It developed from oral tradition and in the 8th century, it began to be written in the vernacular Anglo-Saxon (Old English). Caedmon and Cynewulf were two important poets of the old English period. The old English poetry is classified in to Natural and Christian poetry. Beowulf is an early epic poem which consists of myths and legends from various sources.

2. The Middle English Period: This period consists of literature produced during the period between Norman Conquest in 1066 to 1500. The standard literary language emerged from the dialect of London area. It was recognized as modern English. Before the second half of the 14th century, secular literature was produced. Geoffrey Chaucer is regarded as the Father of English poetry. His work The Canterbury Tales presents a vivid picture of his times.

The Middle English period was a transition from the middle ages to modern time reflecting decay and growth. It was the age of narrative, lyrical and balladic poetry.

3. The Renaissance: The Renaissance is a French word which means rebirth, revival and reawaking. It was the revival of classical Greek art and literature which begun in Italy and then spread to England. Printing press was invented in Germany and several scientific inventions and geographical discoveries took place during the last year of 15th century and the beginning of 16th century. First time in the history of mankind, man was placed as the center of the universe.

The English Renaissance began with the ascent of the house of Tudor to the English throne in 1485. However literary Renaissance in England began with English humanist like Thomas More and Sir Thomas Wyatt.

The Renaissance can be divided into four sub periods -The Elizabethan Age, The Jacobean Age, the Caroline Age and commonwealth period or puritan Age. The Renaissance produced great dramatists, poets, essayist, humanist and scientists. We shall discuss in detail while discussing major movements in English literary history.

4. The Neo-Classical Period: the Neo-classical period was influenced by contemporary French literature. The Neo-classical literature is known for its wit, satire and refinement. Formal perfection, depiction of urban life, artificiality, imitation of the ancient classical masters and philosophical reflections are the characteristics of the Neo-classical literature. It was the age of satire and argumentative and reflective poetry. This period is also divided into the Restoration period, the Augustan Age and the Age of Sensibility.

During the Reformation, comedy of manners, prose and satiric poetry were predominant forms of literary writing. John Dryden was one of the major writers and critics of the period. The Augustan Age was the age of Pseudo-classicism pioneered by Alexander Pope. It was period of scouting satire. Swift Defoe and Pope were the major writers of the age. The Age of Sensibility is also called the age of Johnson who dominated the period through his pedantic scholarship and knowledge. It was also the period of sentimental comedy and novels. Samuel Richardson, Henry Fielding, Oliver Goldsmith and Sheridan were the notable literary figures of the period.

5. The Romantic Period: The Romantic Period began in the late 18th century and flourished during the first half of 19th century. The poets of the Age were amply influenced by the French Revolution and its slogan of Liberty, equality and Fraternity. The romantic was a strong rejection of Pseudo classical poetry and its artificiality. Return to nature, emotions, imaginations, subjectivity, mystery and beauty of the universe, sensuousness, love for freedom, escape into past (Particularly in the Medievalism) are the prominent characteristics of the Romantic Movements.

William Blake, William Wordsworth, S.T. Coleridge, Lord Byron, John Keats and P.B.Shelley were the most remarkable poets of the Age. The Romantic Movement and the Romantic Literature made a huge impact on literature, literary forms and literary theory of the contemporary as well as succeeding periods. The English Romantic Movement was both a revolt as well as a revival. It was revolt against 18th century Pseudo-classicism and the revival of romantic traditions of earlier poets like Shakespeare and Spenser. It was also the period of gothic novels. Walter Scott wrote historical novels with Scottish background and John Austin

wrote domestic novels which made her one of the greatest and the most popular novelist in English Literature.

6. The Victorian Period: The Victorian Period began with the crowning of Queen Victoria to the throne in 1837. The Victorian Period is divided into ‘Early Victorians’ and ‘Late Victorians’. The Victorian literature deals with contemporary political, social and cultural issues. It was the period of development of science, industries and middle class people. It was also the age of social reform and compromise between science and religion, urban and rural, love and marriage, nature and culture etc. Charles Darwin’s Theory of Evolution made intellectuals question the existence of God.

Alfred Tennyson, Robert Browning, Matthew Arnold, Carlyle, Charles Dickens, George Eliot, Thackeray, Bronte Sisters were the remarkable literary figures of the period. Within the Victorian Period, The Pre-Raphaelite Movement and the Movement of Aestheticism and Decadence took place.

7. Edward Period: Queen Victoria died in 1901. The Edwardian Period spans from 1901 to 1914, the beginning of the First World War. During this period, the British Empire had its heyday and people lived in luxury. The writers like G.B.Shaw, H.G.Wells and others attacked social injustice and exploitative attitude of the upper class people. The major literary figures of the period were W.B.Yeats, Rudyard Kipling, Henry James and E.M.Forster.

8. The Georgian Period: This period refers to the period when England was ruled by George V (1910-36). Many Writers of the Edward Period continued to write in this period also. Rupert Brooke, Wilfred Owen, Edmund Blunden, Robert Graves and Siegfried Sassoon wrote war poetry depicting tragedy of war and patriotic spirit.

9. Modern and Post-modern Period: Modern Period began with the beginning of the First World War. During 1920’s the poets focused more on form and style. They experimented with literary genres. The major poets of the period are W.B.Yeats, T.S.Eliot, Ezra Pound and Seamus Heaney. T.S.Eliot called poetry “a sort of inspired mathematics”

During modern and Post-modern periods, several movements like imagism, surrealism, the apocalyptic movement took place. Feminist poetry and novels also emerged during this period. Joseph Conrad, D.H. Lawrence, Virginia Woolf, James Joyce and Dorothy Richardson were the prominent novelists of the period. Stream of Consciousness novels depicted inner drama of mind. There were also some novelists who depicted social problems of their contemporary period in their novels. G.B. Shaw and Galsworthy wrote problem plays portraying political and social issues. George Orwell wrote novels expressing the evils of autocracy and communism. During the period, there was also revival of Irish drama and folk literature under the leadership of W.B.Yeats. In Post-modern period, many philosophical and critical movements like

structuralism, formalism, gynocriticism, magic realism, existentialism, post-colonialism and cultural studies took place. Postmodern period started with the end of World War in 1945 and it still continuous.

7.5 OVERVIEW OF LITERARY PERIODS & MOVEMENTS IN AMERICAN LITERATURE

1. The Colonial Period: The Colonial Period spans between the first settlements as Jamestown to the outbreak of the Revolution. The writings of the periods were primarily on religion and historical themes. Cotton Mather, Benjamin Franklin and Anne Bradstreet were notable writers of the period.

2. The Revolutionary Age (1765-1790): Thomas Jefferson wrote, “The Declaration of Independence” in 1781 and Thomas Paine Penned “Common Sense” the Constitution of the USA was drafted in 1788. This period was the period of shaping American Identity.

3. The Early National Period (1775-1828): It was the period of ‘American’ Literature which distinguished itself from the English Literature. The American Writers wrote in the English style but used American themes, setting and characters. Washington Irving, James Fenimore Cooper and Edgar Allan Poe were the most recognized writers of the period.

4. The Age of Transcendentalism (1828-1865): This period is also called American Romantic Period or American Renaissance. The writers of the period produced original excellent works with new ideas. R.W. Emerson, Henry David Thoreau, H.W.Longfellow, Emily Dickinson and Walt Whitman were the most notable writers and poets of the periods.

5. The Realistic Period (1865-1900): After the Civil War the American Literature entered into Realistic period. Mark Twain, Harry James and Bret Harte were the important writers of the period.

6. Naturalistic Period: (1900-1914): This was the period of Naturalism which depicts realistic even more minutely. It focuses on the common place with scientific objectivity. Stephen Crane, Jack London and Theodore Dreiser were the major American Naturalists.

7. American Modernist Period (1914-1939): The Great Depression marked the end of the American Modernist Period. The period consisted sub periods like The Harlem Renaissance, The Jazz Age, The Lost Generation etc. T.S.Eliot, Ezra Pound, Hemingway, William Faulkner and Steinbeck were notable writers of the period.

8. The Contemporary Period (1939-present): The Contemporary period started in 1939, the beginning of the World War II. John Updike, Eudora Welty, Sylvia Plath, Arthur Miller, Toni Morrison were the important writers of the period. Allen Ginsberg and Jack Kerouac are called the Beat Writers. The Beat movement and Hippie movement took place after 1950, mainly in the sixties and the beginning of the seventies.

9. Post-Modernist Period (1950-present): Post-modernism started in 1950 and it still goes on. Writings of the period are marked by counter-culture writing. Many critical theories took place during this period.

7.6 MAJOR LITERARY MOVEMENTS THEIR CHARACTERISTICS AND IMPACT ON LITERATURE

The Renaissance was the turning point in the history of Europe, mainly in England. The Word ‘Renaissance’ means rebirth and revival of the ancient Greek and Roman Culture. Secular outlook came into the Centre stage focusing on humanistic approach. For the first time in the history of mankind, humanism replaced religious faith and rituals. Humanism was a reaction against Roman Church that dominated the lives of the people. The fall of Constantinople led many Greek Scholars to flee to Italy and seek shelter there with precious manuscripts of ancients’ writers. The study of classical masterpieces fired the imagination of Italian poets and writers. Soon, this fire spread to England and other European countries.

The characteristics of the Renaissance period are as follows:

1. Scientific and artistic revival 2. Invention of Printing Press 3. Scientific invention and geographical discoveries 4. Revival of Classical Learning 5. The Spurt of translations 6. Secular Outlook 7. Humanism 8. Reformation 9. The Rise of Drama, Prose Writings and Sonnets. Shakespeare, Ben Jonson, Christopher Marlow and University Wits contributed to drama remarkably. Edmund Spenser was a major poet with romantic attitude. Francis Bacon wrote essays expressing pragmatic philosophy of life. Thomas More’s Utopia was amply influenced by Plato’s idea state-Republic. Sir Thomas Wyatt and the Earl of Surrey introduced ‘sonnet’ into England and Sir Philip Sidney and William Shakespeare nurtured the form introducing certain changes in the English sonnet.

Now let us discuss major literary movements, their characteristics and their impact on literature.

1. Metaphysical Poetry: The poetry of John Donne and his followers is known as Metaphysical poets. Dryden had remarked that Donne’s poetry “affects metaphysics”. Later, Dr. Johnson re-affirmed this fact and called them metaphysical poets. The word metaphysics means “beyond physical nature”. Donne’s poetry does not deal with spiritual themes but there is intellectual analysis of emotions and experience in his poetry.

Donne’s poetry is metaphysical in technique and style rather than content. The characteristics of metaphysical poetry are as follows:

- Intellectual tone
- Fusion of emotion and intellect
- The use of conceits which are aligning of the two opposite or contradictory elements.
- Argumentative and analytical

- Expressive use of figure of speech with farfetched similes and metaphors.
- Complex and obscure
- The use of new scientific/ technical vocabulary
- Unusual rhythm and outrageous imagery
- Metaphysical wit which puts together apparently unlike, dissimilar things.

Major poets of metaphysical poetry were John Donne, George Herbert, Richard Crashaw, Henry Vaughan and Thomas Traherne. Metaphysical Poetry made impact on literature adding intellectual element in poetry. In 1921, T.S.Eliot discussed how the metaphysical poets fused reason with passion in his renowned essay “The Metaphysical Poets”.

2. Neo-Classical Movement: The period between 1660 and 1789 is called the Augustan Age, the Neo-Classical Age, and Pseudo-classical Age. The Restoration of King Charles II marked the birth of a new world restoring peace and order. These events had tremendous impact on literature and philosophy of the period. It was the age of new awareness of social realism. The period was amply influenced by French models like Racine, Moliere, Corneille etc. Boileau was the greatest French writer who influenced Neo-classical literature in England.

The important characteristics of Neo-Classical period were as follows:

- Nature methodized. Depiction of nature in artificial manner. Alexander Pope focused on national human nature rather than Nature.
- Emphasis on formal perfection
- Sharp rise of satiric writings
- The portrayal of court life and urban clubs and cafes.
- Lack of emotions and imaginations
- Imitation of ancient classical masters, especially the French Classicists.
- Philosophical and reflective poetry
- The rise of middle class and periodical essays.
- The use of heroic couplet (Two Iambic Pentameter lines with rhyme)
- The growth of prose, pamphlets and periodicals.
- The rise of the comedy of manners

The major literary figures of the period were Dryden, Pope, Congreve, Wycherley, Addison, Steele, Defoe, Swift, Henry Fielding, Samuel Richardson, Smollett, Sterne and Dr. Johnson.

The Neo-Classical made a huge impact on the literature and the life of the people. The dry and dreary literature of the period generated reaction against it giving rise to pre-romantic poetry. The Pre-Romantic movement was aided by the publication of Bishop Percy’s ‘The Reliques of Ancient English Poetry (1765). Thomas Gray, Collins, and Oliver Goldsmith were the pioneers of Pre-Romantic Movement.

3. The Romantic Movement: The use of romanticism can be seen in the context of historical and philosophical change in English social life. A number of social reform acts were passed during the 19th century. The French Revolution (1789) had a great effect on thoughts and activities all over Europe. Thinkers like Rousseau and Godwin provided slogans like “Return to Nature” and “Liberty Equality and Fraternity”. They made the huge effects on the minds of Wordsworth, Coleridge and Shelley. The Romantic poets often challenged the traditional view of God and religion recognizing the voice of God within all human beings.

The salient features of romanticism are as followed:

1 Revolt against Pseudo-classicism 2. Love for nature 3. Medievalism 4. Spontaneity in Poetry 5. Emotional Outburst 6. Predominance of Imagination 7. Love for the rustic and common people. 8. Lyrical Intensity 9. Subjectivity 10. Truth is beauty and beauty is truth 11. Sense of wonder 12. The use of the language of common men for poetry 12. Sensuousness 13. Mystical and supernatural touch 14. Variety of poetry (lyrics, ode, sonnets, elegies, epic, fragment etc)

William Blake, Wordsworth, Coleridge, Robert Southey, Shelley, Walter Scott, Keats and Byron were the major romantic poets. These romantic poets differed from one another and they focused on their individual passion for example, Wordsworth on nature, Coleridge on supernatural, Shelley on imagination and platonic idealism, Keats on beauty and sensuousness, and Byron on freedom and liberty.

William Wordsworth, S.T. Coleridge and P.B. Shelley were influenced by the French Revolution but very soon they were disillusioned by bloody path of subjugation of other weaker countries.

It was during this period that the Gothic and historical novels were written by Radcliffe and Walter Scott. Jane Austin remains unaffected by political happenings and wrote beautiful domestic novels that still mesmerize the readers. The influence of the Romantic poets has still persisted in modern poetry and other literary forms in English literature and other literatures of the world.

4. American Romanticism: The American Romantic Period which lasted from about 1830 to 1870 was the time of rapid expansion and growth of the United States of America. It ignited intuition, imagination and individualism in literature. It was the first full-fledged literary movement in the US. The romantic poets of the period were influenced by the British romantic poets. The characteristics of American Romanticism are 1. Emphasis on imagination 2. Emotional outburst 3. Love for nature 4. Mysticism 5. Picturesque quality 5. Sensuousness 6. Wonder and mystery 7. Individualism 8. Interest in past especially medieval 9. Sympathy for common man 10. Equality 11. Transcendentalism 12. Democracy and humanism

Major writers of American Romanticism are R.W.Emerson, Henry Thoreau, Walt Whitman, Herman Melville, Nathaniel Hawthorne, Washington Irving, J.F. Cooper, E.A. Poe, H.W.Longfellow, Emily Dickinson, Harriet Beecher stowe etc.

5. Pre-Raphaelite Movement: Pre-Raphaelite movement originally belongs to painting initiated by D.G.Rossetti. It was a reaction against the preoccupation of the Victorian literature with morality and social problems. The reaction took the form of return to aesthetic ideas of Italian Painters before Raphael. Pre-Raphaelite poets were influenced by Italian painters before Raphael. Pre-Raphaelite poets were influenced by Italian Painters whose paintings had sensuous and spiritual qualities.

The important characteristics of Pre-Raphaelite movements are 1. Picturesque quality 2. Sensuousness 3. Medievalism 4. Fleshly school of poetry 5. Music and melody 6. Aestheticism (Art for Art's Sake) 7. The Worship of Beauty

Major Pre-Raphaelite poets were D.G.Rossetti, A.C. Swinburne, William Morris and Christina Rossetti. Originally, the Pre-Raphaelite Brotherhood was a group of painters, poets and critics founded in 1848 by William Holman Hunt, John Everett Millais and D.G.Rossetti. The brotherhood soon began to disperse and it disbanded after four years. However Pre-Raphaelite poetry continued its impact over two decades. It made significant influence on other arts, literature, crafts and design. It extended its impact on symbolism in twentieth century.

6. Transcendentalism: Transcendentalism was an American literary movement that begun in 1830's which was heavily influenced by Goethe Kant, Wordsworth and S.T.Coleridge. The four main ideas espoused by transcendentalists were: self-reliance, individual conscience, intuition over reason and unity of all things in Nature. They also did not trust social and governmental institutions and their corrupting effects. R.W.Emerson, H.D.Thoreau, Bronson Alcott and Margaret Fuller formed a club called The Transcendental Club. They published a periodical called The Dial. They became huge proponents of progressive reform, gender equality and human rights in general. Transcendentalism was deeply rooted in faith and spirituality. The leaders of the movements were influenced by the vedantic philosophy of India, Hinduism, Islam and Quaker faith. It was also influenced by the doctrine of Unitarian church. Transcendentalism influenced Herman Melville, Hawthorne and Mark Twain abundantly.

7. Realism: Realism can be defined as the faithful representation of reality. It is a literary technique practiced by many schools of writing. In English literature, realism co-inclined with Victorianism. The realistic novel was more than a journalistic reporting with objective representation of facts. Characteristics of realistic movement are as follows: 1. Omniscient narration 2. Detailed representation of reality 3. Transparent and simple language 4. Verisimilitude (exactness in

description) 5. Realism and novels are closely connected 6. Social critique 7. Insight into motives and actions of the Characters.

In English literature, there were social realistic novelists like, H.G.Wells, Arnold Bennett, Graham Greene, E.M.Forster, Somerset Maugham. G.B.Shaw, John Galsworthy, A.W.Pinero wrote realistic plays depicting contemporary social and political problems. American realism was a style in art, music and literature. It depicted contemporary social realities and the lives of the ordinary people. The movement begun in mid-19th century. W.D.Howells, Henry James, Mark Twain wrote fiction with accurate representation of American lives in various contexts.

8. Naturalism: naturalism is a literary genre that started as a movement in the late 19th century literature, film, theatre and art. It is kind of extreme realism. The term naturalism was coined by Emile Zola who defined it as a literary movement with deep observation and utterly realistic portrayal of reality. The characteristics of naturalism are detachment, impersonal tone, determinism, scientific attitude to life and universe etc. Naturalism started as a branch of literary realism. According to Frank Morris., realism was opposite of romanticism while naturalism was the mixture of the two. Naturalism suggests philosophical pessimism and portrays deterministic view of characters and their life. Naturalism holds the belief that natural forces pre-determine a character's actions and decisions.

John Steinbeck's The Grapes of Wrath, The Open Boat by Stephen crane, The Awakening by Kate Chopin are the examples of naturalistic works. Naturalist did not last long as it produced blunt, dry and pessimistic literary works.

9. Symbolism: Symbolism, an artistic movement originated in the late 19th century was spread to painting and the theatre. It influenced the European and American literatures of the 20th century. Symbolism is an oblique way of communicating thoughts or feelings through symbols. The major symbolists were Mallarme, Verlaine, Rimbaud, Valery and others. Symbolist movement started as a revolt against rigid conventions in traditional French poetry. The symbolist poets conveyed the sense of mystery of life. Through enchanting metaphors. There are traditional as well as personal symbols.

Arthur Symons wrote a book on titled The Symbolist Movement in Literature and dedicated it to W.B.Yeats. He called Yeats the chief representative of the movement in England. W.B.Yeats, Dylan Thomas, W.H.Auden and T.S.Eliot were the pioneering symbolist poets. The symbolist's movement influenced painting also. Gauguin, Van Gogh, Moreau, Redon were the painters who are regarded as notable symbolists. Maeterlinck in Belgium was a symbolist dramatist. The symbolists believed that deeper truths of existence can be expressed through symbols and myths only.

10. Stream of Consciousness: In 20th century, the theories of Psychoanalysis made impact on fiction writing. Some modern novelists regarded life not as a continuous flow but a series of separate experience and events. Virginia Woolf, James Joyce and Dorothy Richardson delved deep into the inner recesses of human consciousness. For them, human consciousness moved forward and backward. These writers were influenced by psychological theories of Carl Jung and Sigmund Freud. According to Freud, human psyche have two divisions-the conscious mind and the unconscious mind. The sub-conscious mind is free from control and repressive forces. The important traits of the stream of consciousness novel are depiction of mind in flux rather than character, evocative symbols, obsessive images, fading of plot-construction, rejection of the unities of time, place and order etc. The major works of the stream of consciousness are “Ulysses” by James Joyce”, “To the lighthouse” and “Mrs. Dalloway” by Virginia Woolf and “Pointed Roofs” by Dorothy Richardson.

11. Irish Movement: The Irish Dramatic Movements began in the last decade of the 19th century. It was a literary Renaissance especially in Drama. The Irish literary society was established and the pioneers of the movement began to deal with Irish material, setting and culture. It was in fact the part of National Movement for independence. In the beginning of the 20th century, W.B.Yeats, Lady Gregory and Maud Gonne started the Irish dramatic movement. They revived Irish drama which was highly poetic and imaginative. It was also a revolt against social play that dealt with social and political problems. G.B.Shaw and Galsworthy wrote plays with social concerns depicting social problems. The Irish Dramatic Movement revived the ancient Gaelic language and literature. It also revived Irish legends, folklore and depicted Irish life and characters. The pioneers of the movement used symbolic technique. The Irish literary society reconstructed the Abbey Theater which became a home of the society where Yeats, J.M.Synge and Lady Gregory met and discussed issues related to the movement. It played great role in reviving Irish culture and literature.

12. Modernism: Literary modernism emerged in England around 1910 as a reaction against Romanticism in the wake of the First World War. Modernist literature is characterized by anti-romanticism, concern with form, complexity, and intellectual slant, use of wit, irony, paradox and conceit. It is also characterized by stream of consciousness narration, focus on psychological investigation instead of focus on plot and blend of high and low language.

Modernism is divided into two pre-war and post-war. (Before 1914 and after 1958). Many movements and trends took place within modernist period like war poetry, imagism, Dadaism, Apocalyptic movement,

surrealism, stream of consciousness. It was the age of anxiety, interrogation and despair.

Thomas Hardy was the poet of early modernism whose poems are dark and pessimistic. T.S.Eliot is regarded as the father of modern poetry. His poem, The Waste Land deeply touched the British and the American audiences who identified themselves with the expression of sense of alienation, despair and meaninglessness in his poem. Modernism continued till World War II and affected literature, arts, and thought of period profoundly.

13. Dadaism: Dada was an art movement formed during the First World War in Zurich. It was a reaction to the horrors of war. Dada poetry and art are satirical and nonsensical in nature. The Dada artists aimed at destroying traditional values in art. Hans Arp wrote: “while guns rumbled in the distance, we sang, painted, made collages and wrote poems with all our might”. The founder of Dada was Hugo Ball, a writer who started magazine named “Dada”. The movement formed the basics of surrealism. The leading artists of the movement were Hans Arp, Marcel, Duchamp, and Kurt Schwitters.

The Characteristics of Dadaism are: 1. Sarcastic and nonsensical. 2. Never follow any known rules 3. Assembly, Collage and use of readymade objects. The movement was influenced by Abstraction and Expressionism and it influenced cubism and to a lesser extent, Futurism.

14. War Poetry: World War I (1914-18) was one of the most horrible events of the 20th century. More than 41 million people suffered casualties. Hundreds of poets wrote poetry on war and its tragic outcome. There were some soldiers poets who wrote about tragedy of war and patriotic spirit. The early poets often endorsed the cause of war and emphasized the notion of honour and patriotism. The late poets wrote poetry that expressed the anti-war attitude depicting horrors of war.

Rupert Brooke is one of the early soldier’s poets. In his life time-his patriotic poems were highly celebrated. Brooke died early in the war. Wilfred Owen and Isaac Rosenberg described the frantic and painful nature of French warfare. Injury became the major theme of war poetry. The trench poets questioned the idea of war, heroism and patriotism. The war poetry is a negation of Georgian poetry which celebrated the honor of war and patriotic spirit. For war poets of the late period, war was inhuman, brutal and the result of so called patriotism.

15. Imagism: imagism was a movement in early 20th century Anglo-American poetry. It was born in England and America as a reaction against romanticism and Victorian poetry. It emphasized simplicity, clarity of expression and the precision through the use of images. Ezra Pound is regarded as the founder of the imagism. Pound adapted Hulme’s ideas on poetry for his imagist movement. Imagist is a strand of modernism which aimed at replacing abstractions with concrete images. Pound defined image as the presentation of “an intellectual and emotional complex in an instant of time”. The characteristics of imagism are 1.

Direct treatment of “the thing”. 2. Musical quality 3. No rhyming pattern 4. Free verse 5. Exactness 6. Precision 7. Compression 8 freedom in choice of subject 9. Suggest rather than to offer complete sentence 10. To avoid cliché.

Ezra Pound, Amy Lowell, Carl Sandburg, William Carlos Williams, Hilda Doolittle, are the prominent poets of the imagist movement. Though the movement did not last long, imagism deeply influenced modernist poetry in English.

16. Harlem Renaissances in America: in early part of the 20th century, African Americans in America faced racism, violence and legal segregation. They moved to northern states in large numbers and settled in Harlem area in New York. There was a creative and intellectual surge in Harlem. It was a flowering of Negro Renaissance. It is also known as Negro Movements or the Negro Renaissance. It is said to have begun in the late 1910's and ended in 1930.

The Harlem Renaissance was characterized by lyricism, formal innovation and celebration of African American identity. The major literary figures are Langston Hughes, Jean Toomer, Arna Bontemps, Countee Cullen, Angelina Weld Grimke, Claude Mckay, Nella Larsen, James Weldon Johnson, Zora Neale Hurston etc. the Harlem Renaissance made impact on civil rights movement of the late 1940's and early 1950's located in the north of Central Park, Harlem became a center of artistic revolution. Harlem Renaissance was profoundly affected by primitivism and Freudian psychology. It affected African American music like 1922 and Blues.

17. Surrealism: Surrealism is a cultural movement that began in the early 1920's. It is best known for its visual art-work and writings. It flourished in Europe between World War I and II. It grew out of Dada movement which produced anti-art works defying reason. Surrealism emphasized positive expression reuniting consciousness and unconsciousness realms of experience and dream and fantasy. Andre Breton published 'The Surrealist Manifesto' in 1924. Characteristics of Surrealism are –elements of surprise, unexpected juxtaposition, distortions of reality, dream like subject matter, psychological rather than logical, delving deep into the sub consciousness, bizarre and weird portrayal of reality.

The major poets, painters and artists of the movement were Salvador Dali, Rene Magritte, Pablo Picasso, Andre Breton and Joan Miro. Surrealism was amply influenced by the writings of Sigmund Freud and his concept of conscious, sub-conscious and unconscious mind. Surrealism was a revolution against the constraints of the national mind and its oppressive influence.

18. Post-Modernism: Post modernism came into performance after the end of the World War II. It is a form of literature which relies on fragmentation, paradox, unrealistic plots, unreliable narrators, parody, dark humour, magic realism and so on. The Postmodern writers reject

outright meanings and claim that there is a possibility of multiple meanings in their works. They also reject the distinctions between different genres and forms of writing. The postmodern writers often paste different styles and ideas which they all pastiche. The other important characteristics of postmodern literature are intersexuality metafiction, non-linear narrative technique, magic realism, the mixing of actual historical events with fictional events, reader involvement etc.

Post modern literature serves as a reaction to the supposed stylistic and ideological limitations of modernist literature. Post-modernist writers have been influenced by post-modern philosophy and various contemporary movements. Major post-modern writers are Thomas Pynchon, Don DeLillo, Kurt Vonnegut, Jorge Luis Borges, Samuel Beckett, Vladimir Nabokov, Zadie Smith, David Foster Wallace and so on.

19. Beat Poetry: Beat poetry evolved during 1940's in New York City and San Francisco became the heart of the movement in 1950's. At the end of World War II, poets like Allen Ginsberg, Gary Snyder, Lawrence Ferlinghetti and Gregory Corso questioned mainstream politics and culture. The main features of the movement were: battle against social conformity, rejection of literary traditions, the use of drugs to achieve higher consciousness, meditation, interest in Buddhism etc.

Allen Ginsberg's first book, Howl and other Poems is regarded as the representative of the Beat poets. Ferlinghetti's press published "Howl" and he was brought to trial the next year on charges of obscenity. The judge's verdict did not declare it obscene and this brought national attention to Ginsberg and Beat Poets. Other Beat Poets were Diane di Prima, Neal Cassady, Anne Waldman, Michael McClure, Jack Kerouac and so on. Beat generation was criticized for its sexual deviancy, illicit drug use and anti-intellectual stance. The hippie movement of the 1960's also owed a great debt to Beat generation. However, the Beat generation was more educated and sophisticated than they seemed at a first glance.

20. Magic Realism: Magic realism is a genre of narrative fiction and more broadly, literature, painting, film and theatre etc. in the magical realism, where the ordinary turns into extraordinary and the magical becomes the commonplace. It is also known as marvelous realism or fantastic realism. It is not merely a style or a genre but a way of questioning the nature of reality. In fiction plays or films factual narratives are far flung fantasies are combined to reveal insights about human nature and the world in general. Scholars have identified elements of magical realism in Emily Bronte's "Wuthering Heights" and Kafka's "The Metamorphosis". The movement began in Latin America which included the Hispanic writers like Isabel Allende, Miguel Angel Asturias, Laura Esquivel, Elena Garro, Gabriel Marquez etc. Today, magical realism is seen as an intellectual trend. The characteristic of magical realism are as follows: 1. Situations and incidents defy logic 2. The use of myths and legends 3. Historic context 4. Societal concerns 5 Distorted

time and sequence 6. Real world setting 7. Matter of fact tone 8. Blending of naturalistic techniques with the Surreal and the supernatural 9. Unreal elements play part in realistic environment. 10. The ordinary as miraculous and the miraculous as ordinary.

Literary magic realism originated in Latin America and then spread to Paris and Berlin in Europe. The writers of the magic realism were influenced by the art movement of the time. They influenced writers of other countries such as Salman Rushdie of India and Nigerian novelist Ben Okri. “One Hundred Years of Solitude”. (1967) by Gabriel Garcia Marquez is considered a milestone in magic realism.

21. Post-Colonialism: Post colonialism and post-colonial studies is the academic study of cultural legacy of colonialism and imperialism. It is the historical period that represents the aftermath of western colonialism or imperialism. The term post-colonialism sometimes used to refer to the struggles of indigenous people in many parts of the world in the early part of 21st century. Fanon in his book “The Wretched of the Earth” discussed material and psyche-logical consequences of colonialism. His works emphasized the complex relation between imperialism and nationalism which reminded a critical focus of most of the post-colonial writings.

The characteristics of post-colonial writings are as follows: 1. The use of native language by the writers 2. Rewriting history 3. Valorization of cultural identity 4. Nationhood and nationalism. 5. Understanding of Metanarrative 6. Colonial discourse 7. Decolonization struggles 8. Challenging stereotypes.

Some of the prominent themes of Post-colonial literature are: 1. Reasserting the identity of indigenous culture. 2. Revisiting and revising colonial history. 3. Depiction of people and their lives centered by colonialism. 4. Interrogating colonial past 5. Cultural alienation 6. Creation of mimic men 7. Negritude, feminism, dalitism and queer. 8. Hybridity 9. Diaspora.

Major post-colonial writers and theorist are Homi.K.Bhabha, Edward Said, Frantz Fanon, Gayatri Spivak, Mahasweta Devi, Chinua Achebe, Salman Rushdie, Jean Rhys, Gabriel Garcia Marquez, Derek Walcott, Dipesh Chakrabarty, Ben Okri, etc. Things Fall Apart, Wide Sargasso Sea, The God of Small Things, Midnight’s Children, Heart of Darkness, are the popular Post-Colonial works. Post-Colonialism influenced Italian English writers and African Writers who revisited colonial past, rewriting history in a dispassionate manner. They tried to free themselves from colonial hangover and examined their native, indigenous culture and traditions in an unbiased way.

7.7 LET US SUM UP

In this unit, we had a glimpse of major literary periods and movements in English and American Literature. Literary periods and literary periods are the part of history of literature. Literary periods are generally related to political rule in a particular geographical territory while literary

movements refer to certain tendency or style followed by group of artists. Very often several movements-coexisted during certain period. In literary movements, the artists join together with a common goal about political ideology, style, form, the purpose of art and literature soon.

We have discussed all important movements briefly. You can study them in detail referring to related references books or interest.

7.8 CHECK YOUR PROGRESS

Match the Following

A	B
1. Neo Classicism	a.
John Donne	
2. Romantic Revival	b.
Alexander Pope	
3. The Victorian Period	c.
Charles Darwin	
4. Transcendentalism	d.
A.C.Swinburne	
5. Metaphysical Poetry	e.
William Wordsworth	
6. Pre-Raphaelite Movement	f.
Emile Zola	
7. Naturalism	g.
Hans Arp	
8. Symbolist Movement	h.
W.B.Yeats	
9. Dadaism	i.
Mallarme	
10. Irish Movement	j.
Alferd Tennyson	
	k.
R.W.Emerson	

Choose the correct options from those given below (MCQ)

- Metaphysical poetry was _____ in nature
(a) Spiritual (b) analytical (c) emotional (d) imaginative
- Neo-Classical period is also called _____
A Victorian age (b) Georgian age (c) Augustan age (d) romantic age
- Walter Scott wrote _____ novels.
(a). Regional (b). Historical (c). Romantic (d). Urban
- pre-Raphaelite movement was initiated by _____
(a). A.C.Swineburne (b). Christina Rossetti
(c). D.G.Rosetti (d). William Morris
- Transcendentalism was deeply influenced by _____
(a). Goethe (b). Dante (c). Shakespeare (d). Milton
- Naturalism was kind of _____

- (a). Extreme romanticism (b). Extreme realism
 (c). Extreme emotionalism (d). extreme imagination
7. Dadaism originated in _____
 (a). berlin (b). Paris (c). London (d). Zurich.
8. Harlem Renaissance was the flowering of _____
 (a). American Literature (b). Negro Literature
 (c). Hispanic Literature (d). French Literature
9. _____ published “The Sureealist Manifesto” in 1924.
 (a). Emile Zola (b). Mallarme (c). Hans Arp (d). Andre Breton
10. “One Hundred Years of Sollitude” by Gabriel Marquez is the
 example of _____
 (a). Surrealism, (b). magic realism (c). transcendentalism (d). naturalism

Write short notes on following topics.

1. Difference between literary periods and literary movement
2. Symbolism
3. Dadaism
4. Beat Poetry
5. Post-colonialism

7.9 BOOKS SUGGESTED (REFERENCE/WEBSITES)

- W.J. Long. English Literature Atlantic Publishers, New Delhi.
- W.J. Long Outlines of English and American Literature 2017
 Forgotten Books, 2017.
- Helene Henderson and Jay .P.Pederson. Twentieth Century Literature
 Movements Dictionary, Omnigraphics Inc. 1999.
- Margaret Drabble, The Oxford Companion to English Literature.
 Oxford University Press: New Yourk, 2000.
- Rene Welleck and Austin Warren. Theory of Literature Hartcourt,
 Brace and Company, 1984
- Renr Welleck A History of Modern Criticism Jonthan Cape, London.
 1986
- Internet References/Websites: Literary History, Literary Criticism,
 The Internet Public Library, Britanica.com.

Answers of Objective Questions

Answer to Match Following

1.	2.	3.	4.	5.	6.	7.	8.	9.	10
B	E	J	K	a	D	F	I	G	h

Answer of Mcq

11	12	13	14	15	16	17	18	19	20
b	c	b	c	a	b	d	b	d	b

:: STRUCTURE ::

- 8.0 Objectives**
- 8.1 The Historical Overview**
- 8.2 Renaissance: The Elizabethan and Jacobean Age**
 - 8.2.1 Political Peace and Stability**
 - 8.2.2 Social Development**
 - 8.2.3 Religious Tolerance**
 - 8.2.4 Discovery, Exploration and Expansion**
 - 8.2.5 Influence of Foreign Fashions**
- 8.3 The Literary Tendencies of the Age**
 - 8.3.1 Foreign Influences**
 - 8.3.2 Influence of Reformation**
 - 8.3.3 Ardent Spirit of Adventure**
 - 8.3.4 Abundance of Output**
- 8.4 Poetry**
 - 8.4.1 Love Poetry**
 - 8.4.2 Philosophical Poetry**
 - 8.4.3 Satirical Poetry**
 - 8.4.4 Poets of the Age**
 - 8.4.5 Songs and Lyrics**
 - 8.4.6 Sonnets and Sonneteers**
- 8.5 Drama**
 - 8.5.1 The University Wits**
 - 8.5.2 Shakespeare**
 - 8.5.3 Other Playwrights**
- 8.6 Metaphysical Poetry**

8.7 Let Us Sum Up

8.8 Keywords

8.9 Check Your Progress

8.10 Books Suggested

❖ Answers

8.0 OBJECTIVES

The unit will make the students aware of:

- The origin and development of the Renaissance Age.
 - The role of Elizabethan and Jacobean age in the movement.
 - Features of the movement.
 - Literary tendencies, literary contributions to the different genres like poetry, prose and drama.
 - The important writers with their major works.
- With this knowledge the students will be able to locate the particular works in the tradition of literature.

8.1 THE HISTORICAL OVERVIEW

1.1 Few ages in history have such importance and resonance as the Renaissance. It is usually used to describe the rediscovery of classical Roman and Greek culture in the late 1300s and 1400s and the great pan-European flowering in art, architecture, literature, science, music, philosophy and politics that it inspired. It is seen as the epicentre that contributed in designing the modern world. However, the term ‘renaissance’ (French for ‘rebirth’) was not used during the period itself. It was rather invented by the 19th-century historians. Did the Renaissance begin in late 14th-century Italy, during what is usually regarded as the Middle Ages, or only flower in northern Europe a century later, in the aftermath of the Protestant Christian Reformation? How does it describe a cultural, historical and economic moment and when did it end? Did man really ‘re-find himself’, as one French historian later wrote? Or does the word describe something much subtler and more indefinable? How did it end up becoming one of the torch bearers of English literature and the ages that followed it?

Rebirth and Rediscovery Though historians debate the precise origins of the Renaissance, it is mostly agreed upon that it start in Italy in the 1300s. With the influence of the Roman Catholic Christian doctrine weakening and the reawakening of interest in Greek and Latin texts by philosophers such as Aristotle, Cicero and Seneca, historians including Plutarch and poets such as Ovid and Virgi, the Renaissance began to see the light of the day. The fall of Constantinople (Istanbul) to the Turks in 1453 encouraged many scholars to flee to Italy, bringing printed books and manuscripts with them. This period also witnessed the extraordinary visual art that mushroomed in the great Italian city states of Florence and Venice in the early 16th century. Artists such as Botticelli, Leonardo da Vinci, Michelangelo and Raphael, inspired creativity and form in many. Johannes Gutenberg's invention of the printing press around 1440 enabled books to be mass-produced in the Western world for the first time. The shifting political arenas, and the increase in trade and economic activity, brought about a wave of change in the thoughts and attitudes of the people. These new ways of thinking began to spread northwards across Europe. The fact that it was a transnational movement, which came to touch every country in Europe, is one of the most crucial things about the Renaissance.

In England, the literary decline after Chaucer's death was due in considerable measure to political reasons. The dispute about the throne and the tension it brought about gave birth to the War of Roses. It, in turn, exhausted the energy and resources of the country destroying several noble families. Most of the art and literature back then depended on their patronage and support. The accession of Henry VII in 1485 established a strong monarchy and restored social and political order (a boon in those desperate times). He curtailed the powers and privileges of barons and patronized the new rich class. Gradually, the country began to recover from its injuries and resumed its power among the European nations. The Renaissance began in London with the publication of the English masterpieces that awakened a sense of their national life and loyalty in the minds of the people.

The English Renaissance covers a long span of time, which is divided for the sake of convenience into the following three periods:

- i) The Beginning of Renaissance (1516 – 1558)
- ii) The Flowering of Renaissance (1558 – 1603). It is actually called the Age of Elizabeth.
- iii) The Decline of Renaissance (1603 – 1625). It is also termed the Jacobean Age.

8.2 RENAISSANCE: THE ELIZABETHAN & JACOBAN AGE

Both the Elizabethan and Jacobean Periods in the history of English literature are also known as The Age of Shakespeare. It is one of those only times when a poet/playwright held equal importance to that of a

monarch because of the contributions that were made in literature. Because of the art and literature that was witnessed during this span of time, it is also known as the golden age of literature. It extends from the accession of Elizabeth in 1558 to the death of James I in 1625. It was an era of peace, of economic prosperity, of stability, of liberty and of great explorations. The age focuses on contemplation, reflection and action. John Milton calls England, during this age, as —'a noble and puissant nation', rousing herself, like a strong man after sleep, and shaking her invincible locks. Let us see the main characteristics of this age.

8.2.1 Political Peace and Stability

Queen Elizabeth brilliantly framed and followed the policy of balance, fairness and moderation both inside and outside the country. A working compromise was reached with Scotland. The rebellious northern barons were kept in check by reducing feelings of animosity. She, therefore, was one of the few who was successfully able to establish peace in traditionally disturbed border areas. Her administration played the key role in the progress and the recovery of the nation..

8.2.2 Social Development

It was an age of great social contentment. The rapid rise of the industrial towns gave employment to thousands. Increasing trade and commerce enriched England. The wealthy were taxed to support the poor financially. This created a general feeling of empathy for the other. It was the right atmosphere for literary activities.

8.2.3 Religious Tolerance

It was an era of religious tolerance and of peace. The kingdom woke up to the realization that the whole nation was divided. The north was largely Catholic, and the South was strongly Protestant. Scotland followed the Reformation. Ireland followed its old traditional religion. Queen Elizabeth brought about the Anglican church. It was a compromise between the Catholics and the Protestants. All Englishmen were influenced by the Queen's policy of religious tolerance and were united.

8.2.4 Discovery, Exploration and Expansion

It was an age of great thought, action and execution. New knowledge was pouring in from all directions. Great voyagers like Hawkins, Frobisher, Raleigh and Drake brought home both material and intellectual treasures from the East and the West. The spirit of adventure, exploration and the anticipation of new discoveries reflected in the works of the writers. The spirit of action and adventure paved the way for the illustrious development of dramatic literature. It has rightly been called the age of the discovery of the new world and of man.

8.2.5 Influence of Foreign Fashions Italy caught the fascination of the Englishmen. People were not only fond of Italian books and literature, but also of Italian manners and morals. Consequently the literature of England was immensely enriched by imitating Italian classics.

In spite of the ignorance and superstition, violence and brutality, easy morals and lax values, Elizabethan Age was an age in which men lived graciously, thought intensely and wrote strongly.

8.3 THE LITERARY TENDENCIES OF THE AGE

8.3.1 Foreign Influences

England was under the full effect of the revival of learning. Neither did it rely nor limit itself to scholars alone. Translations of the original classics were now available in large volumes to the common people. Then it came under the all pervading influence of humanism, openness of mind, love of beauty and freedom.

In the year 1453, when the Turk Vandals invaded Constantinople, many Greek scholars, took shelter along with their manuscripts and libraries in Italy. Italy became the centre of classical literature and culture.

8.3.2 Influence of Reformation

Both the Renaissance and the Reformation greatly influenced the literature of this age. Hudson says that “while the Renaissance aroused the intellect and the aesthetic faculties, the Reformation awakened the spiritual nature; the same printing press which diffused the knowledge of the classics, put the English Bible into the hands of the people; and a spread in the interest of religion was accompanied by a deepening of moral earnestness.”

8.3.3 Ardent Spirit of Adventure

An ardent spirit of adventure characterized this age. The new discoveries and explorations beyond the seas by voyagers kindled human imagination and popular curiosity. The entire literature of this period, especially the plays of the university Wits and Shakespeare, are imbued with the spirit of adventure and imagination.

8.3.4 Abundance of Output

It was an age rich in literary productions of all kinds. In Elizabethan Age had treatises, pamphlets, essays, prose romances, sonnets, both Petrarchan and Shakespearean, Lyric, plays etc. were abundantly written. The output of literary productions was very wide.

8.4 POETRY

It reflects the spirit of conquest and self-glorification, humanism and vigorous imagination, emotional depth and passionate intensity. Sublimity was considered to be the essential quality of poetry. Spenser, Shakespeare and Marlowe had the immense power to express this sublimity through their poetry. All varieties of poetic forms like lyric, elegy, eclogue, ode, sonnet etc. were successfully attempted.

8.4.1 Love Poetry

The love poetry is characterized by romance, imagination and youthful vigour, Sidneys wrote *Astrophel and Stella*, Spenser *Amoretti*, Daniel *Delia*, Marlowe *Hero and Leander*, Shakespeare *Venus and Adonis* and his sonnets are noticeable love poems of this period.

8.4.2 Philosophical Poetry

The Elizabethan age was a period both of planning, action and reflection.. People thought inwardly. The tragedies of Shakespeare represent this aspect of national life. Poems by Brooke, *On Human Learning*, *On Wars*, *On Monarchy*, and *On Religion* have philosophical leanings.

8.4.3 Satirical Poetry

It came into existence after the decline of the spirit of adventure and exploration, of youthful gaiety and imaginative vigour towards the end of Elizabeth's reign. Donne wrote *Satires* and Drummond *Sonnets* are some fine examples of this type of poetry. In the reign of James I life lost charm.

8.4.4 Poets of the Age

Wyatt and Surrey traveled widely in Italy. They brought to England the Italian and classic influence. They are the first modern poets. The book that contains their poems is *Songs and Sonnets*, known as *Miscellany* by Tottle.

Sir Thomas Wyatt

Wyatt brought to English poetry grace, harmony and nobility. He was the first poet, who introduced sonnet, which was a favorite poetical form in England with Shakespeare, Milton, Spenser, Wordsworth, Keats, Shelley, Arnold and many others.

Earl of Surrey

Surrey was a disciple of Wyatt rather than an independent poetical force. The former followed the Petrarchan pattern of sonnet, whereas the latter modified it and made it typical English. He was the first poet to use blank verse in his translation of *Aeneid*.

Thomas Sackville

Sackville was a great humanist whose only contribution to England poetry is *The Induction*.

Sir Philip Sidney

Sidney was the most celebrated literary figure before Spenser and Shakespeare. As a man of letters he is remembered for *Arcadia* (a romance), *Apology For Poetry* (a collection of critical and literary principles) and *Astrophel and Stella* (a collection of sonnets). These 108 love sonnets are the first direct expressions of personal feelings and experience in English poetry. He analyses the sequence of his feelings

vividly and minutely. His sonnets owe much to Petrarch and Ronsard in tone and style.

Edmund Spenser

Edmund Spenser is rightly called the poet's poet because all great poets of England have been indebted to him. Spenser's main poetical works are: *The Shepherd's Calendar* (1579), two eclogues, March and December, are prescribed in your syllabus for detailed study. *Amoretti* (1595), a collection of eighty eight Petrarchan sonnets *Epithalamion* (1599), a magnificent ode written on the occasion of his marriage with Elizabeth Boyle *Prothalamion* (1596), an ode on marriage Astrophel (1596), and an elegy on the death of Sir Philip Sidney titled *Four Hymns* (1576) written to glorify love and honour his epic, *The Faerie Queen* (1589 – 90).

Christopher Marlowe and George Chapman

The Hero and Leander was left incomplete as Marlowe passed away. It was completed by Chapman. This poem is remarkable for felicity of diction and flexibility of versification. The poets show great skill in effectively using words and images. Besides completing *Hero and Leander*, Chapman also translated *Iliad* and *Odyssey* and composed some sonnets.

William Shakespeare

Shakespeare composed many beautiful sonnets and two long poems – *Venus and Adonis* and *The Rape of Lucrece*. His sonnets to his white friend and the dark lady are the most popular.

Ben Jonson Ben Jobson was a pioneer in the field of poetry. His poetic work consists of short pieces, which appeared in three collections – *Epigrammes*, *The Forest* and *The Underwood*. He is a first-rate satirist in Elizabethan poetry. He presents vivid sarcastic portraits in ten or twenty lines. His moral satires were nobler in tone and more sincere in expression than of Hall or Marston.

Ben Jonson was the first English poet to write the Pindaric odes. His *Ode to Himself* is a fine example of this genre. His poetic style is lucid, clear and free from extravagances. He is also the forerunner of neo-classicism, which attained perfection in the works of Dryden and Pope. *To Celia*, *Echo's Song* and *A Song* are his memorable lyrics.

John Donne

As the pioneer of the Metaphysical Poetry, Donne stands unrivalled. His contribution to poetry will be discussed along with the metaphysical Poetry. (For detailed study please refer unit 2 of this book.) Apart from the above major poets, there are few poets whose names need to be mentioned. They are, Joseph Hall, John Marsten, George Wither, and William Browne.

8.4.6 Sonnets and Sonneteers

In England Wyatt and Surrey began sonnet writing in imitation of the Italian sonnet. Wyatt introduced the Petrarchan model. He wrote 31 sonnets on the theme of love of rare beauty. Surrey gave a new turn to sonnet writing by introducing a new pattern which Shakespeare used later. His love sonnets were addressed to Lady Geraldine. They were marked by a note of melancholy and sadness. Wyatt and Surrey introduced the personal note in English sonnet.

Thomas Watson was the earliest Elizabethan to make a reputation as a sonneteer. In 1582 he published one hundred —passions or —poems of love which were described as sonnets, though many of them were of eighteen lines long. However, Watson's second volume of poems entitled *The Tears of Fancy or Love Disdained* were strictly confined to fourteen lines.

The publication of *Astrophel and Stella* by Sidney marks the real beginning of Elizabethan sonnet. His sonnets clearly show the influence of Petrarch, Ronsard and Watson. Petrarch wrote his sonnets for his beloved Laura. Sidney's sonnets express his ardent passion for his beloved Penelope, the Stella of his sonnets. His sonnets are effusions of personal passion. His example was followed by Daniel in *Delia*, Constable in *Diana*, Drayton in *Idea* and Spenser in *Amoretti*.

Spenser's *Amoretti*, a collection of 88 sonnets is memorable contribution to the art of sonnet writing. They are addressed to Elizabeth Boyle, whom he married. So an intimate, personal or autobiographical note runs in all of them. His sonnets are unique for their purity. They tell a story of love without sin or remorse.

Shakespeare is the greatest writer of the sonnet form. He preferred the Spenserian pattern, consisting of three quatrains, each rhyming alternately, and rhyming couplet to conclude. Thomas Thorpe printed a collection of 154 sonnets of Shakespeare in 1609. It was dedicated to a —Mr. W.H. and to a Dark Lady. The poet loved both of them dearly. The poet makes every allowance for the man, his youth, his attraction, his inexperience. He prefers the companionship of his friend to the company of the mistress.

8.5 ELIZABETHAN DRAMA

8.5.1 The University Wits

Lyly, Peele, Greene, Lodge, Nashe, Kyd and Marlowe are known as the university Wits because they came either from Cambridge or from Oxford. They were romantic by nature and represented the spirit of Renaissance. The great merit of the University Wits was that they came with their passion and poetry, and their academic training. They paved the way for the successive writers like Shakespeare to express his genius.

John Lyly: Lyly wrote eight comedies, of which the best are *Campaspe*, *Endymion*, *Grallathia*, *Midas* and *Love's Metamorphosis*. He wrote for

the private theatres. His writing is replete with genuine romantic atmosphere, humour, fancy for romantic comedy, realism, classicism and romanticism. Lyly established prose as an expression of comedy.

George Peele: His work consists of *The Arraignment of Paris*, *The Battle of Alcazar*, *The Love of King David and Fair Bethsabe* and *The Old Wives Tales* a play he wrote for the first time and introduced satire. He has left behind a pastoral, a romantic tragedy, a chronicle history and a romantic satire. He juxtaposes romance and reality in his plays. As a humorist he influenced Shakespeare. In *The Old Wives' Tales* he for the first time introduced the note of satire in English drama.

Robert Greene: Greene wrote *The Comical History of Alphonsus, King of Aragon* and *Friar Bacon and Friar Bungay*. Greene was the first master of the art of plot construction in English drama. His heroines Margaret and Dorothea have similarities with Rosalind and Celia.

Thomas Kyd: *The Spanish Tragedy*, a Senecan tragedy, is an abiding contribution to the development of English tragedy by Kyd. It is a well constructed play in which the dramatist has skillfully woven passion, pathos and fear until they reach a climax. Kyd succeeded in producing dialogue that is forceful and capable. He introduced the revenge motif into drama. Thus, he, influenced *Hamlet* and *The Duchess of Malfi*.

Christopher Marlowe: His famous plays *Tamburlaine, the Great*, *Dr. Faustus*, *Edward II* and *The Jew of Malta* give him a place of preeminence among the University Wits. Swinburne calls him the first great poet, the father of English tragedy and the creator of blank verse.

8.5.2 Shakespeare

Between about 1590 and 1613, Shakespeare wrote at least 37 plays and collaborated on several more. He has 17 comedies to his credit. Among his 10 history plays are *Henry V* and *Richard III*. The most famous among his tragedies are *Hamlet*, *Othello*, *King Lear* and *Macbeth*. Shakespeare also wrote 4 poems, and a famous collection of *Sonnets* which was first published in 1609.

By 1592, Shakespeare was well-known enough as a writer and actor to be criticised by jealous rival Robert Greene as an 'upstart crow' and 'Johannes Factotum' (a 'Johnny do-it-all') in his pamphlet *Groats-worth of Wit* (a groat being a small coin). Although it is difficult to determine the chronology of Shakespeare's works, it is likely that by 1592 he had authored 11 plays, including *Romeo and Juliet*, *Richard III* and *A Midsummer Night's Dream*. His plays were successful: the box office takings from the first performance of *Henry VI, Part 1* at the Rose in 1592 were £3 16s. 8d., the highest recorded for the season.

For much of the period from September 1592 to June 1594, the London playhouses were shut because of the plague. Shakespeare published two epic poems during this time, *Venus and Adonis* and *The Rape of Lucrece*.

Shakespeare's success grew through the 1590s. He joined and became a shareholder of the Lord Chamberlain's Men and wrote more plays, he published several poems and circulated his sonnet sequence in manuscript. His successes enabled him in 1597 to buy New Place, the second largest house in Stratford. This success was not untainted by tragedy however: in 1596 his 11 year old son Hamnet, died.

The Jacobean works of 1604–08 were darker and include the mature tragedies like *Othello*, *King Lear* and *Macbeth*. In 1608 the King's Men took on a second theatre, a candlelit indoor venue at Blackfriars, whose expensive seats catered to a more elite audience and whose lighting may have influenced the atmosphere of late plays such as *The Tempest*.

8.5.3 Other Playwrights

Ben Jonson and the Comedy of Humours Jonson propounded the theory of the comedy of humours. For him the purpose of the comedy is corrective and cathartic. The corrective and moral tone necessitated the presence of satire in his comedies. He derived the idea of humours from medieval medical science. In the older physiology the four major humours corresponding with the four elements and possessing the qualities of moisture, dryness, heat and cold. Variations in the relative strength of these humours showed the individual differences. He developed characters who'd lack a certain humour and how generated comedy.

John Webster and the Revenge Tragedy Webster's two tragedies *The White Devil* and *The Duchess of Malfi* have earned for him an outstanding place in British drama. Both his tragedies are based on the revenge motif. He also aims to show through both the plays the effect and the consequence of revenge. He had converted melodrama into tragedy. He imparted moral vision, psychological subtlety and depth to the tragedy of revenge and horror.

George Chapman

George Chapman was a classicist like Jonson. His two comedies *All Fools Day* and *Eastward Ho* are remarkable for Jonsonian humour. His historical plays dealing with nearly contemporary history are *The Blind Beggar of Alexandria*, *Charles, Duke of Byron* and *The Tragedy of Chabot*.

Thomas Middleton

Thomas Middleton was one of the most original dramatists of his time. His light farcical comedies like *A Mad World My Masters* and *A Chaste Maid in Cheapside* are remarkable for vivacity. His other memorable plays *Women Beware Women*, *Changeling* and *The Witch*. *The Spanish Gypsy* is a romantic comedy which reminds us of *As You Like It*.

8.6 METAPHYSICAL POETRY

Taking a hint from Dryden's phrase about Donne. He affects the Metaphysics Dr Johnson called him and his followers the Metaphysical poets. For both in their thought and expression they are surprisingly different from their predecessors.

A new kind of poetry, known as the metaphysical poetry, began with John Donne. It is characterized by much genuine poetic feeling, harsh metres, and those strained and whimsical images and turns of speech, which are called conceits. Let us see the major poets of Metaphysical School in a nutshell.

Donne has written Satires, Songs and Sonnets and Elegies. His poetry is classified into three categories – amorous, religious and satirical. His poetry reveals —a depth of philosophy, a subtlety of reasoning, a blend of thought and devotion, a mingling of the homely and the sublime, the light and the serious, which make it full of variety and surprise. His images are far-fetched, obscure, unusual and striking.

George Herbert is the most widely read of all the metaphysical poets. His poems were published posthumously. His poetry is distinguished by clarity of expression, concrete imagery and conceits. He preferred simple, homely, racy language and naturalness of expression. His poetry is sensitive to the most delicate changes of feeling.

Richard Crashaw was both secular and religious in his poetry. His best work is *Steps to the Temple* (1646). His poetry is noticeable for striking but fantastic conceits, for its religious fire and fervour. It is emotional rather than thoughtful.

Henry Vaughan was at heart a mystic. His books include *Poems*, *Olor Iscanus*, *Silix Scintillans* and *Thalia Rediviva*. He had a considerable gift for fantasy. Edward Albert writes : —His regard for nature, moreover, has a closeness and penetration that sometimes suggest Wordsworth.

Abraham Cowley distinguished himself as a classical scholar. His well-known poems are *The Mistress*, *The Davideis* and *the Pindaric Odes*. He was the last of the metaphysical poets and in many respects he foreshadows the English classicists. With all his puerility, his fantasy, his conceits and his Pindarism, Cowley is, first of all, an intellectual. His lyrics are often sweet and graceful.

The following are their chief characteristics of Metaphysical Poetry:

Fantastic Conceits: This poetry is an expression of what has been said by earlier poets. It abounds rather in thoughts brought from the deepest

Treatment of the Inwards: The Metaphysicals deal not so much with the outward world—man, nature, and human life as with what passed in their own mind. The Metaphysicals lived in the world of their own fancy and spoke of that only. This makes their thought novel and startling.

Far-Fetched Images: The images suggested by Metaphysical poetry are often strange. They are usually the product of unnatural combinations of dissimilar objects and ideas. There is no obvious connection between love and geographical zone.

Hyperbole: Metaphysical poetry abounds in hyperbole that not only could not be credited but could not be imagined. *In Sweetest Love, I Do not Go* the mistress sighs and in doing so she exhales soul and when she weeps she sheds his blood.

Obscurity: For reasons unknown metaphysical poetry is not easily comprehensible and understandable. T. S. Eliot says that in trying to find words for their subtle thoughts and feelings, the Metaphysicals fail to carry the readers along with them.

Learning: Dr Johnson says that Metaphysicals were men of learning which is an advantage to any poet. The poets could apply their learning on to their poems and emote.

8.7 LET US SUM UP

In this unit we have studied the importance of English Renaissance which exercised a great impact on the development of English literature. We have taken an overview of the socio-political tendencies of the Elizabethan and Jacobean ages including their literary features. Further, we studied the different kinds of poetry.. You have also been introduced with the important poets of the age.

It focuses on the dramatic art developed by the Elizabethan playwrights. It includes the University wits and their contributions to drama, and how they pave the way for Shakespeare.

We also studied the poetry of the age including Metaphysical Poetry.

8.8 KEYWORDS

Shakespearean	Belonging to Shakespeare or his age or style.
Renaissance	a revival or renewed interest in something.
Sonnet	a poem of fourteen lines.
Jacobean	relating to the reign of King James I of England.
Metaphysical	Name given to poets for their style of writing by Donne.

8.9 CHECK YOUR PROGRESS

(A) Answer in detail.

1. What are the characteristics of the Renaissance Age?

2. Write a detailed note on the origin and development of the Renaissance Age?

3. Write an account of the development of poetry during the age.

4. Write an account on the development of drama during the age.

5. Define renaissance and explain the role the Elizabethan age in it.

6. Write a detailed note on the characteristics of the metaphysical poetry.

7. Why do you think that comedy and satire became so important during the Restoration period? What does this suggest about the perspective of the writers of this era?

8. Write a detailed note on the metaphysical poets.

(B) Answer the following in detail.

1. Define Renaissance.

2. Critically comment on the literature of the Elizabethan Age

(C) Answer in short.

1. How many plays did Shakespeare write?

2. Who coined the term 'metaphysical' for the poets?

3. List any three characteristics of the Elizabethan drama.

(D) Choose the correct option.

1. What form of art is most famous during the Elizabethan Age?

(a) Painting (b) Theatre (c) Ballet

2. What kind of plays were performed during the Elizabethan Age?

(a) Comedies (b) Tragedies (c) Both

3. The Elizabethan era is from _____.

(a) 1558-1660 (b) 1550-1616 (c) 1558-1603

4. _____ is considered to be the father of the Metaphysical poets.

(a) Andrew Marvell (b) George Herbert (c) John Donne

5. *All For Love* is written by _____.

(a) Shakespeare (b) Dryden (c) Byron

6. Senecan plays were rendered into English by _____.

(a) Marlowe (b) Newton (c) Heywood

7. Who was the first to use the blank verse?

(a) Shakespeare (b) Surrey (c) Wyatt

8. Which was the last play written by Shakespeare?

(a) *The Tempest* (b) *Cymbeline* (c) *Macbeth*

9. Dryden used the blank verse in _____.

(a) *All For Love* (b) *Aurangzebe* (c) *The Rehearsal*

8.10 BOOKS SUGGESTED

1. *The Renaissance Literature Handbook* by Susan Bruce and Rebecca Steinberger.
2. *A Companion to English Renaissance Literature and Culture* by Michael Hattaway.
3. *Studies in Medieval and Renaissance Literature* by C.S. Lewis and Walter Hooper.
4. *Renaissance Literature* by Siobhan Keenan.s

❖ Answers

1. B 2. C 3. C 4. A 5. B 6. B 7. B 8. B 9. A

:: STRUCTURE ::

- 9.0 Objectives**
- 9.1 Introduction**
- 9.2 Historical Overview of Restoration Age**
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 - 9.3.1 Rise of Neo-classicism**
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 - 9.7.5 Follow Nature**
 - 9.7.6 Town and City Life as a Theme of Literature**

9.7.7 The Heroic Couplet and the Poetic Diction as Tools of Writers

9.8 Literary Genres

9.8.1 The Augustan Poetry

9.8.1.1 Alexander Pope

9.8.1.2 Dr. Samuel Johnson (1709-84)

9.8.2 Prose of the Augustan Age

9.8.3 Novel of the Augustan Age

9.8.3.1 The Four Wheels of the Novel.

9.9.4 The Pre-Raphaelite Poetry

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9.10 Let Us Sum Up

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9.12 Checks Your Progress

9.13 Books Suggested

Answers

9.0 OBJECTIVES

- Historical overview of the Neo-Classical Age,
- Socio-political happenings and its impact..
- Literary features of the age, prose, poetry and drama of the period.
- The major writers and their works. .

9.1 INTRODUCTION

The word 'Neo-Classical' is a combination of two words 'Neo' and 'Classical'. Neo means 'new' and classical denotes the 'Roman and Greek classics'. This era is also known as the era of enlightenment. Popular types of literature include parody, letters, essays, and satire. People were interested in appearance, not in being genuine. Good manners and doing the right thing for the people was considered essential. This age is divided into three parts:

- Restoration Period
- Augustan Literature
- Age of Sensibility

9.2 HISTORICAL OVERVIEW OF RESTORATION AGE

The period from 1660 to 1700 is known as the Restoration period or the Age of Dryden. Dryden was the representative writer of this period. People had seen a complete shut down of all media of entertainment and their social life took a big blow during Cromwell's rule. The restoration of King Charles II in 1660 marks the beginning of a new era both in the life and the literature of England. The King was received with wild joy on his return from exile. The change of government from Commonwealth to Kingship corresponded to a change in the mood of the nation.

The historical events like the Restoration of Charles II in 1660, the religious controversy and the revolution of 1688 deeply influenced the social life and the literary movements of the age.

9.2.1. The Restoration

The Restoration of Charles II brought about a revolutionary change in lifestyle and literature. Since he was heavily influenced by the French culture, it reflected on his mannerisms and his ruling. During this period gravity, moral earnestness and decorum in all things, which distinguished the Puritan period, were rejected. The natural instincts which were suppressed during the previous era came in full view..

The beginning of Restoration started the process of social transformation. The atmosphere of gaiety and cheerfulness, of licentiousness and moral laxity was restored. The theatres were reopened. There was a stern reaction against the morality of the Puritans. Morality was on the wane. There was laxity everywhere in life. All these tendencies of the age are clearly reflected in the literature of the period.

9.3 LITERARY CHARACTERISTICS OF RESTORATION AGE

9.3.1 Rise of Neo-classicism

The Restoration marks a complete break with the past. The people believed in the present, the real and the material. The writers, both in prose and poetry, agreed upon the rules and principles in accordance with which they should write. Rules and literary conventions became more important than the depth and seriousness of the subject matter to the writers of this period. They express superficial manners and customs of the aristocratic and urban society and did not pry into the mysteries of human mind and heart.

9.3.2 Imitation of the Ancient Masters

The authors of the period didn't have any exceptional literary talents. So they turned to the ancient writers, in particular, to the Latin writers, for

guidance and inspiration. Thus grew the neo-classical school of poetry. The neo-classicists or pseudoclassicists directed their attention to the slavish imitation of rules and ignored the importance of the subject matter. This habit was noticeable in the age of Dryden. It strengthened in the successive age of Pope.

9.3.3 Imitation of the French Masters

Famous French writers like Corneille, Racine, Moliere and Boileau were imitated. English writers imitated the French blindly; rather they copied the worst vices of the French. The French influence is seen in the coarseness and indecency of the Restoration comedy of manners. The influence of French and classical models of tragedy is seen in the heroic tragedy. The French influence is responsible for the growth and popularity of opera.

9.3.4. Correctness and Appropriateness

The new tendency, which reached its climax in the Age of Pope, is very clearly marked in the literature of the Restoration period. To Dryden Dr. Johnson applied the term Augustan, saying that 'Dryden did to English literature what Augustus did to home', which he found 'of brick and left of marble'. Dryden was the first representative of the new ideas that were to dominate English literature.

9.3.5. Realism and formalism

Restoration literature is realistic. It was very much concerned with life in London.. The early Restoration writers, observes W. J. Long, 'sought to paint realistic pictures of corrupt court and society, and emphasized vices rather than virtues and gave us coarse, low plays without interest or moral significance'.

9.4 POETRY OF RESTORATION AGE

The poetry of the Restoration period is formal, intellectual and realistic. S. A. Brooke writes: "The artificial style succeeded to any extinguished the natural, or to put it otherwise, a more intellectual poetry finally overcame poetry in which emotion always accompanied thought."

John Dryden (1631-1700): Dryden was the first of the new, as Milton was the last of the former school of poetry. He was a versatile poet. *Absalom and Achitophel* is a fine, finished satire on contemporary political situation. *Medal* is an attack on Shaftesbury. *Mac Flecknoe* is an attack on a former friend, Thomas Shadwell.

Religio Laici and *The Hind and the Panther* are two doctrinal poems. Dryden appears as a great story teller in verse in *The Fables*. As a lyric poet his fame rests on song for *St. Cecilia's Day* and *On Alexander's Feast*.

Samuel Butler (1612-1680): Butler's *Hudibras* is a satire on Puritans. It has genuine flashes of comic insight. It is a great piece of satirical poetry

and it stands next to Dryden's *Absalom and Achitophel*. Butler is a remarkable figure in the poetic development of the Restoration period.

9.5 DRAMA OF THE AGE

The theatres which were closed in 1642 were opened during the Restoration. They usually hosted the upper class. Consequently, the plays written for the play houses were distinctly calculated by the authors to appeal to a general audience. This explains the rise of the heroic tragedy and the development of the comedy of manners. The heroic tragedy appealed to artificial, aristocratic sentiments on the subject of honour. Restoration comedy of manners reflected the morally vicious but intellectually brilliant atmosphere of the saloons and the chocolate houses.

9.5.1. Restoration Comedy of Manners

The Restoration comedy is also known as Comedy of Manners. These comedies expressed a reaction against Puritanism and the sexual repression it had attempted to enforce. Fashionable intrigues, sex, marriage and adultery were treated with worldly wit and a sense of the comedy of life. The characters in the plays represented the courtiers, the wits, and the men about town as well as to ladies of fashion, citizens, wives and country girls from real life.

These Comedies are considered anti-social because they represent social institutions, particularly marriage in a ridiculous light. They are neither romantic nor revolutionary. Conventions are accepted to be played with and attacked..

The Restoration dramatists were interested in wit and portrayal of manners rather than in the movement and progression of events. So they employed a spatial plot. The loose-knit pattern of such a plot was a definite advantage to them. It provided a better scope for the contrast and balance of characters. Conflict and intrigues occupy an important place in the Restoration Comedy. These comedies abound in wit and repartee.

9.5.2.1. Writers of Comedy of Manners

(i) **William Congreve** (1670-1729): Congreve is the best and finest writer of the comedy of manners. His famous comedies are *The Old Bachelor*, *The Double Dealer*, *Love For Love* and *The Way of the World*. *The Way of the World* is considered by common consent as a work of art and as pure comedy of manners by dint of its many artistic excellences, such as wit and brilliant, sparkling, dialogues. The story scarcely matters. Rickett remarks: "But such scenes as those where reputations are murdered by gossip, such characters as Mrs. Millamant and Mirabell, such flashes of wit in the talk between Mrs. Marwood and Mrs. Millamant are to the fore reveal the Restoration drama at its height."

(ii) **George Etherege** (1635-91): Etherege's three plays are *The Comical Revenge*, *She Wou'd If She Cou'd*, *The Man of the Mode or Sir Foppling*

Flutter. In these plays he painted a true picture of the graceful but licentious upper classes. The prose dialogue is brilliant and natural.

(iii) **Sir John Vanbrugh** (1664-1726): His best comedies are *The Relapse*, *The Provok'd Wife*, and *Confederacy*. The first two plays employ the familiar devices of the Restoration Comedy. The *Confederacy* breaks new ground. The dramatist deals with the middle classes in this play.

(iv) **George Farquhar** (1678-1707): His famous comedies are *Love and a Bottle*, *The Constant Couple*, *Sir Harry Wildhair*, *The Inconstant*, *The Way to Win Him*, *The Recruiting Officer*, and *The Beaux's Stratagem*.

9.5.2.2. Decline of Comedy of Manners

From 1700 a change began to be evident in stage production. The immoral and antisocial influence of these plays was clearly perceived and the voice of protest was also heard. It was felt that a more human note was needed. With the rise of the middle class, moral standards changed.

9.6 AUGUSTAN LITERATURE

This age may be divided into two periods: the first stretching from 1700 to 1750 in the neo-classic Age, and the second, the transitional period which spans from 1750 to 1798. Classical tendencies lost their hold during the second period and there was a transition from classicism to romanticism. The period of transition is also known as the Age of Gray and Collins.

9.7 LITERARY CHARACTERISTICS OF THE AGE

The political and social changes exhibiting the supremacy of good sense, rationality, sanity and balance left a lasting mark on the literature of the Age of Pope and Dr. Johnson. The literature of the period bore the hallmark of intelligence, of wit and of fancy, not a literature of emotion, passion, or creative energy.

The main literary characteristics of the age are given below

9.7.1 Age of Prose and Reason

The poetry of the first half of the eighteenth century as represented by the works of Pope and Dr. Johnson is polished and witty but lacks fire, fine feeling, enthusiasm and imaginative appeal. In short, it interests us as a study of life but fails to delight or inspire us. Matthew Arnold calls it the eighteenth century "an age of prose". The poetry of this period, according to Hudson, "lacked inevitably the depth and grasp of essential things which alone assure permanence in literature, and the quest for refinement in style resulted too often in stilted affectations and frigid conventionalism."

9.7.2 Age of Satire

The dominance of satire is an important literary characteristic of the age. Most writers of the first half of the eighteenth century were used and rewarded by Whigs or Tories for satirising their enemies and for advancing their special political interests. W. J. Long writes: “Now satire --that is a literary work which searches out the faults of men or institutions in order to hold them up to ridicule—is at best a destructive type of criticism.”

9.7.3 Age of Neo-Classicism

We should clearly understand the meaning of the word —classic. The term —classic refers to writers of highest rank in any nation. In English literature, any writer who followed the simple, noble and inspiring method of these writers was said to have a classic style. A period marked by a number of celebrated writers who produce literature of a very high order, is also called the classic period of a nation’s literature.

9.7.4. Age of Good Sense:

Good sense is one of the central characteristics of the literature of this period. In the words of W. H. Hudson: “Good sense became the ideal of the time, and good sense meant a love of the reasonable and the useful and a hatred of the mystical, the extravagant and the visionary.”

9.7.5. Following Nature:

An important characteristic of the age was the belief that literature must follow nature. Pope wrote in *The Essay on Criticism*: “The rules of old discover’d, not devis’d,/ Are Nature still, but Nature methodiz’d;/ Nature like Liberty is but restrained/ By the same laws which first herself ordain’d/ .../ Learn hence for ancient rules a just esteem/ To follow Nature is to follow them.”

9.7.6. Town and City Life as a Theme of Literature:

Another feature of the literature of the age is that it has a limited theme. Pope, Johnson, Addison, Steele etc., though urban in outlook and temperament, show remarkable interest in the middle classes and, thus, broaden the scope of literature. The theme of literature before them was strictly confined to fashionable and aristocratic circles. In the works of middle class writers classicism shows itself slightly coloured by a moralising and secretly sentimental intension.

9.7.7. The Heroic Couplet and the Poetic Diction as Tools of Writers:

The use of heroic couplet was predominant during this period. The heroic couplet was recognised as the only medium for poetic expression. In it the poets put all the skill and wrote with an unimaginable correctness and precision. The common words or ordinary language were deliberately kept out from poetic literature. The result was that literature of the Augustan Age became artificial, rational and intellectual.

9.8 LITERARY GENRES

9.8.1 The Augustan Poetry

The poetic style is polished, refined and artificial. It led to the establishment of a highly artificial and conventional style which became stereotyped into a traditional poetic diction. During this period the satiric and narrative forms of poetry flourished. Heroic couplet dominated in this poetry. Let us see the eminent writers of the period.

9.8.1.1 Alexander Pope

Pope is the representative poet of the Augustan Age. His famous works include *Pastorals*, *An Essay in Criticism*, *Windsor Forest*, *The Rape of the Lock*, translations of *Iliad* and *Odyssey*, *Elegy to the memory of an Unfortunate Lady* and *An Essay on Man*.

9.8.1.2 Dr. Samuel Johnson (1709-84)

Dr. Johnson, a voluminous writer, was a man of versatile literary genius. Smollett called him “the great champ of literature.”

Johnson’s two poems *London* and *The Vanity of Human Wishes* are written in the heroic couplet and abound in personifications and other devices that belonged to the poetic diction of the age of neo-classicism.

Other Poets

Other poets who deserve mention are Matthew Prior, John Gray, Edward Young and Lady Winchelsea.

9.8.2 Prose of the Augustan Age

The prose of Bacon, S.T.Browne, Burton and Milton is prose of an age of poetry; but the prose of the new age is far better adapted to an age richer in philosophic and political speculation than to poetry. Dryden is the pioneer of modern prose.

The Periodical Essay was a peculiar product of the eighteenth century. It was called periodical because it was not published in book form like other types of essays, but it was published in magazines and journals which appeared periodically. It had an inherent social purpose. It aimed at improving the manners and morals of the people. Therefore, it is also termed as the —social essay. Defoe, Steele, Addison, Dr. Johnson and Goldsmith enriched the periodical essay during the eighteenth century.

9.8.3 Novel of the Augustan Age

The development of English prose contributed to the rise of novel during the eighteenth century.

9.8.3.1 The Four Wheels of the Novel.

Richardson, Fielding, Smollett and Sterne are known as the —four wheels of the novel. They brought this new genre to such maturity that it

became the glory of England. Let us take a look at these authors and their works as follows:

(i) **Samuel Richardson** (1689-1761). Richardson's first novel *Pamela* is the story of the trials, tribulations, and the final happy marriage of the heroine. It is written in the forms of letters. It is also known as an epistolary novel because the novel is developed with the exchange of letters between the characters. The moral and social purposes are successfully blended in it. It is considered as the first novel in the modern sense.

(i) **Henry Fielding** (1707-54): Fielding was the greatest of this new group of novelists. He is called "the father of English novel" because he, for the first time, propounded the technique of writing a novel. As a magistrate, he had an intimate knowledge of many types of human criminality which was of much use to him in his novels. His first novel *Joseph Andrews* (1742) began as a burlesque of the false sentimentality and conventional virtues of Richardson's *Pamela*. Fielding humorously narrates the adventures of the hero, Joseph Andrews, and his companion, Parson Adams in it.

(ii) **Tobias Smollett** (1721-71): Smollett, who wrote *The Adventures of Roderick Random*, *The Adventures of Eregrine Pickle*, and *The Expedition of Humphry Clinker*, added new feathers to the cap of the craft called English novel.

(iv) **Laurence Sterne** (1713-1768): Sterne's first novel *The Life and Opinions of Tristram Shandy* won him immediate recognition. It records 81 the experiences of the eccentric Shandy family. Its chief strength lies in its brilliant style,...and in its odd characters like Uncle Toby and Corporal Trimm. His second novel *A Sentimental Journey* combines fiction, sketches of travel, miscellaneous subjects and essays. It is remarkable for its brilliant style.

9.9.4 The Pre-Raphaelite Poetry

The Pre-Raphaelite movement, which was initiated by Dante Gabriel Rossetti in the mid-nineteenth century, was originally not a literary but an artistic movement. Rossetti, himself a painter (and a poet as well), felt that contemporary paintings had become too formal, academic, and unrealistic.

9.9.4.1 Literary Repercussions

Rossetti and some other members of the Brotherhood were both painters and poets. Consequently, Pre-Raphaelitism, not remaining confined to painting, made itself felt in English poetry. The qualities which distinguished Pre-Raphaelite painting also characterised Pre-Raphaelite poetry. To justify their ideas, the Brotherhood started a periodical publication, *The Germ*, which did not, however, extend beyond four numbers. As an organised group the Pre-Raphaelite Brotherhood ceased

to exist beyond the early 1850's, but was revitalised by Rossetti's meeting with William Morris in 1856.

Features

Let us now consider the salient features of Pre-Raphaelite poetry.

(1) **Break with Tradition:**

Pre-Raphaelite poetry broke with the tradition set by poets like Tennyson. They revolted against the over-concern of poets with contemporary and socio-political problems. Consequently, none of the Pre-Raphaelites concern themselves with realism and the mundane issues of his day.

(2) **Medievalism**

Medieval Italy, being the land of artists before Raphael, held for them a very special attraction. The medievalism of the Pre-Raphaelites had a subtle something which differentiates it from that of the Romantics before them.

(3) **Sensuousness**

Like Rossetti most Pre-Raphaelites were painters as well as poets. Referring to *Rossetti*, Compton-Rickett observes: "That the pictorial element is more insistent in Rossetti than in Keats is obviously due to the fact that Rossetti's outlook on the world is essentially that of the painter." But this thinking and feeling in pigments sometimes leads the Pre-Raphaelites to excess, giving rise to two defects:

(4) **Fleshly School of Poetry:**

The Pre-Raphaelites made no excuses about their use of sensory elements. Swinburne and others strongly reacted to the charge of Buchanan that the poetry of their school was "fleshly." Such poem? as Rossetti's *Troy Town* and *The House of Life* are somewhat "fleshly," but Rossetti is not an indecent sensualist.

(5) **Metre and Music:**

Pre-Raphaelite poetry is rich not only in pictorial quality but also in music. The trouble is that the Pre-Raphaelites go to excess in both. Legouis observes: "Vowels call to vowels and consonants to consonants, and these links often seem stronger than the links of thought or imagery." According to Compton-Rickett, Swinburne's effects are harmonic rather than melodic.

9.10 LET US SUM UP

In this unit we have studied the social and historical aspects of Restoration period like concept of restoration, religious and political conflicts. The unit deals with the facets of restoration age like rise of neoclassicism, imitations of the ancient masters and their impact on the writings of the Restoration age.. It also speaks of the prose and verse of the age. The emphasis is placed on the dramatic activities of restoration age especially the birth of new tragedy called Heroic tragedy and comedy called Comedy of Manners. The important dramatists and their works are introduced which is followed by the discussion on the decline and decay of drama during Restoration Age.

9.11 KEYWORDS

Neo:

new

Pre-Raphaelite: a group of painters of the 19th century.

Augustan: inspired by Augustan writers Homer and Virgil

Repercussion: unintended unpleasant consequence of an event

9.12 CHECK YOUR PROGRESS

Check Your Progress 1

1. A Tale of a Tub is a

- (a) political Satire (b) religious treaties (c) religious allegory

2. Which of the following epithets does not apply to the Rape of the lock?

- (a) Mock-Heroic (b) Heroi-Comical (c) Comic epic in Prose

3. In what year did the restoration period begin?

- (a) 1660 (b) 1700 (c) 1694

4. The pre-raphelite brotherhood was led by _____.

- (a) Rossetti (b) Shelly (c) Pope

5. _____ is the father of the English essay.

- (a) Coleridge (b) Swinburne (c) Bacon

6. Prince Charles brought a lot of _____ influence in England.

- (a) Spanish (b) French (c) German

7. The comedy of _____ grew in the restoration age.

- (a) Manners (b) style (c) fashion

8. Neo-classicism imitated numerous _____ authors.

- (a) ne (b) old (c) contemporary

9. _____ excelled at heroic tragedy.

- (a) Pope (b) Dryden (c) Byron

10. Sheridan was known for writing _____ comedy.

- (a) emotional (b) mysterious (c) sentimental

Check Your Progress 2

Answer the following questions

1. Write a note on the historical and social background of the Restoration period.

2. What are the literary characteristics of the Restoration period? Discuss.

3. What is Heroic tragedy? Write a note on the Heroic Tragedy.

4. Discuss the characteristics of Restoration comedy of manners.

5. Write short notes on the followings:

- I. Writers of Comedy of Manners
- II. Restoration poetry with reference to Dryden
- III. Decline of Comedy of Manners
- IV. Restoration prose.

Augustan Age

Check Your Progress 3

- 1 The eighteenth century is an age of prose, reason and good sense. Discuss.
- 2 Give an account of eighteenth century society.
- 3 Discuss briefly the main characteristics of the transitional period during the eighteenth century. Why is it called the transitional period?
- 4 Discuss the contribution of the —four wheels of novell to the development of English novel.
- 5 Write an essay on the transitional poets of the eighteenth century.
- 6 Discuss the contribution of Goldsmith and Sheridan to English comedy.
- 7 Give an account for the rise of novel in the eighteenth century.

9.13 BOOKS SUGGESTED

- Formation of English Neo-classical Thought* by James William Johnson.
1. *The Baroque in English Neo-classical Literature* by John Douglas Canefield.
 2. *A Critical History of English Literature* by David Daiches.
 3. *Ideas of Restoration in English Literature* by Nicholas Jose.

4. *The Pelican Guide to English Literature* by Boris Ford.

Answers

1.	2.	3.	4.	5.	6.	7.	8.	9.	10
C	C	A	A	C	B	A	B	B	C

(ORIGIN, DEVELOPMENT, IMPACT, MAJOR WRITERS AND
LITERARY WORKS)

:: STRUCTURE ::

10.0 Objectives

10.1 Origin of the Oxford movement

10.2 Origin of war poetry

10.3 Development of the Oxford movement

10.4 Development of war poetry

10.5 Major writers of the Oxford movement and their works

10.6 Major writers of war poetry and their works

10.7 Keywords

10.8 Let us sum up

10.9 Check your progress

10.10 Books suggested

10.0 OBJECTIVES

- The Oxford movement as a religious movement and war poetry are the main topics of the unit.
- The Oxford movement aimed to highlight the importance of the Roman Catholic stance as an alternative to the Church of England position.
- Additionally, the war poets positioned and portrayed realities absent from the Victorian literary world by drawing on their experiences in conflict.
- The primary literary works connected to both the Oxford movement and war poetry will be examined in this unit.

10.1 ORIGIN OF THE OXFORD MOVEMENT

The Oxford Movement, an Oxford-based movement that challenged several core tenets of the Church of England's religious programme, emerged in the nineteenth century. Roman Catholic adherents were motivated to draw attention to the contradictions in the beliefs of the Protestant movement by laws that the British government introduced

between 1828 and 1832 that eased some of the restrictions on Roman Catholics. As a result, the movement brought up important theological and spiritual questions. John Henry Newman (1801–90), Richard Hurrell Froude (1803–36), John Keble (1792–1866), and Edward Pusey were the four most significant figures in the development (1800–82). Because John Henry Newman's edited publication *90 Tracts for the Times* (1833–41) used tracts as the primary argumentative tool, the movement is also known as the Tractarian Movement.

10.2 ORIGIN OF WAR POETRY

Poetry underwent some fascinating excursions during the start of the twentieth century, which were accelerated by changes in the modern world. The writing of the collective known as the Battle poets, whose works reflect their reactions to war experience, saw its first significant transformation. The First World War was a significant political and cultural event that required instant answers from the poets. These poets demonstrated how the environment of conflict might be utilised to serve sincere poetic goals, ranging from promoting jingoistic ideology to evoking the meaninglessness of the entire experience of conflict.

It is noteworthy that Rupert Brooke (1887–1915), one of the first authors of the twentieth century, expressed interest in and appreciation for the work of the seventeenth-century Metaphysical poets. Brooke's poetry is frequently associated with his portrayal of the "young patriot" who sacrificed for his country. Since his early and celebrated death in the war, Brooke has always been associated with glamour in both his personality and his verse. At a time when the British used such glorifying imagery, Brooke was praised for the manner he expressed his kind of nationalism. However, later criticism was not as complimentary to Brooke and viewed the work of other war poets who opted for different ways of expression as having more depth. The most well-known poem by Brooke, "The Soldier," is based on nostalgic and romantic themes that Brooke packaged to imply the legitimacy of the British Empire.

Among Brooke's contemporaries who expressed their displeasure and outrage, there was Siegfried Sassoon (1886–1967). In his anti-war poems "The Old Huntsman" (1917) and "Counter-Attack", Sassoon employed a subtle but potent satirical stance (1918). In the latter stages of his writing career, Sassoon also produced some spiritual poetry, published in *Vigils* (1935) and *Sequences* (1956). In contrast to Brooke's poetics, Sassoon's realism style shifted the platform to support his interpretation of the war's futility. In contrast to some of the other war poets, Sassoon's literary output demonstrates the progression from a knowledge of the secular environment of human strife to the divine. Wilfred Owen (1893–1918), Ivor Gurney (1890–1937), Isaac Rosenberg (1890–1918), Edward Thomas (1878–1917), and Charles Sorley (1895–1915) were some of the other poets of the war period, who did not survive it.

Although the war poets are typically grouped due to their shared themes and chronological order, they were all pursuing the same idea or perspective. The case of Rupert Brooke is a fascinating example of the possibilities sparked by the First World War because historians have conveniently categorised his poetry as imperialist, even if that is not the only structure his rhymes reveal. Wilfred Owen, whose brief lyrical career was devoted to promoting another philosophy, exemplified by his poem "Futility," represents the other extreme.

Move him into the sun—
Gently its touch awoke him once,
At home, whispering of fields half-sown.
Always it woke him, even in France,
Until this morning and this snow.
If anything might rouse him now
The kind old sun will know.

Think how it wakes the seeds—
Woke once the clays of a cold star.
Are limbs, so dear-achieved, are sides
Full-nerved, still warm, too hard to stir?
Was it for this the clay grew tall?
—O what made fatuous sunbeams toil
To break earth's sleep at all?

The subtle interplay between the metaphors of "sun," "clay," and "soil" demonstrates how Owen undermines nationalist ideology by implying the futility of the entire endeavour. Most of Owen's mature poems profit from his gentle sensuality and interest in tragedy. Two poetry collections by Ivor Gurney—*Severn and Somme* (1917) and *War's Emblems*—collect his wartime memories (1919). Gurney was heavily influenced by Gerard Manley Hopkins, which is particularly clear in his dejected works. Since his passing, Isaac Rosenberg's reputation has significantly improved, and critics have drawn attention to his use of unusual imagery and dramatic effects in his poetry. Rosenberg distinguishes his poetic language from the other War poets by using a linguistic pattern that is worked out to convey the problematic setting of war.

10.3 DEVELOPMENT OF THE OXFORD MOVEMENT

Even more than 150 years after its peak, the Oxford Movement is still a potent illustration of faith in action. This Church of England catholic renewal movement, led by John Henry Newman, John Keble, Richard Hurrell Froude, and Edward Bouverie Pusey, was a turning point in the country's religious, political, and social history in the middle of the nineteenth century. Oxford has played a significant role in developing Western Christianity, from evangelicalism to Tractarianism to twentieth-century social Christianity. The group chose to launch a religious crusade against what they perceived as the liberal and Erastian spirit of the period

here, amidst the spires and quadrangles of Britain's first university, during the beginning of Queen Victoria's reign.

The Oxford Movement, as this crusade came to be known, posed profound and far-reaching questions about the nature of the relationship between church and state, the catholic heritage of the Church of England, and the church's social responsibility, especially in the new industrial society, starting symbolically in 1833 with Keble's "National Apostasy" sermon and lasting formally until Newman's conversion to Roman Catholicism in 1845.

10.4 DEVELOPMENT OF WAR POETRY

The human condition has been brutalised by battle throughout history, and the bloodshed has worsened. Technology development has made it possible to terrorise the populace and kill foes more effectively. Many poets have written about conflicts in which they have not personally participated; the "soldier-poet" is the only one who has first-hand contact with war's psychological and physical effects. Homer's *Iliad*, which describes the history of the Trojan Conflict and goes back to approximately 800 BCE (English translation, 1616), is one of the most well-known poems about war.

While the *Iliad* is a significant example of Greek heroism, other, even older examples relate to the magnificent essence of battle and its cruel outcomes. In order to draw attention to the bravery at the heart of the heroic ideal, ancient poets wrote about legendary warriors. Poetry from this heroic era in antiquity was used to uplift people and civilisations with its best attributes. All fighters should aspire to have the quality of being willing to give the ultimate sacrifice for their nation or cause.

This heroic ideal started to fade in significance as warfare altered over time. It became increasingly difficult for poets to repeat the traditions with the same zeal after new, more brutal slaughter techniques were developed. While chivalry existed throughout the Middle Ages, by the seventeenth century, the valorous behaviour of warring parties had undergone a significant transformation. Since the enemies were now being blasted to pieces, scholars have claimed that the introduction of gunpowder changed how wars were conducted and made it difficult for poets to write about warfare with the same zeal.

Poets' experiences with the aftereffects of battle grew more significant in their writing as the nature of warfare evolved. Even more horrifying weaponry was available for armies to use by the nineteenth century. Thousands of wounded soldiers appeared to be doomed to painful deaths due to battlefield technology seemingly outperforming medical progress. Lord Tennyson was inspired by the fatal charge of British cavalry upon Russian artillery during the Crimean War to pen his renowned poem "The Charge of the Light Brigade" in 1854. He portrayed the incident as a brave act by the British, which appeared to be what the British audience

desired to hear. However, Tennyson was a long way from the battle's main lines. Even though his method transformed a careless incident into a brave deed, not all poets tackled the issue of war in this way. For instance, the poetry of Stephen Crane and Walt Whitman frankly depicts the anguish and heartache that resulted from the American Civil War. By the turn of the century, it was clear that the people were suffering greatly due to war, skirmishes, border disputes, and other problems.

Every physically capable man was required to don a uniform and defend his nation during World War I. The poet-soldier was likewise dropped into the trenches. The English poets who took part in that battle wrote some of the most unforgettable poems about real war by genuine men in uniform. Writers like Wilfred Owen, Rupert Brooke, Isaac Rosenberg, Edward Thomas, David Jones, Ivor Gurney, and Siegfried Sassoon drew from personal experience when they penned their works. Only Sassoon, Gurney, and Jones could survive the war these seven. The poetry these warriors left behind is a heartbreaking reminder of what combatants experience during conflict. Soldiers were vulnerable to mustard gas and trench combat during World War I. However, they did not view the event as an impersonal idea or a political stunt for the greater good. The soldier-poet managed to turn a common scary occurrence into poetry. Owen discusses his time at the front in the tragic poem "Dulce et Decorum Est," in which the first stanza depicts the bleak circumstances of a soldier:

Bent double, like beggars under sacks,
Knock-kneed, coughing like hags, we cursed through sludge,
Till on the haunting flares we turned our backs
And towards our distant rest began to trudge.
Men marched asleep. Many had lost their boots
But limped on, blood-shod. All went lame; all blind;
Drunk with fatigue; deaf even to the hoots
Of tired, outstripped Five-Nines that dropped behind.

The poem's title, "pleasant and suitable it is to die for one's nation," is borrowed from one of Horace's *Odes* (23 BC, 13 BC; English translation, 1621). Poets' ability to express their experiences via poetry contributed to the public's understanding of conflict and gave the conversation a strong voice. Moreover, these poets represented the potential outcomes for all warriors.

10.5 MAJOR WRITERS OF THE OXFORD MOVEMENT AND THEIR WORKS

John Henry Newman

Although the Oxford Movement began in 1833 as a result of politics, namely the debate over the Irish Church Temporalities Bill, it is necessary to look to religion and theology in order to understand the reasons that drove the movement. The Oxford Movement had a

significant lasting influence on the Church of England's theology and religious beliefs. The Tractarians accused the church of the eighteenth century of corruption and somnolence to emphasise their criticism's severity.

The Oxford men believed that Erastianism—the doctrine that the state has superiority over the church in ecclesiastical matters—and liberalism had debased Anglican religious practise and that the modern church could only be saved by making a concerted effort to revive the Church of England's lost patristic heritage. Their thought was permeated by the notion of the church's decline, and their goal of bringing about a revival was based on this notion. The high opinion of the Church that Keble, Pusey, and Froude always held and that Newman, a young man in the 1820s, acquired has its roots in the Oxford Movement. The Oxford men had a strong belief that the corporate Church was God's sacred instrument on earth, and their growing comprehension of this notion is what was at the core of their concern about the Church of England's compromised status as a religious body in the early years of the nineteenth century.

The Oxford men's religion was their source of strength, and the more vivid it could become for them and for others, the more likely they were to achieve their goal of a Church revival. According to Newman's autobiography *Apologia Pro Vita Sua*, his existence was driven by "two and two only absolute and luminously self-evident creatures, myself and my creator." The more this acknowledged fact might be incorporated into Anglican religion and theology, and the more authentic such Anglicanism would be.

10.6 MAJOR WRITERS OF WAR POETRY AND THEIR WORKS

Rupert Brooke

Any evaluation of Rupert Brooke's poetic accomplishments must also consider his impact as a charismatic public personality in life and as a martyr and hero in death. This is not meant to minimise the depth of his best verse, as his canon is generally strong and the tragedy of his untimely death is magnified by the tragedy of his unrealised artistic potential. However, if ever a poet has been identified with a time, his physical and intellectual presence defining the attitudes of a country and its people, Brooke is that poet. The clamour surrounding his life, art, and death confuses and enriches any assessment of his output.

Sonneteering is Brooke's style preference, as is well known. His topics and concepts are less often original and shocking and more frequently quaint and familiar (an effect he often desired to achieve). The poem is elegantly romantic and classically charming, finally supported by a gift for language. Ultimately, though, Brooke's passing during World War I, the somewhat vulgar publicity that surrounded it and his memory, and the legendary stature afterwards bestowed upon him made it impossible for critics to divorce his life from his art to evaluate his legacy.

1914 and Other Poems

The sonnets that Brooke penned in 1914, just before he passed away, and which glamorised the destiny of sacrificed warriors, are what is most remembered about him. Because Brooke displayed thematic and structural flexibility while adhering to the rules of sonneteering, it is clear that he found considerable satisfaction in the sonnet form. It is also clear that the extended relationship was liberating rather than constricting. Along with evoking a specific location, Brooke also covered many topics in his sonnets, including death, memory, time, psychic phenomena, growing up, passion, and, of course, the agony and ecstasy of idealised love as found in the sonnet's grand traditions.

He grasped the English form and the challenging final couplet of the Shakespearean sonnet, wrote in the Petrarchan style with the necessary imagery of the distant and taunting inamorata, and had the logical assurance and strength characteristic of the Miltonic brand. When he became bored, he experimented with different forms, such as beginning a sonnet with a couplet (as in "Sonnet Reversed"); his attempts are never disruptive but rather suggestive of the form's strength and foreshadowing of inventions that would come later in the 20th century.

Wilfred Owen

More than any other soldier-poet of World War I, Wilfred Owen showed the most remarkable ability to advance and broaden the art of poetry, according to many experts. Long before he was an honourable soldier, a frightened combatant, and a victim, he was a technician, an innovator, and a "poet's poet." The criticisms levelled at Siegfried Sassoon (restricted, more propaganda than art) or Rupert Brooke (immature, too much style, too little content) do not apply as much to Owen. Several poets of the 20th century, including W. H. Auden and Stephen Spender, have openly expressed their respect for Owen's work and approaches despite his early death and small canon.

The poetry about the battle is horrific. They continue to affect minds that are said to have been dulled by exposure to the twentieth century, and they are undoubtedly among the most detailed and horrific of their time. Owen stated, "Above all, I am not concerned with Poetry," in what would eventually serve as the preface to his first book of poetry. My topic is war and how tragic it is. The pity is where the poetry is. It does indeed seem true that Owen's cries are the loudest and most agonising among the numerous horrible events endured by the artists who documented their experience in World War I (Robert Graves, Sassoon, Isaac Rosenberg, Edward Thomas, Brooke, and others).

Owen appears to have been more horrified than the majority by the tragic loss of honourable young men in the conflict. The astonishing thing is that the resulting lyric never indulges in self-pity; instead, Owen could direct his attention outside. Sadly, he stated in the preface that "all a poet can do now is warn" as his conclusion. Although Owen's hatred for the

battle he witnessed and detested is blatant, it transcends the present and is raised to prophesy.

“Strange Meeting”

The inspiration for a highly regarded piece of art comes from yet another nightmarish vision. "Strange Meeting" describes a terrifying dream where two soldiers cross paths in hell. Their clash, brought together by dramatic dialogue, is motivated by the horrors of war. However, it also gives Owen a chance to comment on poetic ideas and make a (very correct and dismal) prophecy about the character of the coming century.

Owen details his journey via "some depth dull tunnel," where he eventually arrives at a demolished location where "encumbered sleepers groaned." When one of these men leaps up, he is startled; they both suddenly realise they are "standing in Hell" and share this circumstance. In a dramatic understatement, Owen consoles his adversary by stating that there "is no cause to lament" even when they are here, dead in hell. That was the awful truth of being above ground while fighting. Nevertheless, because he, too, had been a poet who sought "the wildest beauty in the world," the stranger is not in the mood to be comforted.

As future generations will not be aware of the truth of war that the poet could have described, the ultimate sorrow is not passing but eternal. Those generations will likely embrace the past with terrible efficiency rather than reject it. The poet would have fought if he had lived, not with weapons of war, but rather with his "courage" and "knowledge." When men grew weary of blood and death, his would have been a war to rule men's thoughts, with a comforting message of "truths that lie too deep for taint" flowing from his "spirit."

Isaac Rosenberg

A group of young poets included Isaac Rosenberg, Wilfred Owen, Edward Thomas, and Rupert Brooke, whose lives were brutally cut short by World War I. Early poems by Rosenberg were brief; nonetheless, as a war poet, he became well-known, immense thanks to the work of Gordon Bottomley, his instructor. His Jewish background sets him apart from other British poets, particularly war poets. His poetry differs from the Georgian tones of Thomas or Brooke, as well as the upper-class tones of Siegfried Sassoon or Robert Graves, due to this feature and his working-class upbringing.

“Night and Day”

The lengthy introductory poem, "Night and Day," from the 1912 collection, apostrophises the stars as the speaker exits the city and enters the woods. The poet looks for metaphorical significance in nature because he feels "put aside." The apparent similarity is with Keats' "Sleep and Poetry." Leonard Bast, a character from E. M. Forster's book *Howards End*, also makes an appearance (1910). Other poems in the collection discuss "Desire" and make an interesting religious allusion;

other poems express sympathy for the ordinary people, which Rosenberg would later express in his war poetry.

Siegfried Sassoon

According to Bernard Bergonzi, Siegfried Sassoon was the only soldier-poet who was extensively read during the actual conflict. Sassoon was given a rare chance to have an impact on other war poets, which he took use of. Sassoon's poetry was a total departure from previous war poetry in terms of style, subject matter, and tone. Sassoon depicted the sufferings of the front-line soldier and the staff's incompetence with unwavering realism and biting humour to persuade his readers to oppose the continuation of the war. Due to poems like "The General," which violated the taboo against criticising those in charge of the war effort, his *Counter-Attack and Other Poems* were almost banned.

“Repression of War Experience”

Although there is no comparison for the brutality of this account, Sassoon truly shines in his accurate depiction of the psychological ramifications of the war. The poem "Repression of War Experience" from *Counter-Attack and Other Poems* is maybe his best in this genre. The poem, which takes the form of an inner monologue, examines a mind that is on the verge of hysteria and is struggling to keep its composure as even the most unassuming, peaceful events—such as a moth fluttering too close to a candle flame—bring nightmare-inducing thoughts of violence into the persona's mind. He hears ghosts in the garden, but as he sits in solitude, he can only hear the firearms. Ultimately, his control breaks down; he wants to rush out “and screech at them to stop—I’m going crazy;/ I’m going stark, staring mad because of the guns.”

10.7 KEYWORDS

Adherents	somebody who supports a particular idea
Allusion	an indirect or passing reference
Artillery	large-calibre guns used in warfare on land
Chivalry	high moral and social code
Clamour	a loud and confused noise, especially that of people shouting
Crusade	each of a series of medieval military expeditions made by Europeans to the Holy Land in the 11th, 12th, and 13th centuries
Debased	reduced in quality or value
Erastian	characterized by, or advocating the doctrine of state supremacy in ecclesiastical affairs
Excursions	a short journey or trip that a group of people make for pleasure
Foes	Enemies
Futility	pointlessness or uselessness
Imperialist	relating to, supporting, or practising imperialism
Jingoistic	characterized by extreme patriotism

Nostalgic	a sentimental longing or wistful affection for a period in the past.
Potent	having great power, influence, or effect
Psychic	relating to the soul or mind
Quadrangles	a four-sided plane figure, especially a square or rectangle
Subtle	so delicate or precise as to be difficult to analyse or describe
Valorous	showing great courage in the face of danger, especially in battle
	Zeal - enthusiasm

10.8 LET US SUM UP

The Oxford movement and war poetry have significantly influenced English literature. The Oxford movement is a significant religious movement. Also, over the centuries, poets have felt obligated to take on all that makes up a war. Whether through first-hand experience or from a distance, these poets have come to terms with man's very nature and capacity to brutalise his fellow man on an ever-increasing scale.

10.9 CHECK YOUR PROGRESS

Choose the correct option:

- Tracts for the times* is a work of:
 - John Henry Newman
 - Richard Hurrell Froude
 - John Keble
 - Edward Pusey
- "The Charge of the Light Brigade" is a work of:
 - Alfred Lord, Tennyson
 - Siegfried Sassoon
 - Wilfred Owen
 - Robert Graves
- Who wrote *Illiad*?
 - Virgil
 - Homer
 - Sassoon
 - Rosenberg
- "Strange Meeting" is a poem by _____.
 - Wilfred Owen
 - Isaac Rosenberg
 - Rupert Brooke
 - Siegfried Sassoon
- "Night and Day" is a poem by _____.
 - Wilfred Owen
 - Isaac Rosenberg
 - Rupert Brooke
 - Siegfried Sassoon

Answers:

- 1) – a 2) – a 3) – b 4) – a 5) – b

Answer in brief:

- What is the contribution of Wilfred Owen?
- Examine the reasons that led to the origin of Oxford movement.
- Write a note on the literary contribution of John Henry Newman.

Write short notes on:

- Oxford movement as religious movement
- Sentiments reflected by major war poets

10.10 BOOKS SUGGESTED

- Choudhury, Bibhash. *English Social and Cultural History: An Introductory Guide and Glossary*. Prentice-Hall of India, 2005.
- Faught, C. Brad. *The Oxford Movement: A Thematic History of the Tractarians and Their Times*. Pennsylvania State University Press, 2003.
- Herring, George. *The Oxford Movement in Practice: The Tractarian Parochial World from the 1830s to the 1870s*. Oxford University Press, 2016.
- Nockles, Peter Benedict. *The Oxford Movement in Context: Anglican High Churchmanship, 1760-1857*. Cambridge Univ. Press, 2004.
- Reisman, Rosemary Canfield. *War Poets*. Salem Press, 2012.
- Rybak, Chuck. *War: Poetry*. Main Street Rag Publishing Company, 2013.

:: STRUCTURE ::

- 1.0 Objectives**
- 1.1 Introduction**
- 1.2 Background**
- 1.3 Modernism**
- 1.4 Characteristics of modernistic literature**
- 1.5 Post modernism**
- 1.6 Characteristics of post modernistic literature**
- 1.7 Keywords**
- 1.8 Let us sum up**
- 1.9 Check your progress**
- 1.10 Books suggested**

1.0 OBJECTIVES

- The unit aims to examine the origin of modernism and postmodernism.
- The unit also focusses on understanding the characteristics of modern literature and postmodern literature.
- The unit highlights the important literary works belonging to modernism as well as postmodernism.

1.1 INTRODUCTION

Modernism and postmodernism are literary movements that occurred in the late nineteenth and early twentieth centuries. Modernism is the purposeful departure from traditional forms of poetry and prose that occurred in the late nineteenth and early twentieth centuries. Postmodernism, a mid-twentieth-century trend, is frequently regarded as a reaction to modernism. The primary distinction between modernism and postmodernism is that modernism is distinguished by a radical departure from old forms of prose and verse, whereas postmodernism is distinguished by the purposeful use of earlier styles and traditions.

1.2 BACKGROUND

Man is, by nature, a thinking being. Every day, he generates a new notion and attempts to construct a social structure around it. Criticizing old ideas and proposing new ones that are more conducive to the current world order has always been a part of a man's mentality. This component of his personality has led in the formation of new ideals and, as a result, a new age. Because of man's inquisitive propensity, modernism and postmodernism may be mentioned here. In truth, modernism is a revolutionary transformation that involves a process of rational rearrangement of society, with no regard for whether tradition is irrational or non-rational. Tradition denotes the habitual acceptance of a set of beliefs and action patterns from the past. Modernism refers to late 19th century and early 20th century. T. S. Eliot, Ezra Pound, W. B. Yeats were the major modernist writers. Post-modernism was impacted by two world wars, political ideas and social changes. Post-modernism was also influenced by socialism, capitalism, communism and absurd literature.

1.3 MODERNISM

Modernism is a literary trend that occurred in the late nineteenth and early twentieth century, primarily in North America and Europe. Modernism represents a significant and purposeful departure from traditional prose and poetry genres. The atrocities of World War I, as well as the evolving beliefs about reality created by important personalities like as Charles Darwin, Sigmund Freud, Karl Marx, and others, demonstrated the necessity for the society's conventional assumptions to be reconsidered.

Modernists experimented in new shapes and styles. In modernist literature, literary methods such as irony, satire, stream-of-consciousness, interior monologue, numerous points of view, and comparison were popular. The movement's common themes were championing the individual and celebrating inner power, alienation, grief, and sorrow. During this movement, the concept of reality experienced significant transformation. Since modernists believed that reality is generated in the act of perception, they saw reality as a manufactured fabrication; in other words, they felt that the world is what we think it is.

1.4 CHARACTERISTICS OF MODERNISTIC LITERATURE

The following are the characteristics of modernistic literature:

Modernist literature depicts modern life, particularly urban life, with ambivalence. Modernist literature appears to be addressing the fundamental challenge of the justification of art in the modern world by

reflecting modern life: it is seeking to demonstrate that it is equal to the conditions surrounding it rather than retreating into pastoral. Because urban life was not traditionally regarded as attractive, depicting it implicitly solves the question of what makes a work of art valuable: if the worth of *Dubliners* or "The Waste Land" does not reside in the subject matter, it must reside in the form or treatment.

Modernism is difficult to understand because it employs a wide and sometimes unexpected range of references such as literary, cultural, and linguistic; it eliminates many of the devices that would normally have assisted the reader in making sense of the text; and it is verbally ambiguous and paradoxical. As a result, the modernist text appears fragmented.

It contrasts a calm past with a tumultuous present. This modernist feature was identified early in its critical history. The contrast is evident not only in direct depictions of the past, but also in references to its literature. The most famous example is "The Waste Land's" allusion to Spenser's "Prothalamion," in which the Thames of Spenser's sixteenth-century poetry is contrasted with the river of today, which is filled with the waste of modern life. Such contrasts address the fundamental question regarding great narratives implicitly: history is a story of decline.

In addition to the negative contrast shown above, modernist literature frequently incorporates the compensatory belief that art may transcend the disarray of the present. Many clear examples can be found in Yeats' poetry. The "beautiful crystalline cry" of the curlew, symbolising poetry in "Paudeen" (written 1913), contrasts with the debased world of commerce. The mechanical bird "Of hammered gold and gold enamelling" symbolises an art that surpasses the pain of old age in "Sailing to Byzantium" (written 1926). A variation on this theme is the notion that art is superior to nature: nature is essentially disorderly, but art is organised.

Modernism experiments with time, implying a greater philosophy of non-linear time. This is true for both narrative and poetic works. It has been suggested that modernist literature has 'spatial form,' which means that we are obliged to read it as though every aspect of the text is there at the same time, even when this feat is impossible to achieve on a single reading of *The Cantos*.

The most obvious implication of this trait is that it requires the reader to be an active function of meaning, for example, by rearranging narrative events into chronological order. It again implies, as a self-conscious exhibition of formal mastery, that what makes a work of art valuable is its form rather than its subject matter. The assumption that all times are present at the same time indicates a great narrative of history in which there is no progress or decline, only perpetual recurrence.

As a 'organising structure,' it employs legendary allusion and mythic patterning. T. S. Eliot stated this trait early in "Ulysses, Order, and Myth"

(1923), and while the essay was less immediately influential on narratives of modernism than those included in *The Sacred Wood* (1920) and *Collected Essays* (1932), it has proven significant over time. Modernist literature (and, more broadly, modernist art) frequently uses man in his most primal state as a point of reference. This is sometimes accomplished through the use of myth, but the two features of modernism are not synonymous. The primitive state is dreaded in colonial narratives of Europeans 'becoming native,' the best-known example being *Heart of Darkness* by Joseph Conrad. Elsewhere, most notably in D. H. Lawrence's work, the primitive is welcomed as affording 'relief from enervating rationality'. The use of primitive states clearly answers the question of which model of the self is most relevant to current living, while the precise response relies on the value ascribed to primitive states.

Modernist literature demonstrates an understanding of the mind's and self's complexities. It is aware of the 'fluidity of awareness', of the force of the unconscious, and of a division between the social and the personal self, between 'behaviour' and 'consciousness'. This awareness is embodied by the use of free direct or free indirect discourse, as well as the use of several language registers to signal distinct levels or centres of consciousness. The term "stream of consciousness" is problematic for several reasons, the first being that it is a psychological hypothesis rather than a formal stylistic description, and the second being that it does not distinguish between different levels of consciousness and does not indicate whether individual or collective consciousness is being referred to.

Most clearly, this element of modernist literature is related to the underlying issue of which model of the self is best adapted to modern living, but the complexity of self evident in much modernist writing reveals a profound ambiguity about the correct solution. Similarly, self-complexity can be interpreted as a symptom of ambiguity about major narratives of human history. Similarly, if we cannot agree on what it is to be human, we will never be able to narrate the tale of human life. A common aspect of modernist writing is a contrast between the individual and the 'herd' or 'mass'; another variation is a contrast between the elite and the masses. *The Intellectuals and the Masses* (1992) by John Carey is the most comprehensive analysis of these systems; yet, because it is polemical in nature, it pays little regard to counter-arguments and is occasionally reductive. Carey contends that the difficulty of modernist literature arose from the desire of modernist writers to alienate large audiences. I would argue that they did not want to exclude the general public, but rather wanted to avoid the homogenization and trivialization of literature that characterised the mass market. For example, the circulating library system encouraged users to consider literary works interchangeable.

Modernist writers distinguish between abstraction and empathy, with the former frequently claiming to be preferable. The mechanisms by which

previous generations of writers would have allowed readers to identify with a character are abandoned or drastically reworked in the novel; in poetry, the unmistakable speaking voice of lyric poetry is ignored or framed in strange circumstances. In fiction, for example, the employment of complex time systems tends to disrupt continuity, and hence our identification with a character. When events that belong later in the chronological order are portrayed earlier in the story, the reader looks back with sarcastic detachment, knowing more than the players. The narrator's language may also inhibit empathy in some writers, most notably Wyndham Lewis, by presenting the characters as cultural creations rather than free people.

It favours the concrete over the abstract: Ezra Pound's Imagist manifesto, in which he urges writers to "go in horror of abstractions," is a typical starting point. As we will see, New Criticism solidified this inclination. It prioritises 'the individual over the universal, the perceptual over the intellectual,' according to Perloff's explication. To reconcile this feature with the previous one, it is vital to recognise that 'abstraction' and 'the abstract' are not synonymous. Abstraction is a process, and abstractions are relics of preceding generations. The artist takes control over the materials of his or her art through abstraction; the weak writer betrays that he or she has failed to assert control and is simply repeating old ideas through abstraction. Yet, while we can distinguish between the two notions, the distinctions are not totally stable. The modernist penchant for the specific has the potential to devolve into passive reproduction of the actual.

The subject matter of modernist works can be contentious at times. It is possible to exaggerate this point, given that censorship affected only a small percentage of modernist writers. Yet, among the writings officially restricted are two canonical works, *The Rainbow* (1915) and *Ulysses* (1922), as well as Wyndham Lewis' "Cantleman's Spring Mate" (1917). Furthermore, many other novels, most notably *Dubliners* (1914) and *Sons and Lovers* (1915), were significantly rewritten to overcome publisher or printer complaints (1912). While prose works were more frequently influenced than poetry, Ezra Pound's *Lustra* (1916) was published in a limited, privately printed version after printers and publishers objected to four poems; the public edition was omitted of nine additional poems. Modernists were in trouble with the censors because they wanted to describe the body and sexuality as thoroughly as possible, and, more broadly, they wanted to depict the full range of human behaviour without putting it in a moral frame.

1.5 POST MODERNISM

Postmodernism is both a philosophical and a cultural movement. It specifies its target - modernism and its realisation in the Enlightenment, as well as its legacy - and builds convincing arguments against all of modernism's main aspects. Any important cultural movement raises

problems about intellectual history. In the case of postmodernism, independent advancements in several intellectual domains converged around the middle of the twentieth century, especially in epistemology and politics, but also in metaphysics, the physical sciences, and our understanding of human nature and values. Knowing how and why those distinct strands came to be braided together is critical to comprehending postmodernism.

The essentials of postmodernism are diametrically opposed to those of modernism. Opposite of natural reality, there is anti-realism. Instead of experience and logic, there is linguistic social subjectivism. Instead of individual identity and autonomy, there are diverse racial, gender, and class groupisms. Instead of seeing human goals as intrinsically harmonious and oriented towards mutually beneficial contact, there is conflict and injustice. Instead of emphasising individualism in ideals, markets, and politics, advocates communalism, solidarity, and equitable constraints. Instead of celebrating scientific and technological advancements, scepticism has turned into downright animosity.

1.6 CHARACTERISTICS OF POST MODERNISM

The idea that literary writings have objective meanings and correct readings is rejected by postmodern literary criticism. Any claims to impartiality and truth can be dismantled. Literary critique becomes a type of subjective play in one version of deconstruction, represented by those who agree with Fish's quotation, in which the reader pours subjective connections into the text. Another variant replaces objectivity with the belief that an author's race, gender, or other group affiliation most strongly impacts the author's beliefs and feelings. As a result, the literary critic's role is to deconstruct the work in order to disclose the author's race, gender, or class interests. Writers and characters who exhibit the least proper attitudes are naturally vulnerable to the most deconstruction.

Postmodernism, like modernism, holds that there is no objective truth and that truth is relative. According to postmodernism, truth is not mirrored in human comprehension of it, but rather produced as the mind attempts to grasp its own specific reality. Postmodern literature has the following characteristics:

Pastiche:

Pastiche, which is related to postmodern intertextuality, implies to blend or "paste" together multiple parts. Several postmodern authors blended, or "pasted," pieces of previous genres and styles of literature to create a new narrative voice, or to remark on their contemporaries' writing. William S. Burroughs, for example, employs aspects of science fiction, detective fiction, and westerns; Margaret Atwood employs elements of science fiction and fairy tales; and Thomas Pynchon employs elements of detective fiction, science fiction, and war fiction. In his 1977 novel *The Public Burning*, Robert Coover combines historically false descriptions

of Richard Nixon's interactions with historical personalities and invented characters such as Uncle Sam and Betty Crocker. Pastiche can also refer to a compositional style, such as Burroughs' cut-up technique.

Intertextuality:

The moulding of the meanings of texts by other texts is referred to as intertextuality. It can relate to an author borrowing and transforming a previous text or to a reader referencing one book while reading another. Since poststructuralist Julia Kristeva coined the term "intertextuality" in 1966, it has been borrowed and changed numerous times. According to critic William Irwin, the phrase "has evolved to have nearly as many interpretations as uses, from those faithful to Kristeva's original vision to those who just use it as a fashionable way of talking about allusion and influence."

The recognition of prior literary works is an important aspect of postmodernism. The relationship between one text (a novel, for example) and another or one text within the interwoven fabric of literary history is referred to as intertextuality in certain works of postmodern fiction. This, according to critics, demonstrates postmodernism's lack of creativity and dependence on clichés. In postmodern literature, intertextuality can be a reference or parallel to another literary work, a prolonged study of a work, or the adoption of a style. This is most typically seen in postmodern writing as references to fairy tales - as in works by Margaret Atwood, Donald Barthelme, and others - or references to popular genres such as science fiction and detective fiction.

"Pierre Menard, Author of the Quixote" by Jorge Luis Borges, a story with strong connections to *Don Quixote* that is also a good example of intertextuality with its references to Medieval romances, is an early 20th century example of intertextuality that influenced later postmodernists. *Don Quixote* is a popular postmodernist allusion, as shown in Kathy Acker's novel *Don Quixote: Which Was a Dream*. Another example of postmodernist intertextuality is John Barth's *The Sot-Weed Factor*, which is based on Ebenezer Cooke's poetry of the same name. Intertextuality is frequently more complex than a single allusion to another text. For example, Robert Coover's *Pinocchio in Venice* connects Pinocchio to Thomas Mann's *Death in Venice*. In addition, Umberto Eco's *The Name of the Rose* follows the structure of a detective fiction and includes references to Aristotle, Arthur Conan Doyle, and Borges.

Metafiction:

Several postmodern authors include metafiction in their work, which is essentially writing about writing, an attempt to make the reader aware of its fictivity, and, at times, the author's presence. This strategy is occasionally used by authors to allow for dramatic shifts in narrative, implausible temporal jumps, or to maintain emotional distance as a narrator. Whilst metafiction is most commonly linked with Modernism

and Postmodernist writing, it may be found as far back as Homer's *Odyssey* and Chaucer's 14th century *Canterbury Tales*. Some examples of metafiction literary texts are *At Swim-Two-Birds* by Flann O'Brien, Stephen King's *Misery and Secret Window*, *Secret Garden*, Ian McEwan's *Atonement*, *The Counterfeiters* by André Gide, John Irving's *The World According to Garp*, *Alone on a Wide, Wide Sea* by Michael Morpurgo, *A Portrait of the Artist as a Young Man* by James Joyce, *Oracle Night* by Paul Auster, *More Bears!* by Kenn Nesbitt, and Cy Coleman's 1989 Tony Award best musical, *City of Angels*.

Historiographic metafiction:

Linda Hutcheon coined this phrase to describe novels that fictionalise true historical events and individuals. Famous examples include Thomas Pynchon's *Mason and Dixon*, which includes a scene in which George Washington smokes marijuana. Linda Hutcheon coined the term "historiographic metafiction" to describe works that fictionalise actual historical events or figures; notable examples include *The General in His Labyrinth* by Gabriel García Márquez (about Simón Bolívar), *Flaubert's Parrot* by Julian Barnes (about Gustave Flaubert), and *Ragtime* by E. L. Doctorow (which features historical figures such as Harry Houdini, Henry Ford, Archduke Franz Ferdinand of Austria, Booker T. Washington as well as other real-life political leaders. This theme is also used in Thomas Pynchon's *Mason and Dixon*, which includes a scene in which George Washington smokes marijuana. In *The French Lieutenant's Woman*, John Fowles deals with the Victorian era in a similar way. This technique is similar to Roland Barthes' "The Death of the Author" in critical theory.

Temporal Distortion:

This is a prevalent strategy in postmodernist fiction: fragmentation and nonlinear storylines are important elements in both modern and postmodern literature. Temporal distortion is employed in postmodern fiction in a number of ways, frequently for sarcasm. The author may go forward or backward in time in this literary work, or there may be cultural and historical references that do not suit. In *Flight to Canada*, for example, Ishmael Reed plays with anachronisms, such as Abraham Lincoln using a telephone. Time can also overlap, repeat, or split into several possibilities. For example, in Robert Coover's "The Babysitter", the author offers numerous simultaneous events—in one portion, the babysitter is murdered, while in another piece, nothing happens, and so on—yet no version of the story is selected as the accurate version.

Technoculture and Hyperreality:

Fredric Jameson referred to postmodernism as the "cultural logic of late capitalism" in his article of the same name. His theory holds that society has progressed beyond capitalism into the information age, in which we are continuously assaulted with commercials, films, and product

placement. Several postmodern authors express this in their work by designing items that resemble true marketing or by placing their characters in situations where they are unable to avoid technology. Don DeLillo's *White Noise*, for example, depicts characters who are assaulted with "white noise" in the form of television, product brand names, and clichés. Science fiction techniques are used in the cyberpunk fiction of William Gibson, Neal Stephenson, and many others to address this postmodern, hyperreal information onslaught. With its blend of futuristic technology with Victorian civilization, steampunk, a subgenre of science fiction popularised in novels and comics by writers such as Alan Moore and James Blaylock, exhibits postmodern pastiche, temporal distortion, and a concentration on technoculture.

Paranoia:

Another common postmodern concept is paranoia, which is the assumption that there is an organising system behind the chaos of the world. Because no organising system exists for the postmodernist, the search for order is futile and ludicrous. Pynchon's *The Crying of Lot 49*, long-considered a precursor of postmodern literature, offers a scene which may be "coincidence or conspiracy — or a cruel joke". This is frequently associated with the themes of technoculture and hyperreality. For example, in Kurt Vonnegut's *Breakfast of Champions*, the character Dwayne Hoover turns aggressive after being persuaded that everyone else in the world is a robot and he is the only human.

Magical realism:

Magical realism, arguably the most fundamental postmodern method, is the incorporation of strange or impossible aspects into a narrative such that it appears genuine or normal. Dreams occurring during everyday life, the reappearance of previously deceased people, extremely convoluted plots, crazy time shifts, and myths and fairy tales becoming part of the narrative are all examples of magical realist literature. Many commentators say that magical realism derives from the work of two South American writers, Jorge Luis Borges and Gabriel Garcia Marquez, and that it is a Latin American style. Many consider Jorge Luis Borges' *Historia Universal de la Infamia* to be the earliest work of magical realism. Aside from that, Colombian novelist Gabriel Garcia Marquez's *One Hundred Years of Solitude*, as well as Salman Rushdie and Elizabeth Graver's "The Mourning Door," are examples of magical realism.

1.7 KEYWORDS

Abstraction	the quality of dealing with ideas rather than events.
Allusion	an expression designed to call something to mind without mentioning it explicitly; an indirect or passing reference.
Ambiguous	open to more than one interpretation; not having one

	obvious meaning.
Anachronisms	a thing belonging or appropriate to a period other than that in which it exists, especially a thing that is conspicuously old-fashioned.
Atrocities	an extremely wicked or cruel act, typically one involving physical violence or injury.
Cliché	a phrase or opinion that is overused and betrays a lack of original thought.
Debased	reduced in quality or value.
Enlightenment	The great 'Age of Reason' – is defined as the period of rigorous scientific, political and philosophical discourse that characterised European society during the 'long' 18th century: from the late 17th century to the ending of the Napoleonic Wars in 1815.
Epistemology	the theory of knowledge. It is concerned with the mind's relation to reality.
Hypothesis	a supposition or proposed explanation made on the basis of limited evidence as a starting point for further investigation.
Inquisitive	having or showing an interest in learning things; curious
Metaphysics	the branch of philosophy that deals with the first principles of things, including abstract concepts such as being, knowing, identity, time, and space.
Paradoxical	seemingly absurd or self-contradictory.
Penchant	a strong or habitual liking for something or tendency to do something.
Stream	of-consciousness-A narrative device that attempts to give the written equivalent of the character's thought processes, either in a loose interior monologue (see below), or in connection to their actions.

1.8 LET US SUM UP

Modernism is a literary movement that began in the early 1900s and lasted until the early 1940s. Modernist writers in general rebelled against the 19th century's clear-cut storytelling and formulaic verse. Instead, many of them offered fractured storylines that paralleled society's fragmentation during and after World War I. Several Modernists wrote in free verse, and their poetry incorporated many other places and civilizations. Several writers used multiple points of view or even wrote in a "stream-of-consciousness" style. These writing styles further demonstrate the way the scattered state of society affected the work of writers at that time.

Postmodernism is a broad phrase that encompasses literature, art, philosophy, architecture, fiction, and cultural and literary criticism, among other things. Postmodernism is essentially a reaction against scientific, or objective, attempts to explain reality's presumed certainty. In essence, it originates from the idea that reality is not simply replicated in human comprehension of it, but is formed as the mind attempts to comprehend its own unique and personal reality. As a result, postmodernism is dubious of explanations that claim to be accurate for all groups, civilizations, traditions, or races, preferring to focus on the relative truths of each individual.

1.9 CHECK YOUR PROGRESS

Choose the correct option:

1) "Sailing to Byzantium" is a work of _____.

- a) W. B. Yeats b) T. S. Eliot c) Dylan Thomas d) John Dryden

John Dryden

2) *Heart of Darkness* is a work of _____.

- a) Joseph Conrad b) D. H. Lawrence c) John Carey d) Ezra Pound

Ezra Pound

3) *Ulysses* was published in _____.

- a) 1920 b) 1921 c) 1922 d) 1923

1923

4) *The Public Burning* is a work of _____.

- a) Richard Nixon b) Robert Coover c) Booker T. Washington

d) Julia Kristeva

5) *Canterbury Tales* is a work of _____.

- a) James Joyce b) Kenn Nesbitt c) Paul Auster d) Geoffrey Chaucer

Geoffrey Chaucer

Answer in Brief:

1) What is stream-of-consciousness?

2) Does modernism prefer the concrete rather than the abstract?

3) What is pastiche?

4) What is intertextuality?

5) What is metafiction?

Write a detailed note on the following questions:

1) What are the characteristics of modernism?

2) How is postmodernism a revolt against modernism?

Answers:

1) – a

2) – a

3) – c

4) – b

5) – d

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:: STRUCTURE ::**12.0 Objective****12.1 Introduction****12.2 Introduction & Literary Meaning – Art for
The Art Sake****12.2.1 The Emergence of Art for Art's sake****12.3 Impact of Surrealism****12.3.1 The Artists of the –****12.3.2 Major Writers –****12.4 Writers, Literary works and Theory of Art for Art Sake****12.4.1 Social and Historical factors for Art for Art Sake –****12.5 Let us Sum Up****12,6 Check Your Progress****12.7 Further Reading**

12.0 OBJECTIVES

- Students will get an idea and have self-made definition of surrealism art.
- Students will be equipped with the concept and ideas of Surrealist artists and their forms of creativity
- Students will learn about the art that will help them to try an innovative art form.
- Students will feel inspired

12.1 INTRODUCTION

The surrealist movement was first started in Paris by a small group of writers headed by Andre Breton in the year 1920s and lasted until 1940s. with an aim to unlock the power of imagination. Surrealism is an artistic attempt to connect the reality with imagination. It allows and helps artists

to express better their emotions, thoughts and art they perform. Most of the Surrealists works are based on their memories, feelings and dreams in their unconscious mind & images that are not at all available in the reality or conscious mind. These feelings look real and pure art that helps artists to lead the exploration into novelty and methodology in investigation. Surrealism flourished before world war I after Dada movement in the field of visual art and literature in Europe. After the havoc situation of the world war –I, people adopted Sigmund Freud theories, the surrealists took a different way bypassing the social, conventional and educational system just to explore new techniques to bring people more closer through the art and paintings in which a part is designed by one and thereafter passes to the other for another part till the complete composition of the art and image. The artists of surrealism put emphasis on positive expression of life.

12.2 INTRODUCTION & LITERARY MEANING – ART FOR THE ART SAKE

Art for the art sake became the chief concern in the Victorian era whereby the government has suggested to use as a medium to convey messages in the society and put emphasis to redefine the art and its objectives to add beauty to the nature and can serve the creativity that emergence the rise of art and add value to the literature. Innovation in art would serve reality in life.

This movement was started in France back in 19th century by the French philosopher Victor Cousin. The artists, writers and other associates had an opinion that art has not needed any justification. But when the art lover experienced different attitude towards the art by being deprived the beauty of art started thought of alternatives to save art from the dirty politics and started redefining the purpose of art and had a unanimous thought that the art have a purpose and avoid the ugliness in serving messages, identify its objectives and its value.

As per the theory of Art for the Art Sake refers to the idea that art has its inherit value and had no social, moral purpose. The movement Art for Art sake opposes Renaissance naturalism, propagandistic Constructivist movement, Dad's clear rejection towards the western value and the concept put emphasis on articulating ideas as opposed to pure forms.

Basically, the term 'art for the art sake' Art for Art's Sake clearly justifies the functions of appealing the artistic sense of the eye. And those who believe in art have an opinion that its aesthetic value lay in a work's formal subject than the matter. In this way the paintings and sculptures can only achieve an ornamental effect only. The art lovers had a belief that it does not depend upon any directives of society, it is complete by itself and the artists should be made free from all boundaries and rules to create newness in the work.

The movement art for the art sake advocates that the art has to be kept separated from all political, social and economical boundaries or influence. Basically this movement was a European social construction from the fifteenth to the nineteenth century. Earlier the art was used to decorate the religious places and later on with ornamental, portraits, paintings, drawings, and other landscapes. The value was felt demanded when people had started shifting to slums after the industrial revolution just to enhance the traditional value of art. This is the time when the academicians felt to improve the society by presenting art, paint and images for moral values, sentiments etc.

The concept art for the art sake became significant and became a part of public life in the form of media, films, paintings, advertisements etc. and that has relevance even in today's time.

12.2.1 The Emergence of Art for Art's sake

The starting of the art for the art sake came into life while using art even for the unnecessary issues of society, politics, etc. Oskar Wilde in his novel *The Picture of Dorian Grey*, believed that art has no other purpose than to beautify the words as per the desires of the situation. Walter Pater argued about the movement was meant for the use of literature from social evils. Mostly the artists in this era felt that the art is the only thing that matters most that provide real life nature, hence the use of art is to create independency autonomy for both science and moral to orient the life in general.

The aesthetic movement in which Oskar Wilde was the major promoter was of the opinion that the art should be made free from all responsibilities. Freeing the art had become a slogan in order to promote the artists pursuit a sole justification for being, thus, can say that art for the art sake is used to cleanse and heal the work from endless counters, ambition and other follies of life in the society.

James McNeill Whistler (1834-1903) advocated that art should be free from all obligations and be used to express thoughts and inner desires. It should be stand as independent and without many complexities of emotions.

12.3 IMPACT OF SURREALISM

The art of Surrealism had a great impact on art, literature, culture and society. By this it became easy for the artists to showcase their talent, their emotions, and creativity easily as it gives freedom to expression, emotions, thoughts and the artist be able to sketch their dream pictures on canvas without any hesitation. The surrealist artists use bigger objectives and parts in their picture to be recognized by the viewers. The artists combine the elements with the scenes to make different composition. The art of the famous Belgian surrealist painter Rene` Magritte exemplifies at

the best the style of surrealist. His painting displays unreal scenes with intriguing sense of humour.

The major Surrealist painters were Jean Arp, Max Ernst, André Masson, René Magritte, Yves Tanguy, Salvador Dalí, Pierre Roy, Paul Delvaux, and Joan Miró. Frida Kahlo and Pablo Picasso are sometimes included on this list but they never officially joined the Surrealist group. All individual artists had their own explanation and exploration meaning of life.

12.3.1 The Artists of the –

The movement was prolific and included many painters and artists. The well-known among them were Salvador Dalí, Jean Arp, Max Ernst, André Masson, René Magritte, Y Tanguy, Leonor Fini, Paul Delvaux, and Joan Miro etc.

The Persistence of memory is the well-known painting by Salvador Dalí and The Son of Man, The False Mirror by René Magritte.

Hence, can say that Surrealism is the perfect art to engage art of people in which they not only explore their mind and vision but also they come up with innovative ideas and showcasing their talent to the society in different way.

12.3.2 Major Writers -

André Breton (1896-1966) Breton, an avant-garde writer, is considered the founder and theorist of the Surrealist movement. At first he worked in the Dada circles, collaborating with Philippe Soupault in automatic writing. He then developed the theoretical basis of Surrealism and wrote three manifestos in 1924, 1930, 1934. Breton helped to found several reviews: *Littérature* (1919), *Minotaure* (1933), and *VVV* (1944). His Surrealist writings include *Nadja* (1928), and *What is Surrealism?* (1934).

Luis Buñuel (1900-1983) Known by his association with the French Surrealists of the 1930s, Buñuel created fantastic, seemingly unconnected, and bizarre Surrealist films. Following in the Surrealist tradition, his films explored dream imagery and unconscious desires. Buñuel collaborated with Salvador Dalí twice to make the quintessential Surrealist films, *Un Chien Andalou* (1928) and *L'Age d'Or* (1930). Buñuel would later explore controversial topics such as social injustice, religious excess, and eroticism in his films.

Joseph Cornell (1903-1972) Cornell was as enigmatic as his works of art. He was an American sculptor known for his disjointed collages of objects and images in small, wooden boxes. Although he had no formal art training, he explored New York City's museums, theaters, and second-hand bookstores, and during the 1920s began collecting old books, engravings, and other objects from earlier eras. His incongruous juxtaposition of objects was influenced by Surrealist poetry. Cornell's selection of objects had an extremely personal quality. He would use similar objects repeatedly such as a clay pipe, a cordial glass, spheres, postcards and drawings made by his disabled brother

Salvador Dalí (1904-1989) A Spanish painter and writer, Dalí is probably one of the most well-known members of the Surrealist movement. His reputation as an eccentric preceded him and his ego was probably as big as the fantastic images he created. Dalí was heavily influenced by the writings of Sigmund Freud. His paintings depict dream imagery and everyday objects in unexpected forms, such as the famous limp watches in *The Persistence of Memory* (1931). Dalí's paintings are characterized by meticulous draftsmanship with realistic detail. Dalí designed and produced Surrealist films, illustrated books, hand-crafted jewelry, and created theatrical sets and costumes.

Marcel Duchamp (1887-1968) Duchamp was a French artist who grew up in a family of artists. Three of his five siblings, Raymond Duchamp-Villon, Jacques Villon, and Suzanne Valadon also became professional artists. Duchamp's work had a major impact on the direction of 20th-century art. He worked in Cubist style, and helped develop Dada and Surrealism. Duchamp influenced later movements like Pop art and kinetic sculpture. His controversial work *Nude Descending a Staircase* was included in New York City's groundbreaking Armory Show in 1913, the first major showing of modern art in the United States. He soon presented unaltered, everyday objects as sculpture, 11 radically changing the course of modern art. His "ready-mades" questioned the aesthetics of art and demanded who decides what is art. His work *Fountain* which was an upturned urinal, signed R. Mutt 1917, was a groundbreaking work. In 1923 Duchamp announced that he was through with art and returned to Paris. He dedicated the rest of his life to chess, only rarely completing works of art.

Max Ernst (1891-1976) Ernst was an important artist for both Dada and Surrealism. He experimented in a variety of media. Attracted by the Dadaists' revolt against convention, Ernst helped create the Cologne movement of Dada. When he moved to Paris, he turned to Surrealism, painting pictures in which human-like forms and fantastic creatures inhabit precisely detailed Renaissance landscapes. Ernst was interested in automatism, creating art from a chance happening. In 1925 he invented frottage and would develop decalomania. After the invasion of France in World War II, Ernst was interred three times in Nazi war camps before he escaped to the United States. He immigrated to the United States in 1941 with the help of the heiress Peggy Guggenheim, who became his third wife in 1942. He would later marry the American Surrealist Dorthea Tanning and move to Sedona, Arizona. Ernst returned to France in 1953.

René Magritte (1898-1961) Magritte was a Belgian Surrealist whose paintings seem fairly realistic at first glance, as they are depicted with extreme detail. However, upon closer inspection, the juxtaposed images, incongruous scenes and plays on words, question reasoning. Magritte was interested in what lies beyond surface appearances. He altered conventional images, created new images and mixed the messages between word and meaning and titles and paintings. In *The Art of Conversation* Magritte has carefully rendered a stone structure in a

landscape setting. The structure spells out the work *rêve* which in French means “dream.” This word connotes an airy quality as well as something ethereal, since a dream is created with the imagination. Magritte makes the dream solid as stone and has placed it in an auspicious setting, untouched by the human imagination.

Joan Miró (1893-1983) Miró was a Spanish painter whose Surrealist works look like dream-inspired hallucinatory renditions. In 1920 he moved to Paris where, under the influence of Surrealist poets and writers, his art evolved into the globular biomorphic forms for which he is most known. Miró drew on memory, fantasy, and the irrational to create works of art that are visual analogues of Surrealist poetry. His forms are painted in a limited range of bright colors, especially blue, red, yellow, green, and black. Although generally apolitical, he was unable to control his feelings after the atrocities in his homeland during the Spanish Civil War. Miró completed a series of *tableaux sauvage* or wild paintings such as *Persons in the Presence of a Metamorphosis* in which amoebic figures watch another figure disintegrate into biomorphic parts

Meret Oppenheim (1913?-1985) One of the few women in the Surrealist movement, the Swiss artist Oppenheim used images in a way that made no logical sense. In her most famous work Oppenheim created *Object (Breakfast in Fur)* (1936), which was a fur-lined cup, saucer and teaspoon. It created a sensation because it was a presentation of two objects: the fur and the cup with its saucer, which are completely unconnected.

Man Ray (1890-1976) An American painter and photographer, Man Ray was born Emanuel Rudnitsky. After meeting Marcel Duchamp and Francis Picabia in New York, he helped to found the New York City Dada group in 1917. With Marcel Duchamp, he helped to found the New York City Dada group in 1917. After moving to Paris in 1921, Ray became a leading figure in the artistic avant-garde. He developed “rayographs,” which were abstract images made by placing objects on light-sensitive surfaces. Ray became involved in Surrealism, photographing the movements leaders. He also made art films, including *L'Étoile de Mer* (1928). Man Ray is most remembered for his photographs of the Parisian avant-garde as well as fashion photography.

Kurt Schwitters (1887-1948) A German artist, Schwitters was a member of the Dada movement and is best known for the collages and sculptures he assembled from found objects and trash that he termed *Merz*. This term was developed from a collage that contained the words *Kommerz und Privatsbank*. Discarded train tickets, newspapers, broken artist’s palettes, and other such objects were incorporated into Schwitters' works. He was interested in the juxtaposed objects’ color, texture, and surprise value.

Dorthea Tanning (b. 1913) Tanning, an American painter, sculptor, illustrator and writer, was one of the few female Surrealists. Fulfilling her dream to become a painter, she entered the circle of the New York Surrealist movement after World War II. A chance meeting with Max

Ernst in 1942 initiated her desire to paint among the Surrealists. In 1946 she married Ernst. They lived together for eight years in Sedona, Arizona before moving to Paris. From 1942 to 1956 Tanning painted in a Surrealist manner using erotic imagery and the psychosis of nightmares with metamorphic figures. Guardian Angels is created with pastel blues and greens and at first glance seems serene. However, after closer inspection, one notices headless, adolescent girls being whisked away by eerie angel-like figures.

12.4 WRITERS, LITERARY WORKS AND THEORY OF ART FOR ART SAKE -

The concept of art for the art sake was adopted by many leading French writers and authors to serve their work that lasts for long in the minds of readers like Oscar Wilde, Samuel Taylor, Coleridge, and Symons. The term basically appeared in 1809 to 1849

Establishment of theory of Art for the Art Sake was not an overnight process but it evolved with time frame. Walter Pater (1838-1891) who was considered the hero of this theory had an opinion that the pleasure of living is the end of existence. He was the one who presented this theory in his book *The Renaissance* in 1873 which shows or differentiated the rich and fleetingness of immediate action.

Theophil who coined this term was of the opinion that the beauty of things was in the use of it or its proper utility. His practice on the same helped him developing formal qualities in the poetry into religion of art. He was of the opinion that the art should be used with some ideology and have to have some mission. He further said that the ultimate goal of using art is the expression of truth and beauty or other expression of the nature.

Kant (1780) gave his views on this movement the views are totally depends on moods, imagination not by understanding, the meaning should be taken as it is as the facts were presented in the poetry or other forms of art. He framed his opinion that appreciating beauty for its own sake not for the utility frame work, a real artist produces a literary work for the art not for any other purpose.

The beginning of the movement of The Art for Art sake took place back in 1808 – 1848 in which the short story writers, critics, poets advocated the movement for notable and noble tasks.

Poe's view on this issue was very clear that the art should be used in the form that the artists may not use this form for utility part in fact it should be made free from all barriers in life. Thus, one can say that the use of art is to express the beauty of purpose and the rhythm of life to enhance the meaning of life rather than the utility of life. By this way the art seems standing independent from all sphere of life.

12.4.1 Social and Historical factors for Art for Art Sake –

Because of the industrial revolution much change were observed in the society. First and foremost the medieval feudal system was ended with the beginning of this movement. People with different opinion formed

their own group, resulted cultural, social clashes among them, like the middle class were against the working class, people were against the artists and their thoughts on various issues, artists were against the scientists. The movement and concept of Art for the art sake became popular as the artists had started thinking as if having certain rights and responsibilities; secondly industrial revolution brought drastic change among the artists who brought change in the literary form in the market. Because the industrial rules changed, the education system was improved and the artists started writing what the common people want to read without any force in their writing. The industrial revolution brought many changes in the life like ugliness, destruction of nature by throwing garbage, puffs of machines, chemical smell etc that made the artists more frustration in their life, they became depressed because of the unaesthetic atmosphere which is not good for any life. The Romantic writers started moving with their imaginative world to escape from the reality. They spoke very high of what the industry people do in whatsoever manner be it destruction of nature and its beauty. The unstructured way of life settled people with their own beliefs and satisfaction of what they think for their life and for themselves based on their values, believe in almighty, lack in scientific justification of components of nature, etc. made an important contribution to the importance of Art for the Art sake in Victorian era. Since the society lack structure in this type of beliefs hence such type of structure disappear from the society soon after some time of its emergence. But the Aesthetic writers could produce something positive and interesting work in the society. But the circumstances lost the sense in life in the 19th century literature. Though some tried to improve upon the condition but the artists with their own believe in art for the art sake claimed separation for their art and life.

The movement was found philosophical support of Immanuel Kant who established the aesthetic capacity of man in the independent domain, meaning thereby separated from sense of beauty from practical interests.

12.5 LET US SUM UP

In this unit of Surrealism you have learnt –

- Surrealism art and its importance
- How different objects with double the size used with a unique message
- Contribution of artists towards this art and how do they put their best to make this art alive.
- Different art form

Whereas we came with the following conclusion for Art for Art Sake

19th century was the time when the art had a shift in identity, nature and objectives. Art was not used as an artist luxury but the need. Based on the facts art was rolled in all sphere of subjects of daily life, as a result had to deal with ill issues, corruption and so on, resulted the artists had to

come out with their views and advocated that the art should be used as art for the art sake and could save the brilliance and glory of art. However, the movement to save art succeeded in keeping the use only for literary ceremonies and fit for literary work only. The influence of the movement That is why the influence of the movement had no real chance of addressing the ever developing demands of art in the post modern and contemporary periods where art was used in the more complexities of life and its rhythm. The main aim of using art for the art sake to create beauty to the subject not creating the image in fact to gain the understanding by readers. It was demanded to respect the true art not the manipulation in art. Hence, to create beauty is essential part in the life of human being and creating beauty for beauty's sake would serve museum more than real life and art.

12.6 KEY WORDS

Aesthetics	the branch of philosophy that deals with the principles of beauty and artistic taste.
Modernism	a style or movement in the arts that aims to <u>depart</u> significantly from classical and traditional form
Automatic writing	Automatic writing, also called psychography, is a <i>claimed psychic ability allowing a person to produce written words without consciously writing.</i>
Situationists	of or relating to the belief that people are more influenced by external, situational factors than by internal ones
Art for art sake	used to convey the idea that the chief or only aim of a work of art is the self-expression of the individual artist who creates it.

12.6 CHECK YOUR PROGRESS

- I. Surrealism movement was started in
 - 1200s
 - After 1600
 - Between 1400 to 1500s
 - Late 1900s to early 2000s
 2. Name the country in which the Surrealist movement began --
 - German
 - France
 - Russia
 - England
- Ans. France
3. By whom the Surrealist movement started?
 - Salvador Dali
 - Andre Breton
 - Sir Septimus Surreal

-
- Max Ernst

Ans- Andre Breton

4. Automatism is an art of Surrealism. What does automatism mean?

- Painting or drawing is a moving car
- Drawing with a bionic biro
- Drawing without thinking what you are drawing
- With the help of computer programming

Ans – Drawing without thinking what you are drawing

5. Surrealism art was inspired by –

- Dada
- Realism
- Pop art
- Impression art

Question

1. What do you mean by Surrealistic?
2. How Surrealism art is different from Dada?
3. State the reasons of starting surrealism movement after world war-1
4. The art or work of surrealists were beyond reality, discuss.
5. Discuss the theory of on ‘art for the art sake’ given by Walter Pater.
6. . Who gave the concept of ‘art for the art sake’ and why?
7. State the different types of art you come across of Victorian era.
8. What are the components that qualify the art?
9. What is your opinion on art can contribute to positive change?

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:: STRUCTURE ::

- 13.0 Objectives**
- 13.1 Introduction**
- 13.2 Origin of Realism and Naturalism**
- 13.3 Development of Realism and Naturalism**
- 13.4 Characteristics of Realism**
- 13.5 Characteristics of Naturalism**
- 13.6 Differences between Realism and Naturalism**
- 13.7 Major Realistic Writers and their Works**
- 13.8 Major Naturalist Writers and their Works**
- 13.9 Key Examples of Realism in Literature**
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- 13.11 Impact of Realism and Naturalism**
- 13.12 Let Us Sum Up**
- 13.13 Key Words**
- 13.14 Books Suggested**
 - **Answers**

13.0 OBJECTIVES

In this unit, we shall

- discuss the literary movements such as Realism and Naturalism.
- Understand origin, development, characteristics and impact of Realism and Naturalism.

On completing the unit, you should be able to

- distinguish and compare different features and tendencies related to Realism and Naturalism.
- develop a better understanding of origin, development, characteristics and impact of Realism and Naturalism.

13.1 INTRODUCTION

The literary movements are very useful to distinguish literature into categories of similar philosophical, topical, political or aesthetic features, as opposed to divisions by genre or period. The literary movements help to compare and discuss the different genres of literature so as to understand anthologies. Literary movements describe a collective upsurge of an ideological or critical approach to literature that is different from the others before it and leads to new directions after it. Thus, we can conclude that a literary movement can be defined by a group of writers with shared ideas on various things such as: style, content, philosophy, sociological concerns, art, culture, etc.

I. Check your progress

Fill in the blanks

- a) The literary movements divide literature into categories of _____ interests.
- b) The literary movements help to _____ and _____ literary works.

13.2 ORIGIN OF REALISM AND NATURALISM

Realism is a literary movement that occurred in mid of nineteenth century beginning with French literature and Russian literature and extending to the late nineteenth and early twentieth century. It focused on giving a view of what was occurring at that time, and on providing insight into what was really going on in society. Broadly speaking it is "the representation of reality." Realism is a form of writing that reflects an actual way of life. Realism is an attempt of a writer to portray human action and environment precisely as it appears in everyday life. It depicts everyday activities and experiences, and avoiding a romanticized or stylized presentation. It attempts to represent subject matter truthfully, without artificiality and avoiding artistic conventions and supernatural elements. The realist movement introduced the idea of average working class people, contemporary setting and everyday life as artistic subjects.

According to a famous theorist, Jules-François Champfleury, realism as a movement in literature was a post 1848 phenomenon. It aims to reproduce 'objective reality', and focused on showing everyday activities and life, primarily among the middle or lower class society.

A literary critic, Ian Watt also states in *The Rise of the Novel*, modern realism begins from the position that truth can be discovered by the individual through the senses. The nineteenth century realism was in its turn a reaction to Romanticism, and it is also commonly referred as traditional or 'bourgeois realism.'

Thus, Realism is often recognized as the first modern movement in art, which rejected traditional forms of art, literature, and social organization as outmoded in the wake of the Enlightenment and the Industrial Revolution. It began in France in the 1840s, and revolutionized painting, as well as other forms of art. Realism is broadly considered the beginning of modern art. Philosophically, Realism embraced the progressive aims of modernism, seeking new truths through the re-examination and overturning of traditional systems of values and beliefs.

On the other hand, Naturalism is a form of realism that particularly focuses on how technology and science affect society as a whole, as well as how society and genetics affect individuals. The term 'naturalism' was coined by Emile Zola, a French writer who contributed greatly towards the development of theatrical naturalism. He described it as a literary movement which emphasizes observation and the scientific method in the fictional portrayal of reality. Naturalism is commonly regarded as a literary movement that started in the late nineteenth century (1865-1900) in film, art, literature and theatre that shares common values of an ordinary individual. It does not only depict real life but also explores the basic tenants of Romanticism as well.

The core theme of Naturalist literature is that persons are fated to whatever situation in life; their heredity, environment, and social conditions prepare them for it. The other characteristics of naturalism are determinism, the opposite of free will and pessimism. It is also depicted by detachment from the story in literary works.

The prominent literary figures associated with this movement are Emile Zola, Stephen Crane, Frank Norris, Jack London and Theodore Dreiser. It is also regarded as one of the varieties of extreme realism. It also suggested the role and involvement of environment, family, social conditions, heredity in forming the human character. The majority of naturalistic writers were of the view that environment determines and governs human character and they were influenced by the theory of evolution of Charles Darwin that propagates the principle of the survival of the fittest. They were of the view that a person's character is determined by ones heredity and environment. The controlling forces are society and the surrounding environment. There are philosophers who equate naturalism with materialism. However, naturalism denies the existence of supernatural realities but it makes allowance for the supernatural as well. Naturalists declare that nature is reality, the whole of it. There is nothing beyond, nothing "other than," no "other world" of being.

- **Check your progress-1**

- 1. Fill in the blanks**

- Realism is a literary movement that occurred in _____ of nineteenth century.
- Naturalism in Literature began in the late _____ century.
- Naturalism originated as a _____ movement.

- d) Naturalists were highly influenced by the theory of evolution of _____.
- e) The term 'Naturalism' was coined by _____, an influential French writer.

2. What is Realism?

3. Define Naturalism.

13.3 DEVELOPMENT OF REALISM AND NATURALISM

Realism is developed in the middle of the nineteenth century in France and then it reached Europe, all the way to Russia and then overseas to The United States. There have been various Realism movements in arts such as opera style of verismo, Literary Realism, Theatrical Realism and Italian Neorealist Cinema. It focuses on showing everyday quotidian activities and life, primarily among the middle or lower class society without romantic idealisation or dramatization. Literary realism represents known things as they are in reality. Realist writers try to portray ordinary activities and experiences, instead of using a romanticized presentation.

The Realist movement began as a reaction to Romanticism and History painting. The Realist painters such as Gustave Courbet, Jean-François Millet, Honoré Daumier, Rosa Bonheur and Jean-Baptiste-Camille Corot, in order to depict the real life used common labourers, farmers and ordinary people in ordinary surroundings engaged in real activities as subjects for their works. The realists used ungratified details depicting the existence of ordinary contemporary life, coinciding in the contemporaneous naturalist literature of Émile Zola, Honoré de Balzac, and Gustave Flaubert.

Theatrical realism first emerged in European drama in the nineteenth century as an offshoot of the Industrial Revolution and the age of science. The achievement of realism in the theatre was to direct attention to the social and psychological problems of ordinary life. The pioneering playwrights boldly presented their characters as ordinary, impotent, and unable to arrive at answers to their predicaments. Realistic drama is an attempt to portray life on stage. It is depicted in theatre through the use of symbolism, character development, stage setting and storyline. The arrival of realism proved to be a boon for theatre as it promoted greater

audience involvement and raised awareness towards contemporary social and moral issues. It also provided a medium to playwrights to express their views about societal values, attitudes and morals and tradition. The prominent examples of theatre of realism are Henrik Ibsen's *A Doll's House*, Anton Chekhov's *The Three Sisters*, G.B. Shaw's *Pygmalion* and so on and so forth.

Realism in Visual Arts became prominent with the arrival of photography and changed the world of Visual Arts. The first photo portrait was made by Samuel F.B. Morse, inventor of the telegraph. By 1858, photographers were able to prove at last how living beings really look in motion, to the great discomposure of artists in the classic tradition with their contrived poses.

Naturalism was a late nineteenth century movement in theater, film, art and literature that seeks to portray common values of the ordinary individual, as opposed to such movements as Romanticism or Surrealism, in which subjects may receive highly symbolic, idealistic, or even supernatural treatment. Naturalism is often shown as a Western phenomenon, but matter of fact an equivalent idea has long existed in the East. In Indian classical philosophies, naturalism appeared at first and held responsible for the foundation of two (*Vaisheshika*, *Nyaya*) of six orthodox schools and one (*Carvaka*) heterodox school of Hinduism. The *Carvaka*, *Nyaya*, *Vaisheshika* schools originated in the seventh, sixth, and second century BCE, respectively.

Zola took the scientific method by Auguste Comte, a French philosopher, and advocated that naturalism in literature should be like controlled experiments in which the characters function as the phenomena. He further argued that Naturalism began as a branch of literary realism, and realism had favoured fact, logic, and impersonality over the imaginative, symbolic, and supernatural. The early theorists found naturalism thematically and considered it as a literary technique. The history of idea critics labelled it as an expression of the central ideas to an era. The European critics viewed it in much the same way as Zola and contemporary theorists have either re-conceptualized naturalism as a narrative form, or denied its existence entirely. Naturalism was heavily influenced by both Marxism and evolutionary theory. Naturalism attempted to apply what they saw as the scientific rigor and insights of those two theories to artistic representation of society, as a means of criticizing late nineteenth century social organization.

In theater, the naturalism movement developed in the late nineteenth and early twentieth century. Naturalism in theater was an attempt to create a perfect illusion of reality through detailed sets, an unpoetic literary style that reflects the way ordinary people speak, and a style of acting that tries to recreate reality. Konstantin Stanislavski, co-founder of the Moscow Art Theater and an eminent practitioner of the naturalist school of theater, unequivocally challenged traditional notions of the dramatic process, establishing himself as one of the most pioneering thinkers in modern

theater. He coined phrases such as "stage direction," laid the foundations of modern opera and instantly brought fame to the works of such talented writers and playwrights as Maxim Gorky and Anton Chekhov. Film, on the contrary, permits a greater scope of illusion than is possible on stage.

The term naturalism describes a type of literature that attempts to apply scientific principles of objectivity and detachment to its study of human beings. Unlike realism, which focuses on literary technique, naturalism implies a philosophical position. Naturalistic writers were influenced by the evolution theory of Charles Darwin. They believed that one's heredity and social environment decide one's character. Naturalistic works exposed the dark harshness of life, including poverty, racism, prejudice, disease, prostitution, filth, etc. They were often very pessimistic and frequently criticized for being too blunt.

- **Check your progress-2**

Fill in the blanks

- a) Realism is developed in the middle of the nineteenth century in _____.
- b) Zola took the _____ method by Auguste Comte.
- c) The Naturalistic movement came about when Zola embraced a method created by Auguste Comte, _____ philosopher.

13.4 CHARACTERISTICS OF REALISM

Following are the main characteristics of Realism:

- Realism is a genre of true and honesty and reality.
- Realism provided readers with a fresh breath of air with a certain degree of truth telling or sober factuality.
- Realist writing is clear of idealisation poetic language and exaggeration.
- Realism has inspired authors and artist alike to create a sense of honesty and reality within their work of fiction.
- It is about ordinary character in ordinary situations; real life.
- Realist character are brutally honest able to deal with their problem in a realist way.
- Character is more important than action and plot; complex ethical choices are often the subject.
- Character appears in their real complexity o temperament and motive.

- **Check Your Progress-3**

Fill in the blanks

- a) _____ is about ordinary character in ordinary situations; real life.
- b) In realistic writing, _____ is more important than action and plot.

13.5 CHARACTERISTICS OF NATURALISM

Following are the main characteristics of Naturalism:

- It is full of pessimism as character has the tendency to repeat the phrases which have pessimistic outlook and has more stress on death and darkness.
- The author also tries to be objective and impersonal in tone by bringing nameless characters. The focus here is not only on the character but also on the plot and character. Ernest Hemingway is a fine example of it.
- The author tries to make the reader believe that the fate of the character has already been predecided by certain external factors like environmental factors and he is helpless as he cannot do anything to change it.
- There is surprising twist at the end of the plot. The main themes are survival, determinism, violence, and taboo etc. and these have been ideally delineated in majority of works of this literature genre.
- Naturalist fiction aims to be an objective, almost scientific presentation of a given situation. The writer is simply a recorder and reader becomes witness to these events.
- Naturalism describes situations and settings that take away the free will of the characters that resembles Darwin's "survival of the fittest" (natural selection) theory that strong survive and thrive; the weak become prey to their environments and conditions. Characters often shown as desperate or of showing degrading behaviours so as to survive.
- The settings are commonplace and un-heroic; life for the characters is made up of mundane life.
- Naturalist characters often display one "fatal flaw"—a character flaw that affects the character's decisions and actions and usually leads to negative consequences.
- Characters' lives are conditioned and controlled by their environments and other factors and yet they fight to hold on to their lives, self worth and individuality.
- Characters in Naturalistic fiction possess qualities that make them seem heroic in their struggles to maintain their dignity and to survive in unforgiving or dehumanizing environments or situations.

• Check Your Progress-4

Fill in the blanks

- a) Naturalism is sometimes seen as an extreme form of _____.
- b) Pessimism is one of the main characteristic of _____.
- c) In Naturalist works, the life of the character is controlled by _____.
- d) Detachment and Determinism are the features of _____.

13.6 DIFFERENCES BETWEEN REALISM AND NATURALISM

Here are a few differences between Realism and Naturalism:

Points of Difference	Realism	Naturalism
Origin	Realism is a movement in art, which started in the mid nineteenth century in France, and later spread to the entire world.	The history of naturalism can be traced back to the nineteenth century where this movement was supposed to be the extreme form of realism. Naturalism is a more recent movement in the literary cycle.
Focus	Focus of realism is on literary technique.	Naturalism connotes a philosophical pessimism, where writers apply scientific method to their writings and depict human beings as an objective and impartial character.
Decision	Realism shows that a person's decision is based upon his response to the circumstances.	Naturalism advocates that a person's decision is predetermined by natural forces that make him act in a certain way.
Portrayal of People	It portrays real and typical contemporary people and situations with truth and accuracy.	Naturalist writers' often portrayed people as having no control over their fate.
Characters	It offers place to Middle-class characters.	Lower-class characters often find place in the works of naturalistic writers.
Themes	Society, Social Class and Mobility are the core themes.	Violence, poverty, corruption and prostitution are in the centre of Naturalistic works.

• Check Your Progress-5

1. Fill in the blanks

- _____ characters often find place in the works of Realistic writers.
- Violence, poverty, corruption and prostitution are in the centre of _____ works.
- Society, Social Class and Mobility are the core themes of _____ works.
- Realism is often contrasted with _____.
- Lower-class characters often find place in the works of _____ writers.

2. What are the main themes of Realism and Naturalism?

13.7 MAJOR REALISTIC WRITERS AND THEIR WORKS

Great realist works in English literature include

- George Eliot- *Middlemarch, A Study of Provincial Life (1871-72)*
- Thomas Hardy –*Tess of the D’Urbervilles: A Pure Woman Faithfully Presented (1891)*
- William Dean Howells – *The Rise of Silas Lampham (1885)*
- Henry James – *The Portrait of Lady (1881)*
- Ivan Turgenev – *Fathers And Sons (1862)*
- Henry Ibsen – *A Doll’s House (1879)*
- George Bernard Shaw – *Pygmalion (1913)*
- Anton Chekhov –*The Cherry Orchard (1903-04)*

- **Check Your Progress-6**

Match the column correctly:

Writers		Works	
1.	Thomas Hardy	A.	The Portrait of Lady
2.	Henry James	B.	A Doll’s House
3.	George Bernard Shaw	C.	Tess of the D’Urbervilles
4.	Henry Ibsen	D.	Fathers And Sons
5.	Ivan Turgenev	E.	Pygmalion

13.8 MAJOR NATURALIST WRITERS AND THEIR WORKS

There are many renowned naturalist writers who have created mesmerizing novels and short stories as:

- Ambrose Bierce - *The Fiend's Delight (1873), Cobwebs from an Empty Skull (1874)*
- Ernest Hemingway - *Indian Camp (1924), The Sun Also Rises (1926), A Farewell to Arms (1929), The Short Happy Life of Francis Macomber (1936)*
- Edith Wharton - *The House of Mirth (1905)*
- Edward Eggleston - *The Hoosier School-Master: A Story of Backwoods Life in Indiana (1871)*
- Ellen Glasgow - *Barren Ground (1925)*
- Emile Zola - *The Human Beast (1890), Les Rougon-Macquart (1871-1893)*
- Frank Norris – *McTeague (1899), The Octopus: A Story of California (1901), The Pit (1903)*
- Hubert Selby, Jr. - *Last Exit to Brooklyn (1964), Requiem for a Dream (1978)*
- Jack London- *The Call of the Wild (1903)*
- John Dos Passos - *U.S.A. Trilogy (1938)*

- Norman Mailer - *The Naked and the Dead* (1948)
- Rebecca Harding Davis - *Life in the Iron Mills* (1861)
- Richard Wright - *Native Son* (1940), *Black Boy* (1945)
- Robert Herrick - *The Memoirs of an American Citizen* (1905)
- Saul Bellow - *The Adventures of Augie March* (1953)
- Stephen Crane - *Maggie: A Girl of the Streets* (1893)
- William Faulkner - *The Sound and the Fury* (1929), *As I Lay Dying* (1930), *Light in August* (1932)
- William Styron - *Lie Down in Darkness* (1951)

- **Check Your Progress-7**

Match the column correctly:

Writers		Works	
1.	Emile Zola	A.	The Call of the Wild
2.	Stephen Crane	B.	A Farewell to Arms
3.	Jack London	C.	Les Rougon-Macquart
4.	Ernest Hemingway	D.	McTeague
5.	Frank Norris	E.	Maggie: A Girl of the Streets

13.9 KEY EXAMPLES OF REALISM IN LITERATURE

George Bernard Shaw's *Pygmalion* (1913)

Pygmalion is a play by George Bernard Shaw that tells the story of a poor, young flower girl who has been disrespected and overlooked because of her appearance and the dialect she speaks. The play shows us how Eliza struggles to rise to a higher cultural level. It is a problem play that examines a social issue and thus, highlights the social realism. Shaw deals with the assumptions of social superiority and inferiority that underlie the class system. He demonstrates how speech and etiquette preserve class distinctions. As he wrote in the play's preface, "It is impossible for an Englishman to open his mouth without making some other Englishman hate or despise him." *Pygmalion* therefore tries to illustrate the arbitrariness of basing a person's worth on his or her pronunciation.

Henrik Ibsen's *A Doll's House* (1879)

A Doll's house is a realistic drama written by Norwegian dramatist Henrik Ibsen. The play describes real plea of a wife named Nora who wanted to have a world of her own and despite of her efforts to unite her family, she left everything towards the end of the story. The characters of the play use day to day vocabulary and colloquial expressions. They interrupts themselves and corrects each other, they speaks in incomplete sentence. *A Doll's House* is the tragedy of a Norwegian housewife who is compelled to challenge law, society and her husband's value system. It can be clearly recognized as a realistic problem drama, for it is a case where the individual is in opposition to a hostile society. Ibsen's sympathy with the feminine cause has been praised and criticized; as he

requires the audience to judge the words and actions of the characters in order to reassess the values.

In the act third of *A Doll's House*, Nora has always tried to make herself believe that she is more to Helmer than his little songbird. Though it gets to the point that she realizes that she has never been happy in the marriage and that it is time to move on and learn about life on her own, and without Helmer there to control her. Nora finally realizes that she has been an object of Helmer and that there are always two sides, thoughts and feelings to a relationship. If there is a difference or someone is not happy in the relationship it is sure that it won't last no matter how much one thinks it's a real partnership.

“HELMER: But this is disgraceful. Is this the way you neglect your most sacred duties?

NORA: What do you consider is my most sacred duty?

HELMER: Do I have to tell you that? Isn't it your duty to your husband and children?

NORA: I have another duty, just as sacred.

HELMER: You can't have. What duty do you mean?

NORA: My duty to myself.”

— Henrik Ibsen, *A Doll's House* (Act III)

The objectifying of women in the realist plays *A Doll's House* and *Pygmalion* is a feature that makes the plays real and both present a different view of reality of women place in a man's world. Both are realist plays and explore the objectifying of women in society. In both the plays, Nora and Eliza are treated like puppets in the hands of male dominated society.

- **Check Your Progress-8**

Fill in the blanks

a) Pygmalion tells the story of a _____ girl.

b) Henrik Ibsen is a _____ dramatist.

c) The play *A Doll's House* describes real _____ of the female protagonist named _____

13.10 KEY EXAMPLES OF NATURALISM IN LITERATURE

William Faulkner's *A Rose for Emily* (1930)

This is a story about a woman, who killed her lover. This story presented a tale that highlighted the extraordinary and excessive features in human nature and the social environment that influences them. The protagonist, Miss Emily, was forced to lead an isolated life and that combined with her mental illness that made insanity her inevitable fate. The environment in the forms of a class structure based on slavery and social change, together with heredity, represented the forces beyond her control.

William Faulkner's *A Rose for Emily*, a story about a woman who killed her lover, is considered an example of a narrative within the naturalism category. This story also uses Gothic elements, presents a tale that

highlights the extraordinary and excessive features in human nature and the social environment that influences them. The protagonist, Miss Emily, was forced to lead an isolated life, and that combined with her mental illness made insanity her inevitable fate. The environment in the forms of a class structure based on slavery and social change, together with heredity, represented the forces beyond her control.

Emile Zola's *Les Rougon-Macquart* (1871-1893)

Emile Zola's most famous contribution to Naturalism was *Les Rougon-Macquart*, a huge collection of 20 novels that follow two families over the course of five generations. One of the families is privileged, the other impoverished, but they each stumble into decay and failure. The action takes place during the rule of Napoleon III, a time of great uncertainty for the French people. His main concern is not with character but how characters react to situations.

Frank Norris's Works

Frank Norris novels are Darwinian struggles played out in fiction, and he was sometimes criticized for making literature that was too scientific and lacking in sympathy. In *McTeague*, his most famous novel, he studies how ambition and greed derail the life of a moderately successful dentist.

• Check Your Progress-9

Fill in the blanks

- a) _____ is the protagonist in William Faulkner's *A Rose for Emily*.
- b) Faulkner's *A Rose for Emily* describes the influences of _____ on the characters.
- c) In the short story, *A Rose for Emily*, the environment takes the form of a class structure based on _____ and _____.
- d) In *Les Rougon-Macquart*, the action takes place during the rule of _____.
- e) *Les Rougon-Macquart* is a collection of _____ novels.

13.11 IMPACT OF REALISM AND NATURALISM

Realism attempts to portray illustrate life without romantic subjectivity and idealisation. It focused on actualities of life and truthfully treats the commonplace characters of everyday life. The purpose of using realism is to emphasize the reality and morality that is usually relativistic and intrinsic for the people as well as society. This sort of realism makes the readers face reality as it happens in the world, rather than in making in belief the world of fantasy.

The literary naturalism movement had a tremendous effect on twentieth-century literature, modern theatrical development, from its origins in the mid-nineteenth century until the present day. The impact that naturalism has left on literary writers is vast, leading to the evolution of the modern movement.

Naturalistic works exhibit dark sides of life such as prejudice, racism, poverty, prostitution, filth, and disease. The Naturalistic thinking is that certain factors, such as heredity and social conditions, were unavoidable determinants in one's life. Naturalism almost entirely dispensed with the notion of free will, or at least a free will capable of enacting real change in life's circumstances. The environment, especially the social environment, played a key role in how the narrative developed. It also affected the theatres and the way that productions were staged, acted and presented although it was not the only movement that affected the way that audiences thought. In the later work of writers such as Strindberg and Ibsen the effects of expressionism began to appear and by the start of the twentieth century, new technologies such as cinema and later television provided ways of perceiving and representing the world in a totally new way.

- **Check Your Progress-10**

Fill in the blanks

- Naturalistic works exhibit _____ sides of life.
- The environment, especially the _____ environment, played a key role in how the Naturalist narrative developed.
- Naturalistic factors such as _____ and social conditions are key determinants in one's life.
- The purpose of using realism is to emphasize the _____ and morality.

13.12 LET US SUM UP

In this unit, you have learnt

- distinguish and compare different features and tendencies related to Realism and Naturalism.
- develop a better understanding of origin, development, characteristics and impact of Realism and Naturalism.

13.13 KEY WORDS

Realism	It is "the representation of reality".
Social Realism	It is an international art movement that consists of the work of painters, printmakers, photographers and filmmakers.
Naturalism	advocates that social conditions, heredity, and environment are key forces in moulding human character.
Idealism	It is Pursuit of one's ideals, often without regard to practical ends.
Materialism	It is the attitude of someone who is money minded and wants to possess a lot of material things.
Environment	It is the surroundings or conditions in which a person, animal, or plant lives or functions.
Heredity	It is defined as the process by which characteristics are given from a parent to their child through the genes

13.14 BOOKS SUGGESTED

Dictionaries for Reference

- Longman Dictionary of Contemporary English (LDOCE)
- Oxford Advanced Learner's Dictionary (OALD)

Suggested Reading

- M. H. Abram: A Glossary of Literary Terms
- Emile Zola: The Dream
- William Faulkner: A Rose for Emily
- George Bernard Shaw: Pygmalion
- Henrik Ibsen: A Doll's House
- Pam Morris: Realism (The New Critical Idiom)
- Matthew Beaumont: A Concise Companion to Realism
- Kelly James Clark: The Blackwell Companion to Naturalism
- David Macarthur, Mario De Caro: Naturalism in Question
- Stewart Goetz: Naturalism
- William Lane Craig, J. P. Moreland: Naturalism: A Critical Analysis

Websites

- <https://literarydevices.net/naturalism/>
- <https://www.theartstory.org/movement-realism.htm>
- <http://www.online-literature.com/periods/realism.php>
- <https://mymodernmet.com/what-is-realism-art-definition/>
- <http://www.visual-arts-cork.com/history-of-art/realism.htm>
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- <https://www.skyminds.net/19th-century-realism-naturalism/>
- <https://crossref-it.info/articles/518/naturalism-and-realism>
- [http://www.newworldencyclopedia.org/entry/Naturalism_\(literature\)](http://www.newworldencyclopedia.org/entry/Naturalism_(literature))
- <https://www.naturalism.org/worldview-naturalism/history-of-naturalism>
- <https://www.emporia.edu/socsci/research-and-teaching-links/philosophy-book/chp9.html>

❖ ANSWERS

Check Your Progress=1

A-Similar, B- compare and discuss

Check Your Progress-2

1. A-Middle, B- 19th, C-French, D- Charles Darwin, E- Emile Zola
2. Realism is a form of writing that reflects an actual way of life. Realism is an attempt of a writer to portray human action and environment precisely as it appears in everyday life.
3. Naturalism is commonly regarded as a literary movement that started in the late nineteenth century (1865-1900) in film, art, literature and

theatre that shares common values of an ordinary individual. It does not only depict real life but also explores the basic tenants of Romanticism.

Check Your Progress-3

1. A-France, B- Scientific, C-French

Check Your Progress-4

A-Realism, B-Character

Check Your Progress-5

A-Realism, B-Naturalism, C-Environment, D-Naturalism

Check Your Progress-6

1. A-Middle-class, B-Naturalistic, C-Realistic, D- Idealism, E-Naturalistic
2. Society, Social Class and Mobility are the core themes of Realistic works, whereas, Violence, poverty, corruption and prostitution are in the centre of Naturalistic works.

Check Your Progress-7

1-C, 2-A, 3-E, 4-B, 5-D

Check Your Progress-8

1-C, 2-E, 3-A, 4-B, 5-D

Check Your Progress-9

A-Flower, B-Norwegian, C- plea and Nora.

Check Your Progress-10

A- Ms. Emily, B- Social Environment, C- Slavery and Social change, D-Napoleon III, E- 20

Check Your Progress=11

A-Dark, 2-Social, 3-Heredity, 4-Reality

:: STRUCTURE ::**14.0 Objectives****14.1 Introduction****14.2 Structuralism****14.3 Post-structuralism****14.3.1 Important Post-Structuralists****14.4 Let's Sum Up****14.5 Check Your Progress****14.6 Key Words****14.7 Books Suggested**

- **Answers**

14.0 OBJECTIVES

- To familiarize students with the literary theoretical activities during the second half of the nineteenth century.
- To introduce the concepts of Structuralism and Post-structuralism.
- To make students explore the differences between the two concepts.

14.1 INTRODUCTION

The advent of critical theory in the post-war period, which comprised various complex disciplines like linguistics, literary criticism, Psychoanalytic Criticism, Structuralism, Postcolonialism etc., proved hostile to the liberal consensus which reigned the realm of criticism between the 1930s and `50s. Among these overarching discourses, the most controversial were the two intellectual movements, Structuralism and Post-structuralism originated in France in the 1950s and the impact of which created a crisis in English studies in the late 1970s and early 1980s. Language and philosophy are the major concerns of these two approaches, rather than history or author.

14.2 STRUCTURALISM

Structuralism which emerged as a trend in the 1950s challenged New Criticism and rejected Sartre's existentialism and its notion of radical human freedom; it focused instead how human behaviour is determined by cultural, social and psychological structures. It tended to offer a single unified approach to human life that would embrace all disciplines. Roland Barthes and Jacques Derrida explored the possibilities of applying structuralist principles to literature. Jacques Lacan studied psychology in the light of structuralism, blending Freud and Saussure. Michel Foucault's *The Order of Things* examined the history of science to study the structures of epistemology (though he later denied affiliation with the structuralist movement). Louis Althusser combined Marxism and Structuralism to create his own brand of social analysis.

Structuralism, in a broader sense, is a way of perceiving the world in terms of structures. First seen in the work of the anthropologist Claude Levi-Strauss and the literary critic Roland Barthes, the essence of Structuralism is the belief that things cannot be understood in isolation, they have to be seen in the context of larger structures they are part of. The contexts of larger structures do not exist by themselves, but are formed by our way of perceiving the world. In structuralist criticism, consequently, there is a constant movement away from the interpretation of the individual literary work towards understanding the larger structures which contain them. For example, the structuralist analysis of Donne's poem *Good Morrow* demands more focus on the relevant genre (alba or dawn song), the concept of courtly love, etc., rather than on the close reading of the formal elements of the text.

The fundamental belief of Structuralism, that all human activities are constructed and not natural or essential, pervades all seminal works of Structuralism. Beginning with the trailblazers, Levi Strauss and Barthes, the other major practitioners include A. J. Greimas, Vladimir Propp, Terence Hawkes (*Structuralism and Semiotics*), Robert Scholes (*Structuralism in Literature*), Colin MacCabe, Frank Kermode and David Lodge (combined traditional and structuralist approaches in his book *Working with Structuralism*). The American structuralists of the 1960s were Jonathan Culler and the semioticians C. S. Peirce, Charles Morris and Noam Chomsky.

With its penchant for scientific categorization, Structuralism suggests the interrelationship between “units” (surface phenomena) and “rules” (the ways in which units can be put together). In language, units are words and rules are the forms of grammar which order words.

Structuralists believe that the underlying structures which organize rules and units into meaningful systems are generated by the human mind itself and not by sense perception. Structuralism tries to reduce the complexity of human experiences to certain underlying structures which are universal, an idea which has its roots in the classicists like Aristotle who

identified simple structures as forming the basis of life. A structure can be defined as any conceptual system that has three properties: “wholeness” (the system should function as a whole), “transformation” (system should not be static), and “self-regulation” (the basic structure should not be changed).

Structuralism in its inchoate form can be found in the theories of the early twentieth century Swiss linguist, Ferdinand de Saussure (*Course in General Linguistics*, 1916), who moved away from the then prevalent historical and philological study of language (diachronic) to the study of the structures, patterns and functions of language at a particular time (synchronic). Saussure’s idea of the linguistic sign is a seminal concept in all structuralist and poststructuralist discourses. According to him, language is not a naming process by which things get associated with a word or name. The linguistic sign is made of the union of “signifier” (sound image, or “psychological imprint of sound”) and “signified” (concept). In this triadic view, words are “unmotivated signs,” as there is no inherent connection between a name (signifier) and what it designates (signified).

Saussure’s theory of language emphasizes that meanings are arbitrary and relational (illustrated by the reference to 8.25 Geneva to Paris Express in *Course in General Linguistics*; the paradigmatic chain hovel-shed-hut-house-mansion-palace, where the meaning of each is dependent upon its position in the chain; and the dyads male-female, day-night etc. where each unit can be defined only in terms of its opposite). Saussurean theory establishes that human being or reality is not central; it is language that constitutes the world. Saussure employed a number of binary oppositions in his lectures, an important one being speech/writing. Saussure gives primacy to speech, as it guarantees subjectivity and presence, whereas writing, he asserted, denotes absence, of the speaker as well as the signified. Derrida critiqued this as phonocentrism that unduly privileges presence over absence, which led him to question the validity of all centres.

Saussure’s use of the terms *Lingue* (language as a system) and *Parole* an individual utterance in that language, which is inferior to *Lingue*) gave structuralists a way of thinking about the larger structures which were relevant to literature. Structuralist narratology, a form of Structuralism espoused by Vladimir Propp, Tzvetan Todorov, Roland Barthes and Gerard Genette illustrates how a story’s meaning develops from its overall structure, (*lingue*) rather than from each individual story’s isolated theme (*parole*). To ascertain a text’s meaning, narratologists emphasize grammatical elements such as verb tenses and the relationships and configurations of figures of speech within the story. This demonstrates the structuralist shift from authorial intention to broader impersonal linguistic structures in which the author’s text (a term preferred over “work”) participates.

Structuralist critics analyse literature on the explicit model of structuralist linguistics. In their analysis they use the linguistic theory of Saussure as well as the semiotic theory developed by Saussure and the American philosopher Charles Sanders Peirce. According to the semiotic theory, language must be studied in itself, and Saussure suggests that the study of language must be situated within the larger province of Semiology, the science of signs.

Semiology understands that a word's meaning derives entirely from its difference from other words in the sign system of language (eg: rain not brain or sprain or rail or roam or reign). All signs are cultural constructs that have taken on their meaning through repeated, learned, collective use. The process of communication is an unending chain of sign production which Peirce dubbed "unlimited semiosis". The distinctions of symbolic, iconic and indexical signs, introduced by the literary theorist Charles Sande Peirce is also a significant idea in Semiology. The other major concepts associated with semiotics are "denotation" (first order signification) and "connotation" (second order signification).

Structuralism was anticipated by the Myth Criticism of Northrop Frye, Richard Chase, Leslie Fiedler, Daniel Hoffman, Philip Wheelwright and others which drew upon anthropological and physiological bases of myths, rituals and folk tales to restore spiritual content to the alienated fragmented world ruled by scientism, empiricism and technology. Myth criticism sees literature as a system based on recurrent patterns.

14.3 POST-STRUCTURALISM

Like Structuralism, the term Post-structuralism also refers to a political, literary, and aesthetic expansion of continental philosophy that developed in the second half of the twentieth century in a fashion parallel to certain developments in analytic philosophy. The post-structural approach is known for its efforts to offer a critical review of normative concepts in classical philosophy, and it makes use of the linguistic turn (i.e., the re-evaluation of language in theories of knowledge), Phenomenology, and Hermeneutics alike.

As the term post-structuralism suggests, its representatives have been formed especially through critical discussion with structuralists, such as Ferdinand de Saussure, Claude Lévi-Strauss, and the so-called Russian formalists. Among the most important representatives of post-structuralist philosophy are Jacques Derrida (1930–2004), Gilles Deleuze (1925–1995), Jean-François Lyotard (1924–1998), Jacques Lacan (1901–1981), Michel Foucault (1926–1984), and Slavoj Žižek and his school. Though many of the representatives have French backgrounds, their theories have had influence all over the world, especially in the areas of philosophy of language, literary theory, and gender studies. In the United States, the works of Richard Rorty (1931–2007) and Judith Butler are often associated with post-structuralism. What distinguishes structuralism from

post-structuralism is not always easy to identify, but as a general rule poststructuralists see their theories as based on structuralism's philosophy of language (Saussure) and anthropology (Lévi-Strauss), but they apply those insights to a wider range of topics and radicalize some of structuralism's premises.

Post-structuralists differ among themselves in their specific approaches, for some proceed historically, some hermeneutically. In addition, some base their work on discourse analysis, and others combine critical theory with psychoanalysis. If there is a basic subject matter that connects these authors in addition to their use of the linguistic turn, it is the influence of phenomenology as found in the works of Edmund Husserl (1859–1938) and Martin Heidegger (1889–1976).

14.3.1 Important Post-Structuralists

Key figures include Foucault, Žižek, and Derrida, who is the most celebrated proponent of post-structuralist thought. Although Heidegger worked in phenomenology and not in structuralism, his thought is the essential reference point for Derrida, whose theory of Deconstruction was inspired by what Heidegger calls the “destruction” of philosophy's tradition. For both Derrida and Wittgenstein, no language game constitutes the core of language and logic; no one language game can be the origin of all others.

Critics of post-structuralism tend to argue that the world consists of entities, such as objects with various properties and relations between them. These entities exist independently of one's knowledge of them. For such critics, to understand truth only semantically leads to self-contradiction, and in their view, even an ideal epistemological theory could still be wrong. Truth must therefore be understood metaphysically, as the correspondence between semantically independent facts and proposition. According to a realist philosophical position, it is not language that makes a judgement objectively true but the objective conditions of reality, and realist philosophers hold that language can reflect (instantiate) this reality. Derrida's philosophy is opposed to this view. For him, meaning shifts because of a fundamental difference (*différance*) that undermines every necessary binary structure of conceptual thought. It is this difference that deprives every conceptual definition of the chance to find stability in relation to some absolute truth-value or truth-maker. The debate reflects, in some sense, the disparity between the philosophies of Immanuel Kant (1724–1804) and Georg Wilhelm Friedrich Hegel (1770–1831) in the late eighteenth and early nineteenth centuries, as well as the disparity between Willard Van Orman Quine (1908–2000) and the logical POSITIVISM of the Vienna Circle in the 1950s.

Michel Foucault

The transition from structuralism to post-structuralism is also reflected in the work of Michel Foucault, and especially in his method of genealogy. He tried to develop a new understanding of historical developments as

processes of rupture, deviation, and contingency. Although his research area was not Post-Structuralism, philosophy of language or hermeneutics but history, he can still be regarded as a post-structuralist insofar as he understands history not as a matter of what subjects do but as a process of almost subject-independent discourses. These discourses appear in his interpretation as gravitational fields in which humankind is somehow entrapped. In contrast to a traditional understanding of historical events, his view of history allows for no rule directed or teleological processes. Rather, history is essentially characterized by constant changes and by the reorganization of various discourses and their practices. History so interpreted is not determined by monocausal sequences of large events (wars, disasters, etc.), nor is it animated by the actions of individuals (emperors, kings, popes, the people, etc.). Instead, Foucault examines the constitutive processes of certain types of knowledge (e.g. surveillance, punishment, hygiene) as the moving forces in the respective periods that he studies.

He examines various areas of knowledge in the humanities and shows how their knowledge procedures (administration, education, classification) conceive the human subject. History, at least in an early work such as *The Order of Things*, is a process piloted not by individuals but by the order of discourse that constitutes (almost accidentally as a necessary by-product) subjects in dependence to these discourse processes and their categories. Discourse is not a tool of individuals but the frame within which subjects emerge. Going back to Friedrich Nietzsche's (1844–1900) concept of a "genealogy of morals," Foucault reflects some of the central themes of post-structuralistic thought: a criticism of philosophical realism; a questioning of the Western subject, who is decentered by the very language-frame within which he is constituted; and a critique of history as rational totality. Just as for Heidegger people are subject to language, for Foucault they are subject to administrative powers. Exposing these networks of interacting relationships between knowledge, language games, political power, and administration is what Foucault calls "archaeology." In this post-structuralist perspective, power is no longer guaranteed by a single subject, the sovereign or the elected government, but is dispersed more and more into modern biopolitical expert administrations where the border between private and public life seems ever-more indistinguishable. Foucault is interested in this nexus of knowledge and power; in his later works he calls this "biopolitics." This is his focus when he considers the system of mental illness, the criminal justice system, biopolitical delinquency, or sexuality.

Slavoj Žižek

This Slovenian philosopher is one of the leading figures of contemporary post-structuralistic thought, even though he repeatedly criticizes the epistemic premises of post-structuralist philosophy, especially in regard to the philosophy of subjectivity. Inspired by the works of Alain Badiou,

Žižek has become famous for propagating Lacan's psychoanalysis and introducing it into philosophy and cultural studies. Žižek's writings revolve around the question of identity and its interpellation by the symbolic networks of political and social institutions that act on the subject's unconscious. These interpellations can have a deeply enigmatic nature, but they exert a decisive influence on the development of the subject's most intimate desires and aspirations. Žižek's work focuses on the philosophical aspects of Lacanian theory and leaves the clinical dimensions of psychoanalysis aside. His reception of Lacan is therefore based on a separation of psychoanalysis from its ancestral medical context. This approach has contributed to his reputation, and his numerous publications are influential in a variety of disciplines, including the philosophy of the subject, critical theory, and psychoanalysis. Žižek describes being a subject along the lines of Lacan and Hegel as a process of constant struggle to react to the various identifications and (enigmatic) appeals that are presented to the subject from birth on. For Žižek, following the investigations of Louis Althusser (1918–1990), the subject is necessarily subject to ideological interpellation. Being a subject means always being subjected, and thus ideological. Hence, the ideological appeal succeeds as a condition of the constitution of subjects. Culture and politics as the normative frameworks in which subjects interact always maintain their normative claims with the help of techniques of idealization, homogenization, and the repression of internal antagonisms. These techniques are of interest for Žižek, since they generally tend to defend the political status quo and to reduce anxiety over new political (radical) options. For Žižek, living with these idealizations as unquestioned, fact-establishing certainties means underestimating the political potentialities of the subject, who is capable of setting the same techniques against what the established political doxa (rule) defines as fact.

14.4 LET'S SUM UP

The complexity and heterogeneity of structuralism, which is reflected even in the architecture of this period (eg., structuralist artefacts like Berlin Holocaust Memorial, Bank of China Tower, etc) paved the way to post-structuralism which attacked the essentialist premises of structuralism. Post-structuralism argues that in the very examination of underlying structures, a series of biases are involved. Structuralism has often been criticized for being ahistorical and for favouring deterministic structural forces over the ability of people to act. As the political turbulence of the 1960s and 1970s (especially the student uprising of May 1968) began affecting the academy, issues of power and political struggle moved to the centre of people's attention. In the 1980s deconstruction and its emphasis on the fundamental ambiguity of language—rather than its crystalline logical structure—became popular, which proved fatal to structuralism.

14.5 CHECK YOUR PROGRESS

1.Name the prominent Post-structuralists.

2.What is the essence of Structuralism?

3.Explain 'Signifier' and 'Signified'.

4.Name important Structuralists.

5.What is the difference between Structuralism and Post-structuralism?

14.6 KEY WORDS

Anthropology	Scientific study of Humanity
Psychoanalysis	Series of theories that deal with the unconscious mind
Hermeneutics	Theory and methodology of interpretation
Phenomenology	Philosophical study of the structures of experience and consciousness
Deconstruction	form of philosophical and literary analysis that questions the fundamental oppositions of Western philosophy

14.7 BOOKS SUGGESTED

- Habib, M.A.R. *Literary Criticism from Plato to the Present: An Introduction*. New Delhi: Blackwell, 2011.
- Selden Raman, Widdowson, Peter & Brooker, Peter. *A Reader's Guide to Contemporary Literary Theory*. New Delhi: Pearson, 2006.
- Abrams, M.H. *A Glossary of Literary Terms-Tenth Edition*. Delhi: Wadsworth, 2012.

Answers

Ans.1

Jacques Derrida, Gilles Deleuze, Jean-François Lyotard, Jacques Lacan, Michel Foucault, and Slavoj Žižek.

Ans.2

It's the belief that things cannot be understood in isolation, they have to be seen in the context of larger structures they are part of.

Ans.3

The linguistic sign is made of the union of "signifier" (sound image, or "psychological imprint of sound") and "signified" (concept). In this triadic view, words are "unmotivated signs," as there is no inherent connection between a name (signifier) and what it designates (signified).

Ans.4

Claude Levi-Strauss, Roland Barthes, A. J. Greimas, Vladimir Propp, Terence Hawkes, Robert Scholes, Colin MacCabe, Frank Kermode and David Lodge.

Ans.5

Structuralism is a theoretical approach that identifies patterns in social arrangements most notably language, while Post-structuralism builds on the insights of Structuralism. It holds all meaning to be fluid rather than universal and predictable.

UNIT : 15**LITERARY MOVEMENTS – 2
EXISTENTIALISM****:: STRUCTURE ::****15.0 Objectives****15.1 Origin of Existentialism****15.2 Development of the Movement****15.2.1 Soren Aabye Kierkegaard (1813-1855)****15.2.2 Friedrich William Nietzsche (1844-1900)****15.2.3 Martin Heidegger (1889-1976)****15.2.4 Karl Theodor Jaspers (1883-1969)****15.2.5 Jean-Paul Charles Aymard Sartre (1905 – 1980)****15.2.6 Gabriel Honore Marcel (1889-1973)****15.3 Impact on Literature****15.4 Major Writers and Literary Works****15.5 Lets sum up****15.6 Key Words****15.7 Check Your Progress**

- **Answers**

15.0 OBJECTIVES

In this unit we shall

- Discuss the literary movement of existentialism
- Study its history in brief and impact on literature

On completing this unit you should be able to

- Discuss the impact of existentialism on literature
- Explain what existentialism is about

15.1 ORIGIN OF EXISTENTIALISM

Existentialism is a philosophical tradition of thought that began in Europe and is associated with some of the nineteenth and twentieth century philosophers who shared the belief that philosophical thinking commences with human subject- the living and expressing human individual, though they had some profound dogmatic differences. In mid-1940s the French Catholic philosopher, Gabriel Marcel, coined the term “Existentialism”. The term was initially not accepted by Jean Paul Sartre, but later having rethought over it, he espoused the existential label in a lecture which was published as “Existentialism is a Humanism”. This short book popularized the existentialist thought to a great extent. The two world wars were the major reason for the arrival of existentialism and more specifically the Second World War. It came as a response to and voice of remonstrance against all the rationalistic and speculative philosophies. It started as a voice against the absurdity of pure thought, a logic which is just the immanent movements of Being. Existentialism reinforces the thinking of man as an existing individual who seeks to know the right way to live and to live the life he knows. It emphasizes human existence consequently addressing the qualities which are distinctive in man like love, passion, ecstasy, decision making, anguish, sickness, despair and death, that are neglected in Classical philosophies. It looks at the individual situation from a humanistic perspective; a philosophy that deals with human existence, being, authenticity and universal freedom.

The major aim of existentialism is to know how the individual can attain the richest and most rewarding life in the modern world. It can be “characterized as a reawakening of man’s interest in himself” (Kneller, 1958, p. 31). It is a “philosophical movement oriented towards two major themes, the analysis of human existence and the centrality of human choice” (Stevens, 2000, p.56). Existentialism, as a philosophical tradition, deals with finding self and the meaning of life through free will, choice and personal responsibility. In a world that is meaningless and absurd, existentialism makes human life possible.

15.2 DEVELOPMENT OF THE MOVEMENT

15.2.1 Soren Aabye Kierkegaard (1813-1855):

The Danish philosopher and Christian fundamentalist Soren Aabye Kierkegaard; famously known as the father of existentialism, founded it in the nineteenth century. He began with the question of “what it means to exist?” His disillusionment with exploratory philosophy and continuing despair made him revisit Christian faith with an aim to reform traditional Christianity so that it is acceptable to the existential beings. According to him organized Christianity and the Danish state church of his time did not permit individual’s confrontation with God and hence

made real experience of religion almost impossible, doing away with the subjective element of the individual which is the supreme of all religious experiences. He reinforced the individual's freedom to choose and the need to do the same along with understanding his character. He stated that an individual can become authentic only when he solely bears the responsibility of his deeds and does not rely or turn to any ritual or customs for support. He found that despair is the fundamental condition of a human being. His investigation and treatise of three different modes of despair is one of the most important milestones of human psychology. His major works include "Either\Or" (1843), "Fear and Trembling" (1843), "Philosophical Fragments" (1844), "Concluding Unscientific Postscript"(1846), "The Sickness unto Death" (1849) and "Edifying Discourses".

15.2.2 Friedrich William Nietzsche (1844-1900):

The German philosopher Friedrich William Nietzsche reacted differently to religion as he said "God is dead and we have killed him" with reason and rationalistic philosophies and consequently religion is dead. His major contributions to the philosophy of existentialism are i) the concept of death of God, which resulted in ii) the rise of "the Superman" who owns his own destiny (ethical relativism) and iii) the "Will to Power."

15.2.3 Martin Heidegger (1889-1976):

The German philosopher Martin Heidegger (1889-1976) is considered one of the most original and influential existentialist philosophers whose major concern was the problem of being. According to him to exist, to have authentic being, is to reflect on oneself, to be concerned about one self because the true nature of being is self being which involves not only consciousness, but responsibility and free decision as well. Death is important in Heidegger's system as there is no reality for an individual before birth or after death and the one who accepts this is freed from the fear of it and lives a life of dignity. Hence, his major contributions to the existentialist thought are i) the concept of being-there and ii) study of time as fundamental aspect of human existence and of way of human existence. His major works include "Being and Time" (1927), "Kant and the problem of Metaphysics" (1929) "On the Essence of Truth" (1931), "The Origin of the Work of Art" (1935), "Introduction to Metaphysics" (1935), "Letter on "Humanism" (1947), "What is Called Thinking?" (1954), "The Question of Technology" (1954), "Identity and Difference" (1957), "On the way to Language" (1959) and "On time and Being" (1961).

15.2.4 Karl Theodor Jaspers (1883-1969):

Jaspers began his work in existentialism with "Philosophie". He was deeply influenced by ~~Nietzehe~~[Nietzsche](#) and Kierkegaard. His philosophical concern was about concrete individual and birth of it from individual existence. He introduced two states of being: existence in its

most minimal sense (Dasein) and the real and valuable (existenz). A freedom recognized by choice, awareness and selfhood is central to the existence of man. The predominant theme in his works is individual freedom. According to him, the spiritual transcendence of a human being is possible with the help of participation in the worldly life. He introduced major concepts of transcendence and encompassing. Major works by Jaspers include “Psychology of World Views” (1919), “Man in the Modern Age” (1931), “Philosophie” (1932) “Reason and Existenz” (1935), “Philosophy of Existence” (1938) and “The Question of German Guilt” (1946).

15.2.5 Jean-Paul Charles Aymard Sartre (1905 – 1980):

Sartre is considered to be the pioneer of modern existential movement as well as French existentialism. In fact, he is Existentialism for many. He produced not just philosophical works but also creative literature like novels, short stories and plays that were based on existential thought. His major concern was the idea of Being. He introduced two states of being: being-in-itself, the objects like trees, stones, chairs and so on and being-for-itself, the sphere of human consciousness which is always outside and ahead of the human. “Existence precedes essence” is his famous maxim. Sartre says that man is what he makes of himself. Man tries to conform to the conventions of society and thus loses his uniqueness. An individual’s actions are not only responsible for him, but also influence others. Thus, Sartre believes that human condition is predominantly that of anguish and despair. And an individual’s subjectivity and individuality leads to forlornness. Major works by Sartre include “Nausea” (1938), “Intimacy” (1939), “Being and Nothingness” (1943), “The Age of Reason” (1945), “Troubled Sleep” (1949) and “Dialectic Reason” (1960).

15.2.6 Gabriel Honore Marcel (1889-1973):

Marcel, a French philosopher, focused on the major experiences of human life. He stressed on the idea that it is impossible to conceptualize the important aspects of human life sufficiently. His thoughts work on the ideas of presence and absence; appeal and response; fidelity and betrayal; availability and unavailability; despair, recollection, courage and hope. His major contribution to existentialism includes conception of ‘Primary and Secondary Reflection’, distinction between ‘having and being’ and the concepts of ‘incarnation’ and ‘participation’. Major works by him include “Metaphysical Journal” (1927), “Being and Having” (1935), “Creative Fidelity”, “Homo Viator”, “The Mystery of Being” (2 vols.) (1951) and “Man Against Humanity” (1951).

15.3 IMPACT ON LITERATURE

Existentialism finds its roots in the writings of many nineteenth and twentieth century philosophers. This philosophy is a very free collection of perspectives, aesthetics, and approaches that deal with the world and

its intrinsic difficulties. In general sense, existentialism talks about the ever-occurring problem of finding meaning within existence; there are no meanings or structures that precede human existence, the way they are to be found in religion. Therefore, the individual must find or create meaning for self.

Existential thought has earned an undue reputation for pessimism as well as nihilism. Yet it is somewhat understandable to certain extent as the idea of created meaning comes to some as eventually meaningless or absurd. Also some popular concepts linked with existentialism, strike the average human as dripping with pessimism, for instance angst, boredom, or fear. However, nothing in the philosophy of existentialism speaks of a negative view of humanity or human reality. Moreover, the major part of it talks about the infinite capacity for ethically and intellectually engaged people to make change in the world. It can be said that positive change is a must for a true existentialist, otherwise the existence is nothing but emptiness personified.

From the inception of existential thought, it has influenced many fields and art is one such, which is highly affected by the philosophy. Each field of art has contributed to the existential philosophy, whether it be the novel first or the cinema later. As per many existential philosophers, literature is a major media to communicate the central views of the philosophy. It can be said that an existentialist novelist absorbs the contemporary ideas of his/her time and makes them reach his/her audience with the help of literature.

In world literature, Fyodor Dostoyevsky is universally acclaimed as his works display many literary movements with the help of the myriad characteristics that he showcases. An exemplary novel, *Crime and Punishment*, is an insightful example of how if existentialist thinking gets tainted, it may lead to ethical putrefaction and personal loss. Franz Kafka and his works have been associated with twentieth century existentialism since a long time. Kafka's aesthetics were greatly influenced by the human destruction. His most famous works is the novella, *The Metamorphosis*. He never completed a full-length novel. He saw the individual as trapped in a system that was beyond his understanding. For him, existence was a form of power exercised over personal independence. Albert Camus, one of the most influential existentialists, represents characters in his novels that are trapped in situations and systems which are beyond their control and their ways to deal with these are equally ineffectual. Camus time and again focused on the themes of the absurd and the secluded nature of human existence. A small trace of more positivist attitude is visible in his novel *The Plague*, in which the residents of the city, trapped, are required to beckon inner strength and determination in order to fight the ultimate negative force of death. The only person who denied Nobel in literature, Jean Paul Sartre, had a few but notable literary contributions. Drama was equally influenced by

existential thought and Samuel Beckett made a notable contribution to it. His drama was a rejection of conventional traditions and aesthetics. His plays include characters that are strange and incomplete; people who are not aware of their goals and lack a purpose in their lives. Beckett represented the true picture of modern life insanity with the help of his work, which portrayed existence as confusing, frustrating, difficult and meaningless.

Modern films represent the existential thought in many ways. Chuck Palahniuk, Stanley Kubrick, and David Lynch have contributed by creating works that follow the nineteenth century existential philosophy. Palahniuk exemplifies how the existential ideas can still be a part of work that has its root in contemporary expression.

The existential philosophy gained fame as well as experienced the loss of it at an almost equal speed, due to many reasons. The first among many reasons for the same is that all the periods of literary history get their name in retrospect. As far as existentialism is concerned, very few people considered themselves as existentialist. It was never an organized movement. In fact it is a hazy and unstructured connection of ideas, doubts and manner of inquiry. Secondly, the usage of existentialist thought in popular art reduced its value by making it a mere product, something that was of low quality so much so that many thinkers stayed away from it. Contemporary literature, in its process of adoption and modification of philosophical and aesthetic perspectives, harms them as many different contending voices represent the same from their point of view. Still, Kafka and Sartre are considered as major source of inspiration by many even now and this shows that existentialism has not lost its hold completely.

15.4 MAJOR WRITERS AND LITERARY WORKS

***Hamlet*, by William Shakespeare**

Hamlet is one of those works in English that surprise the reader. The protagonist of the play, Hamlet, is one of the best examples of existential characters written ever. The famous line, “To be or not to be, that is the question?” is something that captures the essence of existentialism. Hamlet is an existential hero, who ponders over the ideas of death, suicide and murder and reflects on how these affect the rich and the poor alike. For him the question of action and conviction, justice and revenge is of prime importance. He struggles between all these and feels sad about the decision he has to take. He feels all this as he does not relate his situation with the conventional, predefined narrative of life. His final decision, after its execution, escapes his control, like all our deeds do. It can be said that all the characters experience the same absurdity.

***Notes from the Underground*, by Feodor Dostoevsky**

Dostoevsky's *Notes from the Underground* is divided into two sections. The first deals with topics like illness, rationalism, malice and utopia. It tries to state that rational and utopian systems are based on a completely wrong assumption that all the human beings are rational. In the second part the underground man interrelates with the world outside. Here he experiences downfall due to his trivialities and self disgust. The novel states that systems that are rational and utopian, in spite of being good for us, will fall apart as we, humans, are too sick, adamant and irrational to cooperate.

***The Death of Ivan Ilych*, by Leo Tolstoy**

The importance of death in existential philosophy is well-known. It not only deals with the ultimate vanity of human life and deed leading to a dismal end but also talks about the fact that if one does not face the reality of death the result can be equally frustrating. In this novel, Tolstoy, who is not an existentialist, talks about living a life that is authentic, by acknowledging the importance of facing death. A person who ignores the reality of death will have life that is unfocused and eventually distorted. The central character of this novel is no different from other people with an attitude to avoid the reality of death. When he is on death bed people around him treat him with the same attitude as a result he becomes a mere social role. In the face of this situation people around him avoid the subject of his death and consequently avoid him and he eventually dies.

***The Trial*, by Franz Kafka**

The characters in *The Trial* portray the nameless, faceless functionaries which carry out the so called necessity of the system of which they are part. The absurdity that the protagonist faces is the absurdity of life and of all the systems that human creates in order to understand and manage life. The strength of the novel is the direct and instinctive emotions that it communicates. The reader gets a slight hint of a deep truth that the novel tries to convey; a truth that changes the meaning of life and reverberates the works of existentialists. The novel remained unfinished as Kafka died but that adds to the beauty of it as it is open to interpretation and we may never understand it completely.

***The Stranger*, by Albert Camus**

THE existential novel by Camus, *The Stranger*, deals very passionately and concisely with the theme of death. The central character Mersault leads a life of dead emotions but takes physicality very seriously. He doesn't cry at his mother's funeral. In a fight with the Arabs Mersault undecidedly pulls out his guns and shoots an Arab. This is the central incident of the novel. This incident makes him revisit his life; his perception transforms and he understands the meaninglessness and absurdity of life.

***No Exit*, by Jean-Paul Sartre**

Sartre repeatedly states through his works that you are a result of the choices you make; a result of your creation. Human beings constantly define the world around them in their way, but people around define us in their way by objectifying us. We all yearn for the approval and acceptance of people around us, but when we do this we put ourselves in trouble. The play revolves around three characters, Garcin, Estelle and Inez in hell. The characters engage in long conversations that delve on the above mentioned concerns of humans. The predominant theme of the play is that people seek approval and acceptance of others but they are different from each other and hence never get it.

***The Blood of Others*, by Simone de Beauvoir**

The story revolves around the transformation that takes place in the lives of two characters, Jean and Helene, in the course of their participation in the French Resistance. Jean is a person who does not ever take responsibility of his deeds but his action to join the French Resistance kills the escapist in him. Helene is a girl with free spirit. She is in an illusion that she never bothers about others, but actually she lives her life through the different lovers she has. Eventually shaken and changed by the French Resistance, she joins the movement and is a changed person. Different from the view of Sartre, de Beauvoir says that though we look at other people as objects; it is not the only way we deal with people around us.

***Waiting for Godot*, by Samuel Beckett**

Two characters of the play, Vladimir and Estragon, do nothing in the play except sit, talk and wait. Apparently they are waiting for a person named Godot. In their wait they are entertained by two other characters, Pozzo and his servant, Lucky. At the end of every act a boy comes to announce that Godot would not be coming today but will surely turn up the next day. The action of the play is absolutely absurd. All their attempts to leave, die, in short to escape the wait are in vain. The play is not one to one with the existential philosophy but it definitely raises some basic existential concerns like hopelessness, anguish and misery. It is a rich play in the sense that it is open to multiple interpretations and yet does not fit into any single sense completely.

***Run with the Hunted*, by Charles Bukowski**

Run with the Hunted is a posthumous collection of short stories, poems, and excerpts from novels of Charles Bukowski, arranged in the order of the period in his life from where they have come. Bukowski has been created by his works; an act of self creation and artifice. Written in a true existential fashion, his work is raw and uncolored by romanticism. He recreates the world as it is.

15.5 LETS SUM UP

In this unit you have learnt

- About the origin and development of existentialism
- About the impact it had on art
- About various existential philosophers and their major contributions
- About major existential literary works

15.6 KEY WORDS

<i>anguish</i>	extreme pain, distress or anxiety
<i>death</i>	the end of life
<i>despair</i>	to no longer have any hope or belief that a situation will improve or change
<i>essence</i>	the basic nature of thing
<i>existence</i>	reality as presented in experience, the manner of being that is common to every mode of being
<i>existential</i>	of, relating to, or affirming existence, grounded in existence or the experience of existence

15.7 CHECK YOUR PROGRESS

Descriptive questions

1. Discuss in detail the origin of Existentialism.
2. Elaborate on the development of the existential movement with special mention of the major thinkers.
3. With the help of suitable examples, explain the impact of existentialism on literature.

- **Match the following**

<i>Waiting for Godot</i>	Fyodor Dostoevsky
<i>The Stranger</i>	Samuel Beckett
<i>The Metamorphosis</i>	Albert Camus
<i>Crime and Punishment</i>	Franz Kafka

- Answer in one or two sentences:

1. Who is known as the Father of Existentialism?

2. Who gave the maxim “Existence precedes essence?”

3. Which work of Kafka remained unfinished?

4. Existentialism came as a reaction to which global event?

ANSWERS

- Match the following:

Waiting for Godot Samuel Beckett

The Stranger Albert Camus

The Metamorphosis Franz Kafka

Crime and Punishment Fyodor Dostoevsky

- Answer in one or two sentences:

1. Jean Paul Sartre is known as the Father of Existentialism.
2. Jean Paul Sartre gave the maxim “Existence precedes essence”.
3. *The Trial*, a novel by Kafka remained incomplete due to his death.
4. It came as a reaction to the two world wars.

:: STRUCTURE ::

- 16.0 Objective**
- 16.1 Introduction**
- 16.2 History**
- 16.3 Concepts in New Criticism**
 - 16.3.1 Objective Correlative**
 - 16.3.2 The Intentional Fallacy**
 - 16.3.3 Affective Fallacy**
 - 16.3.4 Close Reading**
 - 16.3.5 Organic Unity**
- 16.4 Let Us Sum Up**
- 16.5 Keywords**
- 16.6 Check Your Progress 1**
- 16.7 Further Reading**

16.0 OBJECTIVE

In this Unit, You will learn about

- New criticism movement
- Concepts of new criticism
- Originates of new criticism

16.1 INTRODUCTION

New criticism movement emerged in the 20th century literary criticism in reaction to the traditional approaches. Traditional approaches are extrinsic and it includes moral or philosophical statements and effect of biographical, political, historical or social happenings or circumstances. The new criticism was a formalist movement in literary theory that influenced American literary criticism in the middle decades of the twentieth century. It emphasized close reading to explore how literature

worked as an independent and self-referential object. The name of this movement is derived from John Crowe Ransom's book *New Criticism*. I. A. Richards' work named *Practical Criticism and The Meaning of meaning* were foundational to the growth of New Critical Movement. Eliot developed his idea of "Objective Correlative" in his critical essays such as *Tradition and Individual Talent* and *Hamlet and his Problems*. Eliot's criticism of Milton and Shelley, his love for metaphysical poets and his insistence that poetry must be impersonal affected the origination of the New Criticism movement.

New Criticism is one of the most important movements in modern critical scholarship. New critics were responding against accepted style in American criticism and fighting for the priority of the literary text rather concentrated on comprehension based on context. Wellek says that there are many new critics in the 1930s and few of them could be grouped together. He calls Ransom, Allen Tate, Cleanth Brooks and Robert Penn Warren as the leaders of "Southern Critics". They are grouped together because they taught at southern universities when the theory of New Criticism constructed and also because their reply to the impressionist criticism, the humourist movement, the naturalist movement and the Marxists.

New criticism is defined as a critical movement that propagates the idea of "art for art's sake". New critics believe that criticism is an integral part of social development. New criticism focuses on close reading of technicalities, structure, themes and message of literary texts. The well-wrought Urn was published by Cleanth Brooks in 1947 describes New Criticism theory. The text explains many seminal poetic texts using the principles of the New Critics.

16.2 HISTORY

The established philological and literary history schools of the US North affected by nineteenth century German Scholarship which concentrated on the history and meaning of words and their connection to foreign and ancient languages, comparative sources and the biographical conditions of the authors. New criticism created as a response to this established philosophical and literary history.

New critics depreciate literary appreciation school which focuses on the "beauties" and qualities of the text. New critics directed for newer, systematic and objective method. New critics thought that the formation and the importance of the text were closely associated and should not be examined independently. Ransom's "Criticism Inc." and Allen Tate's "Miss Emily and the Biographers" expressed that New critics eliminated the reader's response, the author's intention, historical and cultural contexts and moralistic bias from the analysis to concentrate on the literary studies.

William K. Wimsatt and Monroe Beardsley published a New critical essay titled “The Intentional Fallacy”. They wrote against the relevance of an author’s intention or “intended meaning” in the analysis of a literary text in the Intentional Fallacy. Wimsatt and Beardsley give importance to the words in the text. Meaning outside of the text was considered extraneous and disturbing. Wimsatt and Beardsley published another essay named “The Affective Fallacy” which is closely related to Intentional Fallacy. They decried the reader’s personal or emotional response to a literary text as a valid way of analysing a text. Theorist of reader-response school of literary theory rejected this fallacy.

Stanley Fish was one of the leading theorists of this school was trained by New Critics. Wimsatt and Beardsley were criticised by Fish in his essay “Literature in the Reader” published in 1970. The prime of the New Criticism in American High schools and colleges was the Cold war decades between 1950 to the mid-seventies, because it offers a relatively uncomplicated and politically uncontroversial approach of the teaching literature. Brooks and Warren’s *Understanding poetry and Understanding fiction* both became essential during this age.

Accurate and precise analysis of the passage is required in New critical style. Rhyme, meter, characterisation, setting and plot were utilised to recognise the theme of the text. New critics integrated the themes such as paradox, ambiguity, irony and tension for the best understanding of the text. New criticism is no longer a supreme theoretical model in American universities. Some methods of New Criticism are fundamental tools of literary criticism.

Allen Tate says about ‘poetry’ is that it is not the tool to convey indescribable emotions, but it is an independent form of writing. Parts of the Poem adapt and cooperate each other. Allan Tate believes that there should be social relevance with the poetry. According to Tate, a poem provides “special, unique and complete knowledge” of the world. He says that poetry is expressed through “tension”, a term he formulated by “lopping the prefixes off the logical terms extension and intension.”

Allen Tate was born in Winchester, Kentucky in 1879. He was educated at Vanderbilt University. He accompanied John Crowe Ransom’s literary discussion group. He was the co-founder and editor of the journal ‘The Fugitive’, it is a poetry magazine, published nineteen issues between 1922-1925. He published volumes of poetry named as ‘Poems’ in 1960 and ‘The Swimmers’ in 1970. He published his first book of criticism named as ‘Reactionary Essays on Poetry and Ideas’ in 1936 and joined Tennessee University in 1934. He joined University of Minnesota as an English professor in 1951. ‘Reason in Madness’ and ‘On the Limits of Poetry’ entrenched him as a critic. He worked as the editor of ‘Sewanee Review’ from 1944 to 1946. He wrote ‘Mr Pope and Other Poems’ in 1928 and ‘Three Poems’ in 1930.

J. C. Ransom was born in Pulaski in 1888. He graduated from Vanderbilt University in 1909. He was a Rhodes Scholar at Christ Church College,

oxford and earned degree in 1913. He worked at Vanderbilt University till 1937. He was the leader of Southern Agrarians or Fugitives group of the writers. Cleanth Brooks, Allen Tate and Robert Penn Warren are the members of the group called Southern Agrarians or Fugitives. Allen Tate, Donald Davidson, Robert Penn Warren and Randall Jarrell consider him their mentor. Ransom was the influencer as critic, poet, teacher and editor. He moved to Kenyon college, Ohio in 1937.

16.3 CONCEPTS IN NEW CRITICISM

16.3.1 Objective Correlative

T. S. Eliot wrote an essay “Hamlet and his problems” , published in *The Sacred Wood* in 1920 in which he explained the literary term “Objective Correlative”. The painter, Washington Allston talked about this term in his lecture on art to explain the relation between mind and the external world in 19th century. Eliot writes: The only way of expressing emotion in the form of art is by finding an 'objective correlative'; in other words, a set of objects, a situation, a chain of events which shall be the formula of that particular emotion; such that when the external facts, which must terminate in sensory experience, are given, the emotion is immediately evoked. (qtd. in J. A. Cuddon's *Dictionary of Literary Terms*, page 647)

Objective correlative refers to the idea that emotions can be objectively represented in art through symbols or events that are correlated with specific emotions. It serves as a means of expressing emotions indirectly, rather than directly stating the emotion in words. In other words, an objective correlative is a literary device that connects specific emotions with objects, images or actions, so that the audience can experience those emotions by association. It refers to a group of objects, events or sensations that serve as symbols or representations of emotions or ideas.

George Santayana expanded this approach in *Interpretations of Poetry and Religion* in 1900. Santayana told that Correlative objects provoke a poet’s feelings and could not only convey it. Eliot believes that if authors can’t find Objective Correlatives for the feelings they want to express, readers will be distrustful, un affected and bewildered. Eliot tried his approach of “Objective Correlative” to the play *Hamlet* written by Shakespeare in 1602 and he contended that *Hamlet* is an artistic failure because incidents in the play do not justify emotions of Hamlet and lead to discouragement.

Eliot explicitly defined the term as “a set of objects, a situation, a chain of events which shall be the formula of that particular, emotion; such that when the external facts, which must terminate in sensory experience, we given, the emotion is immediately evoked”.

Eliot used the term “Objective Correlative” to manifest how feelings can be conveyed in poetry and it is a part of his impersonal theory of poetry focusing on poetry and not on the poet. Eliot has studied from the French symbolists that feelings can be awaken and cannot be expressed

straightforwardly. Ezra Pound assumed Eliot's theory in "The Spirit of Romance".

16.3.2 The Intentional Fallacy

The term, The Intentional Fallacy used in 20th Century literary criticism describes the problem inherent in trying to judge intent or purpose of the author. The Intentional Fallacy was introduced by W. K. Wimsatt, Jr., and Monroe C. Beardsley in *The Verbal Icon* in 1954. This approach was a response to the popular thought to understand the intention of author, what he was thinking at the time of writing to know actual explanation of the work. It refers to the mistake of assuming that the author's intention or purpose is the most important factor in determining the meaning or value of a literary work.

The significance of the work does not belong to the author's intention. Authors are not reliable beings. Sometimes there can be vast difference between intention and outcome. Elizabeth Jolley said "I have written what I have written. It's up to you to work it out." For the meaning of her novel *The Wall* published in 1986 at the Brisbane Writers Festival. Literary criticism was dependent on author-biography approaches. Wimsatt and Beardsley introduced the new idea for literary works arguments about comprehension of work is not settled by taking advice from the author. What the author is able to encapsulate in the work is more important than what the author thinks or intends at the time of composition of the work.

"The Affective Fallacy" means a work evokes subjective effects of expressions of feelings in the reader's mind are not relevant to the verbal object study since objective structure comprises the meaning of the work. The Intentional Fallacy is part of the American New Criticism arguments which focuses on literary texts and not on the author's life, social or historical factors of literature. The Intentional Fallacy means the act of delimiting literary study and segregate it from biography or sociology. The meaning lies in the literary work and not in intentions of the author.

The New Critics used "Close Reading" method for actual interpretation of a work. Close reading means the explanation of the way literature encapsulate universal truth. These truths were identified as "Concrete Universals". This approach has been challenged and questioned for many reasons, specifically the disregard of context and faith in universal truth.

E. D. Hirsch opposed the New critics, Wimsatt and Beardsley in *Validity in Interpretation* (1967) by using harsh words and said that "false and facile dogma that what an author intended is irrelevant to the meaning of the text." This was a time instantly after Freud when these was a trend to look at the literature as the reflection of the author's mind.

Hirsch said that author is the only possible source to comprehend the meaning of the work. As per his intentionalist view, meaning must be decided by the author's or critic's mind and words cannot mean anything.

Beardsley gave response to Hirsch and said that some works have no authors but still they are meaningful, authors die without giving views on their works and words can change their meaning over the years. There is no opportunity for communication between author and reader apart from writer's festival or literary lunch.

Roland Bathes carried on the argument about author and intention in his essay "The Death of the Author" published in 1968. The last line of the essay is: "The birth of the reader must be at the cost of the death of the author." He criticized the conventional view of the author as the ultimate "explanation" of a work. Meaning generated by the readers are also the main source of power in the text.

16.3.3 Affective Fallacy

The term "Affective Fallacy" was invented by W. K. Wimsatt and Monroe Beardsley as a principle of New Criticism. The term was used to refer to the intended wrong judgement and perception of text based on its emotional effects on a reader. The new criticism addressed a new, scholarly way to deal with literary studies that focused on the literary text as a social artifact that communicate the internal life of author or the society in which it was composed.

The new critics tried to change literary criticism into a stern area, developed on the predominant concept of knowledge in modern society-science. They forced critics to talk on the work of art and analyse human creativity and artistic creation.

A literary critic, Wimsatt was working as a professor at the English Department of Yale University. He taught until he died in 1975. Beardsley was a philosopher of art and aesthetics. Wimsatt as a staunch formalist critic thought in the ownership of the poem and any study of as a poem must center on the text. Formalism is a school of literary criticism and literary theory which focuses on the structural purposes of a particular text. It is the study of the text without taking into account biographical, historical or intellectual context. The name "Formalism" derives from one of the central tenets of Formalist thought: That the form of a work of literature is inherently a part of its content, and that the attempt to separate the two is a fallacious undertaking. Formalists believed that we can trace the evolution and progress of literary form by concentrating on literary form and neglecting superfluous contexts.

Before twentieth century criticism had focused broadly on the life or social class of the author. Formalism emerged as a response to this form of criticism. This approach neglected to consider the standards and design that administers the creation of art. A lot of Wimsatt's theory originates from uncertainty towards "impressionism, subjectivism and relativism" in criticism. The only reservation the theorist need have about such critical impressionism or expressionism, says Wimsatt, is that, after all, it does not carry on very far in our cogitation about the nature and value of literature...it is not a very mature form of cognitive discoursell.

Wimsatt and his fellow formalists were worried about ensuring a level of authenticity in English literature by making a more logical way to deal with analysis which would obtain for literary criticism a prominent position and reliability. They criticized “Affective approach” as —less a scientific view of literature than a prerogative \neg —that of a soul adventuring among masterpieces.

As believed by Formalis, the aim of the critic should be to analyse the characteristics of art. Text’s “literariness”, the object of reflection makes a work of art and not a discourse of Journalism in the case of literature. Wimsatt used the term “An Affective Fallacy” to refer to all types of criticism that interpret effect of text on the reader to be the main way to criticize the significance and success of the work. This definition consists all most all the main modes of literary criticism from Aristotle’s Catharsis and Longinus’s concept of the sublime to belles-letters and the Chicago critics. All these methods emphasized the effect of literature on the audience. Impressionistic approaches raise both practical and theoretical issues. In practical issue, it makes differences of various critics tough and broadly not relevant. Taking into consideration, the affective fallacy filled with the new critics’ wish to put literary criticism on a more objective and principles method.

In the theoretical problem, affective fallacy was generally unstable because it rejected the nature of the literary text. New critics emphasized exclusive form of poetic language and they argued that critic’s role is to learn and decode the theme and style of text without interference of an outside context such as history, biography or reader-response. The concept of the affective fallacy was controversial as well as influential. It was never accepted by a great number of critics. Affective Fallacy is the idea that a work of art’s emotional impact should be the sole criterion for evaluating its value, rather than considering its formal qualities or technical skill.

16.3.4 Close Reading

Close meaning means attentive and sustained explanation of a brief passage of a text. Close reading stresses on the specific over the universal, observe closely to individual words, syntax and sequence of the sentences and ideas developed as they read. The technique, close reading was introduced by I. A. Richards and his student William Empson later developed by the New Critics of the Mid-twentieth century. It is a primary method of modern criticism. Close reading is also called *explication de texte*. It is the name of a similar tradition of text comprehension in French literary study. Gustave Lanson was the chief advocate of this technique.

Close reading often involves reading a text several times, paying attention to details such as the author’s word choices, the structure of sentences and paragraphs, and the use of imagery and symbols. It also often involves considering the historical, cultural, and social context in which the text was produced, as well as literary traditions and conventions it

draws upon. Close reading is an important method of literary analysis because it allows the reader to gain a deep and nuanced understanding of a text, beyond just its surface level meaning. It has been a central practice in the New criticism movement.

Close reading is a method of literary analysis that involves a detailed and careful examination of a text. It involves breaking down a text into its constituent parts and examining each part in order to understand the whole. The goal of close reading is to uncover the meaning and structure of a text, as well as to understand the relationships between its various elements, such as imagery, language and form. The goal of close reading is to understand the text as a whole, including its meaning, themes, and messages, rather than focusing on its individual elements in isolation.

Close reading of *Quran* has bloomed and developed vast corpus in Islamic studies. J. Hillis Miller describes Jacques Derrida's essay *Ulysses Gramophone* as a "hyperbolic, extravagant explosion" of close reading technique. James Joyce's novel *Ulysses* consists more than eight pages to an explanation of the word "yes".

16.3.5 Organic Unity

Organic Unity is the idea that a thing is made up of independent parts. Plato, a philosopher founded the concept of Organic Unity. Plato used this form in *The Republic Phaedrus* and *Gorgias*. Organic Unity was not recognized until the principle was adopted by Aristotle. Organic Unity's respective and metaphoric reflections are maintained in all the works of Aristotle. Organic Unity is explained in Aristotle's Poetics that how works depend on description and drama to maintain cohesive to each other and not as independent things. If balance is not maintained on both the sides, the whole concept gets failed.

Organic Unity refers to the idea in philosophy and aesthetics that a whole is greater than the sum of its parts, and that parts are interdependent and work together to create a harmonious and unified whole. It's a concept that is often applied to various works of art and literature, where the elements of the work are seen as interconnected and serving a common purpose.

The main goal of Organic Unity depends on a free-spirited style of writing and by sticking to rules or genre-based habits, the actual form of a work becomes stifled and not reliable on an artistic plane. Through the New Critics movement, the concept of Organic Unity gained fame. Cleanth Brooks played significant role in updating the principle of Organic Unity.

16.4 LET US SUM UP

New criticism is a formalist theory in literary criticism. New criticism introduced new concept in literary criticism i.e. Objective Correlative, Intentional Fallacy, Objective Fallacy, Close Reading and Organic Unity. New Criticism focuses on the work rather the intention and feelings of

the author and society. W. K. Wimsatt, Monroe Beardsley, Cleanth Brooks, I.A.Richards and Robert Penn Warren are the chief exponents of New Criticism.

16.5 KEYWORDS

Formalist	relating to or supporting principles of formalism
Insistence	the fact or quality of insisting that something is the case or should be done.
Inherent	existing in something as a permanent, essential, or characteristic attribute.
Encapsulate	express the essential features of (something) succinctly
Artifact	an object that is made by a person
Predominant	most noticeable, powerful or important
Staunch	believing in somebody/something or supporting somebody/something very strongly; loyal
Advocate	to recommend or say that you support a particular plan or action
Stifle	to stop something happening, developing or continuing
Reliable	that you can trust

16.6 CHECK YOUR PROGRESS

- **Long Question**

1. Discuss the originates of New Criticism.
2. Explain any three concepts of New Criticism.
3. Write about any two American New Critics, and their contribution to literary theory and practice.

- **Short Question**

1. What is Organic Unity?

2. What is Close Reading?

3. What is Intentional Fallacy?

4. What is Affectual Fallacy?

5. What is Objective Correlative?

• **MCQ**

1. T. S. Eliot wrote an essay “Hamlet and his problems” Which was published in The Sacred Wood in _____.
 - a. 1927
 - b. **1920**
 - c. 1930
 - d. 1937

2. The term, The Intentional Fallacy used in _____ Century literary criticism describes the problem inherent in trying to judge intent or purpose of the author.
 - a. 18th
 - b. 19th
 - c. 21st
 - d. **20th**

3. The term “Affective Fallacy” was invented by W. K. Wimsatt and _____ as a principle of New Criticism.
 - a. Plato
 - b. Aristotle
 - c. **Monroe Beardsley**
 - d. I.A. Richards

4. The technique, close reading was introduced by _____.
 - a. Plato
 - b. Aristotle
 - c. Monroe Beardsley
 - d. **I.A. Richards**

5. Organic Unity was not recognized until the principle was adopted by _____.
 - a. Plato
 - b. **Aristotle**
 - c. Cleanth
 - d. Wimsatt

6. _____ calls Ransom, Allen Tate, Cleanth Brooks and Robert Penn Warren as the leaders of “Southern Critics”.
 - a. **Wellek**
 - b. Aristotle

- c. Wimsatt
d. I.A.Richards
7. _____ describes Jacques Derrida’s essay *Ulysses Gramophone* as a “hyperbolic, extravagant explosion” of close reading technique.
a. **J. Hillis Miller**
b. Allen Tate
c. Wimsatt
d. Plato
8. J. C. Ransom was born in Pulaski in _____.
a. **1888**
b. 1989
c. 1876
d. 1834
9. _____ is a philosopher founded the concept of Organic Unity.
a. **Plato**
b. Aristotle
c. Cleanth
d. Wimsatt
10. The painter, _____ talked about this term in his lecture on art to explain the relation between mind and the external world in 19th century.
a. **Washington Allston**
b. Monroe Beardsley
c. Allen Tate
d. J. C. Ransom

16.7 FURTHER READING

- <https://asiancha.com/NewCriticism.pdf>
- https://ddceutkal.ac.in/Syllabus/MA_English/Paper_16.pdf
- <https://egyankosh.ac.in/bitstream/123456789/22641/1/Unit-4.pdf>
- <https://egyankosh.ac.in/bitstream/123456789/22645/1/Unit-6.pdf>
- <https://www.cambridgescholars.com/resources/pdfs/978-1-4438-2330-2-sample.pdf>
- <https://www.jstor.org/stable/363503>
- From the New Criticism to Deconstruction: The Reception of Structuralism and Post-Structuralism by Art Berman, University of Illinois Press, 1988.
- Praising It New: The Best of the New Criticism by Garrick Davis, Ohio University Press, 2008
- Rereading the New Criticism by Miranda B. Hickman and John D. McIntyre, The Ohio State University Press, 2012.

:: STRUCTURE ::**17.0 Objectives****17.1 Introduction****17.2 Origin****17.2.1 Historical Roots****17.2.2 Philosophical Roots**

- Check your progress 1

17.3 Characteristics**17.3.1 Imitation of the classical literature****17.3.2 Strict adherence to the rules and regulations in art****17.3.3 Human society as the primary subject matter of
literature****17.3.4 Wit and Satire as a dominant genre of literature****17.3.5 Heroic Couplet as the standard form of Poetry**

- Check your progress 2

17.4 Let Us Sum Up**17.5 Key Words****17.6 Books Suggested****Answer**

17.0 OBJECTIVES

In this unit we shall

- Discuss the salient characteristics of the age of Enlightenment and its contribution to the history of English literature.
- Discuss the major writers and their important literary works of the age of enlightenment.

On completing the unit, you should be able to

- Learn the socio-philosophico-historical contexts that shaped the literary works of the age of Enlightenment.
- Learn about the key writers of the age of Enlightenment and their important works.

17.1 INTRODUCTION

The age of Enlightenment is also referred to as the age of reason. This age spans across the second half of the seventeenth century and the whole of eighteenth century i.e. 1660-1798. Chronologically, this age can be divided into three phases: the Restoration or the age of Dryden, the Neoclassical or the Augustan age, and the age of Johnson. All the three phases mentioned above demonstrate some common characteristics due to which they were also named as the age of Enlightenment. Before discussing these characteristics, it is imperative to look into those factors that led to the rise of the age of Enlightenment.

17.2 ORIGIN

17.2.1 Historical Roots:

The seeds of Enlightenment were sown in the tumultuous Civil Wars that took place in England. The death of Cromwell in 1658 paved the way for the resurgence of the Royalists and in less than two years, Charles II was restored to the throne in 1660 which was followed by the ascendancy of James II in 1685. It was high time to rethink the structure of the government and the accession of a king and queen not by divine right but on parliament's terms. Thus movements for political change finally resulted in the Glorious Revolution of 1688 and William and Mary were installed on the throne. These historical events had manifold implications on the socio-politico-cultural landscape of England. The authority of the Church began to be questioned in favour of a more personal and spiritual kind of faith. People started to criticize the hegemony of an organized and doctrinal religious system without any fear. This open and frank criticism of the age-old custom and tradition became the order of the day.

17.2.2 Philosophical Roots

Enlightenment as an intellectual movement is believed to have begun with the writings of Sir Francis Bacon (1561-1626) who emphasize on the scientific methods of investigation in solving the human problems. All forms of knowledge were subjected to critical examination. Reason was the sole criterion for the acceptance of any kind of truth. The spirit of scientific inquiry led thinkers to employ two different methods to acquire the truth namely rationalism and empiricism. While the Rationalists like Descartes, Spinoza, and Leibniz maintained that all kinds of knowledge can be gained by means of rational analysis only, the empiricists viz.

Locke, Berkeley, and Hume rejected this claim and asserted that all knowledge must come through the senses, from experience only. The methodological difference in their approaches lay in the fact that the rationalists chose mathematics and the empiricists took physical sciences as their model for knowledge. The emphasis on reason became the hallmark of the age of enlightenment and most of its literary works demonstrated the same.

- **Check your progress 1**

Q.1 In which year was Charles II restored to the throne?

- a) 1660 b) 1661 c) 1658 d) 1685

Q.2 Which event marked the shift away from monarchial rule by divine right?

- a) The Thirty years wars b) The Glorious Revolution
c) The Scientific revolution d) The Second Defenestration of Prague

Q.3 Who among the followings was an empiricist?

- a) Locke b) Kant c) Spinoza d) Leibniz

Q.4 One of the characteristics of enlightenment was:

- a) The spirit of Scientific enquiry b) Reason and order
c) Attitude of Critical examination d) All of the above

Q.5 Who ascended the British throne during the Glorious, or Bloodless, Revolution in 1688?

- a) Elizabeth I b) William and Mary c) Anne d) James II

17.3 CHARACTERISTICS

17.3.1 Imitation of the classical literature

As has been stated above, the age of enlightenment is also known as the neoclassical or the Augustan age. These phrases implicitly refer to the classical age of outstanding literary works of Virgil, Horace and Ovid that were produced under Caesar Augustus. Most of the neoclassical writers followed the classical style of writing and emphasized on reason and intellect in lieu of imagination and emotions. These works showed the spirit of Greek and Roman period in both letter and spirit. Alexander Pope's *Rape of The Lock* (1714) and the *Dunciad* (1742-43) are the best examples of the classical poetry. They are written in mock-heroic epic style and satirize the society of early 18th century England. Look at the following examples where allusions from the Classical literature find place in Pope's poetry:

Safe past the Gnome thro' this fantastic band,
A branch of healing Spleenwort in his hand.

(Rape of the Lock, Canto IV)

In these lines, Spleenwort is a branch of a tree which appears in Virgil's Aeneid, wherein the Aeneas succeeds in visiting the gangland safely only because he possesses the magical branch of a tree.

The Goddess with a discontented air
Seems to reject him, tho' she grants his pray'r.
A wond'rous Bag with both her hands she binds,
Like that where once Ulysses held the winds.

(Rape of the Lock, Canto IV)

Here, Ulysses reminds us of Homer's Odyssey.

High on a gorgeous seat, that far out-shone
Henley's gilt tub, or Fleckno's Irish throne,

(The Dunciad, Book II)

Thus the classical style i.e. unity, order, and coherence was hallmark of this age and a stringent adherence to this style was followed by the poets of the age.

17.3.2 Strict adherence to the rules and regulations in art

The imitation of classical literature could be explicitly evinced in the writings of these poets and critics. Their emphasis on the taste in poetry, the relation between Art and Nature, the meaning and function of the Rules, and the importance of the classical writers led them to revive the ancients as Pope announced:

Those RULES of old discover'd, not devis'd,
Are Nature still, but Nature methodis'd;
Nature, like liberty, is but restrain'd
By the same laws which first herself ordain'd.

(Essay on Criticism)

For them, to obey the rule was equal to copying the nature and it was best demonstrated by writers like Homer and Virgil who followed Nature in a true spirit:

Learn hence for ancient rules a just esteem;
To copy Nature is to copy them.

(Essay on Criticism)

Here 'Nature' is referred to as "common sense" and it should be prioritized over romantic and emotional responses as Pope writes:

First follow Nature, and your judgment frame
By her just standard, which is still the same,

(Essay on Criticism)

However, their love for classical form and content led these writers to the establishment of a more artificial and conventional style and their poetic diction became what Wordsworth called as ‘gaudiness and inane phraseology’ of neoclassical age.

17.3.3 Human society as the primary subject matter of literature:

The focus of the eighteenth century literature is human society. Therefore Nature is replaced by human nature and the subject matter of our study should revolve around humans only as Pope announces:

Know then thyself, presume not God to scan;
The proper study of mankind is man.

(An Essay on Man: Epistle II)

However, the society that this literature depicts is an urban society of London where the Court is replaced by the coffeehouse as the meeting place of the rich and educated people. Reason being the dominant force of this age leaves no scope for imagination, emotion and supernatural treatment in poetry and other genres. Moreover, the human society which is portrayed here excludes the country life and the problems of common man.

17.3.4 Wit and Satire as a dominant genre of literature:

As the primary subject matter of the literature of this age was the urban society and its custom and tradition, the poets and critics used wit and satire to criticize the follies of the upper class. Some of the finest satirists of this age were Dryden, Pope and Swift who offered a sharp criticism of the social and political life of contemporary London. Dryden’s greatest achievement was his satirical verse *Absalom and Achitophel* (1681) which contributed to a debate on public affairs. Dryden took the biblical story of Absalom’s rebellion against his father King David and appropriated it in the contemporary situation. The opening lines of the poem bring out a sharp comparison between Charles and King David:

In pious times, ere priest-craft did begin,
Before polygamy was made a sin;
When man, on many, multiplied his kind,
Ere one to one was cursedly confined:
When Nature prompted, and no Law denied
Promiscuous use of concubine and bride;
Then, Israel's monarch, after Heaven's own heart,
His vigorous warmth did variously impart
To wives and slaves: and, wide as his command,
Scattered his Maker's image through the land.

Whereas *Absalom and Achitophel* is a mild and humorous verse satire, *The Medal* is a more savage attack on Shaftsbury as can be seen in the following example:

Bartering his venal wit for sums of gold,
He cast himself into the saint-like mould;
Groaned, sighed, and prayed, while godliness was gain,
The loudest bag-pipe of the squeaking train,
But, as 'tis hard to cheat a juggler's eyes,
His open lewdness he could ne'er disguise.

The Medal led to couple of more satires in the form of attack and counter attack between Thomas Shadwell who wrote *Medal of John Bayes* which was attacked by Dryden in his satirical piece *Mac Flecknoe* (1682). While Dryden focused on political themes for his satire, Pope chose the upper class society of Queen Anne's reign in the first half of the eighteenth century. *The Rape of the Lock* (1712), *The Epistle to Dr. Arbuthnot* (1734) and *The Dunciad* (1743) are some of the satires by Pope. In *the Rape of the Lock*, Pope converted a trivial drawing-room episode into an epic theme and satirized the social customs of the age of Queen Anne. The epic treatment of a trivial incident is an attack on the upper class men and women of that society and their life style. See the following example:

Say what strange motive, Goddess! could compel
A well-bred lord t'assault a gentle belle?
Oh say what stranger cause, yet unexplored,
Could make a gentle belle reject a lord?
In tasks so bold, can little men engage,
And in soft bosoms dwells such mighty rage?
Sol through white curtains shot a timorous ray,
And oped those eyes that must eclipse the day:
Now lapdogs give themselves the rousing shake,
And sleepless lovers, just at twelve, awake:
Thrice rung the bell, the slipper knocked the ground,
And the pressed watch returned a silver sound. (Canto I)

Pope skillfully compares the moral disaster with a trivial social incident in the following lines:

Whether the nymph shall break Diana's law,
Or some frail china jar receive a flaw;
Or stain her honour, or her new brocade,
Forget her pray'rs, or miss a masquerade;
Or lose her heart, or necklace, at a ball;
Or whether Heav'n has doom'd that Shock must fall. (Canto II)
In narrating the story of the battle of sexes, Pope occasionally comments on the working style of Queen Anne:

Close by those meads, for ever crown'd with flow'rs,
Where Thames with pride surveys his rising tow'rs,
There stands a structure of majestic frame,
Which from the neighb'ring Hampton takes its name.
Here Britain's statesmen oft the fall foredoom
Of foreign tyrants and of nymphs at home;
Here thou, great Anna! whom three realms obey,
Dost sometimes counsel take—and sometimes tea. (Canto III)

Bringing together of an important council and taking tea in the same line suggests Pope's depiction of his society through satire.

17.3.5 Heroic Couplet as the standard form of Poetry:

It was their love for the classical literature that the poets of this age adhered very strictly to the closed couplets or what is known as the heroic couplet. Heroic couplet consists of lines of iambic pentameter which rhyme in pairs: aa, bb, cc, and so on. This form was suitable for the kind of poetry they wrote. They considered it to be the best medium for expressing their wit in the satirical verses. Dryden and Pope polished this poetic form and regularized it to the extent that no other form was preferred than heroic couplet for more than a century. Following are some of the examples of heroic couplet:

Music resembles poetry: in each
Are nameless graces which no methods teach,
And which a master hand alone can reach.
(An Essay on Criticism by Alexander Pope)

Good nature and good sense must ever join;
To err is human, to forgive, divine.
(An Essay on Criticism by Alexander Pope)

• Check your progress 2:

Q.1 Who among the followings does not belong to the Augustan age:

- a) Virgil b) Homer c) Ovid d) Horace

Q.2 Neoclassicists imitated the classical style of writing which is:

- a) Objective and impersonal b) Subjective and personal
c) Emotional d) Replete with imagination

Q.3 The dominant style of poetry in the neoclassical age was:

- a) Lyric b) Heroic Couplet c) Sonnet d) Ballad

Q.4 Neoclassical age is also called as the age of:

- a) Wordsworth b) Dryden c) Pope d) Thomson

Q.5 Which of the following statements is not true about the 18th century literature:

- a) Its target audience was Intellectuals and educated people.
b) Its primary subject matter was urban and upper class London.
c) It was mostly written in the form of a satire.
d) The style was simple and lucid.

Q.6 What was most frequently considered a source of pleasure and an object of inquiry by Augustan poets?

- a) Civilization b) Woman c) God d) Nature

17.4 LET US SUM UP

In this unit, you have learnt:

- The socio-philosophico-historical contexts that shaped the literary works of the age of enlightenment.
- The salient characteristics of the age of enlightenment that were evinced in the representative works of this age.

17.5 KEY WORDS

Augustan age	Relating to or characteristic of the times of the Roman Emperor Augustus.
Classical	relating to the most highly developed stage of an earlier civilization and its culture
Empiricism	the doctrine that knowledge derives from experience.
Neoclassicism	Revival of a classical style but from a new perspective or with a new motivation.
Satire	Witty language used to convey some kind of criticism or scorn, especially by saying one thing but implying the opposite.
Rationalism	the doctrine that knowledge is acquired by reason without resort to experience.

17.6 BOOKS SUGGESTED

1. The Short Oxford History of English Literature by Andrew Sanders (Oxford)
2. A Critical History of English Literature: Vol. II (The Restoration to the Present Day) by David Daiches (Supernova Publishers, 2nd edition, 2010)
3. History of English Literature by Edward Albert (Oxford University Press)

❖ ANSWERS

1. Check you progress 1:

- 1) 1660
- 2) The Glorious Revolution
- 3) Locke
- 4) All of the above
- 5) William and Mary

2. Check your progress 2:

- 1) Homer
- 2) Objective and impersonal
- 3) Heroic Couplet
- 4) Pope
- 5) The style was simple and lucid.
- 6) Nature

યુનિવર્સિટી ગીત

સ્વાધ્યાય: પરમં તપ:

સ્વાધ્યાય: પરમં તપ:

સ્વાધ્યાય: પરમં તપ:

શિક્ષણ, સંસ્કૃતિ, સદ્ભાવ, દિવ્યબોધનું ધામ
ડૉ. બાબાસાહેબ આંબેડકર ઓપન યુનિવર્સિટી નામ;
સૌને સૌની પાંખ મળે, ને સૌને સૌનું આભ,
દશે દિશામાં સ્મિત વહે હો દશે દિશે શુભ-લાભ.

અભણ રહી અજ્ઞાનના શાને, અંધકારને પીવો ?
કહે બુદ્ધ આંબેડકર કહે, તું થા તારો દીવો;
શારદીય અજવાળા પહોંચ્યાં ગુર્જર ગામે ગામ
ધ્રુવ તારકની જેમ ઝળહળે એકલવ્યની શાન.

સરસ્વતીના મયૂર તમારે ફળિયે આવી ગહેકે
અંધકારને હડસેલીને ઉજાસના ફૂલ મહેંકે;
બંધન નહીં કો સ્થાન સમયના જવું ન ધરથી દૂર
ઘર આવી મા હરે શારદા દૈન્ય તિમિરના પૂર.

સંસ્કારોની સુગંધ મહેંકે, મન મંદિરને ધામે
સુખની ટપાલ પહોંચે સૌને પોતાને સરનામે;
સમાજ કેરે દરિયે હાંકી શિક્ષણ કેરું વહાણ,
આવો કરીયે આપણ સૌ
ભવ્ય રાષ્ટ્ર નિર્માણ...
દિવ્ય રાષ્ટ્ર નિર્માણ...
ભવ્ય રાષ્ટ્ર નિર્માણ

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