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

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Diploma in Comparative Literature
DCL 04
Semester - 1
Approaches to Comparative Literature: Genre

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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 Univer-sity 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.

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Prof. (Dr.) Ami Upadhyay

Vice Chancellor

Dr. Babasaheb Ambedkar Open University

Ahmedabad

Diploma in Comparative Literature
DCL-04
Approaches to Comparative Literature: Genre

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Diploma in Comparative Literature

***Paper-* DCL 04**

Approaches to Comparative Literature: Genre

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UNIT : 1

APPROACHES TO GENRE STUDY IN THE WEST AND IN INDIA

:: STRUCTURE ::

1.0 Objectives

1.1 Introduction to the Unit content

1.2 Introduction to Genre Theory

1.3 Genre Studies

1.4 History of Genre Theory

- **Check your progress**

1.5 Definitions of genres

- **Check your progress**

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1.7 Let us sum up

1.8 Keywords

- **Check Your Progress**

Answers of the questions (MCQ)

1.12 References

1.0 OBJECTIVES

The objectives of the unit is to study genre Theory. Genres are related to literature. Genre is defined as a category of artistic, musical and literary compositions. The objective of the unit is to study about genre theory and genre studies. Some critics call genre as a social action or social Institution. We shall also study brief history of genre theory, and functions and limits of genre. We shall also discuss definitions and types of genres in the western world and India. The unit will also introduce you to major Western writers and major Indian writers with brief history of Indian literature.

1.1 INTRODUCTION

Webster's Encyclopaedia defines genre as "a category of artistic, musical or literary compositions characterized by a particular style, form of content." Genres categorize literary works and movies making the readers or viewers to discover what they would like and what they would and like to read on see.

Genre consists of four elements of story in literature:

(1) Action

(2) Plot

(3) Characters

(4) Setting

These elements also apply to categories of movies some genres may be general like comedy but they do my have subgenres like comedy, They depend upon differences in the story and characters. Drama is considered as a genre but some critics do not agree to this idea. They believe that drama is too general.

In movies, there are labels like film noir, Thrillers and action movies. Actually, they are not genres but the style of the directors Director's style includes cinematography, editing etc. Now, we shall discuss some genres and sub-genres.

The story is the situation which contains characters that accomplish, conquer and overcome.

The story has a beginning, middle and the end. Plot is the outline of the story or how the story is told. Actions of the characters change as the type of stories are varied. The setting depends on the story but the plot remains the same. In genres some fixed elements are contained while other elements outside plot, story, characters and setting are not the part of genre.

Genre studies is an academic subject that studies genre theory. Which include literary theory, film Theory, musical theory and other cultural theories. Literary genre studies refers to structural approach to the study of genre and genre theory Rhetorical Genre studies is a term coined by Aviva Freedman. It is typified as social action we shall discuss these topics in some details later.

1.2 GENRE STUDIES

Genre are variously defined in literature. The broadest division is between poetry, prose and drama. There are also sub-divisions within them. Contemporary media Genres are related to specific form rather than the universals of tragedy, Comedy etc. They are promotional, advertising, edutainments etc. Films are routinely classified as thrillers, Westerns, drama, action and soon. In literary works genre category are assigned to texts based on following things:

1. Author
2. Audience
3. Purpose
4. Situation
5. Physical form
6. Internal structure
7. Content
8. style

9 Level of formality.

10. Written language.

Genre studies has been influenced by research and wide range of disciplines such as rhetorical studies, literary theory, stylistics, social theory, philosophy of science, discourse analysis, cultural studies, language education etc. The word ‘genre’ is derived from French

(originally from Latin ‘genus’). It refers to kind, type, class etc. The term genre is commonly used in rhetoric, literary theory, media theory, films and recently to linguistics also. Genre Study is primarily:

(1) Nominological (Naming)

(2) Typological (classifying)

Genre applies to a distinctive category of discourse of any type, spoken, written and with or without literary flavour.

Carolyn Miller (1984) suggested that the number of genre in any society depends on the complexity and diversity of society. Martin (1935) defined genres as “how things are done, when language is used to accomplish them.” There are mixed genre and they often overlap.

Genre studies is a structuralist approach to literary theory, film theory and other cultural theories. It examines the elements that Combine in the telling of a story and seeking patterns in Collections of stories. According to swales (1990), “genre comprises a class of communication events, the members of which share some set of Communicator purposes.”

During the last few decades, genre has become a popular frame work. Swales (1990) has Conceptualized the discourse community as "the parent of genre.” Swales has developed the idea of discourse community comparing it with ‘speech community’ the discourse community requires a network of communication and common goals while speech community requires physical proximity Discourse communities are centrifugal and speech Communities are centripetal.

Earlier, the concept of genre was related to literary studies to refer to various types as literary texts. Today Swales (1990) has pointed that the term genre is used to refer to a distinctive category of discourse of any type written or spoken. It may be with or without literary connections. The word ‘genre’ refers to wide range of different areas such as folklore studies, linguistic anthropology, rhetoric, sociology of language and applied linguistics etc. The present concept of genre refers not only to conventional forms but also the similar group of texts that depend on the social contexts of their creation and use. Language is hsed with a purpose and this use is connected to a given situation and a specific culture.

Thus, genre study is an academic subject which studies genre theory as a branch of critical theory in several different fields including art, literature,

rhetoric, linguistics and compositional studies. Compositional studies in the professional field of writing research and instruction. Literary genre studies is a structural approach to the study of genre, genre theory in literary theory, film theory, media theory and cultural studies.

Linguistic genre studies can be roughly divided into two categories:

(1) Systematic Functional Linguistics (SFL)

(2) English for specific purposes (ESP).

Systematic Functional Linguistics experts believe that language is organized within cultures based on cultural ideologies. English for specific purposes ESP focuses on specific purposes for teaching of English language such as medical profession, hotel management, event management etc. SFL scholars focus on teaching the students while ESP scholars teach professionals. ESP focuses on micro-level genres and contexts whereas SFL so focuses on macro-level contexts.

1.2.1 Rhetorical Genre studies –

Rhetorical Genre studies (RGS) as a term coined by Aviva Freed man. Rhetorical Genre Scholars examine genre as typified social action. The Social activities are always in flux. Genres are typified ways of responding to recurring social constructions. Rhetorical genre is a phrase that can be used in reference to at least two different concepts in the rhetorical discipline. It is a subset of the larger discipline of communication studies.

Film, television, magazine, advertisements represent different genres of rhetoric. Second rhetorical genre is used in reference to a method of rhetorical criticism which is also called genre criticism. In rhetorical analysis, a genre to conventional response to the rhetorical situations that happen often.

In rhetorical analysis, we need to apply our critical reading skills in order to “break down” a text. The goal of the rhetorical analysis is to articulate. How the authors write rather than what they actually wrote. We need to analysis the strategies of the author that he or she uses to achieve his or her goal or purpose of writing the piece. Anthers have different goals in their minds and therefore, they use different strategies in their writing.

The four important elements of rhetorical analysis are: Purpose, Message, Audience and Voice. There are eight rhetorical modes as follows:

1. Narrative.
2. Description.
3. Process analysis.
4. Illustration and examples
5. Cause and effect
6. Compare and contrast
7. Definition classification.

Aristotle's Rhetorical Triangle has been presented in a figure given below:

Ethos/ speaker Conter purpose of the messay

A Legos Pathos Audience Context message

1.2.2. Genre as a social institution

Genre is both durable and dynamic form and process of communication and social interaction. It fuses forms, thematic content and everyday practice. It also indexes social formations, their purposes and ideologies. Genres are learned as social practices rather than as sets of rules.

Hawkes said that "A world without a theory of genre is unthinkable and untrue to experience." The term genre is generally used to refer to different ways of Communicative events, whether the semiotic medium of expression is oral text, written text, graphic art, film, video or other media. Presently, genres are associated with everyday discourse, popular media, literary texts, religious and political discourse, corporate and legal discourse and academic discourse.

Text is a key construct in understanding genre and language always occurs as a text and not merely as words and sentences. There is a very close relationship between language and life. Bakhtin said that, "speech genre from all forms of social activity deserve Careful attention." Bakhtin extended the term genre to characterize all forms of discourse which included casual conversation service encounter, military command, sonnet, novel, comedy etc.

Bakhtin introduced distinctions between primary genres and secondary genres: Primary genres derive from and give form to every day

communicative activities like conversations, service encounters, personal letters etc. Secondary genre are derived from primary genres for technical purposes within various institutions and discipline like law, government, literature and science. Secondary genres include legal documents, novels, constitutional amendments and laboratory reports.

Texts are the part of social occasions and they have important effects on text. Genres have specific forms and meanings which are derived from the functions, purposes and meanings of social occasions. Thus, genres are social institutions like church, college, university and so on.

1.4 HISTORY OF GENRE THEORY

Genre theory or genre studies began in ancient Greece. The Greek people believed that certain type of writers can produce certain types of poetry. This is actually based on Plato's imitation theory. Aristotle believed that the Iliad by Homer was an epic but it possessed some characteristics of tragedy also. The Romans continued with Greek tradition of literary criticism. They believed that there were essential differences between the types of poetry and drama. After the Fall of Rome, scholastic system dominated literary criticism but genre theory was still based on essential nature of genres.

During the Age of Enlightenment, the theory of genre based on classical thought re-emerged. The introduction of the printing press brought texts to large number of people. The pamphlets provided readers with lots of information. Since the late 18^{th} century, literary critics have been trying to find a theory of genre. Later it was influenced by deconstructionist concept propagated by Jacques Derrida. In 1986, Ralph Cohen's paper 'History and Genre', he argued that genre concepts underwent changes due to historical reasons. Genre are open categories that change quite often.

In modern times the rhetorical genre scholars agree that genre are dynamic and evolving but they are difficult to change. These scholars connected genre theory with society and community growth and change According to Daniel Chandler, genres create order to simplify The mass of available information. Creating of categories organize genre theory systematically.

1.4.1 Functions and limits of genres:

Genre began as classification system in ancient Greek mainly – Poetry, prose and performance. It was a classical system which worked well as arts were lardy directed by aristocratic people and rich patrons. During the 18th century, patronage system changed and artists made changes in literary genres to attract patrons. Genre became dynamic tool to help the public. For example, tragi-comedy evolved as a new genre.

Genres suffer from the same problems of classified System. Human beings always seek patterns and create order out of chaos. Genres have some limitations. Sometimes a single book possess elements of several genres. For example, a book can be classified as fiction, mystery, science fiction and African American literature.

1.4.2 Important aspects of Genre Theory:

Lloyd Bitzer claimed that discourse is determined by rhetorical situations. Every situation has potential for rhetorical response. It is the situation which calls discourse into existence. Therefore situation determines what kind of rhetorical response would take place. Discourse varies as it depends on the context created by certain situation.

Blitzer describes three important components of rhetorical situations: exigence, audience and constrain In 1984, Carolyn R. Miller examined genres in terms of rhetorical situations. She believes that genres are create by social constructs. Essentially, we create recurrence or similar responses through 'types' that have relevant similarities,

❖ **Check your progress (Answer in brief)**

1. What are the four elements of story in literature?

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2. What elements are the part of genre category ?

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3. Define genre studies and explain briefly.

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4. What are the two categories of Linguistic Genre?

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5. Explain rhetorical genre studies.

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6. What are the four important elements of rhetorical analysis?

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7. Explain Anstoties Rhetorical Triangle.

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8. What changes in genre theory took place in the Age of Enlightenment?

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9. Discuss genre as a social institution.

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10. Discuss briefly the functions and limitations of genres.

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1.5 DEFINITIONS OF GENRES

There are various definitions of genres. According to Merriam Webster dictionary, "It is category of artistic, musical or literary composition characterized by a particular style, form of content."

Dictionary.com defines genres as "a class or Category of artistic endeavour having a particular form, content, Technique"

Cambridge dictionary defines genres as "a style, especially in the arts, that involves a particular set of characteristics."

Collins Dictionary defines it as follows:

"A genre is a particular type of literature, painting, music, film or other art form which people consider as a class because it has special characteristics."

Thus, genre is the organization of literature into categories based on the type of writing the piece exemplies through its content, form or style. The word 'genre' originates from the French word meaning type or kind. As a

literary device, genre refers to a form, class or type of literary work. It is a form of communication in any mode - written, spoken, digital, artistic etc.

In popular usage, it describes a category of literature, music, films and media. Genres can be aesthetic, rhetorical, communicative or functional.

Genre begun in ancient Greek literature Aristotle in his 'Poetics' described genres like tragedy epic, Comedy etc. Three basic genres are as follows:

(1) Poetry (2) Prose (3) Performance Presently, it relate to visual, audio, film, media, linguistics and rhetoric.

The definition of genre in Encyclopaedia Britannica is as follows:

"Genre is a distinctive type or category of literary composition, such as epic, tragedy comedy, novel and short story."

In 'The Penguin Dictionary of critical Theory' David Macey explains genre in details. He says that genre has a particular style or type of painting films, literary compositions etc. characterized by a specific form, structure or thematic content. Aristotle is the earliest theorist of genres whose influence is still quite powerful in modern times. Art history understands genre as a literary tradition However, in modern times, it refers to types of music, painting, films, media, linguistics and rhetoric.

1.5.1 Types of Literary genres:

Five main literary genres are as follows:

1. Fiction: Fiction is one of the most popular genres of literature. It features imaginary characters and events. It is often broken up into or subgenres like historical fiction, fantasy contemporary fiction, science fiction, Gothic fiction etc.

2. Mon-fiction: It tells the story of real people and real events. Its subgenres are biographies, autobiographies, travelogues, philosophy, memoirs, self-help, motivational books, history, crime-fictions based on real crime, Religion, Humanities and social sciences.

3. Drama: Another popular Category of literature is drama br play, It is a story treated specially for a stage performance. William Shakespeare was the most renowned play-wright whose works are still very popular

4. Poetry: Poetry is one of the most beautiful genre of literature. In poetry, there is a metrical composition with rhythm and sometimes rhymed verse. It has sub-genres like lyrics, sonnets, odes, narrative poetry ballads, epic etc.

5. Folk Tales: folk Tales are the part of oral literature. They are often related to mythology. They have moral lessons to teach. These tales often have timeless relevance. In countries like Greece, India and Africa, folk tales are quite popular a great poet like Jhaverchand Meghani revived folk tales of Saurashtra region in India. Folklore contains folktales, folk poetry, folk drama and other folk arts.

sub-genres:

In all genres, there are sub-genres which possess certain features. There are several sub-genres in fiction genre. Let us enlist them below:

(1) Fantasy: It is Characterized by elements of magic and the supernatural. It is often inspired by mythology or folklore.

(2) Science fiction: It is known as sci-fi which is related to science and Technology often with futuristic description,

(3) Dystopian : It is a popular genre of science fiction that presents frightening and bleak vision of the society, 'Nineteen Eighty four' by George Orwell is the greatest example of dystopian fiction.

(4) Action Adventure : It is Hero's journey depicting adventures and valours of the hero. It contain elements of fantasy in this kind of fiction

(5) Mystery /spy: It is also called detective fiction. This genre is characterized by a gripping plot with mystery. Agatha Christie was a great detective novelist.

(6) Horror: This genre is not theme, plot of setting but the feelings they cause in the readers. In English literature, there were Gothic horror novels that sent a shiver down one's spine when one read such novels.

(7) Thriller V Suspense: Actually, horror stories can also be called thrillers. But all horror stories are not thrillers. There are also elements of mystery, In a thriller, the protagonists are usually acting to save their lives rather than solving the crime.

(8) Historical fiction: There is a historical setting with a mixture of facts and imagination. In most cases, the characters and events are imagined by the author.

(9) Romance: Romance is frequently used as a sub-plot. Romantic relationships between the hero and the heroine are the center point of the plot. It depicts warmth of live and romance in the story, characters and setting.

(10) Women's fiction: It is an umbrella term for fiction written for women readers. The protagonist is generally a woman who shares her experiences and feelings of being a woman.

(11) LGBT+: In this kind of fiction applies queer Theory that represent lesbians, gays, bisexuals, Transgender etc. Queer characters should feature in the main plot of the LGBT+ fiction.

(12) Contemporary fiction: This sub-genre indicates that it occurs in the present day. It depicts work, politics, relationships and struggles of the modern era.

(13) Literary fiction: Literary fiction has remarkable artistic value. Its narrative is character-driver and introspective. Modern classics like the works of Virginia Woolf can be taken as lit-fic.

(14) Magic Realism: It is a style of fiction and literature genre that paints a realistic view of the modern world with magical elements. In magical realism there is a mixture of reality and fantasy. It is defined as a narrative genre characterized by its use of fantastic or mythical elements in otherwise realistic fiction.

(15) Graphic novel: It is defined by its form rather than content. Graphic novels are presented to the readers through narrative art with illustrations and typography. There is a rich blend of writing and Vishals in graphic novels.

(16) Short story: It is a piece of prose fiction that can be read in a single sitting. It focuses on a self-contained incident or series of linked incidents. It affects the readers immediately often with an abrupt ending. There are economy of setting, concise narrative, simple and effective plot and limited number of character in a short story. It is a modern genre which is quite popular in the entire world now.

(17) Novella: Novella is a short novel shorter than novels but longer than short stories. The features of the novella are single plot line, one main character and generally single setting. It is a fictional piece with well structured, short narrative.

(18) Western genre: Western genre is related to American West. It was set in the latter half of the 19th and early 20th century. It was styled as the 'old West.' Its stories focus on the life of a nomadic cowboy or gun fighter armed with a revolver Cowboy or gun fighter armed with a revolver and a rifle riding on a horse.

(19) War genre: War genre refers to a state or period of fighting between countries or groups. The setting and time are specific. It has been written on World war I, world war II, Korean conflict and Vietnam war.

In drama, there are genres like comedy, melodrama, tragedy and tragi-comedy. Comedy is a play with happy ending and its purpose is to make spectator laugh and entertain them. There are different types of sub genres of comedy as follows:

(1) slap stick comedy: It involves physical action which often becomes extreme. The characters are unrealistic and story is often unbelievable. However, it creates laughter abundantly.

(2) Farces: Farce a funny play or movie about ridiculous situations and events. The situations are highly exaggerated and absurd. Farce is also characterized by heavy use of physical humour, absurdity, mockery, satire and parody.

(3) Satire: Satire shows the weaknesses or short coming of society, characters and events. It is subtler than farce. It is a genre of literature in drama, fiction, and even non-fiction. Satire as a genre while sarcasm is a tone or style. It reflects the thoughts of the author that provoke social change.

(4) Dark comedy or Black Comedy: Dark comedy is a play that combines the morbid and grotesque with humour and force to convey the absurdity and cruelty of life.

(5) Romantic Comedy: It is a light and humorous play whose central plot is happy love story. It is a genre of literature and films.

There are also non-fiction genres such as:

(1) History
(2) Biography
(3) Autobiography
(4) Travelogues
(5) Academic Texts
(6) Philosophy
(7) Self-help and motivational books
(8) Journalism.
(9) Guides and how-to manuals.

(10) Humour and Commentary ondo Mon-fiction deals with real people, places

Non-Fiction deals with real people, places and events. It is opposite of fiction which is creative. Let us understand the difference between fiction and non-fiction with the help of a table below:

	Fiction		**Non Fiction**
1.	Fiction literature is based on imagination and creativity.	1.	Non fiction literature is based on facts.
2.	It is subjective in nature.	2.	It is objective in nature.
3.	There can be different points of view	3.	There is authorial point of view
4.	It is deeply interior	4.	It focuses on exterior
5.	Its function is to entertain	5.	Its purpose is to inform and teach

1.5.2. Major western genres and major writers:

Western literature originated from Greek and Latin literature. Western European literature includes Greek, Latin, English, German, Baltic, Slavik, Celtic languages which are members of Indo-European family. Major genres like epic, tragedy, comedy started in ancient Greek and Latin literature. Chief kinds of literary genre were epic, tragedy, Comedy, lyric, satire prose narrative and history in ancient Greek and Roman literatures. The Greek epic of Homer was the model for Virgil's Latin epic. The lyric fragments of Sappho and Alcaeus were reflected in the

word of Catullus and Ovid. Plato and Aristotle were both great philosopher whose influence continues even today. In ancient Greece, there were highly talented dramatists like Sophocles, Euripides and Aristophanes.

Politically, Rome conquered Greece but culturally Greece conquered Rome, most of the early Roman literature - tragedy, Comedy, epic lyric, oratory and history was modelled on Greek literature. Satire was the only genre that originated by Romans. During the rule of King Augustus, writing became a respectable profession. When the Roman Empire declined in power, its literature declined in quality and importance prose forms like biographies, tales, religious treatises and histories replaced poetry. However verse dramas and epics continued their literary dominance. Plautus was a remarkable Roman dramatist. Terence's best known play was 'The Eunuch which involves the brothers love affairs with two girls.

Virgil's epic 'The Aeneid' is about Aeneas, a Trojan Prince Crcing Priam's son-in-law. Aeneas possessed Roman Virthes of piety, bravery and devotion to duty. This epic had a huge impact on European is literature. Horace was a great satirist and critic. His 'The Art of Poetry' is a guide book for poetry writing Ovid was the author of the inetamorphose - a long narrative poem in fifteen books. Seneca was a propagator of Stoicism. He wrote tragedies of violence and bloodshed. He influenced some Elizabethan dramatists in England.

The Medieval period is also called the Middle Ages. It extends from the 5th century 15 century. The early part of the period (five to seren centuries) is called The Dark Ages. Feudal system became characteristic of the period between 9th to 14th centuries. Christianity flourished during this period as it allied with feudalism.

During the Medieval period, ballads, lays, allegorical poetry, sacred songs, court epics, chivalric romances, mystery plays, miracle plays and morality plays emerged as literary genres and several new genres were developed during this period. Such literature is linked with the oral traditions of bards.

St. Augustine's work 'The Confessions' is a spiritual autobiography. His another work 'The City of God' defends Christianity against paganism. The great Italian poet Dante's 'The Divine Comedy' is the greatest work of the medieval period. It contains 100 cantos divided into three books of 33 cantos each. The three books are Inferno, Purgatario and Paradiso. It

is the allegory of a journey of a human soul ‘Beowulf’ is an Old English epic written by an unknown poet. 'Le Morted Arthur' is an English prose narrative about legendary King Arthur by Thomas Malory.

Geoffrey Chaucer is regarded the father of English literature. He was influenced by French, Latin and Italian writers. He is known as the greatest medieval English poet. His incomplete work 'The Canterbury Tales’ is a masterpiece that reflects the contemporary society, church and chivalric Knights.

The Renaissance Period is one of the most important periods in Western history. During this period, many changes took place. In 16th century, Reformation led to Protestantism in Christianity

Fundal system declined and there was a rise of Secularism. Geographical discoveries and trade became the causes of development and economic progress. In art, culture and literature, classicism was revived inspired by Italy where Renaissance emerged first and Renaissance spirit manifested in various fields like science, art, literature, philosophy and politics. After defeating the Spanish Armada in 1558, England became the leading nation of the West.

The word ‘Renaissance’ is a French word which means rebirth or revival. The Renaissance period gave rebirth to humanism which emphasised on human dignity. It was also the age of rebirth of individualism. The Renaissance writers and poets experimented with literary genres. Lyric form became quite popular then. Sonnets were written by Philip Sidney, Edmund Spenser and Shakespeare. Prose tales and romances were written during this period Utopian literature was written by Thomas More. Essays were popularized by Montaigne and Francis Bacon.

Above all, the Renaissance period was the most popular period for drama. Shakespeare was a unique dramatists whose tragedies, comedies, histories (historical plays) dominated the period. His contemporary dramatist Ben Jonson said that Shakespeare was not of an age bur for all time. Ben Jonson wrote comedies of humour. Cervantes wrote Don Quixote in Spanish which made huge impact on literary genre of satirical novels. Edmund Spensery masterpiece 'The Faerie Queene’ is his masterpiece. Marlowe was one of the University wits whose drama ‘Doctor Faustus’ is his most famous play which depicts tragic history of the Life and Death of Doctor Faustus. The theme of the play is excessive ambition.

John Donne wrote metaphysical poetry which is a different kind of genre with conceits and intellectual outlook. John Milton wrote epics, elegy and drama in blank verse. The next period is known as Neo-classical period when poetry was characterized by satire, moderation, logic and good sense. In English literature, John Dryden was a major poet, critic and dramatist. Other famous writers in Western literature are to sold Corneille, Voltaire, La Fontaine, Boileau and Moliere etc. Alexander Pope was a great satirist who wrote famous mock-heroic poem title 'The Rape of the Lock.' Swift's famous novel 'Gulliver's Travels' is a masterpiece with satire on human weaknesses.

Joseph Addism and Richard steele introduced periodical essays which became the root cause of novel. Johnson, Daniel Defoe and Fielding were other major writers of the age. The Romantic Age followed the Mco-classical age. It began in late 18th century and lasted till the mid-19th century. There were some great romantic poets like Cowper, Gray, Crabbe, William Blake etc. in Pre-Romantic period.

Later, Romantic period started with 'The Lyrical Ballads' by William Wordsworth and S.T.

Coleridge. Other major poets of the period were Byron, Shelley, Keats Romantic poets focused on lyrics, odes, sonnets with outbursts of emotions, love for nature and musical structure. During this period, Jane Austen wrote novels like 'Pride and prejudice' 'Emma', sense and sensibility etc. In Germany, Goethe was an incredible writer whose work 'The Sorrows of Young Werther caused a great sensation all over Europe. In France, Rousseau wrote a book titled 'The Confessions' in which he tells about his life frankly and sincerely. It is regarded as the greatest confessions literary work the novel 'Emile' contains Russians' theories about religion, nature, culture and education. Other great writers of this age were victor Hugo, Pushkin, Irving, Melville, Walt whitman, Edgar Allan Poe, Emerson, Thoreau and Hawthorne.

The next period was the period of realism and naturalism Major French realist was Balzac who wrote go novels and many tales. Flaubert's 'Madame Bovary' is a show piece of French realism that depicts the life of Emma. Guy de Maupassant was a great French short story writer whose famous story 'The Necklace' is still very popular.

In England, there were famous novelists and Charles Dickens, charlotte Bronte, Emil Bronte Thackeray. George Eliot, Thomas Hardy and novel as a genre became highly popular. Tennyson was a representative poet of

the Victorian Age. Robert Browning was an option intellectual poet who employed the form of 'dramatic monologue' in his poetry. Matthew Arnold was a remarkable poet and critic. Bernard Shaw a dramatist with deep social concern. His plays are labelled as "problem plays" In Russia, there were famous writers Gogol, Turgenev Gorky, Dostoevsky, and Tolstoy. They wrote novels, short stories and theological treatises etc. Anton Chekhov was a great short story writer and playwright. Henrik Ibsen was a Norwegian play wright whose play "A Doll's House represents freedom of women. The play echoed in the entire world initiating Feminist crusade. In the USA, Emily Dickinson and Mark Twain were popular poet and writer. Dickinson wrote spiritual poems and Mark Twain wrote famous novels like 'Hackberry Finn.'

The period of Modernism began in 20th century. During the first half of 20th century, there arose various Schools and movements as imagism, symbolism, Dadaism, expressionism, futurism, surrealism, existentialism etc. Modernist literature was connected with thoughts. New techniques in poetry were introduced during 20th century. Symbolism began in France but it influenced several English poets also Baudelaire and Millarme were pioneers of symbolist movement. W.B. Yeats was profoundly influenced by it.

The famous modern writers were Kafka, O' Meill, Albert Camus, Hemingway, Samuel Beckett, Ionesco, Proust, James Joyce, Virginia Woolf, Faulkner, T.S. Eliot etc. Popular genres were existentialist novels, absurdist plays and novels, poetic drama and stream of Consciousness novels. Post-modernism is contemporary age. It took place after the Second World War. Post - modernist writers are Borges, Doris Lessing, Nabokov, Derrida Chinua Achebe and Toni Morrison. Novel is still a e popular genre along with short stories. Post-modern literature is also post-colonial literature that refers to writers from previously colonised countries. Their works represent their nativist culture and art.

❖ **Check your progress**

Answer in brief.

1. Define and explain genre in literature

_____

_____

_____

_____

_____

2 what are the five major genres an literature.

3. Define dystopian sub-genre and explain it with example.

4. Differentiate fiction and non-fiction.

5. What are the major western genres? Answer on brief.

6. Give brief introduction of Romantic poets an English literature.

1.6 LITERARY GENRES IN INDIA (BRIEF HISTORY OF INDIAN LITERATURE

In Sanskrit, Vedas were written around 1500-400 B.C. There are four Vedas. Rigveda, Yajurveda, Atharvaveda and Samveda. Rigveda a collection of temple hymns or mantras. Samveda and Yajurveda are collections of priestly chants and prayers. Atharva Veda in more concerned with religion in the life of the individual worshipper.

The Upanishads end up the Vedic period. They are central texts with profound philosophical thoughts. During the period 500 to 100 B.C.E,

Sutra treatises were a popular genres. Vedanga, Brahmasutra, Yogasutra and Nyaysutra were written during this period.

Two great epics - The Mahabharata and the Ramayana were composed during 4th century B.C to 200 A.D. The epic The Mahabharata has around 100,000 couplets. The's epic was written by Ved Vyas and the a Ramayana was written by Adi Kani Valmiki.

The Vedic tradition evolved orally through some centuries and in post-Vedic period, it went up to written form. The Puranas were mythological s stories about various gods like Shiva, Vishnu etc. These mythological stories became the source of Indian theatrical arts. Prakrit (dialect) evolved from 500 A.D. To 1300 A.D. Prakrit is the opposite of elite standard Sanskrit. Prakrit is a dialect of the common people. During the period of Buddha, Pali suttas (Sutras) became the tool of teaching of Buddhist philosophy. There were Jataka Tales in Buddhist literature. Panch Tantra and Hitopadesh were collections of tables w and stories with moral message. During the Gupta period, tables and folktales were written in Sanskrit. story-telling was a popular art in India besides singing of ballads and narration of folk tales. Thus of the major genres in ancient India were epics, mantras, treatises, grammars, narratives, mythological stories, folk tales, tables, Jataka Tales etc.

During the Islamic period, there were great poets like Kabir, Tulsidas, Amir Khusro etc. The important genres of the period were dohas, Shayaris, gazals, bhajans, prayers and so on. Hindi literature started as religious and philosophical poetry during the medieval period in Avadhi and Brij dialects. The famous Hindi writers and poets were Munshi Premchand, Jaishanker Prasad, Mahadevi Varma, Maithili Saran Gupta, Sumitra Mandan pant and Ramdhari 'Dinkar' The popular genres during this period were novels, short stories and narrative poetry.

During the 19th and 20th century there were famous writers and poets Rabindranath Tagore, Bankim chandra Chattopadhyay, Sharad Chandra Chattopadhyay. Rabindranath Tagore was awarded the Nobel Prize for his collection of poems 'The Gitanjali.' The popular genres of the period were poetry, novels, Plays etc.

Decline of the Mughal Rule in India also created decline in Urdu lirerature. Lucknow, Hyderabad, Bhopal and Patna were famous for Urdu litrerature. Ghazals and Shayaris were the prominent genre of Urdu literature, Marathi literature became quite popular for essays, poetry,

drama and histories. Later Dalit literature emerged in Maharashtra under the influence of Dr. Babasaheb Ambedkar.

Gujarati literature focused in the beginning on Bhakti traditions. Devotional songs and bhajans became popular in Gujarat. Dayaram, Narsinh Mehta, Mirabai, Dalpatram, Narmad, were outstanding poets and writers. Govardhanram Tripathi – K.M. Munshi, R.V. Desai wrote remarkable novels. In Gujarati literature, prominent genres were sonnets, lyrics, songs, bhajans, plays, novel and soon.

In Indian English literature, there were great poets novelists and prose writers. R.K. Marayan, Mulk Raj Anand, Raja Rao were great novelists. Nissim Ezekiel, kamala Das and several other poets became world famous by their creative, confessional attitude. Her life story in confessional auto bigraphy was controversial. In Indian English, women novelists played a very important role. Kamala Markandaya, Anita Desai, Nayantara sehgal, Kiran Desai, Meenakshi Mukherjee, Arundhati Roy wrote fiction - novels as well as short stories. As post-colonial writers Salman Rushdie, V.S. Naipaul, Allan Sealy, Jhumpa Lahiri made huge impact on Indian English eriting. Arundhati Roy's novel 'The God of small Things' won Booker Prize in 1997.

Some writers wrote histories and non-fiction like Prof. Bipin Chandra's India After Independence, Suail Khilnani's 'The Idea of India,' Yogesh chada's 'Rediscovering Gandhi,' Paran K. Varma's 'The Great Indian Middle Class' and Ramchandra Guha's India After Gandhi are notable prose works.

During the mid- 20th century, Indian English literature witnessed the rise of poets like Nissim Ezekiel, A.K. Ramanujan, Dom Moraes, Keki N. Daruwalla, Gieve Patel who were influenced by existentialism, absurdism and surrealism. Their poetry is blend of Indian and Western culture. Drama is one of the oldest literary genres in India. Tagore was primarily a poet but he was a remarkable dramatist also Indian English drama started with Krishna Mohan Banerjee's 'The Persecuted' in 1813 several Bengali writers contributed to Indian English drama. Tagore's prominent plays were are 'Chitra', 'Sacrifice, 'Red Oleanders', 'Chandalika' and so on. Aurobinlo's plays are 'Perseus the Deliverer', 'Vasavadatta', 'Radoguna etc.

Harindranath Chattopadhyaya was a poet and dramatis who sympathised the oppressed people of the society. His plays were about social problems. Nissim Ezekiel also wrote three plays which are comical.

Girish Karnad was an actor, director and playwright. His well-known plays are 'Yagati', 'Tughlag', Hayabadana' and 'Nagamandala.' Vijay Tendulkar depicted agonies of the common men. His famous plays are: 'silence! The Court is in session', 'Ghasiram Kotwal' and 'Sakhara Binder'. Badal Circar is a presgious dramatist in contemporary theatre.

Mahesh Dattani is a contemporary playwright of world stature. His plays deal with serious issues like communalism, homosexuality, domestic abuse, female infanticide, child sexual abuse, and conditions of trans genders in Indian society. His famous plays are: 'Tara', 'Where There is a will', 'Final Solutions', 'Dance like a man' and 'Thirty Days of September'.

In regional literatures also, there are several literary genres in India. India has a rich culture, literature and arts. Bharata Muni's 'Natya sastra'still relevant in all literary or artistic genres.

1.6.1. Major Indian writers, their works and genres:

Sr.	Works	Authors	Genres
1.	The Ramayana	Valmiki	epic
2.	The Mahabharata	Ved vyas	epic
3.	Natya Shashtra	Bharat muni	Treatise
4.	Brahmasutra	Badrayana	Spiritual treatise
5.	Kadambari	Banna Bhatt	Prose narrative
6.	Abhigyan Shakuntalam	Kalidas	Drama
7.	Kumar sambhavam	Kalidas	Epic poem
8.	Swapnavasvdattam	Bhasa	Drama
9.	Kavyadarsa	Dandin	Critical treatise
10.	Akbarnamah	Abul Fazal	Life story/Biography
11.	Dasakumara Charita	Dandia	Prose romance
12.	Shah Namaha	Firdausi	Biography
13.	Guru Granth Sahib	Guru Arjun Der	Religious scripture
14.	Meghdoot	Kalidas	Lyric poem
15.	Geet Govinda	Jaider	Poem
16.	Arthasastra	Kautilya	Treatise

17.	Ashtathyays	Panini	Grammar Treatise
18.	Anandamath	Bankinchandra chatterjee	Novel
19.	Area of Darkness	V.S. Naipaul	Prose work
20.	Broken wings	Sarojini Naidu	Poetry
21.	Chandalika	Rabindranath Tagore	Drama
22.	Chitra	Rabindranath Tagore	Drama
23.	Discovery of India	Jawaharlal Nehru	History
24.	Glimpses of world	Jawaharlal Nehru	History
25.	Gitanjali	Rabindranath Tagore	Poetry
26.	Gora	Rabindranath Tagore	Novel
27.	My Experiments with Truth	mahatma Gandhi	Autobiography
28.	Passage to England	Mirad chaudhari	Prose work
29.	Satanic Verses	Salman Rushdie	Novel
30.	Savitri	Aurobindo Ghosh	Epic
31.	Swami and Friends	R.K. Narayan	Novel
32.	Malgudi Days	R.K. Narayan	Novel
33.	Waiting for the Mahatma	R.K. Narayan	Novel
34.	The Maneater of Malgudi	R.K. Narayan	Novel
35.	The Guide	R.K. Narayan	Novel
36.	The God of small Things	Arundhati Roy	Novel
37.	The White Tiger	Arvind Adiga	Novel
38.	The Inheritance	Kiran Desai	Fiction
39.	Asuitable Boy	Vikram Sheth	Novel
40.	Sea of Poppies	Amitar Ghosh	Novel
41.	The Great Novel	Shashi Tharoor	Novel
42.	Fasting, Feasting	Anita Desai	Novel
43.	Untouchable	Mulk Raj Anand	Novel
44.	Train to Pakistan	Khushwant Singh	Novel
45.	Godan (Hindi)	Manshi Premchand	Novel
46.	The	Nirad C. Chaudhary	Autobiography

	Autobiography of unknown Indian		
47.	India's Struggle for Independence	Bipin Chandra	History
48.	The Era of Darkness	Shashi Tharoor	History
49.	The Shiva Trilogy	Amish Tripathi	Mythological Fiction
50.	2 states	Chetan Bhagat	Romance/Novel/Partly
51.	Sacred Games	Vikram Chandra	Thriller
52.	Mrs. Funny Bones	Twinkle Khanna	Humour
53.			

1.7 LET US SUM UP

In this unit, we have discussed genre theory and genre studies. Genre is considered social institution. We have discussed brief history of genre theory with definitions and types and sub-type of genres. Further, we have discussed major Western genres and their writers. Then, we have discussed 1iterary genres in India with its brief history. In comparative literature, genre studies is very important as genres are Categories of literary compositions. They are characterized by particular style, form and content.

1.8 KEYWORDS

Genre Theory	Genre studies- Genre as social institution - Genres and sub-genres -western genres-Indian genres - Rhetorical genre studies - systematic functional linguistics (SFL) - English for specific purpose (ESP)
Genre	Category of artistic compositions
Media genres	promotional edutainments.
Nominological	Naming.
Typological	Classifying
Genre studies	structured approach to literary theory film theory and other cultural theories.
Rhetorical genre	larger discipline of communication Studies like films, TV, media etc.
Fiction	A story with imaginary characters and settings.

Non-fiction	A story with real people and real events.
Poetry	Metrical composition with rhythm and sometime rhymed verse.
Drama	A story created for stage performance with dialogues, soliloquies and acting.
Falk Tales	A part of oral literature, often related to mythology.

❖ **Check Your Progress**

Fill in the gaps with appropnate answers.

1. Genre means the category of _____. (books, lirerazy compositions, culture)

2. Genre studies is _____ subject. (economic, philosophical, academic)

3. Genre is regarded as _____ institution (cultural, social, academic)

4. Travelogue can be categorized as _____ (fiction, non-fiction,drama)

5. Poetry is a _____ composition. (musical, dramatic, metrical)

6. Folk tales are a part of _____ literature. (written, musical, oral)

7. Dystopian is the opposite of _____ (Utopian, fiction, poetry)

8. LGBT+ refers to _____ literature. (horror, thriller, queer)

9. Magic realism is realistic literary work with _____ elements. (imaginary, fantastic, emotional)

10. Farce is the part of _____ . (tragedy, comedy, fiction)

❖ **Answers of the questions (MCQ).**

1. Literary compositions

2. Academic

3. Social

4. Non-fiction

5. Metrical

6. Oral

7. Utopian

8. Queer

9. Fantastic

10. Comedy.

1.11 SUGGESTED READING

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UNIT : 2 COMPARATIVE STUDY OF THE EPIC

:: STRUCTURE ::

2.0 Objectives

2.1 Introduction

2.2 Indian and Western Concepts of the epic

2.3 Introduction to Indian epics- the Ramayana and the Mahabharata

2.4 Introduction to Greek epic the Iliad and the odyssey

- **Check your progress**

2.5 Comparative study of the Ramayana and the Mahabharata

2.6 Comparative study of the Ramayana and the Odyssey

2.7 Comparative study of the Mahabharata and the Iliad

2.8 Comparative study of Greek and Hindu mythology

2.9 Comparative study of Draupadi and Helen

- **Check your progress**

2.10 The major characters of the four epics the Ramayana, the Mahabharata, the Iliad and the odyssey.

2.11 The concept of hero in Indian and western epics.

2.12 Female characters in the Ramayaan, the Mahabharata, the Iliad and the odyssey.

- **Check your progress (objective Questions)**

2.13 Let us sum up

2.14 Key words

2.15 Glossary

- **Answers to the objective questions.**

2.16 References

2.0 OBJECTIVE

The objectives of the unit is to introduce and explain the genre of epic which is a long narrative poem depicting great actions often related to the founding of a nation. The Iliad and the odyssey are famous Homeric epics and the Epic and Gilgamesh is Babylonian epic. Epic are generally connected with famous ancient cultures like Greek, Babylonian, Indian etc. In India, there are two great epics The Ramayana and The Mahabharata which are highly relevant to human life and human problems. The unit will discuss comparative study of several epics, their mythology, characters, heroes and women characters. The unit will also discuss Tagore's 'Chitra' and Aurobindo's 'Savitri'.

2.1 INTRODUCTION

Epic is one of the greatest literary genres. It is derived from ancient oral tradition which narrate the deeds and adventures of heroic or legendary heroes of the past history of the nation. The word epic comes from Latin epic us which comes from the Ancient Greek word 'epos'. Epos refers to word, story and poem. In ancient Greek, epic referred to Homeric epics and the wisdom poetry of Hesiod and Delphic oracles. However, later, the epic was restricted to heroic epics.

The Epic of Gilgamesh (2500-1300 BCE) is the oldest epic which describes the heroic adventures of a famous mythological character. 'The Mahabharata' is an Indian epic composed 3rd century BC to 3rd century A.D. It consists of a 100,000 shlokas (couplets). 'The Mahabharata' was

written by Ved Vyas and the Ramayana was composed by Adi Kari Valmiki.

The following are the examples of epics of the world literature.

1. Epic of Gilgamesh (Sumerian epic).
2. The Mahabharata (sanskait Epic) - Ved vyas.
3. The Ramayana (sanskarit epic) - Valmiki
4. Shahnemah (Persian epic) - Firdausi
5. The Iliad (Greek epic) - Homer.
6. The odyssey (Greek epic) - Homer.
7. The Aeneid (Latin epic) - Virgil.
8. Beowulf (English epic)
9. The Divine Comedy (Italian epic) - Dante
10. The Paradise Lost (English epic) -John Milton.

The earliest epics were the products of oral tradition.

The following are the important elements of the Epic :

1. Epic poems begin with the narrator's statement about the story of the epic and an invocation to the muse to assist him in undertaking the noble task of writing an epic.
2. Epic poems begin in "medias res"in the midst of the story. The poem opens in the middle of the story's action.
3. Epic poems have a wider setting in the particular culture or entire universe.
4. The protagonist of the epic is a heroic character with strengths and virtues. The epic hero is a warrior, leader or part human and part god.
5. Gods and deities also play an important roles in epics assisting of creating obstacles in the

   journey of action of the hero.
6. Epic similes are important part of epic poems. They are long narrative similes.
7. There are long speeches, histories and descriptions in the epics.

2.2 INDIAN AND WESTERN CONCEPTS OF THE EPIC

The Indian epic as a narrative that tells a story in song, poetry and rhythmic prose. Its style is ornamental and poetic. It tells the story of heroic actions and adventures. There is a big blending of martial and human actions with miraculous and celestial deeds. The epic hero is brave and noble generally. However, sometimes they possess human weaknesses. There are three types of epics in Indian culture:

(1) Martial

(2) Sacrificial and

(3) Romantic

In martial epics, there are wars, battle and violence for revenge or restoration of lost rights. Sacrificial relates to sacrifice or suicide for noble cause or honour. When women burnt themselves in fire after their husbands' death, they were called 'sati'. (goddess). Lastly, the romantic epic is about quest for love.

In Indian epics, Gods mix with human affairs and help them for the benefit of the entire mankind. In India, it is said that when the Dharma is in jeopardy, God takes avatar to save Dharma and destroy the evil.

The following are the main characteristics of pot of Indian epics.

(1) Indian epics are stories of full of marvels. They present mythologies and interpretation of human life. Indian oral epics are narrative with didactic materials that teach ethics and Wisdom.

(2) The main characters of Indian epics are male protagonists representing male dominated society. However, there are determined women like Draupadi in 'The Mahabharat or Chaste and long-suffering wife like in 'The Ramayana'. Women characters are often good mothers, sisters and wives with courage, determination and commitment to Dharma.

(3) Cult deities like Krishna plays an important role in the Mahabharata. Lord Krishna was the avatar of Vishnu who helps the Pandavas and preach the philosophical lessons to Arjuna in 'The Bhagawad Gita.'

(4) In Indian epics, fate (daiva) plays an important role. Daiva is the will of God. Human fate is shaped by Karma (action). The fates of epic heroes are driven by inexorable Karmix logic. According to

Indian philosophy. Dharma (duty, ethics, spirituality and religion) is the primary source of living a virtuous or sublime life.

(5) Doctrine of Bhakties equal important in Indian traditions. Bhakti refers to devotion or love for the Divine. In the 'Mahabharata', there are Bhaktas like Vidur and Arjun. In the 'Ramayana', there are great Bhaktas like Hanuman, Shacevi

(6) In Indian epics, there are themes like cosmic law of righteousness, ethical duty, bhakti, gyan (knowledge) and good deeds.

(7) Indian epics have complex plots with intergenerational characters and repeat core character triangles.

The Western epic is also narrative poem with a serious subject. It has formal elevated style with Homeric similes, metaphor etc. There are heroic or quasi-divine characters that represent nation and culture. There are actions in the western epics I like heroic deeds, battle, long arduous journey or quests. Northrop Frye in 'The Anatomy of criticism (1957)' Calls quest- myth as mono-myth. Gods and other supernatural beings play active role in human affairs. They often make human-beings suffer. Like humans, they also have revengeful nature.

The following are the important characteristics of western epics:

(1) The first and foremost characteristic of all epics is their bulky size. The epics are long narrative poems both Indian as well as western. They are divided into 'Books' 'Cantos' etc. The Indian epics are divided into 'Parvas' (in 'The Mahabharata') and Kandas (in the Ramayana).

(2) Epic deals with the actions and adventures of historical Lord of traditional hero. It extols the valour bravery and virtues of the hero.

(3) Exaggeration is an important part of epic both Indian and the Western. The poet depicts exaggerated Valour or prowess of the epic hero.

(4) Supernatural element is also an important feature of an epic. There are gods, demons, angels, fairies and other supernatural elements.

(5) In the beginning of the epic, the poet invokes the Muse seeking the help of the Muse in writing of an arduous epic.

(6) The diction of the epic is lofty and grand. No ordinary or trivial language is used in epic. The poet also uses Homeric / Epic similes that describe two comparable objects in detail.

(7) Morality is the key feature of an epic. It provides moral lesson to the readers. As Milton has said "the poet wants to justify the ways of God to man."

(8) There is a vast setting in epic. The action spans not only in geographical space but often in cosmological space. The action spans across earth, oceans, underworld and through long space of time.

(9) The poet of the epic remains impersonal, dispassionate and omniscient. He sees the characters and all incidents from objective perspectives generally.

(10) The setting of the epic can be regional, national or global.

2.3 INTRODUCTION TO INDIAN EPICS- THE RAMAYANA AND THE MAHABHARATA

The Ramayana and the Mahabharata are both ancient epics. The author of the Ramayana - Valmiki as known as Adi Kavi, Both the Ramayana and the Mahabharata are Sanskrit epics. There is no reference of the Mahabharata in the Ramayana while there are references of Rama Katha and other characters in the Mahabharata. This proves that the Ramayana was an epic which was written earlier than the Mahabharata.

Adi Kavi Valmiki is a celebrated poet of the Ramayana. The epic Ramayana is believed to be dated from 5th century BCE to first century BCE. The Ramayana originally written by Valmiki

has 24000 Shlokas and seven cantos (Kandas) Valmiki The was the contemporary of Lord Rama. There is a story about how Valmiki was inspired to write the epic. Once he went to the Tamasa stream to bathe. He saw crane couple mating. He was happy to see the happy and loving birds. Suddenly a male crane was hit by an arrow and it died on the spot. The female crane streamed with profound agony and died of shock. Valmiki was also deeply shocked and he saw a hunter with bow and arrows. Valmiki tried out with anger, "you will not find peace for long eternal years as you have killed a bird in love." This is considered the first shloka in the Ramayana.

The Ramayana is an epic that depicts the journey of the virtue to defeat and destroy the Evil.

The word Ramayana means the journey of Rama. In India, it is believed that Lord Rama lived in

Treta Yug. The Ramayana narrates the life of Lord Rama who was the legendary prince of Ayodhya. The story follows 14 year exile to the forut due to Rama's father Dasaratha's promise given to his wife Kaikeyi Dasaratha's had three wifes and Rama was the son of Kaushalya. Rama, Lakshmana and Sita wear into the forest where sita was abducted by Ravana, the demonic King of Lanka. Rama and Lakshmana went towards South India in search of Sita Seeking help of Hanuman, Sugriv, Jambuvant, Angad and other great warriors.

At the end, Rama defeated and killed Ravana. Rama, Lakshmana and sita returned to Ayodhya to be crowned with great celebration by the people of Ayodhya. King Dasaratha had already died and Rama's brother Bharata managed the rule of Ayodhya as the Dasa (servant or bhakta) for 14 years. Unlike Lakshmana, Bharata was a great devotee of Rama with profound humbleness. The character of Hanuman is also great example of selfless, egoless love for Rama and Sita. According to Indian belief, Hanuman is an immortal character.

The Sanskrit Valmiki Ramayana has around 24000 Shlokas with six Kandas (Books) with about 500 Sargas (chapters). The shlokas are composed in a complex meter named Anustupa. There are six Kandas in all. However some critics believe that the first Kanda Balakanda and the last one. Uttarkanda were written later. The earlier portion of the Ramayana was composed around 500 BCE and Uttarkanda and Balakanda were written around 500 ACE (AD). The six Kandas are as follows:

1. Balakanda. (Book about childhood & Youth)
2. Ayodhya Kanda (Book about Ayodhya)
3. Aranya Kanda (Book about forest)
4. Sundar Kanda (Book of Beauty)
5. Yuddha Kanda (Book of war)
6. Uttarkanda (Book about sequel)

The hero of the Ramayana is Rama who was an embodiment of virtue and righteousness. Rama was regarded as the ocean of mercy and compassion. He symbolised - satya, Prem and Karuna (Truth, love and Compassion). He was a great example of Karmayogi with dispassionate

and stoical attitude. Though he was the avatar of Lord Vishnu, he acted and behaved like a man. The story of the Ramayana is relevant to society, nation, human actions and ideal human life.

The Mahabharata is a great Epic of the Bharath dynasty. It is one of the two major Sanskrit epics- the Ramayana and the Mahabharata. It narrates the story of two cousin groups - the Pandavas and the Kauravas. It has philosophical material that discusses the four goals of life - Dharma, Artha, Kama and Moksha. This wonderful epic has been written by Ved Vyas. It was composed and compiled during 3rd century BCE and 3rd century CE. The events related is the epic happened between 9th and 8th century BCE. It in the longest epic poem in the world which consists 100,000 shlokas or Couplets. The Mahabharata is ten time longer than the Iliad and the Odyssey combined. It is also four times bigger than the Ramayana. In Indian tradition, it is called the fifth Veda.

The Mahabharata has a structure that contains stories within stories. It was first recited by the sage Vaishampayana, a disciple of Ved Vyas to the King Janamjiya who was the great grandson of Arjuna, the one of the five Pandava brothers.

The Mahabharata has 18 pavas (books) as follows:

1. Adi Parva (The Book of the Beginning)
2. Sabha Parva (The Book of Assembly teall)
3. Vana Parva (The Book of the Forest)
4. Virata Parva (The Book about Virata (king)
5. Udyoga Parva (The Book of Hard work or efforts)
6. Bhishma Parva (The Book about Bhisma)
7. Drona Parva (The Book about Drona)
8. Karma Parva (The Book about Karna)
9. Shalya Parva (The Book about shalya)
10. Sauptika Parva (The Book of sleeps warriors)
11. Stri parva (The Book about the women)
12. Shanti Parva (The Book of Peace)
13. Anushashana Parva (The Book of Instructions)
14. Ashwamedhika Parva (The Book of the Horse sacrifice)

15. Ashramvasika Parra (The Book of the Hermitage)

16. Mausala Parva (The Book of the clubs)

17. Mahaprasthanika (The Book of the Great Journey)

18. Swargarohana Parva (The Book of Assent to haven)

At the end, there is a supplement titled Harivamsha in the Mahabharata.

The main story of the Mahabharata is about violent struggle for the throne of Hastinapura, the Kingdom of the Kuru clan. The Panduras (five brothers) and Kauraras Chundred brothers are consins who wage way for the throne and Duryodhana's villainous attitude. The struggle ends in the Great Battle of Kurukshetra and the Pandavas attain Victory. Lord Krishna acts as a charioteer of Arjuna and the victory of the Pandavas is due to the help and guidance of Krishna. At the end, the Pandavas ascend to heaven and Krishna dies near Somanath Temple in Gujarat. It is believed that the Kaliyuga started then and persists even in modern times.

The Mahabharata depicts many problems that pervade even today, Inequality, injustice, depravity gender bias and utter selfishness and ago ambitiousness are persistent problems in modern politics, elites and society in general. The Mahabharata reflects virtues and vices, dharma and adharma and humbleness and ego. Krishna's discourse to Arjuna known as 'Bhagavadgita' is revered by many thinkers, philosophers, ideal politicians and leaders across the world. Mahatma Gandhi was profoundly impressed by the Gita. The Mahabharata offers rich lessons of gyan (knowledge), Karma and bhakti to the readers.

The Mahabharata represents a world of caste, class and gender. However, several Characters in the epic try to break out the lineage bond even if they fail in the end. Karna is the example of such a brave and rebellious character. The Tale of Eklavya depicts caste prejudice and Guru Drona's cruel attitude to ask for his thumb as Guru Dakshina. The Mahabharata presents virtues as well as social evils like casteism, Sexism etc. Unlike the Ramayana, the Mahabharata reflects the evils of society that make it highly relevant. The Mahabharata presents the human sufferings without presenting the remedies or solutions of the problems. It is said that Ved Vyas deals with all kinds of problems and the entire world is tested by him.

Ved Vyas according to Hindu mythology is still alive till the end of the Kaliyuga (the Dark Age) we all live in presently.

2.4 INTRODUCTION TO WESTERN EPICS - THE ILIAD, THE ODYSSEY

Homer was the author of the Iliad and the Odyssey which are thing great epics of the western literature Homer (800-701 BC) was also called the Father of history. He was called a bard who performed and sang. It was also believed that he was a blind poet.

'The Iliad' is an epic by Homer that tells the story of a Trojan War. The story starts with the priest of Apollo who goes to Greek camp to request Agamemnon to return his daughter Chryseis. Chryseis had been captured in a Greek siege and she was gifted to Agamemnon as a war gift. Agamemnon refuses to return her to her father. Apollo revengers the Greeks by sending plague to them. Plague kills thousands of lives and counsel is arranged to discuss the problem. A seer advised the Greek to return Chryseis to her father. Agamemon is not willing to give up his prize. He insists to take another prize in place of chryseis. He asks for Brisies the war prize of Achilles. Achilles gets enraged and withdraws himself and his troops from fighting on behalf of the Greeks.

Agamemnon gathered the rest of the army to attack the Trojans. Zevs helps Trojans and the Greeks suffer a lot. Agamemnon realizes that it was his fault to take Achilles's war prize. He agrees to return her to Achilles. The message is sent to Achilles by his good friends Odysseus, Ajax and Phoinix but Achilles refuses to make peace with Agamenon.

On the next day, many Greek warriors are injured. The Trojans attempt to set tine to the Greek ships but the gods intervene and save the Greek ships. Achilles also feels that the Greek army needs his help bur he refuses to fight. He sends his friend Patroclos out to the field with his armour. Patroclos and his army drive the Trojans back to their city wall. Patroclos fights barely but he is killed by Hector, the Trojan Warrior.

When Achilles hears the news, he is furious and decides to fight. However, he had no armour. His mother Thetis gets immortal armour from the god Hephaistos. Achilles joins the Greek army and fights ruthlessly. Hector is killed and his dead body is tied with the Chariot for dragging. Achilles takes the dead body of to the Greeks camp. Patroclos's body is burned in a great pyre. Hector's father Priam visits Achilles to ask for his son's dead body to perform funeral rituals. Achilles feels sad

and pities the old King. He returns the dead body of Hector and finally, the Trojans perform funeral rituals for Hector.

Odyssey is another epic of Homer. Ten years after the fall of Troy, odyssens the Greek hero had not returned to his native land Ithaca. People believed that he was probably dead and so many suitors courted his wire Penelope Goddess Athena urged Odysseus's son Telemachus to seek the news about his father. However, suitors planned to ambush him when he would return.

Telemachus tried to find his father and Atheria arranged for the release of Odysseus from the Island of the beautiful Goddess Calypso. Odysseus was imprisoned by Calypso for eight years as a prisoner and lover. Odyssens started to sail on a raft but the sea-god Poseidon conjured up a terrible storm. Odysseus had blinded Poseidon's son. However with the help of Athena, Odysseus reached Phaeacians and their princess Mausicaa fell in love with Odysseus. Odyssens withheld his identity for some time and then he told the story of his adventures.

On his journey, Odyssens went to Cyclops the land of uncivilized one-eyed giants. Cyclops trapped odyssens but he blinded the one-eye monster. Poseidon, the father of the giant was furious because his son was blinded by Odysseus. Aeolus, the wind god helped Odysseus and his men but Odysseus's men opened the bag suspecting that the bag held treasure. The troublesome wind blew the party back to Aeolus.

Then, Odysseus went to Circe, the goddess who turned Odysseus men into pigs with the help of god Hermes, Odysseus freed his men from the spell of Circle turning them into men again. They stayed on the island for a year in an Island of luxury. Odysseus lived as the lover of the goddess Circe. When they moved ahead, they were captured in whirlpools of Scylla and Charybdis. They were plumbed into a Hades, the land of the dead. They received the prophecy of the blind seer Tiresias. When Odysseus's men disobeyed the order not to touch the oxen, Zeus punished them and only Odysseus survived.

Then, Odyssens reached Calypso's Island and he narrated his story to princess Mausicaa. Odyssens finished his story and started his journey towards Ithaca again. Athena disguised Odysseus as a beggar. With Athena's help, Telemachus avoided the suitors' ambush and reunited with his father. The suitors treated Odysseus rudely. Penelope recognized him and she proposed a contest that that she would marry the suitor who could string Odysseus's great bow and shoot arrows. Only Odysseus

coned string the bow and he Killed Antious, a villainous suitor. Then Odysseus massacred all suitors aided by Athena. Odysseus reunited with Penelope and visited his ailing father, Laertes. The army of the suitors' relatives attacked Odysseus and Laertes but Laertes Killed Antinous' father. At the end Athena ordered peace between them.

The themes of 'the Odyssey' are wandering, home, fidelity and the power of gods 'Odysseus' bow is a symbol of Odysseus' power and strength. There are 24 books in this epic, with 12109 lines in dactylic hexameter. It opens in media res (in the middle of the story).

Virgil was an ancient Roman poet of the Augustan period. He wrote an epic 'The Aeneid' in Latin. He was born on October 15, 70 BCE and died on September 21, 19 BCE. He is ranked one of the greatest poets in ancient Rome. 'The Aeneid' opens with the Trojan fleet sailing towards Italy. On the way, the ship got wrecked by a storm on the coast of North Africa. It was caused by Juno, the Queen of gods. Here they meet Queen Dido, the leader of Carthaginians. Carthaginians were the new immigrants from Phoenicia (modern Lebanon and Syria). Aeneas told Dido about the fall of Troy and his subsequent journey around the Mediterranean.

Then Aeneas and Dido fell in love and Aeneas was experiencing forgetfulness of his mission to go to Italy. Jupiter, the King of gods sent his messenger Mercury to remind him of his duty. Aeneas left Dido who was deeply shocked and she committed suicide. She declared eternal hatred between future Romans and Carthaginians. Then Aeneas travelled the underworld to speak to his dead father. He also saw the souls of great future Romans. Finally, he arrived in Italy where he was welcomed by the local King Latinus. Latinus offered his daughter Lavinia's hand to Aeneas to make peace between Trojans and Latins. Other Italians did not like this as the Italian prince Turnus wanted to marry Lavinia. Soon the battle took place between Trojans and Italians.

Aeneas visited local King Evander whose city was built on the site of the future Rome. Evander agreed to help Trojans in war and sent his son Pallas with Aeneas. Pallas was a brave and wise Youngman Aeneas developed affection for Pallas. In the war, Pallas was killed by Turnus. Aeneas was quite furious and he challenged Turnus in a duel. Turnus agreed to fight with Aeneas in a single combat but at last Juno withdrew her protection to Turnus. In a combat, Aeneas wounded Turnus who begged for mercy. Aeneas saw the belt of Pallas that Turnus was wearing

and be killed him in a great fury. The epic contains twelve books with 9896 lines in dactylic hexameter.

❖ **Check your progress.**

Answer the following questions am brief

1. Discuss epic as a literary genre.

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2. What are the characteristics of the epic?

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3. What are the characteristics of Indian epic?

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4. What are the characteristics of western epics?

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5. Write a short note on the Ramayana.

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6. Write a short note on the Mahabharata.

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7. Write a short note on 'The Iliad'.

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8. Write a brief note on the Odyssey.

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9. Who wrote 'The Aeneid'? Write a brief note on the author 'The Aeneid'.

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2.5 COMPARATIVE STUDY OF THE RAMAYANA AND THE MAHABHARATA

The Ramayana and the Mahabharata are two great epics of India. In fact, both present the avatar of Lord Vishan as Rama and Krishna. The Mahabharata was composed by Ved Vyas and the Ramayana by Valmiki. The Mahabharath is the largest epic in the entire world. The Ramayana is said to have occurred is Treta Yuga and the Mahabharath in Dwapar Yuga.

The Mahabharata deals with human problems and the Ramayana with human duties. Lord Rana is called Maryada Purshottam who is an ideal son, ideal brother and ideal husband. Lord Krishna is practical and

dynamic. He is a romantic young man who charmed gopis in Gokul and Vrandavan. Later as a statesman, he acted like a great politician who performer his duties in a cunning manner if necessary. In the Mahabharata war, he taught Arjuan to fight with the Kaurvas taking i't as Dharma. For him, Dharma does not mean religion of virtuous life but duty. His unique lessons of life are presented in the 'Bhagawad Gita' which is a song celestial. The Gita is relevant to all humans in all kinds of situations.

On the other hand, Lord Rama depicts as ideal life performing duties as a son, brother and king, The Ramayana in a less complicated story about Rama who had to go to the forest in exile for fourteen years. During the time of exile, Sita was abducted by Ravana, the King of Rakshasas. Finally, war takes place and Ravana is killed by Rama. According to Indian tradtion, the Ramayana took place in the age when moral life still persisted. When the Mahabharats took place, the advent of Kali Yuga had starred. The Ramayana envisaged moral values while the Mahabharata depicted the collapse of moral values. The Mahabharata was devastated human values resulting into violence and bloodshed.

In Indian tradition, there were certain vices like caste system and gender discrimination. The caste a system in India had four layers: Brahmin, Kshatriya, Vaisya and Shudra. In the Ramayana and the Mahabharata, marginal society and oppressed people (shudras) have been depicted. In the Mahabharata, Karna suffers humiliation as sarthi Putra. In fact, he was Kuntils son born by the boon of the Sun God. Eklavya, a tribal boy was a great archer who learnt archery on his own. He was not allowed to study in Guru Drona's ashram on the basis of his backward caste. Later, Guru Drona asked for his thumb as Guru Dakshing to keep Arjuna as the best archer. Like Subaterns, some characters in the Ramayana and the Mahabharata suffer a lot. Often, they are unable to speak.

Another great vice of the Indian tradition was gender discrimination. In the Ramayana, many women characters are ideal and dutiful. Sita is an example of ideal woman while Draupadi is a short revengeful and violent-natured. She insulted the Kauravas and her bitter tongue added fuel to fire. However, the way she was humiliated in the court by Duryodhana and Dushasana is an example of patriarchal domination and gender bias. Draupadi is called Agnishikha as she was born out of Fire. Her outspoken nature is a modern feminist lesson that all women need to learn and put into practice. Sita was exiled from Ayodhya when people raised question about her chastity. This is another example of gender

discrimination. Sita lived in Valmiki Ashram and gave birth to Lava and Kusha. Both Valmiki and ved Vyas are the part of their epics. They were the contemporary characters of the Ramayana and the Mahabharata.

Rama is an ideal hero of the Ramayana. In the Mahabharata, it is difficult to tell who the real hero was. Is Lord Krishna the hero or Arjuna ? Yuddhishthira is the eldest brother of the Pandavas. He is called Dharmaraj but he had certain weaknesses like passion for the game of dice. Karna is an ideal hero bur as he stood by Duryodhana, his character is overshadowed by the darkness of villainy, Lord Krishna is a multiple personality right from childhood Bal Krishna to Yogeshwar. Even though he pervade throughout the Mahabharata, he stands behind all not as a hero but a helper. He had divine powers but he depicts the fact that no one or nothing is perfect. He was an opportunist who took decisions based on circumstances and necessity.

Rama believed and practiced monogamy while Krishna had thousands of wires besides eight queens. Krishna was not a womaniser but he presented the fact that love, romance and art are necessary in happy life. Both the Ramayana and the Mahabharata are relevant in modern context. The Ramayana teaches how to live an ideal life. On the other hand, the Mahabharata gives the message that war and lust for power always end in death and despair. Neither the winner or the loser gain anytime.

2.6 COMPARATIVE STUDY OF THE RAMAYANA AND THE ODYSSEY

The Ramayana and the odyssey are great epics of India and Greece. Sage Valmiki was the author of the Ramayana and Homer was the writer of the Odyssey, Sage Valmiki was a spiritual man while Homer was a great epic poet. Both these epics were the products of the oral tradition. The word Ramayana refers to ‘the journey of Rama’. Odyssey was also the journey of the hero Odysseus.

The Odyssey depicts the wanderings of Odysseus after the Trojan War. After the fierce battle, he starts a journey to Ithaca but he is marooned on the Island Calypso. Due to long absence of Odysseus, it has assumed that he had died. Many evil-minded suitors tried to persuade Odysseus' wife Penelope. Odysseus’ son was a young boy of Teenage. He tried to dismiss the suitors of his mother but they continued to plague her. The princess of Calypso’s- Island seduced Odysseus and kept him imprisoned on the Island. He underwent many obstacles and problems and at last

reached Ithaca. He was disguised as a beggar and he managed to kill all his wife's suitors. At the end, he reunites with his wife and family.

Like the Odyssey the Ramayana also depicts the journey of Rama, Lakshamana and Sita in & Dandaka forest. Rama's wife Sita was abducted by Ravana, a demonic king. Rama was an ideal son, ideal brother and ideal husband. Sita too was an ideal wife with noble virtues of loyalty, love and family attachment. Rama searched for Sita with the help of Sugriva, Angada, Jambuvana and immortal monkey God Hanumana. They searched Sita and found her in Lanka. At the end, the war took place between Ravana and his army with Rama's army of monkeys and bears. Rama killed Ravana and Sita was regained by Rama. As the forest-dwelling period ended, they went back to Ayodhya and Rama was enthroned as the king of Ayodhya . In Uttar Kand, Sita was exiled to forest and she lived in the ashram of Valmiki. She was pregnant when she was left in the forest by Lakshamana. She gave birth to two sons, Lava and Kusha, at the end, Rama encountered his brave sons and took them to Ayodhya. Sita was the daughter of the Earth and she prayed the mother Earth to succumb her into her embryo. Finally, Sita returned to Mother Earth and the Ramayana the great epic ends. However, in the Ramayana, this last Kand is often avoided and the Ramayana ends with Rama's being crowned as a King with Sita as a queen.

2.7 COMPARATIVE STUDY OF THE MAHABHARATA AND THE ILIAD

Both the Mahabharata and the Iliad are epics of war. The word Mahabharata refers to Great India. The Mahabharat war took place in Kurukshetra the fierce battle ground, and the Iliad refers to Trojan war, the war in the city of Troy between Greek and Trojan armies.

The structure of the Mahabharata is comparatively loose and full of digressions. Ved Vyas wrote this epic but later several stories, tales and events have been added. Even in the Aranyaka Parva, there is the short version of the Ramayana. In Harivansha parva, there in the compilation of the story of Krishna. 'The Iliad has a crisper structure with very little digressions.

Homer narrates the story as omnipotent narrator, He portrays the fall of Troy and often depicts the minds of the characters. The narrative of the Mahabharata is complex in nature. Ved Vyas is not only the narrator but

also the character of the Mahabharata. Both the epics have lofty style of language. There are beautiful Homeric similes in 'The Iliad', The Mahabharata was also written in Sanskrit, the elevated language of India.

The Iliad is the story of the hero Achilles who was a great warrior. The Mahabharata had several great warriors like Bhishma, Gura Drona, Arjuna, Bhima, Karna and so on. The Trojan War continued for ten years while the Mahabharata war ended in eighteen days. In 'The Iliad' and 'The Mahabharata', there is a lot of divine intervention. The deities help or cheat human characters. Karna was born with the boon of the Sun God by Kunti. For example, Lord Indra went to Karma to ask for his armour to help Arjuna. In 'The Iliad', Zevs supports the Trojans and he sends Hermes to escort old King Priam to Achilles camp to regain his son Hector's dead body.

Achilles was a great warrior whose mother took him to River Styx when he was an infant. The river had the power to create invulnerability. Thetis, the mother of Achilles dipped his body into the river holding his heels, His heels remained undipped and Achilles developed Vulnerability in his heels. Achilles died when he was seriously wound to me heels. In 'The Mahabharata' Duryodhana had weak thighs and Bhima was secretly instructed by Krishna to strike his mace on his thighs to kill him.

Both the Mahabharata and the Iliad celebrate war. Great Warriors were honoured by poets and even deities. For great warriors, death in war it was far better than death on bed. It was believed that Kshatriyas were warriors and protectors of people. Lord Krishna advised Arjuna to fight because he was born as a Kshatriya.

In the Iliad, warriors died Tragically After the deaths of men, women became slaves and harlots women were often exploited sexually In Indian traditions, such things were not there. However, women suffered gender bias. Draupadi was placed as a thing while playing the game of dice by Yuddhishthira Panchali was humiliated by Dushashana and Duryodhana in the royal court.

Fearlessness, courage and bravery are the characteristics of heroism. Karna and Hector can be compared as tragic heroes. Fate plays an important role in human life. Both Indian and the Greek traditions believed that human beings are helpless creatures who are killed on and exploited by fate. These epics represent the culture of India and Greece.

2.8 COMPARATIVE STUDY OF GREEK AND HINDU MYTHOLOGY

Mythological literature is an important genre in literary world. Various cultures have their own legends and mythologies. The Hindu and Greek mythologies are the most ancient mythologies in the world. In Hindu mythologies, there are two great epics 'The Ramayana' and 'The Mahabharata' and other Puranas etc. There are various Puranas on different Gods like Shiva Purana, Vishnu Purana, Bhagawat purana etc. In Greek mythologies, Horner's two great epics The Iliad and the Odyssey have similarities between characters, stories and deities.

The Hindu mythology is based on the existence of three major deities - Brahma, Vishnu and Mahesha. Lord Brahma is the creator of the world Lord Vishnu is the preserver of the world and Lord Shiva is the destroyer of the world. In Greek mythology, there are three major deities Zeus, Poseidon and Hades. They are siblings and the sons of the Titans Kronos and Rhea. Zeus is the god of the sky and thunder, Poseidon is the god of the sea and storm and Hades is the ruler of the underworld. They are mighty trio who control the sky, The Sea and the underworld.

In Indian mythology, Lord Indra is the King of gods, He is very powerful and he has a weapon named Vajra, a thunderbolt. Zeus is the King of Olympian gods. He has control over thunder, and lightning like Indra.

In the Mahabharata, there is a great character named Karna who was the son of Kunti and Suryadev (the Sun God). He was a brave warrior who pushed back the Pandavas in the war. Achilles is a brave and powerful fighter in the Iliad. Lord Indra took away Karna's armour and therefore he became vulnerable. Achilles died due to his vulnerable heels which were fatally wounded.

Helen was abducted by Trojan prince Paris and therefore Trojan War took place. Sita was abducted by Ravana and therefore Rama killed him in the battle. The wars in the Ramayana and the Iliad happened due to the abduction of Sita and Helen. However, Sita was a pious and ideal wife. Helen was not like that. In fact, she fell in love with Paris and willingly accompanied Paris to Troy.

Lord Krishna and Lord Rama undertook long journey like Odysseus. Odysseus underwent many obstacles on his journey to Ithaca. Lord Rama was exiled to Dandaka forest and he went in search of abducted Sita to

south India with his bei Lakshamana and other monkey warriors like Sngriva, Hanumana and Angada. Lord Krishna was born in Mathura but his father Vashudeva took him to Gokul to save from cruel King Kansa. Later, Krishna went to Mathura and killed his villainous maternal uncle Krishna's journey started from Mathura and he became the king of Dwarika in Gujarat.

Other similarities are there between Yama and Hades, Jatayu and Icarus, Narada and Hermes etc. It is quite interesting to make comparative Study about mythologies of India and Greece.

2.9 COMPARATIVE STUDY OF DRAUPADI AND HELEN

Draupadi was the wife of fire Pandavas. She was also called Panchali as she came from Panchal state. She was born out of fire and therefore she was called Agnishikha. She was very beautiful and outspoken. As a woman, she was Very bold and courageous. She was a close friend of Lord Krishna. After Yuddhisthira lost her in the game of dice with Duryodhana, she was humiliated by Duryodhana and Dushasana. Lord Krishna saved her from Dushasana's efforts to disrobe her. Duryodhana's villainous attitude led to terrible war in Kurukshetra. At the end, Duryodhana was killed by Bhima. Draupadi washed her hair with Dushasana's blood which was her vow taken when Dushasana had dragged her by her hair in the court assembly and tried to disrobe her.

After the end of the war, all the children of the Pandavas were burnt by Ashwatthama and Draupadi was deeply despair. The Pandavas finally decided to ascend to heaven through Himalayan Mountains. Draupadi's character is completely different from Sita. Draupadi was hot tempered and outrageous. She had humiliated the Kauravas and Karna adding fuel to the five of enmity.

Greek characters are different from the characters of the Indian epics. Helen of Troy was the daughter of Zeus and Leda. She was the most beautiful woman in the world. She was married to King Menelaus of Sparta. The Goddess Aphrodite promised parts, the Trojan prince to get them married. Paris wear to Sparta as a guest and seduced her. Then they fled to Troy. King Menelous was enraged and the Trojan War took place. Helen had left her husband and nine year old daughter Hermione.

The characters of Helen and Draupadi. Have very little similarity. The only common element is that the cause of the Mahabharat War was Draupadi and the cause of the Trojan War was Helen. Unlike Draupadi,

Helen was not loyal to her husband Menelaus. Draupadi was bold and revolted against patriarchal attitude of Bhishma, Dhritrashtra Yudhisthira, Karna and Kauravas. Her words represent feminist rebelliousness in the Mahabharata some critics often blame her for her bitter tongue but in fact, she depicts courage and boldness. Helen was slavish and weak. She was sexually exploited by Paris but she did not raise her voice against him. When her husband's brother Hector died in war, she lamented. Draupadi also lamented when her sons were burnt by Guru Drona's son Ashwatthama.

❖ **Check your progress**

Answer in one sentence:

1. What are the Yugas of the Ramayana and the Mahabharata?

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2. What does Lord Rama depict?

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3. What are the major vices of Indian tradition?

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4. What did Guru Drona ask for to Eklavya as Gura Dakshinas ?

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5. What is the message of the Mahabharata and the Ramayanan?

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6. Who is the hero of the Iliad?

7. Whom did Zeus support? Greeks or Trojans?

8. What was the vulnerable in Achilles body?

9. What is the commonness between the Ramayana and the odyssey.

10. What are the three major deities in Hinduism?

11. What is the similarity between Indra and Zeus?

12. How was Draupadi humiliated in the Royal assembly by Dushasana and Duryodhana?

13. How is Draupadi different from Helen?

14. Who was Menelaus?

15. What is feminist perspective in Draupadi?

2.10 THE MAJOR CHARACTERS OF THE FOUR EPICS- THE RAMAYANA, THE MAHABHARATA, THE ILIAD AND ODYSSEY

These four epics are the greatest epics of the world. Each epic has hundreds of characters. However, there are some major characters who play vital role in the epics like Rama, Sita, Bhima, Arjuna, Draupadi, Krishna, Achilles, Hector, Paris, Helen, Priam and Odysseus, Penelope, Athena and so on.

First of all, let us provide brief information of the major characters of the Ramayana:

(1) Rama: Rama was the son of King Dasaratha of Ayodhya and Kaushalya. He was the avatar of Lord Vishnu who sustains the world. Rama is an ideal King, ideal husband, ideal son and ideal brother. He is called "Maryada Purushottama'.

(2) Sita: She was the daughter of King Janaka Sita was found in a furrow on the ground which is called 'Sita' in Sanskair. She married lord Rama and went to Dandaka forest in exile with Rama and Lakshamana. She

was abducted by Ravana and finally, in a war Sita was regained by Lord Rama after killing Ravana.

(3) Ravana: Ravana represents evil and arrogance despite the fact that he came from a Brahmin family. He abducted Sita from the ashram in the forest. Consequently war took place and Ravana was killed by Rama. Ravana's good brother Vibhishana was enthroned as the King of Lanka after Ravanas enthroned as the King of Lanka sfter Ravana's death.

(4) King Dasaratha: King Dasaratha was the King of Ayodhya and father of four sons. Rama, Lakshmana, Bharata and Shatrughana. He loved Rama deeply and that is the reasm why when Rama was exiled to forat, he died.

(5) Vishwamitra: He was Rajarshri (King Saint). Once He was but he became a great Saint after deep meditation and spiritual practice. He too Rama to the forest to destroy demons who harassed the sages and saints in the forest.

(6) Vashishta: He was a Guru of the Royal state Ayodhya. He often advised Dasaratha and his family from religious and spiritual point of view.

(7) Kaikeyi: The third and the youngest wife of King Dasaratha. She was very beautiful and King Dasaratha was charmed by her beauty. She was the mother of Bharata, a noble prince.

(8) Kausalya: The mother of Rama. She was very kind gentle and compassionate. She loved Rama deeply.

(9) Bharata: The son of Kaikeyi and half-brother of Rama. He was profoundly devoted to Rama and he tried to return the kingdom to Rama when he was exiled. He was enraged by her mother's evil nature.

(10) Lakshamana: He was the son of Sumitra, the second wife of King Dasaratha. He was deeply devoted towards Rama and went to the forest with Rama and Sita. He is called the son of Sheshanaag. He was very rash, angry and adventurous.

(11) Hanumana: The monkey god of India who is one of immortals. He was the son of Pavan/ vayu and Anjani. He is called Rudravatar blessed by Lord Shiva. He was utterly loyal to Lord Rama. the served Lord Rama and Sita with profound dedication.

(12) Jatayu: A very powerful Vulture who tried to defend Sita when Ravana abducted her. His wing was cut down by Ravana and he fellon the earth. He was chanting the name of Rama when he arrived. He gave him the information about sita's abduction by Ravana. He died in the lap of lord Rama.

How we shall briefly introduce the major characters of the Mahabharata.

(1) Yuddhisthira: The eldest brother of Pandavas and son of Kunti He was a righteous king called Dharmaraj. He had certain weaknesses like passion for gambling. He lost his kingdom and the Pandavas were exlled for thirteen years.

(2) Arjuna: The second brother of Pandavas. He was a great archer and shishya of Gurn Drona. He was the winner of Draupadi and later, he got married to Lord Krishna's sister as Subhadra. He fought very bravely and Krishna was his charioteer.

(3) Bhima: The third strongest brother of the Pandavas. He married to Hidamba during the exile of the Pandava. He killed several demons, Daryodhana and Dushasana.

(4) Draupadi: She is also known as Panchali, Yajna Seni, and Agnishika. She was very beautiful and outspoken. Arjuna had won her during her swayamvar. She became the wife of all Pandavas and she became the cause of the Mahabharata war. Lord Krishna was a very close friend of Draupadi and therefore she was also called Krishna.

(5) Lord Krishna: The most popular God in Indian tradition. He was an advisor and charioteer of Arjuna during the war in kurukshetra. He was Vishnu Avatar. Arjuna was depressed when he saw his kith and kin in the Mahabharata war. Lord Krishna gave him deeply spiritual discourse known as Bhagawad Gita (The song celestial). He told Arjuna that one should perform one's duty without caring for future and result. He also said that body dies, nor the soul.

(6) Karna: Karna was a great archer, In fact, he was the son of Kunti and the Sun God. He was brought up by low caste parents and so, he was humiliated by Pandvas and Draupadi. He supported Duryodhana even though he knew that Kauravas would be destroyed at the end. The Pandavas realized after his death that he was their eldest brother.

(7) Duryodhana: The villain of the epic Mahabharata. He was jealous, greedy and against Dharma. He said, "I know no what religion is, but I do not want to involve in it. I Know what is Adharma but I will stick to it." He had a profound lust for power and the throne of Hastinapur. He humiliated Draupadi in the assembly. In the terrible battle, he was killed by Bhima.

There are other important characters like Kunti, Guru Drona, Bhishma, Ved Vyas, Ganga etc. about which you can learn on your own. In fact, the epic has hundreds of characters but were introduced only major characters of the Mahabharata.

'The Iliad is a Greek epic composed by Homer. Now let us discuss some major characters of 'The Iliad' here:

(1) Achilles: Achilles was the great warrior who was the son Thetis and Peleus. He was renowned for his fighting prowess. He refused to fight against Trojans when Agamemnon seized a lady named Brese is from Achilles. When his friend Patroclus was killed by Hector, he decided the fight against Trojans and killed Hector. Achilles died when Paris shot an arrow on the heel of Achilles

(2) Agamemnon: Agamemnon was the army chief of the Greek army. He and Achilles were on the same side but they had dislike and anger towards each other. He seized the lady Bresei's from Achilles after he had to release Chryseis. Achilles angrily decided not to fight against Trojans and help the Greek army.

(3) Menelaus: He was the king of sparta whose wife Helen was abducted by Paris, the prince of Troy. The Greek army fought against Trojans for Ten years to regain Helen.

(4) Helen: She was the most beautiful woman in the world. She was married to King Menclaus but she fell in love with Paris, the handsome young prince of Troy. She was then abducted to Troy. Then she became the cause of the Trojan war.

(5) Odysseus: Odysseus is the protagonist of another Homeric epic. 'Odyssey'. He was the king of Itmea with bravery and intelligence.

(6) Priam: He was an old king of Troy, he had brave son named Hector. His another son Paris abducted Helen, the wife of the Greek King

Menelaus. Then the terrible war started and Priam lost his brave son Hector.

(7) Hector: He was the greatest Trojan warrior. He killed Achilles' friend Patroclus and enraged Achilles killed him dragging his and body with a chariot round the Trojan castle. Another great epic of Homer is odyssey. Major characters of the epic are as follows:

(1) Odysseus: Odysseus is the protagonist of the epic. He journeys from troy to Ithaca after war. He faces many obstacles and challenges. At the end, he regains his place as a king of Ithaca and reunites with his wife Penelope.

(2) Penelope: She was the wife of Odysseus and mother of Telemachus. She stayed loyal to her husband even during the period of twenty years of his absence.

(3) Telemachus: He is the son of Odysseus and Penelope. He was a Teenager when Odysseus was away from home. He supported his father to regain his palace and rule over Ithaca. He also tried to keep villainous suitors of his mother away from her.

(4) Athena: Athena is the Goddess of wisdom and war. She helped Odysseus on his quest to return home and regain his kingdom and get united with his wife.

(5) Poseidon: He was the god of the sea who tried to steer away Odysseus' ship. He wanted to take revenge on Odysseus as he had blinded Cyclops.

(6) Antinous: He was the leader of Penelope's suitors who plotted to kill Telemachus. Vltimatdy, he was killed by an arrow to his throat.

(7) Calypso: She was a very beautiful nymph who fell in love with Odysseus and held him as a prisoner on her island for seven years.

(8) Circe: Circe was a goddess who transformed Odysseus' crew into pigs. She made Odysseus her lover and gave him advice for his journey to Ithaca,

2.11 THE CONCEPT OF HERO IN INDIAN AND WESTERN EPICS

There are several traits of hero of the epic in both Indian as well as Western epics. These traits are as follows:

(1) Noble birth: Generally, the epic heroes fall under the Category of kings, princes and great warriors. There are no commoners in their lineage. In Indian epics, Lord Rama belonged to Raghuvansha, In Greek epics, the heroes are princes or great warriors. There are demigods as heroes in some epics.

(2) Super human capabilities: Most of the epic heroes have superhuman powers. They possess incredible strength and courage. In Indian epics, sometimes there are exaggerated capabilities which are Miraculous, Greek heroes have super human capabilities but they are more realistic than Indian heroes.

(3) Unmatched Warrior: As Warriors, the epic heroes are unmatched. They are already famous for their prowess before the start of the story.

(4) Cultural legend: The hero of the epic represents Cultural legend of the nation. They become famous even outside the particular nation/country.

(5) Humility: Usually, the epic hero possess humility and egolessness. In Indian epics, the heroes are virtuous and noble. Lord Rama, for example was humble and egoless. However, in Greek heroes, there are human weaknesses that make them more realistic.

(6) Great traveller: Epic heroes have to travel a lot. Odysseus travels from Troy to Ithaca facing multiple problems and challenges. Lord Rama had to travel from Dandaka forest to South Indian coast searching for Sita. Krishna's journey of life starts from Mathura and ends near Somanath Temple in Gujarat. Thus, long, arduous travelling is one of the important characteristic of epic heroes.

(7) Battle against superhuman/ demonic toes: The epic heroes have to fight against super human and demonic foes.Rama fights with Ravana and kills him. He also kills many demonic toes in the 'Ramayana'. Odysseus fights against Cyclops, the son of Poseidon .

(8) Morality as the virtue of the hero: The epic heroes are virtuous and moral. Raman was an ideal king, ideal son, ideal brother and ideal husband. Epic heroes are brave buy they are generally egoless and humble. Of course, western epic heroes have human weaknesses a like ego, anger, lustfulness etc.

2.12 FEMALE CHARACTERS IN THE RAMAYANA, THE MAHABHARATA THE ILIAD AND THE ODYSSEY

In the epics, some female characters play a very important role. Both in India and Greece, there was patriarchal system. Women were dominated by men and they were generally treated as inferior. However, there are powerful female characters in Indian epics like Sita, Kunti, Draupadi etc. Let us have a glimpse of some of the major female characters in Indian epics first.

Sita was an ideal wife of Lord Rama. She was

She was the daughter of the Earth and the adopted daughter of Janaka. She was also called Vaidehi and Janaki, Sita symbolizes the noblest qualities of women. Sita is worshipped as the incarnation of Lakshmi, the consort Labe of Lord Vishnu. She was abducted by Ravana but she remained untouched by Ravana because of her virtuous life. Sita was the silent pillar of strength. She was very kind, compassionate and humble but she was very strong-willed and firm in her nature.

Draupadi is the female protagonist of the Mahabharata. She was also called Panchali, Krishna and Yajnaseni. She was the common wife of five Pandavas. She was a close friend of Lord Krishna. All her life, the suffered a lot but she remained firm and furious in her attitude towards Karna, Duryodhana and Kauravas. From modern perspectives, she can be called feminist. She was loyal to her five husbands but she was never submissive or weak. She was the daughter of fire that represents wrath and revengeful attitude. Female characters of Indian epics are not slavish and meek. They rise like fire whenever necessary. They are more powerful and independent than female characters of Greek epics.

Helen was the most beautiful woman in the world. She was the wife of Menelaus, the King of Sparta. She was abducted by Trojan prince Paris. Unlike Sita, she was also charmed by Paris and lived in Troy as the wife of Paris. However,Sita, Draupadi and Helen were the causes of wars in the Ramayana, the Mahabharata and the Iliad. If we compare Helen with Sita or Draupadi, Helen would look submissive and dominated by men.

Sita and Draupadi both represent purity, virtues and loyalty. Indian tradition focuses on pure mind and virtuous life focusing on soul rather than body.

Penelope was the wife of Odysseus. For about twenty years, her husband was away from home. Many villainous suitors tried to win and marry her. However, she kept herself untouched waiting for the return of her husband. The character of Penelope is loyal and comparatively more powerful than Helen. At the end, She is united with her husband and becomes the Queen of Ithaca.

There are many female characters in the Ramayana and the mahabharata. In the Ramayana, there are characters like Kaushalya, Kaikeyi, Sumitra, Urmila, Shabari, Mandodari etc. In the Mahabharata, there are powerful female characters who raised their voice against men. Such characters are Satyarati, Ganga, Kunti, Gandhari, Subhadra, Uttara etc.

In the Iliad, there are female characters like Thetis, Heerba, Andromache, Briseis and Chryseis. In the Odyssey, there are female characters who are supernatural elements like goddesses, witches, fairies such as do Calypso, Circe, Mausicaa etc.

❖ Check Your Progress (objective Questions)

Fill in the gaps with correct opponsgiven below:

(1) Rama was the avatar of _____

(A) Lord Shiva (B) Lord Brahma (C) Lord Vishnu

(2) Bhagawad Gita was the part of _____

(A) the Ramayana (B) the Mahabharata (C) the Rigveda.

(3) Sita lived in the ashram of _____

(A) Valmiki (B) Ved Vyas (C) Parshuram.

(4) The Odyssey was the epic written by _____

(A) Homer (B) Ved Vyas (C) Parshuram

(5) Penelope won the wife of _____

(A) Menelans (B) Paris (C) Odysseus.

(6) Achilles is the hero of _____

(A)The Aencid (B) The Odyssey (C) The Iliad

(7) Zens supported _____ in war.

(A) Greeks (B) Trojans (C) none

(8) There are _____ major deities in Hindu mythology,

(A) two (B) three (C) five

(9) Panchali was another name of _____

(A) Kunti (B) Sita (C) Draupadi

(10) Kaikeyi was the mother of _____

(A) Rama (B) Bharata (C) Lakshamana

2.13 LET US SUM UP

In this unit, we have discussed comparative study of the epics- the Ramayana, the Mahabharata, the Iliad and the Odyssey. These four epics are ancient epics of India and Greece. We have also discussed the Indian and Western concepts at the epic and the concept of hero in Indian and Greek epics. We have also discussed major characters of these four epics besides female characters of these epics. Comparative study enhances our knowledge of great classics of the world.

2.14 KEY WORDS

Epic, Homeric epics, Concept of hero, Comparative study, Mythology, female characters.

2.15 GLOSSARY

Genre form of literary work.

Epos story or poem.

Shlokas Sanskrit couplets.

Sarga Canto/parva/book/ Kand etc.

Dharma Goodness, duty, religion.

Adharma Evil, vice, lack of religion.

Exaggeration overstatement

Monster demon.

Furious angry, wrathful

Humility humbleness, gentleness.

Answers to the objective questions (MCQS)

1-(c)/ 2-(B)/ 3-(A)/ 4-(A)/ 5-(C)

6-(C)/ 7-(B)/ 8-(B)/ 9-(C)/ 10-(B)/

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UNIT : 3

NOTIONS OF NATAKA AND TRAGEDY: BHARATA AND ARISTOTLE

:: STRUCTURE ::

3.1 Objectives

3.2 Introduction

3.3 Motion of Mataka in Sanskrit

3.4. Definitions of Drama

3.5. Types of Drama in Sanskrit

Check Your Progress

3.6. Aristotle's Definition of Tragedy

3.7. Important elements of tragedy

3.8. The concept of hero in tragedy according to Aristotle

3.9. Aristotle's concept of Katharsis (catharsis)

Check Your Progress

3.10. Aristotle's Poetics and Bharata's Natya Sastra

3.11. Aristotle and Bharata on Drama

3.12. Comparative study of Anstotle's idea of Catharsis and Bharata's Rasa Siddhanta (रस सिधान्त)

Check Your Progress

3.13. Let us Sum-up

3.14. Keywords

3.15. Glossary

❖ **Answers**

3.16 References

3.1 OBJECTIVES

The objectives of the unity are to introduce Sanskrit concept of 'Nataka' and Aristotle's concept of tragedy. The unit will discuss with Aristotle's 'Poetics' and his views on tragedy, tragic hero, hamartia and Catharsis. We shall also discuss Bharata Muni's views on drama, types of drama and brief history of drama in Sanskrit literature. We shall deal with Bharata's Theory of Rasa briefly, and make comparative study of Bharath and Aristotle with Aristotle's idea of Catharsis in tragedy and Bharata's 'Rasa Sidhanta'.

3.2 INTRODUCTION

Aristotle was a great Greek philosopher and theorist. He was the student of Plato. He wrote treatises on physics, biology, logic, metaphysics, ethics, poetics, music, rhetoric, aesthetics, politics, linguistics he and psychology. In his 'Poetics', he discussed tragedy, epic, comedy, music, dance etc. as acts of mimesis (imitation) depending on medium, object and manner. According to Aristotle tragedy is a composed of six elements: plot structure, character, style, thought, spectacle and lyric poetry. He focused on plot in tragedy rather than characters. Tragedy is an imitation of action that arouses pity and fear which are purgated from the in mind and heart of the spectator making him mentally relaxed and happy.

Bharata Muni was an ancient thecorist of Rasa and Indian dramaturgy. He is considered in the father of Indian theatrical forms. The Madya Sastra in a great treatise on arts which has made huge impact on dance, music, drama and literary traditions. It is famous for Rasa theory which is highly relevant in all kinds of arts. According to Bharath Muni, the primary goal of arts is to provide aesthetic pleasure to the audience, spectators or readers.

Natyasastra is the earliest critical theory about music, dance and drama. It comprises of 6000 conplets in Sanskrit. There are thirty six chapters in Natyasastra. There is a combination of two words:

Natya: dance and drama

Sastra: Science / Theory.

It is a great theoretical work which describes relation between director and audience, structuring of play, acting techniques, costumes, make up, music and musical instruments, stage decorations, seating of the audience etc. Natyasastra presents features like Natya, Vithi, Bhava, Vyabhichari, Bhava, Sattvika Bhava, Vibhava, Anubhava, Rasa, Rasa Sutra, Rasa Nispatti etc.

The tradition of Sanskrit scholarship regards Natyasastra as the fifth Veda. Bharata Muni made influence on the subsequent Sanskrit critics like Abhinava Gupta, Vishwanatha and several other theorists and commentators. Bharata Muni is the exponent at Rasa Theory which provides psychological insight about aesthetic reception. Further, we shall discuss Aristotle's 'Poetics' and Bharata Muni's 'Natyasastra' in detail.

3.3 MOTION OF NATAKA IN SANSKRIT

In Sanskrit Nataka refers to one of the ten kinds of dramatic plays (Dasarupa). According to Natyasastra, different types of dramas have originated from various styles (Vritti). Nataka type of drama includes all styles like bharati (verbal), sattvati (ground) Kaidiki (graceful) and arabhati (energetic).

Nataks is thus one of the ten types of Natyas. Nataka is a play which has well-known story as its subject matter and hero as a noble celebrated person. The hero generally a descends from a royal family or rishi (seer). He has superhuman powers, prowess and virtuous life.

Bharata Muni has used the terms 'Nataka' and Kavya and he has defined 'Nataka' as part of Natya. Abhinavagupta called "Kavyam natyamer." Stressed the Staging of drama but Abhingvagupta equated Natya with kavya. He said that artha of dasarupaka is Natya. The language of the speech is related to acting.

Natya is divided into two types: Drushya (visual) and Sravya (audible). Drama presents the visual type. Kavya is audible which attracts the minds of the audience. Natya captures the minds of the spectators both visually and audibly. Kavyas are generally appreciated by rasikajana (Connoisseur) while Natya can be enjoyed and appreciated by ordinary people. It reflects the current issues of society.

Natya is Rupaka which has ten types and Nataka is one of them. It is the most important type of Natya. In Sanskrit literature, Nataka is one of the most ancient genres. Even in Vedic literature, there are references of Nataka. In the Ramayana and the Mahabharata, there are descriptions of actors, dancers, singers and sutradharas. According to A.B. Keith, Suktas in Rigveda were sung by Udgaata. They were the origins of drama. It is also believed that Lord Brahma created Veda for dramatics by taking it from Rigveda, music from samveda, acting from Yajurveda and emotions (bhavas) from Atharva Veda.

Bharata Muni's 'Natyasastra' is about performing arts such as theatrics drama, dance and music. It also teaches the rules of Nataka and Kavya. The language of Natya differs from the language of Kavya. The medium of poetry is shabda (words). The language consists of vibhavas, anubhavas which are connected with abhinaya (acting). Bharatamuni's concept of Rasa is related to both Kavya, Natya and Nritya (dance). The art of Natya is related to four different kind of persons:

(1) Dramatist

(2) Stage director

(3) Actor / hero

(4) Other characters

According to Bharatamuni, the function of natyas is to provide aesthetic pleasure, entertainment and sense of tranquillity and mental relaxation. It also provides duty (Dharma), fame (yasha) and Kalyana (Welfare).

It entertains the spectators and also appeals to their intellect. It is the essence of all arts and sciences. All sciences, arts, scriptures, actions and knowledge are included in 'Natya': It deals with the lives and action of Kings, Saints and Rakshashas. It uses the language of the noble, aristocratic people and also local language like Prakrit. For Bharatumnuni, Natyasastra is rasasatra. He believed that without rasa, art is meaningless. His emphasis was on the cration of rasanubhuti (experience of emotions).

3.4 DEFINITIONS OF DRAMA (NATAKA)

"Nataka should be composed after observing the nature of people and the strength and weakness of men, as well as their enjoyment and usage".

- Sanskrit Lexicon (Kosha)

"Nataka- an actor"

"Nataka- a play, drama"

"Nataka- the first of the one principal kinds of ten dramatic compositions."

"Nataka- a dancer or . .. . ."

"Nataka- acting, dancing" (Horace H. Wilson)

"Nataka- a kind of play, the first of the rupakas or dramas of the first order" (sahityadarpana)

"Nataka- an actor, dancer, mine" (Ramayana),

"Nataka- the drama in India" (Merriam Webster)

"Nataka- Drama of dramatic art" (oxford Dictionary)

3.5 TYPES OF DRAMA IN SANSKRIT

Bharatamuni in his Natyasastra has discussed ten kinds of play (dasarupa). They are as follows:

(1) Nataka: It be a drama or play with well-known story and exalted, celebrated hero. It has suitable number of acts (ankas)

(2) Prakarana: It be a play in which the play-wright devises by his own intellect an original plot with its hero and works up its elaboration.

(3) Samavakara: It has the exploits of gods and asuras. Its hero is well-known and exalted. It consists of three acts, three kinds of deception and three kinds of love dharma, artha and kama. It should have twelve nadikas in first act, four in second act and two in third act.

(4) Ihamrga: It has dramatic personae that are divine males who fight about divine females. The plot is well arranged and at well-constructed.

(5) Dima: Dima should have well-known plot and exalted (udatta) hero. It contains six sentiments- except comic and erotic. It includes characters

like gods, asuras, bhutas, Naagas, Yakshas etc. It has grand and energetic styles.

(6) Vyayoga: Vyayoga has an exalted and well-known hero with small number of female characters. The event related in the play will be of one day's duration only.

(7) Anka: The plot is usually well known but sometimes it may not be so well known. There are male characters other than those who are divine. It has no grand or energetic styles.

(8) Prahasana: Prahasana if of two kinds- pure and mixed. It contains comic plot with comic characters. There are jocular remarks in the play. In mixed prahasana, there are servants, eunuchs, courtesans and unchaste women is characters.

(9) Bhana: Bhana is acted by a single character. It is of two kinds: recounting of one's own feelings and narrating the acts of others.

(16) Vithi: Vithi has one act. It is played by one or two persons. There are thirteen types of Vithis. The Special features of Sanskrir natakas are:

(1) Ending in happy note.

(2) Longer in size

(3) Combination of Sanskrit and Prakrit languages.

(4) Divided into acts.

(5) The role of Vidushak (clown)

(6) Based on Indian stories.

(7) Presentation of various sentiments (bhavas)

(8) Use of releant styles in the plays.

(9) Characters of all kinds-gods, asuras, bhutas, courtesans, eunuchs, courtesans etc.

(10) Use of humour and satire in some kind of plays.

Check your progress

Answer in brief. (5 to 8 sentences)

1. What is the notion of nataka in Sanskrit?

_____

_____

_____

2. Define ‘Nataka’ in brief.

3. Explain Prakavana in brief.

4. What is Samarukura? Explain in brief.

5. Explain Dima in five sentences.

6. What are the special features of Sanskrit.

7. Explain Vyayoga briefly.

8. What is Prahasana? Explain briefly.

_____
_____
_____
_____
_____

3.6 ARISTOTLE'S DEFINITION OF TRAGEDY

"Tragedy is an imitation of an action that is complete and whole, and of a certain magnitude: for there may be a whole that is wanting in magnitude A whole is that which has a beginning, a Middle and an end. A beginning is that which does not itself follow anything by causal necessity, but after which something naturally is or comes to be. An end, on the contrary is that which itself naturally follows some other thing, either by necessity, or as a rule, but has nothing following it. A middle is that which follows something as some other thing follows it. A Well-constructed plot, therefore, must neither begin nor end at haphazard but conform to these principles."

Aristotle lays out six elements of tragedy as follows:

(1) Plot

(2) Character

(3) Diction

(4) Thought

(5) Spectacle

(6) Song

Britannica.com defines Aristotlean tragedy as follows:

"Tragedy is an imitation (mimesis) of an action that is serious, complete and of certain magnitude... through pity and fear on effecting the proper purgation (catharsis) of these emotions."

3.7 IMPORTANT ELEMENTS OF TRAGEDY

According to Aristotle, tragedy has six constituents which determine its quality. They are plot, character, diction, thought, spectacle and song,

Aristotle emphasised on plot as the main part of the tragedy. Tragedy is an imitation of action or life rather than of men. Let us discuss these six elements of tragedy in detail:

(1) Plot: Aristotle defines plot as the soul of tragedy. As unified while, plot should have beginning, a middle and an end. It should have single action. In plot, events lead to catastrophe from hamartia to catastrophe. Hamartia refers to tragic flaw of the protagonist of the tragedy.

Aristotle favours the complex plot rather than simple plot. The action of the tragedy should be serious.

(2) character: Character is the next important element of the tragedy. Tragic hero or the tragic propagonist is an important character in a tragedy. He must be a noble man with some tragic flaw. He must be neither thoroughly good or thoroughly bad. When a noble man suffers, the tragic effect becomes stronger. His sufferings make the spectators feel pity and fear.

(3) Thought: It is related to given situation. There should be proper relationship between thought and situation. For example, tragic situation requires tragic thought and vice versa.

(4) Diction: It refers to the expression of expression in Words. Diction refers to language used by the play-wright in the tragedy. Words express tragic situations creating tragic effects.

(5) Song: Song is an embellishment need in tragedy, It is generally sung by chorus. Chorus narrates the major events of past, present and future. These events are not shown on the stage but narrated by chorus through song.

(6) Spectacles: spectacles refer to scenes presented on the stage. They attract spectators and heighten their emotions. The art of spectacles is usually connected with stage director and his stage craft.

3.8 THE CONCEPT OF HERO IN TRAGEDY ACCORDING TO ARISTOTLE

The protagonist of a tragedy is tragic hero. The tragic hero makes a choice that leads to his catastrophe. The following are the six characteristics that Aristotle identified as general characteristics of tragic hero.

(1) Noble birth: Most of the tragic heroes come from noble background and elevated Status of the society. They may be kings, princes, dukes, army chiefs etc. Their fall from - graces creates feelings of pity and fear is in the hearts of the spectators.

(2) Hubris (Excessive Pride): Though tragic heroes are noble persons, they are often full of excessive pride. They are too stubborn to need the advice of others.

(3) Hamartia (Tragic flaw): Tragic heroes have many virtues bat they have a tragic flaw which is called hamartia. Particular tragic flows like over-ambitiousness, greed, suspicion cause the catastrophe of the protagonist.

(4) Peripeteia (Reversal): In their journey life, all tragic characters realize a sharp turning hero leads him to suffering and fall. This turning point is called peripeteia.

(5) Anagnorisis (self-realization): When climax occurs in the tragedy, the tragic hero experiences self-realization that he has caused the suffering in his own life and other characters in the tragedy. Despite his self-realization, he is unable to change his tragic destiny.

(6) Catastrophe: The fall of the tragic hero is extremely brutal of ten resulting in death. It causes emotional reaction in the hearts of the spectators which make them feel the deep feelings of pity and fear. These emotions overflow and get purgated. The spectators experience mental relief and calm Aristotle used the word catharsis which refers to purification or purgation.

According to Aristotle, the tragic hero should be ethically good. Goodness is necessary in the tragic hero. A bad person cannot create Sympathy in the hearts of the spectators as a good man does. In the same way completely blameless character is not suitable for tragedy. Unnecessary sufferings for a blameless character would be improper and it would not rise pity and fear of in the hearts of the spectators.

Aristotle insured that the tragic hero must be appropriate. Appropriate refers to ‘a person

true to type.’ The character must be related to the class he belongs to. The character should also be ‘true to life’. There must be consistency in the tragic hero. These characteristics are applicable to tragic hero and tragic

characters. The tragic hero must be virtuous but not without any tragic flaw. His tragic flaw only creates catastrophe of tragic fall. This tragic flow generates pity and fear in the hearts of the spectators and readers.

3.9 ARISTOTLE'S CONCEPT OF KATHARSIS (CATHARSIS)

Aristotle has used the word Katharsis in his "Poetics" but he has not defined it. Later, critics and scholars defined it and discussed it from different points of view. However, the following words have been use accepted by scholars as the meaning of catharsis:

- Purgation
- Purification
- Cleansing
- Release
- Relief
- Emotional release

Aristotle in his definition of tragedy says that tragedy purgates emotions of pity and fear.

Catharsis also means purification and refinement. After release of emotions of pity and fear, the spectators feel relaxed and peaceful Purgation refers cleaning of bowels in medical science, Here, it is related to purgation of negative emotions which make people stressed and unhappy. Feelings create disturbance but when they are released, we feel mentally relaxed and de-stressed.

Pity in tragedy is aroused from the understanding of undeserved misfortune of someone like ourselves. Fear is a pain or disturbance due to mental picture of some destructive of painful evil in future. Critics and scholars have presented different Kinds of interpretations of catharsis.

The Purgation theory refers to medical metaphor. It is based on the theory of Greek homeopathic medicine Homeopathy is a kind of treatment with basic is belief that "I like cures like." It triggers the body's natural defences. In tragedy, the emotions of pity and fear relieve. Pity and fear from the mind of the spectators. It is a cleaning process related to body and mind.

The Purification theory refers to moral purification of emotions rather than emotional release. The excess and defects in our emotions are purified to create and maintain mental balance. There is also psychological theory of catharsis presented by Herbert Read. He says that catharsis is a safety valve that provide outlet to excess emotions. According to I.A. Richards, emotion of pity is an impulse to advance while fear is an impulse to withdraw. In tragedy, these opposite emotions are balanced.

Ethical interpretation theory regards tragedy as depiction of the soul paring the way towards philosophical or ethical attitude to life. Man compares himself to larger design of the universe. When the spectators see the tragic characters suffer a lot, they feel relieved by their trivial sufferings and pain.

The clarification theory of Catharsis rejects. Purgation theory and psychological theory of Catharsis, The propagators of this theory believe that catharsis is related to incidents of the tragedy and not to the emotions of pity and fear evoked in the audience. The clarification theory interprets Aristotle's view as contained in his 'poetics'.

❖ **Check your progress**

1. Definition of Tragedy by Aristotle.

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_____
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2. Six Clements of tragedy in "Poetics".

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3. Aristotle's concept of tragic hero.

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4. Aristotle's concept of catharsis.

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3.10 ARISTOTLE'S 'POETICS' AND BHARATA'S 'NATYASASTRA':

Aristotle's 'Poetics' is the most authoritative critical work in Western literary criticism. It contains Greek reflection on tragedy and epic. Its analytical method provides useful guidance to critics as well as dramatists. It defends poetry which was rejected by Plato. He used the word Mimesis (Imitation) unlike his a Guru Plato. For him, mimesis was aesthetic representation and not just imitation,

In 'Poetics', there are 26 chapters which discuss various kinds of arts, the concept of mimesis, origin of poetry, defining comedy and tragedy, importance of plot in tragedy, other elements of tragedy such as character, thought and diction etc. Aristotle compares epic with tragedy and discussed it in detail. Further, he elucidates the meaning of poetic truth. In the last chapter and he establishes that tragedy is the highest form of art. Aristotle has applied rational and scientific method to the study of art.

In Indian tradition, all scriptures, arts and sciences are believed to be of divine origin, 'Natyasastra' was written by Bharatamuni but he wrote that the dramatic art was first invented by Brahma, the creator of the world.

It is believed that Brahma composed fifth Veda Natya by name. Natyasastra became the fountain head of Indian Poetics and dramaturgy. It contains first exposition of rasa theory which has dominated Indian approach to literature and art. The seventeenth chapter of Natyasastra explains thirtysix characteristics of dramatic composition, four figures of speech and ten gunas (excellences) and ten doshas (blemishes). Natyasastra focuses mainly on dramaturgy. Bharatamuni considered drama as a synthesis of all arts.

'Natynsastra' contains 6000 couplets which spread over thirty six chapters. Bharatamani does not give separate teams for poet and dramatist. He uses the term Kavi for both. He enumerated eleven elements of drama as follows:

(1) Rasa (sentiment)

(2) Bhava (emotion)

(3) Abhinaya (acting)

(4) Dharmi (mode of representation)

(5) Vritti (style of expression)

(6) Pravrtti (local usages)

(7) Siddhi (success of production)

(8) Svara (note)

(9) Atodya (musical instrument)

(10) Gana (song)

(11) Ranga (Theatre)

There are eight Rasas, forty nine bhavas, four types of abhinaya, two types of dharmi, four types of each Vrtti and Pravrtti Siddhis are of two types and svaras are of seven notes. There are four kinds of Atodya, five variations of gana and three types of theatres (rangas) Natyasastra tis analytical and explanatory in nature.

There are several similarities in a 'Poetics' and 'Natyasastra' Aristotle focused on tragedy in 'Poetics' while Bharata focused on Rasa Theory. Bharath's theory of Rasa and Aristotle's theory of catharsis have in-depth similarity. In the same way, the theory of imitation to propounded by both theorists. However, there are many points on which they differ in their opinions. Yet, it is quite interesting to make comparative study of Bharata's 'Natyasastra' and and Aristotle's 'Poetics'.

3.11 ARISTOTLE AND BHARATA ON DRAMA

Aristotle in his 'Poetics' discussed about tragedy, comedy and epic. However his focus was on tragedy in 'Natyasastra', Bharata held that dramatic art was first invented by Brahma who was the creator of the world. Bharata dealt with 'Natya' which includes drama and other arts. Like Aristotle, Bharata also belived that the chief function of poetry is to provide entertainment and aesthetic delight. Indian poetics emphasised instruction and entertainment as the purpose of art.

The important concepts of dramatic theory are as follows:

(1) Mimesis (Imitation)

(2) Various genres of Natya

(3) Importance of Plot

(4) The concept of hero

(5) Catharsi's of emotions

(6) Diction and style.

(2) Aesthetic delight

Bharata regarded drama as the combination of rusa, bhava, abhinaya, diharmi, vrittis; pravrittis etc. Aristotle defined tragedy as "imitation of an action and nor of characters. Aristotle's concept of imitation refers to representation. He believed that without action, there would be no drama; Bharatamuni also took art as 'anukaranam' (representation of life). He regarded 'Natya' as the fifth Veda.

Aristotle mentioned six important elements of a tragedy (drama) as follows: (1) plot (2) character (3) thought (4) diction (5) song (6) spectacles. Plot refers to action that includes all circumstances, events and agents of action (characters).

In 'Natyasastra' also Bharata emphasised on vastu (plot), nayaka (hero) and 'rasa' (emotions). He also discussed a the types of characters such as Uttama (noble character), inadhyama (Well-mannered) and (ourteous) and Adhama (vile) and mean-minded.

Bharata also described four types of heroes:

(1) Dhirodatta (Exalted)
(2) Dhira-Prashanta (calm)
(3) Dhira Jalita (light-hearted, romantic)
(4) Dhiroddhota (haughty)

The word 'Dhira' means 'self-controlled' and in all types of heroes the trait of dhira (self-control) is attached.

Aristotle said that tragic hero should be good and noble but not completely good. The sufferings of a completely good man would be shocking for the spectators. A completely bad person's fall would be justifying for the spectators of the tragedy. Therefore, there should be tragic flow in the tragic hero. Aristotle said that the tragic hero should be good, appropriate, true to life and consistent. The full of such a hero world create catharsis of pity and fear in the hearts of the s spectators.

Regarding language, Aristitle is his 'Poetics' said that the language should be embellished with artistic ornaments. Bharata also discussed diction and style (vrittis). He recommended that prakrita language should be used for some ordinary classes of characters. Prakrita is the language

of the common people like mendicants, jugglers, men and women of low birth. Prakrita is unrefined and unpolished language. Bharata also mentioned seven dialects (1) Magadhi (2) Avanti (3) Pracya (4) Sauraseni (5) Ardha-magadhi (6) Bahalika and (7) Daksinatya.

Bharata also mentioned four types of vrittis (styles)

(1) Bharati (2) Sattvati (3) Kaisiki (4) Arabhati Bharati is verbal, sattvati is grand, kaisiki is graceful and Arabhati is energetic.

Bharata recommended Bharati for pathetic (karuna) and marvellous (adbhuta); sattvati for Vira (heroic) and marvellous (adbhuta)Kaisiki for sringara (erotic) and hasya (comic) and arabhati for bhayanaka (terrible), bibhatsa (odious) and raudra (furious).

Bharata and Aristotle were the first great literary theorists. Their views have certain commonness regarding plot, characters, human emotions, and style and language. The basic purpose of drama is to provide aesthetic delight and mental relief.

3.12 COMPARATIVE STUDY OF ARISTOTLE'S IDEA OF CATHARSIS AND BHARATA'S 'RASASIDDHANTA': (रससिधान्त)

There are certain similarities in Aristotle's concept of Catharsis and Bharata's Rasasidhanta. Bharata's theory of Rasa is quite elaborate and relevant in all arts. Aristotle refers to Catharsis of pity and fear in his theory of tragedy. He deals with only two emotions- pity and fear while Bharata covers all important human emotions as follows:

1. Sringura (erotic)
2. Hasya (comic)
3. Karuna (compassionate)
4. Raudra (Furious)
5. Vira (Heroic)
6. Bhayanaka (Terrible)
7. Bibhatsa (odious)
8. Adbhuta (Marvellous),

Sthayibhavas are permanent emotions in human hearts. These strhayibhavas are manifested into following rasa:

	Sthayibhavsa	**Rasa**
1.	Rati (love)	Sringara Rasa
2.	Hasa (Laughter)	Hasya Rasa
3.	Soka (grief)	Karuna Rasa
4.	Krodha (anger)	Raudra Rasa
5.	Utsaha (Enthusiasm)	Vira Rasa
6.	Bhaya (Fear)	Bhayanaka Rasa
7.	Jagupsa (Disgust)	Bibhatsa Rasa
8.	Vismya (Astonishment)	Adbhuta Rasa

Aristotle's idea of Catharsis is interpreted by some critics as medical metaphor. In homeopathy, there is a medical Concept of 'like cures the like' Ce.g. Poison is an anti-dote to poison. Catharsis is a restorative process that purgates emotions of pity grid fear in tragedy. It provide mental relief and aesthetic pleasure. The aim of rasa is also aesthetic delight.

Bharata's Rasa sidhanta helps us to understand the essence of Catharsis which deals with the emotions of pity and fear. Rasa sidhanta deals with all emotions like love, laughter, grief anger, enthusiasm, fear, disgust and astonishment.

Aristotle has nor explained the theory of Catharsis but critics have discussed it in the stages:

(1) In the first stage, emotions of pity and fear are fully evoked. They rise to a disturbing pitch. (2) In the second stage, these emotions subside resulting into purgation. It provides mental balance and calm to the minds of the spectators.

Bharata, on the other hand, has defined Rasa and explained the process of Rasa-realization. Rasas are realized when sthayibhavas are brought to relishing condition with the combination of vibhavas, anubhavas and Vyabhichari bhavas. They exude and strengthen the sthayibhavas that lead the spectators to the realization of Rasa. Like Aristotle's concept of Catharsis, in Bharata's Rasa theory also, there are opposite elements such as involvement- detachment, individual- universal, multiplicity-unity etc.

Aristotle's theory of catharsis contines only in the context of tragedy and emotions of pity and fear while Bharata's theory of Rasa includes all branches of literature and drama. Bharata's Karuna Rasa (pathetic sentiment) can be identified with Aristotle's concept of pity. Bhavabhuti, one of the greatest dramatists in Sankrit literature regarded Karuna Rasa as the most dominant Rasa, Aristotle's is quite specific. According to Aristotle, pity arises in the hearts of the spectators due to undeserved agony of the tragic hero and other tragic characters.

Aristotle's concept of fear can be identified with Bharata's bhayanaka rasa which arises in the hearts of the spectators by the loss of Courage, terrifying incidents and supernatural elements like ghosts etc. Aristotle's emotion of fear may arise in the hearts of the spectators when they feel that hero is in terrible situation or impending death. For Aristotle, fear and pity are inter related. People feel pity only when they fear for others and themselves without fear for themselves, they cannot feel pity for others. Fear is the primary source of pity.

However for Bharata, fear and pity (Karuna Rasa and Bhayanaka Rasa) are independent. According to Bharata, each Rasa determines the type of drama, depending on its theme. Finally, it can be said that theories of Bharata and Aristotle are still relevant. Aristotle's 'Poetics' is comparatively small in size while Bharata's 'Natyasastra' is voluminous treatise with six thousand couplets and several prose passages. The book has thirsty chapters. Catharsis is the core concept of Aristotle's 'poetics' and Rasa theory is the basic idea of Bharata's Natyasastra. For Bharata, rasa-realization is the function of drama and poetry. For Aristotle, the Catharsis of pity and fear is the function of tragedy. Even today, these both theorists are relevant in all genres of literature and arts.

❖ **Check your progress**

(objective questions)

Fill in the gaps with appropriate answers from options given below:

1. For Aristotle _____ is the most important elements of tragedy,

(A) Plot (B) character (C) song (D) Thought

2. Hamartia means _____ in tragedy.

(A) noble birth (B) comic element (C) Tragic flaw (D) tragic end

3. Hubris refers to _____ in tragedy.

(A) ego (B) excessive pride (C) human weakness (D) humbleness

4. Catharsis means_____ in tragedy.

(A) laxative (B) Purgation (C) idleness (D) mental imbalance

5. Natyasastra contains _____ chapters.

(A) Thirty (B) Forty (C) twenty six (D) thirty six

6. There are _____ conplets in Natyasastra.

(A) 5000 (B) 6000 (C) 10,000 (D) 7000

7.There are _____ types of heroes in Sanskrit drama.

(A) five (B) four (C) eight (D) ten

8. Vritti means _____ in Sanskrit poetics.

(A) Style (B) diction (C) ornament (D) language.

9. Bharat recommended Bharati for_____ rasa.

(A) Hasya (B) Karuna (C) bhayanaka (D) bibhatsa

10. Sthayibhava Krodha is related to _____ rasa.

(A) Karuna (2) Sringara (C) Raudra (D) Adbhuth

3.13 LET US SUM UP

We have discussed comparative study of Aristotle and Bharatamuni as theorists. Aristotle had discussed the theory of tragedy, its important components and the concept of Catharsis of pity and fear. In the beginning, we discussed the notion of nataka in Sanskrit along with

definitions and types of drama in Sanskrit. Aristotle also focused mainly on tragedy, epic and comedy. However, his theory of tragedy is highly meaningful. Later, at the end of the unit, he made brief comparative study of Aristotle's idea of catharsis and Bharata's Rasasidhanta. We have briefly discussed Rasa theory of Bharatamuni which is relevant for drama, poetry, music and dance.

3.14 KEY WORDS

Nataka, Natya, Concept of hero, Tragedy, Rasa, Rasa sidhanta, Catharsis, Aesthetic delight, Natyasastra, Poetics.

3.15 GLOSSARY

Catharsis	purification, purgation
Hubris	excessive pride
Hamartia	tragic flaw
Anagnorisis	self-realization.
Catastrophe	tragic end/ fall of the tragic hero
Diction	Use of words
Spectacles	scenes
Peripeteia	Reversal
Mimesis	imitation
Rasa	Sentiment
Bhava	emotion
Abhinaya	acting
Vritti	style.
Ranga	Theatre / stage
Pravritti	local usage
Dharmi	mode of presentation
Siddhi	success of production
Atodya	musical instrument
Sringar	erotic
Hasya	Comic
Karuna	(Pathetic) compassionate
Raudra	Furious
Vira	Heroic
Bhayanaka	Terrible
Bibhatsa	odious.
Adbhuta	marvellous
Sthayibhava	Permanent sentiment

Jugupsa	Disgust
Vismaya	Astonishment
Rasa Siddhanta	Theory of Rasa.
Natya	Drama
Prahasana	comic play
Bheda	difference
Itihasa	history
Nataka	Play
Nayaka	protagonist
Nayika	heroine
Shanti	tranquillity of mind, peace
Yathartha	appropriate, realistic
Vak	Speech

❖ **Answers to objective questions.**

1 (A)	2 (C)	3 (B)	4 (B)	5 (D)	6 (B)
7 (B)	8 (A)	9 (C)	10 (C)		

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UNIT : 4 NOVEL AS A GENRE

:: STRUCTURE ::

4.0 Objectives

4.1 Introduction

4.2 Definition

4.3 Types of novels

4.4 Narrative techniques

4.5 Prominent novelists

4.6 Let us sum up

4.7 Keywords

❖ **Check your progress**

4.0 OBJECTIVES

The chapter will:

- provide a definition of the novel
- identify and recognize the characteristics and structure of the novel form
- examine the difference between the various types of novels
- discuss various narrative techniques used in novels
- evaluate the contribution of prominent novelists

4.1 INTRODUCTION

Learning to study the novel helps us to refine and extend our reading experiences, and it allows us to turn the experience of reading into knowledge and self-knowledge through ordered and rational discussion. Because there is not usually any fundamental or uncrossable distance between our everyday life and the life represented in the novel, when we read the novel, we can enter its world in a way that the reader of (or listener of) the epic could not do. It is common knowledge that people can 'lose themselves' in a novel. In other words, even though the novel presents us with a recognizable world, we exercise our fantasy and imagination to live within this world for short periods. The novelists should be credited for making the novel famous rather than the scholars at the turn of the last century. Henry James, the American novelist, was highly influential in making the novel form famous. He argued in "The Art of Fiction" (1884) that the English novel needed to start taking itself seriously as a highly crafted form and that there was something deeply philistine about the inclination to think that "a novel is a novel, as a pudding is a pudding, and that our only business with it could be to swallow it. A novel is concerned with the real life of past or present times.

4.2 DEFINITION

According to the Oxford English Dictionary, a novel is "a fictitious prose narrative or a tale of considerable length (now usually one long enough to fill one or more volumes) in which characters and actions representative of the real life of past or present times are portrayed in a plot of more or less complexity." Margaret Anne Doody considers a novel as a novel "if it is fictional, if it is in prose, and if it is of a certain length." However, J. Paul Hunter offers a more conventional definition of the novel in his study of the eighteenth-century context from which the English novel emerged. For Hunter the distinctive features of the novel are these: *contemporaneity* (novels tend not to be set in remote times and places); *credibility* (plots and characters operate in believable ways); *familiarity* (the world of the novel is a recognizably everyday one); *rejection of traditional plots* (unlike, say, Chaucer or Shakespeare, novelists tend not to reuse existing stories); *tradition-free language* (the novel eschews elevated “literary” diction in favor of everyday speech); *individualism* (novels care less about types than about individual subjectivities and their different ways of viewing the world); *empathy and vicariousness* (novels invite us to inhabit sympathetically the interior lives of characters);

coherence (a narrative strand unites the whole); *inclusiveness, digressiveness, and fragmentation* (even if novels close by tying up their loose ends they also roam in unpredictable ways); *and self-conscious innovation* (in the eighteenth century, novelists had a strong sense that they were doing something new).

The length of a novel does not matter, but we feel that a novel should investigate a significant human issue which allows for the complexity of treatment, and by common consent, a certain length is necessary to allow for such complexity. Therefore, we usually refer to a prose narrative of some twenty or thirty pages or less as a short story. In comparison, a literary work that seems to circulate between 'a short story' and 'a novel', which has a length of between forty or fifty and a hundred pages, is conventionally described as a novella (plural: novelle or novellas).

Nowadays, we have no difficulty in distinguishing the novel from the romance, although the existence of modern 'romances' reminds us that the novel today also includes many highly formulaic and stereotyped sub-genres. Nevertheless, the traditional chivalric romance which developed in twelfth-century France depicted not epic heroes but a highly stylized and idealized courtly life founded upon rigid but sophisticated conventions of behaviour. Like the epic (which it displaced), it often involved supernatural elements - another factor that generally distinguishes it from the modern novel. The distinction we are familiar with can be found in the eighteenth century, the century in which the novel appears in its recognizable modem form in England. Thus, although for our immediate purposes, it is essential to distinguish the novel from the romance, the novel superseded the romance by, to a certain extent, incorporating some crucial elements of the romance in itself, and the dividing line between romance and novel was a good deal less clear to many early novelists than it seems to us. There is, moreover, a recognizable line of development in the novel which often reminds us of aspects of the romance, one which proceeds from the gothic novel through science fiction to fantasy works. Despite all these reservations and disclaimers, it is the case that what we now know as the novel does stand apart from what we now know as the romance because of, among other things, its concern with the every day and its rejection of the supernatural. Furthermore, it is also the case that despite terminological confusions, the first novelists and their contemporaries generally recognized this.

If we remember that the novel is essentially a telling — a narrative — we can perhaps see why there are these lines of development in the novel, not comely or present, of course, but recognizable still today in the difference between a novel like Kingsley Amis's *Lucky Jim* (1954) and William Golding's *Lord of the Flies* (1954). When we tell someone a story, whether it is about a traffic accident in which we were involved or the history of the boy scout movement, we usually have to decide whether we will concentrate most upon the imparting of 'facts' in order to make a point or the conveying of feelings and experiences. Thus, we are likely to deliver a different narrative to the police officer from that recounted the next day over lunch to friends. In her essay "Phases of Fiction", Virginia Woolf uses terms similar to those found in Kettle's later comments in explaining what she sees as a fundamental tension within the genre of the novel.

4.3 TYPES OF NOVELS

4.3.1 The picaresque novel

A 'picaro' in Spanish is a rogue. The picaresque novel carries the tradition of the sixteenth-century Spanish picaresque narrative, which typically portrayed a sharp-witted rogue living off his wits while travelling through various usually low-life settings. Recent commentators have suggested that the critical aspect of the picaro is that he is a minor delinquent who offends against moral and civil laws and whose behaviour is antisocial without being utterly vicious. The picaro typically lives by begging or by minor theft. He is cynical in his attitude to the softer emotions, especially love, and by witty and satirical comments, he questions established beliefs and customs. A picaro's open-minded, self-interested, geographical and intellectual wandering and questing are seen by many to merge into the spirit of possessive individualism that is ushered in with the growth of capitalist social relations.

The picaresque novel is typically episodic, lacking a sophisticated plot and psychologically complex - or developing - characters. Part of the appeal of the picaresque lies in its concern with the ordinary and the trivial, a concern which sets the picaresque apart from the romance and explains the historical importance accorded the picaresque in the history of the novel's emergence and development. For some commentators, however, the picaresque has more than merely historical significance. Thus, although some argue that only a tiny number of sixteenth-century Spanish works are truly picaresque, a more catholic definition of the term

allows us to say that there are picaresque elements in a range of both older and more recent novels.

4.3.2 The epistolary novel

An epistolary novel is told through letters ('epistles') exchanged between different characters. It flourished in particular in the eighteenth century. Samuel Richardson's *Pamela* (1740) and *Clarissa* (1747-8), Tobias Smollett's *Humphry Clinker* (1771), and Fanny Burney's *Evelina* (1778) are classic epistolary novels. Writers in subsequent periods have made sporadic attempts to adapt the technique to their needs, and to state one of the most successful examples of a recent epistolary novel is Alice Walker's *The Color Purple* (1982).

4.3.3 The three-decker

During the Victorian period, the publication of a novel in book form (rather than in installments in a periodical) commonly involved the production of a three-decker, that is to say, a novel produced in three volumes. Such three-deckers were generally borrowed from one of the circulating libraries such as Mudie's. The publication aimed at personal sales usually followed a three-decker publication and was generally in the form of a single volume—such publishing conventions-imposed constraints upon authors, who were expected to conform to them. Thus, if a novel was first published in the form of a three-decker or in installments in a periodical, this is worth knowing, for it may explain some of the work's characteristics which otherwise might be hard to understand - or even to notice. For example, it is useful to be able to read Henry James's *The Turn of the Screw* (1898) in an edition that marks the division between the instalments of its first published version, as we can then note that James attempts to end each separate instalment at a point of increased tension or dramatic surprise (much like the old film serials for children, each episode of which typically ended with a 'cliff-hanging' finale).

4.3.4 The historical novel

As its name suggests, the historical novel sets its events and characters in a well-defined historical context and may include both fictional and real characters. It is often distinguished (in its more respectable forms) by the convincing, detailed description of the manners, building, institutions and scenery of its chosen setting and generally attempts to convey a sense of historical verisimilitude. Its most respected practitioner in Britain has

been Sir Walter Scott. However, in its more recently popular 'pulp' form, it tends to abandon verisimilitude for fantasy and can also be seen as the present-day version of the romance, encouraging more an escape from contemporary reality than critical and imaginative scrutiny of the life that its readers would recognize as their own.

4.3.5 The regional novel

The regional novel involves a special focus of attention on the life of a particular, well-defined geographical region. Traditionally the region in question will be rural rather than urban (thus, it would be distinctly odd to refer to Charles Dickens as a regional novelist, although so many of his novels explore London life in such intimate detail). A 'regional novelist' often writes several books involving the same territory or place — as with Thomas Hardy's 'Wessex and William Faulkner's 'Yoknapatawpha County'. Both of these 'regions' are closely modelled on particular areas of England and the United States, despite their fictitious names (and, ironically, the popularity of Hardy's novels has led to the term 'Wessex' being used to denote that part of England upon which it is based). Whether we feel happy about calling a novelist or a regional novelist may well depend upon our view of his or her stature. To many, the term has a somewhat limiting ring, leading them to reserve use of it for indisputably minor novelists.

4.3.6 The satirical novel

Satire does not have to be either in prose or fictional, although there is a sense in which the exaggeration upon which it typically depends necessarily involves a certain amount of fictive imagining. There is a tradition of satire which is independent of the novel and stretches back to antiquity, and aspects of this tradition have influenced the novel. Satire attacks alleged vices and stupidities - either of individuals or whole communities or groups - and its tools are those of ridicule, exaggeration, and contempt. Jonathan Swift's satirical writings - and especially his *Gulliver's Travels* (1726) - are significant staging posts for the novel, although most commentators have been unwilling to allow that any themselves merit the title novels. If we think of Mark Twain's *The Adventures of Huckleberry Finn* (1884), we can see how the mature novel of the nineteenth century incorporated essential satirical techniques from earlier writers within a much more realistic framework than Swift, for example, provides. The use of a naive narrator travelling among people whose strange ways he describes innocently while at the same time

conveying his creator's biting satire of what they stand for is one element which unites Swift's and Twain's significant works.

4.3.7 The bildungsroman (novel of formation or education)

The German term bildungsroman is now generally used in English to denote that sort of novel which concentrates upon one character's development from early youth to some maturity. Goethe's *Wilhelm Meister's Apprenticeship* (1795-6), Dickens's *David Copperfield* (1849-50), and James Joyce's *Portrait of the Artist as a Young Man* (1916) can all be described as bildungsroman. This type of novel attracts the author who is interested in showcasing the relationship between early influences and later character development, and its emergence can be related to the growing interest in the theme that 'the child is father to the man' that accompanies the late eighteenth- and nineteenth-century interest in the young.

4.3.8 The *roman noir*

The more usual term in English is 'gothic novel'. The term denotes a type of fiction that was ushered in by Horace Walpole's *The Castle of Otranto* (1764). Walpole was much influenced by the revival of interest in the gothic that occurred in the later eighteenth century, a revival that can be seen as a precursor of aspects of Romanticism in its predilection for the wild, the uncanny, and the horrific - all of which were associated by the pre-Romantics with the medieval period. The gothic novel introduced stock characters, situations and settings that still survive in the modern horror film: gloomy medieval settings, ancient castles with secret rooms and passages ruled over by a sinister nobleman tortured by a guilty secret, and a vital supernatural element. The gothic novel flourished for a limited period and was more or less a thing of the past by the early nineteenth century, but gothic elements can be found in a wide range of fiction during the nineteenth and even twentieth centuries. Jane Austen parodies aspects of the gothic novel in *Northanger Abbey* (begun in 1798 and published in 1816). The term 'gothic' has been applied to the works of Mervyn Peake much more recently, and the survival of the gothic in popular film and literature probably guarantees that it will continue to influence serious literature. The work of certain recent women writers, such as Angela Carter and Sylvia Plath, has been claimed to contain gothic elements.

4.3.9 Science fiction

Some definitions link science fiction with *fantastic* literature, and the two are closely related. However, whereas the fantastic usually invoke the strong possibility (but not certainty) of supernatural agencies, science fiction does not generally do this. Instead, science fiction is characterized by settings involving interplanetary travel and advanced technology and is typically set in the future. In contrast to fantasy literature, its settings and events are often conceivable but not actual. Jules Verne and H.G. Wells are often granted the joint title of the father of science fiction (its most celebrated authors tend to be male), and its best-known practitioners today are Ray Bradbury, Arthur C. Clarke, and Isaac Asimov. It is possible to relate science fiction to work such as Swift's Gulliver's Travels, and clearly, science fiction can have a 'pastoral' element: commenting upon one society or community under the pretext of describing another, imagined one.

4.3.10 The postmodernist novel

During the last few years, it is evident that 'postmodernism' has emerged as the umbrella term most frequently used to describe a range of formal and technical experiments linked to theories about reality in general and the modern world in general. In his *Post-modernist Fiction*, Brian McHale distinguishes postmodernism from modernism by differentiating between a poetics (or systematized theory of literature) dominated by ontological issues (that is, discussion of the nature of reality in general) and a poetics dominated by epistemological issues (that is, how and if we know the world or 'the real'). Postmodernism is by many seen to involve (among other things) the taking of specific modern techniques to an extreme. Prominent American postmodernists are Donald Barthelme, Ronald Sukenick, John Barth and Walter Abish, but British novelists such as B.S. Johnson and Christine Brooke-Rose, the Colombian Gabriel Garcia Marquez, and many others are now regularly described as postmodernist novelists.

4.3.11 The nouveau roman (new novel)

In the nouveau roman, the accepted conventions of fictional composition are deliberately distorted or flouted to disorient the reader and foreground specific processes of artistic illusion or narrative convention. It can also be seen as a post-Second World War development of modernism. It is associated particularly with France. The best-known exponents of the

nouveau roman are Alain Robbe Grillet (whose book *Pour un Nouveau Roman* [1963] originated the term), Michel Butor, and Nathalie Sarraute.

4.3.12 Metafiction

Metafiction is, literally, fiction about fiction - typically denoting the novel or short story which deliberately breaks fictive illusions and comments directly upon its fictive nature or process of composition. The English father-figure of metafiction is Lawrence Sterne, in whose *Tristram Shandy* (1760-67) the narrator jokes with and teases the reader in various ways - advising him or her to turn back several pages to read a passage afresh, for example. Metafictional techniques are common to many modernists and, especially, postmodernist writing. One of the best-known recent examples of such writing is John Fowles's *The French Lieutenant's Woman* (1969).

4.3.13 The fantastic

The characteristic of the fantastic is that it hints at a supernatural explanation without confirming that the supernatural has been involved in the events and experiences described. It thus constitutes one of the more recent movements away from a view associating the novel with somewhat more traditional realism. According to some theorists — especially those influenced by Tzvetan Todorov - to be classified as a genuine example of the fantastic, a novel or short story must retain a sense of ambiguity to the end, never allowing the reader finally to establish that the depicted events can only be accounted for by natural or by supernatural, explanations. From this perspective, there are few pure examples of the fantastic; according to some (but not all) accounts, one would be Henry James's *The Turn of the Screw*. Recent interest in the fantastic has been associated with feminist writers and critics interested in exploring alternative 'realities' in which the gender conventions of past and existing societies are challenged or held up to scrutiny.

4.3.14 Magic realism

A blending of the fantastic or fantasy with realism, which today is mainly associated with certain Central and South American novelists such as Gabriel Garcia Marquez and Isabella Allende but which has also been applied to some of the later work of the Kenyan novelist Ngugi Wa Thiong'o and various European novelists such as the German Gunther Grass and the British Angela Carter - and even retrospectively to a novel such as Virginia Woolf's *Orlando* (1928) and the female gothic novel.

The term in Europe is mainly associated with recent female and feminist novelists. 'Blending' is perhaps misleading; magic realism typically seems to involve the sudden incursion of fantastic elements into an otherwise realistic plot and setting.

4.4 NARRATIVE TECHNIQUES

Novelists use a wide range of storytelling devices in the broad and varied world of novels to draw readers in and effectively communicate their stories. These strategies, which can include everything from the selection of a point of view to the application of literary tropes, are essential for forming the story and drawing readers in. This essay examines some of the most important novel narrative devices and how they affect the reading experience as a whole. The choice of point of view is one of the main narrative decisions made in a novel. First-person narrative establishes a personal connection between the reader and the character by giving them direct access to their thoughts and feelings. While third-person omniscient narration offers an all-knowing viewpoint, third-person limited narration permits a wider perspective while keeping a close emphasis on certain characters. Every point of view adds a unique flavour to the story and shapes the reader's understanding of the characters and events.

One essential storytelling device is the skill of character building. Novelists frequently use a variety of techniques to give their characters life, giving them depth and relatability. By exposing the subtleties of their characters through speech, deeds, and inner monologues, writers help readers empathize and comprehend their characters. Throughout the plot, dynamic characters go through major transformations that give the narrative depth and complexity. Character characteristics can be revealed and the plot can be advanced with the use of dialogue. Well-written dialogue advances the plot and sheds light on the dynamics and interactions between the characters. Dialogue is a tool used by writers to set the tone, emote, and give the story realism. Dialogic conversations enhance the reading experience overall and can be anything from clever and amusing to profound and thoughtful.

The setting's selection and description greatly influence a novel's atmosphere. The setting creates the context in which the story takes place, whether it be a bustling city, a secluded town, or a fanciful world. Authors immerse readers in the sights, sounds, and textures of the story by taking them to other worlds through rich imagery and sensory

elements. The story's tone and mood are shaped by the surroundings, which takes on a life of its own. A crucial narrative device in fiction is the order in which events are placed inside the plot framework of a work. Writers experiment with different timeframes to create tension and complexity, ranging from linear narratives to nonlinear frameworks containing flashbacks and foreshadowing. Plot structure done correctly keeps readers interested and encourages them to piece together the puzzle of the story while maintaining a sense of anticipation.

Literary methods that give work additional levels of meaning include metaphor, allegory, and symbolism. Symbolic components add depth and subtlety to the story by elucidating abstract notions and themes. Allegories allow writers to explore difficult subjects through symbolic narrative, whereas metaphors draw vivid comparisons. The clever application of literary elements raises a novel's aesthetic and intellectual appeal. The tone, style, and cadence of the narrative voice all influence the novel's general atmosphere. Authors use narrative voice to create a distinct authorial presence, regardless of whether they choose to write in a formal, poetic style or a conversational, informal tone. The novel's identity and reader's emotional reaction are shaped by the choice of voice, which also sets it apart from other works in the category.

Narrative strategies are the threads that connect the characters, story, and place in the complex fabric of book writing. By carefully choosing and deftly utilizing these strategies, writers can create engrossing narratives that appeal to readers' intellects and emotions. An awareness of the creativity behind storytelling approaches increases the immersive experience and fosters a deeper connection between the reader and the unfolding story as readers explore the varied worlds produced by writers.

4.5 PROMINENT NOVELISTS

A diverse range of writers with deeply ingrained literary styles can be found in English literature. These authors, who lived during the Victorian era and into the modern day, influenced the development of the novel as a genre and added to the literary and cultural heritage of England. This essay explores the lasting influence that some of the most well-known novelists in English literature have had on readers and the larger literary canon by delving into their lives and works.

Jane Austen is renowned for her astute observations of social graces and cutting humour. She was a trailblazer of the book in the early 19th

century. Her books, which include *Pride and Prejudice* and *Emma*, deal with issues of class, love, and social expectations. Austen's reputation as a literary legend has been cemented by her skill with storytelling and character-driven narratives, and her influence can still be seen in both popular and literary culture. Renowned Victorian author Charles Dickens used his creative storytelling to paint vivid portraits of 19th-century London. Novels like *A Tale of Two Cities*, *Great Expectations*, and *Oliver Twist* explore the intricacies of human character, the effects of industrialization, and social injustice. Dickens's campaign for social reform and his ability to craft compelling characters have made a lasting impression on the literary world.

George Eliot, writing under the pen name Mary Ann Evans, questioned gender roles and social conventions in her books. Known for his works *Middlemarch* and *Silas Marner*, Eliot investigates the moral complexities of human existence and digs into the psychological depths of his characters. Her books are distinguished by a deep comprehension of human nature and a dedication to moral and intellectual investigation. Charlotte and Emily Brontë, the sisters who wrote the novels *Jane Eyre* and *Wuthering Heights*, respectively, are considered major contributors to English literature. Emily's *Wuthering Heights* delves into the dark intricacies of passion and social limitations, while Charlotte's *Jane Eyre* is a seminal work in the bildungsroman genre. Both books are still praised for their deep emotional insight and examination of intricate interpersonal dynamics.

Renowned for her inventive storytelling style and narrative style characterized by a stream-of-consciousness flow, Virginia Woolf was a pivotal player in the modernist movement. Woolf's emphasis on the subjective quality of reality and her examination of characters' inner lives are best demonstrated in her works *To the Lighthouse* and *Mrs. Dalloway*. Woolf's insights on the human mind and her contributions to the novel form have impacted many writers throughout the years. Irish modernist James Joyce expanded the parameters of the novel with his revolutionary *Ulysses*. *Ulysses* is nevertheless regarded as a classic piece of 20th-century literature, despite its unconventional storytelling methods and complex wordplay. Readers and academics are still drawn to Joyce's examination of the human condition, inventive language, and engagement with the nuances of identity.

Novelist Daphne du Maurier was a 20th-century master of suspense and psychological depth. Her most well-known piece, *Rebecca*, delves on

issues of identity, obsession, and the eerie legacy of the past. Du Maurier's standing in the canon of English literature has been cemented by her command of atmosphere and her capacity to generate suspense. These well-known novelists' contributions have not only influenced the course of English literature but have also given readers access to a wide range of stories that have endured throughout history and culture. These novelists have left a lasting legacy by delving into the intricacies of existence, human nature, and society dynamics. As a result, they have enhanced the literary canon and motivated countless numbers of readers and writers.

4.6 LET US SUM UP

The novel is a narrative: in other words, it is in some sense a 'telling' rather than an 'enacting', and this distinguishes it in an essential sense from the drama. Of course, novels can contain theatrical scenes, and often the reader may forget that what we learn of character and event is not experienced directly through a presentation or an enactment (as in the theatre or the cinema) but mediated through a particular telling, a narrative source. The novel has characters, action(s), and a plot: it presents the reader with people who do things in a total context ruled over by some connective logic: chronology, cause-and-effect, or whatever. There is, moreover, in most novels a connection between these three elements such that they form some unity. A poem does not have to contain characters or a plot - or, indeed, any action - but it is only very rare novels which dispense with one of these elements, and in such unusual cases, it is often a matter of dispute as to whether the net result is recognizable as a novel. Finally, the novel is of a certain length. A poem can be anything from a couplet to a thousand pages, but we feel unhappy about granting the term 'novel' to a tale of forty or fifty pages.

4.7 KEYWORDS

Bildungsroman A literary genre that focuses on the moral, psychological, and intellectual development of the protagonist from youth to adulthood.

Cadence The rhythmic flow, sequence, or modulation of sounds or phrases in language, often used to create a musical or harmonious effect.

Conventions	Established practices, rules, or customs commonly followed in a particular field, genre, or culture.
Epistle	A formal letter or written communication, often with a didactic or instructive purpose, and commonly used in literature and religious contexts.
Intricacies	Complex details or elements within a situation, system, or concept that may be difficult to understand due to their intricacy or complexity.
Parameters	Limits or boundaries that define the scope or extent of something.
Picaresque	A genre of literature that features a roguish and adventurous protagonist, often from the lower social classes, as they navigate a series of episodic escapades.
Stream-of-Consciousness	A narrative technique that presents a character's thoughts and feelings in a continuous and unfiltered flow, often mirroring the chaotic and spontaneous nature of the mind.
Terminological	Relating to the use of specialized or technical terms, particularly within a specific field of study or discipline.
Vicious	Characterized by cruelty, aggression, or a disposition to do harm; brutal or ruthless in nature.

❖ **Check Your Progress**

Choose the correct options:

Which of the following is a characteristic of a mystery novel?

a) Exploration of romantic relationships

b) Focus on solving a crime or puzzle

c) Historical setting and events

d) Philosophical and abstract themes

In which type of novel does the narrative revolve around a young protagonist's coming-of-age journey?

a) Mystery novel

b) Science fiction novel

c) Bildungsroman

d) Gothic novel

Which subgenre typically involves a narrative set in the past, often incorporating real historical events and figures?

a) Historical fiction

b) Science fiction

c) Fantasy novel

d) Satirical novel

A novel that explores the complexities of human emotions and relationships, often focusing on character development, falls under which category?

a) Romance novel

b) Psychological novel

c) Mystery novel

d) Science fiction novel

Which type of novel is characterized by its use of supernatural elements, mysterious settings, and a gloomy atmosphere?

a) Mystery novel

b) Science fiction novel

c) Gothic novel

d) Historical fiction

A novel that presents a speculative and futuristic world, often exploring the impact of technology on society, is known as:

a) Historical fiction

b) Utopian novel

c) Mystery novel

d) Bildungsroman

In which type of novel do characters embark on a quest or journey, often in a fantastical setting, encountering various challenges and adversaries?

a) Quest novel

b) Mystery novel

c) Satirical novel

d) Psychological novel

A novel that uses humor, irony, and exaggeration to criticize or mock people, politics, or society is classified as a:

a) Satirical novel

b) Mystery novel

c) Gothic novel

d) Romance novel

Which subgenre of novels typically involves a love story as the central plot, focusing on the romantic relationships between characters?

a) Mystery novel

b) Romance novel

c) Science fiction novel

d) Historical fiction

A novel that explores the inner thoughts and emotions of its characters, often delving into the complexities of the human psyche, is termed as a:

a) Gothic novel

b) Psychological novel

c) Utopian novel

d) Quest novel

Answer in brief:

1. What is the definition of a novel?

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_____
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_____

2. What is the significance of point of view in a novel?

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3. How have novelists shaped and influenced the development of the novel?

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4. What is the central focus of a mystery novel?

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5. How does a psychological novel differ from other types of novels?

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6. What are the key characteristics of a gothic novel?

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Write a detailed answer on the following questions:

- Examine the characteristics and significance of two distinct types of novels, choosing one traditional and one contemporary, and discuss how they reflect the evolving nature of the novel as a literary form.

- Compare and contrast the narrative styles and thematic elements of historical fiction and science fiction novels. How do these genres contribute to our understanding of different time periods and speculative futures?

- Explore the complexities of defining the term 'novel.' Analyze the key features that distinguish novels from other literary forms and discuss the flexibility of the novel as a genre.

- Investigate the role and impact of narrative techniques in novels. Choose two specific techniques (e.g., point of view, foreshadowing) and discuss how they shape the reader's experience and contribute to the overall narrative structure.

- Select three influential English novelists from different periods, and analyze how their works have contributed to the development of the novel as a genre. Explore common themes and innovations within their writing.

UNIT : 5 TRAVEL NARRATIVE AS A GENRE

:: STRUCTURE ::

5.0 Objectives

5.1 Introduction to travel narrative as a genre

5.2 Elements of travel narrative

5.3 Cultural and historical context

5.4 Representation of place

5.5 Cross-cultural encounters

5.6 Notable travel writers and works

5.7 Impact on readers and society

5.8 Let us sum up

5.9 Keywords

- **Check your progress**

5.10 Suggested reading

5.0 OBJECTIVES

The present chapter will try to:

- define the genre of travel narrative.
- trace the historical evolution of travel narratives.
- examine how cultural and historical contexts shape travel narratives.

- explore how personal and collective identities are portrayed in travel narratives.
- investigate how different locations are represented in travel narratives.
- understand how cultural differences are portrayed and negotiated.
- recognize influential travel writers and their contributions.
- investigate how travel narratives shape reader perceptions.

5.1 INTRODUCTION TO TRAVEL NARRATIVE AS A GENRE

With its innate spirit of exploration and adventure, travel has long served as an inspiration for authors who aim to encapsulate the essence of the human condition. The trip narrative genre rises to prominence in the wide world of literature as a unique and captivating storytelling style. Travel story is characterized by its examination of individual experiences, interactions with foreign settings, and cultural insights. It goes beyond the conventions of traditional fiction and non-fiction. This genre provides a special prism through which writers can portray the complex mental and emotional landscapes that they experience in addition to the physical places they travel. We explore the complex fabric of "Travel Narrative as a Genre," its historical development, important literary components, cultural ramifications, and the dynamic interaction between the traveler and the traveled in this chapter. We will discover the themes that unite this enthralling genre and investigate how it affects our perception of the outside world and ourselves as we traverse the many landscapes of stories that cross time, culture, and geographical boundaries.

5.2 ELEMENTS OF TRAVEL NARRATIVE

Travel narratives are complex and varied literary genres that depict people's experiences traveling via various settings, encounters, and cultures. Travel narratives are composed and impactful due to a variety of factors. The tone and personal viewpoint of the travel story are largely communicated through the narrator's voice. It exhibits the author's distinct voice, manner, and perspective on the trip. The setting includes the cultural, historical, and social context of the places visited in addition to their physical locations. A vivid feeling of location is produced by providing in-depth descriptions of cities, landmarks, and landscapes.

In trip narratives, the individuals met along the way are just as much a part of the story as the protagonist or narrator. These could be residents, other travelers, or even famous historical people. Even while travel stories might not have a conventional storyline, they usually have a narrative arc that includes a journey, encounters, difficulties, and personal development. The voyage itself turns into a major story point. Travel narratives cover a wide range of subjects and themes, such as adventure, self-discovery, cultural interaction, and the transformational power of travel. The author's intentions and observations during the tour are frequently reflected in the themes.

Travel narratives usually delve into the cultural facets of the destinations they visit. This covers languages, conventions, traditions, and the dynamics of intercultural communication. Incorporating personal reflections and introspections is a distinguishing feature of trip narratives. Writers frequently divulge their ideas, feelings, and revelations, offering a more profound comprehension of their inner voyage. The voices of the people encountered on the journey are communicated through dialogue. It gives the story more realism and lets readers hear other tourists' or locals' points of view.

The locations and experiences must be vividly described using rich and emotive language. To draw readers into the story, authors employ figurative language, sensory details, and vivid images. A travel narrative's encounters and experiences are its core. These exchanges, whether constructive or not, add to the story's authenticity and complexity. Travel narratives frequently include the author's identity being reflected. This can involve taking into account a traveler's gender, color, and nationality, as well as how these factors affect their experiences and perspectives.

The story gains depth when the historical background is taken into account. Being aware of a location's past helps to paint a more complex picture of the voyage. Travel narratives can be made more lively and entertaining by adding humor and wit. Writers might use comedy to help readers overcome obstacles or to show the excitement of discovery. In today's travel narratives, ethical factors like responsible travel and respect for local cultures are becoming more and more important. Writers might consider how their acts and presence affect the locations they visit. Travel tales weave these components together to create a tapestry that addresses the deeper aspects of human experience and connection in addition to recounting actual experiences.

5.3 CULTURAL AND HISTORICAL CONTEXT

As a literary genre, travel narratives represent the various ways that people interact with the world by acting as time capsules and cultural mirrors. Readers travel beyond the physical boundaries of the locations they visit to experience the sociocultural and historical landscapes found within the pages of these books. We will examine the importance of cultural and historical settings in travel narratives in this article, as well as how these factors influence the stories and advance our knowledge of how people and places are interconnected.

Travel narratives are distinguished by their examination of cultural surroundings. By helping readers through the complexities of regional conventions, traditions, and ways of life, authors take on the role of cultural ambassadors. By means of comprehensive depictions, tales, and introspective thoughts, these stories provide readers with an insight into the multifaceted fabric of other cultures. Travel narratives incorporate cultural background in a variety of ways. The significance of rituals, festivals, and ceremonies is frequently highlighted by authors, who offer readers a way to fully immerse themselves in the cultural context by offering both a visual representation and an emotional resonance. Travel writers turn into storytellers who invite readers to experience the cultural kaleidoscope of the places they visit, whether they are describing the vivid colors of a local market, the rhythmic beats of traditional music, or the flavor of indigenous cuisine.

Furthermore, the depiction of interpersonal connections and exchanges with community members enhances the cultural narrative. Through narrating their interactions with others from diverse backgrounds, writers adeptly maneuver the intricacies of intercultural communication, touching upon topics of amicability, camaraderie, and occasionally, collisions between cultures. Travel narratives are able to go beyond simple observation through these exchanges, promoting understanding and empathy. Travel narratives are enhanced by the temporal dimension that is introduced through their interaction with historical context. These narratives contain historical allusions that not only set the scene for the trip but also help the reader gain a more complex understanding of the locations they visit.

Authors frequently interact with historical places, monuments, and landmarks to give readers an understanding of the profound roots underlying the destinations. Whether visiting historic places, mediaeval

castles, or ancient ruins, travel narratives serve as a bridge to connect modern travelers with the heritage of the past. The experiences of the present are woven together with the stories of bygone times by the historical framework. Travel narratives can explore the historical occurrences that have influenced a location's identity. Writers may narrate tales of victories, revolutions, or cultural movements, giving readers a glimpse into a community's collective memory.

The mutually beneficial link between historical and cultural contexts produces a dynamic and comprehensive representation of the locations visited in travel narratives. Combining these aspects creates a multi-layered experience for readers, allowing them to interact with the layers of culture and history that shape the destinations in addition to seeing the physical landscapes. Travel narratives eventually develop into cultural artifacts that encapsulate the spirit of discovery and the core of human connection, going beyond simple narratives of travel. By means of these stories, readers travel through both physical and psychological landscapes, overcoming cultural and historical divides and revealing the universal truths that weave us all together into the magnificent fabric of human existence.

5.4 REPRESENTATION OF PLACE

The genre of travel narratives is closely linked to the representation of location. These stories go beyond a place's actual geographic coordinates to explore its soul, ambiance, and subtle cultural characteristics. This essay delves into the intricate skill of depicting place in travel narratives, scrutinizing the ways in which writers employ personal experiences, descriptive language, and cultural viewpoints to craft a compelling and absorbing sense of place. In travel narratives, the deft use of descriptive language is fundamental to the representation of place. By using words to create vivid and moving pictures that take readers to far-off places, authors become artists. They produce a multisensory experience that goes beyond mere visual perception.

In addition to portraying actual landscapes, descriptive language also aims to evoke the mood and atmosphere of a location. By utilizing a variety of adjectives, metaphors, and similes, writers can effectively convey the distinct atmosphere and feeling of each place. In travel narratives, descriptive language creates a picture that captivates readers on a visceral level, whether the setting is the hectic activity of a city plaza or the calm serenity of a remote beach. In travel narratives, the traveler's

personal experiences shape the character of a place. The place takes on significance through the narrator's experiences, feelings, and reflections. A place's portrayal gains dimension via the traveler's subjective lens, which turns it from a static setting into a dynamic entity.

Writers frequently relate personal experiences they had connecting with a location, whether it was a meaningful conversation with a local, a life-changing event at a historical monument, or a contemplative epiphany in the majesty of the natural world. The traveler and the journeyed develop a symbiotic relationship as a result of these personal tales becoming the threads that weave the traveler's story into the locale. The way that places are portrayed in travel narratives is greatly influenced by cultural viewpoints. By navigating the complex interactions between the cultures they discover and their own, authors give readers a glimpse into the variety of identities that characterize each place. Travel narratives open windows into the rich fabric of global diversity by delving into local traditions, customs, and social dynamics.

The convergence of cultural viewpoints challenges writers to examine their own prejudices and assumptions. The portrayal of location becomes a forum for promoting cross-cultural understanding and dismantling barriers, whether it be by confronting prejudices, addressing cultural conflicts, or celebrating common human experiences. The way a location is portrayed in travel narratives evolves into a dynamic reflection of change. Writers record the rise and fall of locations across time, whether they are portraying the timeless charm of historical sites or the changing metropolitan environments. Cultural changes, socio economic upheavals, and historical background all play crucial roles in the story, adding depth and significance to how the location is portrayed.

Travel narratives have an artistic quality to their location representation that transcends simple description. It is a narrative composed of words, firsthand accounts, and cultural viewpoints that entices readers to go through the complex landscapes of interpersonal relationships, understanding, and emotion as well as across physical landscapes. When written by a talented author, travel narratives may take readers inside locations, enabling them to interact, explore, and eventually comprehend the globe in all its complexity.

5.5 CROSS-CULTURAL ENCOUNTERS

The rich tapestry of cross-cultural contacts is frequently the beating core of research in the vast field of travel narratives. The genre serves as a vehicle for readers to experience the transforming power of human connection across borders since it thrives on the exploration of foreign locations and various societies. In the context of travel narrative as a genre, we examine the value of cross-cultural encounters in this essay, examining how these interactions impact the narrative, expand the traveler's understanding, and strengthen the larger fabric of cultural interchange.

The quest for the unknown lies at the heart of travel narratives, and cross-cultural interactions serve as the entryways that let both writers and readers enter foreign lands. These interactions open doors into realms influenced by various viewpoints, histories, and customs. Offering readers a close-up view into the subtleties of civilizations different from their own, the story develops as the visitor negotiates the nuances of language, social conventions, and customs. Interactions across cultural boundaries act as catalysts for inquiry, giving both the traveler and the viewer a chance to refute presumptions, scrutinize prejudices, and deepen their awareness of the diversity that shapes our world. Characters from various cultures come together in the novel, transforming it into a vibrant dialogue that reflects the intricate interactions between people.

Travel narratives frequently address issues brought on by cultural differences in the context of cross-cultural interactions. These difficulties can show up as misconceptions, miscommunications, or cultural conflicts, which are natural results of traversing uncharted territory. However, it is because of these difficulties that the story becomes more genuine and nuanced. Authors struggle with their own cultural prejudices and preconceptions as both participants and spectators. The story opens up a space for introspection as the traveler gains humility and openness in navigating the cross-cultural environment. Cross-cultural contacts provide obstacles that act as crucibles for human growth, allowing for a fuller understanding of the self and the world.

Travel narratives highlight cultural diversity, but they also highlight the universal human connections that unite people everywhere. The joy of shared laughter, the warmth of hospitality, and the ability to persevere in the face of adversity are all universal characteristics of the human experience that authors frequently highlight. These times spent together

become the common thread that unites us all despite our cultural differences. Hence, cross-cultural interactions present chances for enrichment and mutual exchange. Readers discover the essential commonalities that bind us together while also appreciating the beauty of cultural difference as seen through the travel narrative's lens. By acting as a bridge across cultural divides, the story promotes empathy and a sense of interconnectedness.

Cross-cultural interactions have an impact that goes beyond the book's pages as travel experiences come to life. Writers struggle with the obligation to reflect the cultures they interact with, attempting to provide a nuanced and courteous image. Authors are forced to walk the thin line between cultural appropriation and respect due to ethical concerns. Travel stories now serve as venues for promoting cross-cultural understanding in addition to being stories of exploration in a world where cultural awareness is crucial. Authors participate in the conversation about diversity and inclusivity by acting as cultural ambassadors. The story becomes an effective instrument for challenging preconceptions and advancing a more complex and integrated worldview.

Cross-cultural interactions become key moments that reshape the traveler's experience and the narrative arc in the complex dance of travel narratives. The genre serves as a bridge that unites people and societies because of its capacity to cross geographical and cultural divides. Travel tales encourage readers to participate in an ongoing conversation that challenges stereotypes, celebrates variety, and reinforces our common humanity via the lens of cross-cultural interactions. The story unfolds as a monument to the transformational power of connection, encouraging readers to set out on their own journeys of discovery and understanding as the traveler's footsteps reverberate across cultural landscapes.

5.6 NOTABLE TRAVEL WRITERS AND WORKS

Some authors are luminaries in the vast field of travel narratives, taking readers on trips that take them beyond the tangible and into the worlds of culture, history, and self-discovery. These well-known travel writers have created stories that captivate readers and take them to far-off places, shaping the genre. We will take a literary journey through the writings of some of these well-known authors in this essay, looking at how their stories have influenced travel writing and left a lasting impression on the genre.

A study of eminent travel writers would be incomplete without mentioning Paul Theroux, a master of the genre whose writings have established a benchmark for astute observation and nuanced storytelling. Theroux transports readers on a life-changing journey across Asia in "The Great Railway Bazaar," encapsulating the spirit of the places he sees and the people he meets. His travelogues become literary masterpieces because of his ability to combine perceptive observations with a contemplative, frequently amusing language style. Beyond just his writing, Theroux has become a role model for budding travel writers, highlighting the value of accepting the subtleties of cultural diversity and the potency of immersive storytelling.

In her well-known book "Eat, Pray, Love," Elizabeth Gilbert reimagines the travel narrative by emphasizing reflection and self-discovery. Readers go around Italy, India, and Indonesia via Gilbert's eyes, seeing not only these nations' landscapes but also the landscapes of her journey through emotions and spirituality. Many people can relate to Gilbert's story because she also struggles with identity, fulfillment, and purpose. "Eat, Pray, Love" is a testament to the genre's ability to be an introspective voyage that invites readers to travel both inward and outside of themselves.

Renowned for his reflective and pensive style of travel writing, Pico Iyer challenges readers to go beyond the surface and connect with the meaningful. In "The Art of Stillness," Iyer delves into the idea of finding peace in a world where things are always changing. He invites readers to consider the nature of travel and what it means to be at home through his contemplative narratives. The transformational power of travel tales is demonstrated by Iyer's works, which indicate that a journey need not always be physical but can instead be an internal journey that reflects on the spaces between places.

One of the genre's pioneers, Bruce Chatwin, has left a lasting legacy with pieces like "In Patagonia." Through his lyrical prose and restless spirit, Chatwin captures the essence of wanderlust and the appeal of the unknown, transporting readers to far-off landscapes. His skill at fusing reality and fantasy to give his journeys a mythic quality has influenced travel writers in later generations. In Chatwin's stories, the voyage itself becomes a search for meaning and a wellspring of creative inspiration, celebrating the nomadic tradition of travel writing.

Together, the writings of these eminent travel authors create a kaleidoscope of viewpoints within the genre. Each author contributes a distinct voice to the story, providing readers with a variety of entry points into the world of travel, from the witty observations of Bryson to the contemplative travels of Gilbert. These authors have sparked interest and a drive to explore the wide landscapes of our planet by igniting readers' imaginations through their words, in addition to documenting actual journeys. We are reminded as we turn through the pages of their stories that travel writing is about more than just the locations seen; it is a celebration of the human spirit, an investigation of the self, and an example of the storytelling's ability to transform.

5.7 IMPACT ON READERS AND SOCIETY

Travel narratives have the extraordinary ability to transcend geographic boundaries and bind readers to the enormous fabric of the world through their vivid descriptions of far-off places and varied cultures. These stories affect readers and society as a whole profoundly, and they are not just accounts of travels. This essay delves into the complex impact of travel narratives, looking at how they mold viewpoints, promote cross-cultural understanding, and add to a society's collective consciousness.

The broadening of readers' horizons is one of the trip narratives' most noticeable effects. Through the narrator's eyes, readers are transported to exotic locations and experience strange cultures, shattering the boundaries between the familiar and the unknown. Curiosity and openness are fostered as the armchair traveler transforms into a virtual adventurer and explores worlds that have never been visited before. This enlargement of viewpoints takes into account cultural, social, and historical aspects in addition to the physical and geographical. Readers are encouraged to examine presumptions, dispel myths, and celebrate the diversity of humanity. The influence comes from the mind's capacity to change after passing through the pages of a trip tale and coming out with a broader perspective.

Travel narratives act as links between readers and communities and cultures that they might not have otherwise encountered. Writers take on the role of cultural emissaries, providing complex descriptions of customs, festivals, and lifestyles. Readers learn about the similarities that unite us and the differences that set each civilization apart through these narratives. It has a significant effect on cultural awareness, encouraging empathy and dispelling preconceptions. As active players in the story,

readers go through the struggles and successes of cross-cultural interactions rather than being passive observers. This direct interaction creates the groundwork for a society that is more accepting and inclusive, where diversity is valued and cultural diversity is recognized.

Travel stories are powerful inducers of wanderlust, planting the seeds of an interest in learning and exploration. Readers are taken to enticing places through the vivid storytelling of writers, with every page urging them to set out on their own adventures. People experience a profound shift as a result of it; their curiosity is piqued and the world opens up to be explored. This exploration inspiration transcends national borders. It challenges readers to look for novel experiences, both locally and internationally. This fresh spirit of adventure has both personal and cultural effects, fostering an environment that encourages inquiry, discovery, and the never-ending quest for knowledge.

Many travelogues explore the world's natural beauty, emphasizing how delicate ecosystems are and how crucial environmental preservation is. Stories that illustrate the relationship between human society and the natural environment are frequently woven by authors. Travel narratives have the power to instill in readers a deep sense of environmental duty and stewardship, as well as a knowledge of the environment. Readers observe firsthand the environmental problems that communities around the world face. The influence goes beyond individual deeds and encompasses a shared awareness of the necessity of sustainable practices and biodiversity preservation. Thus, travel narratives function as environmental advocacy tools, encouraging readers to take care of the planet.

Travel narratives, which document common human experiences throughout time and distance, add to civilizations' collective memory. These narratives become essential to the cultural fabric of humanity, whether they relate historical events, record cultural customs, or capture the spirit of a specific time period. The significance is found in the preservation of various narratives and points of view. Travelogues act as archives, preserving and preserving the richness of human history. Through reading and interacting with these stories, society develops a more thorough awareness of its history and cultivates a collective memory that is inclusive and representative of the diverse voices that influence our common story.

Travel narratives have a profound and complex effect on readers and society. These stories act as change-catalysts, encouraging people to have an open mind, promoting cultural understanding, encouraging an exploratory spirit, and raising awareness of environmental issues. As readers go through literature, they join the ongoing story of the human condition as active participants rather than just as consumers of stories. These stories have a cumulative effect on cultures, promoting a global consciousness that acknowledges the interdependence of our diverse globe. Travel narratives take readers on life-changing adventures that go beyond the pages of the book, transforming viewpoints, cultivating empathy, and making the world a more enlightened and interconnected place.

5.8 LET US SUM UP

The chapter "Travel Narrative as a Genre" delves into the rich and varied realm of travel narrative, a genre that invites readers on voyages of inquiry and revelation while transcending conventional bounds. The first section of the chapter defines travel story, emphasizes its distinctive qualities, and highlights its significance in encapsulating the core of the human experience. It explores the development of trip narratives historically, showing how the genre has changed throughout time and adjusted to shifting social and cultural environments. After that, the story changes to examine the essential components of travel narratives. In order to create a realistic and immersive picture of locations, the chapter emphasizes the importance of descriptive language, personal experiences, and cultural viewpoints.

Additionally, the chapter exposes readers to prominent travel writers and their important works, demonstrating the lasting influence these writers have had on the genre. It highlights the distinctive contributions that notable writers like Paul Theroux, Elizabeth Gilbert, Bill Bryson, Pico Iyer, and Bruce Chatwin have made to the field of travel narratives by examining their influence. The chapter also discusses the trip narratives' wider effects on readers and society. It talks about how these stories open people's eyes, promote cross-cultural understanding, pique curiosity, raise awareness of environmental issues, and help mold a society's collective memory. The "Travel Narrative as a Genre" chapter provides a thorough examination of the diverse field of travel writing. It presents the essential components of the genre, explores its historical development, features prominent writers and their creations, and looks at the genre's larger effects on people and communities. The chapter encourages readers to go

on a literary trip that transcends geographical boundaries and honors the rich diversity of the human experience through its lively and educational conversation.

5.9 KEYWORDS

Ambiance	The mood or atmosphere of a place.
Ambassadors	Representatives or messengers, often in a diplomatic context.
Amicability	Friendliness or goodwill.
Arc	A curve or a part of a circle.
Benchmark	A standard or point of reference for measurement or comparison.
Camaraderie	Mutual trust and friendship among people who spend a lot of time together.
Convergence	The act of coming together or the point at which things meet.
Conventions	Accepted customs or practices widely used in a particular field.
Delve	To investigate or research deeply.
Dispels	To drive away or eliminate something, often a belief or myth.
Epiphany	A sudden and profound realization or understanding.
Indigenous	Native to a particular place or region.
Innate	Inborn or natural, existing from birth.
Kaleidoscope	A constantly changing pattern or sequence of elements.
Locale	A place or location, especially in relation to events or a particular activity.
Luminaries	Respected and distinguished individuals, often in a specific field.
Multisensory	Involving or affecting multiple senses.
Persevere	To persist or continue in a course of action despite difficulties.
Prism	A transparent object that refracts light and separates it into its components.
Ramifications	Consequences or implications of an action or decision.
Ruins	The remains of a building or structure, typically after decay or destruction.
Symbiotic	A mutually beneficial relationship between different entities.

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❖ CHECK YOUR PROGRESS

Choose the correct options:

What is the primary characteristic of travel narrative as a genre?

a. Fictional storytelling

b. Personal reflection

c. Detailed description of places

d. Historical analysis

Which of the following best describes the historical evolution of travel narratives?

a. A linear progression with consistent themes

b. Marked by periods of innovation and transformation

c. Limited to a specific cultural context

d. Predominantly influenced by fictional elements

What literary elements are commonly found in travel narratives?

a. Rhyming schemes and metaphors

b. Themes of love and betrayal

c. Plot, characters, and setting

d. Dialogue and dramatic irony

How do cultural and historical contexts influence travel narratives?

a. By imposing strict guidelines on writing style

b. By shaping the portrayal of locations and interactions

c. By discouraging the use of first-person perspective

d. By limiting the use of descriptive language

What role does the traveler's identity play in shaping a travel narrative?

a. It has no significant impact on the narrative.

b. It determines the accuracy of historical information.

c. It influences the portrayal of personal and collective identities.

d. It is only relevant in fictional travel stories.

Which ethical consideration is commonly associated with travel writing?

a. Use of elaborate language

b. Cultural appropriation

c. Excessive use of dialogue

d. Overemphasis on plot development

What is a key aspect of cross-cultural encounters in travel narratives?

a. Homogeneity in cultural representations

b. Avoidance of interactions with local populations

c. Exploration of cultural differences and similarities

d. Limited focus on the traveler's experiences

How have technological advancements impacted the genre of travel narrative?

a. They have led to a decline in the popularity of travel writing.

b. They have made travel narratives more fictional in nature.

c. They have expanded the possibilities for storytelling through new media.

d. They have restricted the use of descriptive language.

Which of the following is an example of a notable travel writer?

a. William Shakespeare

b. J.K. Rowling

c. Paul Theroux

d. Jane Austen

What is one common criticism of travel narratives?

a. Lack of descriptive language

b. Overemphasis on fictional elements

c. Ethical concerns related to cultural representation

d. Strict adherence to historical facts

Answer in brief:

- Define travel narrative and highlight its key features.
- Discuss the historical evolution of travel narratives. How has the genre changed over time?
- Explain the role of cultural and historical contexts in shaping travel narratives. Provide examples.
- What literary elements are commonly found in travel narratives? How do they contribute to the storytelling?
- How does the portrayal of places in travel narratives contribute to the overall narrative experience?
- Name and briefly discuss a notable travel writer and one of their significant works.
- Critically evaluate the challenges and criticisms often associated with travel narratives.
- How does the use of first-person perspective impact the reader's engagement in a travel narrative?
- Discuss the concept of "sense of place" in travel narratives. How is it established, and why is it significant?

Write a detailed answer on the following questions:

- Examine the evolution of travel narratives over different historical periods.

- Discuss the significance of place and setting in travel narratives.
- Analyze the role of the traveler's identity in shaping the narrative.
- Examine the theme of cross-cultural encounters in travel narratives.
- Discuss the concept of "sense of place" in travel narratives.

5.10 SUGGESTED READING

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UNIT : 6 WOMEN'S AUTOBIOGRAPHIES IN INDIAN LITERATURE

:: STRUCTURES ::

6.0 Objectives

6.1 Introduction to Women's Autobiographies:

6.1.1 Brief overview of the historical context of women's autobiographical writing in Indian literature.

6.2 Cultural and Social Contexts:

6.2.1 How societal changes and women's movements have shaped autobiographical narratives.

6.3 Themes in Women's Autobiographies:

6.4 Notable Women Autobiographers:

6.4.1 Critical analysis of selected autobiographies.

6.5 Contemporary Trends:

6.5.1 The impact of globalization and digital platforms on autobiographical writing.

6.6 Let us sum up

6.7 Keywords

- **Check your progress**

6.8 Suggested reading

6.0 OBJECTIVES

The current chapter will:

- Provide a clear definition of autobiographical writing and its unique characteristics in the context of literature.
- Examine the historical context of women's autobiographies in Indian literature, identifying early pioneers and the cultural conditions that influenced their narratives.

- Investigate the societal and cultural factors that shaped the autobiographical narratives of Indian women, considering issues such as patriarchy, caste, religion, and regional variations.
- Highlight and critically evaluate autobiographical works by notable women authors in Indian literature, showcasing their contributions to the genre.
- Explore more recent trends and themes emerging in contemporary women's autobiographies, considering the influence of globalization, digital platforms, and evolving cultural norms.

6.1 INTRODUCTION TO WOMEN'S AUTOBIOGRAPHIES

Women's autobiographies provide a moving examination of personal experiences in the larger framework of cultural expectations, societal conventions, and historical changes. These stories give women a chance to speak up again, dispelling myths and presenting original viewpoints on empowerment, resilience, and identity. Women's autobiographies examine personal experiences of victory, adversity, and self-discovery through the prism of gender. These narratives, as literary works, make a substantial contribution to feminist discourse by promoting a better comprehension of the variety of realities faced by women and by elevating the voices of those who have traditionally been marginalised in traditional storytelling.

Autobiographies are very intimate literary works that follow a person's life story as seen from their own narrative perspective. These writings—which are characterised by the first-person viewpoint—capsulate one's experiences, thoughts, and feelings and offer a close-up look at the self. The unique quality is the authorship, since people become the story's topic and narrator. Autobiographies frequently follow the development of the author's identity through societal, cultural, and personal forces in a historical narrative. Autobiographies provide readers with remarkable insights into the complexities of personal narratives by unfolding as windows into the intricate tapestry of human lives through reflection, honesty, and a strong sense of self-awareness.

6.1.1 Brief overview of the historical context of women's autobiographical writing in Indian literature.

The development of women's autobiographical writing has been a fascinating journey that reflects societal changes and gender dynamics

within the complex fabric of Indian literature. In the past, women's representation in literature has mostly followed social conventions and placed their voices on the margins. Nonetheless, when Indian culture saw revolutionary shifts, women who challenged conventional norms began to emerge gradually in the late 19th and early 20th centuries, impacting the literary canon.

Women's education and emancipation were made possible by the social reform movements of the 19th century, which were led by figures like Raja Ram Mohan Roy and Ishwar Chandra Vidyasagar. Because of this, a few courageous women decided to write autobiographies in an effort to share their struggles and experiences. Pandita Ramabai and Rokeya Sakhawat Hossain, two early autobiographers, discussed women's education, social expectations, and the pursuit of personal freedom.

Women's autobiographical narratives took off in the 20th century, a reflection of the independence struggle, shifting sociocultural norms, and women's changing standing. The works "Kaghazi Hai Pairahan" (The Paper Attire) by Ismat Chughtai and "My Story" by Kamala Das made noteworthy contributions by candidly addressing societal expectations and women's roles. Writers like Shashi Tharoor's grandmother, Smt. Lily Tharoor, who penned "The Road Ahead," addressed the difficulties experienced by women in a rapidly changing India during the post-independence era. Women's autobiographical expressions were further sparked by the feminist movements of the 1970s, which encouraged authors to use personal narratives to make political statements. Writers addressing caste, patriarchy, and identity, such as Urvashi Butalia, Bama, and Arundhati Roy, represent a range of perspectives in their writing. Indian literary women's autobiographical writings' historical background bears witness to the changing positions and goals of women in society. These autobiographical tales give a rich picture of the varied experiences of Indian women throughout history, from early trailblazers defying social norms to modern voices negotiating tricky intersections.

6.2 CULTURAL AND SOCIAL CONTEXTS

Women's autobiographies are potent tales that not only document the lives of specific individuals but also shed light on the larger social and cultural conditions in which these women lived. The process of writing an autobiography is intricately linked to the social and cultural factors that mould women's lives, impacting both the form and substance of their stories. Culturally, women's autobiographies frequently reflect the

limitations, conventions, and expectations that society has for them. Women have traditionally been marginalised and have had their voices silenced in patriarchal countries. Women use autobiography as a tool to question dominant narratives and express their agency. For example, in the 19th century, when the notion of "separate spheres" prevailed, women's autobiographies became a medium to challenge the limitations imposed on them and assert their right to intellectual and creative expression.

Social settings can have a significant influence on how women write their autobiographies. The substance and tone of these narratives are influenced by women's status in a given society, their access to education, and dominant beliefs. Women's autobiographies serve as a mirror reflecting changing norms and values in countries that are experiencing major societal change. For example, the feminist movements of the 20th century led to a boom in women's autobiographical writings, which emphasised the fight for identity and equality. The interconnectedness of socioeconomic class and culture also has an impact on how women write autobiographies. Women from all social classes and cultural origins add distinctive viewpoints to their stories, creating a colourful tapestry of experiences. Whether addressing issues of race, ethnicity, or economic disparity, these autobiographies become a vehicle for exploring the diverse challenges faced by women.

The autobiographies of women function as dynamic windows into the social and cultural environments in which they live. These stories offer a comprehensive picture of the difficulties women confront in addition to documenting individual lives and adding to the larger conversation on gender. Through the analysis of these autobiographies, we can learn important lessons about how women's status has changed over time, the difficulties they face, and the social changes that have shaped their experiences.

1.2.1 How societal changes and women's movements have shaped autobiographical narratives.

For a very long time, autobiographies have been used by people as a contemplative blank canvas on which to paint the complex picture of their lives. However, cultural shifts and the unwavering efforts of women's movements to advance gender equality have had a significant influence on the substance and tone of these narratives. The way women write their autobiographical narratives has been greatly impacted by

societal changes, which are characterised by modifications in norms, values, and expectations. Women's voices were frequently suppressed or marginalised throughout periods when patriarchal frameworks predominated. The terrain of women's autobiographies changed along with society. Women now have more room to express themselves honestly and reflect their experiences, goals, and difficulties as a result of the progressive breakdown of inflexible gender norms and expectations.

The way autobiographical tales are told has been significantly influenced by the rise and influence of women's movements. For example, the feminist movements of the 20th century contributed to the rise in women's autobiographical writings. These stories developed into effective instruments for expressing the fights for gender parity, opposing repressive standards, and demanding the acknowledgement of women's autonomy. Through autobiographies, women were able to take back control of their stories, question social norms, and add to the ongoing conversation about gender. Autobiographical narratives now possess additional levels of complexity due to the interconnectedness of women's movements and societal transformations. Women with a variety of backgrounds—including various racial and socioeconomic origins and sexual orientations—have contributed distinctive viewpoints to their narratives. Autobiographies have become a platform to explore the intersectional nature of women's identities and the varying challenges they face.

The shapes of autobiographical stories have been shaped by societal shifts and women's movements, which have given women the power to speak up and question accepted standards. The stories presented by women will change with society, providing priceless insights into the continuous struggle for gender parity and the complex interactions between personal experiences and societal shifts.

6.3 THEMES IN WOMEN'S AUTOBIOGRAPHIES

Women's autobiographies have created a complex tapestry of experiences throughout history, illuminating recurrent themes that cut beyond temporal and cultural boundaries. The narrative terrain of women's autobiographies is shaped by the recurring crucial strands of identity, family dynamics, patriarchy, societal expectations, and empowerment. In women's autobiographies, identity is a major issue that captures the complex interaction of social, cultural, and personal forces. In order to carve out their real selves, authors frequently struggle with issues of self-

discovery and navigate through cultural expectations and standards. Exploring identity creates a captivating story core, whether it be by confronting gender roles, overcoming stereotypes, or discovering one's cultural roots.

Another recurrent element in women's autobiographies is family both as a source of strife and strength. Writers explore the intricacies of kinship bonds, tackling the influence of childhood, intergenerational connections, and the standards set by family systems. Autobiographies serve as a medium for elaborating on the women's complex connections with their parents, siblings, spouses, and kids while also providing insights into the complex dynamics of family ties. The widespread force of patriarchy is often mentioned in women's autobiographies. Patriarchal regimes that have historically repressed women, restricted their chances, and prescribed their roles are confronted and critiqued by writers. Women use autobiographies as a forum to express their opposition to the existing quo and to promote gender equality. The stories highlight the battles waged against cultural standards that support discrimination against women.

The issue of societal expectations, frequently entwined with sexism, frequently appears in the autobiographies of women. Women frequently express the difficulties of feeling pressured to fit in with predefined roles, navigating through social scrutiny, and complying to society norms. Through exposing the conflict between personal goals and social expectations, autobiographies provide a forum for discussing the effects of society expectations on women's lives. In many women's autobiographies, empowerment serves as the narrative arc's resolution—a transformational journey. Authors encourage readers to question social norms by sharing their stories of bravery, resiliency, and success over hardship. Autobiographies end up serving as a monument to the empowerment that comes from self-awareness, education, and the combined might of women's movements.

The enduring themes of identity, family, patriarchy, social expectations, and empowerment are reflected in the autobiographies of women. Women negotiate the complexity of their lives through these memoirs, offering experiences that readers of all ages and backgrounds may relate to. Women's autobiographies keep developing as long as these themes do, adding to the growing story of universal human experiences.

6.4 NOTABLE WOMEN AUTOBIOGRAPHIES

Prominent women writers have shared their stories through autobiographies, which have given readers a unique perspective into the complex web of their lives, challenges, and victories. The autobiographical writings of three well-known women writers—Kamala Das, Ismat Chughtai, and Arundhati Roy—will be examined in this essay. Their stories capture a range of experiences, difficulties, and viewpoints. Renowned Indian poet and writer Kamala Das wrote an open autobiography called "My Story." Das, a 1934 Kerala native, disobeyed social expectations with her audacious and thought-provoking work. "My Story" is an honest and unvarnished examination of Das's turbulent personal life, encompassing her encounters with marriage, love, and social expectations. Das's story exposes the problems faced by a woman seeking autonomy in a conservative environment and questions established gender norms. Her fearless honesty and willingness to confront taboos make "My Story" a groundbreaking autobiography that resonates with readers grappling with their own societal constraints.

The life narrative of pioneering Urdu writer and feminist Ismat Chughtai was published in "Kaghazi Hai Pairahan." Chughtai, who was born in British India in 1915, bravely broke social taboos by writing on women's rights and patriarchal conventions. "Kaghazi Hai Pairahan" gives readers an insight into Chughtai's early years, her career as a writer, and the difficulties she had as a woman in the male-dominated field of literature. Chughtai's autobiography is proof of her tenacity and her unshakable resolve to use her writing to break free from social constraints. The celebrated novelist and activist Arundhati Roy made a contribution to the autobiographical genre with her book "The Algebra of Infinite Justice." Roy's collection of essays highlights her life, values, and the socio-political topics she is passionate about, even if it is not a standard autobiography. Born in 1961, Roy rose to international acclaim with her debut novel, "The God of Small Things." In her essays, she delves into her experiences as an author-activist, addressing issues such as environmentalism, anti-globalization, and social justice. Roy's writings transcend the boundaries of conventional autobiography, offering readers a profound insight into her intellectual and ideological journey.

These female writers' autobiographical writings have a lot in common, especially the courage with which they question social mores and tackle universally relatable topics. Every writer's personal narrative demonstrates her fortitude, bravery, and dedication to shattering

stereotypes in both literature and society. These writers together add to the continuing conversation on women's roles in literature and society, even beyond the scope of their individual stories. Their autobiographies encourage readers to take on personal problems and be change agents in addition to offering a forum for personal expression. The autobiographies of Arundhati Roy, Ismat Chughtai, and Kamala Das are compelling testaments to the varied experiences of women in various social and cultural circumstances. Through their writings, these authors have not only etched their personal stories but have also left an indelible mark on the literary landscape, challenging norms, inspiring generations, and contributing to the ongoing narrative of women's empowerment.

6.4.1 Critical analysis of autobiographies:

Readers can gain a deep understanding of the thoughts and experiences of three remarkable women as they navigate their own struggles in a variety of cultural situations by reading the autobiographies of Kamala Das, Ismat Chughtai, and Arundhati Roy. A critical examination of their autobiographical writings demonstrates the writers' audacity in questioning social conventions, their contributions to feminist theory, and their influence on the literary canon. The autobiography of Kamala Das, "My Story," is a ground-breaking account that questions conventional gender roles in Indian society. Das, who is renowned for her audacious poetry, utilises her autobiography to give a brutally honest description of her marriages, personal life, and expectations from society. The art defies the limitations placed on women and addresses issues of identity conflict, love, and desire. Das's candidness in addressing taboo subjects and her refusal to conform to societal norms make "My Story" a significant feminist text that continues to resonate with readers seeking liberation from societal expectations.

The fascinating autobiographical book "Kaghazi Hai Pairahan" by Ismat Chughtai chronicles the author's journey as a trailblazing Urdu writer and feminist in 20th-century India. Chughtai, who is renowned for her audacious storytelling, addresses the difficulties experienced by women in a conservative environment in her autobiography. She challenges social stigmas associated with female sexuality and promotes women's rights via her experiences. Resilience and a dedication to shattering obstacles are characteristics of Chughtai's writing, which adds to a feminist literary discourse that questions patriarchal conventions that were common in her age. In "The Algebra of Infinite Justice," Arundhati Roy offers a critical analysis of her life and views, although it is not a

standard autobiography. Known for her novel "The God of Small Things," Roy uses this collection of essays to delve into her role as an author-activist. Her critical analysis extends beyond personal experiences to address broader socio-political issues, including environmentalism, globalization, and social justice. Roy's intellectual and ideological journey is laid bare in these essays, showcasing her commitment to activism and her ability to bridge literature with pressing global concerns.

A recurring theme across these memoirs is the writers' resistance to social norms, bravery in addressing taboo topics, and dedication to feminist principles. A careful examination of their works exposes contributions to broader discussions on gender, identity, and societal transformation in addition to personal narratives. The autobiographies of Arundhati Roy, Ismat Chughtai, and Kamala Das are compelling examples of the bravery, tenacity, and intelligence exhibited by women negotiating challenging social environments. These pieces not only add to the canon of literature but also encourage readers to critically discuss gender, identity, and social conventions. As a result, they have a long-lasting influence on feminist debate and help to shape the direction of future stories.

6.5 CONTEMPORARY TRENDS

Modern women's autobiographies have seen a dramatic change in the last few years, mirroring the changing social norms, gender roles, and personal stories. Examining these pieces exposes new themes and trends that capture the variety of experiences that women have in the twenty-first century. The examination of intersectionality is a common issue in autobiographies written by modern women. More than ever, authors discuss the nuanced interactions between sexual orientation, race, ethnicity, class, and other overlapping identities. This nuanced approach highlights the interconnectedness of the hardships faced by women from varied origins and enables a more comprehensive understanding of the obstacles and achievements they have faced.

Recent autobiographies have continued to centre on identity and self-discovery, as writers wrestle with issues of uniqueness and belonging. The stories explore the difficulty of forming an identity in a society where discrepancies persist despite increased connectivity. Through navigating through technology breakthroughs, global mobility, and cultural shifts, authors give readers an insight into the complex processes of self-definition in modern society. In contemporary women's autobiographies, the topic of mental health has become more prevalent,

defying social stigmas and encouraging candid discussions. By openly discussing their personal battles with mental health concerns, writers raise awareness of a formerly taboo subject. Through these autobiographies, readers who might have gone through similar things can feel less alone and more empathetic towards mental health issues.

Modern women's autobiographies also highlight how social media and digital culture have affected personal narratives. Writers delve into the intricacies of manoeuvring through virtual environments, contending with concerns like confidentiality, approval, and the selective character of self-representation in the digital era. Autobiographies serve as a mirror, illuminating the ways in which technology affects and moulds personal connections and experiences. Another important theme that comes up in recent autobiographies is the intersection of parenthood and job aspirations. Women writers negotiate the difficulties of striking a balance between their career goals and the expectations society places on becoming mothers. These stories give a detailed examination of the decisions women make, dispelling conventional stereotypes and illuminating the complex nature of modern-day female experiences.

A recurring theme in contemporary women's autobiographies is empowerment in all its manifestations. Authors add to the continuing conversation on gender equality by sharing tales of tenacity, activism, and individual victories. Through their autobiographies, women confront systematic injustices, affirm their agency, and motivate readers to take up social change. Women's autobiographies from the current era provide a mosaic of the many experiences of women in the twenty-first century. Together, the themes of empowerment, work-life balance, digital culture, mental health, intersectionality, and identity create a narrative environment that captures the complexity of the modern female experience. Women's autobiographies continue to be an essential resource for comprehending, connecting with, and relating to the various narratives that characterise the modern feminine journey, even as these themes develop further.

6.5.1 The impact of globalization and digital platforms on autobiographical writing.

The advent of the 21st century has brought about an unparalleled level of connectedness, characterised by the influence of globalisation and the widespread availability of digital platforms. This profound change has unavoidably changed the autobiographical writing scene and redefined

how people create and distribute their personal stories. We shall examine the significant effects of digital platforms and globalisation on the craft of autobiographical writing in this essay. Because of the interconnectedness of cultures and ideas that characterise globalisation, the genre of autobiographical narratives has grown. In their effort to share their stories, authors today have to navigate the intricacies of cross-cultural encounters and geographical barriers. Writing autobiographies has spread throughout the world, providing readers with a deeper grasp of the human condition and allowing them to see things from a variety of angles.

The emergence of social media, blogs, and online publishing throughout the digital revolution has completely changed how autobiographies are written, shared, and read. Digital platforms provide writers a level of accessibility never before possible, allowing them to instantly share their work with readers around the world. Bypassing established gatekeepers, the democratisation of publishing through social media and blog platforms has enabled people to take control of their stories. Digital platforms' immediacy and accessibility have democratised autobiographical writing by giving previously marginalised voices a forum. With the ability to reach a worldwide readership, personal tales from marginalised communities may now challenge prevailing narratives and provide counter narratives that support a more diverse and inclusive literary landscape.

Furthermore, the format and organisation of autobiographies have changed in the digital age. Multimedia components, interactive storytelling, and hyperlinked narratives have become commonplace, enabling writers to interact with readers in novel ways. Autobiographical narratives become even more immersive when text is combined with visuals, music, and video, making for a more engaging and dynamic reading experience. Globalisation and digital platforms have an impact on autobiographical writing, but there are drawbacks as well. In the digital sphere, ethical conundrums are brought about by the monetization of personal narratives, privacy problems, and the spread of false information. In a time when audience expectations and algorithms frequently impact personal tales, authors must walk a tightrope between authenticity and the carefully manicured aspect of self-presentation.

Thus, there is no denying that internet platforms and globalisation have influenced autobiographical writing. These factors have increased the range and accessibility of personal narratives, enabling writers to reach a worldwide audience and overcome regional limitations. The digital age

offers new avenues for artistic expression, but it also brings with it complexity and moral dilemmas that need to be carefully navigated. Autobiographical writing is a mirror of our interconnected world, where individual stories weave into a worldwide tapestry of common human experiences, even as the genre continues to change in this digital age.

6.6 LET US SUM UP

Women's autobiographies stand out as potent narratives in the fabric of Indian literature, providing deep insights into the varied and difficult experiences of women in many eras and cultures. Renowned writers such as Kamala Das, Ismat Chughtai, and Arundhati Roy have made a lasting impression with pieces like "My Story" and "Kaghazi Hai Pairahan." Themes of identity, family dynamics, patriarchy, society expectations, and empowerment are explored in these autobiographies. These writers break through social norms, dispel myths, and add to the continuing conversation about gender equality with their daring writing. Their stories stand the test of time, acting as both historical records and voices of defiance against societal norms. In contemporary Indian literature, women's autobiographies continue to evolve, reflecting the impact of globalization, digital platforms, and the intersectionality of identities, providing a dynamic reflection of the evolving status of women in Indian society.

In Indian literature, women's autobiographies have been essential in capturing the complex experiences of women in a variety of sociocultural contexts. These memoirs are potent narratives that provide insights into the intricate web of women's lives, tribulations, and victories in a nation with a rich and varied past. Mahatma Gandhi's "The Story of My Experiments with Truth" is a notable example, as it delves deeply into Kasturba Gandhi's biography and highlights her influence on the Mahatma's activism and philosophy. Nonetheless, a rise in autobiographical writing by Indian women authors in recent decades has given their voices a unique platform.

Furthermore, women have found that the autobiographical genre is a potent tool for taking back their stories and dispelling preconceptions. Bama addresses caste-based injustice and offers a moving critique of social structures in her autobiographical novel "Karukku," which is a chronicle of her life as a Dalit Christian lady. The translation of "I, Lalla: The Poems of Lal Ded" by Ranjit Hoskote is another ground-breaking work that challenges gender norms by illuminating the mystic poet Lal

Ded's spiritual journey from the 14th century. The autobiographical landscape of Indian literature encompasses the narratives of women from diverse locations, communities, and backgrounds, reflecting the diversity of experiences. Authors that have made substantial contributions to this genre include Shashi Tharoor, Kamala Das, and Ismat Chughtai, who have given readers a diverse selection of stories that enlighten, challenge, and inspire. Women express their agency, resiliency, and goals via these autobiographies, adding to a larger conversation on gender, identity, and the changing Indian society. Readers who immerse themselves in these narratives learn more about the changing socio-cultural fabric of the country as well as gaining a deeper grasp of individual lives. Women's autobiographies, therefore, serve as indispensable records of personal and collective histories, shaping the literary landscape and fostering a more inclusive and empathetic understanding of Indian society.

6.7 KEY WORDS

Autobiographical Narratives	Personal accounts of one's life experiences written by the subject.
Cultural constraints	Limitations and expectations imposed by cultural norms and traditions.
Empowerment	The process of gaining power, confidence, and control over one's life.
Gender equality	The concept of equal rights, opportunities, and treatment for individuals of all genders.
Globalization	The interconnectedness of societies and cultures on a global scale.
Identity	The distinguishing characteristics or qualities that make an individual unique.
Indian literature	The body of literary works produced in India, reflecting its diverse cultures and languages.
Intersectionality	The interconnected nature of social categorizations such as gender, race, and class, and their overlapping impacts on an individual.

❖ CHECK YOUR PROGRESS

Choose the Correct Answer:

1. Who is the author of the autobiography "My Story," known for her bold exploration of societal expectations and personal desires?
   A) Ismat Chughtai
   B) Arundhati Roy
   C) Kamala Das
   D) Jhumpa Lahiri

Answer: C) Kamala Das

2. Which Indian author's autobiography, "Kaghazi Hai Pairahan," addresses feminist ideals and challenges societal norms prevalent in 20th-century India?
   A) Jhumpa Lahiri
   B) Ismat Chughtai
   C) Arundhati Roy
   D) Kamala Das
   Answer: B) Ismat Chughtai
3. In which work does Arundhati Roy delve into her life, beliefs, and engagement with socio-political issues, contributing to the autobiographical genre?
   A) "Kaghazi Hai Pairahan"
   B) "The God of Small Things"
   C) "My Story"
   D) "The Algebra of Infinite Justice"
   Answer: D) "The Algebra of Infinite Justice"
4. What prominent theme is often explored in women's autobiographies in Indian literature that challenges societal norms and expectations?
   A) Technological advancements
   B) Family dynamics
   C) Globalization
   D) Environmental issues
   Answer: B) Family dynamics
5. Which term refers to the interconnected nature of social categorizations such as gender, race, and class, often explored in contemporary autobiographies?
   A) Identity
   B) Intersectionality
   C) Solidarity
   D) Empowerment
   Answer: B) Intersectionality
6. Who is the acclaimed Indian author known for her debut novel "The God of Small Things," contributing to contemporary autobiographical essays?
   A) Kamala Das
   B) Arundhati Roy
   C) Ismat Chughtai
   D) Jhumpa Lahiri
   Answer: B) Arundhati Roy

7. In the context of autobiographical writing, what does the term "identity" typically refer to?
    A) Technological advancements
    B) Distinguishing characteristics that make an individual unique
    C) Social norms and expectations
    D) Cultural traditions
    Answer: B) Distinguishing characteristics that make an individual unique
8. Which autobiography provides a raw and unapologetic exploration of the author's personal life, including experiences with love and societal expectations?
    A) "Kaghazi Hai Pairahan"
    B) "My Story"
    C) "The God of Small Things"
    D) "The Algebra of Infinite Justice"
    Answer: B) "My Story" by Kamala Das
9. What term describes the process of gaining power, confidence, and control over one's life, often depicted in autobiographies as a theme of personal growth?
    A) Solidarity
    B) Identity
    C) Empowerment
    D) Intersectionality
    Answer: C) Empowerment
10. Which author uses essays to explore her intellectual and ideological journey, touching upon issues like environmentalism and social justice?
    A) Kamala Das
    B) Ismat Chughtai
    C) Arundhati Roy
    D) Jhumpa Lahiri
    Answer: C) Arundhati Roy
11. What significant impact has the digital age had on autobiographical writing, allowing authors to share their stories with a global audience?
    A) Limited accessibility
    B) Increased privacy concerns
    C) Democratization of publishing
    D) Reduction in diversity of voices
    Answer: C) Democratization of publishing

12. In the context of autobiographical writing, what is the term for the act of opposing or withstanding societal norms or constraints?
    A) Resistance
    B) Intersectionality
    C) Empowerment
    D) Solidarity
    Answer: A) Resistance
13. Which theme has gained prominence in recent autobiographies, challenging societal stigmas and fostering open conversations?
    A) Globalization
    B) Mental health
    C) Identity
    D) Technological advancements
    Answer: B) Mental health
14. What does the term "solidarity" signify in the context of autobiographical writing?
    A) Unity and mutual support among individuals
    B) Personal narratives
    C) Intersectionality
    D) Exploration of personal growth
    Answer: A) Unity and mutual support among individuals
15. Which author's autobiography, "Kaghazi Hai Pairahan," serves as a testament to her resilience and commitment to breaking societal barriers?
    A) Kamala Das
    B) Ismat Chughtai
    C) Arundhati Roy
    D) Jhumpa Lahiri
    Answer: B) Ismat Chughtai

Write descriptive answers to the following questions:

1. Explore the impact of societal expectations on the autobiographical narratives of Indian women authors. How do these expectations shape the themes and tone of their stories?

2. How do familial relationships contribute to the narrative, and how do these authors navigate the complexities of family expectations?

3. In what ways do Indian women authors address the theme of identity in their autobiographies?

4. Consider the influence of globalization on the personal narratives of contemporary Indian women authors. How do these writers incorporate global experiences and perspectives into their autobiographical works?

5. Discuss the evolving themes in recent autobiographies by Indian women authors, with a focus on the impact of digital platforms.

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સ્વાધ્યાયઃ પરમં તપઃ
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સ્વાધ્યાયઃ પરમં તપઃ

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 ઘરથી 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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