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UNIT I

THE LYRIC

Lyric poetry is a formal type of poetry which expresses personal emotions or feelings, typically spoken in the first person. The term derives from a form of Ancient Greek literature, the lyric, which was defined by its musical accompaniment, usually on a stringed instrument known as a lyre.

Lyrical poetry was the dominant form of 17th-century English poetry from John Donne to Andrew Marvell.

Much lyric poetry depends on regular meter based either on number of syllables or on stress. The most common meters are as follows:

Iambic – two syllables, with the short or unstressed syllable followed by the long or stressed syllable.

Trochaic – two syllables, with the long or stressed syllable followed by the short or unstressed syllable. In English, this meter is found almost entirely in lyric poetry.

Pyrrhic – Two unstressed syllables

Anapestic – three syllables, with the first two short or unstressed and the last long or stressed.

Dactylic – three syllables, with the first one long or stressed and the other two short or unstressed.

Spondaic – two syllables, with two successive long or stressed syllables.

THE ODE

An ode is a type of lyrical stanza. A classic ode is structured in three major parts: the strophe, the antistrophe, and the epode. There are three typical forms of odes: the Pindaric, Horatian, and irregular. Pindaric odes follow the form and style of Pindar. Horatian odes follow conventions of Horace; the odes of Horace deliberately imitated the Greek lyricists such as Alcaeus and Anacreon. Irregular odes use rhyme, but not the three-part form of the Pindaric ode, nor the two- or four-line stanza of the Horatian ode.

The earliest odes in the English language, using the word in its strict form, were the Epithalamium and Prothalamium of Edmund Spenser.

In the 17th century, the most important original odes in English were by Abraham Cowley. These were iambic, but had irregular line length patterns and rhyme schemes. Cowley based

the principle of his Pindariques on an apparent misunderstanding of Pindar's metrical practice but, nonetheless, others widely imitated his style, with notable success by John Dryden.

Around 1800, William Wordsworth revived Cowley's Pindarick for one of his finest poems, the Intimations of Immortality ode. Others also wrote odes: Samuel Taylor Coleridge, John Keats, and Percy Bysshe Shelley who wrote odes with regular stanza patterns. Shelley's Ode to the West Wind, written in fourteen line terza rima stanzas, is a major poem in the form. Perhaps the greatest odes of the 19th century, however, were Keats's Five Great Odes of 1819, which included "Ode to a Nightingale", "Ode on Melancholy", "Ode on a Grecian Urn", "Ode to Psyche", and "To Autumn". After Keats, there have been comparatively few major odes in English. One major exception is the fourth verse of the poem For the Fallen by Laurence Binyon, which is often known as The Ode to the Fallen . The English ode's most common rhyme scheme is ABABCDECDE.

THE SONNET

By the 14th century and the Italian Renaissance, the form had further crystallized under the pen of Petrarch, whose sonnets were translated in the 16th century by Sir Thomas Wyatt, who is credited with introducing the sonnet form into English literature.[105] A traditional Italian or Petrarchan sonnet follows the rhyme scheme ABBA, ABBA, CDECDE, though some variation, perhaps the most common being CDCDCD, especially within the final six lines (or sestet), is common The English (or Shakespearean) sonnet follows the rhyme scheme ABAB, CDCD, EFEF, GG, introducing a third quatrain (grouping of four lines), a final couplet, and a greater amount of variety with regard to rhyme than is usually found in its Italian predecessors. By convention, sonnets in English typically use iambic pentameter, while in the Romance languages, the hendecasyllable and Alexandrine are the most widely used meters.The first 126 sonnets of Shakespeare are addressed to a young man while the last 28 are addressed to a woman.The sonnets are constructed with three quatrains (four-line stanzas) and one couplet (two lines) in the meter of iambic pentameter (like his plays). By the third couplet, the sonnets usually take a turn, and the poet comes to some kind of epiphany or teaches the reader a lesson of some sort.

In English literature, there are two basic sonnet patterns:

Italian or Petrarchan Sonnet: Named for the Italian Renaissance lyrical poet

Francesco Petrarch, this sonnet pattern consists of an eight-line Octave with the rhyme scheme ABBA ABBA, followed by a six-line Sestet that follows one of two rhyme schemes, CDE CDE or CDC CDC.

English or Shakespearean Sonnet: Named for William Shakespeare and a variation of Italian sonnet, this sonnet pattern consists of three four-line Quatrains and a concluding couplet with the rhyme scheme ABAB CDCD EFEF GG.

There are variants in terms of sonnets, but the Italian and English patterns are the two most prevalent. Two other primary types or sonnets are:

Spenserian: Named for the English poet Edmund Spenser, a contemporary of William Shakespeare, this sonnet pattern is a variation of Shakespearean sonnet and features a more challenging rhyme scheme, ABAB BCBC CDCD EE.

Miltonic: Named for the English poet John Milton, this sonnet pattern is considered an evolution of the Shakespearean sonnet. Milton used the Petrarchan form as well, and expanded the traditional limits of rhyme and length in composing many of his sonnets. In addition, Miltonic sonnets often address themes of internal struggles and conflict rather than external world themes.

THE ELEGY

Elegy, meditative lyric poem lamenting the death of a public personage or of a friend or loved one; by extension, any reflective lyric on the broader theme of human mortality. In classical literature an elegy was simply any poem written in the elegiac meter (alternating lines of dactylic hexameter and pentameter) and was not restricted as to subject. A distinct kind of elegy is the pastoral elegy, which borrows the classical convention of representing its subject as an idealized shepherd in an idealized pastoral background and follows a rather formal pattern. It begins with an expression of grief and an invocation to the Muse to aid the poet in expressing his suffering. It usually contains a funeral procession, a description of sympathetic mourning throughout nature, and musings on the unkindness of death. It ends with acceptance, often a very affirmative justification, of nature's law. The outstanding example of the English pastoral elegy is John Milton's "Lycidas" (1638), written on the death of Edward King, a college friend. Other notable pastoral elegies are Percy Bysshe Shelley's "Adonai's" (1821), on the death of the poet John Keats, and Matthew Arnold's "Thyrsis" (1867), on the death of the poet Arthur Hugh Clough.

In the 18th century , the English "graveyard school" of poets , wrote generalized reflections on death and immortality, combining gloomy, sometimes ghoulish imagery of human impermanence with philosophical speculation. Representative works are Edward Young's Night Thoughts (1742–45) and Robert Blair's Grave (1743), but the best known of these poems is Thomas Gray's more tastefully subdued creation "An Elegy Written in a Country Church Yard" (1751), which pays tribute to the generations of humble and unknown villagers buried in a church cemetery. In the United States, a counterpart to the graveyard mode is found in William Cullen Bryant's "Thanatopsis" (1817). A wholly new treatment of the conventional pathetic fallacy of attributing grief to nature is achieved in Walt Whitman's "When Lilacs Last in the Dooryard Bloom'd" (1865–66).

THE IDYLL

An idyll is a short poem, descriptive of rustic life, written in the style of Theocritus' short pastoral poems, the Idylls. Unlike Homer, Theocritus did not engage in heroes and warfare. His idylls are limited to a small intimate world, and describe scenes from everyday life. Later imitators include the Roman poets Virgil and Catullus, Italian poets Torquato Tasso, Sannazaro and Leopardi, the English poet Alfred, Lord Tennyson (Idylls of the King), and Nietzsche's Idylls from Messina. Goethe called his poem Hermann and Dorothea—which Schiller considered the very climax in Goethe's production—an idyll.

THE EPIC

Epic, long narrative poem recounting heroic deeds, although the term has also been loosely used to describe novels, such as Leo Tolstoy's *War and Peace*, and motion pictures, such as Sergey Eisenstein's *Ivan the Terrible*. In literary usage, the term encompasses both oral and written compositions. The prime examples of the oral epic are Homer's *Iliad* and *Odyssey*. Outstanding examples of the written epic include Virgil's *Aeneid* and Lucan's *Pharsalia* in Latin, *Chanson de Roland* in medieval French, Ludovico Ariosto's *Orlando furioso* and Torquato Tasso's *Gerusalemme liberata* in Italian, *Cantar de mio Cid* in Spanish, and John Milton's *Paradise Lost* and Edmund Spenser's *Faerie Queene* in English. There are also seriocomic epics, such as the *Morgante* of a 15th-century Italian poet, Luigi Pulci, and the pseudo-Homeric *Battle of the Frogs and Mice*. Another distinct group is made up of the so-called beast epics—narrative poems written in Latin in the Middle Ages and dealing with the struggle between a cunning fox and a cruel and stupid wolf. Underlying all of the written forms is some trace of an oral character, partly because of the monumental persuasiveness of Homer's example but more largely because the epic was, in fact, born of an oral tradition. It is on the oral tradition of the epic form that this article will focus.

The English word *epic* comes from the Latin *epicus*, which itself comes from the Ancient Greek adjective ἐπικός (*epikos*), from ἔπος (*epos*),[2] "word, story, poem."[3]

In ancient Greek, 'epic' could refer to all poetry in dactylic hexameter (*epea*), which included not only Homer but also the wisdom poetry of Hesiod, the utterances of the Delphic oracle, and the strange theological verses attributed to Orpheus. Later tradition, however, has restricted the term 'epic' to *heroic epic*, as described in this article.

UNIT II

THE BALLAD

A **ballad** is a form of verse, often a narrative set to music. Ballads derive from the medieval French *chanson balladée* or *ballade*, which were originally "dance songs". Ballads were particularly characteristic of the popular poetry and song of Britain and Ireland from the Late Middle Ages until the 19th century.

The ballad derives its name from medieval Scottish dance songs or "ballares" (L: *ballare*, to dance),[1] from which 'ballet' is also derived, as did the alternative rival form that became the French ballade.[2][3] As a narrative song, their theme and function may originate from Scandinavian and Germanic traditions of storytelling that can be seen in poems such as *Beowulf*.[4] Musically they were influenced by the Minnelieder of the Minnesang tradition.[5] The earliest example of a recognizable ballad in form in England is "Judas" in a 13th-century manuscript.

Ballads were originally written to accompany dances, and so were composed in couplets with refrains in alternate lines. These refrains would have been sung by the dancers in time with the dance.

Ballads usually are heavily influenced by the regions in which they originate and use the common dialect of the people.

In all traditions most ballads are narrative in nature, with a self-contained story, often concise, and rely on imagery, rather than description, which can be tragic, historical, romantic or comic.[8] Themes concerning rural labourers and their sexuality are common, and there are many ballads based on the Robin Hood legend. Another common feature of ballads is repetition, sometimes of fourth lines in succeeding stanzas, as a refrain, sometimes of third and fourth lines of a stanza and sometimes of entire stanzas.

THE SATIRE

The word satire comes from the Latin word satur . Satirical literature can commonly be categorized as either Horatian, Juvenalian, or Menippean. Horatian satire, named for the Roman satirist Horace (65–8 BCE), playfully criticizes some social vice through gentle, mild, and light-hearted humor. Juvenalian satire, named for the writings of the Roman satirist Juvenal (late first century – early second century AD), is more contemptuous and abrasive than the Horatian. Jonathan Swift has been established as an author who "borrowed heavily from Juvenal's techniques in [his critique] of contemporary English society". The genre of Menippean satire is a form of satire, usually in prose, which is characterized by attacking mental attitudes rather than specific individuals or entities. It has been broadly described as a mixture of allegory, picaresque narrative and satirical commentary. Critic Northrop Frye said that Menippean satire moves rapidly between styles and points of view. Such satires deal less

with human characters than with the single-minded mental attitudes, or "humours", that they represent .

THE HEROIC COUPLET

The Heroic Couplet consists of two iambic pentameters rhyming together. It is called 'heroic' because ten-syllable iambic verse, whether it rhymes or not, is the usual form for epic verse in English, celebrating heroic exploits.

The Heroic Couplet was first used by Chaucer, who probably derived it from older French verse. The Elizabethans used it with equal skill in their poetry and drama. Shakespeare and Ben Jonson, employed it for the sake of variety.

Dryden and Pope gave the Heroic Couplet quality it had never possessed before. They used it for various compositions- drama, epic, satire, didactic verse.

With the coming of Romantic poets, the complete structure was changed. It became enjambed.

Heroic couplet had gone out of fashion. It was replaced by other stanza forms that afforded greater freedom to the writer. The Romantics who aimed at natural diction and were lyrical poets, had little use for it.

THE CHAUCERIAN STANZA

The Chaucerian stanza, also known as rhyme royal, is a stanza form introduced by English poet Geoffrey Chaucer. It's seven lines long and uses the rhyme scheme ABABBCC.

It was first used in Chaucer's long poem, '*Troilus and Criseyde*' and then later in *'Parlement of Foules.'* There are also examples of these stanzas in his famed *Canterbury Tales.* It's thought that Chaucer took this poetic form from the French ballade stanza or was perhaps inspired by the Italian ottava rima.

Its second name, rhyme royal, likely came into use after James I of Scotland used it in *'The Kingis Quair.'* Chaucer's broader influence is seen through various English and Scottish poets using this form.

Definition of Chaucerian Stanza

A Chaucerian stanza, as popularized by the poet of the same name, contains seven lines. These lines follow a rhyme scheme of ABABBCC and can be separated into a tercet and

two couplets or a quatrain and a tercet. Usually, the stanzas also use iambic pentameter. This means that the lines contain ten syllables each. These can be separated into groups of two beats. The first beat of each pair, or foot, is unstressed, and the second is stressed.

THE OTTAVA RIMA

The Ottava Rima is an Italian Stanza form, and was introduced into England by Sir Thomas Wyatt in the 16th Century.

It is a stanza of eight lines in iambic pentameters, six of which rhyme alternately and other two form a final couplet with a separate rhyme: abababcc.

It is a narrative measure like the Chaucerian stanza, but is more adaptable and is better suited to the purpose of humour or satire.

Byron used it for satire in *The Vision of Judgement* and for mock heroic effects in *Don Juan.*

Shelley and Keats employed it for pure narrative in *The Witch of Atlas* and *The Pot of Basil* respectively.

THE SPENSERIAN STANZA

Spenser used a nine-line stanza which has borne his name ever since.

Rhyme Scheme – abab bcbc c

In spite of its division into two quatrains and a final line longer by a foot than the rest, it is one inseparabale unit owing to the interweaving of rhymes from the beginning to the end.

It has certain drawbacks. It requires one of the rhymes to be repeated thrice which sometimes visibly taxes the poet's ingenuity. Great writers have used it most successfully.

UNIT III

TRAGEDY

Tragedy is a branch of literature that addresses the sorrowful downfall of a protagonist in a serious manner. In classical tragedy, the protagonist is a tragic hero of exalted social status whose own character flaw combines with fate to bring about their ruin. In more recent centuries, however, tragedy has taken other forms, featuring protagonists of social insignificance and removing the tragic flaw to suggest a character's complete powerlessness in the face of modern challenges. Regardless of the details, all tragedies attempt to examine serious questions of existence, especially the relationship between man and the universe.

The tragic form was first developed by the ancient Greeks as a dramatic art. Playwrights like Sophocles and Euripides wrote tragic dramas to accompany ritualized religious celebrations. These plays established the concepts of the tragic hero, the tragic flaw (hamartia) and the resulting catharsis. The entrances and exits of a masked chorus who provided commentary throughout the play prefigured the scene changes of later theater. The Greek model elicited pity and fear from an audience as a result of the tragic interplay of a character's choice and their inevitable fate. Greek tragic heroes typically begin a play at the height of their powers - happy, respected, successful, and of noble birth. Their own character failings, however, drive them to make a series of mistakes that leads to their downfall. The sorrow induced by the tragedy derives from the viewers' ability to understand the hero's thinking and imagine themselves in his or her shoes. This connection with the tragic protagonist has remained central to the genre despite its many variations over the centuries.

After dying out as a preferred form of literature for a few centuries, tragedy experienced a revival during the 16th and 17th centuries in Elizabethan England and French Baroque theater. English playwrights like Christopher Marlowe and William Shakespeare continued the Greek tradition of tragic heroes brought low by their own flaws, as in The Tragical History of Dr. Faustus, Othello, or Macbeth. They introduced more ordinary protagonists, however, and enriched their tales with the addition of subplots.

COMEDY

For ancient Greeks and Romans, a comedy was a stage-play with a happy ending. In the Middle Ages, the term expanded to include narrative poems with happy endings and a lighter tone. In this sense Dante used the term in the title of his poem, the Divine Comedy . Satire and political satire use ironic comedy used to portray persons or social institutions as ridiculous or corrupt, thus alienating their audience from the object of humor.
Parody borrows the form of some popular genre, artwork, or text but uses certain ironic changes to critique that form from within (though not necessarily in a condemning way). Screwball comedy derives its humor largely from bizarre, surprising (and

improbable) situations or characters. Black comedy is defined by dark humor that makes light of so-called dark or evil elements in human nature. Similarly scatological humor, sexual humor, and race humor create comedy by violating social conventions or taboos in comedic ways. A comedy of manners typically takes as its subject a particular part of society (usually upper class society) and uses humor to parody or satirize the behavior and mannerisms of its members. Romantic comedy is a popular genre that depicts burgeoning romance in humorous terms, and focuses on the foibles of those who are falling in love.

Types of comedy

Ancient Greek comedy, as practiced by Aristophanes and Menander

Ancient Roman comedy, as practiced by Plautus and Terence

Ancient Indian comedy, as practiced in Sanskrit drama

Burlesque, from Music hall and Vaudeville to Performance art

Citizen comedy, as practiced by Thomas Dekker, Thomas Middleton and Ben Jonson

Clowns such as Richard Tarlton, William Kempe and Robert Armin

Comedy of humours, as practiced by Ben Jonson and George Chapman

Comedy of intrigue, as practiced by Niccolò Machiavelli and Prince Manuel

Comedy of manners, as practiced by Molière, William Wycherley and William Congreve

Comedy of menace, as practiced by David Campton and Harold Pinter

comédie larmoyante or 'tearful comedy', as practiced by Pierre-Claude Nivelle de La Chaussée and Louis-Sébastien Mercier

Laughing comedy, as practiced by Oliver Goldsmith and Richard Brinsley Sheridan

Restoration comedy, as practiced by George Etherege, Aphra Behn and John Vanbrugh

Sentimental comedy, as practiced by Colley Cibber and Richard Steele

Shakespearean comedy, as practiced by William Shakespeare

TRAGICOMEDY

Tragicomedy, dramatic work incorporating both tragic and comic elements. When coined by the Roman dramatist Plautus in the 2nd century BC, the word denoted a play in which gods and men, masters and slaves reverse the roles traditionally assigned to them, gods and heroes

acting in comic burlesque and slaves adopting tragic dignity. This startling innovation may be seen in Plautus' Amphitryon.

In the Renaissance, tragicomedy became a genre of play that mixed tragic elements into drama that was mainly comic. The Italian writer Battista Guarini defined tragicomedy as having most of tragedy's elements—e.g., a certain gravity of diction, the depiction of important public events, and the arousal of compassion—but never carrying the action to tragedy's conclusion, and judiciously including such comic elements as low-born characters, laughter, and jests. Central to this kind of tragicomedy were danger, reversal, and a happy ending. Despite its affront to the strict Neoclassicism of the day, which forbade the mixing of genres, tragicomedy flourished, especially in England, whose writers largely ignored the edicts of Neoclassicism. John Fletcher provides a good example of the genre in The Faithful Shepherdess (c. 1608), itself a reworking of Guarini's Il pastor fido, first published in 1590. Notable examples of tragicomedy by William Shakespeare are The Merchant of Venice (1596–97), The Winter's Tale (1610–11), and The Tempest (1611–12).

Nineteenth-century Romantic writers espoused Shakespeare's use of tragicomedy in the belief that his plays closely mirrored nature, and they used him as a model for their works. The dramas of Georg Büchner, Victor Hugo, and Christian Dietrich Grabbe reflect his influence. With the advent of realism later in the 19th century, tragicomedy underwent yet another revision. Still intermingling the two elements, comic interludes now highlighted the ironic counterpoints inherent in a play, making the tragedy seem even more devastating. Such works as Henrik Ibsen's Ghosts (1881) and The Wild Duck (1884) reflect this technique. George Bernard Shaw said of Ibsen's work that it established tragicomedy as a more meaningful and serious entertainment than tragedy. Anton Chekhov's tragicomedies include Uncle Vanya (1897) and The Cherry Orchard (1904).

Modern tragicomedy is sometimes used synonymously with Absurdist drama, which suggest that laughter is the only response left to man when he is faced with the tragic emptiness and meaninglessness of existence. Examples of this modern type of tragicomedy are Samuel Beckett's Endgame (1958) and Harold Pinter's The Dumb-Waiter (1960).

FARCE

Farce, a comic dramatic piece that uses highly improbable situations, stereotyped characters, extravagant exaggeration, and violent horseplay. The term also refers to the class or form of drama made up of such compositions. Farce is generally regarded as intellectually and aesthetically inferior to comedy in its crude characterizations and implausible plots, but it has been sustained by its popularity in performance and has persisted throughout the Western world to the present.

Antecedents of farce are found in ancient Greek and Roman theatre, both in the comedies of Aristophanes and Plautus and in the popular native Italian fabula Atellana, entertainments in

which the actors played stock character types—such as glutton, graybeard, and clown—who were caught in exaggerated situations.

It was in 15th-century France that the term farce was first used to describe the elements of clowning, acrobatics, caricature, and indecency found together within a single form of entertainment. Such pieces were initially bits of impromptu buffoonery inserted by actors into the texts of religious plays—hence the use of the Old French word farce, "stuffing." Such works were afterward written independently, the most amusing of the extant texts being Maistre Pierre Pathelin (c. 1470). French farce spread quickly throughout Europe, notable examples being the interludes of John Heywood in 16th-century England. Shakespeare and Molière eventually came to use elements of farce in their comedies.

Farce continued throughout the 18th and 19th centuries; in France, Eugène-Marin Labiche's Le Chapeau de paille d'Italie (1851; An Italian Straw Hat) and Georges Feydeau's La Puce à l'oreille (1907; A Flea in Her Ear) were notable successes. Farce also surfaced in music hall, vaudeville, and boulevard entertainments.

Farce survived in the late 19th and early 20th centuries in such plays as Charley's Aunt (1892) by Brandon Thomas and found new expression in film comedies with Charlie Chaplin, the Keystone Kops, and the Marx Brothers. The farces presented at the Aldwych Theatre, London, between the world wars were enormously popular, and numerous successful television comedy shows attest to the durability of the form. Examples from the second half of the century are the Italian Dario Fo's Morte accidentale di un anarchico (1974; Accidental Death of an Anarchist), Michael Frayn's Noises Off (1982), and Alan Ayckbourn's Communicating Doors (1995).

MELODRAMA

The melodrama approach was revived in the 18th- and 19th-century French romantic drama and the sentimental novels that were popular in both England and France. These dramas and novels focused on moral codes in regards to family life, love, and marriage, and they can be seen as a reflection of the issues brought up by the French Revolution, the industrial revolution and the shift to modernization. Many melodramas were about a middle-class young woman who experienced unwanted sexual advances from an aristocratic miscreant, with the sexual assault being a metaphor for class conflict. The melodrama reflected post-industrial revolution anxieties of the middle class, who were afraid of both aristocratic power brokers and the impoverished working class "mob".

In the 18th century, melodrama was a technique of combining spoken recitation with short pieces of accompanying music. Music and spoken dialogue typically alternated in such works, although the music was sometimes also used to accompany pantomime.

The earliest known examples are scenes in J. E. Eberlin's Latin school play Sigismundus (1753). The first full melodrama was Jean-Jacques Rousseau's Pygmalion, the text of which was written in 1762 but was first staged in Lyon in 1770. Rousseau composed the overture and an Andante, but the bulk of the music was composed by Horace Coignet.

A different musical setting of Rousseau's Pygmalion by Anton Schweitzer was performed in Weimar in 1772, and Goethe wrote of it approvingly in Dichtung and Wahrheit. Pygmalion is a monodrama, written for one actor.

Some 30 other monodramas were produced in Germany in the fourth quarter of the 18th century. When two actors were involved, the term duo drama could be used. Georg Benda was particularly successful with his duo dramas Ariadne Auf Naxos (1775) and Medea (1778). The sensational success of Benda's melodramas led Mozart to use two long melodramatic monologues in his opera Zaide (1780).

Other later and better-known examples of the melodramatic style in operas are the grave-digging scene in Beethoven's Fidelio (1805) and the incantation scene in Weber's Der Freischütz (1821).

After the English Restoration of Charles II in 1660, most British theatres were prohibited from performing "serious" drama but were permitted to show comedy or plays with music. Charles II issued letters patent to permit only two London theatre companies to perform "serious" drama. These were the Theatre Royal, Drury Lane and Lisle's Tennis Court in Lincoln's Inn Fields, the latter of which moved to the Theatre Royal, Covent Garden in 1720 (now the Royal Opera House). The two patent theatres closed in the summer months. To fill the gap, the Theatre Royal, Haymarket became a third patent theatre in London in 1766.

Further letters patent were eventually granted to one theatre in each of several other English towns and cities. Other theatres presented dramas that were underscored with music and, borrowing the French term, called it melodrama to get around the restriction. The Theatres Act 1843 finally allowed all the theatres to play drama.

THE MASQUE

The masque was a form of festive courtly entertainment that flourished in 16th- and early 17th-century Europe, though it was developed earlier in Italy, in forms including the intermedio (a public version of the masque was the pageant). A masque involved music and dancing, singing and acting, within an elaborate stage design, in which the architectural framing and costumes might be designed by a renowned architect, to present a deferential

allegory flattering to the patron. Professional actors and musicians were hired for the speaking and singing parts. Often the masquers, who did not speak or sing, were courtiers: the English queen Anne of Denmark frequently danced with her ladies in masques between 1603 and 1611, and Henry VIII and Charles I of England performed in the masques at their courts. In the tradition of masque, Louis XIV of France danced in ballets at Versailles with music by Jean-Baptiste Lully. In England, Tudor court masques developed from earlier guisings, where a masked allegorical figure would appear and address the assembled company—providing a theme for the occasion—with musical accompaniment; masques at Elizabeth's court emphasized the concord and unity between Queen and Kingdom. A descriptive narrative of a processional masque is the masque of the Seven Deadly Sins in Edmund Spenser's The Faerie Queene (Book i, Canto IV). A particularly elaborate masque, performed over the course of two weeks for Queen Elizabeth, is described in the 1821 novel Kenilworth, by Sir Walter Scott. Queen Elizabeth was entertained at country houses during her progresses with performances like the Harefield Entertainment.

In Scotland, masques were performed at court, particularly at wedding celebrations, and the royal wardrobe provided costumes. After the Union of the Crowns, at the court of James I and Anne of Denmark, narrative elements of the masque became more significant. Plots were often on classical or allegorical themes, glorifying the royal or noble sponsor. At the end, the audience would join with the actors in a final dance. Ben Jonson wrote a number of masques with stage design by Inigo Jones. Their works are usually thought of as the most significant in the form. Samuel Daniel and Sir Philip Sidney also wrote masques.

THE ONE-ACT PLAY

A one-act play is a play that has only one act, as distinct from plays that occur over several acts. One-act plays may consist of one or more scenes. In recent years,[when?] the 10-minute play has emerged as a popular subgenre of the one-act play, especially in writing competitions. The origin of the one-act play may be traced to the very beginning of drama: in ancient Greece, Cyclops, a satyr play by Euripides, is an early example.

One-act plays by major dramatists

Edward Albee – The Goat, or Who Is Sylvia? (2002)

Samuel Beckett – Krapp's Last Tape (1958)

Anton Chekhov – A Marriage Proposal (1890)

Joseph Heller – Clevinger's Trial (1973)

Israel Horovitz – Line (1974)

Eugène Ionesco – The Bald Soprano (1950)

Arthur Miller – A Memory of Two Mondays (1955)

August Strindberg – Pariah (1889), Motherly Love (1892), and The First Warning (1892)

Thornton Wilder – The Long Christmas Dinner (1931)

Cormac McCarthy – The Sunset Limited (2006)

Jean-Paul Sartre - No Exit (1944)

DRAMATIC MONOLOGUE

Dramatic monologue, a poem written in the form of a speech of an individual character; it compresses into a single vivid scene a narrative sense of the speaker's history and psychological insight into his character. Though the form is chiefly associated with Robert Browning, who raised it to a highly sophisticated level in such poems as "My Last Duchess," "The Bishop Orders His Tomb at St. Praxed's Church," "Fra Lippo Lippi," and "Andrea del Sarto," it is actually much older. Many Old English poems are dramatic monologues—for instance, "The Wanderer" and "The Seafarer." The form is also common in folk ballads, a tradition that Robert Burns imitated with broad satiric effect in "Holy Willie's Prayer." Browning's contribution to the form is one of subtlety of characterization and complexity of the dramatic situation, which the reader gradually pieces together from the casual remarks or digressions of the speaker. The subject discussed is usually far less interesting than what is inadvertently revealed about the speaker himself. In "My Last Duchess," in showing off a painting of his late wife, an Italian aristocrat reveals his cruelty to her. The form parallels the novelistic experiments with point of view in which the reader is left to assess the intelligence and reliability of the narrator. Later poets who successfully used the form were Ezra Pound ("The River Merchant's Wife: A Letter"), T.S. Eliot ("Love Song of J. Alfred Prufrock"), and Robert Frost ("The Pauper Witch of Grafton").

UNIT IV

DRAMATIC IRONY

Dramatic irony is an important stylistic device that is commonly found in plays, movies, theaters, and sometimes in poetry. Storytellers use this irony as a useful plot device for creating situations in which the audience knows more about the situations, the causes of conflicts, and their resolutions before the leading characters or actors. That is why readers observe that the speech of actors takes on unusual meanings.

For instance, the audience knows that a character is going to be murdered, or will make a decision to commit suicide; however, one particular character or others may not be aware of these facts. Hence, the words and actions of characters would suggest a different meaning to the audience from what they indicate to the characters and the story. Thus, it creates intense suspense and humor. This speech device also emphasizes, embellishes, and conveys emotions and moods more effectively.

"There's no art
To find the mind's construction in the face:
He was a gentleman on whom I built
An absolute trust."

This is one of the best examples of dramatic irony. In this case, Duncan says that he trusts Macbeth, not knowing about the prophecy of witches that Macbeth is going to be the king, and that he would kill him. The audience, on the other hand, knows about the prophecy. This demonstrates dramatic irony.

SOLILOQUY AND ASIDE

A **soliloquy** is a monologue addressed to oneself, thoughts spoken out loud without addressing another.

Soliloquies are used as a device in drama to let a character make their thoughts known to the audience, address it directly or take it into their confidence.[4] English Renaissance drama used soliloquies to great effect, such as in the soliloquy "To be, or not to be", the centrepiece of Shakespeare's *Hamlet*.

An **aside** is a dramatic device in which a character speaks to the audience. By convention, the audience is to realize that the character's speech is unheard by the other characters on stage. It may be addressed to the audience expressly (in character or out) or represent an unspoken thought. An aside is usually a brief comment, rather than a speech, such as a monologue or soliloquy. Unlike a public announcement, it occurs within the context of the play. An aside is, by convention, a true statement of a character's thought; a character may be mistaken in an aside, but may not be dishonest.

Aside is used to gossip about other characters without their awareness, give audiences better understanding of matters, as well as make audiences laugh; this humour that may be generated

is because the character or characters being talked about is or are not conscious of the fact they are being spoken of.

EXPECTATION AND SURPRISE

The plot-construction in a play follows two methods: either all the relevant facts are disclosed at once or a few are held back for some time to be sprung on the audience later.

The one derives its interest from anticipation, the other from suspense. Too much of Expectation leads to dullness; too much of surprise to melodrama.

Each is effective in its own way, but surprise probably constitutes the essence of all drama. Expectation has its effect when curiosity about the outcome of the play has been sufficiently aroused.

ORIGIN OF THE ENGLISH DRAMA

Drama was introduced to Britain from Europe by the Romans, and auditoriums were constructed across the country for this purpose. But England didn't exist until hundreds of years after the Romans left.

By the medieval period, the mummers' plays had developed, a form of early street theatre associated with the Morris dance, concentrating on themes such as Saint George and the Dragon and Robin Hood. These were folk tales re-telling old stories, and the actors travelled from town to town performing these for their audiences in return for money and hospitality.

Mystery plays and miracle plays (sometimes distinguished as two different forms,[1] although the terms are often used interchangeably) are among the earliest formally developed plays in medieval Europe. Medieval mystery plays focused on the representation of Bible stories in churches.

The morality play is a genre of Medieval and early Tudor theatrical entertainment. In their own time, these plays were known as "interludes", a broader term given to dramas with or without a moral theme.[6] Morality plays are a type of allegory in which the protagonist is met by personifications of various moral attributes who try to prompt him to choose a Godly life over one of evil. Morality plays deals with the lives of saints.

The Origin of Drama The origin of the drama is deep-rooted in the religious predispositions of mankind. Same is the case not only with English drama, but with dramas of other nations as well. The ancient Greek and Roman dramas were mostly concerned with religious ceremonials of people. It was the religious elements that resulted into the development of drama. As most of the Bible was written into Latin, common people could not understand its meanings. That's why; the clergy tried to find out some new methods of teaching and expounding the teachings of Bible to the common people. For this purpose, they developed a new method, wherein the stories of the Gospel were explained through the living pictures. The performers acted out the story in a dumb show.

Origin of Drama: Mysteries and Miracle Plays In the next stage, the actors spoke as well as acted their parts. Special plays were written by the clerics, at first in Latin and later in the vernacular French. These early plays were known as Mysteries or Miracles. The very word Mystery shows its ecclesiastical origin, since the word comes from the French Mystere derived

from ministere, because the clergy, the ministerium or ministry ecclesiae, themselves took part in these plays. In England the term Miracle is used indiscriminately for any kind of religion play, but the strictly speaking the term Mystery is applied to the stories taken from the Scriptures narrative, while Miracles are plays dealing with incidents in the lives of Saints and Martyrs.

Origin of Drama: Secular and Religious Origin of Drama The history of drama is deeply rooted in lay and religious annals of history. It may be well at this point to sketch the main lines of development, before dealing in greater detail with the early plays that merged gradually into Elizabethan drama. Pausing them to consider the lines of development shown by the drama from Plantagenet times down to the era of Elizabeth, we find certain distinctive stages, whilst underlying the entire movement is a twofold appeal. The drama appeals to two instincts deeply rooted: i. The craving for amusement ii. The desire for improvement. This twofold appeal accounts for the complex origin of the drama, and enables us to differentiate the lay from the sacred element.

ORIGIN OF THE ENGLISH THEATRE

The drama had established itself at the royal court who maintained a regular body of actors to entertain; there were companies of itinerant players, who wandered from place to place performing. Act of Parliament declared that all players had to shelter under the name of some nobleman. Noblemen allowed their names to be used to patronise the growing art. The favourite resorts of such players were the London inns.

Their spacious yards afforded an almost ideal place for their performances. The stage, was erected in the middle. The players therefore had to move outside the city boundaries.

They bore a very close resemblance to the inn-yards; the enclosed space was sometimes circular or octagonal. This space came to be known as the pit, was open and was open surrounded on all sides by rows of galleries.

From one side of it the stage projected. Three doors led to three rooms. One in the middle called the inner stage, one on either side used as dressing rooms. Above these was an upper stage which could serve as a balcony.

DRAMATIC MODERNISM

The term “modernism” came into use in the late 19th century along with other-isms such as Aestheticism, Symbolism, Futurism, Dadaism and so on.

Dramatic Modernism forces the audience to rethink its relation to the action on the stage. In modernist drama, the audience is often implicated in the unfolding of action. As an important factor in the representation, they become a stage for the action itself.

One of the earliest attempts to rewrite drama came with the Irish Theatre Movement signalled by the opening of the Abbey theatre in 1904.

The English contribution to the modern experiment in drama was a new kind of verse drama. Until the early 1950s by which time it had become a spent force, it seemed as if verse drama was the final statement on dramatic modernity. The post-war revolt against prewar modes came in the Fifties. Anti-intellectual and anti-elitist, its virtue was that it provided new content to drama, and depicted with energy and vitality the life and style of the new generation.

UNIT V

ESSAY

Essay, an analytic, interpretative, or critical literary composition usually much shorter and less systematic and formal than a dissertation or thesis and usually dealing with its subject from a limited and often personal point of view.

Some early treatises—such as those of Cicero on the pleasantness of old age or on the art of "divination," Seneca on anger or clemency, and Plutarch on the passing of oracles—presage to a certain degree the form and tone of the essay, but not until the late 16th century was the flexible and deliberately nonchalant and versatile form of the essay perfected by the French writer Michel de Montaigne. Choosing the name essai to emphasize that his compositions were attempts or endeavours, a groping toward the expression of his personal thoughts and experiences, Montaigne used the essay as a means of self-discovery. His Essais, published in their final form in 1588, are still considered among the finest of their kind. Later writers who most nearly recall the charm of Montaigne include, in England, Robert Burton, though his whimsicality is more erudite, Sir Thomas Browne, and Laurence Sterne, and in France, with more self-consciousness and pose, André Gide and Jean Cocteau.

At the beginning of the 17th century, social manners, the cultivation of politeness, and the training of an accomplished gentleman became the theme of many essayists. This theme was first exploited by the Italian Baldassare Castiglione in his Il libro del cortegiano (1528; The Book of the Courtier). The influence of the essay and of genres allied to it, such as maxims, portraits, and sketches, proved second to none in molding the behavior of the cultured classes, first in Italy, then in France, and, through French influence, in most of Europe in the 17th century. Among those who pursued this theme was the 17th-century Spanish Jesuit Baltasar Gracián in his essays on the art of worldly wisdom.

Keener political awareness in the 18th century, the age of Enlightenment, made the essay an all-important vehicle for the criticism of society and religion. Because of its flexibility, its brevity, and its potential both for ambiguity and for allusions to current events and conditions, it was an ideal tool for philosophical reformers. The Federalist Papers in America and the tracts of the French Revolutionaries are among the countless examples of attempts during this period to improve the human condition through the essay. The genre also became the favoured tool of traditionalists of the 18th and 19th centuries, such as Edmund Burke and Samuel Taylor Coleridge, who looked to the short, provocative essay as the most potent means of educating the masses. Essays such as Paul Elmer More's long series of Shelburne Essays (published between 1904 and 1935), T.S. Eliot's After Strange Gods (1934) and Notes Towards the Definition of Culture (1948), and others that attempted to reinterpret and redefine culture, established the genre as the most fitting to express the genteel tradition at odds with the democracy of the new world. Whereas in several countries the essay

became the chosen vehicle of literary and social criticism, in other countries the genre became semipolitical, earnestly nationalistic, and often polemical, playful, or bitter. Essayists such as Robert Louis Stevenson and Willa Cather wrote with grace on several lighter subjects, and many writers—including Virginia Woolf, Edmund Wilson, and Charles du Bos—mastered the essay as a form of literary criticism.

NOVEL

The English novel has generally been seen as beginning with Daniel Defoe's Robinson Crusoe (1719) and Moll Flanders (1722), though John Bunyan's The Pilgrim's Progress (1678) and Aphra Behn's Oroonoko (1688) are also contenders, while earlier works such as Sir Thomas Malory's Morte d'Arthur, and even the "Prologue" to Geoffrey Chaucer's Canterbury Tales have been suggested. Another important early novel is Gulliver's Travels (1726, amended 1735), by Irish writer and clergyman Jonathan Swift, which is both a satire of human nature, as well as a parody of travellers' tales like Robinson Crusoe. The rise of the novel as an important literary genre is generally associated with the growth of the middle class in England.

Other major 18th-century English novelists are Samuel Richardson (1689–1761), author of the epistolary novels Pamela, or Virtue Rewarded (1740) and Clarissa (1747–48); Henry Fielding (1707–1754), who wrote Joseph Andrews (1742) and The History of Tom Jones, a Foundling (1749); Laurence Sterne (1713–1768), who published Tristram Shandy in parts between 1759 and 1767; Oliver Goldsmith (1728–1774), author of The Vicar of Wakefield (1766); Tobias Smollett (1721–1771), a Scottish novelist best known for his comic picaresque novels, such as The Adventures of Peregrine Pickle (1751) and The Expedition of Humphry Clinker (1771), who influenced Charles Dickens;[5] and Fanny Burney (1752–1840), whose novels "were enjoyed and admired by Jane Austen," wrote Evelina (1778), Cecilia (1782) and Camilla (1796).

A noteworthy aspect of both the 18th- and 19th- century novel is the way the novelist directly addressed the reader. For example, the author might interrupt his or her narrative to pass judgment on a character, or pity or praise another, and inform or remind the reader of some other relevant issue.

It was in the Victorian era (1837–1901) that the novel became the leading literary genre in English. A number of women novelists were successful in the 19th century, although they often had to use a masculine pseudonym. At the beginning of the 19th century most novels were published in three volumes. However, monthly serialization was revived with the publication of Charles Dickens' Pickwick Papers in twenty parts between April 1836 and November 1837. Demand was high for each episode to introduce some new element, whether it was a plot twist or a new character, so as to maintain the readers' interest. Both Dickens and Thackeray frequently published this way.

The 1830s and 1840s saw the rise of social novel, also known as social problem novel, that "arose out of the social and political upheavals which followed the Reform Act of 1832". This

was in many ways a reaction to rapid industrialization, and the social, political and economic issues associated with it, and was a means of commenting on abuses of government and industry and the suffering of the poor, who were not profiting from England's economic prosperity. Stories of the working class poor were directed toward middle class to help create sympathy and promote change. An early example is Charles Dickens' Oliver Twist (1837–38).

Charles Dickens emerged on the literary scene in the 1830s with the two novels already mentioned. Dickens wrote vividly about London life and struggles of the poor, but in a good-humored fashion, accessible to readers of all classes. One of his most popular works to this day is A Christmas Carol (1843). In more recent years Dickens has been most admired for his later novels, such as Dombey and Son (1846–48), Great Expectations (1860–61), Bleak House (1852–53) and Little Dorrit (1855–57) and Our Mutual Friend (1864–65). An early rival to Dickens was William Makepeace Thackeray, who during the Victorian period ranked second only to him, but he is now much less read and is known almost exclusively for Vanity Fair (1847). In that novel he satirizes whole swaths of humanity while retaining a light touch. It features his most memorable character, the engagingly roguish Becky Sharp.

The Brontë sisters were other significant novelists in the 1840s and 1850s. Their novels caused a sensation when they were first published but were subsequently accepted as classics. They had written compulsively from early childhood and were first published, at their own expense in 1846 as poets under the pseudonyms Currer, Ellis and Acton Bell. The sisters returned to prose, producing a novel each the following year: Charlotte's Jane Eyre, Emily's Wuthering Heights and Anne's Agnes Grey. Later, Anne's The Tenant of Wildfell Hall (1848) and Charlotte's Villette (1853) were published. Elizabeth Gaskell was also a successful writer and first novel, Mary Barton, was published anonymously in 1848. Gaskell's North and South contrasts the lifestyle in the industrial north of England with the wealthier south. Even though her writing conforms to Victorian conventions, Gaskell usually frames her stories as critiques of contemporary attitudes: her early works focused on factory work in the Midlands. She always emphasised the role of women, with complex narratives and dynamic female characters.

Anthony Trollope (1815–82) was one of the most successful, prolific and respected English novelists of the Victorian era. Some of his best-loved works are set in the imaginary county of Barsetshire, including The Warden (1855) and Barchester Towers (1857). He also wrote perceptive novels on political, social, and gender issues, and on other topical matters, including The Way with Live Now (1875). Trollope's novels portrayed the lives of the landowning and professional classes of early Victorian England.

George Eliot's (Mary Ann Evans (1819–80) first novel Adam Bede was published in 1859. Her works, especially Middlemarch 1871–72), are important examples of literary realism, and are admired for their combination of high Victorian literary detail combined with an intellectual breadth that removes them from the narrow geographic confines they often depict.

An interest in rural matters and the changing social and economic situation of the countryside is seen in the novels of Thomas Hardy (1840–1928). A Victorian realist, in the tradition of George Eliot, he was also influenced both in his novels and poetry by Romanticism, especially by William Wordsworth.[21] Charles Darwin is another important influence on Thomas Hardy. Like Charles Dickens he was also highly critical of much in Victorian society, though Hardy focused more on a declining rural society. While Hardy wrote poetry throughout his life, and regarded himself primarily as a poet, his first collection was not published until 1898, so that initially he gained fame as the author of such novels as, Far from the Madding Crowd (1874), The Mayor of Casterbridge (1886), Tess of the d'Urbervilles (1891), and Jude the Obscure (1895). He ceased writing novels following adverse criticism of this last novel. In novels such as The Mayor of Casterbridge and Tess of the d'Urbervilles Hardy attempts to create modern works in the genre of tragedy, that are modelled on the Greek drama, especially Aeschylus and Sophocles, though in prose, not poetry, a novel not drama, and with characters of low social standing, not nobility. Another significant late 19th-century novelist is George Gissing (1857–1903) who published 23 novels between 1880 and 1903. His best known novel is New Grub Street (1891).

Important developments occurred in genre fiction in this era. Although pre-dated by John Ruskin's The King of the Golden River in 1841, the history of the modern fantasy genre is generally said to begin with George MacDonald, the influential author of The Princess and the Goblin and Phantastes (1858). William Morris was a popular English poet who also wrote several fantasy novels during the latter part of the nineteenth century. Wilkie Collins' epistolary novel The Moonstone (1868), is generally considered the first detective novel in the English language, while The Woman in White is regarded as one of the finest sensation novels. Well's (1866–1946) writing career began in the 1890s with science fiction novels like The Time Machine (1895), and The War of the Worlds (1898) which describes an invasion of late Victorian England by Martians, and Wells is seen, along with Frenchman Jules Verne (1828–1905), as a major figure in the development of the science fiction genre. He also wrote realistic fiction about the lower middle class in novels like Kipps (1905) and The History of Mr. Polly (1910).

SHORT STORY

A short story is a piece of prose fiction that typically can be read in one sitting and focuses on a self-contained incident or series of linked incidents, with the intent of evoking a single effect or mood. The short story is one of the oldest types of literature and has existed in the form of legends, mythic tales, folk tales, fairy tales, fables and anecdotes in various ancient communities across the world. The modern short story developed in the early 19th century.

In the United Kingdom, periodicals like The Strand Magazine and Story-Teller contributed to the popularity of the short story. Hector Hugh Munro (1870–1916), also known by his pen

name of Saki, wrote satirical short stories about Edwardian England. W. Somerset Maugham, who wrote over a hundred short stories, was one of the most popular authors of his time. P.G. Wodehouse published his first collection of comical stories about valet Jeeves in 1917. Many detective stories were written by G.K. Chesterton, Agatha Christie and Dorothy L. Sayers. Short stories by Virginia Woolf are "Kew Gardens" (1919) and "Solid Objects," about a politician with mental problems. Graham Greene wrote his Twenty-One Stories between 1929 and 1954. A specialist in the short story was V.S. Pritchett, whose first collection appeared in 1932. Arthur C. Clarke published his first science fiction story, "Travel by Wire!" in 1937. Evelyn Waugh, Muriel Spark and L.P. Hartley were other popular British storytellers whose career started in this period.

In Ireland, James Joyce published his short story collection Dubliners in 1914. These stories, written in a more accessible style than his later novels, are based on careful observation of the inhabitants of his birth city.

In the first half of the 20th century, a number of high-profile American magazines such as The Atlantic Monthly, Harper's Magazine, The New Yorker, Scribner's, The Saturday Evening Post, Esquire, and The Bookman published short stories in each issue. The demand for quality short stories was so great and the money paid for such so well that F. Scott Fitzgerald repeatedly turned to short-story (as Matthews preferred to write it) writing to pay his numerous debts. His first collection Flappers and Philosophers appeared in book form in 1920. William Faulkner wrote over one hundred short stories. Go Down, Moses, a collection of seven stories, appeared in 1941. Ernest Hemingway's concise writing style was perfectly fit for shorter fiction. Stories like "A Clean, Well-Lighted Place" (1926), "Hills Like White Elephants" (1927) and "The Snows of Kilimanjaro" (1936) are only a few pages long but carefully crafted. Dorothy Parker's the bittersweet story "Big Blonde" debuted in 1929. A popular science fiction story is "Nightfall" by Isaac Asimov.

Katherine Mansfield from New Zealand wrote many short stories between 1912 and her death in 1923. "The Doll's House" (1922) treats the topic of social inequity.

In Uruguay, Horacio Quiroga became one of the most influential short story writers in the Spanish language, with a clear influence from Edgar Allan Poe, he had a great skill using the supernatural and the bizarre to show the struggle of man and animal to survive. He also excelled in portraying mental illness and hallucinatory states.

Two important authors of short stories in the German language were Thomas Mann and Franz Kafka. In 1922 the latter wrote "A Hunger Artist", about a man who fasts for several days.

In India, the master of the short story in the Urdu language, Saadat Hasan Manto is revered for his exceptional depth, irony, and sardonic humor. The author of some 250 short stories, radio plays, essays, reminiscences, and a novel, Manto is widely admired for his analyses of violence, bigotry, prejudice, and the relationships between reason and unreason. Combining realism with surrealism and irony, Manto's works such as the celebrated short story Toba Tek Singh are

aesthetic masterpieces that continue to give profound insight into the nature of human loss, violence, and devastation. Another famous Urdu writer is Ismat Chughtai whose short story "Lihaaf" (The Quilt) on a lesbian relationship between an upper-class Muslim woman and her maidservant created great controversy following its publication in 1942.

Ryūnosuke Akutagawa (1892–1927) is called the Father of the Japanese short story.

In Brazil, the most famous modern short story writer is Mário de Andrade. At the time, Paulistan writer António de Alcantâra Machado became very popular from his collection of short stories titled, Brás, Bexiga e Barra Funda (1928), about several Italian neighborhoods, but now he is mostly read in just São Paulo. Also, novelist Graciliano Ramos and poet Carlos Drummond de Andrade have significant short story works.

Portuguese writers like Mário de Sá-Carneiro, Florbela Espanca, and Fernando Pessoa wrote well-known short stories, although their major genre was poetry.

BIOGRAPHY

Biography is sometimes regarded as a branch of history, and earlier biographical writings—such as the 15th-century Memories of the French councellor of state, Philippe de Commynes, or George Cavendish's 16th-century life of Thomas Cardinal Wolsey—have often been treated as historical material rather than as literary works in their own right. Some entries in ancient Chinese chronicles included biographical sketches; imbedded in the Roman historian Tacitus's Annals is the most famous biography of the emperor Tiberius; conversely, Sir Winston Churchill's magnificent life of his ancestor John Churchill, first duke of Marlborough, can be read as a history (written from a special point of view) of Britain and much of Europe during the War of the Spanish Succession (1701–14). Yet there is general recognition today that history and biography are quite distinct forms of literature. History usually deals in generalizations about a period of time (for example, the Renaissance), about a group of people in time (the English colonies in North America), about an institution (monasticism during the Middle Ages). Biography more typically focuses upon a single human being and deals in the particulars of that person's life.

Both biography and history, however, are often concerned with the past, and it is in the hunting down, evaluating, and selection of sources that they are akin. In this sense biography can be regarded as a craft rather than an art: techniques of research and general rules for testing evidence can be learned by anyone and thus need involve comparatively little of that personal commitment associated with art.

A biographer in pursuit of an individual long dead is usually hampered by a lack of sources: it is often impossible to check or verify what written evidence there is; there are no witnesses to cross-examine. No method has yet been developed by which to overcome such problems. Each life, however, presents its own opportunities as well as specific difficulties to the biographer: the ingenuity with which the biographer handles gaps in the record—by providing information,

for example, about the age that casts light upon the subject—has much to do with the quality of the resulting work. James Boswell knew comparatively little about Samuel Johnson's earlier years; it is one of the greatness's of his Life of Samuel Johnson LL.D. (1791) that he succeeded, without inventing matter or deceiving the reader, in giving the sense of a life progressively unfolding. Another masterpiece of reconstruction in the face of little evidence is A.J.A. Symons' biography of the English author and eccentric Frederick William Rolfe, The Quest for Corvo (1934). A further difficulty is the unreliability of most collections of papers, letters, and other memorabilia edited before the 20th century. Not only did editors feel free to omit and transpose materials, but sometimes the authors of documents revised their personal writings for the benefit of posterity, often falsifying the record and presenting their biographers with a difficult situation when the originals were no longer extant.

The biographer writing the life of a person recently dead is often faced with the opposite problem: an abundance of living witnesses and a plethora of materials, which include the subject's papers and letters, sometimes transcriptions of telephone conversations and conferences, as well as the record of interviews granted to the biographer by the subject's friends and associates. Frank Friedel, for example, in creating a biography of the U.S. president Franklin D. Roosevelt, had to wrestle with something like 40 tons of paper. But finally, when writing the life of any person, whether long or recently dead, the biographer's chief responsibility is vigorously to test the authenticity of the collected materials by whatever rules and techniques are available. When the subject of a biography is still alive and a contributor to the work, the biographer's task is to examine the subject's perspective against multiple, even contradictory sources.

AUTOBIOGRAPHY

Autobiography, the biography of oneself narrated by oneself. Autobiographical works can take many forms, from the intimate writings made during life that were not necessarily intended for publication (including letters, diaries, journals, memoirs, and reminiscences) to a formal book-length autobiography.

An autobiography may be placed into one of four very broad types: thematic, religious, intellectual, and fictionalized. The first grouping includes books with such diverse purposes as The Americanization of Edward Bok (1920) and Adolf Hitler's Mein Kampf (1925, 1927). Religious autobiography claims a number of great works, ranging from Augustine and Kempe to the autobiographical chapters of Thomas Carlyle's Sartor Resartus and John Henry Cardinal Newman's Apologia in the 19th century. That century and the early 20th saw the creation of several intellectual autobiographies, including the severely analytical Autobiography of the philosopher John Stuart Mill and The Education of Henry Adams. Finally, somewhat analogous to the novel as biography is the autobiography thinly disguised as, or transformed into, the novel. This group includes such works as Samuel Butler's The Way of All Flesh (1903), James Joyce's A Portrait of the Artist as a Young Man (1916), George Santayana's The Last Puritan (1935), and the novels of Thomas Wolfe.

Yet in all of these works can be detected elements of all four types; the most outstanding autobiographies often ride roughshod over these distinctions.

CRITICISM

The early English meaning of criticism was primarily literary criticism, that of judging and interpreting literature. Samuel Johnson is often held as the prime example of criticism in the English language, and his contemporary Alexander Pope's Essay on Criticism is a significant landmark. In the course of the 17th century, it acquired the more general sense of censure, as well as the more specialized meaning of the "discernment of taste", i.e. the art of estimating the qualities and character of literary or artistic works, implicitly from the point of view of a consumer.

Criticism can be:

directed toward a person or an animal; at a group, authority or organization; at a specific behaviour; or at an object of some kind (an idea, a relationship, a condition, a process, or a thing).

personal (delivered directly from one person to another, in a personal capacity), or impersonal (expressing the view of an organization, and not aimed at anyone personally).

highly specific and detailed, or very abstract and general.

verbal (expressed in language) or non-verbal (expressed symbolically, or expressed through an action or a way of behaving).

explicit (the criticism is clearly stated) or implicit (a criticism is implied by what is being said, but it is not stated openly).

the result of critical thinking or spontaneous impulse.

Different kinds of criticisms can be distinguished as types using the following criteria:

Point of view from which the criticism is made ("in what framework", "from what angle or perspective" is the criticism made).

Content of criticism, what it consists of ("what" is the criticism).

Purpose, motive, use or function of criticism ("why" is the criticism being raised, what is its aim).

Form of criticism, language used or medium of expression (in what "style" or format is the criticism presented).

Method of delivery, transmission or communication for the criticism ("how", or by what means, is the criticism conveyed).

Type of critic or the source making the criticism ("from whom" criticism originates).

Target or object of the criticism (criticism "of whom" or criticism "of what").

Context, place, setting or situation for the criticism ("where" is the criticism being made).

Recipients or audience of the criticism, intended or unintended (criticism directed or addressed "to where" or "to whom").

The Pulitzer Prize for Criticism has been presented since 1970 to a newspaper writer who has demonstrated 'distinguished criticism'. From the 1970s onward, under the influence of neo-Marxism, critical theory and Michel Foucault, it became fashionable in the English-speaking academic social sciences and humanities to use the French word "critique", instead of the ordinary "criticism". The suggestion is that there is a difference between the two terms, but what exactly it is, is often not altogether clear. Often the connotation is that if a deliberation is a "critique" and not just a "criticism", then there is "a lot of extra thought and profound meaning" behind what is being said. A "critique" in the modern sense is normally understood as a systematic criticism, a critical essay, or the critical appraisal of a discourse (or parts of a discourse). Thus, many academic papers came to be titled or subtitled "a critique". From the 1970s, English-speaking academics and journalists also began to use the word "critique" not only as a noun, but as a verb (e.g. "I have critiqued the idea", instead of "I have criticized the idea"). What is often implied is, that "critiqueing" goes deeper into the issue, or is more complete, than "criticizing", possibly because the specialist criteria of a particular discipline are being applied.