**VALLUVAR COLLEGE OF SCIENCE AND MANAGEMENT**

**DEPARTMENT OF ENGLISH**

**LITERARY FORMS**

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UNIT- I

1. Define Ballad.

 Ans: The ballad may be defined as a short-story in verse and it narrates a story. The word is derived from the Latin word "ballare" means "to dance". It is in the form of dialogue, question and answer mode . It generally narrated orally and

has some local events, love, battles and deals with single episodes, has simple

 language and understandable to all listeners.

2. Write about "Folk ballad".

 Ans: Folk ballad is anonymous and it is transmitted orally, which tells a story. It is communicated orally amoung illiterate people of Northern Greece, Sicily and the Balkans. Composed by single author and he introduce changes in both the text andthe tune. It is dramatic, condensed and impersonal. This type is also named as traditional ballad or popular ballad.

3. Write a short note about Literary ballad.

 Ans: Literary ballads are narrative poems written by poets and it was influenced by the form and the style of traditional ballad. Popular in Eighteenth century. The poet uses simple words, the fresh and charm rapid movement of music and melody. "The Rime of the Ancient Mariner" by S.T.Coleridge was the best example for litereary ballad. It is also named as Lyrical Ballad.

4. what are the characteristic features of a ballad?

 Ans: 1. A ballad often narrates the theme of love, adventure, war and bravery in comedy or in tragedy.

 2. Deals with simple episode and delivered through dialogue and action.

 3. Language is simple and understandable.

4. Often begins abruptly. Lines and stanzas often repeated.

 5. Question and answer method of narration is used.

5. Define Broadside ballad.

 Ans: Broadside ballad is printed on one side of a single side of poor quality paper. Subject matter dealt with stories of murder, execution or adventure. and also about currentevent or person or issue, and was sung to a well-known tune. Begins in sixteenth century and sold in the or at country fairs in Great Britain.

6. Define Epic.

 Ans: It is a long narrative poem presenting a great heros, and adventures of heroic or legendary figures or the past history of a nation. It is told in grand and elevated style.

7. List out the types of Epic.

 Ans: 1. Traditional or Primary epic: It is also called as folk epic with combine myths, legend, folk tales and history, and thus part of a nation's cultural history. It is developed from an oral tradition.

 2.. Literary or secondary epic:it is written by poets who imitated the traditional form. very challenging and contains several books.

8. Name any three examples for epic.

 Ans: Homer's "Iliad and Odyssey”

 Virgil"s "Aeneid"

 John Milton's "Paradise Lost"

9. what are the characteristic features of Epic?

 Ans: The hero is outstanding. They might be important, and historically or legendarily significant. The setting is large. It covers many nations, or the known world. Supernatural forces—gods, angels, demons—insert themselves in the action. The poet tries to remain objective.

10. Define Mock epic.

 Ans: Mock-epic poetry references classical works that use humor in order to make a new point. Because it draws on well-known heroes or literary themes, mock-epic poetry is often able to form observations about contemporary culture, religion, and social issues in a funny,meaningful style. Mock-epic (also known as a mock-heroic) poetry draws heavily on the technique of satire, which means that it uses irony, exaggeration manner.

11. Define Dramatic Monologue.

 Ans: A dramatic monologue is a particular type of a poem in which a single person narrateshis own experience and shares his inner-most feelings. It is an objective poetic analysis of a subjective point of view. It was popular during victorian era and Robert Browning was its chief exponent.

12. Write an account on the form "Limerick".

 Ans: A limerick is a short and humorous poem consisting of five Anapaestic lines. The rhyme scheme is aabba. Origin is Obscure. The first recorded appearencr of a limerick was printd in 1821. It reached a peak of popularity when Edward Lear published his "Book of Nonsense" in 1846.

13. Definition, origin, structure and chief qualities of Lyric:

 Ans: The lyric is a non-narrative poem marked by emotion, melody, imagination and a unified effect.The term originally referred to Greek poetry composed to be sung with the helpof instrument.It is a sh ort poem with simple language, single emotion, musical, and expressions of moods and feelings. It has three well-defined parts.

 FIRST PART - States emotions of the poet. It is the subject matter of the poem.

 SECOND PART - Forms the body of the poem, poet develops the emotion.

 THIRD PART - Poet finds a balance in emotion and reaches a conclusion.

14. Explain the types of ode.

 Ans: pindaric ode: A form of ode associated with Greek poet, Pindar. it is also called Dorian ode. Choric in nature. Structure based on movement of dancers.

Strophe- moved from right to left.

 Anti-strophe- turned from left to right.

Epode- stood still.

 Horatian ode: Horatian Ode is a poem with meter and rhyme. It is devoted to praising a person, animal or object. It is also called lesbian ode. Named after a latin poet, Horace. Homostrophic- a single, repeated stanza.

calmer and meditative in nature.

 English ode: Ignore classical models.

Two forms: Regular ode- similar stanzas used by keats and Shelley

 Irregular ode- not similar stanzas varies in length & rhyme scheme.Introduced by Abraham Cowley in 1656. The flexible nature

 of the irregular ode became very popular with romantic poets

15. Write a brief note on 'Elegy' and give example.

 Ans: Elegy is an expression of the emotion of sorrow, woe and despair. It is a lament, a lyric of mourning of an utterance of personal sorrow and grief. Meter used is called as Elegaic meter- hexameter & pentameter. Milton's "Lycidas", Matthew Arnold's "Rugby Chapel".

16. Define 'Sonnet' and its types.

 Ans: A Lyric poem of 14 lines iambic pentameter, derived from Greek word "Sonneto" means “a little sound'. The form originated in Italy in thirteenth century.

 Types: Petrarchan or Italian sonnet

 shakespearean or English sonnet.

10 marks

1. SONNET

A sonnet is a one-stanza, 14-line poem, written in iambic pentameter. The sonnet, which derived from the Italian word *sonetto*, meaning “a little sound or song," is "a popular classical form that has compelled poets for centuries," says Poets.org. The most common—and simplest—type is known as the English or [Shakespearean sonnet](https://www.thoughtco.com/the-shakespearian-sonnet-2985265), but there are several other types.

Sonnet Characteristics

Before [William Shakespeare](https://www.thoughtco.com/biography-of-shakespeare-2985097)’s day, the word sonnet could be applied to any short lyric poem. In Renaissance Italy and then in Elizabethan England, the sonnet became a fixed poetic form, consisting of 14 lines, usually [iambic](https://www.thoughtco.com/iamb-and-iambic-pentameter-2725405) pentameter in English.

Different types of sonnets evolved in the different languages of the poets writing them, with variations in rhyme scheme and metrical pattern. But all sonnets have a two-part thematic structure, containing a problem and solution, question and answer, or proposition and reinterpretation within their 14 lines and a *volta*, or turn, between the two parts.

Sonnets characteristics:

* **Fourteen lines:** All sonnets have 14 lines, which can be broken down into four sections called quatrains.
* **A strict rhyme scheme:** The rhyme scheme of a Shakespearean sonnet, for example, is ABAB / CDCD / EFEF / GG (note the four distinct sections in the rhyme scheme).
* **Written in iambic pentameter:** Sonnets are written in iambic pentameter, a poetic meter with 10 beats per line made up of alternating unstressed and stressed syllables.

A sonnet can be broken into four sections called quatrains. The first three quatrains contain four lines each and use an alternating rhyme scheme. The final quatrain consists of just two lines, which both rhyme. Each quatrain should progress the poem as follows:

1. **First quatrain:** This should establish the subject of the sonnet. Number of lines: four; rhyme scheme: ABAB
2. **Second quatrain:** This should develop the sonnet’s theme. Number of lines: four; rhyme scheme: CDCD
3. **Third quatrain:** This should round off the sonnet’s theme. Number of lines: four; rhyme scheme: EFEF
4. **Fourth quatrain:** This should act as a conclusion to the sonnet.
Number of lines: two; rhyme scheme: GG

Sonnet Form

The original form of the sonnet was the Italian or Petrarchan sonnet, in which 14 lines are arranged in an octet (eight lines) rhyming ABBA ABBA and a sestet (six lines) rhyming either CDECDE or CDCDCD.

The English or Shakespearean sonnet came later, and, as noted, is made of three quatrains rhyming ABAB CDCD EFEF and a closing rhymed heroic couplet, GG. The Spenserian sonnet is a variation developed by Edmund Spenser in which the quatrains are linked by their rhyme scheme: ABAB BCBC CDCD EE.

Since its introduction into English in the 16th century, the 14-line sonnet form has remained relatively stable, proving itself a flexible container for all kinds of poetry, long enough that its images and symbols can carry detail rather than becoming cryptic or abstract, and short enough to require a distillation of poetic thought.

For more extended poetic treatment of a single theme, some poets have written sonnet cycles, a series of sonnets on related issues often addressed to a single person. Another form is the sonnet crown, a sonnet series linked by repeating the last line of one sonnet in the first line of the next until the circle is closed by using the first line of the first sonnet as the last line of the last sonnet.

TYPES OF SONNET

* **Italian sonnet**.
* **Shakespearean sonnet**.
* **Spenserian sonnet**.

**Italian or Petrarchan sonnet**

* Italian or Petrarchan sonnet was introduced by 14th century Italian poet Francesco Petrarch. The rhyme scheme of a Petrarchan sonnet features the first eight lines, called an octet, which rhymes as abba–abba–cdc–dcd. The remaining six lines are called a [sestet](https://literarydevices.net/sestet/) , and might have a range of rhyme schemes.

**The Shakespearean sonnet**

The most well-known and important sonnets in the English language were written by Shakespeare. These sonnets cover such themes as love, jealousy, beauty, infidelity, the passage of time, and death. The first 126 sonnets 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. Of the 154 sonnets Shakespeare wrote, a few stand out.

**Spenserian Sonnet**

Sir Edmund Spenser was the first poet who modified the Petrarch’s form, and introduced a new rhyme scheme. The rhyme scheme in this sonnet is abab–bcbc–cdcd–ee, which is specific to Spenser, and such types of sonnets are called Spenserian sonnets.

## Function of Sonnet

The sonnet has become popular among different poets because it has a great adaptability to different purposes and requirements. Rhythms are strictly followed. It could be a perfect poetic [style](https://literarydevices.net/style/) for elaboration or expression of a single feeling or thought, with its short length in iambic pentameter. In fact, it gives an ideal [setting](https://literarydevices.net/setting/) for a poet to explore strong emotions. Due to its short length, it is easy to manage for both the writer and the reader.

1. Define ballad and explain it's types.
    # A ballad may be defined as a song that narrates a story.
    # The word ballad is derived from the Latin "ballare" which means "to dance', Ballads could be said to have been in existence thousands of years ago when people had still not learnt to read or write.
    # They were songs sung by wandering minstrels to the
accompaniment of musical instruments and dance.
    # Often one person sang, while the others danced and joined in on the refrain.

FEATURES OF THE BALLAD:
         1. A ballad often narrates stories of love, adventure, war and bravery. The theme may be tragic or comic. Often, there is a touch of the supernatural. Basic emotions, such as love, Hatred and pity, are prominently dealt with in ballads.
         2.  A ballad usually deals with a single episode. The story told through both dialogue and action.
         3. The language used is very simple as the poet wished to be understood casily by all his listeners.
         4. The ballad often begins abruptly. Sometimes an unknown person asks a question and the answer forms the rest of the ballad
         5. The characterization is extremely simple and question and answer mode of narration is used.
         6. It is written in the ballad stanza quatrains with alternate rhymes and lines, stanzas are often repeated.

**TYPES OF BALLAD:**
1. *Traditional Ballad*
    The first type is the popular ballad also called folk ballad or traditional ballad is that it is a song, transmitted Orally, which tells a story. Ballads are thus the narrative Species of folk songs, which originate, and communicated orally, among mostly illiterate people. The
initial version of a ballad was composed by a single author, but he or she is unknown. Each singer who learns and repeats an oral ballad introduce changes in both the text and the tune, it exists in many variant forms. Typically, the popular ballad is dramatic, condensed, and impersonal. The narrator begins with the climatic episode, tells the story tells in action and dialogue and tells it without self-reference or the expression of personal attitudes or feelings.

2. *The Literary Ballad*
      The traditional or the popular ballad has influenced
the form and the style and engendered the literary ballad. Literary ballad is a narrative poem written in deliberate imitation of the form, language and spirit of the traditional ballad. In a literary ballad, the poet captures the simplicity, the freshness and charm and the rapidity of movement and the music and the melody. Bishop Percy's "Reliques of Ancient English Poetry" influenced Scott, Wordsworth and Coleridge to write literary ballads. Scott brought out an anthology of medieval ballads. The Minstrelly of the scottish Border in which one can find the best ballads like "The Eve of St. John" and the "The Lady of the Last Minstrel". Then one can find ballads like "La Belle Dame

Sans Merci" and "The Rime of the Ancient Mariner". Keats
Ballad "La Belle Dame Sans Merci is "the best and finest
literary ballad in English in the Victorian age, Tennyson's
"Lady of Shallot" was based on Arthurian legends with
archaic language and repetition, aliteration and use of
numbers and refrain Browning's "Herve Riel is a dramatic
ballad Rossetti's ballads "Sister Helen and Rose Mary"
had medieval setting in the form of conversation. Matthew
Arnold's "The Forsaken Merman" is also a ballad. .T.S.Eliot, WB Yeats and WH. Auden also exercised their hands in ballad form.

4. Mock Ballad:
      This form mocks the seriousness of the literary
ballad, and the theme is comic rather than tragic. It has
all the features of a literary ballad, but everything is given a humorous twist. The best examples of mock ballads are william Maginn's The Rime of the Ancient Waggoner' andWilliam Cowper's The Diverting History of John Gilpin'.

5. Broadside Ballad:
       A broadside ballad that was printed on one side
of a single sheet (called a "broad side"), dealt with a
current event or person or issue, and was sung to a well-
known tune. Beginning with the sixteenth century, these
broadsides were sold in the streets or at country fairs in
Great Britain Most broadsides are sentimental in subject
matter, containing stories of murder, execution or
adventute

UNIT- 2

2marks

1. What is Rhyme and its types?

 Ans: Rhyme is the similarity in sound between words or syllables, especially in the endings of verse lines. seven different types of rhyme are there. 1. Musculine- a rhyme between final stressed syllables (e.g. blow / flow )

 2. Feminine- a rhyme between stressed syllables followed by one or more unstressed syllables (e.g. stocking / shocking).

 3. End rhyme- occur when the rhyming words are placed at the end of the lines

 4. Internal- the rhyming words falling within the line

 5. Exact- is the use of identical rhyming sounds, as in 'jill' and 'hill'

 6. Approximate or slant- is the use of sounds that are similar but not identical.

7. Eye rhyme- which appeal to eyes, not the ear. They are spelt similarly butpronounced differently. Eg: 'flow' and 'now'

2. What is iambic pentamater?

 Ans: Meter is a stressed and unstressed syllabic pattern in a verse.

 Iambic pentameter- a line of verse with five metrical feet, each consisting of one short (or unstressed) syllable followed by one long (or stressed) syllable.

3. What is trochaic metre?

 Ans: It consists of two syllables, but the positions of stresses in eact foot is reversed, so that the the stressed syllable comes first, and the unstressed one comes next.

4. What is dactylic metre?

 Ans: In this metre each foot has three syllabes of which the first one is stressed and the other two is unstressed.

10marks

* 1. What are all the elements of poetry?

RHYME:

A **rhyme** is a repetition of similar sounds (usually, exactly the same sound) in the final stressed syllables and any following syllables of two or more words. Most often, this kind of perfect **rhyming** is consciously used for effect in the final positions of lines of poems and songs.

***Metre:***

Meter is a stressed and unstressed syllabic pattern in a [verse](https://literarydevices.net/verse/), or within the lines of a [poem](https://literarydevices.net/poem/). Stressed syllables tend to be longer, and unstressed shorter. In simple language, meter is a poetic device that serves as a linguistic sound pattern for the verses, as it gives poetry a rhythmical and melodious sound. For instance, if you read a poem aloud, and it produces regular sound patterns, then this poem would be a metered or measured poem. The study of different types of versification and meters is known as “[prosody](https://literarydevices.net/prosody/).”

## Meter and Foot

## A meter contains a sequence of several feet, where each [foot](https://literarydevices.net/foot/) has a number of syllables such as stressed/unstressed. Hence, a meter has an overall rhythmic pattern in a line of verse, which a foot cannot describe.

## Types of Meter

English poetry employs five basic meters, including:

1. Iambic meter (unstressed/stressed)
2. [Trochaic](https://literarydevices.net/trochaic/) meter (stressed/unstressed)
3. Spondaic meter, (stressed/stressed)
4. Anapestic meter (unstressed/unstressed/ stressed)
5. Dactylic meter (stressed/unstressed/unstressed)

Meter has two subdivisions: qualitative meter, and quantitative meter.

### *Qualitative Meter*

Qualitative meter contains stressed syllables with regular intervals, such as iambic [pentameter](https://literarydevices.net/pentameter/) containing even numbered syllables.

### *Quantitative Meter*

Quantitative meter, however, is based on syllabic weight, and not stressed pattern,s such as dactylic hexameters of classical Greek and classical Latin. However, classical Arabic and Sanskrit also have used this meter. Poets like Virgil used quantitative meter in Aeneid, and Homer used it in Iliad.

**The Stanza**

Stanzas are basically the poetic equivalent of a prose paragraph. They are a series of lines that are grouped together and separated from other groups of lines or stanzas by a skipped line.

Stanzas come in a variety of lengths, dependent either on the whim of the poet or the conventions of a particular poetic form. There is a variety of technical vocabulary often used to refer to stanzas of specific lengths. Here are the most common of these,

Stanzas of:

●      2 lines are called a couplet

●      3 lines are called a tercet

●      4 lines are called a quatrain

●      5 lines are called a pentastich

●      6 lines are called a sestet

●      7 lines are called a septet

●      8 lines are called an octave

The Rhyme royal is a stanza form of seven lines of iambic pentameter. It is also called as **Chaucerian stanza.**

Eight line iambic pentameter stanza with rhyming scheme *abababcc* is called as **ottava rima.**

**TYPES OF VERSE:**

**There are three types of Verse - Rhymed, Blank & Free:**

* Rhymed **Verse** - the most common and it usually has a metrical form that rhymes throughout.
* Blank **Verse** - is described to have a metrical form but no rhyme.
* Free **Verse** - is described to have no set meter but May or may not be rhymed.

UNIT-III

2marks

1. Define Drama, origin and its types.

 Ans: Drama is a form of literature that has plot, characters, dialogue and action, and ismeant to be performed on the stage. It is one of the oldest literary forms. Greek drama had its origins in the festival held in honour of Dionysus.Broadly classified into two- tragedy and comedy.

2 Write a note on dramatic structure.

 Ans: Drama is a work written to be performed by actors on the stage through action and speech. Actors takes part as the character. It includes dialogue, depends on the skill of actors. The rules of the drama bind the structure of the play. It includes- Explication, complication, Denouement, and Catastrophe.

3. Write about the origin and growth of drama in England.

 Ans: In England, drama had a distinctly religious origin from the church as the part of services. Apart from its origin, the Latin Church had condemned Roman theatre for many reasons.The earlier play were given inside the church, the story were written by the clergy and performed by the clergy using Latin language.There were four famous cycle existed in England. The York with 48 plays, the Chester with 25 plays, the Wakefield with 32 plays and the Coventry with 42 plays.

10marks

1.Explain the origin and growth of drama in England?

* + - The origin of English drama seems vague. There is no certain evidence proving its origin. However, it can be traced back from century of succeeding Norman Conquest to England on 1066. Many historians believe that drama came to England along with them. There was information that when the Roman where in England, they established vast amphitheatre for production some plays, but when they left, the theatre gone with them
		- Originally, the term drama came from Greek word meaning “action” or “to act” or “to do”. William J. Long argues that “drama is an old story told in the eye, a story put into action by living performers”. Thus, drama is the form of composition design for performance in the theatre, in which the actors take role for certain characters, perform certain action and utter certain dialogues
		- In England, drama had a distinctly religious origin from the church as the part of services. Apart from its origin, the Latin Church had condemned Roman theatre for many reasons. Thus, drama could not develop until tenth century when the church began to use dramatic elements as part of their services in the certain festival or ritual. The motives of the church began to use dramatics elements seem unclear. But, it was certain that the purpose was didactic, that is, to give deep understanding about the truth of their religion to the believer.
	+ The earlier play were given inside the church, the story were written by the clergy and performed by the clergy using Latin language. However, drama were not performed in all churches, only in certain cathedrals and monasteries where there were enough clergy to perform the plays.
	+ From the liturgical, drama evolved to Miracle and Mystery play. In France, Miracle used to represent the life of the saints and Mystery used to represent any scene taken from the scripture. Meanwhile in England, there was no distinction between this two. The term Miracle play was used to represent any story taken from the scripture or the bible and the life of the saints.
	+ The Miracle play attracted so many people and increased its popularity. The plays were before given inside the church began to move to the porch then to the churchyards. But when the plays began interfere the church services and had become too elaborate, the scandalized priest forbade the play in the church. By the thirteenth century, the Miracle play began move outside the church.
	+ After the Miracle play move outside the church, the secular organization or town guilds began to take responsibility in its production. Few changes were made during this period. By the fourteenth and fifteenth century, the plays were given in vernacular pr local language. The actors were no longer clergy but the amateur actors which trained and selected carefully. The plays were given in the series of mansion in the town square. The plays were performed o moving platform called pageants and the act area called pletea. The stage were divide into three parts; hell, earth and heaven. Hell in the left side, earth in the centre and heaven in the right side. Usually the stages were identified by certain props. For instance, the head of dragon with red jaws or monstrous mouth with fire breathing represent hell where the devil characters will be dragged to the hell. The idea of salvation and damnation which later adopted in Dr. Faustus was inherited from this period. The costumes were distinguish in three realms; heaven, earth and hell. The heavenly characters such as God, angels, saints or certain Biblical character wore the church garments with certain accessories. The earthly characters wore the contemporary medieval garment appropriate to their rank. Meanwhile, for devil character wore black garments with wings, animals claws, beaks, horns or tails.
	+ The Miracle plays were presented in all large town city in England. It was arranged to exhibit the whole story from creation to the Day of Judgment in a cycle. There were four famous cycle existed in England. The York with 48 plays, the Chester with 25 plays, the Wakefield with 32 plays and the Coventry with 42 plays. During this religious period drama were written according to the Bible and no change was tolerated. This religious performances lasted till the sixteenth century.
	+ The later development of drama was Morality play. it is a dramatization of personified abstraction generally vice against virtue. In these plays, the character were allegorical personified such as death, sin, good and bad angel, seven deadly sins, etc. The purpose of this drama was didactic, to give moral lesson to the audience. The morality plays generally ended with the virtue win against the evil. This play was marked by the introduction of personage called “vice”, who was mischievous, comic and humorous character. Vice was the predecessor of the modern clown or jester. The examples of morality plays are “Everyman” and “The Castle of Perseverance”. The introduction of Morality play also introduce so called “interlude”. Interlude is the short version of morality play. Generally interludes were given during break of the scene. It was a short stage entertainment in a sense of humor and was considered as the forerunner of comedies. The example of interlude was “The Four P’s” by John Heywood which performed around 1497.
	+ The final stage of the evolution of English drama was the artistic period. In this period, the purpose of the pay was not to point out a moral but to represent human life as it is. During this period, English drama was influenced by classical drama. The first comedy was “Ralph Roister Doister” written by Nicholas Udall on 1556. The play divided into acts and scenes and wrote in rhyming couplets. This first comedy had become the model and predecessor of English comedies. The first tragedy “Gorboduc” was written by Thomas Sackville and Thomas Northon around 1562. It was written in blank verse and divided into acts and scenes. After this era, the English drama developed gradually into regular form of drama which flourish during Elizabethan reign and which known till today.
	+ Therefore, English drama gradually develop from the liturgical drama to Miracle and Mystery plays, continuously to Morality and interlude followed by the influence of classical model and finally evolve to the regular drama forms which known till today.

UNIT-IV

2marks

1. Write about a short notes on Biography.

 Ans: A biography of an account of a person's life written by someone else. The word 'biography'comes from the Greek word 'bios' meaning "life", and 'graphein' meaning "to write". It differ from history in that it is a record of once individual. A good biography traces not only the achievements of a subject, but also it highlights his/her personality and character.

2.Explain about autobiography

Ans: An Autobiography is a kind of biography in which the author tells the story of his/her own life. According to the American poet W.H.Longfellow, "Autobiography is a product of firsthand

 recall all the details of his/her early life, and one maybe focus to depend on other people forinformation. The first autobiography of note is St Augustine's "Confession". It is a reflection of authors in life as well as his/her public achievements, set in the context of a time. An autobiography is made interesting to read by presenting details in an artistic and engaging manner while remaining truthful.

3. Define essay

 Ans: An essay could be defined as a short keys of writing that reveals the writer's view or analysis of a particular subject it is difficult to study systematically since it varies greatlyin style treatment and method. Subject matter of essay is about moral and it gives information to the readers about the particular matter. Francis bacon is considered to bea father of English essay.

4. Define critical essay

 Ans: A critical essay is an essay that evaluates discuss and interpret the critical works. It was John Dryden who made this essay popular is critical reading begin as early as 1664,when he wrote preface to his first plays, "The rival ladies". In the 17th century, literary works were discussed and reviewed in coffee houses. During neoclassical period, several criticalessays were written.Samuel Johnson another admin man of letters who wrote critical essays.

5. Write a short note on periodical essay

 Ans: A periodical essay is an essay that appears in a journal or a periodical. This form Rose in early 18th century, which made a step for the growth of journalism. It was very well suited for a social and literary criticism and for character studies. The first periodic journal was "The Tatler" and "The Spectator" managed by Richard Steele and Joseph Addisoncontains essay that held up a mirror to the vanities, vices of contemporary society.

10marks

* 1. Define biography?

**Biography**, form of [literature](https://www.britannica.com/art/literature), commonly considered nonfictional, the subject of which is the life of an individual. One of the oldest forms of literary expression, it seeks to re-create in words the life of a human being—as understood from the historical or personal perspective of the author—by drawing upon all available evidence, including that retained in memory as well as written, oral, and pictorial material.

Biography is sometimes regarded as a [branch of history](https://www.britannica.com/topic/historiography), and earlier biographical writings—such as the 15th-century Mémoires of the French councellor of state, [Philippe de Commynes](https://www.britannica.com/biography/Philippe-de-Commynes), or [George Cavendish’s](https://www.britannica.com/biography/George-Cavendish) 16th-century life of [Thomas Cardinal Wolsey](https://www.britannica.com/biography/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](https://www.britannica.com/biography/Tacitus-Roman-historian)’s Annals is the most famous biography of the emperor [Tiberius](https://www.britannica.com/biography/Tiberius); conversely, [Sir Winston Churchill](https://www.britannica.com/biography/Winston-Churchill)’s magnificent life of his ancestor [John Churchill, first duke of Marlborough](https://www.britannica.com/topic/Marlborough-His-Life-and-Times), 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](https://www.britannica.com/event/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](https://www.britannica.com/topic/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](https://www.britannica.com/biography/James-Boswell) knew comparatively little about [Samuel Johnson’s](https://www.britannica.com/biography/Samuel-Johnson) earlier years; it is one of the greatnesses 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](https://www.britannica.com/biography/A-J-A-Symons)’ biography of the English [author](https://www.britannica.com/art/author) and [eccentric](https://www.merriam-webster.com/dictionary/eccentric) [Frederick William Rolfe](https://www.britannica.com/biography/Frederick-William-Rolfe), [*The Quest for Corvo*](https://www.britannica.com/topic/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](https://www.merriam-webster.com/dictionary/posterity), often falsifying the record and presenting their biographers with a difficult situation when the originals were no longer [extant](https://www.merriam-webster.com/dictionary/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](https://www.merriam-webster.com/dictionary/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](https://www.britannica.com/biography/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

UNIT-V

2marks

1. Define Short story

Ans: A Short story could be defined as a short piece of fiction that concentrates on a singleincident, a single character or the creation of a single effect or impression. It is markedby an economy of expression and tightness of form, and the can be read in single sitting. With the growth of various periodicals, the short story has become the most widely withliterary form. It is a very oldest form of literature but tends to focus on a single character, very small set of characters in a single sitting. It is a concentrated form of prose narrative. The form can handle as wide range of simple to heavy theme as the novel. It can end in suspense, with surprise, and an anticlimax.

2. Explain about a picaresque novel

 Ans: The word "picaresque' derived from the Spanish word meaning "Rogue" or "rascal".This type of novel originated in 16th century and become very popular in 17th and 18th century. In this novel travelling Hero usually finds himself in different kinds ofsituation, meets a variety of character, and has several extraordinary experiences

The novel has simple, loose and episodic structure and has no plot. The protagonist is Clever and likeable and usually someone from the middle or lower class. The author takes the hero through several ups and downs. The subject matter was given more importance. the novel is narrated in a satirical and humorous manner, often narrated in a first person mode. Example Henry Fielding's "Tom Jones".

3. What are the features of historical novel?

 Ans: In this form of fiction, the author attempts to reconstruct history imaginatively and sometimes romantically. The novel is set in a past historical period, and describes the event and manners of the period. Through the imaginative reaction of a age, historicalnovel add colour to the events of past and give them to life. It have real or imaginarycharacters. Historical personalities may play a major or a minor in action. Close attention is paid to historical event of the time, which show usually incorporated into plot. Walter Scott made historical novel popular by his work "Rob Roy".

4. Explain about Gothic novel.

 Ans: The term 'Gothic' originally referred to the 'goths',an early medieval Germany tribe, and later came into signify 'Germanic' and 'medieval'. The Gothic novel is a type of romance that was popular in late 18th and early 19th century. It is very distinct form with interesting features and has been a great influence upon fiction. Narrated with the tale of mystery and horror aimed at startling the readers. The settings usually include hunted castles with secret passages, winding staircases, and caves. The atmosphere is threatening or gloomy. The novelists create a mode of suspense and evoked the fear. supernatural elements were included. Other common features are disturbing visions, frightening dreams and foreboding omens. The heroin is beautiful and virtuous, she is

often impressed by a powerful male figure. The mode of narration is sentimental or melodramatic, and the characters often display strong emotions. The feeling of pity and terror aroused by this novel do not have a cathartic effect, but or to be enjoyed for their own sake.

5. Write about science fiction novel

 Ans: Science fiction is a genre in which elements of science and technology place integral partin a story. science fiction novels blend fancy with science to create the sense of alternate reality which seems quite possible. The plot and the others elements are actual science facts,

principal technologies and science fiction create an illusion of reality. The story often is setin the future, in space, on different planet, in different universe, in alternate dimension. The situation that are different from the present or from the known past. The novel depicts the effect of new scientific discoveries and advanced technology, time travel and advances in technology upon human beings. The science fiction uses to comment on social and cultural issues such as class inequality, greed, war, political authoritarianism, the misuse of technology, and the dangers of environmental exploitations.

6. What is detective novel?

 6 Ans: Detective novel has been a popular genre in a novel form ever since in 19th century. It isa distinct sub-genre of crime fiction- stories that deals with crime, criminals.In detective

fiction, the detective is presented with an apparently insoluble crime and the case is slowly cracked. The author shares with the reader the identity of a criminal at the very beginning, and the interest lies in the detectives progress is in identifying the culprit. The perfect crimeand murder is committed, which leaves a police baffled. The hero is Professionally detective. Multiple probable suspects, red herrings are the common features of the novel.

7. What is mean by stream of consciousness novel?

 Ans: The stream of consciousness is a narrative technique which are terms to capture all the emotions and torts which flows through a character mind in a random erection it is coined by American psychologist William James. In this type of novel, the main character's mind goes back and forth to narrate a past event and suddenly it comes back to the present. The perfect example is "To the Lighthouse" written by Virginia Woolf.

10marks

1. Explain the basic characteristics and features of short stories.

**Short story**, brief fictional prose narrative that is shorter than a [novel](https://www.britannica.com/art/novel) and that usually deals with only a few characters. The short story is usually concerned with a single effect conveyed in only one or a few significant episodes or scenes. The form encourages economy of [setting](https://www.britannica.com/art/setting), concise narrative, and the omission of a complex [plot](https://www.britannica.com/art/plot); character is disclosed in action and dramatic encounter but is seldom fully developed. Despite its relatively limited scope, though, a short story is often judged by its ability to provide a “complete” or satisfying treatment of its characters and subject.

Before the 19th century the short story was not generally regarded as a distinct [literary](https://www.britannica.com/art/literature) form. But although in this sense it may seem to be a uniquely modern [genre](https://www.britannica.com/art/genre-literature), the fact is that short prose [fiction](https://www.britannica.com/art/fiction-literature) is nearly as old as language itself. Throughout history humankind has enjoyed various types of brief narratives: jests, [anecdotes](https://www.merriam-webster.com/dictionary/anecdotes), studied [digressions](https://www.merriam-webster.com/dictionary/digressions), short allegorical romances, moralizing fairy tales, short [myths](https://www.merriam-webster.com/dictionary/myths), and abbreviated historical [legends](https://www.merriam-webster.com/dictionary/legends). None of these [constitutes](https://www.merriam-webster.com/dictionary/constitutes) a short story as it has been defined since the 19th century, but they do make up a large part of the [milieu](https://www.merriam-webster.com/dictionary/milieu) from which the modern short story emerged.

## Origins

The evolution of the short story first began before humans could write. To aid in constructing and memorizing tales, the early [storyteller](https://www.britannica.com/art/narrator) often relied on stock phrases, fixed rhythms, and [rhyme](https://www.britannica.com/art/poetry). Consequently, many of the oldest narratives in the world, such as the ancient Babylonian tale the [Epic of Gilgamesh](https://www.britannica.com/topic/Epic-of-Gilgamesh), are in verse. Indeed, most major stories from the ancient [Middle East](https://www.britannica.com/place/ancient-Middle-East) were in verse: “The War of the Gods,” “The Story of Adapa” (both Babylonian), “The Heavenly Bow,” and “The King Who Forgot” (both Canaanite). Those tales were inscribed in [cuneiform](https://www.britannica.com/topic/cuneiform) on clay during the 2nd millennium BCE.