**I BA ENGLISH**

**POETRY I**

THE VILLAGE PREACHER

Oliver Goldsmith

Beside the bed where parting life was laid,  
And sorrow, guilt, and pain by turns dismayed,  
The reverend champion stood. At his control  
Despair and anguish fled the struggling soul;  
Comfort came down the trembling wretch to raise,  
And his last faltering accents whispered praise.  
At church, with meek and unaffected grace,  
His looks adorned the venerable place;  
Truth from his lips prevailed with double sway,  
And fools, who came to scoff, remained to pray.  
The service past, around the pious man,  
With steady zeal, each honest rustic ran;  
Even children followed with endearing wile,  
And plucked his gown to share the good man's smile.  
His ready smile a parent's warmth expressed —  
Their welfare pleased him, and their cares distressed.  
To them his heart, his love, his griefs were given,  
But all his serious thoughts had rest in heaven.  
As some tall cliff that lifts its awful form,  
Swells from the vale, and midway leaves the storm,  
Though round its breast the rolling clouds are spread,  
Eternal sunshine settles on its head.   ~

The poem "The Village Preacher" by Oliver Goldsmith narrates the story of an old school master. The poem starts with the depiction of an old, abandoned school. The poet tells that this school used to be a "noisy mansion" and a stern and strict man used to teach there. The teacher was ruthless and every student feared him because he was uncompromising when it came to rules and education. Despite his hard nature, the teacher used to tell jokes to his students that really made them laugh. The villagers used to respect and find him very kind. He was revered among people because he was knowledgeable and people always wondered that how could he be enlightened about so many things.

The poet narrates the story of an aged old school teacher.It starts with the description of an old, closed school.The poet remembers that this school was once like a noisy mansion and one strict teacher used to teach there. The teacher was ruthless and every student feared him because he never compromises when it was related to rules and education. Despite his rough nature, the teacher used to tell jokes to his students that really made them laugh. The villagers used to respect him for his kindness. He was regarded by people because he was knowledgeable and kind-hearted. The ending lines of the poem tell us that now the school master does not teach there anymore and the school has become merely a reminder of the old ways of life

**THE LAMB – WILLIAM BLAKE**

“The Lamb” is a religious poem that marvels at the wonders of God’s creation. In the poem, a child addresses a lamb, wondering how it came to exist, before affirming that all existence comes from God. In the humble, gentle figure of the lamb, the speaker sees the beautiful evidence of God’s work. Furthermore, the lamb is not just made by God—it’s an expression of God, as is the speaker. Through the example of the lamb, the speaker suggests that the entire world is in fact an expression of God.

The poem is directly addressed to the lamb. Though the lamb of course cannot respond, its very existence is answer enough to the question of “who made” it. The speaker is clearly awed by the lamb. Though the Christian God is often associated with power and might—and even, at times, violence—the lamb is none of these things. It is small, fragile, and innocent. By existing, it proves the delicate beauty of God’s creation, which is why it makes the speaker so joyful.

The poem [**rhetorically**](https://www.litcharts.com/literary-devices-and-terms/rhetorical-question) asks, “who made thee,” but everything that follows is presented as evidence that God is the maker. The first stanza depicts the lamb in its natural habitat, a beautiful pastoral scene in which the lamb is free to run around. All that the lamb needs is provided for it, making the lamb a symbol of freedom and uncomplicated joy. This, argues the poem, is God’s intention for all His creatures: that they live happy, joyful lives.

As the first stanza asks the question about the lamb’s existence, the second gives the clear reply. Here, the poem picks up on the symbolism of the lamb. In John 1:29 in the Bible, Jesus Christ is given the title “Lamb of God.” So the poem is not just marveling at the lamb itself, but also at the way in which the lamb is God, just as the Bible describes Jesus himself to be God. Both the lamb and the speaker, who is a child, are “called by his name.” That is, in addition to being called “lamb” and whatever the speaker’s name may be, they are both also called “God.” That’s because, ultimately, everything that exists was created by God and nothing is separate from its creator. The poem thus expresses deep trust and faith in God’s work, suggesting that both the child and the lamb are safe in God’s hands. And to emphasize this sense of blissful comfort, the poem ends with the speaker blessing the lamb. By extension, the poem thus blesses all of God’s creation, both praising it and expressing thanks for its existence.

“The Lamb,” taken from the “Innocence” section of Blake's Songs of Innocence and Experience, is a kind of hymn to God’s creation. In the figure of the lamb, the poem sees a symbol for all of God’s works. The poem is an expression of the purity of God’s creation, untarnished by the kind of negative influences that Blake introduces in other poems.

**FICTION**

**THE BRAVE NEW WORLD – HUXLEY**

The novel opens in the Central London Hatching and Conditioning Centre, where the Director of the Hatchery and one of his assistants, Henry Foster, are giving a tour to a group of boys. The boys learn about the Bokanovsky and Podsnap Processes that allow the Hatchery to produce thousands of nearly identical human embryos. During the gestation period the embryos travel in bottles along a conveyor belt through a factorylike building, and are conditioned to belong to one of five castes: Alpha, Beta, Gamma, Delta, or Epsilon. The Alpha embryos are destined to become the leaders and thinkers of the World State. Each of the succeeding castes is conditioned to be slightly less physically and intellectually impressive. The Epsilons, stunted and stupefied by oxygen deprivation and chemical treatments, are destined to perform menial labor. Lenina Crowne, an employee at the factory, describes to the boys how she vaccinates embryos destined for tropical climates.

The Director then leads the boys to the Nursery, where they observe a group of Delta infants being reprogrammed to dislike books and flowers. The Director explains that this conditioning helps to make Deltas docile and eager consumers. He then tells the boys about the “hypnopaedic” (sleep-teaching) methods used to teach children the morals of the World State. In a room where older children are napping, a whispering voice is heard repeating a lesson in “Elementary Class Consciousness.”

Outside, the Director shows the boys hundreds of naked children engaged in sexual play and games like “Centrifugal Bumble-puppy.” Mustapha Mond, one of the ten World Controllers, introduces himself to the boys and begins to explain the history of the World State, focusing on the State’s successful efforts to remove strong emotions, desires, and human relationships from society. Meanwhile, inside the Hatchery, Lenina chats in the bathroom with Fanny Crowne about her relationship with Henry Foster. Fanny chides Lenina for going out with Henry almost exclusively for four months, and Lenina admits she is attracted to the strange, somewhat funny-looking Bernard Marx. In another part of the Hatchery, Bernard is enraged when he overhears a conversation between Henry and the Assistant Predestinator about “having” Lenina.

After work, Lenina tells Bernard that she would be happy to accompany him on the trip to the Savage Reservation in New Mexico to which he had invited her. Bernard, overjoyed but embarrassed, flies a helicopter to meet a friend of his, Helmholtz Watson. He and Helmholtz discuss their dissatisfaction with the World State. Bernard is primarily disgruntled because he is too small and weak for his caste; Helmholtz is unhappy because he is too intelligent for his job writing hypnopaedic phrases. In the next few days, Bernard asks his superior, the Director, for permission to visit the Reservation. The Director launches into a story about a visit to the Reservation he had made with a woman twenty years earlier. During a storm, he tells Bernard, the woman was lost and never recovered. Finally, he gives Bernard the permit, and Bernard and Lenina depart for the Reservation, where they get another permit from the Warden. Before heading into the Reservation, Bernard calls Helmholtz and learns that the Director has grown weary of what he sees as Bernard’s difficult and unsocial behavior and is planning to exile Bernard to Iceland when he returns. Bernard is angry and distraught, but decides to head into the Reservation anyway.

On the Reservation, Lenina and Bernard are shocked to see its aged and ill residents; no one in the World State has visible signs of aging. They witness a religious ritual in which a young man is whipped, and find it abhorrent. After the ritual they meet John, a fair-skinned young man who is isolated from the rest of the village. John tells Bernard about his childhood as the son of a woman named Linda who was rescued by the villagers some twenty years ago. Bernard realizes that Linda is almost certainly the woman mentioned by the Director. Talking to John, he learns that Linda was ostracized because of her willingness to sleep with all the men in the village, and that as a result John was raised in isolation from the rest of the village. John explains that he learned to read using a book called *The Chemical and Bacteriological Conditioning of the Embryo* and *The Complete Works of Shakespeare,* the latter given to Linda by one of her lovers, Popé. John tells Bernard that he is eager to see the “Other Place”—the “brave new world” that his mother has told him so much about. Bernard invites him to return to the World State with him. John agrees but insists that Linda be allowed to come as well.

While Lenina, disgusted with the Reservation, takes enough soma to knock her out for eighteen hours, Bernard flies to Santa Fe where he calls Mustapha Mond and receives permission to bring John and Linda back to the World State. Meanwhile, John breaks into the house where Lenina is lying intoxicated and unconscious, and barely suppresses his desire to touch her. Bernard, Lenina, John, and Linda fly to the World State, where the Director is waiting to exile Bernard in front of his Alpha coworkers. But Bernard turns the tables by introducing John and Linda. The shame of being a “father”—the very word makes the onlookers laugh nervously—causes the Director to resign, leaving Bernard free to remain in London.

John becomes a hit with London society because of his strange life led on the Reservation. But while touring the factories and schools of the World State, John becomes increasingly disturbed by the society that he sees. His sexual attraction to Lenina remains, but he desires more than simple lust, and he finds himself terribly confused. In the process, he also confuses Lenina, who wonders why John does not wish to have sex with her. As the discoverer and guardian of the “Savage,” Bernard also becomes popular. He quickly takes advantage of his new status, sleeping with many women and hosting dinner parties with important guests, most of whom dislike Bernard but are willing to placate him if it means they get to meet John. One night John refuses to meet the guests, including the Arch-Community Songster, and Bernard’s social standing plummets.

After Bernard introduces them, John and Helmholtz quickly take to each other. John reads Helmholtz parts of *Romeo and Juliet,* but Helmholtz cannot keep himself from laughing at a serious passage about love, marriage, and parents—ideas that are ridiculous, almost scatological in World State culture.

Fueled by his strange behavior, Lenina becomes obsessed with John, refusing Henry’s invitation to see a feely. She takes soma and visits John at Bernard’s apartment, where she hopes to seduce him. But John responds to her advances with curses, blows, and lines from Shakespeare. She retreats to the bathroom while he fields a phone call in which he learns that Linda, who has been on permanent soma-holiday since her return, is about to die. At the Hospital for the Dying he watches her die while a group of lower-caste boys receiving their “death conditioning” wonder why she is so unattractive. The boys are simply curious, but John becomes enraged. After Linda dies, John meets a group of Delta clones who are receiving their soma ration. He tries to convince them to revolt, throwing the soma out the window, and a riot results. Bernard and Helmholtz, hearing of the riot, rush to the scene and come to John’s aid. After the riot is calmed by police with soma vapor, John, Helmholtz, and Bernard are arrested and brought to the office of Mustapha Mond.

John and Mond debate the value of the World State’s policies, John arguing that they dehumanize the residents of the World State and Mond arguing that stability and happiness are more important than humanity. Mond explains that social stability has required the sacrifice of art, science, and religion. John protests that, without these things, human life is not worth living. Bernard reacts wildly when Mond says that he and Helmholtz will be exiled to distant islands, and he is carried from the room. Helmholtz accepts the exile readily, thinking it will give him a chance to write, and soon follows Bernard out of the room. John and Mond continue their conversation. They discuss religion and the use of soma to control negative emotions and social harmony.

John bids Helmholtz and Bernard good-bye. Refused the option of following them to the islands by Mond, he retreats to a lighthouse in the countryside where he gardens and attempts to purify himself by self-flagellation. Curious World State citizens soon catch him in the act, and reporters descend on the lighthouse to film news reports and a feely. After the feely, hordes of people descend on the lighthouse and demand that John whip himself. Lenina comes and approaches John with her arms open. John reacts by brandishing his whip and screaming “Kill it! Kill it!” The intensity of the scene causes an orgy in which John takes part. The next morning he wakes up and, overcome with anger and sadness at his submission to World State society, hangs himself.

**LITERARY FORMS**

The short story

It 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.

As a [genre](https://www.merriam-webster.com/dictionary/genre), the short story received relatively little critical attention through the middle of the 20th century, and the most valuable studies of the form were often limited by region or era. In his *The Lonely Voice* (1963), the Irish short story writer [Frank O’Connor](https://www.britannica.com/biography/Frank-OConnor) attempted to account for the genre by suggesting that stories are a means for “submerged population groups” to address a dominating [community](https://www.merriam-webster.com/dictionary/community). Most other theoretical discussions, however, were [predicated](https://www.merriam-webster.com/dictionary/predicated) in one way or another on [Edgar Allan Poe](https://www.britannica.com/biography/Edgar-Allan-Poe)’s thesis that stories must have a compact unified effect.

By far the majority of [criticism](https://www.britannica.com/art/literary-criticism) on the short story focused on techniques of writing. Many, and often the best of the technical works, advise the young reader—alerting the reader to the variety of devices and tactics employed by the skilled writer. On the other hand, many of these works are no more than [treatises](https://www.merriam-webster.com/dictionary/treatises) on “how to write stories” for the young writer rather than serious critical material.

The prevalence in the 19th century of two words, “[sketch](https://www.britannica.com/art/literary-sketch)” and “tale,” affords one way of looking at the genre. In the United States alone there were virtually hundreds of books claiming to be collections of sketches ([Washington Irving](https://www.britannica.com/biography/Washington-Irving)’s [*The Sketch Book*](https://www.britannica.com/topic/The-Sketch-Book), [William Dean Howells](https://www.britannica.com/biography/William-Dean-Howells)’s *Suburban Sketches*) or collections of tales (Poe’s *Tales of the Grotesque and Arabesque*, [Herman Melville](https://www.britannica.com/biography/Herman-Melville)’s *The Piazza Tales*). These two terms establish the polarities of the milieu out of which the modern short story grew.

The [tale](https://www.britannica.com/art/folk-tale) is much older than the sketch. Basically, the tale is a [manifestation](https://www.merriam-webster.com/dictionary/manifestation) of a culture’s unaging desire to name and conceptualize its place in the cosmos. It provides a culture’s narrative framework for such things as its vision of itself and its homeland or for expressing its [conception](https://www.merriam-webster.com/dictionary/conception) of its ancestors and its gods. Usually filled with cryptic and uniquely [deployed](https://www.merriam-webster.com/dictionary/deployed) motifs, personages, and [symbols](https://www.britannica.com/topic/symbolism), tales are frequently fully understood only by members of the particular [culture](https://www.merriam-webster.com/dictionary/culture) to which they belong. Simply, tales are intracultural. Seldom created to address an outside culture, a tale is a medium through which a culture speaks to itself and thus perpetuates its own values and stabilizes its own identity. The old speak to the young through tales.

The sketch, by contrast, is intercultural, depicting some phenomenon of one culture for the benefit or pleasure of a second culture. Factual and journalistic, in essence the sketch is generally more [analytic](https://www.merriam-webster.com/dictionary/analytic) or descriptive and less narrative or dramatic than the tale. Moreover, the sketch by nature is *suggestive*, incomplete; the tale is often *hyperbolic*, overstated.

The primary [mode](https://www.britannica.com/topic/the-arts) of the sketch is written; that of the tale, [spoken](https://www.britannica.com/art/oral-literature). This difference alone accounts for their strikingly different effects. The sketch writer can have, or pretend to have, his eye on his subject. The tale, recounted at court or campfire—or at some place similarly removed in time from the event—is nearly always a re-creation of the past. The tale-teller is an agent of *time*, bringing together a culture’s past and its present. The sketch writer is more an agent of *space*, bringing an aspect of one culture to the attention of a second.

It is only a slight oversimplification to suggest that the tale was the only kind of short fiction until the 16th century, when a rising middle class interest in social [realism](https://www.britannica.com/art/realism-art) on the one hand and in exotic lands on the other put a premium on sketches of subcultures and foreign regions. In the 19th century certain writers—those one might call the “fathers” of the modern story: [Nikolay Gogol](https://www.britannica.com/biography/Nikolay-Gogol), Hawthorne, [E.T.A. Hoffmann](https://www.britannica.com/biography/E-T-A-Hoffmann), [Heinrich von Kleist](https://www.britannica.com/biography/Heinrich-von-Kleist), [Prosper Mérimée](https://www.britannica.com/biography/Prosper-Merimee), Poe—combined elements of the tale with elements of the sketch. Each writer worked in his own way, but the general effect was to [mitigate](https://www.merriam-webster.com/dictionary/mitigate) some of the [fantasy](https://www.britannica.com/art/fantasy-narrative-genre) and stultifying conventionality of the tale and, at the same time, to liberate the sketch from its bondage to strict factuality. The modern short story, then, ranges between the highly imaginative tale and the photographic sketch and in some ways draws on both.

The short stories of [Ernest Hemingway](https://www.britannica.com/biography/Ernest-Hemingway), for example, may often gain their force from an exploitation of traditional mythic symbols (water, fish, groin wounds), but they are more closely related to the sketch than to the tale. Indeed, Hemingway was able at times to submit his apparently factual stories as newspaper copy. In contrast, the stories of Hemingway’s contemporary [William Faulkner](https://www.britannica.com/biography/William-Faulkner) more closely resemble the tale. Faulkner seldom seems to understate, and his stories carry a heavy flavour of the past. Both his language and his subject matter are rich in traditional material. A Southerner might well suspect that only a reader steeped in sympathetic knowledge of the traditional South could fully understand Faulkner. Faulkner may seem, at times, to be a Southerner speaking to and for Southerners. But, as, by virtue of their imaginative and symbolic qualities, Hemingway’s narratives are more than journalistic sketches, so, by virtue of their explorative and analytic qualities, Faulkner’s narratives are more than Southern tales.

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.

Stream of consciousness novel

In [literary criticism](https://en.wikipedia.org/wiki/Literary_criticism), **stream of consciousness** is a [narrative mode](https://en.wikipedia.org/wiki/Narrative_mode) or method that attempts "to depict the multitudinous thoughts and feelings which pass through the mind" of a narrator.[[1]](https://en.wikipedia.org/wiki/Stream_of_consciousness#cite_note-1) The term was coined by [Alexander Bain](https://en.wikipedia.org/wiki/Alexander_Bain) in 1855 in the first edition of *The Senses and the Intellect*, when he wrote, "The concurrence of Sensations in one common stream of consciousness (on the same cerebral highway) enables those of different senses to be associated as readily as the sensations of the same sense" (p. 359).[[2]](https://en.wikipedia.org/wiki/Stream_of_consciousness#cite_note-2) But it is commonly credited to [William James](https://en.wikipedia.org/wiki/William_James) who used it in 1890 in his [*The Principles of Psychology*](https://en.wikipedia.org/wiki/The_Principles_of_Psychology). In 1918, the novelist [May Sinclair](https://en.wikipedia.org/wiki/May_Sinclair) (1863–1946) first applied the term stream of consciousness, in a literary context, when discussing [Dorothy Richardson](https://en.wikipedia.org/wiki/Dorothy_Richardson)'s (1873–1957) novels.[[3]](https://en.wikipedia.org/wiki/Stream_of_consciousness#cite_note-3) [*Pointed Roofs*](https://en.wikipedia.org/wiki/Pointed_Roofs) (1915), the first work in Richardson's [series](https://en.wikipedia.org/wiki/Novel_sequence) of 13 semi-autobiographical novels titled [*Pilgrimage*](https://en.wikipedia.org/wiki/Pilgrimage_(novel_sequence)),[[4]](https://en.wikipedia.org/wiki/Stream_of_consciousness#cite_note-Winning2000-4) is the first complete stream-of-consciousness novel published in English. However, in 1934, Richardson comments that "[Proust](https://en.wikipedia.org/wiki/Proust), [James Joyce](https://en.wikipedia.org/wiki/James_Joyce), [Virginia Woolf](https://en.wikipedia.org/wiki/Virginia_Woolf) & D.R. ... were all using 'the new method', though very differently, simultaneously".[[5]](https://en.wikipedia.org/wiki/Stream_of_consciousness#cite_note-5) There were, however, many earlier precursors and the technique is still used by contemporary writers.

Prominent uses in the years that followed the publication of James Joyce's *Ulysses* include [Italo Svevo](https://en.wikipedia.org/wiki/Italo_Svevo" \o "Italo Svevo), [*La coscienza di Zeno*](https://en.wikipedia.org/wiki/Zeno%27s_Conscience) (1923),[[33]](https://en.wikipedia.org/wiki/Stream_of_consciousness#cite_note-33) [Virginia Woolf](https://en.wikipedia.org/wiki/Virginia_Woolf), *[Mrs Dalloway](https://en.wikipedia.org/wiki/Mrs_Dalloway" \o "Mrs Dalloway)* (1925), [*To the Lighthouse*](https://en.wikipedia.org/wiki/To_the_Lighthouse) (1927), and [William Faulkner](https://en.wikipedia.org/wiki/William_Faulkner) in [*The Sound and the Fury*](https://en.wikipedia.org/wiki/The_Sound_and_the_Fury) (1929).[[34]](https://en.wikipedia.org/wiki/Stream_of_consciousness#cite_note-34) However, Randell Stevenson suggests that "interior monologue, rather than stream of consciousness, is the appropriate term for the style in which [subjective experience] is recorded, both in [*The Waves*](https://en.wikipedia.org/wiki/The_Waves) and in Woolf's writing generally."[[35]](https://en.wikipedia.org/wiki/Stream_of_consciousness#cite_note-35) Throughout *Mrs Dalloway*, Woolf blurs the distinction between [direct](https://en.wikipedia.org/wiki/Direct_speech) and [indirect speech](https://en.wikipedia.org/wiki/Indirect_speech), freely alternating her [mode of narration](https://en.wikipedia.org/wiki/Narrative_mode) between [omniscient description](https://en.wikipedia.org/wiki/Third-person_omniscient), [indirect](https://en.wikipedia.org/wiki/Free_indirect_discourse) [interior monologue](https://en.wikipedia.org/wiki/Interior_monologue), and [soliloquy](https://en.wikipedia.org/wiki/Soliloquy).[[36]](https://en.wikipedia.org/wiki/Stream_of_consciousness#cite_note-36) [Malcolm Lowry](https://en.wikipedia.org/wiki/Malcolm_Lowry)'s novel [*Under the Volcano*](https://en.wikipedia.org/wiki/Under_the_Volcano) (1947) resembles *Ulysses*, "both in its concentration almost entirely within a single day of [its protagonist] Firmin's life ... and in the range of interior monologues and stream of consciousness employed to represent the minds of [the] characters".[[37]](https://en.wikipedia.org/wiki/Stream_of_consciousness#cite_note-37) [Samuel Beckett](https://en.wikipedia.org/wiki/Samuel_Beckett), a friend of James Joyce, uses [interior monologue](https://en.wikipedia.org/wiki/Interior_monologue) in novels like [*Molloy*](https://en.wikipedia.org/wiki/Molloy_(novel)) (1951), *Malone meurt* (1951; [*Malone Dies*](https://en.wikipedia.org/wiki/Malone_Dies)) and *L'innommable* (1953: [*The Unnamable*](https://en.wikipedia.org/wiki/The_Unnamable_(novel))). and the short story "[From an Abandoned Work](https://en.wikipedia.org/wiki/From_an_Abandoned_Work)" (1957).[[38]](https://en.wikipedia.org/wiki/Stream_of_consciousness#cite_note-38)

In theater, playwright [Eugene O'Neill](https://en.wikipedia.org/wiki/Eugene_O%27Neill) made use of stream-of-consciousness monologues, most extensively in his 1928 drama [*Strange Interlude*](https://en.wikipedia.org/wiki/Strange_Interlude), and to a more limited extent in the play-cycle [*Mourning Becomes Elektra*](https://en.wikipedia.org/wiki/Mourning_Becomes_Elektra) (1931) and in other plays.

The technique continued to be used into the 1970s in a novel such as [Robert Anton Wilson](https://en.wikipedia.org/wiki/Robert_Anton_Wilson)/[Robert Shea](https://en.wikipedia.org/wiki/Robert_Shea) collaborative [*Illuminatus!*](https://en.wikipedia.org/wiki/Illuminatus!) (1975), with regard to which [*The Fortean Times*](https://en.wikipedia.org/wiki/The_Fortean_Times) warns readers to "[b]e prepared for streams of consciousness in which not only identity but time and space no longer confine the narrative".[[39]](https://en.wikipedia.org/wiki/Stream_of_consciousness#cite_note-39)

Although loosely structured as a sketch show, [Monty Python](https://en.wikipedia.org/wiki/Monty_Python) produced an innovative stream-of-consciousness for their TV show [*Monty Python's Flying Circus*](https://en.wikipedia.org/wiki/Monty_Python%27s_Flying_Circus), with the BBC stating, "[Terry] Gilliam's unique animation style became crucial, segueing seamlessly between any two completely unrelated ideas and making the stream-of-consciousness work".[[40]](https://en.wikipedia.org/wiki/Stream_of_consciousness#cite_note-40)

Scottish writer [James Kelman](https://en.wikipedia.org/wiki/James_Kelman)'s novels are known for mixing stream of consciousness narrative with [Glaswegian](https://en.wikipedia.org/wiki/Glasgow) vernacular. Examples include [*The Busconductor Hines*](https://en.wikipedia.org/wiki/The_Busconductor_Hines), [*A Disaffection*](https://en.wikipedia.org/wiki/A_Disaffection) and [*How Late It Was, How Late*](https://en.wikipedia.org/wiki/How_Late_It_Was,_How_Late).[[41]](https://en.wikipedia.org/wiki/Stream_of_consciousness#cite_note-41) With regard to [Salman Rushdie](https://en.wikipedia.org/wiki/Salman_Rushdie), one critic comments that "[a]ll Rushdie's novels follow an Indian/Islamic storytelling style, a stream-of-consciousness narrative told by a loquacious young Indian man".[[42]](https://en.wikipedia.org/wiki/Stream_of_consciousness#cite_note-42) Other writers who use this narrative device include [Sylvia Plath](https://en.wikipedia.org/wiki/Sylvia_Plath) in [*The Bell Jar*](https://en.wikipedia.org/wiki/The_Bell_Jar) (1963)[[43]](https://en.wikipedia.org/wiki/Stream_of_consciousness#cite_note-43) and [Irvine Welsh](https://en.wikipedia.org/wiki/Irvine_Welsh) in [*Trainspotting*](https://en.wikipedia.org/wiki/Trainspotting_(novel)) (1993).[[44]](https://en.wikipedia.org/wiki/Stream_of_consciousness#cite_note-44)

Stream of consciousness continues to appear in contemporary literature. [Dave Eggers](https://en.wikipedia.org/wiki/Dave_Eggers), author of [*A Heartbreaking Work of Staggering Genius*](https://en.wikipedia.org/wiki/A_Heartbreaking_Work_of_Staggering_Genius) (2000), according to one reviewer, "talks much as he writes – a forceful stream of consciousness, thoughts sprouting in all directions".[[45]](https://en.wikipedia.org/wiki/Stream_of_consciousness#cite_note-45) Novelist John Banville describes [Roberto Bolaño](https://en.wikipedia.org/wiki/Roberto_Bola%C3%B1o)'s novel [*Amulet*](https://en.wikipedia.org/wiki/Amulet_(novel)) (1999), as written in "a fevered stream of consciousness"

**The picaresque novel**

The **picaresque novel** ([Spanish](https://en.wikipedia.org/wiki/Spanish_language): *picaresca*, from *pícaro*, for "[rogue](https://en.wikipedia.org/wiki/Rogue_(vagrant))" or "rascal") is a genre of [prose fiction](https://en.wikipedia.org/wiki/Novel) that depicts the [adventures](https://en.wikipedia.org/wiki/Adventure) of a roguish, but "appealing hero", of low [social class](https://en.wikipedia.org/wiki/Social_class), who lives by his wits in a corrupt society.[[1]](https://en.wikipedia.org/wiki/Picaresque_novel#cite_note-1) Picaresque novels typically adopt a [realistic](https://en.wikipedia.org/wiki/Realism_(arts)) style, with elements of [comedy](https://en.wikipedia.org/wiki/Comedy) and [satire](https://en.wikipedia.org/wiki/Satire). This style of [novel](https://en.wikipedia.org/wiki/Novel) originated in [Spain](https://en.wikipedia.org/wiki/Spain) in 1554 and flourished throughout [Europe](https://en.wikipedia.org/wiki/Europe) for more than 200 years, though the term "picaresque novel" was only coined in 1810. It continues to influence modern literature. The term is also sometimes used to describe works, like Cervantes' [*Don Quixote*](https://en.wikipedia.org/wiki/Don_Quixote) and Charles Dickens' [*Pickwick Papers*](https://en.wikipedia.org/wiki/Pickwick_Papers), which only contain some of the genre's elements.

[*Kvachi Kvachantiradze*](https://en.wikipedia.org/wiki/Kvachi_Kvachantiradze) is a novel written by [Mikheil Javakhishvili](https://en.wikipedia.org/wiki/Mikheil_Javakhishvili" \o "Mikheil Javakhishvili) in 1924. This is, in brief, the story of a swindler, a Georgian [Felix Krull](https://en.wikipedia.org/wiki/Confessions_of_Felix_Krull), or perhaps a cynical [Don Quixote](https://en.wikipedia.org/wiki/Don_Quixote), named Kvachi Kvachantiradze: womanizer, cheat, perpetrator of insurance fraud, bank-robber, associate of Rasputin, filmmaker, revolutionary, and pimp.

[*The Twelve Chairs*](https://en.wikipedia.org/wiki/The_Twelve_Chairs) (1928) and its sequel, [*The Little Golden Calf*](https://en.wikipedia.org/wiki/The_Little_Golden_Calf) (1931), by [Ilya Ilf](https://en.wikipedia.org/wiki/Ilya_Ilf) [and](https://en.wikipedia.org/wiki/Ilf_and_Petrov) [Yevgeni Petrov](https://en.wikipedia.org/wiki/Yevgeni_Petrov_(writer)" \o "Yevgeni Petrov (writer)) became classics of the 20th century [Russian](https://en.wikipedia.org/wiki/Russian_literature) satire and basis for [numerous film adaptations](https://en.wikipedia.org/wiki/The_Twelve_Chairs_(disambiguation)).

[Camilo José Cela](https://en.wikipedia.org/wiki/Camilo_Jos%C3%A9_Cela)'s *La familia de Pascual Duarte* (1942) and [*The Adventures of Augie March*](https://en.wikipedia.org/wiki/The_Adventures_of_Augie_March) by [Saul Bellow](https://en.wikipedia.org/wiki/Saul_Bellow) (1953) were also among mid-twentieth century picaresque literature. [John A. Lee](https://en.wikipedia.org/wiki/John_A._Lee)'s [*Shining with the Shiner*](https://en.wikipedia.org/w/index.php?title=Shining_with_the_Shiner&action=edit&redlink=1) (1944) tells amusing tales about New Zealand folk hero Ned Slattery (1840–1927) surviving by his wits and beating the [Protestant work ethic](https://en.wikipedia.org/wiki/Protestant_work_ethic)', So too is [Thomas Mann](https://en.wikipedia.org/wiki/Thomas_Mann)'s [*Confessions of Felix Krull*](https://en.wikipedia.org/wiki/Confessions_of_Felix_Krull) (1954), which like many novels emphasizes the theme of a charmingly roguish ascent in the social order. [Günter Grass](https://en.wikipedia.org/wiki/G%C3%BCnter_Grass)'s [*The Tin Drum*](https://en.wikipedia.org/wiki/The_Tin_Drum) (1959) is a German picaresque novel.

Recent examples include [*Under the Net*](https://en.wikipedia.org/wiki/Under_the_Net) (1954) by [Iris Murdoch](https://en.wikipedia.org/wiki/Iris_Murdoch),[[30]](https://en.wikipedia.org/wiki/Picaresque_novel#cite_note-30) [Jerzy Kosinski](https://en.wikipedia.org/wiki/Jerzy_Kosinski)'s [*The Painted Bird*](https://en.wikipedia.org/wiki/The_Painted_Bird) (1965), [Vladimir Voinovich](https://en.wikipedia.org/wiki/Vladimir_Voinovich)'s [*The Life and Extraordinary Adventures of Private Ivan Chonkin*](https://en.wikipedia.org/wiki/The_Life_and_Extraordinary_Adventures_of_Private_Ivan_Chonkin) (1969), [Angela Carter](https://en.wikipedia.org/wiki/Angela_Carter)'s [*Nights at the Circus*](https://en.wikipedia.org/wiki/Nights_at_the_Circus) (1984), [Umberto Eco](https://en.wikipedia.org/wiki/Umberto_Eco)'s *[Baudolino](https://en.wikipedia.org/wiki/Baudolino" \o "Baudolino)* (2000),[[31]](https://en.wikipedia.org/wiki/Picaresque_novel#cite_note-31) and [Aravind Adiga](https://en.wikipedia.org/wiki/Aravind_Adiga" \o "Aravind Adiga)'s [*The White Tiger*](https://en.wikipedia.org/wiki/The_White_Tiger_(Adiga_novel)) (Booker Prize 2008).[[32]](https://en.wikipedia.org/wiki/Picaresque_novel#cite_note-sanderson-32)

[William S. Burroughs](https://en.wikipedia.org/wiki/William_S._Burroughs) was a devoted fan of picaresque novels, and gave a series of lectures involving the topic in 1979 at [Naropa University](https://en.wikipedia.org/wiki/Naropa_University" \o "Naropa University) in Colorado. In these he says it is impossible to separate the [anti-hero](https://en.wikipedia.org/wiki/Anti-hero) from the Picaresque novel, that most of these are funny, and they all have protagonist who are outsiders by their nature. His list of picaresque novels includes Petronius' novel *[Satyricon](https://en.wikipedia.org/wiki/Satyricon" \o "Satyricon)* (54-68 AD), [*The Unfortunate Traveller*](https://en.wikipedia.org/wiki/The_Unfortunate_Traveller) (1594) by [Thomas Nashe](https://en.wikipedia.org/wiki/Thomas_Nashe), (1911),

both [*Maiden Voyage*](https://en.wikipedia.org/wiki/Maiden_Voyage_(novel)) (1943) and [*A Voice Through a Cloud*](https://en.wikipedia.org/wiki/A_Voice_Through_a_Cloud) (1950) by [Denton Welch](https://en.wikipedia.org/wiki/Denton_Welch), [*Two Serious Ladies*](https://en.wikipedia.org/wiki/Two_Serious_Ladies) (1943) by [Jane Bowles](https://en.wikipedia.org/wiki/Jane_Bowles), [*Death on Credit*](https://en.wikipedia.org/wiki/Death_on_Credit) (1936) by [Louis-Ferdinand Céline](https://en.wikipedia.org/wiki/Louis-Ferdinand_C%C3%A9line), and even himself. He also relates a series of real life newspaper stories that Burroughs himself had collected, in which people abandoned their jobs in order to save their own skin, leaving numbers of people to die.

**Historical, Sentimental and Gothic Novel**

The **sentimental novel** or the **novel of sensibility** is an [18th-century literary genre](https://en.wikipedia.org/wiki/18th_century_in_literature) which celebrates the emotional and intellectual concepts of [sentiment](https://en.wikipedia.org/wiki/Sentimentality), [sentimentalism](https://en.wikipedia.org/wiki/Sentimentalism_(literature)), and [sensibility](https://en.wikipedia.org/wiki/Sensibility). Sentimentalism, which is to be distinguished from sensibility, was a fashion in both [poetry](https://en.wikipedia.org/wiki/Poetry) and prose fiction beginning in the eighteenth century in reaction to the rationalism of the [Augustan Age](https://en.wikipedia.org/wiki/Augustan_literature).

Sentimental novels relied on **emotional response**, both from their readers and characters. They feature scenes of distress and tenderness, and the plot is arranged to advance both emotions and actions. The result is a valorization of "fine feeling", displaying the characters as a model for refined, sensitive emotional effect. The ability to display feelings was thought to show character and experience, and to shape social life and relations.

Among the most famous sentimental novels in English are [Samuel Richardson](https://en.wikipedia.org/wiki/Samuel_Richardson)'s [*Pamela, or Virtue Rewarded*](https://en.wikipedia.org/wiki/Pamela,_or_Virtue_Rewarded) (1740), [Oliver Goldsmith](https://en.wikipedia.org/wiki/Oliver_Goldsmith)'s [*Vicar of Wakefield*](https://en.wikipedia.org/wiki/Vicar_of_Wakefield) (1766), [Laurence Sterne](https://en.wikipedia.org/wiki/Laurence_Sterne)'s *[Tristram Shandy](https://en.wikipedia.org/wiki/Tristram_Shandy" \o "Tristram Shandy)* (1759–67), [*Sentimental Journey*](https://en.wikipedia.org/wiki/A_Sentimental_Journey_Through_France_and_Italy) (1768), [Henry Brooke](https://en.wikipedia.org/wiki/Henry_Brooke_(writer))'s [*The Fool of Quality*](https://en.wikipedia.org/wiki/The_Fool_of_Quality) (1765–70), [Henry Mackenzie](https://en.wikipedia.org/wiki/Henry_Mackenzie)'s [*The Man of Feeling*](https://en.wikipedia.org/wiki/The_Man_of_Feeling) (1771) and [Maria Edgeworth](https://en.wikipedia.org/wiki/Maria_Edgeworth)'s [*Castle Rackrent*](https://en.wikipedia.org/wiki/Castle_Rackrent) (1800). Continental examples are [Jean-Jacques Rousseau](https://en.wikipedia.org/wiki/Jean-Jacques_Rousseau)'s novel [*Julie, or the New Heloise*](https://en.wikipedia.org/wiki/Julie,_or_the_New_Heloise), his autobiography [*The Confessions*](https://en.wikipedia.org/wiki/Confessions_(Jean-Jacques_Rousseau)) (1764–70) and [Goethe](https://en.wikipedia.org/wiki/Goethe)'s novel [*The Sorrows of Young Werther*](https://en.wikipedia.org/wiki/The_Sorrows_of_Young_Werther) (1774).[[2]](https://en.wikipedia.org/wiki/Sentimental_novel#cite_note-2) [Tobias Smollett](https://en.wikipedia.org/wiki/Tobias_Smollett) tried to imply a darker underside to the "cult of sensibility" in his [*The Expedition of Humphry Clinker*](https://en.wikipedia.org/wiki/The_Expedition_of_Humphry_Clinker) (1771). Another example of this type of [novel](https://en.wikipedia.org/wiki/Novel) is Frances Burney's [*Evelina*](https://en.wikipedia.org/wiki/Evelina) (1778), wherein the heroine, while naturally good, in part for being country-raised, hones her politeness when, while visiting London, she is educated into propriety. This novel also is the beginning of "[romantic comedy](https://en.wikipedia.org/wiki/Romantic_comedy)", though it is most appropriately labeled a conduct novel and a forerunner of the female [Bildungsroman](https://en.wikipedia.org/wiki/Bildungsroman) in the English tradition exemplified by later writers such as [Jane Austen](https://en.wikipedia.org/wiki/Jane_Austen), [Charlotte Brontë](https://en.wikipedia.org/wiki/Charlotte_Bront%C3%AB), and [George Eliot](https://en.wikipedia.org/wiki/George_Eliot).[[3]](https://en.wikipedia.org/wiki/Sentimental_novel#cite_note-3)

While this genre is particularly associated with the second half of the 18th century, it continued in a modified form into the 19th century, especially in the works of [Mrs Henry Wood](https://en.wikipedia.org/wiki/Mrs_Henry_Wood" \o "Mrs Henry Wood), who is remembered especially for [*East Lynne*](https://en.wikipedia.org/wiki/East_Lynne) (1861).[[4]](https://en.wikipedia.org/wiki/Sentimental_novel#cite_note-4) However, the question as to whether [Charles Dickens](https://en.wikipedia.org/wiki/Charles_Dickens) is a sentimental novelist is more debatable. Valerie Purton in her recent *Dickens and the Sentimental Tradition*, sees him continuing aspects of this tradition, and argues that his "sentimental scenes and characters [are] as crucial to the overall power of the novels as his darker or comic figures and scenes", and that "*[Dombey and Son](https://en.wikipedia.org/wiki/Dombey_and_Son" \o "Dombey and Son)* is ... Dickens's greatest triumph in the sentimentalist tradition".[[5]](https://en.wikipedia.org/wiki/Sentimental_novel#cite_note-5) on the other hand, the Encyclopædia Britannica online comments, that despite "patches of emotional excess", such as the reported death of Tiny Tim in [*A Christmas Carol*](https://en.wikipedia.org/wiki/A_Christmas_Carol) (1843), "Dickens cannot really be termed a sentimental novelist".[[6]](https://en.wikipedia.org/wiki/Sentimental_novel#cite_note-6)

The first sentimental novel to be published in the United States, William Hill Brown's [*The Power of Sympathy*](https://en.wikipedia.org/wiki/The_Power_of_Sympathy), appeared in 1791 and dealt with themes of nationhood, seduction, and [incest](https://en.wikipedia.org/wiki/Incest). Hill's novel was followed by Hannah Webster Foster's immensely popular [*The Coquette*](https://en.wikipedia.org/wiki/The_Coquette), whose events were loosely based on the tragic biography of Massachusetts native Elizabeth Whitman, who gave birth to an illegitimate child and died soon after at a roadside tavern. The American sentimental novel achieved massive sales and popularity during the Antebellum era. Landmark examples include Susan Warner's [*The Wide, Wide World*](https://en.wikipedia.org/wiki/The_Wide,_Wide_World) (1850), Harriet Beecher Stowe's [*Uncle Tom's Cabin*](https://en.wikipedia.org/wiki/Uncle_Tom%27s_Cabin) (1852), and Maria Cummins's [*The Lamplighter*](https://en.wikipedia.org/wiki/The_Lamplighter) (1854).[[7]](https://en.wikipedia.org/wiki/Sentimental_novel#cite_note-7)

Sentimental novels also gave rise to the subgenre of **domestic fiction** in the early nineteenth century, commonly called **conduct novels**. The story's hero in domestic fiction is generally set in a domestic world and centers on a woman going through various types of hardship, and who is juxtaposed with either a foolish and passive or a woefully undereducated woman.[[8]](https://en.wikipedia.org/wiki/Sentimental_novel#cite_note-8) The contrast between the heroic woman's actions and her foils is meant to draw sympathy to the character's plight and to instruct them about expected conduct of women. The domestic novel uses sentimentalism as a tool to convince readers of the importance of its message.[[9]](https://en.wikipedia.org/wiki/Sentimental_novel#cite_note-auto1-9)

By the end of the 19th century, sentimental literature faced complaints about the abundance of "cheap sentiment" and its excessive bodily display. Critics, and eventually the public, began to see sentimentalism manifested in society as unhealthy physical symptoms such as nervousness and being overly sensitive, and the genre began declining sharply in popularity.[[](https://en.wikipedia.org/wiki/Sentimental_novel#cite_note-auto-1)

**Historical fiction** is a literary genre in which the plot takes place in a [setting](https://en.wikipedia.org/wiki/Setting_(narrative)) located in the past. Although the term is commonly used as a synonym for the **historical novel**, it can also be applied to other types of narrative, including [theatre](https://en.wikipedia.org/wiki/Theatre), [opera](https://en.wikipedia.org/wiki/Opera), [cinema](https://en.wikipedia.org/wiki/Film) and [television](https://en.wikipedia.org/wiki/Television), as well as [video games](https://en.wikipedia.org/wiki/Video_games) and [graphic novels](https://en.wikipedia.org/wiki/Graphic_novel).

An essential element of historical fiction is that it is set in the past and pays attention to the manners, social conditions and other details of the depicted period.[[1]](https://en.wikipedia.org/wiki/Historical_fiction#cite_note-1) Authors also frequently choose to explore notable historical figures in these settings, allowing readers to better understand how these individuals might have responded to their environments. Some subgenres such as [alternate history](https://en.wikipedia.org/wiki/Alternate_history) and [historical fantasy](https://en.wikipedia.org/wiki/Historical_fantasy) insert [speculative](https://en.wikipedia.org/wiki/Speculative_fiction) or [ahistorical](https://en.wikipedia.org/wiki/Ahistoricism) elements into a novel.

Works of historical fiction are sometimes criticized for lack of authenticity because of [readerly criticism](https://en.wikipedia.org/wiki/Reader-response_criticism" \o "Reader-response criticism) or [genre expectations](https://en.wikipedia.org/wiki/Genre) for accurate period details. This tension between historical authenticity, or [historicity](https://en.wikipedia.org/wiki/Historicity), and [fiction](https://en.wikipedia.org/wiki/Fiction) frequently becomes a point of comment for readers and popular critics, while [scholarly criticism](https://en.wikipedia.org/wiki/Literary_criticism) frequently goes beyond this commentary, investigating the genre for its other thematic and critical interests.

Historical fiction as a contemporary [Western literary](https://en.wikipedia.org/wiki/Western_literature) genre has its foundations in the early-19th-century works of [Sir Walter Scott](https://en.wikipedia.org/wiki/Sir_Walter_Scott) and his contemporaries in other [national literatures](https://en.wikipedia.org/wiki/National_literature) such as the Frenchman [Honoré de Balzac](https://en.wikipedia.org/wiki/Honor%C3%A9_de_Balzac" \o "Honoré de Balzac), the American [James Fenimore Cooper](https://en.wikipedia.org/wiki/James_Fenimore_Cooper), and a later Russian, [Leo Tolstoy](https://en.wikipedia.org/wiki/Leo_Tolstoy). However, the melding of "historical" and "fiction" in individual works of literature has a long tradition in most cultures; both western traditions (as early as [Ancient Greek and Roman literature](https://en.wikipedia.org/wiki/Classical_literature)) as well as Eastern, in the form of oral and folk traditions (see [mythology](https://en.wikipedia.org/wiki/Mythology) and [folklore](https://en.wikipedia.org/wiki/Folklore)), which produced [epics](https://en.wikipedia.org/wiki/Epic_poetry), novels, plays and other fictional works describing history for contemporary audiences.

The [Gothic novel](https://en.wikipedia.org/wiki/Gothic_fiction)'s story occurs in a distant time and place, often Medieval or Renaissance Europe (especially Italy and Spain), and involved the fantastic exploits of a virtuous heroine imperiled by dark, tyrannical forces beyond her control. The first Gothic novel is Horace Walpole’s [*The Castle of Otranto*](https://en.wikipedia.org/wiki/The_Castle_of_Otranto) (1764), but its most famous and popular practitioner was [Ann Radcliffe](https://en.wikipedia.org/wiki/Ann_Radcliffe). As in other Gothic novels, the notion of the [sublime](https://en.wikipedia.org/wiki/Sublime_(philosophy)) is central. Eighteenth-century aesthetic theory, following [Edmund Burke](https://en.wikipedia.org/wiki/Edmund_Burke), held that the sublime and the beautiful were juxtaposed. The sublime was awful (awe-inspiring) and terrifying while the beautiful was calm and reassuring. The characters and landscapes of the Gothic rest almost entirely within the sublime, with the heroine serving as the great exception. The “beautiful” heroine’s susceptibility to supernatural elements, integral to these novels, both celebrates and problematizes what came to be seen as hyper-sensibility.

**Science fiction** (sometimes shortened to **sci-fi** or **SF**) is a [genre](https://en.wikipedia.org/wiki/Genre) of [speculative fiction](https://en.wikipedia.org/wiki/Speculative_fiction) that typically deals with [imaginative](https://en.wikipedia.org/wiki/Imaginative) and futuristic concepts such as advanced [science](https://en.wikipedia.org/wiki/Science) and [technology](https://en.wikipedia.org/wiki/Technology), [space exploration](https://en.wikipedia.org/wiki/Space_exploration), [time travel](https://en.wikipedia.org/wiki/Time_travel), [parallel universes](https://en.wikipedia.org/wiki/Parallel_universes_in_fiction), and [extraterrestrial life](https://en.wikipedia.org/wiki/Extraterrestrials_in_fiction). It has been called the "[literature](https://en.wikipedia.org/wiki/Literature) of [ideas](https://en.wikipedia.org/wiki/Ideas)", and often explores the potential consequences of [scientific, social, and technological innovations](https://en.wikipedia.org/wiki/Innovation).[[1]](https://en.wikipedia.org/wiki/Science_fiction#cite_note-Science_Fiction:_The_Literature_of_Ideas-1)[[2]](https://en.wikipedia.org/wiki/Science_fiction#cite_note-fandom_def-2)

Science fiction, whose roots go back to [ancient times](https://en.wikipedia.org/wiki/Ancient_history), is related to [fantasy](https://en.wikipedia.org/wiki/Fantasy), [horror](https://en.wikipedia.org/wiki/Horror_fiction), and [superhero](https://en.wikipedia.org/wiki/Superhero) fiction, and contains many [subgenres](https://en.wikipedia.org/wiki/Science_fiction#Subgenres). However its [exact definition](https://en.wikipedia.org/wiki/Definitions_of_science_fiction) has long been disputed among authors, critics, and scholars.

Science fiction literature, film, television, and other media have become popular and influential over much of the world. Besides providing [entertainment](https://en.wikipedia.org/wiki/Entertainment), it can also criticize present-day society, and is often said to inspire a "[sense of wonder](https://en.wikipedia.org/wiki/Sense_of_wonder)"

Science fiction's great rise in popularity during the first half of the 20th century was closely tied to the popular respect paid to science at that time, as well as the rapid pace of [technological innovation](https://en.wikipedia.org/wiki/Technological_innovation) and new [inventions](https://en.wikipedia.org/wiki/Invention).[[161]](https://en.wikipedia.org/wiki/Science_fiction#cite_note-AWonder-161) Science fiction has often [predicted](https://en.wikipedia.org/wiki/Prediction) scientific and technological [progress](https://en.wikipedia.org/wiki/Progress_(history)).[[162]](https://en.wikipedia.org/wiki/Science_fiction#cite_note-162)[[163]](https://en.wikipedia.org/wiki/Science_fiction#cite_note-163) Some works predict that new inventions and progress will tend to improve life and society, for instance the stories of [Arthur C. Clarke](https://en.wikipedia.org/wiki/Arthur_C._Clarke) and [*Star Trek*](https://en.wikipedia.org/wiki/Star_Trek).[[164]](https://en.wikipedia.org/wiki/Science_fiction#cite_note-164) Others, such as [H.G. Wells's](https://en.wikipedia.org/wiki/H._G._Wells) [*The Time Machine*](https://en.wikipedia.org/wiki/The_Time_Machine) and [Aldous Huxley's](https://en.wikipedia.org/wiki/Aldous_Huxley) [*Brave New World*](https://en.wikipedia.org/wiki/Brave_New_World), warn about possible negative consequences.[[165]](https://en.wikipedia.org/wiki/Science_fiction#cite_note-Greenwood-165)[[166]](https://en.wikipedia.org/wiki/Science_fiction#cite_note-166)

In 2001 the [National Science Foundation](https://en.wikipedia.org/wiki/National_Science_Foundation) conducted a [survey](https://en.wikipedia.org/wiki/Survey_(human_research)) on "[Public](https://en.wikipedia.org/wiki/Public) [Attitudes](https://en.wikipedia.org/wiki/Attitude_(psychology)) and Public Understanding: Science Fiction and [Pseudoscience](https://en.wikipedia.org/wiki/Pseudoscience)."[[167]](https://en.wikipedia.org/wiki/Science_fiction#cite_note-NSF-167) It found that people who read or prefer science fiction may think about or relate to science differently than other people. They also tend to support the [space program](https://en.wikipedia.org/wiki/Space_program) and the idea of contacting [extraterrestrial civilizations](https://en.wikipedia.org/wiki/Extraterrestrial_life).[[167]](https://en.wikipedia.org/wiki/Science_fiction#cite_note-NSF-167)[[168]](https://en.wikipedia.org/wiki/Science_fiction#cite_note-168) [Carl Sagan](https://en.wikipedia.org/wiki/Carl_Sagan) wrote: "Many scientists deeply involved in the exploration of the [solar system](https://en.wikipedia.org/wiki/Solar_System) (myself among them) were first turned in that direction by science fiction."[[169]](https://en.wikipedia.org/wiki/Science_fiction#cite_note-growing-169)

[Brian Aldiss](https://en.wikipedia.org/wiki/Brian_Aldiss) described science fiction as "[cultural](https://en.wikipedia.org/wiki/Culture) [wallpaper](https://en.wikipedia.org/wiki/Wallpaper)."[[170]](https://en.wikipedia.org/wiki/Science_fiction#cite_note-170) Evidence for this widespread influence can be found in trends for writers to employ science fiction as a tool for advocacy and generating cultural insights, as well as for educators when teaching across a range of academic disciplines not limited to the natural sciences.[[171]](https://en.wikipedia.org/wiki/Science_fiction#cite_note-171) Scholar and science fiction critic [George Edgar Slusser](https://en.wikipedia.org/wiki/George_Edgar_Slusser) said that science fiction "is the one real international [literary form](https://en.wikipedia.org/wiki/Literary_form) we have today, and as such has branched out to [visual media](https://en.wikipedia.org/wiki/Visual_media), [interactive media](https://en.wikipedia.org/wiki/Interactive_media) and on to whatever new media the world will invent in the 21st century. Crossover issues between the [sciences](https://en.wikipedia.org/wiki/Science) and the [humanities](https://en.wikipedia.org/wiki/Humanities) are crucial for the [century](https://en.wikipedia.org/wiki/Century) to come."

**Detective fiction** is a subgenre of [crime fiction](https://en.wikipedia.org/wiki/Crime_fiction) and [mystery fiction](https://en.wikipedia.org/wiki/Mystery_fiction) in which an [investigator](https://en.wikipedia.org/wiki/Criminal_investigation) or a [detective](https://en.wikipedia.org/wiki/Detective)—either professional, amateur or retired—investigates a crime, often [murder](https://en.wikipedia.org/wiki/Murder). The detective genre began around the same time as [speculative fiction](https://en.wikipedia.org/wiki/Speculative_fiction) and other [genre fiction](https://en.wikipedia.org/wiki/Genre_fiction) in the mid-nineteenth century and has remained extremely popular, particularly in novels.[[1]](https://en.wikipedia.org/wiki/Detective_fiction#cite_note-1) Some of the most famous heroes of detective fiction include [C. Auguste Dupin](https://en.wikipedia.org/wiki/C._Auguste_Dupin), [Sherlock Holmes](https://en.wikipedia.org/wiki/Sherlock_Holmes), and [Hercule Poirot](https://en.wikipedia.org/wiki/Hercule_Poirot" \o "Hercule Poirot). Juvenile stories featuring [The Hardy Boys](https://en.wikipedia.org/wiki/The_Hardy_Boys), [Nancy Drew](https://en.wikipedia.org/wiki/Nancy_Drew), and [The Boxcar Children](https://en.wikipedia.org/wiki/The_Boxcar_Children) have also remained in print for several decades.

The period between World War I and World War II (the 1920s and 1930s) is generally referred to as the [Golden Age of Detective Fiction](https://en.wikipedia.org/wiki/Golden_Age_of_Detective_Fiction).[[31]](https://en.wikipedia.org/wiki/Detective_fiction#cite_note-:1-31) During this period, a number of very popular writers emerged, including mostly British but also a notable subset of American and New Zealand writers. Female writers constituted a major portion of notable Golden Age writers. Agatha Christie, Dorothy L. Sayers, Josephine Tey, Margery Allingham, and Ngaio Marsh were particularly famous female writers of this time.[[31]](https://en.wikipedia.org/wiki/Detective_fiction#cite_note-:1-31) Apart from Ngaio Marsh (a New Zealander), they were all British.

Various conventions of the detective genre were standardized during the Golden Age, and in 1929, some of them were codified by writer Ronald Knox in his 'Decalogue' of rules for detective fiction. One of his rules was to avoid supernatural elements so that the focus remained on the mystery itself.[[31]](https://en.wikipedia.org/wiki/Detective_fiction#cite_note-:1-31) Knox has contended that a detective story "must have as its main interest the unravelling of a mystery; a mystery whose elements are clearly presented to the reader at an early stage in the proceedings, and whose nature is such as to arouse curiosity, a curiosity which is gratified at the end."[[32]](https://en.wikipedia.org/wiki/Detective_fiction#cite_note-:2-32) Another common convention in Golden Age detective stories involved an outsider — sometimes a salaried investigator or a police officer, but often a gifted amateur — investigating a murder committed in a closed environment by one of a limited number of suspects.

The most widespread subgenre of the detective novel became the whodunit (or whodunnit, short for "who done it?"). In this subgenre, great ingenuity may be exercised in narrating the crime, usually a homicide, and the subsequent investigation. This objective was to conceal the identity of the criminal from the reader until the end of the book, when the method and culprit are both revealed. According to scholars Carole Kismaric and Marvi Heiferman, "The golden age of detective fiction began with high-class amateur detectives sniffing out murderers lurking in rose gardens, down country lanes, and in picturesque villages. Many conventions of the detective-fiction genre evolved in this era, as numerous writers — from populist entertainers to respected poets — tried their hands at mystery stories."[[17]](https://en.wikipedia.org/wiki/Detective_fiction#cite_note-NDHB-17)

John Dickson Carr — who also wrote as Carter Dickson — used the “puzzle” approach in his writing which was characterized by including a complex puzzle for the reader to try to unravel. He created ingenious and seemingly impossible plots and is regarded as the master of the "locked room mystery". Two of Carr's most famous works are *The Case of Constant Suicides* (1941) and *The Hollow Man* (1935).[[33]](https://en.wikipedia.org/wiki/Detective_fiction#cite_note-33) Another author, Cecil Street — who also wrote as John Rhode — wrote of a detective, Dr. Priestley, who specialised in elaborate technical devices. In the United States, the whodunit subgenre was adopted and extended by Rex Stout and Ellery Queen, along with others. The emphasis on formal rules during the Golden Age produced great works, albeit with highly standardized form. The most successful novels of this time included “an original and exciting plot; distinction in the writing, a vivid sense of place, a memorable and compelling hero and the ability to draw the reader into their comforting and highly individual world.”[[31]](https://en.wikipedia.org/wiki/Detective_fiction#cite_note-:1-31)

A ***whodunit*** or ***whodunnit*** (a colloquial elision of "Who [has] done it?" or "Who did it?") is a complex, plot-driven variety of the detective story in which the audience is given the opportunity to engage in the same process of deduction as the protagonist throughout the investigation of a crime. The reader or viewer is provided with the clues from which the identity of the perpetrator may be deduced before the story provides the revelation itself at its [climax](https://en.wikipedia.org/wiki/Climax_(narrative)). The "whodunit" flourished during the so-called "[Golden Age](https://en.wikipedia.org/wiki/Golden_Age_of_Detective_Fiction)" of detective fiction, between 1920 and 1950, when it was the predominant mode of crime writing.

### Agatha Christie

Agatha Christie is not only the most famous Golden Age writer, but also considered one of the most famous authors of all genres of all time. At the time of her death in 1976, “she was the best-selling novelist in history.”[[32]](https://en.wikipedia.org/wiki/Detective_fiction#cite_note-:2-32)

Many of the most popular books of the Golden Age were written by Agatha Christie. She produced long series of books featuring detective characters like Hercule Poirot and Miss Marple, amongst others. Her use of basing her stories on complex puzzles, “combined with her stereotyped characters and picturesque middle-class settings”, is credited for her success.[[32]](https://en.wikipedia.org/wiki/Detective_fiction#cite_note-:2-32) Christie's works include *Murder on the Orient Express* (1934), *Death on the Nile* (1937), and *And Then There Were None* (1939).

The **social novel**, also known as the **social problem** (or **social protest**) **novel**, is a "work of fiction in which a prevailing social problem, such as gender, race, or class prejudice, is dramatized through its effect on the characters of a novel".[[1]](https://en.wikipedia.org/wiki/Social_novel#cite_note-1) More specific examples of social problems that are addressed in such works include poverty, conditions in factories and mines, the plight of child labor, violence against women, rising criminality, and epidemics because of over-crowding, and poor sanitation in cities.[[2]](https://en.wikipedia.org/wiki/Social_novel#cite_note-2)

Terms like thesis novel, propaganda novel, industrial novel, working-class novel and problem novel are also used to describe this type of novel;[[3]](https://en.wikipedia.org/wiki/Social_novel" \l "cite_note-3) a recent development in this genre is the young adult problem novel. It is also referred to as the sociological novel. The social protest novel is a form of social novel which places an emphasis on the idea of social change, while the [proletarian novel](https://en.wikipedia.org/wiki/Proletarian_novel) is a political form of the social protest novel which may emphasize revolution.[[4]](https://en.wikipedia.org/wiki/Social_novel#cite_note-4) While early examples are found in 18th century England, social novels have been written throughout Europe and the United States.

Although this subgenre of the [novel](https://en.wikipedia.org/wiki/Novel) is usually seen as having its origins in the 19th century, there were precursors in the 18th century, like [*Amelia*](https://en.wikipedia.org/wiki/Amelia_(novel)) by [Henry Fielding](https://en.wikipedia.org/wiki/Henry_Fielding) (1751), [*Things as They Are; or, The Adventures of Caleb Williams*](https://en.wikipedia.org/wiki/Things_as_They_Are;_or,_The_Adventures_of_Caleb_Williams) (1794) by [William Godwin](https://en.wikipedia.org/wiki/William_Godwin), *The Adventures of Hugh Trevor* (1794–1797) by [Thomas Holcroft](https://en.wikipedia.org/wiki/Thomas_Holcroft), and *Nature and Art* (1796) by [Elizabeth Inchbald](https://en.wikipedia.org/wiki/Elizabeth_Inchbald).[[5]](https://en.wikipedia.org/wiki/Social_novel#cite_note-5) However, whereas Inchbald laid responsibility for social problems with the depravity and corruption of individuals, Godwin, in *Caleb Williams*, saw society's corruption as insurmountable.[[6]](https://en.wikipedia.org/wiki/Social_novel#cite_note-6)

In England during the 1830s and 1840s the social novel "arose out of the social and political upheavals which followed the [Reform Act of 1832](https://en.wikipedia.org/wiki/Reform_Act_of_1832)".[[7]](https://en.wikipedia.org/wiki/Social_novel#cite_note-7) This was in many ways a reaction to rapid [industrialization](https://en.wikipedia.org/wiki/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. These works were directed at the middle class to help create sympathy and promote change. It is also referred to as the "condition of England novel". The phrase, the "Condition of England Question", was used by [Thomas Carlyle](https://en.wikipedia.org/wiki/Thomas_Carlyle) in "Chartism" (1839), and "Condition-of-England novels sought to engage directly with the contemporary social and political issues with a focus on the representation of class, gender, and labour relations, as well as on social unrest and the growing antagonism between the rich and the poor in England".[[8]](https://en.wikipedia.org/wiki/Social_novel#cite_note-8) The [Chartist movement](https://en.wikipedia.org/wiki/Chartist_movement) was a working-class political reformist movement that sought universal male suffrage and other parliamentary reforms. Chartism failed as a parliamentary movement; however, five of the "Six Points" of Chartism would become a reality within a century of the group's formation.

A significant early example of this genre is [*Sybil, or The Two Nations*](https://en.wikipedia.org/wiki/Sybil,_or_The_Two_Nations), a novel by [Benjamin Disraeli](https://en.wikipedia.org/wiki/Benjamin_Disraeli). Published in the same year, 1845, as [Friedrich Engels](https://en.wikipedia.org/wiki/Friedrich_Engels)'s [*The Condition of the Working Class in England in 1844*](https://en.wikipedia.org/wiki/The_Condition_of_the_Working_Class_in_England_in_1844), *Sybil* traces the plight of the working classes of England. Disraeli was interested in dealing with the horrific conditions in which the majority of England's working classes lived. The book is a [roman à thèse](https://en.wikipedia.org/wiki/Roman_%C3%A0_th%C3%A8se), a novel with a thesis, which aimed to create a furor over the squalor that was plaguing England's working class cities. Disraeli's interest in this subject stemmed from his interest in the Chartist movement.

Another early example of the social novel is [Charles Kingsley](https://en.wikipedia.org/wiki/Charles_Kingsley)'s [*Alton Locke*](https://en.wikipedia.org/wiki/Alton_Locke) (1849), a work that set out to expose the social injustice suffered by workers in the clothing trade as well as the trials and tribulations of agricultural labourers. It also gives an insight into the Chartist campaign with which Kingsley was involved in the 1840s.

[Elizabeth Gaskell](https://en.wikipedia.org/wiki/Elizabeth_Gaskell)'s first industrial novel [*Mary Barton*](https://en.wikipedia.org/wiki/Mary_Barton) (1848) deals with relations between employers and workers, but its narrative adopted the view of the working poor and describes the "misery and hateful passions caused by the love of pursuing wealth as well as the egoism, thoughtlessness and insensitivity of manufacturers".[[9]](https://en.wikipedia.org/wiki/Social_novel#cite_note-9) In [*North and South*](https://en.wikipedia.org/wiki/North_and_South_(1854_novel)) (1854–55), her second industrial, or social novel, Elizabeth Gaskell returns to the precarious situation of workers and their relations with industrialists, focusing more on the thinking and perspective of the employers.[[10]](https://en.wikipedia.org/wiki/Social_novel#cite_note-10) [*Shirley*](https://en.wikipedia.org/wiki/Shirley_(novel)) (1849), [Charlotte Brontë](https://en.wikipedia.org/wiki/Charlotte_Bront%C3%AB)'s second published novel after [*Jane Eyre*](https://en.wikipedia.org/wiki/Jane_Eyre), is also a social novel. Set in [Yorkshire](https://en.wikipedia.org/wiki/Yorkshire) in the period 1811–12, during the industrial depression resulting from the [Napoleonic Wars](https://en.wikipedia.org/wiki/Napoleonic_Wars) and the [War of 1812](https://en.wikipedia.org/wiki/War_of_1812), the action in *Shirley* takes place against a backdrop of the [Luddite](https://en.wikipedia.org/wiki/Luddite) uprisings in the Yorkshire textile industry.

Social problems are also an important concern in the novels of [Charles Dickens](https://en.wikipedia.org/wiki/Charles_Dickens), including in particular poverty and the unhealthy living conditions associated with it, the exploitation of ordinary people by money lenders, the corruption and incompetence of the legal system, as well as of the administration of the Poor Law. Dickens was a fierce critic of the poverty and [social stratification](https://en.wikipedia.org/wiki/Social_stratification) of [Victorian](https://en.wikipedia.org/wiki/Victorian_era) society. In a New York address, he expressed his belief that, "Virtue shows quite as well in rags and patches as she does in purple and fine linen."[[11]](https://en.wikipedia.org/wiki/Social_novel#cite_note-11) Dickens's second novel, [*Oliver Twist*](https://en.wikipedia.org/wiki/Oliver_Twist) (1839), shocked readers with its images of poverty and crime: it destroyed middle class polemics about criminals, making any pretence to ignorance about what poverty entailed impossible.[[12]](https://en.wikipedia.org/wiki/Social_novel#cite_note-12)[[13]](https://en.wikipedia.org/wiki/Social_novel#cite_note-13) [Charles Dickens](https://en.wikipedia.org/wiki/Charles_Dickens)'s [*Hard Times*](https://en.wikipedia.org/wiki/Hard_Times_(novel)) (1854) is set in a small [Midlands](https://en.wikipedia.org/wiki/Midlands_(England)) industrial town. It particularly criticizes the effect of [Utilitarianism](https://en.wikipedia.org/wiki/Utilitarianism) on the lives of the working classes in cities. [John Ruskin](https://en.wikipedia.org/wiki/John_Ruskin) declared *Hard Times* to be his favourite Dickens' work due to its exploration of important social questions. [Walter Allen](https://en.wikipedia.org/wiki/Walter_Allen) characterised *Hard Times* as being an unsurpassed "critique of industrial society", though later superseded by works of [D. H. Lawrence](https://en.wikipedia.org/wiki/D._H._Lawrence). [Karl Marx](https://en.wikipedia.org/wiki/Karl_Marx) asserted that Dickens "issued to the world more political and social truths than have been uttered by all the professional politicians, publicists and moralists put together".[[14]](https://en.wikipedia.org/wiki/Social_novel#cite_note-KucichSadoff-14) On the other hand, [George Orwell](https://en.wikipedia.org/wiki/George_Orwell), in his essay on Dickens, wrote, "There is no clear sign that he wants the existing order to be overthrown, or that he believes it would make very much difference if it were overthrown. For in reality his target is not so much society as 'human nature'."

Proletarian novel

**Proletarian literature** refers here to the literature created by [working-class](https://en.wikipedia.org/wiki/Working-class) writers mainly for the [class-conscious](https://en.wikipedia.org/wiki/Class-consciousness) [proletariat](https://en.wikipedia.org/wiki/Proletariat). Though the *Encyclopædia Britannica* states that because it "is essentially an intended device of revolution", it is therefore often published by the [Communist Party](https://en.wikipedia.org/wiki/Communist_Party) or left wing sympathizers,[[1]](https://en.wikipedia.org/wiki/Proletarian_literature#cite_note-1) the proletarian novel has also been categorized without any emphasis on revolution, as a novel "about the working classes and working-class life; perhaps with the intention of making propaganda".[[2]](https://en.wikipedia.org/wiki/Proletarian_literature#cite_note-2) This different emphasis may reflect a difference between Russian, American and other traditions of working-class writing, with that of Britain. The British tradition was not especially inspired by the Communist Party, but had its roots in the [Chartist movement](https://en.wikipedia.org/wiki/Chartist_movement), and [socialism](https://en.wikipedia.org/wiki/Socialism), amongst others.[[3]](https://en.wikipedia.org/wiki/Proletarian_literature#cite_note-3) Furthermore, writing about the British working-class writers, H Gustav Klaus, in *The Socialist Novel: Towards the Recovery of a Tradition* (1982) suggested that "the once current [term] 'proletarian' is, internationally, on the retreat, while the competing concepts of 'working-class' and 'socialist' continue to command about equal adherence".[[4]](https://en.wikipedia.org/wiki/Proletarian_literature#cite_note-4)

The word proletarian is also used to describe works about the working class by working-class authors, to distinguish them from works by middle-class authors such as [Charles Dickens](https://en.wikipedia.org/wiki/Charles_Dickens) ([*Hard Times*](https://en.wikipedia.org/wiki/Hard_Times_(novel))), [John Steinbeck](https://en.wikipedia.org/wiki/John_Steinbeck) ([*The Grapes of Wrath*](https://en.wikipedia.org/wiki/The_Grapes_of_Wrath)), and [Henry Green](https://en.wikipedia.org/wiki/Henry_Green) ([*Living*](https://en.wikipedia.org/wiki/Living_(novel))).[[5]](https://en.wikipedia.org/wiki/Proletarian_literature#cite_note-Fordham-p71-5) Similarly, though some of poet [William Blake](https://en.wikipedia.org/wiki/William_Blake)'s (1757–1827) works are early examples of working-class literature, including the two "The Chimney Sweeper" poems, published in [*Songs of Innocence*](https://en.wikipedia.org/wiki/Songs_of_Innocence) in 1789 and [*Songs of Experience*](https://en.wikipedia.org/wiki/Songs_of_Experience) in 1794, which deal with the subject of child labour,[[6]](https://en.wikipedia.org/wiki/Proletarian_literature#cite_note-6) Blake, whose father was a tradesman, was not a proletarian writer.

Poet [John Clare](https://en.wikipedia.org/wiki/John_Clare) (1793–1864) was an important early British working-class writer. Clare was the son of a farm labourer, and came to be known for his celebratory representations of the English countryside and his lamentation of its disruption.[[18]](https://en.wikipedia.org/wiki/Proletarian_literature#cite_note-18) His poetry underwent a major re-evaluation in the late 20th century and he is now considered to be among the most important 19th-century poets.[[19]](https://en.wikipedia.org/wiki/Proletarian_literature#cite_note-19) His biographer [Jonathan Bate](https://en.wikipedia.org/wiki/Jonathan_Bate) states that Clare was "the greatest labouring-class poet that England has ever produced. No one has ever written more powerfully of nature, of a rural childhood, and of the alienated and unstable self".[[20]](https://en.wikipedia.org/wiki/Proletarian_literature#cite_note-20)

A mid-[Victorian](https://en.wikipedia.org/wiki/Victorian_era) example of a working-class novel is [chartist](https://en.wikipedia.org/wiki/Chartism) Thomas Martin Wheeler's *Sunshine and Shadows*, which was serialized in the *Northern Star* 1849–50.[[21]](https://en.wikipedia.org/wiki/Proletarian_literature#cite_note-21) Another chartist writer was the shoemaker poet [Thomas Cooper](https://en.wikipedia.org/wiki/Thomas_Cooper_(poet)), who, while in prison for making an inflammatory speech, "followed in the footsteps of [Bunyan](https://en.wikipedia.org/wiki/John_Bunyan) and other radicals and wrote imaginatively about the themes of oppression and emancipation".[[22]](https://en.wikipedia.org/wiki/Proletarian_literature#cite_note-22)

### 20th century

[Walter Greenwood](https://en.wikipedia.org/wiki/Walter_Greenwood)'s [*Love on the Dole*](https://en.wikipedia.org/wiki/Love_on_the_Dole) (1933) has been described as an "excellent example" of an English proletarian novel.[[23]](https://en.wikipedia.org/wiki/Proletarian_literature#cite_note-23) It was written during the early 1930s as a response to the crisis of unemployment, which was being felt locally, nationally, and internationally. It is set in Hanky Park, the industrial slum in [Salford](https://en.wikipedia.org/wiki/Salford,_Greater_Manchester" \o "Salford, Greater Manchester) where Greenwood was born and brought up. The story begins around the time of the [General Strike](https://en.wikipedia.org/wiki/General_Strike) of 1926, but its main action takes place in 1931.

Several working-class writers wrote about their experience of life in the [merchant navy](https://en.wikipedia.org/wiki/Merchant_navy), including [James Hanley](https://en.wikipedia.org/wiki/James_Hanley_(novelist)), [Jim Phelan](https://en.wikipedia.org/wiki/Jim_Phelan_(Irish_writer)), [George Garrett](https://en.wikipedia.org/wiki/George_Garrett_(activist)), and [John Sommerfield](https://en.wikipedia.org/wiki/John_Sommerfield). Liverpool-Irish writer James Hanley wrote a number of works based on his experiences at sea as well as a member of a working-class seafaring family. An early example is the novella *The Last Voyage* (1931), in which stoker John Reilly, who is still working only because he lied about his age, now faces his last voyage.[[24]](https://en.wikipedia.org/wiki/Proletarian_literature#cite_note-24) Although Reilly is in his mid-sixties he has a young family, who will have to live in future on his inadequate pension.[[25]](https://en.wikipedia.org/wiki/Proletarian_literature#cite_note-25) In another sense this is Reilly's last voyage, because despairing of the future he throws himself into the ship's furnace: “Saw all his life illuminated in those flames. ‘Not much for us. Sweat, sweat. Pay off. Sign on. Sweat, sweat. Pay off. Finish. Ah, well!’”[[26]](https://en.wikipedia.org/wiki/Proletarian_literature#cite_note-26)[[27]](https://en.wikipedia.org/wiki/Proletarian_literature#cite_note-27) Among other works by Hanley are [*Boy*](https://en.wikipedia.org/wiki/Boy_(novel)) (1931) and [*The Furys*](https://en.wikipedia.org/wiki/The_Furys_Chronicle) (1935).

There were a number of [Welsh](https://en.wikipedia.org/wiki/Welsh_people) writers who wrote works based on their experiences as coal miners, including novelist (and playwright) [Jack Jones](https://en.wikipedia.org/wiki/Jack_Jones_(novelist)) (1884–1970), novelists [Gwyn Thomas](https://en.wikipedia.org/wiki/Gwyn_Thomas_(novelist)) (1913–1981). [Lewis Jones](https://en.wikipedia.org/wiki/Lewis_Jones_(writer)) (1897–1939), and [Gwyn Jones](https://en.wikipedia.org/wiki/Gwyn_Jones_(author)) (1907–1999), and poet [Idris Davies](https://en.wikipedia.org/wiki/Idris_Davies) (1905–53). Jack Jones was a miner's son from [Merthyr Tydfil](https://en.wikipedia.org/wiki/Merthyr_Tydfil" \o "Merthyr Tydfil) who was himself a miner from the age of 12. He was active in the union movement and politics, starting with the [Communist Party](https://en.wikipedia.org/wiki/CPGB), but in the course of his life he was involved, to some degree, with all the major British parties. Amongst his novels of working-class life are [*Rhondda Roundabout*](https://en.wikipedia.org/wiki/Rhondda_Roundabout) (1935) and *Bidden to the Feast* (1938). The political development of a young miner is the subject of *Cwmardy* (1937), [Lewis Jones](https://en.wikipedia.org/wiki/Lewis_Jones_(writer))'s (1897–1939) largely autobiographical novel. [Gwyn Thomas](https://en.wikipedia.org/wiki/Gwyn_Thomas_(novelist)) (1913–81) was also a coalminer's son from the Rhondda, but won a scholarship to [Oxford](https://en.wikipedia.org/wiki/Oxford_University) and then became a schoolmaster. He wrote 11 novels as well as short stories, plays, and radio and television scripts, most of which focused on unemployment in the [Rhondda Valley](https://en.wikipedia.org/wiki/Rhondda_Valley) in the 1930s. Thomas's first accepted book was a collection of short stories, *Where Did I Put My Pity: Folk-Tales From the Modern Welsh*, which appeared in 1946. Another writer who escaped from his proletarian background was [Gwyn Jones](https://en.wikipedia.org/wiki/Gwyn_Jones_(author)) (1907–1999). He wrote about this world in novels and short stories, including *Times Like These* (1936) which explores the life of a working-class family during the [1926 miners' strike](https://en.wikipedia.org/wiki/1926_United_Kingdom_general_strike). The mining valleys produced a significant working-class poet in [Idris Davies](https://en.wikipedia.org/wiki/Idris_Davies) (1905–53), who worked as a coal miner before qualifying as a teacher. He initially wrote in Welsh "but rebellion against chapel religion", along with the "inspirational influence of English" poets, led him to write in English. *Gwalia Deserta* (1938) is about the [Great Depression](https://en.wikipedia.org/wiki/Great_Depression), while the subject of *The Angry Summer* (1943) is the 1926 miners' strike. [Rhys Davies](https://en.wikipedia.org/wiki/Rhys_Davies_(writer)), author of *A Time To Laugh* (1937), and [Menna Gallie](https://en.wikipedia.org/wiki/Menna_Gallie" \o "Menna Gallie), author of *Strike for a Kingdom* (1959) and *The Small Mine* (1962), while not working class, also wrote about life in the mining valleys of [South Wales](https://en.wikipedia.org/wiki/South_Wales). [Harold Heslop](https://en.wikipedia.org/wiki/Harold_Heslop), author of the novel *The Earth Beneath* (1946) was another coal miner, but from the north-east of [England](https://en.wikipedia.org/wiki/England), as was [Sid Chaplin](https://en.wikipedia.org/wiki/Sid_Chaplin), who wrote *The Thin Seam* (1949).

Both [Alan Sillitoe](https://en.wikipedia.org/wiki/Alan_Sillitoe), [*Saturday Night and Sunday Morning*](https://en.wikipedia.org/wiki/Saturday_Night_and_Sunday_Morning) (1958) and [Stan Barstow](https://en.wikipedia.org/wiki/Stan_Barstow), [*A Kind of Loving*](https://en.wikipedia.org/wiki/A_Kind_of_Loving) (1960), were working class writers associated with the so-called [Angry young men](https://en.wikipedia.org/wiki/Angry_young_men); they were also linked with [Kitchen sink realism](https://en.wikipedia.org/wiki/Kitchen_sink_realism), a literary movement that used a style of social realism. This often depicted the domestic situations of working class Britons living in cramped rented accommodation and spending their off-hours drinking in grimy pubs, to explore social issues and political controversies. However, some of the writers also associated with these two movements, like [John Osborne](https://en.wikipedia.org/wiki/John_Osborne) and [John Braine](https://en.wikipedia.org/wiki/John_Braine), did not come from the working-class.[[28]](https://en.wikipedia.org/wiki/Proletarian_literature#cite_note-28)[[29]](https://en.wikipedia.org/wiki/Proletarian_literature#cite_note-29)

The following are some other important twentieth-century British working class novelists and novels: [Robert Tressell](https://en.wikipedia.org/wiki/Robert_Tressell), [*The Ragged-Trousered Philanthropists*](https://en.wikipedia.org/wiki/The_Ragged-Trousered_Philanthropists) (1914); [James C. Welsh](https://en.wikipedia.org/wiki/James_C._Welsh), *The Underworld* (1920); [Ethel Carnie Holdsworth](https://en.wikipedia.org/wiki/Ethel_Carnie_Holdsworth), *This Slavery* (1925); [Ellen Wilkinson](https://en.wikipedia.org/wiki/Ellen_Wilkinson), [*Clash*](https://en.wikipedia.org/wiki/Clash_(novel)) (1929); [Lewis Grassic Gibbon](https://en.wikipedia.org/wiki/Lewis_Grassic_Gibbon) [*A Scots Quair*](https://en.wikipedia.org/wiki/A_Scots_Quair) (trilogy, 1932-4); [Barry Hines](https://en.wikipedia.org/wiki/Barry_Hines), [*A Kestrel for a Knave*](https://en.wikipedia.org/wiki/A_Kestrel_for_a_Knave) (1968); [William McIlvanney](https://en.wikipedia.org/wiki/William_McIlvanney), [*Docherty*](https://en.wikipedia.org/wiki/Docherty_(novel)) (1975); [Pat Barker](https://en.wikipedia.org/wiki/Pat_Barker), [*Union Street*](https://en.wikipedia.org/wiki/Union_Street_(book)) (1982); [James Kelman](https://en.wikipedia.org/wiki/James_Kelman), [*The Busconductor Hines*](https://en.wikipedia.org/wiki/The_Busconductor_Hines) (1984); [Irvine Welsh](https://en.wikipedia.org/wiki/Irvine_Welsh), [*Trainspotting*](https://en.wikipedia.org/wiki/Trainspotting_(novel)) (1993).[[30]](https://en.wikipedia.org/wiki/Proletarian_literature#cite_note-30)

[Edward Bond](https://en.wikipedia.org/wiki/Edward_Bond) is an important working-class dramatist and his play [*Saved*](https://en.wikipedia.org/wiki/Saved_(play)) (1965) became one of the best known [cause célèbres](https://en.wikipedia.org/wiki/Cause_c%C3%A9l%C3%A8bre) in 20th century British theatre history. *Saved* delves into the lives of a selection of South London working class youths suppressed – as Bond would see it – by a brutal economic system and unable to give their lives meaning, who drift eventually into barbarous mutual violence.

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