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UNDERSTANDING THE NOVEL

B.E.G.E.-144

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UNDERSTANDING THE NOVEL

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QUESTION PAPER

June – 2024

(Solved)

UNDERSTANDING THE NOVEL

B.E.G.E.-144

Time: 3 Hours]   **[Maximum Marks: 100**

Note: *This paper has **two** Sections **A** and **B**. Attempt questions from both sections.*

SECTION–A

Q. 1. Write short notes on any *four* of the following questions:

(a) **Flat characters.**

Ans. Ref.: See Chapter-2, Page No. 12, 'Types of Characters'.

(b) **First person narrative mode.**

Ans. Ref.: See Chapter-2, Page No. 19, Q. No. 19.

(c) **Diaspora.**

Ans. Ref.: See Chapter-3, Page No. 35, 'Novels of the Diaspora'.

(d) **Literary trends in the 18th Century.**

Ans. Ref.: See Chapter-1, Page No. 2, 'Literary Trends in the 18th Century'.

(e) **Dramatic method.**

Ans. Ref.: See Chapter-2, Page No. 22, 'Dramatic Method'.

(f) **Third World Novel.**

Ans. Ref.: See Chapter-4, Page No. 46, Q. No. 4.

SECTION–B

Note: Answer any four of the following Questions:

Q. 2. How does the term 'Plot' differ from 'Story'? Explain with examples.

Ans. Ref.: See Chapter-11, Page No. 107, Q. No. 4.

Q. 3. Does a novelist always use time and place categories in a realistic manner? Why or why not?

Ans. Ref.: See Chapter-3, Page No. 24, 'Time and Place'.

Q. 4. What role does the sea play in 'The Awakening ?'

Ans. Ref.: See Chapter-5, Page No. 55, Q. No. 7 and Q. No. 8.

Q. 5. Comment on the economic plight of the tribals in 'Paraja'.

Ans. Ref.: See Chapter-10, Page No. 96, 'Economic Plight of the Tribals' and 'The Socio-political Structure in the Novel'.

Q. 6. What makes Okonkwo stand out as a leader in the beginning of the novel?

Ans. Ref.: See Chapter-15, Page No. 139, 'Things Fall Apart: Detailed Analysis', 'Part-I' and Page No. 140, 'Part-II'.

Q. 7. 'Things Fall Apart' is both specific and universal in character. Comment.

Ans. Ref.: See Chapter-16, Page No. 148, Q. No. 1.

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QUESTION PAPER

December – 2023

(Solved)

UNDERSTANDING THE NOVEL [B.E.G.E.-144]

Time: 3 Hours] **[Maximum Marks: 100**

Note: *This paper has **two** Sections **A** and **B**. Attempt questions from both Sections.*

SECTION–A

Q. 1. Write short notes on any four of the following questions:

(a) **Epistolary Novel.**

Ans. An epistolary novel is a novel written as a series of letters between the fictional characters of a narrative. This term is often used to describe novels that include diary entries, newspaper clippings, and other types of documents in addition to letters. More recently, epistolary novels may also include electronic documents such as recordings, radio transcripts, blog posts, and emails.

The word 'epistolary' comes from the Latin and is derived from the Greek word 'epistol?,' which means a letter (see epistle). This type of fiction is sometimes known by the German term "Briefroman" or more generally as epistolary fiction.

The epistolary form can be seen as adding greater realism to a story due to the text existing within the lives of the characters. It is particularly effective in demonstrating differing points of view without relying on an omniscient narrator. An important device used in the epistolary novel to create the impression of authenticity of the letters is the fictional editor.

(b) **Written literature in Hansa.**

Ans. Ref.: See Chapter-14, Page No. 129, 'Written 'Literature in Hansa' and 'The Nigerian Novel in English'.

(c) **Forster's distinction between plot and story.**

Ans. Ref.: See Chapter-2, Page No. 15, Q. No. 7.

(d) **The post-modern novel.**

Ans. The post-modern novel is a form of literature characterized by the use of metafiction, unreliable narration, self-reflexivity, and intertextuality. It often thematizes historical and political issues. This experimental style of literature emerged strongly in the United States in the 1960s through the writings of authors like Kurt Vonnegut, Thomas Pynchon, William Gaddis, Philip K. Dick, Kathy Acker, and John Barth. Postmodernists often challenge authorities, which is seen as a symptom of the fact that this style of literature first emerged in the context of political tendencies in the 1960s. Postmodern literature is highly self-reflexive about the political issues it addresses, influenced by the political climate of the time.

(e) **Models of colonialism in Africa.**

Ans. Ref.: See Chapter-13, Page No. 120, 'Africa: Two Models of Colonialism, Africa and Foreign Settlers'.

(f) **Literary trends in the 1990s**

Ans. Ref.: See Chapter-1, Page No. 5, 'The 1990s'.

SECTION–B

Note: Answer any four of the following questions:

Q. 2. How does the term 'character' differ from the term 'characterisation'? Explain the factors that could determine characterisation.

Ans. Ref.: See Chapter-2, Page No. 12, 'Character and 'Characterisation'.

Q. 3. How can one assess the style of a particular novel? Give examples.

Ans. Ref.: See Chapter-3, Page No. 23, 'Style' and Page No. 26, Q. No. 3.

Q. 4. Examine 'The Awakening' from a psycho-analytical perspective.

Ans. Ref.: See Chapter-8, Page No. 80, 'Psycho-analytical Approach to the Awakening' and Page No. 83, Q. No. 3.

Q. 5. Comment on the character Sukru Jani as a marginalised voice in 'Paraja'.

Ans. Ref.: See Chapter-9, Page No. 93, Q. No. 6 and Q. No. 10, Page No. 99, Q. No. 8.

Q. 6. How did the African mind come to be colonised? Give examples from 'Things Fall Apart'.

Ans. Ref.: See Chapter-13, Page No. 120, 'Africa Under Colonialism'.

Q. 7. Write a detailed note on the Indian cultural context of 'Paraja'.

Ans. Ref.: See Chapter-12, Page No. 114, 'The Indian Cultural Context of Paraja', 'Paraja as an Indian Tale of Survival' and Page No. 112, 'Introduction'.

■■

READING THE NOVEL

BLOCK-I : THE NOVEL : AN INTRODUCTION

Introduction to The Novel

①

INTRODUCTION

A Novel (from the Italian novella, Spanish novela, French nouvelle for "new", "news", or "short story of something new") is a long narrative in literary prose. The genre has historical roots both in the fields of the medieval and early modern romance and in the tradition of the novella. The latter supplied the present generic term in the late 18th century.

The definition of the term in the last two or three centuries has usually embraced several other criteria. These include artistic merit, fictional content, a design to create an epic totality of life, and a focus on history and the individual. Critics and scholars have related the novel to several neighbouring genres. On the one hand, it is related to public and private histories, such as the non-fiction memoir and the autobiography. On the other hand, the novel can be viewed as a form of art, to be evaluated critically in terms of the history of literature and calling for a specific sensitivity on the part of the reader to fully understand and properly appreciate it.

CHAPTER AT A GLANCE

DEFINING A NOVEL

A "novel" is defined by a combination of its substance, its scope, its style, and that it can be located along a certain arc of the history of literature. The term novel is applicable to a great variety of prose writing particularly in this era. As a genre it is very difficult to define because of its extremely open and flexible form like other literary genres novel also evades definition. However, in order to study novel some working definition is always required so that we get a broad idea of what we have to do.

ORIGINS AND RISE OF THE NOVEL

Western traditions of the modern novel reach back into the field of verse epics, though again not in an unbroken tradition. The Sumerian *Epic of Gilgamesh* (1300-1000 BC), Indian epics such as the *Ramayana* (400 BC and 200 AD) and *Mahabharata* (4th century BC) were as unknown in early modern Europe as the Anglo-Saxon epic of Beowulf (c. 750-1000 redis-covered in the late 18th and early 19th centuries).

Homer's *Iliad* and *Odyssey* (9th or 8th century BC), Vergil's *Aeneid* (29-19 BC) were read by Western scholars since the Middle Ages. At the beginning of the 18th century, modern French prose translations brought Homer to a wider public, who accepted them as forerunners of the modern novel.

The word *roman* or *romance* had become a stable generic term by the beginning of the 13th century, as in the *Roman de la Rose* (c. 1230), famous today in English through Geoffrey Chaucer's late 14th-century translation. The term linked fictions back to the histories that had appeared in the *Romance* language of 11th and 12th-century southern France. The central subject matter was initially derived from Roman and Greek historians. Chaucer's *Troilus and Criseyde* (1380-87) is a late example of this European fashion.

The term *novel* refers back to the production of short stories that remained part of a European oral culture of storytelling into the late 19th century. Fairy tales, jokes, little funny stories designed to make a point in a conversation, the exemplum a priest would insert in a sermon belong into this tradition.

The early modern genre conflict between "novels" and "romances" can be traced back to the 14th-century cycles.

TYPES OF THE NOVEL

For convenience in analyzing the forms of the novel, critics often place them in categories that encompass years of historical development. Modern variations of this type include, in addition to those already mentioned, Saul Bellow's *Adventures of Augie March* (1953) and Thornton Wilder's *Theophilus North* (1973). Notable examples of the epistolary novel, which is made up of letters from various protagonists, are *Dangerous Liaisons* (1782), by Pierre Laclos, a study in depravity made all the more devastating because the characters' evil is revealed obliquely through their correspondence, and *The Documents in the Case* (1930), by Dorothy L. Sayers, in which a crime and its solution are revealed through letters.

The historical novel embraces not only the event-filled romances of Scott, Cooper, and Kenneth Roberts, but also works that strive to convey the essence of life in a certain time and place, such as Sigrid Undset's *Kristin Lavransdatter* (1920-22), about life in medieval Norway, and Mary Renault's *Mask of Apollo* (1966), set in ancient Greece. Closely related to the historical novel is the social novel, which presents a panoramic picture of an entire age. Balzac's Human Comedy and Tolstoy's War and Peace became models for those that followed, including U.S.A. (1937), by John Dos Passos.

The naturalistic novel studies the effect of heredity and environment on human beings. Emile Zola's series, The Rougon-Macquarts (1871-93), influenced Arnold Bennett's novels of the "Five Towns," which treat life in the potteries in the English midlands. A derivative of the social novel is the regional novel, which delineates the life of people in a particular place – focusing on customs and speech – to demonstrate how environment influences its inhabitants. Notable examples of this genre are Hardy's "Wessex Novels" and William Faulkner's novels set in Yoknapatawpha County.

Novels that treat themes of creation, judgement, and redemption are often called metaphysical novels; famous examples include Franz Kafka's *The Castle* (1926), Georges Bernanos's *Diary of a Country Priest* (1936), and Graham Greene's *Heart of the Matter* (1948).

LITERARY TRENDS IN 18TH and 19TH CENTURY ENGLAND

The 18th century is considered by most scholars of the English novel to have been the century of the novel's invention or "rise," a phrase popularised by *Ian Watt*'s pioneering study in literary sociology, *The Rise of the Novel* (1957).

Women (and it was mostly women) began writing novels of sexual scandal and intrigue. Around 1740, England's taste for scandal decreased and a desire to reform morals and manners took hold. Samuel Richardson's *Pamela* (English, 1740), is often seen as the first novel to embody this new social trend.

At the same time, the larger "social" novel also appeared. *Henry Fielding*'s *The History of Tom Jones, a Foundling* (English, 1749), is the first major example of this type of novel in which a central character is used to comment on the major social issues of the day and to explain the social and political networks of society. So, rather than understand Tom in the same depth that we do Pamela, we understand Tom in relation to his surroundings. Fielding claimed that he was inventing "a new species of writing" in his novel, the "comic-epic in prose." Interestingly, he did not see himself as a novel writer.

Finally, at the end of the century, the *Gothic novel* arose in response to several 18th century strands of thought, most notably, sensibility and rationalism, as well as political events such as the American and French Revolutions.

Jane Austen, oftentimes considered the bridge between the 18th century novel and the 19th century novel, wrote a hilarious spoof of the Gothic entitled *Northanger Abbey*.

The changing landscape of Britain brought about by the steam engine has two major outcomes: the boom of industrialism with the expansion of the city.

This abrupt change is revealed by the change of meaning in five key words: industry (once meaning "creativity"), democracy (once disparagingly used as "mob rule"), class (from now also used with a social connotation), art (once just meaning "craft"), culture (once only belonging to farming).

But the poor condition of workers, the new class-conflicts and the pollution of the environment causes a

reaction to urbanism and industrialisation prompting poets to rediscover the beauty and value of nature. Mother earth is seen as the only source of wisdom, the only solution to the ugliness caused by machines.

In retrospect, we now look back to Jane Austen, who wrote novels about the life of the landed gentry, seen from a woman's point of view, and wrongly focused on practical social issues, especially marriage and choosing the right partner in life, with love being above all else. Her most important and popular novel, Pride and Prejudice, would set the model for all Romance Novels to follow. In her novels, Jane Austen brings to light the hardships women faced, who usually did not inherit money, could not work and where their only chance in life depended on the man they married. She brought to light not only the difficulties women faced in her day, but also what was expected of men and of the careers they had to follow.

Prominent Novelists of The Age

Samuel Richardson

The enthusiasm prompted by Defoe's best novels demonstrated the growing readership for innovative prose narrative. Samuel Richardson, a prosperous London printer, was the next major author to respond to the challenge. His *Pamela: or, Virtue Rewarded* (1740, with a less happy sequel in 1741), using (like all Richardson's novels) the epistolary form, tells a story of an employer's attempted seduction of a young servant woman, her subsequent victimization, and her eventual reward in virtuous marriage with the penitent exploiter. Its moral tone is self-consciously rigorous and proved highly controversial. Its main strength lies in the resourceful, sometimes comically vivid imagining of the moment-by-moment fluctuations of the heroine's consciousness as she faces her ordeal.

Henry Fielding

Henry Fielding turned to novel writing after a successful period as a dramatist, during which his most popular work had been in burlesque forms. His entry into prose fiction was also in that mode. *An Apology for the Life of Mrs. Shamela Andrews* (1741), a travesty of Richardson's *Pamela,* transforms the latter's heroine into a predatory fortune hunter who cold-bloodedly lures her booby master into matrimony. Fielding continued his quarrel with Richardson in *The History of the Adventures of Joseph Andrews* (1742), which also uses *Pamela* as a starting point but which, developing a momentum of its own, soon outgrows any narrow parodic intent. His hostility to Richardson's sexual ethic notwithstanding. His fiction, however, can also cope with a darker range of experience. *The Life of Mr. Jonathan Wild the Great* (1743), for instance, uses a mock-heroic idiom to explore a derisive parallel between the criminal underworld and England's political elite, and *Amelia* (1751) probes with sombre precision images of captivity and situations of taxing moral paradox.

Tobias Smollett

Tobias Smollett was a stunning reporter of the contemporary scene, whether the subject be a naval battle or the gathering of the decrepit at a spa. His touch is least happy when, complying too facilely with the gathering cult of sensibility, he indulges in rote-learned displays of emotionalism and good-heartedness. His most sustainedly invigorating work can perhaps be found in *The Adventures of Roderick Random* (1748), *The Adventures of Peregrine Pickle* (1751), and (an altogether more interesting encounter with the dialects of sensibility) *The Expedition of Humphry Clinker* (1771).

Laurence Sterne

An experiment of a radical and seminal kind is Laurence Sterne's *Tristram Shandy* (1759-67). The focus of attention is shifted from the fortunes of the hero himself to the nature of his family, environment, and heredity, and dealings within that family offer repeated images of human unrelatedness and disconnection. Sterne's *Sentimental Journey Through France and Italy* (1768), similarly defies conventional expectations of what a travel book might be. An apparently random collection of scattered experiences, it mingles affecting vignettes with episodes in a heartier, comic mode, but coherence of imagination is secured by the delicate insistence with which Sterne ponders how the impulses of sentimental and erotic feeling are psychologically interdependent.

Horace Walpole's *Castle of Otranto* (1765), somewhat labouriously initiated the vogue for Gothic fiction.

Literary Trends in 19th Century England

Prose, poetry, and drama were written in English in the UK in the 1800s. The century was a period of great literary and social change, and it is useful to consider the literature of the period in relation to the social and political issues of the time, which include the Industrial Revolution, and the expansion of the British Empire. With the accession of Queen Victoria to the throne in 1837, the literary period until her death in 1901, is also known as the Victorian era.

The Victorian intellectual world was fascinated by both the Roman and Medieval periods. The first because those involved in expanding the British Empire saw themselves as the new Romans and the second because they wanted furniture and art to be free of the influence of the Renaissance.

The novel was possibly the most popular genre of the 19th century. Early 19th century novels include those of English writer Jane Austen who wrote novels of manners, often set in a social world set apart from the rest of England (often in a country house), and usually concerning the aristocracy and middle classes, but her characters increasingly reflect the wider range of her readership, which was increasingly female and middle class. Her style is one of irony and social satire.

Perhaps the most obvious successors to Austen are Anthony Trollope (*Barchester Chronicles*, 1855) and English novelists Charlotte and Emily Brontë. The Brontës (whose sister Anne was another, less well-known, writer) produced novels that were at once in the world of Austen's characters and yet were also influenced by Romanticism and the gothic novel. Charlotte Brontë's most famous novel, *Jane Eyre* (1847), can be seen as both a gothic novel, a romance, and as a book with a feminist message. *Wuthering Heights* (1847), by Emily Brontë, is a darker work than those of Charlotte, and more gothic. Charlotte, Emily, and their brother, published under the pseudonyms Currer, Ellis, and Acton Bell, in an attempt to be accepted by a literary establishment that was almost exclusively male. However, their audience was largely female.

Novels on Social Problem

While Austen and the Brontës concentrated upon romantic love, later 19th century prose fiction was to a great extent concentrated upon the problems of English society. English writers Mrs. Gaskell (*Mary Barton*, 1845-7, *North and South*, 1855) and Charles Dickens wrote stories to highlight social injustice and inequity.

The Gothic Novel

The gothic novel continued to be so popular that writers in other genres incorporated it into their works. For example, English novelist Wilkie Collins wrote *The Woman in White* (1860), and Scottish writer Arthur Conan Doyle wrote *The Hound of the Baskervilles* (1902). Both combine the genres of the gothic and detective fiction. The gothic novel form continued to develop with *Dracula* (1897), by Irish writer Bram Stoker, which approaches sexual allegory.

Prominent Novelists of the Age

Sir Walter Scott, Ist Baronet was a prolific Scottish historical novelist and poet popular throughout Europe during his time.

Famous novel titles include: *Waverley* (1814), *Guy Mannering* (1815), *Rob Roy* ((1817)), *The Heart of Midlothian* (1818) and *Ivanhoe* (1819).

Jane Austen was an English novelist whose realism, biting social commentary and masterful use of free indirect speech, burlesque, and irony have earned her a place as one of the most widely read and most beloved writers in English literature.

From 1811 until 1816, with the release of *Sense and Sensibility* (1811), *Pride and Prejudice* (1813), *Mansfield Park* (1814) and *Emma* (1816), she achieved success as a published writer.

William Makepeace Thackeray was an English novelist of the 19th century. He was famous for his satirical works, particularly *Vanity Fair*, a panoramic portrait of English society.

Another famous work by him is *The History of Henry Esmond* (1852).

Charles John Huffam Dickens, pen-name "Boz", was the most popular English novelist of the Victorian era. His famous novels include sketches by *Boz* (1936), *The Pickwick Papers* (1836), *The Adventures of Oliver Twist* (1837-1839), *Bleak House* (1852), *A Tale of Two Cities* (1859) and *Great Expectations* (1860).

Mary Anne (Mary Ann, Marian) Evans, better known by her pen name **George Eliot**, was an English novelist. She was one of the leading writers of the