

**By Dr. Sudesh Bhowate**



# Sentimental Novel

- ❑ The sentimental novel or the novel of sensibility is an 18th-century literary genre which celebrates the emotional and intellectual concepts of sentiment, sentimentalism, and sensibility.
- ❑ 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 emotions rather than action. The result is a valorization of "fine feeling," displaying the characters as a model for refined, sensitive emotional effect.
- ❑ Among the most famous sentimental novels in English are Samuel Richardson's *Pamela, or Virtue Rewarded* (1740), Oliver Goldsmith's *Vicar of Wakefield* (1766), Laurence Sterne's *Tristram Shandy* (1759-67),

- ❑ 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.
- ❑ 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.[\[9\]](#)

# Novel

A **novel** is a long narrative that is normally in prose, which describes fictional characters and events, usually in the form of a sequential story.

While Ian Watt in *The Rise of the Novel* (1957) suggests that the novel came into being in the early 18th century, the genre has also been described as having "a continuous history of about two thousand years" with historical roots in Classical Greece and Rome, medieval, early modern romance, and in the tradition of the novella.



The present English (and Spanish) word for a long work of prose fiction derives from the Italian *novella* for "new", "news", or "short story of something new", itself from the Latin *novella*, a singular noun use of the neuter plural of *novellus*, diminutive of *novus*, meaning "new"

A novel is a long, fictional narrative which describes intimate human experiences.

The novel in the modern era usually makes use of a literary prose style, and the development of the prose novel at this time was encouraged by innovations in printing, and the introduction of cheap paper, in the 15th century.

# Novella

A **novella** is a written, fictional, prose narrative normally longer than a short story but shorter than a novel.

The English word "*novella*" derives from the Italian "*novella*", feminine of "*novello*", which means "new".

The novella is a common literary genre in several European languages.

A novella generally features fewer conflicts than a novel, yet more complicated ones than a short story. The conflicts also have more time to develop than in short stories.

Unlike novels, they are usually not divided into chapters, and are often intended to be read at a single sitting, as the short story, although white space is often used to divide the sections.

Warren Cariou wrote:

The novella is generally not as formally experimental as the long story and the novel can be, and it usually lacks the subplots, the multiple points of view, and the generic adaptability that are common in the novel. It is most often concerned with personal and emotional development rather than with the larger social sphere. The novella generally retains something of the unity of impression that is a hallmark of the short story, but it also contains more highly developed characterization and more luxuriant description.





# The Gothic Novel



**Gothic novel**, European Romantic, pseudomedieval fiction having a prevailing atmosphere of mystery and terror.

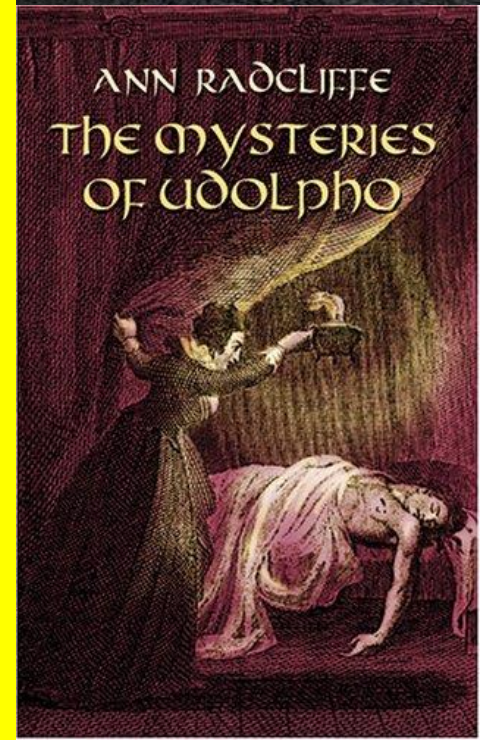
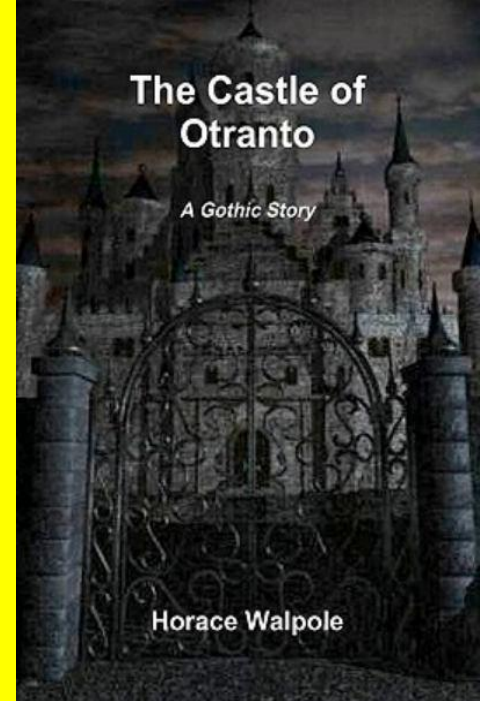
Its heyday was the 1790s, but it underwent frequent revivals in subsequent centuries.



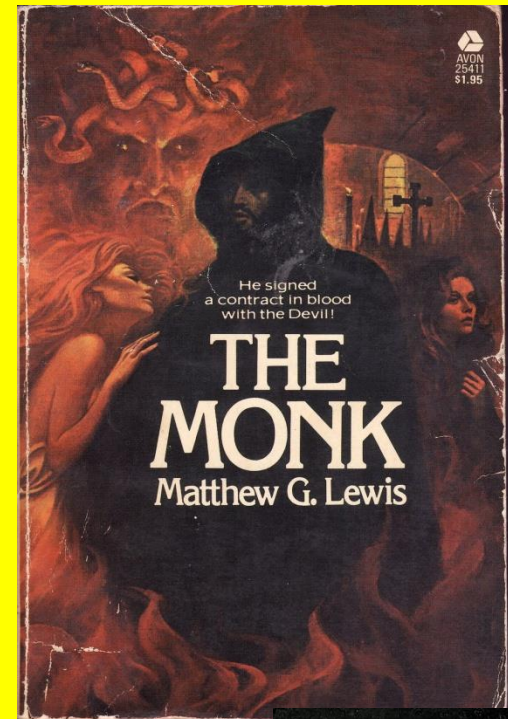
❑ Called Gothic because its imaginative impulse was drawn from medieval buildings and ruins, such novels commonly used such settings as castles or monasteries equipped with subterranean passages, dark battlements, hidden panels, and trapdoors.

❑ The vogue was initiated in [England](#) by [Horace Walpole](#)'s immensely successful [Castle of Otranto](#) (1765).

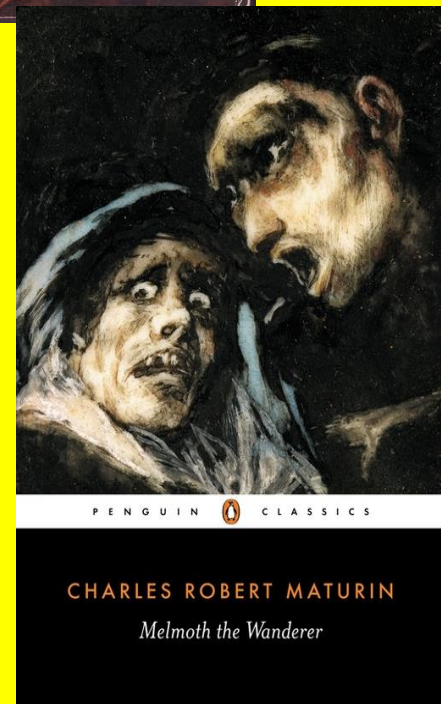
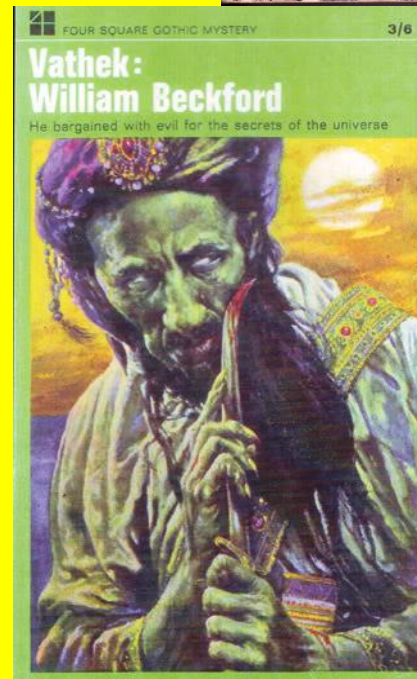
❑ His most respectable follower was [Ann Radcliffe](#), whose [Mysteries of Udolpho](#) (1794) and *Italian* (1797) are among the best examples of the genre.



➤ A more sensational type of Gothic romance exploiting horror and violence flourished in Germany and was introduced to England by [Matthew Gregory Lewis](#) with [The Monk](#) (1796).

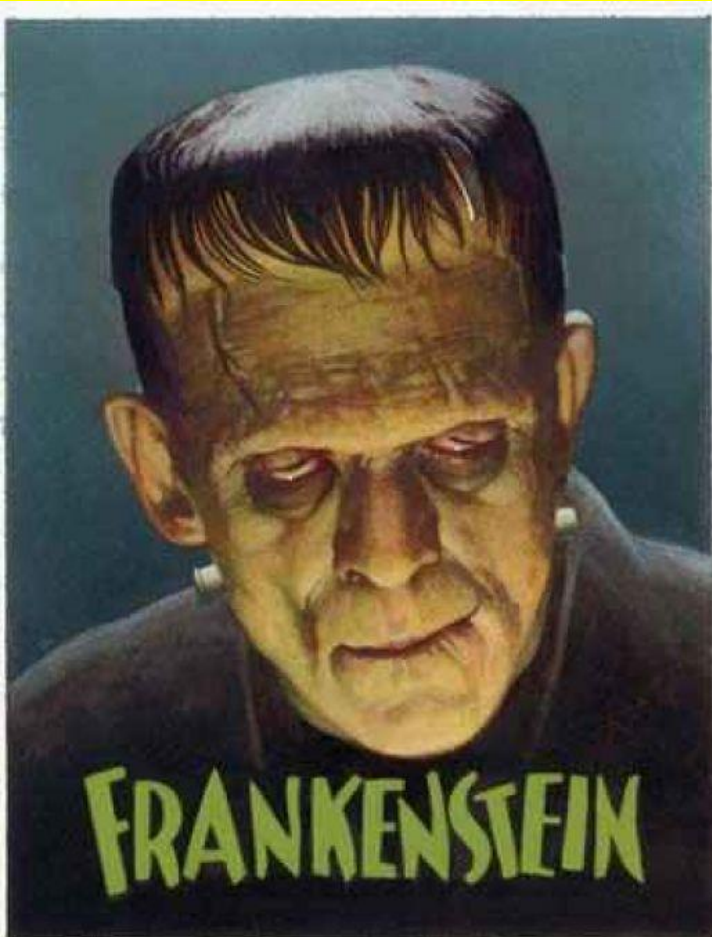


➤ Other landmarks of Gothic fiction are William Beckford's Oriental romance [Vathek](#) (1786) and Charles Robert Maturin's story of an Irish Faust, [Melmoth the Wanderer](#) (1820).





➤The classic horror stories Frankenstein (1818), by Mary Wollstonecraft Shelley, and Dracula (1897), by Bram Stoker, are in the Gothic tradition but introduce the existential nature of humankind as its definitive mystery and terror.



➤ Easy targets for satire, the early Gothic romances died of their own extravagances of plot, but Gothic atmospheric machinery continued to haunt the fiction of such major writers as the Brontë sisters, [Edgar Allan Poe](#), [Nathaniel Hawthorne](#), and even Dickens in *Bleak House* and *Great Expectations*.

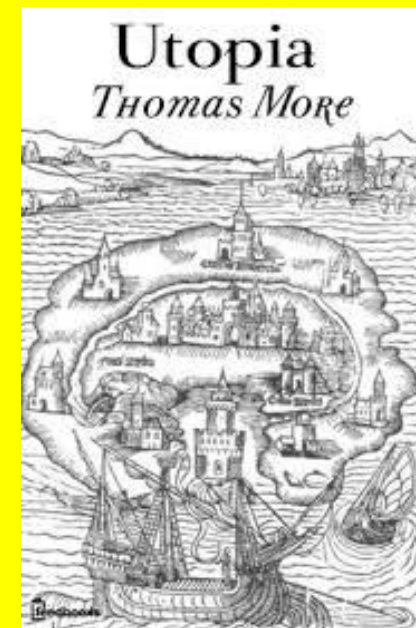
➤ In the second half of the 20th century, the term was applied to paperback romances having the same kind of themes and trappings similar to the originals.

## B.A. II

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# Utopia



A **utopia** /ju:'tɒpiə/ is a community or society possessing highly desirable or near perfect qualities.

The word was coined by Sir Thomas More in Latin for his 1516 book *Utopia*, describing a fictional island society in the Atlantic Ocean.

The term has been used to describe both intentional communities that attempt to create an ideal society, and imagined societies portrayed in fiction. It has spawned other concepts, most prominently dystopia.





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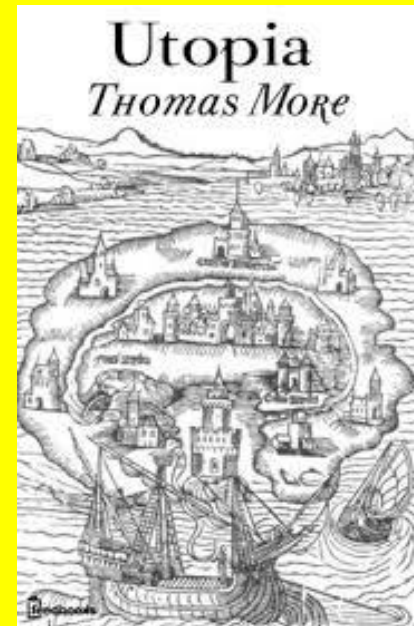
The English homophone *eutopia*, derived from the Greek εὖ ("good" or "well") and τόπος ("place"), means "good place". This, because of the identical pronunciation of "utopia" and "eutopia", gives rise to a double meaning.



In many cultures, societies, and religions, there is some myth or memory of a distant past when humankind lived in a primitive and simple state, but at the same time one of perfect happiness and fulfillment. In those days, the various myths tell us, there was an instinctive harmony between humanity and nature. People's needs were few and their desires limited. Both were easily satisfied by the abundance provided by nature. Accordingly, there were no motives whatsoever for war or oppression. Nor was there any need for hard and painful work. Humans were simple and pious, and felt themselves close to the gods. According to one anthropological theory, hunter-gatherers were the original affluent society.

These mythical or religious archetypes are inscribed in many cultures, and resurge with special vitality when people are in difficult and critical times. However, the projection of the myth does not take place towards the remote past, but either towards the future or towards distant and fictional places, imagining that at some time of the future, at some point of the space or beyond the death must exist the possibility of living happily.

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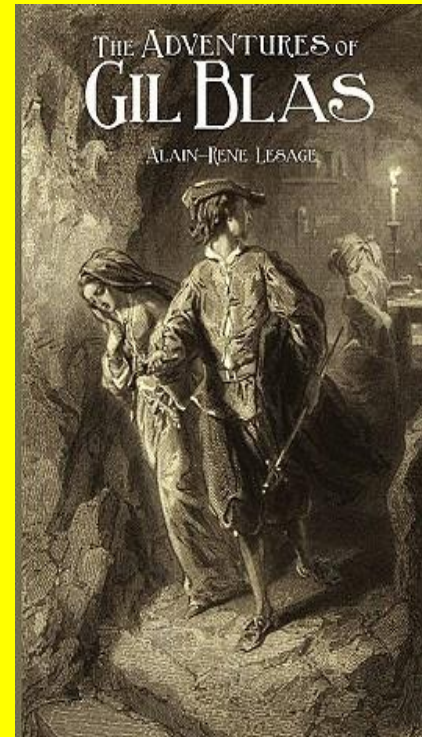
# The Picaresque Novel

(Spanish: "*picaresca*," from "*pícaro*," for "rogue" or "rascal") is a popular subgenre of prose fiction which might sometimes be satirical and depicts, in realistic and often humorous detail, the adventures of a roguish hero of low social class who lives by his wits in a corrupt society.



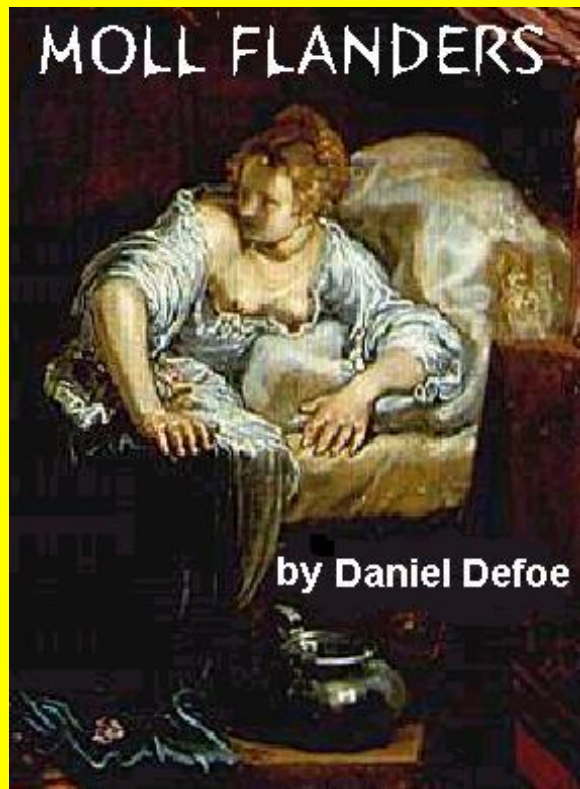
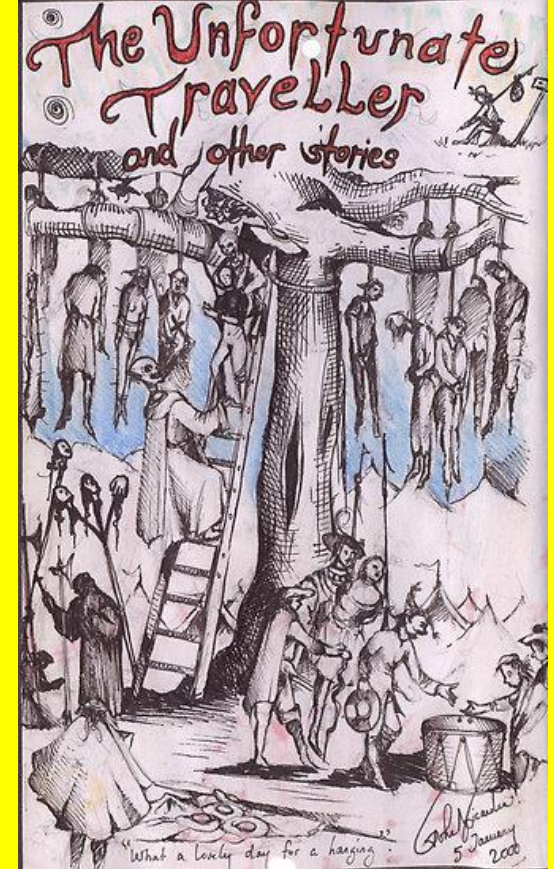
This style of novel originated in 16th-century Spain with the novel *Lazarillo de Tormes* and flourished throughout Europe in the 17th and 18th centuries. It continues to influence modern literature.

The outstanding French example is Alain-René Lesage's [\*Gil Blas\*](#) (1715–35), which preserves a Spanish setting and borrows incidents from forgotten Spanish novels but portrays a gentler, more humanized picaresque hero.



- . (1) A picaresque narrative is usually written in first person as an autobiographical account.
- (2) The main character is often of low character or social class. He or she gets by with wit and rarely deigns to hold a job.
- (3) There is no plot. The story is told in a series of loosely connected adventures or episodes.
- (4) The picaro's story is told with a plainness of language or realism.
- (5) Satire might sometimes be a prominent element.
- (6) The behavior of a picaresque hero or heroine stops just short of criminality. Carefree or immoral rascality positions the picaresque hero as a sympathetic outsider, untouched by the false rules of society.

The first picaresque novel in England was Thomas Nashe's *Unfortunate Traveller, or, the Life of Jacke Wilton* (1594).



In England the female picaro was revived in Daniel Defoe's *Moll Flanders* (1722),

Many picaresque elements can be found in Henry Fielding's *Jonathan Wild* (1725), *Joseph Andrews* (1742), and *Tom Jones* (1749),





The full title of *Moll Flanders* gives an apt summary of the plot: "The Fortunes and Misfortunes of the Famous Moll Flanders, Etc.

She was born in Newgate, and during a life of continu'd Variety for Threescore Years, besides her Childhood, was Twelve Year a Whore, five times a Wife (whereof once to her own brother), Twelve Year a Thief, Eight Year a Transported Felon in Virginia, at last grew Rich, liv'd Honest and died a Penitent. Written from her own Memorandums."

# Plot

**Plot** is a literary term defined as the events that make up a story, particularly as they relate to one another in a pattern, in a sequence, through cause and effect, how the reader views the story, or simply by coincidence.

A plot "insures that you get your character from point A to point Z"

In other words, a plot is a summary of a story, and composed of causal events, which means a series of sentences linked by "**and so**."

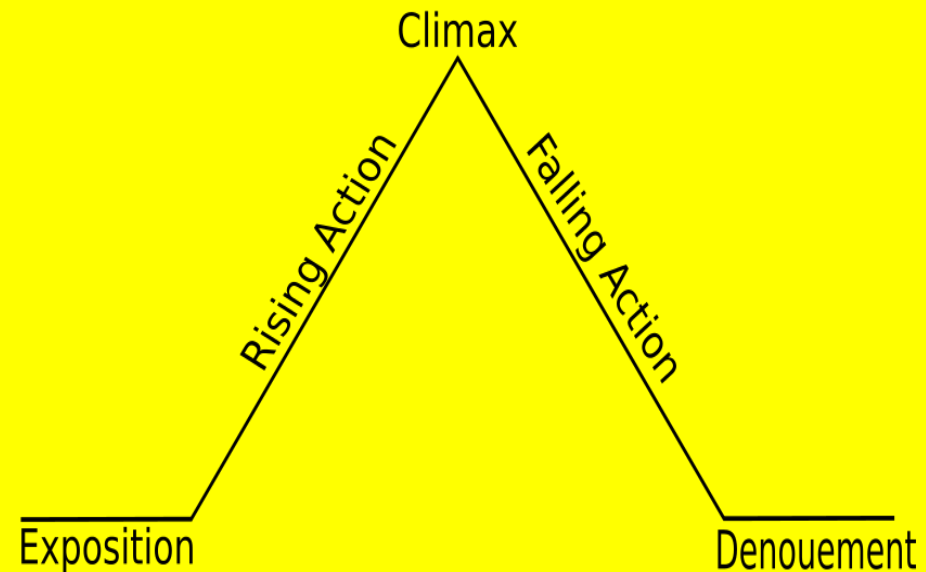
For instance, "the Princess runs after the Queen, **so** finds the Queen" is a plot. Whereas a story orders events from A to Z in time. Thus, "the Princess runs after the Queen, **then** the Queen conjures up an ice palace" is a story.

A plot highlights all the important points and the line of a story, and therefore provides a more complete picture of how a fleshed-out story works by a logical skeleton

In his *Poetics*, Aristotle considered plot (*mythos*) the most important element of drama—more important than character, for example. A plot must have, Aristotle says, a beginning, a middle, and an end, and the events of the plot must causally relate to one another as being either necessary or probable.

Gustav Freytag considered plot a narrative structure that divides a story into five parts, like the five acts of a play.

These parts are: exposition (of the situation); rising action (through conflict); climax (or turning point); falling action; and resolution.



## Sub Plot

In fiction, a **subplot** is a secondary strand of the plot that is a supporting side story for any story or the main plot.

Subplots may connect to main plots, in either time and place or in thematic significance. Subplots often involve supporting characters, those besides the protagonist or antagonist.

Subplots are distinguished from the main plot by taking up less of the action, having fewer significant events occur, with less impact on the 'world' of the work, and occurring to less important characters.



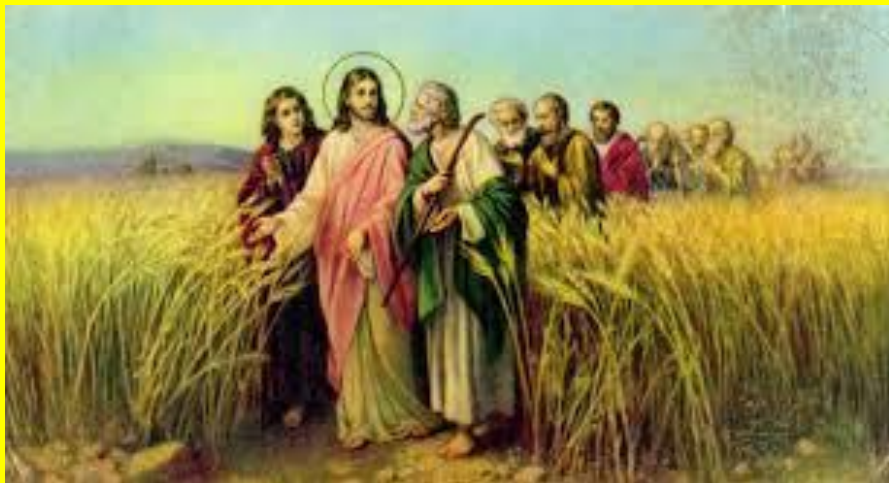
A **parable** is a succinct, didactic story, in prose or verse, which illustrates one or more instructive lessons or principles.

It differs from a fable in that fables employ animals, plants, inanimate objects, or forces of nature as characters, whereas parables have human characters. A parable is a type of analogy.



Some scholars of the canonical gospels and the New Testament apply the term "parable" only to the parables of Jesus, though that is not a common restriction of the term. Parables such as "The Prodigal Son" are central to Jesus' teaching method in both the canonical narratives and the apocrypha.

The word *parable* comes from the Greek παραβολή (*parabolē*), meaning "comparison, illustration, analogy."<sup>[4]</sup> It was the name given by Greek rhetoricians to an illustration in the form of a brief fictional narrative.





Parables are often used to explore ethical concepts in spiritual texts. The Bible contains numerous parables in the gospels section of the New Testament (Jesus' parables).

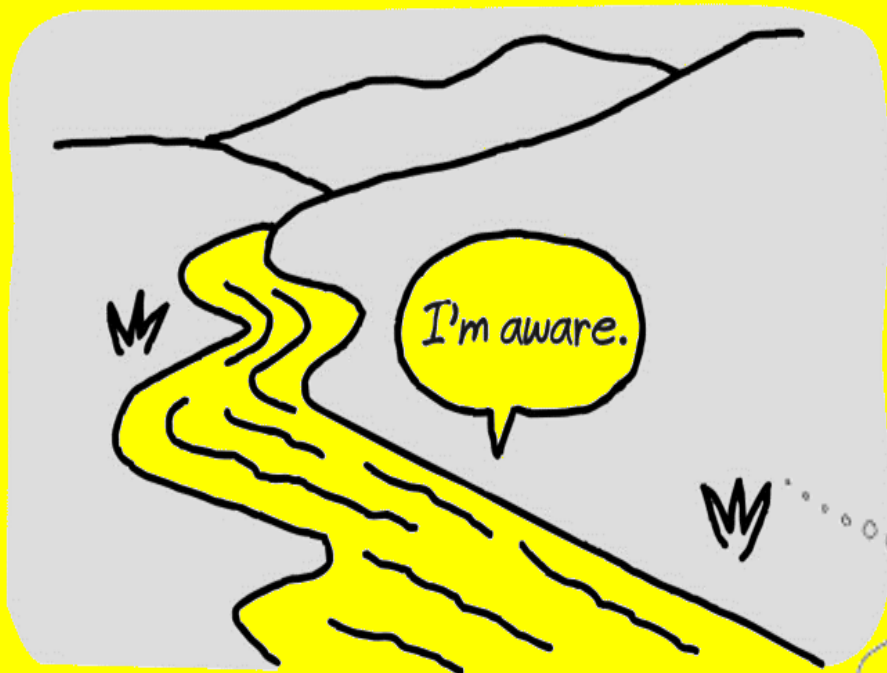
A parable is a short tale that illustrates a universal truth; it is a simple narrative.

It sketches a setting, describes an action, and shows the results.

It may sometimes be distinguished from similar narrative types, such as the allegory and the apologue. "*Apologue*" is another word for fable.

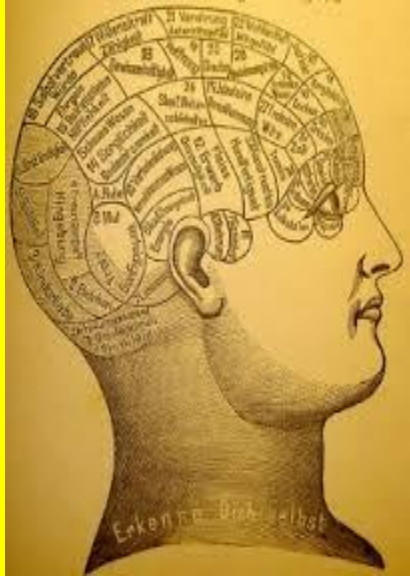
A parable often involves a character who faces a moral dilemma or one who makes a bad decision and then suffers the unintended consequences.





# Stream of Consciousness

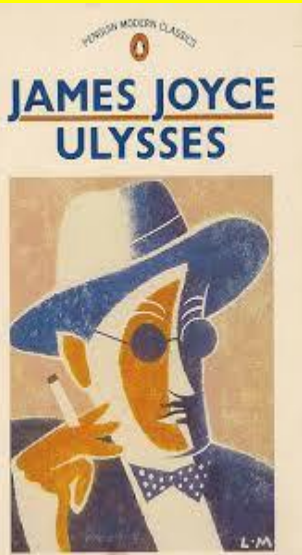
- ❑ Stream of consciousness is a method of narration that describes in words the flow of thoughts in the minds of the characters.
- ❑ The term was coined was initially coined by a psychologist William James in his research “The Principles of Psychology”.
- ❑ He writes, “... it is nothing joined; it flows. A ‘river’ or a ‘stream’ is the metaphors by which it is most naturally described. In talking of it hereafter, let’s call it the stream of thought, consciousness, or subjective life.”



Another appropriate term for this device is “Interior monologue” where the individual thought process of a character associated to his or her actions are portrayed in form of a monologue the addresses the character itself. Therefore, it is different from the “dramatic monologue” or “Soliloquy” where the speaker addresses the audience or the third person.

The Stream of Consciousness style of writing is marked by the sudden rise of thoughts and lack of punctuations. The use of this narration mode is generally associated with the modern novelist and short story writers of the 20th Century. Let us analyze a few examples of the narrative technique in literature:

1. James Joyce successfully employs the narrative mode in his novel “Ulysses” which describes the day in life of a middle-aged Jew, Mr. Leopold Bloom, living in Dublin, Ireland. Read the following excerpt:



“He is young Leopold, as in a retrospective arrangement, a mirror within a mirror (hey, presto!), he beholdeth himself. That young figure of then is seen, precious manly, walking on a nipping morning from the old house in Clambrassil to the high school, his book satchel on him bandolier wise, and in it a goodly hunk of wheaten loaf, a mother’s thought.”

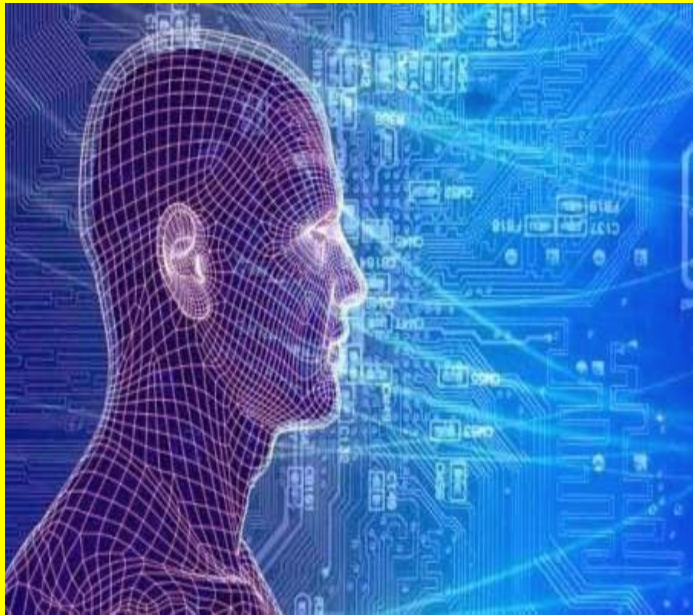
These lines reveal the thoughts of Bloom. He thinks of the younger Bloom. The self-reflection is achieved by the flow of thoughts that takes him back to his past.

2. Another 20th Century writer that followed James Joyce's narrative method was Virginia Woolf. Let us read an excerpt from her novel

“ Mrs. Dalloway”: “What a lark! What a plunge! For so it always seemed to me when, with a little squeak of the hinges, which I can hear now, I burst open the French windows and plunged at Bourton into the open air. How fresh, how calm, stiller than this of course, the air was in the early morning; I like the flap of a wave; the kiss of a wave; chill and sharp and yet (for a girl of eighteen as I then was) solemn, feeling as I did, standing there at the open window, that something awful was about to happen ...”

By voicing their internal feelings, the writer gives freedom to the characters to travel back and forth in time. Mrs. Dalloway went out to buy flower for herself and on the way her thoughts moves in past and present giving us an insight into the complex nature of her character.

## Function of Stream of Consciousness



It is a style of writing developed by a group of writers at the beginning of the 20th century. It aimed at expressing in words the flow of a character's thoughts and feelings in their minds.

The technique aspires to give readers the impression of being inside the mind of the character. Therefore, the internal view of the minds of the characters sheds light on plot and motivation in the novel.