

Narrative Mode and Fiction
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Module No # 01
Lecture No # 02
Genealogy of Genre- II

Good morning and welcome back to the series on narrative mode and fiction we are discussing genreology, which is a study of genres. Even before we start discussing the individual genres we start understanding what the novel is? What the short story is? Or even a genre that preceded a novel and short story such as the Epic before we start unpacking these vast literary forms genres we need to understand what the study of genre is?

The study of genre, which is called genreology. So we have to understand that genre has been looked at has been studied in a certain way from a certain perspective in the new classical period.

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Genre and neo-/classical formulation

- There are mainly three modes or ways of expressing literary art - Narrative mode comprising novel, short stories; dramatic mode comprising tragedy, comedy; lyric mode comprising sonnet, elegy, ode, etc.

- In classical antiquity, which was largely informed by authoritarianism and rationalism, Cicerone stressed the segregation of literary genres in *De Optimo Genere Oratorum* ("On the Best Kind of Orators"). Horace also demanded that each genre should keep to its designated place. Cicero, Quintilian, and Horace all advised that the genres should be kept separate.

- In emulation of the classical order, it is symptomatic of the neoclassicist frame of mind to want to preserve the established order through generic purity. Yet, in neoclassical English literature, mixed kinds also positively thrived (Fielding's novel; satiric epic).

So we have to understand genre and neoclassical and classical formulation it would not be wrong to say that there are mainly 3 modes or in other words how do we understand mood when we say mode it refers to ways of expressing. So 3 modes of literary are 3 major modes of expressing literary are narrative mode comprising, novel, short stories then we have the dramatic mode comprising tragedy comedy and then the lyric mode comprising sonnet LED ode among others.

So in classical antiquity period we see that the entire way of looking at literature in the classical antiquity period which was largely informed by authoritarianism and rationalism segregation of genres becomes fixity. So different orator speakers and intellectuals such as Cicerone stressed the segregation of literary genres Cicerone in the *Optima oratorum genera* on the best kind of orators says that journals should be strictly compartmentalized. Horace similarly demanded that each genre should keep to its designated place and not leak into another.

So we see this Cicerone, Quintilian, Horace all of these prominent state figures orators poets advised that the genres should be kept separate from one another. So in emulation of the classical order it is a symptomatic of the new classical frame of mind to want to preserve the established order through generic purity. So once again the trends of and the perspectives of classical period antiquity period come back in new classicism and new classical formulation also talks about achieving some kind of generic purity.

Yet in neoclassical English literature itself we see mixed kinds also positively thrived side by side. So in a neoclassical English literature we however see that mixed kinds also positively thrived. One example would be feeling is filling a skew novel or even the satiric epic all of these are mixed channels and they flourished very well during the neoclassical period.

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- Neoclassical theorists stated that the action of a kind may have a characteristic structure. So for e.g., "entanglement" refers to multiplicity of episodes that are typical of romance. In this, romance contrasts with the epic. Jean Chapelain pronounces that "unity of action, among the general rules that every epic poem must observe, is [especially] the principal one without which the poem is not [an epic] poem but a romance." Romances consequently lack perfection, since "they pile adventure upon adventure, and include fights, love-affairs, disasters and other things, of which one well treated would make a laudable effect, whereas together they destroy each other."
- Every kind has its range of appropriate style. In fact, some generic kinds have their existence identified through rhetorical organization. To an extent, their rhetorical selections follow from the subject matter of the genre.

So neoclassical theorists stated that the action of a kind may have a characteristic structure. So for example entanglement refers to multiplicity of episodes that are typical of the romance. In

this romance contrasts with the epic so this typical quality of entanglement enables romance to be distinguished from the epic. So Jean Chapelain announces that to quote him unity of action among the general rules that every epic poem must observe is especially the principle one without which the poem is not an epic poem but a ruins unquote.

So this boundary line between a beacon romance is not very distinct so the qualities that make a romance a romance need to be need to be adhered with. Otherwise what I am trying to say is that romance could very well and very easily smooth into you know the appearance of the epic. So otherwise romance could vary easily slip into the appearance of the epic. Romances consequently therefore lack perfection since to quote a Chapelain again I quote the pile adventure upon adventure and include fights love affairs disasters and other things of which one well treated would make a laudable effect whereas together they destroy each other unquote.

So every kind has its range of appropriate style and beyond that range it goes on to loses purity its pure characteristics and words into another and words into the domain of another genre. So in fact some generic kinds have their existence identified through rhetorical organization to an extent their rhetorical selection. So to an extent the rhetorical selections follow from the subject matter that is prescribed by the genre to which they belong.

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- Besides the traditional genre-linked constituents, there are other elements more recently distinguished, such as the reader's task. **Frank Kermode** develops the idea of a hermeneutic task in the reading of a detective story. Such a form demands elucidation of a problem – often posed at the outset. It involves "interplay between narrative and hermeneutic processes."
- While some kinds entice the reader into labyrinths of moral analysis; others require exquisite discriminations between events which actually "occurred" in the author's fiction and those that are merely fictions of a narrator.
- Different kinds may be recognized in terms of particular characteristics - of exordium, closure, inset (digression; play within a play), symmetry, and other structural forms. Similarly, there are representational manners (naturalistic; surrealist) that distinguish one kind from the other.

So besides the traditional genre linked constituents there are other elements more recently distinguished such as the reader's task. So Frank Kermode would develop the idea of a

hermeneutic task in the reading of a detective story for example. Such a form demands elucidation of a given problem often posed at the outset of the narrative and this involves what Kermode would call interplay between narrative and hermeneutic processes.

So while some kinds entice the reader into labyrinths of moral analysis other kinds require exquisite discriminations between events. Which actually occurred in the author's fiction and those that are merely fictions of a narrator? So there is this difference between fictions that happen that take place events that take place within the frame of well the narrative is going on and then some actions that are referred to by the narrator that have already taken place even before the narrative has started.

So different kinds may be recognized in terms of particular characteristics such as exordium, closure, inset referring to digression or play within a play then symmetry and other structural forms. In the same way there are representational banners the representation could be realistic or surrealistic which distinguish 1 kind from the other. So these are some of the determinants based on which different kinds formed within a genre.

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- According to some critics, modes can be an elusive generic idea. Modal terms tend to be adjectival, such as the expressions like comedy, comic play, and comic. "Comic play" is nearly equivalent to "comedy." But "comic" is applied to kinds other than comedy – for example, when Jane Austen's *Emma* is called a "comic novel."
- When a modal term is linked with the name of a kind, it refers to a combined genre, in which the overall form is determined by the kind alone. There is seldom room, except by a special tour de force, for two external forms in a single work.
- In the heroic (epic) form of *Paradise Lost* or *The Rape of the Lock*, the adjectival term is coupled with external form. But in such cases the adjective is merely a grammatical transformation of the noun, and refers to the kind, not the mode. On the other hand, the expression "pastoral" implies the existence of a pastoral kind only grammatically: critically it is a shorthand for "a pastoral elegy," "a pastoral eclogue."

So according to some critic's modes can be an elusive generic idea modal terms tend to be adjectival such as the expression such as the expression like comedy, comic play and the comic. Now comic play is nearly equivalent to comedy however we see that comic is applied to kinds that there are other than comedy. So for example when Jane Austen's *Emma* is called a comic

novel it is not a comedy or comic in the traditional sense of the term when a modal term is linked with the name of a Kind it refers to a combined genre.

Where the overall form is determined by the kind alone so in that case there is seldom room except by a special toward the force for 2 external forms in a single word. So when we talk of heroic epic form in Milton's Paradise Lost or the rape of the lock the adjectival term is coupled with external form. However in such cases the adjective is merely a grammatical transformation of the noun and therefore it refers to the kind and not to the mood.

On the other hand the expression pastoral for example implies the existence of a pastoral kind only in the sense of grammar only grammatically. Critically when we talk of pastoral we are talking I mean we are referring to critically when we talk of pastoral we are referring to a pastoral elegy, pastoral eclogue.

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- Modal extension can be either local or comprehensive. Locally, modes may amount to no more than fugitive admixtures with some generic color. They are hardly more than vague intimations of "mood."
- Some nonliterary- or no longer literary- kinds are recognized as having generated literary modes (topographical; mythological; apocalyptic). Remarkably, several important literary kinds, notably essay, and novel, are not supposed to have corresponding modes.
- An emblematic mode commonly has quite an extensive generic repertoire.

So modal extension can be either local or comprehensive locally modes may amount to no more than fugitive admission with some genres with some generic color. So locally modes may amount to no more than figurative admissions with some generic color they are hardly more than the vague intimations of different moods. Now some non-literary or no longer literary kinds are recognized as having generated literary modes. Some of the examples would be topographical, mythological apocalyptic.

Remarkably in this case several important literary kinds such as essay and novel are not supposed to correspond to modes so there are 2 converse peculiar tendencies that we see in genreology. So an emblematic mode commonly has quite extensive generic repertoire.

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- One mode that has shown remarkable persistence is the metaphoric, an extension from Ovid's *Metamorphoses*. It is frequent in the Elizabethan epyllion, and appears locally in *The Faerie Queen* (the first conclusion of Book III; the tale of Faunus and Molanna in VII) and in *Polyolbion*. Keats and Shelley often use it. More recently, its extensions to science fiction have been attempted, as in Ursula Le Guin's *Lathe of Heaven*.
- Similarly, the gothic romance (*The Old English Baron*) yielded a gothic mode that outlasted it and was applied to kinds as diverse as the maritime adventure (*The Narrative of Arthur Gordon Pym*), the psychological novel (*Titus Groan*), the crime novel (*Edwin Drood*).
- Satire is the most problematic mode to the taxonomist, since it appears never to have corresponded to any one kind. Satire can parody travel book (*Gulliver's Travels*), epic (*The Rape of the Lock*), diary (*A Diary of the Great War*, by S. Pepys, Jr.), index (William King), and dictionary (Ambrose Bierce)

One mode that has shown remarkable persistence is the metaphoric an extension from of its metamorphosis. And it is frequently in the Elizabethan epyllion and it also appears it also appears locally in the Foerie Queen. The first conclusion of book 3 of fairy queen and also in polyolbion so Keats Shelly all these poets use the metaphoric mood more recently the extensions of metaphoric mode are observable in science fiction and we see this attempt in Ursula Le Guin's *Lathe of Heaven*.

So similarly the gothic romance the kind that we see in the Old English Baron yielded a Gothic mode which outlasted it. So similarly the gothic romance the kind the similarly the gothic romance such as the old English baron which yielded a gothic mode outlasted the form of Gothic romance itself. And it was applied to kinds as diverse as the maritime adventure that we see in *The Narrative of Arthur Gordon Pym* the psychological novels such as *Titus Groan* and the crime novels such as *Edwin Drood*.

Now satire is the most problematic mode to the taxonomists. Since it appears never to have corresponded with any one kind satire can parody a travel book like we see in *Gulliver's Travels* it could parody epic as in the rape of the lock in diary writing. So a diary of the Great War by S

Pepe's Junior in the form of index writing like we find in William King and also in the form of lexicon or dictionary as we find in Ambrose Pierce.

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- Contrasting satiric with non-satiric parodies - such as Elizabethan "spiritual parodies" of popular songs; purely formal parodies; or postmodernist deconstructions - points out that satire means more than parodistic imitation.
- Taxonomic complexity of satire implies its possibility of modal combination with other genres, in a way that does not empty only by parody. Thus, Joseph Heller's *Catch-22* is satiric but also a novel, and some of Edwin Morgan's *Instamatics* combine satire with imagist lyric.
- Most historical kinds may be divided, at least in principle, into subtypes. Thus, odes are Anacreontic or major, epithalamic (nuptial) or genethiac (birthday), according to subject and occasion. Such groups have a relatively simple logical relation.

So contrasting satiric with non-satiric parodies such as Elizabethan spiritual parodies of popular songs purely formal parodies or postmodernist deconstructions points out that satire means more than periodic imitation. So we cannot see that satire and parody is exactly one and the same thing taxonomic complexity of satire implies its possibility of modal combination with other genres in a way that does not empty only in and by parody.

So thus Joseph Heller's *Catch 22* is a satiric work but it is also novel and some of Edwin Morgan's *instamatics* combines satire with images lyric too. So most historical kinds may be divided at least in principle into subtypes so oars are anachronic or major epithelmic or Nifty or genetic referring to birthday according to the subject and occasion that it centers on that it focuses on. such groups have a relatively simple logical relation.

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- The category of subgenre helps to resolve the old problem of whether genre is governed by subject or form. Division of kinds into subgenres normally goes by subject matter or motifs.
- If subgenres are created through distinguishing additional genre-linked motifs and topics, one can carry the division and subdivision of kinds even further along more and more minute specifications.
- Subgenres also threaten to defy subdivisions in that they are extremely volatile. To determine the features of a subgenre is to trace a diachronic process of imitation, variation, innovation, which verges onto source study.

Now the category of sub-genre helps to resolve the old problem of whether a genre is governed by subject or by form. So division of kinds into subgenres normally goes by subject matter or in terms of motives. If subgenres are created through distinguishing additional genre linked motives and topics then one can carry the division and subdivision of kinds even further along more and more; minute specifications right.

So and this division and subdivisions along a specific determinant like I said can go on we can further divide and subdivide and so on so forth so subgenre also so on. Subsonants are created through distinguishing additional journal linked motives and topics it follows that one can carry the division and subdivision of kinds even further along more and more minute specifications. So a subgenre could be further broken down and made into you know smaller categories or classifications and so forth.

So subgenres also so threatened to defy subdivisions in that they are extremely volatile to determine the features of a subgenre is to trace a diachronic process of imitation variation innovation all of which words onto source study.

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- Modern subgenres are so numerous that, being mostly unlabeled, they remain mostly unrecognized and hard to describe. A few can be designated briefly, however: the confessional poem; the satirical last will and testament (originating from Villon and repopularized by Adrian Henri); the epigram on a historical personage (Robert Lowell's *History* offers many examples); the message from a symbolic country (W.H.Auden; Matthew Dunn); and the sinister catechism (Walter de la Mare; T. F. Muir; Auden; Charles Causley).
- Just as "lyric" has assimilated other short poetic kinds, making them all subgenres of lyric, so "the novel" has assimilated other kinds of prose fiction. A comprehensive genre can have a weak unitary force. The novel has largely ceased to function as a kind in the ordinary sense. Its minimal specification has even been stated as "an extended piece of prose fiction"-a specific case in which external form appears, but only as "extended" and "prose."

Modern subgenres are so numerous that being mostly unlabeled they remain largely unrecognized and hard to describe. A few can be designated briefly however for example the confessional poem. The satirical last will and testament which originates from; villain and is re-popularized by Adrian Henry the epigram on historical personage. We have for example Robert Lowell's history the message from a symbolic country such as the ones. You know written such as this reminds us of works by WH Auden and Matthew Dunn and the Sinister catechism as one finds in the writings of Walter De La Mare, T F Muir, Auden, Charles Causley.

So just like lyric has assimilated other short poetic kinds making them all subgenres of lyric itself in the same way the novel has assimilated other kinds of prose fictions. A comprehensive genre can have a weak unitary force in practical use that is how it is the novel has largely ceased to function as a kind in the ordinary sense is minimal specification has even been stated as an extended piece of prose fiction a specific case in which external form appears but only as extended and as prose.

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- Discussing types of novel draws greatly on Northrop Frye's four "strands" or formal ingredients of prose, which are romance, confession, novel (in the strong sense), and "anatomy". The last is a formal type embracing the forms of Menippean or narrative satire, as well as of systematic nonfictional works, such as *The Anatomy of Melancholy* and *Anatomy of Criticism*.
- The novel has ramifying roots in earlier fiction and nonfiction: epic, romance, picaresque, biography, history, journal, letter, exemplary tale, novella, among others.
- The most influential division of the novel has been a dichotomy or bipolar analysis into *roman* and *recit*. Since Raman Fernandez's *Messages* (1926), this division has commonly been regarded as fundamental: it is the starting point of a great deal of criticism, particularly of the French novel.

So discussing types of novel draws greatly or north of phrase discussing types of novel draws greatly Northrop Frye's 4 strands or formal ingredients of prose which are romance confession novel in the strong sense of the term and anatomy. So the last anatomy is a formal type which embraces the forms of many pin or narratives attire as well as of systematic non-fictional works such as anatomy of melancholy and anatomy of criticism. The novel has ramifying roots in earlier fictions as well as non-fictions.

So we can see traces of the qualities of a classical novel in epic romance, picaresque, biography, history, journal, letter, exemplary, tale or feeble, novella among others. So the most influential division of the novel has been a dichotomy or bipolar analysis into Roman and Racine.

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- Samuel Richardson's epistolary novels do not recount life at the time when it occurs (the characteristic of *roman*), but through documents subsequently written, in which the events "have taken place" (as in *recit*).
- On the other hand, the authorial intrusions and interpolated essays in the novels of Henry Fielding never allow the reader to forget the telling in the tale.
- Setting the novel is so decisive (even when not directly realized through description) that it often provides the basis of typology. So we have the factory novel, the school novel, the rustic novel, the city novel, the university novel, the provincial novel (and now the "regional novel"), the Indian novel, etc.

So since Raman Fernandez's messages this division has commonly been regarded as fundamental it is a starting point of a great deal of criticism particularly of the French novel. So Samuel Richardson's epistolary novels do not recount life at the same time when it takes place and this is the characteristic of Roman. So the epistolary novels by Richardson recall or recount experiences through documents that are subsequently written after the events have happened.

In which the events have already taken place like I said so on the other hand the authorial intrusions and interpolated essays in the novels of Henry Fielding never allow the reader to forget the telling of the till the instant energy of the tale. So setting the novel is so decisive even when not directly realized through description that it often provides the basis of typology or typology.

So we have the factory novel, the school novel, the rustic novel, the city novel, the university novel, the provincial novel and now it is called the regional novel the Indian novel and so forth.

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- The adventure novel, abolition novel, war novel, crime novel, espionage novel, political novel, novel of faith and doubt, Frauenroman, Familienroman or domestic novel, nature novel, Bildungsroman. All of these types have some degree of generic coherence.
- Poionmenon or (as Steven Kellman calls it) the self-begetting novel is the novel about writing, the work-in-progress. It is a less recognized subgenre. Similarly, writing is a special factor in the verisimilar novel (in which writers have always been common points of reference).

So the adventure novel, abolition novel, war novel crime novel is Spanish novel, political novel, novel of faith and doubt, Frauenroman, Familienroman or domestic novel, nature novel, Blidungsroman from an all of these types have some degree of generic coherence too although the diverge they also have some commonality to them. So phenomenon or as Steve Kerman would call the self-begetting novel is the novel about writing so the work in progress is being commented on through the self-beating novel.

Poionmenon or as Steven Kellman calls it the self-begetting novel is the novel that comments on the work in progress or about the act of writing itself it is a less recognized subgenre. Similarly writing becomes a special factor in the very similar novel in which writers have always been common points of reference in their own writing.

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- Other quasi-generic groupings include mythic types (quest; divine retribution), types involving dependence on an antecedent (parody; pastiche), purely formal constructive types (catalogue; anatomy), and the collective productions of "schools" or movements (Metaphysical; Romantic; Georgian).
 - Groupings are also made in terms of types of treatment of an "original" or paradigm. This could refer to a classic or famous work, as in pastiche, cento, or imitation; or a work to be rejected or ridiculed, as in parody, burlesque, or the answer poem.
 - Finally, there is the category of oeuvre and collective oeuvre. For instance, the Metaphysical poets wrote in many different kinds; yet their poems generally bear a closer resemblance to one another than between, say, the love elegies of different schools--or even between poems by the same writer.

Generic groupings include mythic types here we are thinking of quests or divine retribution types involving dependence on an antecedent it could be parody or pastish purely formal constructive types catalog or anatomy and the collective productions of schools or movements. So we are thinking of the metaphysical school, the romantic movement the Georgian school and so for.

So groupings are also made in terms of types of treatment of an original or a paradigm this could refer to a classic or famous work as in pastiche as in cento or imitation or a work to be rejected or ridiculed as in the case of parody burlesque or the answer poem. Finally there is the category of oeuvre and collective for ex for example the metaphysical poets wrote in many different kinds and yet their poems generally bear a closer resemblance to one another than between.

Let us say the love elegies or different schools or even between poems written by the same writer I would like to stop our discussion here and I will meet you with another round of discussions and in another lecture thank you.