UNIT STRUCTURE

6.1 Learning Objectives

6.2 Introduction

6.3 The Novel as a genre

6.4 The Novel: Its Historical evolution

6.5 Characteristics of the novel

6.6 Major types of the novel

6.7 Common themes of the novel

6.8 Let Us Sum Up

6.9 Further Readings

6.10 Possible Questions

6.1 LEARNING OBJECTIVES

After going through this unit, you will be able to :

- get an idea of the novel as a genre,
- discuss the historical evolution of the novel,
- describe the characteristics of the novel,
- get an idea of the different types of the novel,
- comprehend some themes used in the novel.

6.2 INTRODUCTION

In this unit, we are going to look at various aspects of the novel as a literary form. As you will be aware there are various literary forms that have enriched the traditions of literature in different languages of the world. One of the ways in which we can understand the nature of literature is by studying the different literary genres. The novel is an important literary genre. Here we shall consider the different stages in which the novel emerged and consolidated as a literary form. After tracing the historical evolution of the novel we shall consider the various characteristics of the novel. There are certain special features which distinguish it from other literary types. It is also important to take note of the major types of the novel in order to see its variety and different modes of practice. We shall also be focussing on this aspect in this

unit. Even though all novels are different in their own ways, we can still locate certain common themes of the novel. This will provide us a view about the issues that recur in novels through the various stages of its history. A selective bibliography providing a list of important books to be studied in relation to this unit shall constitute the Further Reading section.

6.3 THE NOVEL AS A GENRE

At a very basic level, a novel is a literary type of certain length that presents a 'story' in fictionalized terms. It can be distinguished from other literary forms by its immense flexibility. There have been numerous experiments with the form and it is difficult to say which phase is more important as its relevance has been changing from time to time. In literature we find different literary types which are extremely rigorous and form-oriented. But the novel is not so. As Chris Baldick points out, 'the novel as a literary genre is itself exceptional: it disregards the constraints that govern other literary forms, and acknowledges no obligatory structure, style, or subject-matter. Thriving on this openness and flexibility, the novel has become the most important literary genre of the modern age, superseding the epic, the romance, and other narrative forms. Novels can be distinguished from short stories and novellas by their greater length, which permits fuller, subtler development of characters and themes.' (Chris Baldick The Concise Oxford Dictionary of Literary Terms, Second edition, Oxford: OUP, 2001 p.73) Certain conditions are present in all novels: plot, character and action. The plot is important because it provides a sense of chronology. Ian Watt has observed that unlike the plots of plays, epics or poems novels usually do not rely on traditional sources. This may not be applicable to all novels (the historical and the mythological novels are exceptions) but often fictional narratives have a degree of inventiveness that isn't quite the dominant feature in the other literary genres. Moreover, we find that novels have complicated plot structures because it is possible for the novelist to develop and elaborate the themes in ways that other genres do not allow. The mode of narrative is an

important aspect of the genre of the novel. We find many novels that experiment with the narrative mode, which is related to the style of storytelling. So, along with the issue of what the story is about, we have the issue of how the story is told occupying the genre of the novel. All of this is afforded by the length of the novel. No modern literary genre can be as lengthy as the novel.

6.4 THE NOVEL: ITS HISTORICAL EVOLUTION

It is very difficult to say when the novel proper made its appearance in world's literary history. One thing is clear; there are many features of the novel, which we find in many non-novelistic literary types as well. For example, the ancient Greek philosopher **Aristotle** considered the **epic** to be a form of narrative. Novels are usually written in prose. Of course, we must remember that people have written novels in verse too. We can take the example of the Indian writer Vikram Seth's *The Golden Gate* as one such case. In this novel, which is in verse, Seth tried to present the situation of life and culture in the context of the Golden Gate Bridge at San Francisco, USA. The great Russian writer Alexander Pushkin's *Eugene Onegin* is often seen as the pioneering text in the novel in verse category. Thus, although we find numerous prose narratives existing prior to the emergence of the novel, these cannot be seen as novels for one basic reason: they were not fictional in character. This again is not very easy to separate from the writings that make up the world's mythology. The different mythological narratives of the world exhibit some of the features of the novel. They are characterised by the presence of a strong sense of morality. These mythological tales are usually associated with some religious or spiritual framework. One of the striking features of the novel as it traversed through the various stages of its evolution is its modernity. When we trace the growth and emergence of the novel as a literary form, this is an aspect we must keep in mind: it is a modern phenomenon. There were narratives in the ancient world, but the novel is a product of the modern period. The Czech novelist, Milan Kundera considers the novel's modernity to be its most important feature. So, we may

arrive at the following conclusion on the basis of the above discussion: the novel is a fictional prose narrative and a modern literary development.

When we say that the novel is a modern phenomenon we must see it in terms of its place in culture. The **Print revolution** (in the fifteenth and the sixteen centuries) was a major condition that contributed to the growth of the modern reader. Earlier, knowledge was closely bound up with religion and spiritual experience. With books being available to the general reader, the nature of education and readership also changed. That is why we find many **prose romances** emerging during the sixteenth century. Some literary historians consider these narratives to be part of the novel's prehistory, while others believe that such writings are actually similar to the novel itself. It is interesting to note that many of these romances were extremely popular and well-received. The great English playwright William Shakespeare (1564- 1616) based some of his plays on the romances of his contemporaries such as Robert Greene. In tracing the history of the novel we must also note that it was confined to just one or two locations. It spread across different centres of Europe and developed with varying degrees of complexity. It is, however, clear the novel first made its appearance in Europe. Two remarkable examples from the early history of the novel are Francois Rabelais' *Gargantua and Pantagruel* (France) and Miguel de Cervantes' *Don Quijote* (Spain). Both these novels are very different from one another. This was because the form of the novel was yet to develop fully. By the beginning of the eighteenth century, many people in Europe began to experiment in prose. In England we can see that it emerged properly only in the eighteenth century. Similar writings appeared at the same time in Italy, Spain, France and Germany. By the nineteenth century we have many accomplished novelists who are revered very highly even today. It can be said that the growth of the novel was to some extent influenced by the changing current of ideas in the fields of science and general knowledge. People's perceptions were changing and such transformations were mirrored in the growth of an eager and curious readership in the eighteenth and the nineteenth centuries. The stories became more and more complicated and exciting as the novel

reached the modern period. In this connection we must also take note of the role played by publishing industry (represented to a great extent by periodicals and journals) and the libraries.

The novel's emergence in the modern world can be traced to certain cultural and social developments in Europe. With the revival of learning during the Renaissance, the growth of readership because of print culture and formation of libraries and the availability of leisure, the novel consolidated in the eighteenth and the nineteenth centuries in Europe. In the eighteenth century we find the novelists experimenting in a variety of ways. In England, for instance, we find that the writers tried to present things in quite dissimilar ways. Daniel Defoe wrote *Robinson Crusoe* in the adventure tale format; Samuel Richardson wrote the narrative of letters (*Pamela* and *Clarissa*) and Henry Fielding tried out the picaresque novel in *Tom Jones*. By the nineteenth century the novel was considerably consolidated as a literary form. Novelists like Jane Austen, Charles Dickens, W. M. Thackeray, Anthony Trollope and Thomas Hardy dealt with different aspects of contemporary social life. The novel in this period was primarily realistic in orientation.

If we look at the developments of the genre outside England we see great variation and experimentation. Miguel de Cervantes' *Don Quijote* is a landmark in Spanish literature. Following its publication in the early seventeenth century, it paved the way for the genre to develop and consolidate in other European languages. Towards the end of the seventeenth century, we find in Countess de Lafayette's *La Princesse de Clèves* (1678) the arrival of the woman novelist in Europe. Of course, Aphra Behn had also written *Oroonoko* in English in the seventeenth century. By the nineteenth century the novel was a major literary form in Europe. The French naturalists and realists such as Emile Zola and Gustave Flaubert had created a new space for the novel through their fictional narratives. The nineteenth century was perhaps the most significant year for the novel in terms of its spread and practice across the world. In Russia Ivan Turgenev, Fyodor Dostoevsky and Leo Tolstoy explored aspects of human life and

character in new invigorating ways. The writings of Nathaniel Hawthorne, Herman Melville and Mark Twain announced the emergence of the American novel. In India too, we see various novelistic experiments being carried out in the vernacular languages. O. Chandu Menon's *Indulekha* (1889, Malayalam), Veeresalingam's *Rajasekhara Charitra* (1878, Telegu) Lakshminath Bezbaroa's *Podum Kunwori* (1890, Assamese) and Mirza Hadi Ruswa's *Umrao Jan Ada* (1899, Urdu) are some noteworthy examples of the novel in Indian vernacular languages. In the early twentieth century the novel flourished in various Indian languages.

In the modern period, the journey of the novel takes a new turn. Some of the modern novelists felt that the question of form cannot be taken for granted. They have experimented with both form and language. There have other challenges as well. There have been major technological developments in the twentieth and the early years of the twenty-first century. These developments have greatly affected the character of the contemporary novel in terms of theme, technique and reception. As an aspiring novel writer, you must be familiar with the historical movement of the genre.

Keywords in this section:

Aristotle: Aristotle was an ancient Greek philosopher. He was a versatile genius who wrote on a wide variety of subjects. His views on the epic are to be found in his treatise on art and aesthetics, the Poetics.

Epic: the epic is a long narrative poem which celebrates the feats of a legendary hero or heroes and chronicles the adventures or movements in a grand style; the stories are derived from myths and legends and often involve superhuman or marvellous activities. Epics have a strong moral demarcation which determines the situations of the characters.

Print Revolution: the social, economic and cultural changes brought about by the invention of printing in the fifteenth and sixteenth centuries; the process started in Germany and spread throughout the different

parts of Europe; it contributed to the secularization of knowledge and an unprecedented growth in readership

romance: a romance is a fictional story which presents idealized characters in improbable situations; the plot situations of romances are somewhat distant from the realistic framework that we find the novel; a romance may be either in verse or prose; a romance often, though not always, makes use of allegorical devices

realism: a mode of writing that tries to give the impression that it is a 'faithful' presentation of the actual way of life; realistic writing relies on certain conventions and stock situations, which have made the method familiar, even though different writers from time to time try to subvert these conventions in their own ways

Points to Remember:

* the novel is a fictional narrative of a certain length, having plot, character and action
* the novel must be differentiated from other forms of narrative like the epic and the romance in terms of its mode of representation
* the novel is a modern development in literary history



CHECK YOUR PROGRESS

1. Name one novel in verse.

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2. In what respect is the novel different from an ancient narrative?

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3. *Oroonoko* is a novel by .....

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4. Name some novelists who have dealt with aspects of contemporary social life.

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5. What do you mean by romance?

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6.5 CHARACTERISTICS OF THE NOVEL

Today, one of the ways in which we define a novel is that it is a **prose narrative**. This is its **first characteristic**. A novel, however, may not adopt or rely on such frames to develop its subject. This brings us to the **second characteristic** of the novel: it is a **modern development**. The **third characteristic** of the novel is that it has a **plot** or a **structure**. Even those novels which seem to lack an apparent structure actually have one. Without a plot, the subject of the novel cannot be organised properly. The plot makes it possible for the novelist to arrange different points of the novel in a coherent way. The plot is that which holds the various elements of the novel together. We must remember that all fictional prose narratives which tell stories are not novels. For example, in the essays of the nineteenth century writer, Charles Lamb, we find him presenting fictional situations in narrative form. In Lamb's essays we have fictional episodes but they do not become a novel. This brings us to the **fourth characteristic** of the novel: it must be of a **certain length**. This feature is important because only when the story spans some length can the theme be expanded and developed. There is no

definite rule about how long a novel should be. But if it is too short, then the different conditions of the story cannot be developed properly. Without **characters** we cannot have a novel. This is the **fifth characteristic** of the novel: it must have characters and action. The action in a novel may be of different kinds. Sometimes we see a lot of developments in the plot. In some other cases, especially in the **modernist novel** the action is often internal and cannot be described in terms of external change or transformation. The novel tries to deal with and present some form of **reality** in a credible way. This is its **sixth characteristic**. Of course, we find that all novels cannot be placed with the category of **realism**. But in one way or the other the **representation of reality** (ideas about the real may be different and even contradictory) is one of the important issues in a novel. There are various kinds of realistic representations in fiction: magic realism and social realism are two such examples. We also find novels that experiment with the question of reality in ways that make it the central issue in the novel. The **novel of ideas** is one such type where the ideas are more important than the situation of the characters. Some postmodern novels examine the issues of reality that are quite opposed to the way it is presented in the classic realist novels. In Salman Rushdie's *Midnight's Children* (1981), the reality cannot be taken for granted. The narrative of Saleem Sinai in the novel raises questions about the nature of the subject quite vehemently.

CHECK YOUR PROGRESS



1. How is plot important in a novel?

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2. Give two examples of realistic representation in fiction.

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3. What is the novel of ideas?

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4. Saleem Sinai is a character in .....

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6.6 MAJOR TYPES OF THE NOVEL

There are different ways of categorizing the novel. Two of the most common ways of doing so are in terms of the historical and the technical aspects of the form. These categories do not mean that the placement of a novel in one excludes it from being placed in another. For example, the eighteenth century novel like Henry Fielding's *Tom Jones* can be both a picaresque and a satirical novel. We find such overlapping in all forms of fiction. The awareness of these categories, however, enables us to consider various aspects of the form and explore its characteristics.

(a) **The Picaresque Novel**: The word picaresque is derived from the Spanish word *picaro*, a word that means a rogue or a scoundrel. These narratives are episodic in nature and present the adventures of the central character (called a picaroon) who may be either male or female. This picaroon is shown to move across a wide variety of social scales as they engage in different escapades. The plot of a picaresque novel is very loose and the different episodes are bound together only by the presence of the central character. The anonymous Spanish narrative *Lazarillo de Tormes* (1554) is one of the earliest examples of the type. Other notable specimens of this genre include Alain-Rene Lesage's *Gil*

Blas (1715-35), *Moll Flanders* (1722) and *Tom Jones* (1749). Various other novels have picaresque elements even though they are not completely placed in the genre. Cervantes' *Don Quijote* (1604) and *The Adventures of Huckleberry Finn* (1884) are two such examples.

(b) **The Epistolary Novel**: The narrative of the epistolary novel is presented through the medium of letters (epistles). In this type of novel the plot moves forward through the process of exchange of letters between the characters. In addition to it sometimes extracts from the diaries or journals are also inserted into the narrative. This type of novel was primarily the product of the eighteenth century and Samuel Richardson's *Pamela* (1840) and *Clarissa* (1847-48) and Rousseau's *La Nouvelle Heloise* (1761), and Laclos's *Les Liaisons dangereuses* (1782) are the most famous example of the type. In 1979 the American novelist John Barth published *Letters*, which was written in the epistolary mode.

(c) **The Historical Novel**: The historical novel takes as its setting events and developments that have a clear historical framework. The historical novel can include both actual and fictionalized characters. The novelist tries to present actual situations, manners, landscape and settings in such a way that they reflect the circumstances of the given time in both a representative and a credible manner. The protagonist of the historical novel is placed in a situation of conflict where the questions of loyalty are engaged in a political or a social context. Walter Scott was one of the pioneers of the genre in England. The novels of the American writer James Fenimore Cooper are also examples of this type. The historical novel genre has flourished in the nineteenth and the twentieth centuries. Many **pulp fiction** writers have tried their hand at the genre in our time.

(d) **The Regional Novel**: The regional novel takes as its setting a particular space or location, which may be either fictionalized or actual, and places the characters in that region. Often, the re-

gional novel takes as its setting a rural place or territory. The novels of Thomas Hardy – placed in a fictional place called 'Wessex' – and those of William Faulkner – in 'Yoknapatawpha County' – are the most famous Western examples of this type. R. K. Narayan's novels that take Malgudi as its setting also belong to this genre.

(e) **The Satirical Novel**: The satirical novel, which may be in either prose or verse, is defined by the critical sense with which it examines the subject and one of its primary objectives is exposure of follies. The novels of Jonathan Swift and Henry Fielding can be placed in this genre. We may also distinguish between subtypes within this genre such as the political and social satirical novel. The political satirical novel takes for its subject the critique of political establishment by exposing the inadequacies in the system. Many novels written during the early decades of the twentieth century in Russia and Germany tried to show the regimentation of the political establishment. Writings in this genre have flourished in contemporary literature, with different novelists from the Caribbean, Latin America and the Third World literature making use of this form to critically expose certain problems in the political system. The novels of the English writer George Orwell, especially *Animal Farm* and *1984* are well-known for their attack on the political establishment. Social satirical novels are directed towards the exposure of social evils and problems. The novels of the Russian writer Nikolai Gogol and some texts of the English novelist W. M. Thackeray (notably *Vanity Fair*) can be placed in this category.

(f) **The Existential Novel**: Many novels written in the twentieth century have veered away from the conventional themes of family, society, love and marriage and they display a preoccupation with the questions of human existence. There is a questioning of accepted values and an exposure of the different cultural institutions that supposedly 'veil' the basic existential situation of life.

This kind of novel flourished in France with writers like Albert Camus and Jean-Paul Sartre posing issues of human survival within a novelistic frame. The writings of Franz Kafka are also part of this genre.

(g) **The Self-Reflexive Novel**: In contemporary literature, there has been an attempt to consider issues relating to the form of the novel itself as part of the novel's subject. This type of novel, which examines the novel's form and character as its theme is known as the self-reflexive novel. John Fowles' publication of *The French Lieutenant's Woman* in 1969 was an important landmark for this genre in terms of literary production in English. In fact, the eighteenth century novel by Laurence Sterne *Tristram Shandy* displays some characteristics of this genre. The novels by American writers such as Donald Barthelme and John Barth are considered to be examples of this literary type. Salman Rushdie's *Midnight's Children* also contains self-reflexive elements.

Points to Remember:

* there are different types of the novel, each type characterized and determined by its own cultural priorities
* these different types show how the nature of readership changed during the different periods of literary history
* there may be overlapping across these categories and novels placed in one genre may also be seen as having other elements



LET US KNOW

Pulp Fiction: Pulp fiction is a pejorative term for certain kinds of fiction. Pulp fiction books are often badly written and intended to shock people. These books are usually trash or nearly rubbish, and often include soft porn, the kitsch, poor Westerns, the lower forms of crime fiction and third- rate sentimental romances.

CHECK YOUR PROGRESS



1. What are two most common ways of categorizing the novel?

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2. How does the plot move in an epistolary novel? Name one such novel.

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3. What is the concern of an existential novel?

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4. Name one political satirical novel.

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5. 'Yoknapatawpha County' appears in the novels of which writer?

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ACTIVITY



1. *Midnight's Children* by Salman Rushdie won the Booker of Bookers. Read this very interesting novel and try to decipher its elf- reflexive elements.

6.7 COMMON THEMES OF THE NOVEL

All novels deal with some subject, which is known as theme. When we ask the question what is it about we are actually seeking to find out the theme of the novel. The theme is not the same as the novel's storyline, which may deal with specific situations and characters. For example, a historical novel may deal with the issue of morality with the same emphasis as a self-reflexive novel. The views about a particular theme and its presentation may vary from author to author and also depending on its cultural location. The following are some of the major themes that we find in the novel:

(a) **Morality**: The moral question is one of the most pertinent problems in literature. Different writers over the ages have addressed this theme in a variety of ways. Whether it is the question of good against evil or the problem of choice in difficult situations, the theme of morality has remained a major subject in the novel. The treatment may vary widely according to the mode of representation: consider Mamoni Raisom Goswami's presentation of hypocrisy and moral inadequacy in her novels and see how issues of determinism and fate combine with moral concern in the novels of Thomas Hardy. Morality provides the scope to develop the conflict potential in the novel.

(b) **Love and Human Relationships**: Novels written during the early period of its development often relied on human relationships to present the conditions of conflict. This was done by showing the challenge to conventional value-systems and different variations were seen around this theme. At one end of the spectrum we have the novels of the English writer Jane Austen and at the other existential questioning of all human values in Albert Camus'

novels. In postmodern novels human relationships have also served as the source of parody and critique.

(c) **Death**: Questions of death, whether they occur in a highly volatile and charged political novel (e.g. Maria Vargas Llosa's *Death in the Andes*) or in the social problem novels of Homen Borgohain, have often been used by novelists to mark the contours of an argument. In some cases it can be a source of knowledge (as in the Mexican novelist Juan Rulfo's *Pedro Paramo*), while in others, it is the culmination of life.

(d) **Social Reality**: Most novels present the plot within social frames that either situate the characters or organise their responses in terms of the given frame. For example, in a novel like Gabriel Garcia Marquez's *One Hundred Years of Solitude* the characters are placed in an imagined space called Macondo and their lives are conditioned by the setting. The social frame that we find in a particular novel may be constituted by a variety of factors such a cultural preoccupation, beliefs, contemporary practice and the idea of tradition. Depending on how the novelist conditions them, the characters respond to the social reality around them. They may be in a state of confusion, as in the case of the two visiting ladies Mrs. Moore and Adela Quested in E. M. Forster's *A Passage to India*; or they may be completely in control of the things around them as in Thackeray's *Vanity Fair*. How the reality of society is presented is also associated with the emphasis in the narrative. Sometimes the picture may be bleak as in Franz Kafka's *The Trial* or Albert Camus' *The Outsider* or it may be one of assured comfort and satisfaction as in the novels of Jane Austen. It would be simplistic to say that novels present only one kind of reality; in fact, the dimensions of reality are extremely complex and multi-layered in most novels.

(e) **Sexuality**: In different ways, sexuality has been one of the major themes of the modern novel. We find traces of it in the early exercises of the genre – Henry Fielding's *Tom Jones* is one

eighteenth century example – and in the modern age this has been a major theme of the novel. In texts such as *A Farewell to Arms* it is coupled with other themes such as love and social reality, but sometimes it is the theme that appears to be the most important. Two well-known examples are *Lolita* by Vladimir Nabokov and Gustave Flaubert's *Madame Bovary*.

(f) **The Family**: The opening sentence of Leo Tolstoy's *Anna Karenina* is perhaps one of the most famous statements on the character of family life: "All happy families resemble one another, but each unhappy family is unhappy in its own way." Tolstoy's novel presents the complex situations of people who respond familial life in different ways. In fact, almost all novels offer something on the idea of the family, even though in some we find the absence of the family to be more significant. The family provides the novel a very convenient and suitable frame within which to organise the plot and chronicle the movement of the characters. In Fyodor Dostoevsky's *The Brothers Karamazov* the themes of morality and death are arranged within the broad matrix of family life. Another significant example of this process can be seen in *The House of the Spirits* by the Chilean writer Isabel Allende. Very often the theme of familial life and experience can be seen as functioning in combination with other themes.

(g) **Politics**: The influence of politics on human life and character is another important theme of the novel. This theme may be present in a variety of ways. In *Things Fall Apart* by the Nigerian novelist Chinua Achebe, we see how the conflicting ideologies between two different cultures – one African and the other European – create the space for different political worldviews. George Orwell's *1984* and *Animal Farm* are two examples of the political novel in the English language. The Albanian novelist Ismail Kadare has dealt with the problems of living in a communist state in his *The Successor* and in *Snow* by the Turkish novelist Orhan Pamuk we get a picture of the complex state of affairs in contemporary

Turkey. Many novels deal with politics in very subtle ways. For instance, Jonathan Swift presents the political squabbling of eighteenth century England in his *Gulliver's Travels* through the frame of satire.

(h) **Alienation**: Alienation is a major theme of the novel. Often a character is compelled to face up to the harsh realities of existence during a crisis in life. This is found in novels written in different ages. In D.H. Lawrence's *Sons and Lovers* the protagonist Paul Morel confronts an uncertain future at the end of the novel as he has to deal with void in his life following his mother's death and the failure in his love-relationship with Miriam. Alienation is also the theme of the existential novels written by writers such as Albert Camus, Jean-Paul Sartre and Franz Kafka.

Points to Remember:

* there are some common themes that we find in different novels
* these themes may have different dimesions and aspects depending on how they are used
* sometimes there may be an overlapping of themes: e.g. 'Death' and 'Love' in *A Farewell to Arms* by Ernest Hemingway

CHECK YOUR PROGRESS



1. How is the question of morality important in a novel?

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2. *One Hundred Years of Solitude* is set in a place called

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3. Name some novels which deal with the political theme.

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4. Comment on the alienation in Sons and Lovers experienced by Paul at the end of the novel.

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6.8 LET US SUM UP

We have looked at the various aspects of the novel in this section. We have seen that it is a modern development which is considerably different from other literary genres. There are certain characteristics that are common to most novels which we have discussed here. There are various types of the novel and writers have dealt with themes which can be found in novels written in different times.



6.9 FURTHER READINGS

Denis Walder. *The Realist Novel*, London and New York: Routledge, 1995

Dorothy Hale. The *Novel: An Anthology of Criticism and Theory*, 1900-2000, Oxford: Blackwell, 2006

John Mullan. *How Novels Work*, Oxford: OUP, 2006

Meenakshi Mukherjee, Ed. *Early Novels in India*, New Delhi: Sahitya Akademi, 2002



6.10 POSSIBLE QUESTIONS

1. Trace the development of the novel and provide an analysis of the different stages of its evolution.
2. What are the major characteristics of the novel? Provide a critical reading of these features.
3. Write a note on the major themes of the novel with examples from the narratives that you have read.
4. Give an detailed account of the major types of the novel.
5. Why is the issue of 'reality' so important to the novel?
6. Distinguish the novel from other literary types on the basis of its mode of representation.

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