Narrative Mode and Fiction
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Lecture No # 03
Module No # 01
Genealogy of Genre III

Good morning and welcome back to the lecture series on narrative mode and fiction we are discussing genealogy a study of genres. So talking about the impurity of genres in practice we have to understand that generic distinctions are superficial.

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The impurity of genres in practice

- Generic distinctions are superficial. Epic, which is a part of the narrative mode, can contain lyrical passages.
- The contentious case of Valmiki's *Ramayana* - E.g. Valmiki conceived *Ramayana* after seeing a pair of birds in an amorous state and a hunter killing one of them, which causes the emotion of *soka* (grief) inside him and reverberates in the form of *sloka* or verse. So *Ramayana* is a "supta padabaddhya laybaddha" versification. However, the source of the *karuna rasa* that propels Valmiki's *soka* is in the external physical nature, not within him. Because lyric is a personal feeling that charges emotional motivation from within, *Ramayana* is not a lyric but a narrative.
- Similarly, lyrical poems can also contain narrative parts.

Although the classical and the, new classical periods were both obsessed with generic fixity or compartmentalization of genres in practice. We see that in reality when we start either writing a work or reading a word we see a mixture an impurity that informs such a work. So generic distinctions are necessarily superficial epic which is a part of the narrative mode can contain lyrical passages.

And here we are reminded of an example very close to home the example of Valmik's Ramayana which is a contentious case we and it is a classic case of generic impurity or genres getting mixed. So for example the myths that we know is that Valmiki conceived Ramayana after seeing a pair of birds in an amorous state in an amorous act and a hunter killing one in the pair and this

sorrowful site. Site of death of one of the birds in the act of amber in the act of love caused an emotion of soka or grief inside Valmiki.

And this soka or soak reverberated in the form of sloka or verse so what he feels as soka or sloka is reflected is echoed in the form of a verse also called sloka. So Ramayan is as we know supta padabaddhya laybaddha versification so it has its own a style of versification it has its own rhymes, rhythms, canto. And however the source of this Karuna rasa that propels Valmiki's soka so the source of Karuna rasa that propels Valmiki's soka is in the external physical nature and not within him.

Something happening outside in the external nature provokes the soka the Karuna rasa in him. And so I mean this is not a lyric ramana is not a lyric but a narrative the lyrical work is provoked by intrigued by emotions within and not without. So if we think of genre purity it does not hold does not stand its ground in the case of Ramayana. In the same way we see that lyrical poems can also contain narrative parts so it is very difficult to distinguish lyric and narrative and a dramatic forever right.

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The impurity of genres in practice

- In practice, it is not possible to exclude from a piece of art everything foreign to it, and include everything intrinsic to it. As each work of art cannot convoke all the conditions prescribed to it, genres are liable to get mixed. There is no such thing as an unambiguous atomic model of genealogy.
- E.g. In the Middle Ages, drama was meant for recitation in emulation of Seneca's attitude towards his own closet drama (Senecan tragedy, a body of nine closet dramas, written by 1st century Roman Stoic philosopher Seneca in blank verse).
- While ancient drama contained lyrical passages, ancient literary theory distinguished between lyrical poetry(expresses personal emotions and feelings, typically in the first person) and elegiac poetry (lamenting the death of a public personage or a loved one).

In practice it is not possible to exclude from a piece of art or artwork everything that is foreign to it fall into the genre to which it belongs and also to include everything intrinsic to the genre where it belongs. As each work of art cannot convoke all the conditions that are prescribed to it

genres are liable to get mixed to flow into each other. And so there is no such thing as an unambiguous atomic model of genealogy or study or genre's.

So for example in the middle ages a drama was meant for recitation in emulation of Seneca's attitude towards his own closet drama. So here we are talking about the Seneca tragedy which is a body of nine closet dramas written by Seneca a first century roman stoic philosopher in a blank verse right. Now these were not meant for enactment but mainly for recitation so the line between drama and lyric once again is very blurred here.

While ancient drama contain lyrical passages ancient literary theory distinguished between lyrical poetry which expresses personal emotions and feelings and are typical in the first person. And allergic poetry which; laments the death of a public figure such as a king or even that of a loved one.

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The impurity of genres in practice

- When a genre changes, its label may drop out of use but be retained for the old state of the genre or the label may be forgotten, along with its content. Labels may also confuse because of changes within a genre.

- Genealogy has cases of **contamination**, which is a historical situation where two genres are conflated by similarly pronounced/spelled terms. E.g. The root of Roman verse satire could be assumed to lie in the Greek satyr play, which the Greeks themselves did not regard as a separate genre. Satyrs were half-human, half-goat characters that appeared in between the acts of tragedies to make fun of the plight of the tragedy's characters. They added comic relief.

So when a genre changes this label may drop out of use but be retained for the old state of the genre or the label may be forgotten along with its content too. So labels may also confuse because of changes within genre. So genre has all these cases of contamination being a historical situation where 2 genres are conflated by similarly pronounced or similarly spelled terms. Let us take an example the root of roman verse satire could be assumed to lie in the Greek satire play which the Greeks themselves did not regard as a separate genre in its own right.

Satire's were half human half goat characters that appeared between the acts of tragedies in order to make fun of the plight of the different characters and they added a comic relief. So from that satire play the term travels takes on its own journey and goes on to become something else Roman verse satire completely different from the original sense in which Satire play has been used or understood.

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- Medieval comedy is liable to be not only nondramatic but unfunny. It shares few features with ancient and Renaissance comic forms: colloquial style, a happy outcome, and the presentation of an imago vitae. On the other hand, the use of the same term for the *Divina Commedia* and the *Comedy of Errors* causes confusion.

- With new techniques, genres get further dissolved and hybridized. Through incorporating new perspectives, modern writers break out of conventions. Prominent literary works partake of different genres in different degrees, from which new genres further evolve.

So; medieval comedy is liable to be not only non- dramatic but also not funny so we talk about comedy in medieval period not in the sense of comic. It shares few characters with ancient and renaissance comic forms colloquial style a happy outcome and the presentation of an image are some of the features we are looking at. On the other hand the use of the same term comedy for the divine commedia and the comedy of errors are in very different sense in each case the significance changes and it could cause confusion.

So with new techniques genres get further dissolved and hybridized through incorporating new perspectives modern writers break out of conventions. And so prominent literary works partake of different genres in different degrees and from this, new genres further evolve.

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- Certain genres churn out of specific social and natural conditions and ethos, and cannot be universalized. E.g. Mahakavya, Haiku poetry.
- Haiku is 9C Japanese poem typically of three short lines, without a rhyming scheme. Through the use of 'moras' or sound unit, Haiku poem is a way of looking at a mundane act in the natural world, but at a deeper level it talks about existence. It is intrinsically set in the nature and the culture of Japan where it is born.
- **Epic** reflects the establishment of a particular clan or dynasty, allegorizing history and celebrating national unity; Epic's purpose is to depict a picture of the communal life from a past time, and construe a sense of nation through it. **Mahakavya**, on the other hand, is formed when the author is able to transcend his personal conditions, thoughts and interests and enter universality by acting in harmony with the larger community. Bhamaha, a 7th century Sanskrit poet prescribes Mahakavya as a narrative that has all the rasas (sentiments present in an artwork – Srngar, hasya, Karuna, raudra, vir, bhayanak, bibhatsya, adbhuta) and the corresponding bhavas (emotions invoked in the enjoyer of the art- rati, hasa, soka, krodha, utsaha, bhaya, jugupsa, vismaya); further, it is sargabaddha (divided into different paragraphs). Mahakavya bears the aesthetic theory of the Sanskrit Classical tradition and cannot be essentially transposed to another society or civilization.

So we have to understand that certain genres churn out of specific, social and natural conditions and ethos which cannot be replicated or on to another time space and so they cannot there is no universality of these genres. Think of 2 such cases one is Mahakavya the other is Haiku poetry. So Haiku is a ninth century Japanese poem that is typically comprises three short lines without a rhyming scheme.

So through the use of morals or sound unit Haiku poem looks at any ordinary act any mundane act that is happening in the natural world but at the deeper level beyond this observation Haiku poem is also talking about existence. It is intrinsically set in the nature and the culture of japan from which it is born. So it is very difficult to transpose Haiku to another social or geographical context.

Similarly epic and Mahakavya are not one and the same there could be some similarities but Mahakavya is a very indigenous imagination or a literary form that belongs to India. So that belongs to and that greatly draws inspiration from the ethos of ancient Indian literary aesthetic style and literary aesthetic treaties that we have.

So epic and Mahakavya might have a lot in similar but the Mahakavya also departs from epic in a certain sense it is very indigenous and particular to the ancient Indian aesthetics literary imagination, literary essence and very and it greatly draws inspiration from ancient Indian

metaphysics. So epic reflects the establishment of a particular clan or dynasty and it categorizes history and celebrates national unity that is at the (( ))(11:48) of any epic.

An epic's purpose is to depict the picture of the communal life from a past time and to construe a sense of nation through it. So on the other hand Mahakavya is formed when the author is able to transcend his personal conditions becomes a communal entity. And the author is transcending not only personal conditions but also you know individual thoughts individuation in terms of thoughts and interests. And thereby entering universality by acting in harmony with the goals of a, larger community communal well-being.

Bhamaha who is a seventh century sanskrit poet describes Mahakavya as a narrative that essentially should have all the rasas and that is where Mahakavya is very specific like I said to the Indian aesthetics Indian metaphysics. So Mahakavya is a narrative that has all the rasas or sentiments present in an artwork srngar, hasya, Karuna, raudra, vir, bhayanak, bibhatsya, adbhuta and the corresponding bhavas or emotions.

That are invoked in the enjoyer of this art these different bhavas are rati, hasa, soka, krodha, utsaha, bhaya, jugupsa and vismaya. Further in order for a work to be recognized as Mahakavya it is important for it to be sargabaddha or divided into different paragraphs. And Mahakavya therefore bears the aesthetic theory of the Sanskrit classical tradition and cannot be essentially transposed to another society or to another civilization.

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Prescription of Generic Purity and Hybridity of Genres in Practice

- The overlapping and mutability of genres means that an "imprecise" terminology is more efficient.

- Thus, what Bacon calls as "essay" may not have been perceived as a generic term by Montaigne, but simply as an apt title.

- Changes in genre with the passage of time engender confusion of terms. The term "epigram," for example, has been used continuously since the sixteenth century, so that it is not very obvious how far it has changed in meaning and application, or how far the kind itself has altered. Tudor epigram is not to be equated, either as a label or a form, with modern epigram.

So coming back to the question of generic purity and hybridity of genres in practice overlapping and immutability of genres means that an imprecise terminology is more efficient. Thus what; Becon calls as essay for example may not; have been perceived as a generic term by Montaigne but simply as an appropriate title. So what one calls as a genre the other could call as the title. The nomenclature cannot be universalized right the process of cataloging classifying is not universal general for all the different critics.

So changes in genre with the passage of time in genre confusion of certain terms. For example the term epigram has been continuously used since the sixteenth century so that it is not very obvious how far it has changed in meaning and application or how far the kind itself has altered. So; Tudor epigram is not to be equated either as a label or as a form with the modern epigram.

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- Terminological discontinuity, in its extreme sense, can lead to an entire genre system break up or temporarily go out of use. So the modernist movement, committed to a myth of "breaking the forms," avoided genre labels altogether for a time - or else it would invent playful new ones.

- Medieval writers felt a supreme indifference toward the traditional genres: even got on well without any genre theory at all. Their associations with genres are supposed to be casual and chaotic.

So terminological discontinuity in its extreme sense could lead to an entire genre system breakup or temporarily go out of use. So the modernist movement which committed to a myth of breaking the forms avoided genre labels altogether for a time or else it would invent playful new ones right. Medieval writers felt a supreme indifference towards the traditional genres even they got on well without any genre theory at all. Their associations with genres are supposed to be casual and even chaotic.

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- Medieval genre terms are thus fraught with many problems. Even when the author himself attaches an explicit label, as Chaucer sometimes seems to do, his meaning may be in doubt. So in the *Canterbury Tales*, statements by Host or the narrator that offer potentially valuable generic signposts eventually give rise to very divergent views.
- Further, even the contrast between comedy and tragedy may have a purely stylistic import. Dante distinguishes, of tragedy, comedy, and elegy, evidently correspond to the three styles by height- *Illustris, mediocris and humilis*

So medieval genre terms are thus fraught with many problems even when the author himself attaches an explicit label even like we see in the case of Chaucer his meaning may be in doubt.

For example in Canterbury tales the statements by the host or the narrator that offer potentially valuable generic signposts eventually give rise to very divergent very ambivalent views.

Further even the contrast between comedy and tragedy may have a purely stylistic import or significance. Dante distinguishes a tragedy, comedy and elegy as evidently corresponding to 3 different styles of height-illustris, mediocris and humilis.

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- Labelling has been specially prevalent in the phase of genre theory beginning with Northrop Frye (who resuscitated or invented many terms, such as "alazon," "dianoia," "eiron," and "anatomy") and continuing with the structuralists.

- There are two important additions to genre terminology. First, names may be needed for developing kinds and subgenres.

- Second, the literary model itself may change, in which case elements come to have a different value, and function in generic repertoires in a new way.

Labeling has been specifically prevalent in the phase of genre theory beginning with Northrop Frye. Who resuscitated or invented different terms such as Alazon, Dianoia, Eiron and anatomy and the process of labeling continues with the subsequent structuralists. So there are 2 important additions to genre terminology first the fact that names may be needed for developing kinds and subgenres. And the second is that the literary model itself may change in which case elements come to have a different value and function in generic repertoires in new ways.

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- The main concept of generic development has rested on a distinction between degrees of literariness. Two stages of art have been analyzed, variously called primitive and artificial, simple and sophisticated, naive and sentimental, primary and secondary. The idea of primary and secondary kinds seems first to have arisen in connection with epic.

- The older critics divided Epic into Primitive and Artificial, which is unsatisfactory, writes C. S. Lewis, preferring a distinction in terms of "primary" epic (Homer, *Beowulf*) and "secondary" epic (Virgil, Milton). Primary epic is heroic, festal, oral, formulaic, public in delivery, and historical in subject; secondary epic is civilized, literary, private, stylistically elevated, and "sublime."

So the main concept of generic development has rested on a distinction between degrees of literariness as far as the structuralists are concerned. 2 stages of art have been analyzed variously called primitive and artificial, simple and sophisticated, naive and sentimental, primary and secondary right. So the idea of primary and secondary kinds seems first to have arisen in connection with epic.

The older critics divided it into primitive and artificial which is according to C.S Lewis not a satisfactory division or satisfactory distinction. Lewis would prefer a distinction in terms of primary epic that we see written by Homer or Beowulf and the secondary epic written by Virgil Milton primary epic in essence is heroic festal, oral, formulaic, public in delivery and historical in subject. Whereas secondary epic is more civilized, literary, private, stylistically elevated, and sublime.

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- Within the secondary epic itself, there are wide disparities. A world of difference separates the forms of epic written by Virgil and by Milton, or the eighteenth-century art ballad (such as Tickell's *Colin and Lucy)* and the modified symbolic form of *The Ancient Mariner.*

- Tertiary development seems often to interiorize the earlier kind. In Northrop Frye's conception of Romantic "mythological epics," the myths represent psychological or subjective states of mind.

- It is also characteristic of the tertiary phase that it should be informed by interpretation of generic features. The secondary kind may aesthetically "reinterpret" the primary kind. But the tertiary takes individual conventions as material for symbolic developments that presuppose allegorical, psychological, or other interpretations of them.

So within the secondary epic itself there are wide disparities. A world of difference separates the form of epic written by Virgin and by Milton or the eighteenth century are ballad such as Tickell's Colin and Lucy and the modified symbolic form of the ancient mariner. So, tertiary development seems often to interiorize the earlier kind or the primary epic. In Northrop Frye's conception of romantic mythological epics the myths represent psychological or subjective states of mind.

It is also characteristic of the tertiary phase that it should be informed by interpretation of generic features. The secondary kind may aesthetically reinterpret the primary kind. But the tertiary takes individual conventions as a material for symbolic developments that presuppose allegorical, psychological or other interpretations of them.

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- A few generic transformations that suggest their diachronic character and their role in literary history includes,

  - (1) the transformation of romance by the heroic mode, to produce the heroic romance or "romantic epic" (*Orlando Furioso*; *The Faerie Queen*)
  - (2) the development of the picaresque as a counter-genre to escapist chivalric romance;
  - (3) Henry Fielding's assembly of the repertoire of the panoramic novel (Tom Jones) from a comic transformation of prose romance, together with picaresque, heroic, romantic-epic, and other elements
  - (4) Scott's assembly of the repertoire of the historical novel (*Waverley*) through romantic and historical transformation of the regional novel;
  - (5) the transformation of the period novel by modal extension from the existentialist novel of ideas, as in John Fowles' *The French Lieutenant's Woman*.

A few generic transformations that suggest their diachronic character and their role in literary historical studies; or literary history includes the transformation of romance by the heroic mode to produce the heroic romance or romantic epic, examples would be Orlando furioso or the faerie queen. Then the; development of the picaresque as a counter-genre to escapist chivalric romance. Henry fielding's assembly of the repertoire of the panoramic novel Tom jones for example from a comic transformation of prose romance, together with picaresque, heroic, romantic epic, and other elements.

Scott's assembly of the repertoire of the historical novel here we are thinking of Waverley through romantic and historical transformation of the regional novel. And then the transformation of the period novel by modal extension from the existentialist novel of ideas as in the case of John Fowles's the French lieutenant's woman.

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- Transformations of genre can be identified with a range of processes such as topical invention, combination, aggregation, change of scale, change of function, counterstatement, inclusion, selection, and generic mixture.

- Topical inventions, such as student life was a well-established minor topic of the novel long before the university novel subgenre. Such topical innovations seem to characterize most new literary movements. Perhaps this is because they involve a turning from interest in form to interest in matter.

- Combination of repertoires plays a significant part in most new forms. This becomes most obvious at the assembly stage. So the Elizabethan masque combines mummery, masquerade, pageant, and entertainment.

So; transformations of genres can be identified with a range of processes such as topical invention, combination, aggregation, change of scale, change of function, counter statement, inclusion, selection and generic mixture. Topical inventions such as, student life was a well-established minor topic of the novel long before the university novel subgenre emerges. Such topical innovations seem to characterize perhaps this is because they involve a turning from interest in form to interest in matter.

Combination of repertoires plays a significant role in most new forms. This becomes most obvious at the assembly stage. So for example the Elizabethan masque combines mummery, masquerade, pageant with entertainment.

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- Another different additive process is aggregation, whereby several complete short works are grouped in an ordered collection-as the songs in a song cycle or the ballads in a ballad opera. The Elizabethan sonnet sequence has a complex repertoire of its own, which includes such features as liminal conventions, narrative patterns, literary-critical digressions, mood changes and numerological structure.
- Change of scale was a means of generic originality-something that ancient theorists partly recognized when they attempted to describe it.
- On the other hand, change of function holds the power to alter the genre.
- Certain new genres or "antigenres" act as antitheses to existing genres. Their repertoires are in contrast throughout. In smaller genres, this contrast may take the form of rhetorical inversion, whereby dispraise is modeled on inverted praise, malediction on valediction, and so forth.

Another different additive process is aggregation which leads to several complete short works being grouped in an ordered collection such as the songs in a song cycle or the ballads in a ballad opera. The Elizabethan sonnet sequence has a complex repertoire of its own, which includes features such as liminal conventions, narrative patterns, literary critical digressions, mood changes and numerological structures.

Change of scale was a means of generic originality something that ancient theorists partly recognized when they were attempting to describe it. On the other hand, a change of function holds on. So, on the other hand certain new genres or Antigenres act as antithesis to existing genres. Their repertoires are in contrast throughout in smaller genres this contrast may take the form of rhetorical inversion, whereby this praise is modeled. For example: on inverted phrase, malediction on valediction and so forth.

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Formation of new genre happens through inclusion; it could be inclusion taking place when one literary work may enclose another within it. If the inset form becomes conventionally linked with the matrix a generic transformation has taken place. So, inclusion is found in all literary periods, in a wide variety of genres. Eclogues early included inset songs or narratives and they were themselves inset in the romances of Sannazaro and Sidney. In one type of an epithalamium there is a recursive inclusion, a nuptial song within a nuptial song.

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So Antonio Minturno emerges as a chief proponent of mixture his enthusiasm for mixture shapes entire L'Arte Poetica and L'Arte Poetica regularly discusses both pure and mixed versions of

kinds. So for example pure satire is followed by comic and tragic satire. L'Arte is sometimes vague about what constitutes this mixture right. So Wordsworth's approach to genre is freshly analytic although when he treats mixture it is with a view of classifying.

He lists 4 modes or moulds or classes and then he adds to quote Wordsworth out of the 3 last here he is talking about Idyllium, didactic and philosophical satire has been constructed as a composite order. Lot to Frye treats fiction as bound together by 4 chief strands, novel, confession and anatomy and romance. And the mixture is simply a matter of combining these 4 regardless of the external structure. So Frye's were the 6 possible combinations of these forms all exist.

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- The most obvious sort of generic mixture is the outright hybrid, where two or more complete repertoires are present in such proportions that no one of them dominates.
- Sonnet and epigram often gave rise to bicorporate forms during the Renaissance. In comparing the sonnet with neighboring genres such as epigram, canzone, and ode, critics, such as Robortello, Lorenzo de Medici, Pigna, Tasso, Du Bellay, and Sebillet, stressed the resemblances between sonnet and epigram (in terms of brevity, "point," amorous topics, metrical pattern).
- In English, both Sidney's and Shakespeare's sequences achieve some of their most individual effects through hybridity. Astrophil and Stella has several "sonnets". Hybrid genre involves "playing off two generic styles against one another, sometimes in concert, sometimes in opposition."

The most obvious sort of generic mixture is the outright hybrid where 2 or more complete repertoires are present in such proportions that no one of them can dominate. The text sonnet and epigram often give rise to bi-corporate forms during the renaissance. So in; comparing the sonnet with neighboring genres such as epigram, canzone, and ode. Critics such as robortello, lorenzo de medici, pigna, tasso, du bellay and sebillet, stressed the resemblances between sonnet and epigram in terms of brevity, point, amorous topics, metrical pattern.

In English both Sidney's and Shakespeare's sequences achieve some of their most individual effects through hybridity. Astrophil and Stella has several sonnets. Hybrid genre involves a playing of 2 generic styles against one another sometimes this playing could happen in concert sometimes in opposition.

- Sonnet-epigram hybrids were formed, broadly speaking, in two ways. Epigram topics and style could be introduced in sonnet form, or the structure could be divided externally between the two genres.

- English tragicomedy is a form of great interest which remains under-discussed. Erich Auerbach interprets tragicomedy as the happy result of backwardness: he refers to the influence of antiquity that had not misled Elizabethan dramatists into a false separation of the styles.

- Cyrus Hoy stated that irony provides strategic common ground between tragedy and comedy. He prefers satiric tragicomedy, and regards the earlier phase as superior. Incongruity between professions and behavior was then extreme, both in tragedy and in satiric comedy. Comedy could "throw the tragic action into high [albeit] grotesque relief by providing a burlesque commentary."

So solid epigram hybrids were formed broadly speaking in 2 ways Epigram topics in style could be introduced in sonnet form, or the structure could be divided externally between the 2 genres sonnet and epigram. So English tragicomedy is another form; of great interest which remains under discussed so Erich Auerbach interprets tragic comedy as the happy result of backwardness. By backwardness here he is referring to the influence of antiquity that had not misled Elizabethan dramatists into a false separation of the styles.

Cyrus hoy stated that irony provides strategic common ground between tragedy and comedy. He prefers satiric tragicomedy and regards the earlier phase as superior. Incongruity between professions and behavior was extreme both in tragedy and in satiric comedy. Comedy could throw the tragic action into high albeit grotesque relief by providing a burlesque commentary.

- Generic mixtures need not be full-blown hybrids. In fact, it is more usual for one of the genres to be only a modal abstraction with a token repertoire.
- Allegory had a remarkable vogue in late antiquity and in the Middle Ages. Northrop Frye distinguishes continuous and intermittent allegory, but concludes that "allegory is thus not the name of a form or a genre, but of a structural principle in fiction".
- Allegory's extension to a wide variety of kinds was common during the Middle Ages, and has understandably given rise to its description as a "dominant form."
- Epigrammatic mixture is in connection with structural inclusion and hybrids. The "diastole" of epigram can be discerned in Herrick's Hesperides. This greatest of English epigram sequences accommodates features of an astonishing variety of genres.

So generic mixtures need not be full-blown hybrids in fact it is more usual for one of the genres to be only a modal obstruction a model so it is more usual for one of the genres to be only a modal abstraction with a token repertoire. Allegory had a remarkable vogue in late antiquity and in the middle ages. Northrop Frye distinguishes a continuous and intermittent allegory, but comes to the conclusion that to quote him allegory is thus not the name of a form or a genre but of a structural principle in fiction.

Unquote allegory is extension to a wide variety of kinds was common during the middle ages and has understandably given rise to its description as a dominant form. Epigrammatic mixture is in connection with structural inclusion and hybrids. The diastole of epigram can be discerned in Herrick's Hesperides this greatest of English epigram sequences accommodates features of an astonishing variety of genres. I would like to stop the lecture at this point and I will meet you with another round of discussions and in another lecture thank you.