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**6.0 OBJECTIVE**

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**In this unit we will learn about**

- The major poets who gave shape to contemporary literature by their composition
- The major novelists who strengthened the fiction of the era
- The major dramatists who introduced new way of writing and how drama flourished as a genre in the contemporary age

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**6.1 INTRODUCTION**

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In this unit writers are chosen on the basis of their works which have been included in most of the university syllabus. British Literature no doubt can boast of more famous writers than any other literature written in English. The literary works written by them cover almost every period of history and almost every literary style. They've created some of the most famous and ideal characters whose eminence and illustriousness travel beyond the literary works of which they're the subject. Through the varied plots of their work of art they touched the thoughts and guided the other writers to write emphatically. Stretching back over a thousand

years, the British literary tradition is vast and shows no signs of coming to a standstill. This module just guides the readers to a few of Britain's most famous writers and their most celebrated works.

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## 6.2 MAJOR POETS OF CONTEMPORARY AGE

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Literature of contemporary age, known as modern age, is characterized by a radical break with traditional ways of writing in favour of new forms of expression. Ezra Pound guided us with the dictum, "Make it new!" Modern age in poetry is considered to have begun with Charles Baudelaire and the French Symbolist movement. Poets of the Contemporary age experimented with form; moved away from the personal towards the intellectual; and pointed out the ills of society and the alienation of the individual in the modern world.

The revolution in poetic taste attracted everyone. Modern poetry was influenced by various movements and changes. W B Yeats and Thomas Hardy played a big role as a bridge from old into the new age of poetry. They were followed by the Georgian poets like D H Lawrence, Edmund Blunden, Rupert Brooke, Robert Graves, Walter de la Mare and Siegfried Sassoon. Poetry was continued to be written mostly in the traditional style till the publication of T S Eliot's *The Love Song of Alfred J Prufrock*.

The poetry of the contemporary age was governed by three poets; W. H. Auden, Stephen Spender and Cecil Day-Lewis. David Gascoyne, Hugh Sykes Davies, George Barker, and Philip O'Connor introduced English surrealist poetry. "These poets turned to French models rather than either the *New Country* poets or English-language modernism, and their work was to prove of importance to later English experimental poets as it broadened the scope of the English *avant-garde* tradition." John Betjeman and Stevie Smith wrote independently without joining any particular group. The main movement in post-war 1940s poetry was the New Romantic group that included Dylan Thomas, George Barker, W. S. Graham, Kathleen Raine, Henry Treece and J. F. Hendry. Lawrence Durrell, Bernard Spencer, Roy Fuller, Norman Nicholson, Vernon Watkins, R. S. Thomas and Norman McCaig, who were noticed in 1940s as the significant poets. Philip Larkin, Elizabeth Jennings, D. J. Enright, Kingsley Amis, Thom Gunn and Donald Davie secured their position of great poets of 1950s.

Poets who emerged in the last three decades of the 20th century include Carol Ann Duffy, Andrew Motion, Craig Raine, Wendy Cope, James Fenton, Blake Morrison, Liz Lochhead, Linton Kwesi Johnson and Benjamin Zephaniah. The New Generation movement flowered in the 1990s and early twenty first century producing poets such as Don Paterson, Julia Copus, John Stammers, Jacob Polley, David Morley and Alice Oswald.

### **T S Eliot : (1888-1965)**

Thomas Stearns Eliot, the most erudite poet of contemporary age, is known for instilling high intellectualism into his poetry. He is one of the most remarkable of English poets. He had great influence on poetry for more than forty years. He sees poetry and ceremony as forces that can give meaning to the emptiness and confusion of the modern world. His conversion into Anglicanism in 1927 marked a change of poetic style with his works becoming less ironic and focusing more on spiritual matters. He gives great importance to the forces that make it possible for spiritual as well as physical life to continue. The Waste Land by Eliot is a very long and complex poem. The poem contains many old myths, literary allusions, languages, music as well as different kinds of characters. There is spiritual dryness in the wasteland where renewal of life is impossible. The poem shows the emptiness and meaninglessness of modern life and modern world. Eliot sees the root cause of modern world's unhappiness and confusion is the people's inability to bring together the different areas of their experiences to make a complete and healthy whole. His poetic cunning, fine craftsmanship and original accent have led to many regarding him as synonymous with Modernism; and his poem The Love Song of J. Alfred Prufrock is seen as a masterpiece of the movement. In 1948, Eliot won the Nobel Prize in Literature for "his outstanding, pioneer contribution to present-day poetry". His famous poems are The Love Song of J. Alfred Prufrock (1915) The Waste Land (1922), The Hollow Men (1925) and Journey of the Magi (1927)

**2.W H Auden**(1907-1973) Wystan Hugh Auden, a leading poet of a new generation and a poet of remarkable wit was greatly influenced by the poetry of Thomas Hardy, William Blake and Hopkins. Along with Yeats and Eliot, W. H. Auden is usually ranked among the three greatest 20th century British and Irish poets. Wystan Hugh Auden is considered as the last great poet who had complete mastery of form. He wrote on topics like ancient religion and science on one hand and politics and psychology, on the other. They are the poems of examinations of the contemporary English situation. Some of his poems directly deal with political events and their effect on people's lives. He expresses a strong sense of the realities of everyday life. The poetry of Auden is known for its stylistic and technical achievement; its engagement with politics, morals, love and religion; and its variety in tone, form and content. His legacy as one of the most important poets of Modernism is indisputable and he continues to have an influence on English writers to this day.

Auden's friendship with Stephen Spender and Christopher Isherwood contributed greatly in his journey as a poet. As one of the greatest English poets of the twentieth century he made special efforts to write poems in nearly every imaginable verse form. Due to his unsurpassed technical virtuosity, vast range of his intellect and material, his work has exerted a major influence on succeeding generations of poets on both sides of the Atlantic.

W. H. Auden served as a chancellor of the Academy of American Poets from 1954 to 1973, and divided most of the second half of his life between residences in New York City and Austria. He died in Vienna on September 29, 1973.

#### Famous Poems

Look, Stranger! (Faber and Faber, 1936)

*September 1, 1939 (1939)*

The Quest (1941)

For the Time Being (Random House, 1944)

The Collected Poetry of W. H. Auden (Random House, 1945)

Collected Shorter Poems 1930-1944 (Faber and Faber, 1950)

The Shield of Achilles (Random House, 1955)

Homage to Clio (Faber and Faber, 1960)

City Without Walls and Other Poems (Random House, 1969)

Thank You, Fog: Last Poems (Random House, 1974)

Collected Poems (Random House, 1976)

**3.Stephen Spender**(1909-1995)-Sir Stephen Harold Spender was professor of English at University college, London from 1970 to 1977.He dealt with themes of social in justice in his poems, novels and essays.In 1965 he was appointed as the Poet Laureate Consultant in Poetry to the United States Library of Congress in 1965.He was knighted in 1983.He co-founded Horizon magazine with Cyril Connolly and edited it from 1953 to 1966.

Spender's books of poetry include *Twenty Poems*(1930)*Vienna*(1934), *The Still Centre*(1939),*Poems of Dedication*(1946),*The Generous Days*(1971).

**4.C.Day-Lewis-(1904-1972)** Cecil Day-Lewis was one of the leading British poets of the 1930s. He preferred individual lyricism. In the 1930s he was closely associated with W.H. Auden (whose style influenced his own) and other poets who sought a left-wing political solution to the ills of the day. Day-Lewis was Clark lecturer at the University of Cambridge in 1946. He was professor of poetry at Oxford from 1951 to 1956. *The Complete Poems of C. Day-Lewis* was published in 1992. At his death he was poet laureate, having succeeded John Masefield in 1968. Under the pseudonym of Nicholas Blake he also wrote detective novels, including *Minute for Murder* (1948) and *Whisper in the Gloom* (1954). The disappointments of his academic career encouraged him to seek other ways of gaining self-esteem. His chief consolation, however, was a romantic image of himself as a poet. Day-Lewis's own ideas about the shape of the new poetry are embodied in *Transitional Poem* (1929). The poet found no inspiration in his teaching. Instead, his next volume, *From Feathers to Iron* (1931), is a lyric sequence inspired by the birth of his first son. The birth itself is the climax of the volume; most of the lyrics are meditations by the poet or poems addressed to his wife or the unborn child. The poems of *Overtures to Death and Other Poems* (1938), Day-

Lewis's next volume, were written in years dominated by Mussolini's attack on Ethiopia.

### **His poems**

*Transitional Poem* (1929) *The Magnetic Mountain* (1933) *A Hope for Poetry* (1934) *Word Over All* (1943), *The Poetic Image* (1947) *Collected Poems* (1954) *The Buried Day* (1960), *The Room and Other Poems* (1965) and *The Whispering Roots* (1970).

### **5. Dylan Thomas**

Dylan Thomas is often compared with T S Eliot and W H Auden. Thomas began writing poetry very early as a child. By 1930 he had taken to writing poems in penny notebooks; a number of his poems were published in the "Poet's Corner" of the Sunday Referee and in the influential New Verse. He has been called a pagan, a mystic, and a humanistic agnostic; his God has been identified with Nature, Sex, Love, Process, the Life Force, and with Thomas himself." His poems in the name of *Eighteen Poems* were published in December, 1934 and second volume of his poetry *Twenty-five Poems* in 1936. The later volume includes a significant sonnet sequence of ten poems, "Altar wise by owl-light," *Twenty-five Poems* has been focused on the religious sonnets, the volume as a whole contains indications of a shift in emphasis in Thomas's writing the poems of this volume are "concerned with the relationship between the poet and his environment," particularly the natural environment. " In *Twenty-five Poems*, we can see the beginnings of the pastoral mode which reaches its fulfilment in the great lyrics of Thomas's last poems."

Thomas's third book, *The Map of Love*, appeared in August, 1939, which comprised a strange union of sixteen poems and previously published seven stories.

Dylan Thomas was obsessed with words—with their sound and rhythm and especially with their possibilities for multiple meanings. He wrote in a letter to Glyn Jones: "My own obscurity is quite an unfashionable one, based, as it is, on a preconceived symbolism derived from the cosmic significance of the human anatomy." Thomas's work next saw publication in a 1946 poetry collection, *Deaths and Entrances*.

Thomas was always a highly individual stylist. He made ample use of sound, alliteration, assonance, internal rhyme, and approximate rhyme. In *The Craft and Art of Dylan Thomas*, William T. Moynihan describes his rhythm as "accentual syllabic": "its stress pattern generally sounds as though it is iambic, but this very justifiable assumption cannot always be borne out by traditional scansion. Thomas may, in fact, have depended upon an iambic expectancy, as he varied his rhythms beyond any customary iambic formulation and then—by completely unprecedented innovations—created his own rhythm, which is very close to iambic."

His famous poems are

"*I see the boys of summer,*"

"*A process in the weather of the heart,*"

"*The force that through the green fuse drives the flower*"

6. **Kathleen Raine**(1908-2003) English poet, scholar, and critic **Kathleen Jessie Raine**, was always appreciated for her mystical and visionary poetry. Raine became one of a group of Cambridge poets and was noted for her efforts to abandon the materialistic world for a world of feeling in her works, which was labelled as meditative and lyrical. Nature, life, death, and eternity were her themes. Under the patronage of Charles, Prince of Wales, Raine founded in 1990 Temenos Academy and created the *Temenos Academy Review* in 1999. She was made a Commander of the British Empire in 2000.

Exactness of observation and precision of diction was liked by critics and readers in her first book of poems, *Stone and Flower* (1943), as well as in her later poetry. Raine's many volumes of poems include *The Pythoness* (1949), *The Hollow Hill* (1965), *The Lost Country* (1971), *The Oval Portrait* (1977), *The Oracle in the Heart, and Other Poems, 1975–1978* (1980), *Autobiographies* (1991), *Living with Mystery* (1992), and *Collected Poems* (2000). Among her critical works are *Blake and Tradition*, 2 vol. (1968), *From Blake to a Vision* (1978), *The Human Face of God: William Blake and the Book of Job* (1982), and *Yeats the Initiate* (1986). Four volumes of autobiography are *Farewell Happy Fields* (1973), *The Land Unknown* (1975), *The Lion's Mouth* (1977), and *India Seen Afar* (1989).

7. **Lawrence Durrell:(1912-1990)** **Lawrence George Durrell**, English novelist, poet, and writer of topographical books, verse plays, and farcical short stories was born in India(Jullunder). He was educated in India until he reached age 11 and moved in 1935 to the island of Corfu. He first gained recognition as a poet with *A Private Country* (1943), and his reputation was established by *Cities, Plains and People* (1946), *The Tree of Idleness* (1953), and *The Ikons* (1966). His *Collected Poems 1931–74* appeared in 1980.

He wrote several books of poetry and prose before the publication of *The Alexandria Quartet*, composed of *Justine* (1957), *Balthazar* (1958), *Mountolive* (1958), and *Clea* (1960). The first three volumes described, from different viewpoints, a series of events in Alexandria before World War II; the fourth carried the story forward into the war years. By its subjective narrative structure *The Alexandria Quartet* demonstrates one of its main themes: the relativity of truth. More important is the implied theme: that sexual experience, the practice of art, and love are all ways of learning to understand and finally to pass beyond successive phases of development toward ultimate truth and reality.

**8. Philip Larkin** : (-1985). Larkin was commonly referred to as “England’s *other* Poet Laureate”. Larkin employed the traditional tools of poetry—rhyme, stanza, and meter—to explore the often uncomfortable or terrifying experiences thrust upon common people in the modern age. present “a poetry from which even people who distrust poetry, most people, can take comfort and delight”. As Alan Brownjohn noted in *Philip Larkin*, the poet produced without fanfare “the most technically brilliant and resonantly beautiful, profoundly disturbing yet appealing and approachable, body of verse of any English poet in the last twenty-five years.”

To Larkin, Brownjohn noted, life was never “a matter of blinding revelations, mystical insights, expectations glitteringly fulfilled. Life, for Larkin, and, implicitly, for all of us, is something lived mundanely, with a gradually accumulating certainty that its golden prizes are sheer illusion.” Larkin became famous over one hundred pages of poetry in four slender volumes that appeared at almost decade-long intervals. His famous works are *The Less Deceived* (1955), *The Whitsun Weddings* (1964), and *High Windows* (1974).

**9. Elizabeth Jennings:** (1926-2001) **Elizabeth Joan Jennings**, English poet whose works relate intensely personal matters in a plainspoken, traditional, and objective style and whose verse frequently reflects her devout Roman Catholicism and her love of Italy. In 1992 Jennings was made a Commander of the British Empire.

Her first pamphlet, *Poems*, appeared in 1953, followed by *A Way of Looking* (1955), which won her a Somerset Maugham Award and enabled her to visit Italy. *Song for a Birth or a Death* (1961) marked a new development, with its confessional tone and more savage view of love. Some of the best of her later poems concern her nervous breakdown and its aftermath, such as those collected in *Recoveries* (1964) and *The Mind Has Mountains* (1966). Other works include *The Animals' Arrival* (1969), *Lucidities* (1970), *Relationships* (1972), *Extending the Territory* (1985), and *Familiar Spirits* (1994). A translation, *The Sonnets of Michelangelo* (1961), was revised in 1969.

**10. Thom Gunn** (1929–2004)

In 1954 Gunn's first poetry collection, *Fighting Terms*, was published. The book was instantly embraced by several critics, including John Press, who wrote, "This is one of the few volumes of post war verse that all serious readers of poetry need to possess and to study." During the 1970s and 80s, Gunn's poems were marked by the poet's personal experiences as he wrote more openly about his homosexuality and drug use. Many critics believed he was betraying his talents. But with the publication of *The Man with Night Sweats* in 1992, a collection memorializing his friends and loved ones who had fallen victim of the AIDS pandemic, critics were reminded of Gunn's early promise. As Neil Powell wrote of

the book, "Gunn restores poetry to a centrality it has often seemed close to losing, by dealing in the context of a specific human catastrophe with the great themes of life and death, coherently, intelligently, memorably. One could hardly ask for more." Gunn received the Lenore Marshall Poetry Prize for the collection in 1993. Gunn's honors include the Levinson Prize, an Arts Council of Great Britain Award, a Rockefeller Award, the W. H. Smith Award, the PEN (Los Angeles) Prize for Poetry, the Sara Teasdale Prize, a Lila Wallace-Reader's Digest Award, the Forward Prize, and fellowships from the Guggenheim and MacArthur foundations.

Over the next few decades, he published several collections that were not as warmly received as his earliest work, including *The Sense of Movement* (1957), *My Sad Captains* (1961), *Touch* (1967), *Moly* (1971), *To the Air* (1974), *Jack Straw's Castle* (1976), *Selected Poems 1950-1975* (1979), and *The Passages of Joy* (1983).

He went on to publish several more books of poetry in the United States and Britain, including *Boss Cupid* (Farrar, Straus & Giroux, 2000), *Frontiers of Gossip* (1998), and *Collected Poems* (1994). He has also written several collections of essays, including *The Occasions of Poetry* (1982; U.S. edition, 1999).

**11. Craig Raine (1944---)** An English Poet and critic Craig Raine has been credited with originating Martianism, a movement named after his poem "A Martian Sends a Postcard Home". He lectured at Exeter College (1971-2), Lincoln College, Oxford, (1974-5), and Christ Church, Oxford, (1976-9), and was books editor for *New Review* (1977-8), editor of *Quarto* (1979-80), and poetry editor at the *New Statesman* (1981). Reviews and articles from this period are collected in *Haydn and the Valve Trumpet* (1990). He became poetry editor at the London publishers Faber and Faber in 1981, and became a fellow of New College, Oxford, in 1991. He gained a Cholmondeley Award in 1983 and the *Sunday Times* Writer of the Year Award in 1998. He is founder and editor of the literary magazine *Areté*.

His poetry collections include the acclaimed *The Onion, Memory* (1978), *A Martian Sends a Postcard Home* (1979), *A Free Translation* (1981), *Rich* (1984) and *History: The Home Movie* (1994), an epic poem that celebrates the history of his own family and that of his wife. *How Snow Falls* (2010) is his latest collection of poems. His libretto *The Electrification of the Soviet Union* (1986) is based on *The Last Summer*, a novella by Boris Pasternak. *Collected Poems 1978-1999* was published in 1999.

- **Check your progress.1:**

*Answer the following questions in 100 words*

**Q.1.How do you define the contemporary poetry?**

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**Q2.What is the difference between the poets of 20<sup>th</sup> century and the poets of previous era?**

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**Q3- What is the poet's job in the contemporary age?**

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**Q.4. What do you know about 'New Poets Nine in Number'?**

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### **6.3 MAJOR NOVELISTS AND ESSAYISTS OF CONTEMPORARY AGE**

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The novels of the nineteenth century were written at a time when there was confidence and stability in British society. But the twentieth-century novels are influenced by the changes in beliefs and political ideas after the events of the First World War and the disappearance of the British Empire. The novel was given its form by Henry James. Joseph Conrad soon followed him. Virginia Woolf and Joyce rejected the traditional way of writing the novel and prose and developed a new technique called the stream of consciousness technique or interior monologue. Modern prose writers try hard to achieve simplicity and clarity of expression. The written language of today is very much nearer to the spoken language. Journalism, novel writing, autobiography, biography, travel writing and the essay continue to live and grow. Modern essayists have imparted new

dimensions to the development of prose style. One of the interesting development in the twentieth century literature is the remarkable increase in the number of women writers especially novelist. Some woman novelist, generally deals with the same kind of subjects as men do, for example, Virginia Woolf and Iris Murdoch. Several important women writers from the first half of the century include Rebecca West, Elizabeth Bowen, Storm Jameson and Rosamond Lehman. They have found a new audience in this way.

### **1. August Wilson**

His novels present a picture of modern twentieth century life and its problems. But he uses the traditional form of novel. His novels contain various sorts of characters, but all of them belong to the same middle class social group. His stories, which belong to his earlier collections, are satirical and express moral judgments indirectly. His Anglo Saxon Attitude is about a historian's life who is compelled by some events to tell the truth. His another novel *The Middle Age of Mrs. Eliot* is about a woman's life who makes herself familiar with the outside world around her, in spite of the family's suggestion to live a lonely life after her husband. Her other novels are *No Laughing Matter* and *As If By Magic*.

### **2. Rudyard Kipling**

He was born and brought up in India. He spent most of his adult life there when it was under the rule of the British Empire. In his best works, *The Jungle Book* and *Kim*, he has written with great confidence about Indian wildlife, British army, Navy, power and glory of the British Empire. At this time the power and influence of British Empire was at its height. Kipling wrote with the hope that the beliefs and values of his stories are accepted and shared completely by his readers.

### **3. E. M. Forster**

Forster wrote novels a short time later than Kipling. He held the different view of India and the British Empire. The main theme of this novel was human relationship. *Howard's End* explores the relation between inward feeling and outward behaviour. There are two families The Wilcoxes and the Schlegel, who believes in two different aspects of life, material and spiritual, respectively. Foster's theme is how to connect these two aspects of life, the outer and the inner. Only this connection will make human love of a higher and greater kind.

*A Passage to India* is a Forster's masterpiece in which he takes the relations between the English and the Indians in the early 1920's. Adela Quested, an English girl comes to India to marry an English officer. She makes friendship with some Indians and travels with them. Once she accuses an Indian of sexually attacking her in the cave. The case begins in the court. This incidence breaks the relationship between the English and the Indians. Forster as a liberal humanist is on the side of Indian independence. His main theme in this novel is the importance of bringing together opposites in order to create unity.

#### **4. Arnold Bennett**

He used the traditional form of the novel, but with realistic presentation of the details of the characters. Most of his novels are set in the five towns, the center of English Pottery industry. His novels deal with the lives of the same sort of people of the industrial society. They present the dull and difficult picture of life. His famous novels include, *Clayhanger*, *Hilda Lessways* and *These Twain*.

#### **5. H. G. Wells**

He also often took characters from a lower social level, but many of his characters are given a chance of happiness. Wells also used modern scientific advances in his novels in a new way. *The Time Machine*, *The War of the Worlds* and *The First Men on the Moon*, use the material of science. He also wrote *Ann Veronica* about a girl who wants to choose for herself what to do in life, which in many ways also looks ahead to the women's movement much later this century.

#### **6. Somerset Maugham**

He is a good novelist, but his popularity as a story writer is even higher. His first novel, *Lisa of Lambeth* presents a realistic picture of slum life. *Of Human Bondage* is his autobiographical novel which shows the difficulties that the writer met in his early life. In *The Moon and Sixpence* a French artist tries to break away and fight against the conventional society. Maugham satirizes the social and literary life of the English people in *Cakes and Ale*.

#### **7. D. H. Lawrence**

He created a new kind of novel. He believed that a novelist's duty is to show how a person's view of his own personality is influenced by the conventions of language, family and religion and how a person's relation with other people is always changing. *Sons and Lovers* is his autobiographical novel, which deals about his attachment to his mother. Paul Morel, the hero of the novel is brought in the English Midlands as Lawrence was brought up. The novel is mainly concerned with the relationship between Paul and his mother. Paul wants to be a creative artist, but for this he has to free himself from the influence of his mother and take his own decisions in his personal matters. The novel ends with the mother's death and a sort of liberation for the hero.

*The Rainbow* deals with the story of three couples of families of different ages. He takes three generations and explores all the basic human relationship- relationship between man and his environment, men and woman, intellect and instinct and different generations. The first couple has a deep and loving understanding of each other, the second couple has a physical passion for each other, and the third couple use language as a wall to keep them apart and each tries to force their own wishes on the other.

### **8. James Joyce**

He was born and brought up in Ireland. He is noted for his experimental use of language and exploration of new literary method. *Dubliners* are his collection of short stories which gives the realistic pictures of Dublin life with symbolic meaning. *The Portrait of the Artist as a Young Man* is his autobiographical novel in which Joyce has appeared in the form of his hero, Stephen Dedalus, who is under the influence of Irish nationality, politics and religion. But he realizes that the artist must be outside the society in order to be objective. So to make himself free he escapes from Dublin life.

James Joyce's *Ulysses* is one of the strangest novels written in English. Stephen also appears as a character in *Ulysses*. The central character, Leopold Bloom is an antihero rather than a hero. The characters and some events of the novel have been derived from Old Greek stories, as the title suggests. The novel is concerned with the artist and the nature of the artistic creation. Joyce has used stream of consciousness technique in this novel. It is funny, satirical and partly realistic work and it contains many literary references and many kinds of language.

### **9. Virginia Woolf**

Virginia Woolf is known for her use of the technique of stream of consciousness in her novels. But unlike Joyce she is interested to explore the consciousness in her novels. *To the Lighthouse* by her has an abrupt opening without any background of setting. A family is on holiday in Scotland. The novel ends with the revisiting of the house by the same family ten years later. James Ramsay finally goes to the lighthouse with his father unwillingly. He hates his father both for preventing him to go at the earlier time as well as insisting him to go at last. The novel presents a fine pattern of symbolic relations and the study of the moral and psychological problems.

Woolf's *Orlando* might be called a symbolic biography of the author's friend, Victoria Saukville-West, with the hero, Orlando. In the novel, Orlando begins as a man in the sixteenth century and ends as a man in 1928. It is a lively and humorous work containing a considerable number of private jokes. Woolf also wrote other novels and critical writings.

### **10. Graham Greene**

Graham Greene divides his many books into two groups. In the first group there are sophisticated adventure stories which he calls entertainments. His next group contains serious novels in which he explores the difference between human decency and religious virtue, between moral intention and irreligious act. The characters, which are seen nearer to God, are failure than those who are successful in worldly affairs. *Brighton Rock*, *The Power and the Glory*, *Heart of the Matter* are his famous novels.

### **11. William Golding**

Golding is a symbolic novelist. His first and well known novel *The Lord of the Flies* has been probably the most powerful English novel written

since the war. It is the story told with clear realism and symbolic meaning of a group of small children wrecked on a desert island. The novel shows how the effects of civilization break down and they return to their essential animal nature. For, Golding it is the essential nature of all human beings. His later novels also contain his sense of human inadequacy and his own vision of man.

### **11. Anthony Burgess**

He wrote various sorts of novels. He praised Joyce and imitated his way of using language. His early three novels, which have the setting of Malaya take a lot from Forster's *A Passage to India*. *A Clockwork Orange* is his most famous novel, which presents the picture of the future in which a character named Alex willingly chooses the evil course in his life. He intends to hurt the people and to make them suffer the pain because he takes delight in doing so. Later he is taken to the doctor for cure. Burgess here wants to make a moral point that Alex can choose both the options, either good or evil. The language of the novel contains words from other languages, particularly Russian. *The Wanting Seed* is his satirical novel, which has the setting of the future England.

### **12. Evelyn Waugh**

He is famous as the greatest comic novelist of the century. He satirizes the unpleasant situations by presenting comic events of characters who are often treated unkindly. The events of comic situations are impossible to believe, but they are very amusing indeed. His first novel *Decline and Fall* is about a young man's innocence and the world's dishonesty. *Scoop* is a very humorous novel in which a wrong British reporter is sent to East Africa during the war. When he returns another man is rewarded for the act which the first man did not do. His later novels *Men at Arms* and *Officers and Gentlemen* are serious and religious.

### **13. George Orwell**

He became a very famous writer, mainly because of his political and critical writing. His best works are written on the political subjects. There is no doubt that he is considered to be the most important political writer after the war. Orwell presents with great clarity, the realities of social and political life of this time.

In the novel *Nineteen Eighty-Four* he describes how government uses language in order to hide the truth and betray the people. The novel gives a picture of a future world where the state provides a kind of television for the people to watch. The state slowly changes people's language and only such words are left in use among the people, which are suitable for the purpose of the state. Thus, the language and action are controlled in order to control the people by the state. Orwell realizes that people must be given their freedom and the state should not control them so strictly.

*Animal Farm* is his best-known novel. It is a political allegory which presents wrong political events and revolution which were carried out just to capture the power and rule over the country. He satirizes the absolute

power holders who always believed in suppressing the people and fulfilling their selfish desires. This is very well done by the novelist by using the animal characters. In the story of the novels the animals on the farm are led by the pigs to dismiss their master Jones. But when they hold the power, they become as selfish and cruel as their master Jones.

#### **14.Ivy Compton-Burnett**

Her novels deal with the family life in a very original way. She presents the reality of Victorian family life in her novels. Mostly her cruel and evil characters succeed where as good characters remain unsuccessful in their lives. No force from outside or inside can change her characters. The bad are never punished and good are never rewarded. In her novels she deals with the traditions of the Victorian family to show that the realities of their lives are basically cruel and destructive. Her famous novels include *Brothers and Sisters*, *Parents and Children* and *A Heritage and its History*.

#### **15. Doris Lessing**

She is mainly concerned with the women's problems in her novels. Her first novel, *The Grass is Singing* is about the sad life of a poor white farmer's wife. It has the setting of Southern Africa. In *Children of Violence* the central character, Martha Quest, tries to break away from old social ideas and traditions in order to live a free life. In her famous novel, *The Golden Notebook*, Lessing deals with women's lives, beliefs and problems with her great courage, power and honesty. She explores how the pressures of the social and political events have been put on women. The people in the novel are seen hostile and unfriendly towards women. They hurt and treat female characters cruelly because they themselves are weak.

#### **16.Margaret Drabble**

Drabble's novels also present women as main characters. But they do not express ideas and feelings much about themselves; rather they are concerned mainly to receive higher education. In her novels, *The Millstone* and *The Waterfall* the central characters who find themselves in loneliness and frustration are brought into the happy world with love and human feelings. Drabble creates a picture of unhappy in *The Ice Age*. The people in the novel are seen unhappy because they only live in one part of their personality. It is shown as a danger to the whole of society.

#### **• Check your progress-2**

***Write true or false against the statements***

- 1.Modern science fiction was introduced by H.G Wells.-(T)
- 2.The modern fiction is devoid of realism.(F)
- 3.The modern novel presents the doubts, uncertainties, frustrations and anxieties of the modern man.(T)
- 4.The psychology of sex and psychological theories of Freud and Havelock, new biological theories and method of birth control influenced the writing.(T)

5. Novels translated from foreign languages had no effect on contemporary novels. (F)

**Write a short note on the following in about 100 words. First one is done for you.**

**Q1. Stream of consciousness novel.**

Ans. Stream of consciousness is a narrative technique in nondramatic fiction. It is used to render the flow of various impressions—'visual, auditory, physical, associative, and subliminal—that impinge on the consciousness of an individual and form part of his awareness along with the trend of his rational thoughts.'

The term stream of consciousness was first used by the psychologist William James in his book *The Principles of Psychology* (1890). Writers who were interested in writing psychological novel and wanted to represent the full richness, speed, and subtlety of the mind at work, used it abundantly.

The stream-of-consciousness novel commonly uses the narrative techniques of interior monologue. James Joyce's *Ulysses* (1922), William Faulkner's *The Sound and the Fury* (1929), and Virginia Woolf's *The Waves* (1931) are the examples.

2. Science Fiction

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Q3- Metafiction and Magic realism

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**• Check your progress- 3**

Choose the most suitable answer out of the given answers.

1. Which of the following is contemporary of James Joyce?

- A. Daniel Defoe
- b. Virginia Woolf
- c. Thomas Hardy
- d. Henry Fielding

2. Which of the following novels of Joyce was banned for obscenity?

- A. Dubliners
- B. Ulysses
- C. A Portrait of the Artist as a young Man
- D. None of the above

3.The phrase ‘Stream of Consciousness’ was used by whom in his Principles of Psychology’?

- A. Singmud Freud
- B. C G Jung
- C. William James
- D. None of these

4. ‘Make it new" is a maxim of (blank) which modernist writer who adhered to experiment novel literary forms and expressions.

- a. Ezra Pound
- b. T S Eliot
- c. Karl Marx
- d. Kafka

5.Where Angels Fear to Tread is a novel of

- A. Joseph Conrad
- B. Somerset Maugham
- C. E M Forster
- D. None of these

6.Which of the following novels of D H Lawrence is a sequel to his novel The Rainbow?

- A. Women in Love
- B. Sons and Lovers
- C. Lady Chatterly’s Lover
- D. Both A and B

7.The phrase ‘ Collective unconscious’ is associated with

- A. C G Jung
- B. Singmund Freud
- C. Both A and B
- D. Niether A nor B

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#### **6.4 MAJOR DRAMATISTS OF CONTEMPORARY AGE**

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G B Shaw and John Galsworthy revived the British Drama that had remained in coma throughout the 19<sup>th</sup> century. The development of the theatres gave a new direction to the evolution of drama in the 20<sup>th</sup> century. Foreign dramatists-Ibsen, Strindberg, Antony Chekhov, Tolstoy and others influenced the development of modern drama. Expressionism was the boldest experiment in drama which was not concerned with society but with man. Absurd drama came into being because of the efforts of Samuel Becket. At the same time realistic drama or the naturalistic drama also known as the problem play was loved by the readers because it was connected and concerned with their own life and problems. J M Barrie, John Galsworthy, G B Shaw, etc contributed to its development. We cannot ignore the efforts of W B Yeats who revived

Poetic Drama at the Abbey Theatre. But it was T S Eliot who firmly established the tradition of poetic drama in the 20<sup>th</sup> century. According to Eliot drama expresses the depth of human soul. He said, 'The human soul, in intense emotion, strives to express itself in verse.' *The Murder in the Cathedral* (1935) is his first full length poetic play.

English Drama during the Contemporary Period (1845-1945) A.D. falls into three categories:

Social Drama: The first and the earliest phase of modernism in English Drama is marked by the plays of G.B. Shaw and John Galsworthy, which constitute the category of social drama modelled on the plays of Ibsen.

Nationalistic Drama: The middle phase of Modernist English drama deal with the plays of Irish movement contributed by Yeats and others. the Drama of this period was recognised by having the element of nationalism.

Poetic Drama: The final phase of the Modernist English Drama comprise plays of T.S. Eliot and Christopher Fry, known as poetic drama, It attracted the common people and elite alike.

1. Practically a new approach in modern drama swayed the English theatre by George Bernard Shaw
2. (1856-1950). Born in Ireland with Yorkshire blood in his veins , he took the advantage of a man
3. without a country. In London where he passed his youth amidst poverty and struggle, he joined
4. the socialist movement and became a member of the Fabian Society (1884) whose manifesto he
5. had written. After initial experiments as a novelist, writing five novels, and as an art critic,
6. G.B.S., the initials made famous by The Saturday Review (1895-1898), discovered in the drama
7. the ideal medium for dissemination of his ideas. With William Archer, he had attempted to
8. collaborate on a play in 1885, but the endeavour did not meet with success. In 1892, being
9. influenced by Ibsen whom Shaw, however, did not follow as a model, Shaw radically altered the
10. play giving it the title *Widower's Houses*, which was produced by the Independent Theatre
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20. play giving it the title *Widower's Houses*, which was produced by the Independent Theatre

### **1. George Bernard Shaw (1856—1950)**

The greatest among the modern dramatists was George Bernard Shaw. Shaw was mainly concerned in learning, in propagating ideas, in debating, and persuading people to accept his views about society and morals up to the age of forty. Then working under the influence of Butler, Nietzsche and Ibsen, he decided to bring the world round to his opinion through the medium of the theatre. With that end in view he studied the stage through and through and came out with his plays which were theatrically perfect and bubbling with his irrepressible wit. The result was that he immediately attracted attention and became the most popular and influential dramatist of his time.

Shaw wrote his plays with the deliberate purpose of propaganda. He himself said, "My reputation has been gained by my persistent struggle to force the public to reconsider its morals." He prepared the minds of the audience by written prefaces to his plays which are far more convincing than the plays themselves.

In most of his plays, Shaw himself is the chief character appearing in different disguises. Other characters represent types which Shaw had studied thoroughly. Mostly the characters in his plays are mere puppets in his hands taking part in the conflict of ideas. He criticises mental servitude, moral slavery, superstition, sentimentalism, selfishness and all rotten and irrational ideas. All the plays of Shaw deal with some problem concerning modern society. For example, In *The Apple Cart* Shaw ridiculed the working of democratic form of government and hinted that it needed a superman to set things right. It was in *St. Joan* that Shaw reached the highest level of his dramatic art by dealing in a tragic manner a universal theme involving grand emotions.

### **2. Oscar Wilde (1856-1900)**

Another dramatist who worked for the revival of drama was Oscar Wilde. It was only during the last five years of his life that he turned his attention to writing for the stage. During his lifetime his plays became very popular

on account of their epigrammatic style and they were found graceful, polished and full of wit. The situations he presents in his plays are hackneyed, and borrowed from French plays of intrigue. *Lady Windermere's Fan* (1892), *A Woman of No Importance* (1893), *An Ideal Husband* (1895) and *The Importance of Being Earnest* are the four important comedies of Wilde.

### **3. John Galsworthy (1867-1933)**

Galsworthy a dramatist and a novelist, believed in the naturalistic technique both in the novel and drama. According to him, "Naturalistic art is like a steady lamp, held up from time to time, in whose light things will be seen for a space clearly in due proportion, freed from the mists of prejudice and partisanship." Galsworthy tried to reproduce as an observer and as an outsider the natural stuff both upon the stage and in his plays. Of course, his sympathies were always for the poor and less fortunate classes and it was apparent that consciously or unconsciously he takes sides with them.

The important plays of Galsworthy are *Strife* (1909), *Justice* (1910), *The Skin Game* (1920), and *The Silver Box*. All these plays deal with social and ethical problems. *Strife* deals with the problem of strikes, which are not only futile but do immense harm to both the parties. *The Skin Game* presents the conflict between the old-established landed aristocracy and the ambitious noisy, new rich manufacturing class. *Justice* is a severe criticism of the prison administration of that period. *The Silver Box* deals with the old proverb that there is one law for the rich and another for the poor.

The plays of Galsworthy are remarkable for their technical efficiency especially a strict economy of style and characterisation . But sometimes he carries simplicity of aim and singleness of purpose too far and the result is that his plays lack human warmth and richness which are essential elements in literature.

### **4. Harley Granville-Barker (1877-1946)**

Granville-Barker belonged to that group of dramatists like Galsworthy who dealt with Domestic Tragedy and Problem Plays. Though he wrote a number of plays of different sorts in collaboration with other playwrights, he occupies his place in modern drama mainly as a writer of four "realistic" plays—*The Marrying of Anne Leete* (1899), *The Voysey Inheritance* (1905), *Waste* (1907) and *The Madras House* (1910). Each of these plays deals with a dominant problem of social life.

### **5. John Masefield (1878-1967)**

Another dramatist belonging to the same school as Galsworthy and Granville-Barker is Masefield. He passionate enthusiasm and cold logic, fantasy and realism. Though he clings to the natural world and is a confirmed realist, he is wrapped in the spirit of mysticism. All these conflicting qualities are seen in his greatest play—*The Tragedy of*

*Nan*, which is the best modern example of the form of domestic tragedy. The social forces do not play any significant part in it. The sufferings of Nan who becomes a veritable outcast on account of her father having been hanged for stealing a sheep, and her connection with the half-mad old Gaffer, have been raised to tragic heights by the playwright's imaginative passion which is given an appropriate poetic expression. But in spite of the supernatural and imaginative cast of the play, the story is one of unflinching realism.

#### **6. J. M. Barrie (1860-1937)**

J. M. Barrie did not belong to any school of dramatists. The best of his work is marked by imaginative fantasy, humour and tender pathos. His most characteristic and original play is *The Admirable Crichton* (1902), a drawing-room comedy in which the family butler is the hero. As Barrie did not find himself at peace with himself and the society, he was fond of capturing and treasuring a child's dream of what life ought to be. From day-to-day life of London we are wafted to a world of romance, of innocence, which is so refreshing after the sordid picture of real life. Three other plays *Peter Pan*, *The Golden Bird* and *The Golden Age* have the children story-book characters in them, who are brought to life by the writer's skill. Barrie also wrote *A Kiss for Cinderella*, a fantasy. Barrie's last and most ambitious drama was *The Boy David* (1936) in which he has given a fine picture of the candid soul of boyhood. On the whole, Barrie is a skilled technician. The episodes in his plays grow out of each other with refreshing unexpectedness, giving rise to crisp dialogue and contrast of character.

#### **7. William Butler Yeats**

He was born in Dublin, and in his youth he became interested in the Gaelic League which had been formed to revive popular interest in the old fairy stories and folk-lore of the Irish people. Under the inspiration of the Gaelic movement, Yeats was convinced that through a wide dissemination of these Celtic myths, not alone Ireland but the whole world might be stimulated. As at that time drama was the most popular literary medium for moving a large number of audience, Yeats, who was primarily a lyrical poet, turned to drama. But as commercial theatre with its elaborately decorated stage and other technical devices was unsuited to his simple, poetical and symbolical plays, he, with the help of Lady Gregory, established the Irish Literary Theatre. This theatre gave performances of Yeats plays, and in course of time it became so important that out of it grew the Irish National Theatre Society, which constructed the famous Abbey Theatre, Dublin. Here the play was the main thing, and the stage setting comparatively unimportant.

Though Yeats wrote about thirty plays, the most important and widely known ones are *The Countess Cathleen* (1892) and *The Land of Heart's Desire* (1894). But the popularity of these plays depended more upon poetic charm and strangeness than upon dramatic power. Yeats' plays are

defective in their organic constructions, and they do not maintain the proper balance between poetry, action and characterisation. The poetic element obtrudes too much and prevents the creation of the illusion of possible people behaving credibly and using an appropriate speech medium. As the characters have to speak long passages in verse, they look artificial, arrogating to themselves an exaggerated importance. The fact is that Yeats was essentially as romantic lyric poet and, therefore he did not handle the dramatic form with ease.

### **8. John Millington Synge (1871-1909)**

who graduated from Dublin, spent a number of years among the peasants of Ireland. With them he lived like a peasant, using their language, learning their tales, and observing closely their customs and characters, until he started writing his plays which, in the opinion of some critics, are second only to Shakespeare's.

Synge exercises strictest economy in his plays, and he rarely admits a superfluous word. The result is that sometimes his humour becomes too grim and his tragedy bitterly painful. He has not got the generous superfluity of Shakespeare which gives us an impression of the superabundance of life. His *Riders to the Sea* (1909), which is one of the greatest tragedies written in the twentieth century, is considered by some critics as too harrowing and ruthless. His comedy, *The Shadow of the Glen*, aroused much protest because in it the heroine, an Irish woman, is shown as proving unfaithful to her husband. The people of Ireland could not tolerate this as they thought that Irish women were more virtuous than English women. Synge's *The Playboy of the Western World*, in which he gave an impression that Irishmen were capable of glorifying as murderers, provoked riots. But it proved to be very popular because it gives an impressive representation of Irish peasant phrases which the author had heard on the roads, or among beggar women and ballad-singers around Dublin.

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## **6.5 SUMMING UP**

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The latest movement in drama in England is the rapid development of the historical play. The exploitation of historical themes is the result of a deliberate endeavour to escape from the trammels of naturalism and to bring back something of the poetic expression to the theatre. The close association between the poetic school and historical school is well exemplified by John Drinkwater and Clifford Bax. Drinkwater's *Abraham Lincoln* (1918) was such a great success that it made the author internationally famous. He wrote several other historical plays, as *Mary Stuart* (1921) *Oliver Cromwell* (1922) and *Robert E. Lee* (1923). In all these plays Drinkwater has built the action round a particular theme. The modern drama in England is in a transitional stage, and it is difficult to understand where it stands. The naturalistic method of Shaw still makes an appeal; there are dramatists like Somerset

Maugham who have written very successful comedies of manners; and at the same time the new experiments in non-realistic and imaginative drama also excite the audience. In fact, all these tendencies are found in modern drama, and no one in particular holds the predominant place at present.

• **Check Your Progress 4**

*Write true or false against the statements*

1. Observed Shaw. "I always have to preach", "My plays all have a purpose."(T)
2. It were John Drink water and John Mansfield who never wrote any poetic drama. Drinkwater did not attempt to write in blank verse and thus escaped comparison with the great Shakespeare.(F)
3. Theatre was founded in 1892 by a group of prominent Irish writers with W. B. Yeats at their head.(T)
4. An important phase of modern drama is found in the revival of the Comedy and Absurd drama alongside of the naturalistic and realistic plays. (F)
5. It was J. M. 18 Barrie, a Scottish novelist, who provided the lies of romance by turning his face away from drab and cruel reality. He found solace in magic isles and imaginary dream islands.(T)
6. According to T S Eliot,1990 marks the beginning of Modern British Drama with George Bernard Shaw's attack on the most previous, Victorian era.(F)
7. Pygmalion is entirely focused on the British social structure, from language to etiquette.(T)
8. Another unique aspect of Modern British Drama is its portrayal of ethical and unethical situations, which pushes the audience to contemplate morality(T)

**Check your progress 5**

1. Discuss the evolution of modern drama.

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2. How the Shakespearean drama is different from modern drama?

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3. Discuss the development of modern British drama.

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4. What are the important features and characteristics of modern drama and dramatists?

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• **Check your progress 6**

1. The Silent Woman' is a play by

- (a) G.B. Shaw
- (b) Shakespeare
- (c) Marlowe
- (d) Ben Jonson

2.. Who is the author of the drama 'You never can tell'?

- (a) G.B. Shaw
- (b) Ben Jonson
- (c) Shakespeare
- (d) Christopher Marlowe

3. Samuel Beckett's 'Waiting for Godot' is a-

- (a) Morality play
- (b) Problem play
- (c) Miracle play
- (d) Absurd play

4.. What is a Miracle Play?

- (a) a play of tragedy
- (b) a play of comedy
- (c) a play in fiction
- (d) a supernatural religious drama

5. What do you mean by Pathos or Catharsis? 1X

- (a) a sorrowful event
- (b) a murder in a tragedy
- (c) an adventure of hero
- (d) arouse of pity and fear \

6. What do you mean by Protagonist?

- (a) the character against main character i.e. Antagonist
- (b) the villain of drama
- (c) the minor character
- (d) the main character in a literary work

7. What do you mean by Prologue?
- (a) the last part of any drama
  - (b) the first chapter of play
  - (c) the preface or introduction of any writing
  - (d) surface
8. 'Melodrama' is a kind of play -
- (a) of violent and sensational themes
  - (b) of pathetic themes
  - (c) of historical themes
  - (d) of philosophical themes
9. Who is the father of modern English Drama?
- (a) G.B. Shaw
  - (b) John Milton
  - (c) Shakespeare
  - (d) Thomas Walt
10. 'Things Fall Apart' is written by -
- (a) Chino Achebe
  - (b) Nom Chomosky
  - (c) Wole Soyanka
  - (d) Doris Lessing
11. 'Waiting for Godot' is written by -
- (a) Samuel Beckett
  - (b) Edward Albee
  - (c) Samuel Butler
  - (d) Samuel Heaney
12. The most important element of a Tragedy?
- (a) Plot
  - (b) Character
  - (c) Spectacles
  - (d) Diction

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## 6.6 KEY WORDS

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- Symbolist movement** is a **movement** beginning in French and Belgian poetry towards the end of the 19th century. It is known for seeking to express states of mind rather than objective reality. Power of words and images to suggest are the key ingredients.
- Celtic Mythology** Celtic mythology is the mythology of Celtic Polytheism the religion of the Iron Age.
- Imagery** Imagery is created through writing that creates

	images in our minds. In other words it is the use of a language that appeals to senses besides or other than sight.
<b>Alliteration</b>	In literature, alliteration is the noticeable repetition of same initial consonant sounds in closely associated syllables within a group of words. It is not necessary that these words are spelled the same way
<b>Assonance</b>	Assonance is a sameness in the sounds of words or syllables either between their vowels or between their consonants.
<b>Internal rhyme</b>	In poetry, internal rhyme, or middle rhyme, is rhyme that occurs within a single line of verse, or between internal phrases across multiple lines. By contrast, rhyme between line endings is known as end rhyme.
<b>Approximate rhyme</b>	Approximate rhyme uses similar sounds. It is known by various other names as 'near rhyme, slant rhyme, off rhyme, partial rhyme, imperfect rhyme, and even half rhyme.'
<b>Accentual syllabic</b>	Accentual-syllabic verse is an extension of accentual verse which fixes both the number of stresses and syllables within a line or stanza.
<b>Poetic play</b>	A poetic play is a play in which the characters speak in <b>verse</b> . Notable examples are classic Greek tragedies.

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## 6.7 SUGGESTED READINGS

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1. Andrews, Elmer. *The Art of Brian Friel*. New York: St. Martin's Press, 1995.
2. Beebe, Maurice (Fall 1972). "Ulysses and the Age of Modernism". *James Joyce Quarterly* (University of Tulsa) 10 (1): p. 176.
3. Elmes, Simon (2005) *Talking for Britain: a journey through the nation's dialects*. London: Penguin Books (Word 4 word: the voices survey \ BBC).
4. Lewis, Barry. "Postmodernism and Literature." *The Routledge Companion to Postmodernism* NY: Routledge, 2002, p. 121.

### Answers of Check your progress

- **Check your progress.1:**

*Answer the following questions in 100 words*

Ans-1 Written works have the ability to make us feel. They make us want to believe, be inspired, and live vicariously through the stories on

the page. Whether short or long form, poetry is often illusory, and full of rich imagery or hidden meaning. It is these elements which provoke readers to dig deeper. The best poems and poets are read throughout the ages.

Ans-2 Poets and their poetry have the ability to take readers places and into worlds never imagined. Poets can often be tortured souls or great thinkers that allow readers a new view on the world. These greatest 20th century poets provide the kind of emotional connection to the written word that few can, and do so in a modern way. Among them are some of the top writers and poets of all time. After the publication of Eliot's *The Love Song of Alfred J Prufrock*, the writing style of poetry witnessed a great change. The Edwardians and the Georgians failed to express the spirit of the age. The imagists and the war poets, especially Wilfred Owen and Issac Rosenberg, wrote a new kind of poetry which we may call modern or contemporary.

Ans-3 Modern poetry depicted that the poet was no longer a singer of beautiful dreams expressing himself in sweet and embellished words. The poet's job in the modern age is to express the chaos and the changing scenario of life and society around him. T S Eliot's *The Wasteland* was both 'a demonstration and a manifestation of what the new poetry wanted to do and could do'. In fact modern poet was expected to create the poetry of experience, dominated by the image of a city. Oxford Movement in the poetry is also known as the modern movement and the new country movement.

Ans-4 D J Euright's 'Anthology Poets of the Fifties(1950) and Robert Conquest's Anthology(1956)brought nine new poets to notice of the commoners. They were John Wain, Kingsley Amis, John Holloway, Donald Davie, D J Enright, Philip Larkin, Thomas Gunn, Robert Conquest and Elizabeth Jennings. The majority of these young poets belonged to working class or lower middle class and all of them were educated in Oxford or Cambridge University.

### **Answers-Check your progress-2**

- 1.True
- 2.False
- 3True
4. True
5. False

### **Check your progress- 3**

- |     |     |
|-----|-----|
| 1.A | 2.B |
| 3.C | 4.A |
| 5.B | 6.A |
| 7.B |     |

**Check your progress- 4**

- |         |         |
|---------|---------|
| 1.True  | 2.False |
| 3True   | 4.False |
| 5 True  | 6 False |
| 7. True | 8. True |

**Check your progress- 6**

Answer:

- |       |      |      |      |       |
|-------|------|------|------|-------|
| 1-d,  | 2-a, | 3-d, | 4-d, | 5-d,  |
| 6-d,  | 7-c, | 8-a, | 9-a, | 10.a, |
| 11.a, | 12.a |      |      |       |