

GUJARAT ARTS AND SCIENCE
COLLEGE AHMEDABAD

Department of English

Academic Year: 2022-23 (BA Sem-4)



PROJECT DETAILS

Sr. No.	Title of Project	Students Name
1	Importance of Studying Literature	CHAVDA RAKESH NARENDRABHAI
		RATHOD PRINCE KISHANBHAI
		SALANI ADARSH SANJAY
		SHAIKH MOHAMMADFAIZAN ABDULHASAN
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2	Epic as Literary Form	MANVALA ADITYA PRAKASHBHAI
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		SANGHRIYAT NAUMANBHAI KAYMUDDINBHAI
		SOLANKI SUNITA KANUBHAI
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3	Elizabethan Drama	SOLANKI HIMANI LALJIBHAI
		SOLANKI JAYMIN ARVINDBHAI
		SOLANKI JIMI ARVINDBHAI
		SURYAVANSHI KINJAL VIJAYBHAI
		DESAI SAVANKUMAR UMESHBHAI
4	Romantic Poetry	BIRARI NIRJALA VINUBHAI
		CHAUDHARI SRUSHTIKUMARI ZINABHAI
		JADAV DHAVALKUMAR PITAMBARBHAI
		AVASTHI KHUSHI PRADIPBHAI
		LAKHANI PRIYANSHI JADAVJI
5	Victorian Novelists	MAKVANA MEGHRAJSINH LAXMANSINH
		PIPAVAT OM SHARADBHAI
		VALAND RAVIKUMAR DILIPKUMAR
		VASAVA SMITKUMAR DHARAMSINGH
		OGANIA BHAVESH BHAILAL
6	Plato's Attack on Poetry	PANDYA ANJALI KALPESHKUMAR
		PARMAR MEHULBHAI RAMANBHAI
		BHADAURIYA RAVINA AJITSINGH
		DAMOR AJITBHAI RAMSINGBHAI
		DINDOD HITESHBHAI DHANABHAI
7	Horace's Observations on Poetry, Drama and Satire	GURJAR SANJANA OMPRAKASH
		JAIN BHAVANA RAJKUMAR
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		PAREKH MAHARSHI SANJAYBHAI
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8	Sources of Sublime	MAKWANA VINOD NARSANGBHAI
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Date: 03/03/2023

Placement: Ahmedabad



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Importance of Studying Literature

Sr No.	Topic
1	Introduction
2	To Derive Pleasure
3	To Know the Country and its People
4	Significant for the Holistic Growth
5	To Become Better People
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7	To Understand Reality
8	To Understand Life
9	Development of Language Skills
10	Development of Critical thinking and Sensitivity
11	Artistic Unity
12	Conclusion

Importance of Studying Literature

Introduction

The study of science has become so important in the modern world that sometimes it becomes difficult to decide whether studying literature is worth one's time and effort. Literature cannot feed hungry children or lighten the suffering of people nor can it prevent wars or diseases. In such a scenario what is the importance of literature? Why should one study literature? In this modern world, what is the use of literature? These are pertinent questions. But there are good reasons for studying literature in the present times.

Some of the important reasons for studying literature are as follows:

1) To Derive Pleasure:

Reading is one of the cheapest and easiest forms of enjoyment for literate people. A student of literature can expect to enjoy her studies. The student can be in a happy position just like the creative artist. Of course, the great writers of the past like Shakespeare or Milton require a great deal of study before the ordinary reader can enjoy them. But the efforts made in this direction bring rich rewards in the end. Any great work of art gives us immense pleasure. As the poet John Keats has rightly said, "A thing of beauty is a joy forever." A reader who reads the works of great writers repeatedly can experience aesthetic joy every time she reads those works. Literature affords the pleasure of the highest kind.

2) To Know the Country and its People:

One of the reasons for studying literature is to know the country and its people. If one is interested in knowing about a particular country and its people that one has not yet visited - there are few better ways of knowing

them than through literature. Travel booklets or encyclopaedias or newspaper and magazine articles can provide information about a particular place, region or country. But they provide factual information. But the literature of any country provides a deeper insight into the lives lived by people in that country. It is a living document throbbing with life lived by people.



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Epic as Literary Form

Sr No.	Topic
1	Definition of Epic
2	Characteristics of Epic
3	Growth and Development of Epic
4	Types of Epics
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Epic as Literary Form

Definition of Epic

An epic, as defined by J. A. Cuddon in his *Dictionary of Literary Terms and Literary Theory*, is a long narrative poem, on a grand scale, about the deeds of warriors or heroes, incorporating myths, legends, folk tales and history. Epics are often of national significance in the sense that they embody the history and aspirations of a nation in a lofty or grandiose manner. The term epic, in its strict sense, according to M. H. Abrams in *A Glossary of Literary Terms*, is applied to a work that meets at least the following criteria: it is a long verse narrative on a serious subject, told in a formal and elevated style, and centred on a heroic or quasi-divine figure on whose actions depends the fate of a tribe, a nation, or the human race. Likewise, Chris Baldick, in *The Oxford Dictionary of Literary Terms*, defined the epic as a long narrative poem celebrating the great deeds of one or more legendary heroes, in a grand ceremonious style. The hero, usually protected by or even descended from gods, performs superhuman exploits in battle or in marvellous voyages, often saving or founding a nation. Examples of the epic are as follows: the epic of *Giglamesh*, Homer's *Iliad* and *Odyssey*, the Anglo-Saxon *Beowulf*; the great Indian epics *Mahabharata* and the *Ramayana*, Virgil's *Aeneid*, Milton's *Paradise Lost* and others. Aristotle ranked the epic second to tragedy in importance. It is most definitely a challenging form for a poet to attempt and there are a few epics in the world.

The epic is thus is a long tale on verse, with famous heroes for its principal characters, and it weaves together into an artistic form the many legends of their exploits which were handed down from generation to generation by word of mouth in song and story. The story of the *Iliad*, for example, existed as folklore before Homer collected its scattered fragments together to form a splendid whole. The events of the epic may have been magnified by tradition and the poet's

imagination, but some of them undoubtedly belong to actual history, like the siege of Troy. The mighty warriors and princes who are the leading figures may have existed, though in the poem they are given almost superhuman dimension. Their actions are often subject to the personal interventions of gods, who preside over their destinies and form a separate group of characters, with their lovers and rivalries, in almost every classical epic. The supernatural and magical elements are always prominent. The language of the poems is always noble and exalted, as to befit the words and deeds of gods and heroes; it is in “the grand style” and does not attempt to resemble common speech.



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Elizabethan Drama

Sr No.	Topic
1	Introduction
2	University Wits
3	William Shakespeare
4	Ben Jonson
5	Conclusion

Elizabethan Drama

Introduction

*If thou didst ever hold me in thy heart,
Absent thee from felicity awhile,
And in this harsh world draw thy breath in pain,
To tell my story.*
(From Hamlet)

Out of all dramatic genres, tragedy ruled the English stage during the Elizabethan age. The English tragedy, at any rate, was not developed from the miracle plays, but from the classical models of Seneca. Seneca's tragedies are notable for the horrors, for their exaggerated character drawing, their aggressively rhetorical language coupled with emotional hyperboles, and a wealth of epigrams. By 1581, Seneca had become the first classical dramatist to have all his works translated into English. *Gorbudoc* (1562) was the first English play in Senecan form and was followed by Gascoigne's *Jocasta* (1566) and Hughes's *Misfortunes of Arthur* (1588), both on the Senecan model. The most important of the Senecan plays was Kyd's *The Spanish Tragedie* (1593) and *Philotas* (1604). With Kyd began the tradition of the Revenge Play, many features of which are to be seen in Shakespeare's *Hamlet*, and the work of late Elizabethan or Jacobean dramatists like Webster, Tourneur, and Marston. Other Shakespearean plays showing a strong Senecan influence are *Richard III* and *Macbeth*. Elizabethan drama began and flourished in the hands of University Wits, matured to the fullest with the genius of Shakespeare and almost ended with the creative writer Ben Jonson.

The University Wits: These young men, nearly all of whom were associated with Oxford and Cambridge, did much to found the Elizabethan school of drama. They were all more or less acquainted with each other, and most of them led irregular and stormy lives. Their plays had several features in common



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Romantic Poetry

Sr No.	Topic
1	Romantic Revival
2	Influence of the French Revolution
3	Important features of Romantic poetry
4	Contribution of the major Romantic poets – Wordsworth, Coleridge, Shelley, Byron, and Keats

Romantic Poetry

Romantic Revival

The period between 1780 and 1830 is popularly known as the Romantic Age or the Romantic Revival. It refers to a period from the late eighteenth century through the late 1830s in which poets, writers, and artists across Europe, but particularly in Germany and England, reacted against the Neoclassicism that preceded them. Moreover, the Romantic poets are perhaps the most anthologized and studied poets in English Literature. Poets such as Wordsworth and Coleridge have been considered the founding figures of Romanticism and of a whole way of new way of thinking. However, these poets did not invent new concepts or ideas, but rather they were responding to the events and situations around them like the **French Revolution** (1789), the reactions and actions of its supporters and opponents, and the events that followed it like the **Peterloo Massacre** (1819), the rise of the **Utilitarians** and **Evangelicalism**, the 1829 emancipation of Roman Catholics, the **Reform Bill** of 1832, the Napoleonic Wars and the suffrage for the middle class. Besides Wordsworth and Coleridge, the other major poets of this age are Byron, Keats, and Shelley. William Blake, Robert Southey, Robert Burns, William Cowper, Thomas Moore, Anna Barbauld, Felicia Hemans, Florence Nightingale, George Crabbe, and John Clare are the other poets of this age.

Influence of the French Revolution

The 1780s was the beginning of reforms in England. Social movements for causes like the abolition of the slave trade, poor relief, education of the poor, and improvement of the condition of the prisons were among the efforts to improve England. The air of social discontent was not limited to England. In 1789, with the **Fall of the Bastille prison**, began the French Revolution. This event had a profound effect on English society, ideas and politics. Various English thinkers

responded to the hopes and horrors engendered by this revolution in France. While thinkers like Edmund Burke who in his *Reflections on the Revolution in France* (1790) responded with horrors, others like Thomas Paine with his *The Rights of Man* (1791-92) considered this event as a source of hope and reform. However, the supporters of the Revolution were met with suspicion in England, like in the case of Paine, who was indicted for treason and had to flee to France.



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Victorian Novelists

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1	Introduction
2	Features of the Victorian Novel
3	Contribution of Victorian Novelists: Charles Dickens, William Thackeray, and Anthony Trollope
4	Women Novelists: Elizabeth Gaskell, the Bronte Sisters, and George Eliot
5	Conclusion

Victorian Novelists

Romantic Revival

The Victorian Age is essentially the age of the novel. During this period novels made phenomenal progress. It was the golden age of the English Novel. It was used as a popular medium for expressing its rapid progress in commerce, industry and science. The novel became a popular literary form among the middle class. As the middle class rose in power and importance, and the increase in the reading public due to the growth of lending libraries made novels very popular. The popularity of the novel was also because it was the best vehicle to present a picture of life that the middle-class reader wanted to read about. Writers of different schools of thought used it to express their general criticism of life. It reflected all the forces that were shaping the complex modern world. “The spread of science made it realistic and analytical; the spread of democracy made it social and humanitarian. The spirit of religious and moral unrest, of inquiry and criticism, was uppermost in it. In its variety of matter and treatment, the Victorian novel is the index of the many-sided interests and conflicting elements of the Victorian age”, says Hudson.

Features of the Victorian Novel:

The material and scientific progress influenced Victorian life. This was also reflected in its literature. The novel, being a popular medium of expression, tried to find the truth and show how it might be used to uplift humanity. The early Victorian novel was essentially the reflection of the life lived. Instead of seeking inspiration from the Middle Ages or the world of romance, the early Victorian novelists concentrated on the social, political, and economic aspects of Victorian society. Realism became a characteristic feature of early Victorian novels.



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Plato's Attack on Poetry

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2	On Nature and Function of Poetry
3	On Human Nature
4	Reason over Emotion
5	Muse and Artistic Inspiration

Plato's Attack on Poetry

Introduction

Plato's indictment of poets and artists in his very important work "The Republic" comes from his focus on the problems concerning the establishment of an ideal society, populated by hard-working and disciplined citizens, who accept realistic, rather than imaginative views of life. They would be concerned with ordinary affairs of life, rather than live in the ivory towers created by artists, who create works of art and literature, which according to Plato, would feed and water the 'worthless' part of the soul. As a philosopher, Plato was concerned with the good of the individual and the benefit of the State, and also, he was sure that the poet was an "idle signer of an empty day", having nothing good to do with the betterment of the individual and the state. Hence, Plato attacked poets without any sympathy and went as far as to banish them from his ideal Republic. However, it must be kept in mind that Plato was not against all poets and all poetry. He favoured poetry that was composed in praise of the Gods and even praised the imitation of Greek heroes, which would be cherished in an ideal state. His faith in the usefulness of high art and poetry wielding influence on the younger generation of society can be seen in the following lines of "The Republic",

*We should not have our guardians grow up among
Images of moral deformity, as in some noxious
Pasture and there browse and feed upon many a
Baneful herb and flower day-by-day. Little-by-little,
Until they silently gather a festering mass of
Corruption of their soul. Then our youth will dwell
In a land of health, amidst fair sights and sounds,
And receive the good of everything, and beauty,*

*The effluence of fair works, shall flow in to the
Eye and the ear, like a health-giving breeze from a
Pure region, and insensibly draw the soul from
Earliest years in to likeness and sympathy with the
Beauty of reason, nobility of soul in harmonious
Union with beauty of form.*



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Horace's Observations on Poetry, Drama and Satire

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2	Horace's Observations on Poetry
3	Horace's Observations on Drama
4	Horace's Observations on Satire
5	Value of Horace's Criticism

Horace's Observations on Poetry, Drama and Satire

Introduction

Horace (65 BC – 8 BC) lived in the glorious Augustan Age, named after Octavian Augustus, the first emperor of Rome, whose achievements are comparable to those of Pericles in Athens, Ashoka in India, and Elizabeth I in England. Glorious in all respects, it was particularly wonderful in literature, which the great emperor himself patronised. To this age belong the greatest of Roman writers – Virgil, Horace and Ovid. With all the power now cantered in the emperor, political activity, and with it the attraction of public life as a career, came to an end, dealing a fatal blow to the art of oratory which for a hundred years had been the chief passport to political power and public fame. The new conditions favoured the poet. It was just the place and time to make the poet sing.

The eternal battle between the Ancients and the Moderns set off an unprecedented wave of critical inquiry that, beginning with poetry, embraced other branches of literature as well. To this inquiry, Horace made the largest contribution. Of all Roman poets, he was the best critic, and of all the Roman critics, he was the best poet. In poetry he ranks next only to Virgil, and in criticism, he is the ruling god. At the Renaissance, he was classed equal to the great Greek critic Aristotle.

His works include two books of Satires, four books of Odes, and three books of Epistles, the last of which, the Epistle to the Pios, is generally called the *Ars Poetica* (Art of Poetry), after the title given to it by Quintilian in his *Institutio Oratoria*. It is a letter in verse form offering advice on literary matters to a father and two sons. It follows no method or no plan. It is very short, in keeping with its epistolary form, less than five hundred lines of verse in original Latin.



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Sources of Sublime

Sr No.	Topic
1	Grandeur of Thought
2	Capacity for Strong Emotions
3	Appropriate use of Figures of Speech
4	Nobility of Diction
5	Dignified and Elaborate Composition

Sources of Sublime

Longinus in his famous treatise “On the Sublime” has explained what is ‘the sublime’ and then discussed the various sources of the sublime. According to Longinus, the sources of the sublime are,

1. Grandeur of Thought
2. Capacity for Strong Emotions
3. Appropriate use of Figures of Speech
4. Nobility of Diction
5. Dignified and Elaborate Composition

As per Longinus’ description, out of the above five sources, the first two are natural gifts and the remaining three are the products of art. Longinus has thus, combined natural gifts with art. However, some critics believe that the sublime is an endowment and cannot be acquired by teaching. But that view has been debated and hence not widely accepted, because however free and independent Nature can be, she works according to a system, which is the business of Art to bring to light. Thus, Art is not far from working against Nature, but rather it co-operates with it in producing the sublime effect. Longinus wrote:

Art is perfect when it seems to be nature
And nature hits the mark when she
Contains an art within it.

Sources of Sublime,

1. Grandeur of Thought

The grandeur of Thought holds the foremost rank because sublimity is the echo of a great soul. A mean and ignoble person cannot produce sublime work because his thoughts cannot be sublime; such a person cannot soar to great heights.