

Allusions within the novel-novels place in English literature

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Abstract: Present research paper for addressing its novel process and its major goal. It further addressed through a good process for a longer work process. Using various journals review and address it for an effective need to deliver it in creating a good work process.

1. INTRODUCTION

Literature plays an important role in public discourse because it can reflect on the cultural, historical and political contexts of migration and its consequences. Literary representations are not limited to being comments on past events, they can also have an impact on the perception of the situations which represent to their audiences. This is a legacy that seems to finally come into its own at the birth of the novel. Because something seems to have changed through the course of history. A novel is a piece of prose fiction of a reasonable length. Even a definition as toothless as this, however, is still too restricted. Not all novels are written in prose.

Several authors have been proposed as plausible candidates for the first novelist, among them Miguel de Cervantes and Daniel Defoe; but the game of identifying origins is always a dangerous one. If a lecturer proclaims that the paper-clip was invented in 1905, someone at the back of the hall will always rise to announce that one. The Russian cultural theorist Mikhail Bakhtin traces the novel back to imperial Rome and ancient Hellenistic romance, while Margaret Anne Doody in *The True Story of the Novel* likewise locates its birthplace in the cultures of the ancient Mediterranean.¹ It is true that if your definition of an automobile is fuzzy enough, it is not hard to trace the BMW back to the ancient Roman chariot. Even so, something like the novel can indeed be found in ancient times. In the modern era, as we have seen, it has been linked with the emergence of the middle class, but when exactly was that? Some historians would locate it as early as the twelfth or thirteenth centuries.

The thesis focuses on the role of novel in the literary works of English writers like Alexander Pope, Henry Fielding and Laurence Sterne. The importance of novel in novels and satiric English literature has already been acknowledged. Apart from a study by Robert Phiddian the topic on novel has not been the central focus of any study since eighteenth-century. Some novel genres and forms popular in the period (burlesque comedy, mock-heroic poetry) have been studied and discussed extensively, but an emphasis has customarily been put on the history and development of these forms, which have been treated in isolation from other genres. The present study seeks to offer a more comprehensive depiction of the resonating presence of parody in the literature of the period. It discusses writing as a major technique of presentation and organization of artistic material, one that operates in most diverse genres of poetry, drama and prose, thereby influencing almost the entirety of the literary landscape in the period under discussion. The role of writing in the evolution of literary forms and styles was emphasized by scholars known collectively as the Russian "Formalists", and later also by Mikhail Bakhtin, who saw in parody one of the major modes of artistic expression and representation, a thoroughly "carnavalesque" mode informed by the general tendency to twist, invert and mockingly distort dominant and official languages and representations. Some literary scholars and historians (Margaret Anne Doody, for instance) has underscored the top role of parody in neoclassical literature in general, and in the English "Augustan" literature in particular. The present study takes the theoretical findings as a point of departure. Furthermore, in order to discuss any novel work in a specific historical context, it is necessary also to briefly outline two intersexual elements that provide sources for activity: the earlier traditions of parody in literature and the parodied traditions, genres, styles, or discourses.

In short, parody cannot operate in an intertextual vacuum – it rather feeds on the saturation of the cultural sphere with contradictory meanings, texts and styles. The first section of Chapter I provides the theoretical rudiments for my discussion on literary. It starts with an overview of the theories of Mikhail Bakhtin, but it discusses the concept on more recent theoretical and critical discourses. The second section gives briefly outlines on historical and cultural traditions, genres, styles, or discourses in neoclassical literature. The last section of the chapter describes the authors whose literary worked on subsequent chapters. In short, it provides the reader with the necessary theoretical scaffolding and historical background. It tries to rethink the category of the point to the ways in which it may prove useful and illuminating for a close reading of eighteenth-century literary texts. "The English university novels which appeared in such numbers in the nineteenth century offer a problem not common to better known Victorian fiction. Inasmuch as they deal with Oxford and Cambridge they are concerned with the peculiarities of life within two exclusive and inbred communities, and they constitute a narrowly specialized body of literature built around codes of behavior and thought which at times appear artificial to the outside world."

Based on this statement made by Mortimer Proctor it can be surely stated that the features of the academic novel have not changed much as its characterization is stable. To proceed with characterization of this literary genre, it must be said that every novel of this kind follows special pattern regarding especially the setting, occupations of the main characters, plot, scandals and conflicts. The storyline is usually set in a small provincial town at a small university often specifically in the English Department.

That is why, to paraphrase Martin Husky, sometimes it might be more suitable to talk about "faculty novel" more than "campus novel". One of the characteristics which appeared frequently in various campus novels is also a wide variety of literary forms. What is more, one of the traditional ways of narrating a faculty prose in the account of a daily routine of a professor, which is usually published in the campus newspaper, designed to impress parents and legislators with the seriousness, devotion to students, and love of learning. In twenty-first century the cultural fascination with the Victorian, foreground through their titles the ways in which the past can be enlisted to support the present.

Moreover, the language of the novel frequently became stylized to reproduce various learned, polite, socially typical or class-specific languages, often to satirically expose their tendencies, their hypocritical or narrow-minded character. Polyphony in novel is generally polyphony in the comic novel in particular, tends to be organized under the principle of contrast, as Bakhtin has noticed. So that different contradictory voices and accounts of reality mockingly undercut one another. This principle of comic incongruity between the voices in the novel is visible both in the style of narration and in the direct and indirect representation of the speech of characters. Furthermore, the grotesque and naturalistic aesthetic of Fielding's novel emerges clearly from its parody of elevated literary styles and representations are most intensely.

2. REVIEW OF LITERATURE

Based on this statement made by Mortimer Proctor it can be surely stated that the features of the academic novel have not changed much as its characterization is stable. To proceed with characterization of this literary genre, it must be said that every novel of this kind follows special pattern regarding especially the setting, occupations of the main characters, plot, scandals and conflicts. The storyline is usually set in a small provincial town at a small university often specifically in the English Department. That is why, to paraphrase Martin Husky, sometimes it might be more suitable to talk about "faculty novel" more than "campus novel". One of the characteristics that appear frequently in various campus novels is the intersexuality and also a wide variety of literary forms. What is more, one of the traditional ways of narrating a faculty prose is the account of a daily routine in the life of a professor that is usually published in the campus newspaper, designed to impress parents, and legislators with the seriousness, devotion to students, and love of learning. The last paragraph mentions another crucial attribute of the academic novel and that is the account of a typical day. That brings the reader to the question of time and specifically the flow of time in campus novel. "Novels about professors are set in academic time, which is organized and compartmentalized according to various grids and calendars, vacations and rituals. Some of the characters have names that allude to that system, such as Annie Calendar in *The History Man*."⁷ As to this issue it can be said, based on the data collected by Showalter and others, that academic time is an important characteristic of the academic novel. In general, time is divided into seconds, minutes, hours, days, weeks, months, years, etc. The year is divided into terms, which can be of different length, depending on the setting of that particular novel.

Nonetheless, Blake's (and Milton's) visionary poems are intensely serious, contained in pensive, momentous and lyrical style. Pope, on other hand, presents a vision that blends the sublime and the comic into a vast system of textual ironies. Even more fundamentally, his language is parodied and degraded, borrowed and minced, per formatively reflecting the cultural degeneracy that Pope is attacking. There is a grotesque effect when Pope combines the structures of the rich classical and biblical allusions with a joyfully vulgarizing caricature.

The mysterious allure of Miltonic imperial imagery becomes assigned to the stupefying effect that the dunce monarch has on the crowds. The effect is strengthened when such mocking transposition is seriously and meticulously analyzed by the self-professed philologists: this short passage is explained in six tedious, parotic and implicitly satiric footnotes (e.g. the note to line 5 "Edm. Curl stood in the Pillory at Charing-Cross, in March, 1727, 8." has an additional note referring to this note: "NB: Mr. Curl loudly complained of this Note as an Untruth, protesting "that he stood in the Pillory not in March but in February" (A: 97). The self-absorbed, cryptic and often trivial footnotes add insult to injury, so to speak, since their presumed authors not only misread the satiric character of the poem but also confirm, in their pedantry, its mocking diagnosis.

3. ANALYSIS

Throughout all of Banville's texts there is an understanding of the possibilities that generic effects and functions offer to the production of fiction. Genre is used both in the metafictional and the more unitary narratives; thus Banville has more than one approach to genre over the course his career. In *Birchwood* we see an abrupt shift in his writing as the Big House genre with its stock characters, the Irish landscape of insurrections and political unease allows Banville to examine representation and memory in the first-person narrative of Gabriel Godkin, child heir to a dam aged world ravaged by the absurdities of adult politics. Banville's subsequent works in the science tetralogy - *Doctor Copernicus* (1976), *Kepler* (1980), *The Newton Letter* and *Edisto* (1986) follow in this vein using a historical or generic backdrop to develop ideas under the rough heading of metafiction while continuing the use multiple genres that began with his earlier texts.

Thus, Banville's incorporation of Teaser' genres such as straightforward historical novels can appear as simplistic in the context the wider genre metafiction. . What would perhaps negate the effort of creating an overt metafictional landscape would be the straightforwardness of the genre work - or perhaps more accurately, a work that uses a singular genre. Bayville 's playful attitude to form , as noted by Hand, is also noted by Declan Kiered who also alludes to the idea of generic play in Bayville's writing by saying that: Despite his interest in history and science, Bayville has often insisted that he is neither a historical novelist nor a science writer but rather a man who knows how to mock his own obsessions and especially his obsession with the form of the novel its e If Like Schiller, he implies that man is most human when he plays (Kiered, 2006, 174). However, Bayville's fiction is not purely about play or redolent of play. Much of his work contains recurring ideas that seem to defy full expression in the novel form, or rather, in the novel as a unitary object. This is represented by his continuing use of multiple, interconnected books. Banville's writings reveal a generic tendency to not just write trilogies but to write connected books that need their companion books to make any sense. A case in point would be *Edisto* and *Ghosts* which are "deeply dependent upon earlier, shaping dram as for their fictional justification and dramatic resolution" (M Mc inn, 1999, 161). It is reasonable to suggest that both Banville and critics of Banville find it troublesome e to deal with the straightforwardness of generic works and that straightforwardness, simplicity, or a narrowing of scope is often assumed to m ask a hidden secret, and that we must revisit earlier texts in order to justify our own metafictional obsessions. From the very first publication of his first literary work, 'The Party' in 1966 to the 1993 publication of *Ghosts* Bayville has rem ained faithful to the genres of the novel and the short story, notwithstanding his extra-literary journalistic articles and reviews.

4. CONCLUSION

To be able to apply the features of British and American culture to the protagonists, the thesis first provides an overview of those features considering the educational system and society. This analysis is developed using information from selected secondary literature that analyzes British and American culture. The chapter on British character leads to the conclusion that there are three most visible features: tradition and custom, calmness and lack of ambition reflected so faithfully and accurately in Philip Swallow's character. Nevertheless, it does not mean there are no ambitions whatsoever they are just not as visible as might be at the Americans.

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