B.E.G.E.-108

READING THE NOVEL

By: Dr. K.N. Patel

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CONTENTS

READING THE NOVEL

Question Bank – (Previous Year Solved Question Papers)

S.No.	Chapter	Page

THE NOVEL: A RETROSPECTIVE

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QUESTION PAPER
(June – 2019)

(Solved)

READING THE NOVEL

Time: 3 Hours]   *[Maximum Marks: 100*

Note : Answer *five* questions in all. *All* questions carry *equal* marks.

Q. 1. Write short note on the following :
(a) **Types of Plot**
Ans. Ref.: See Chapter-2, Page No. 5, 'Types of Plot'.

(b) **Types of Characters**
Ans. Ref.: See Chapter-2, Page No. 9, Q. No. 10.

(c) **New Areas of Novel Writing**
Ans. Ref.: See Chapter-3, Page No. 13, 'New Areas of Novel Writing'.

(d) **Methods of Characterisation**
Ans. Ref.: See Chapter-21, Page No. 6, 'Character and Characterisation'.

Q. 2. Discuss *The Awakening* as a feminist text.
Ans. Ref.: See Chapter-7, Page No. 35, 'Feminist Approach to *The Awakening'* and Page No. 38, Q. No. 2.

Q. 3. Analyse critically Dicken's representation of the French Revolution on the basis of your reading of *A Tale of Two Cities.*
Ans. Ref.: See Chapter-11, Page No. 66, Q. No. 1, 2, Page No. 67, Q. No. 5 and 6.

Q. 4. Explain the specific features that make *Things Fall Apart* a modern classic.
Ans. Ref.: See Chapter-20, Page No. 104, 'Introduction', Page No. 105, Q. No. 1 and Page No. 106, Q. No. 2.

Q. 5. Write a detailed note on the notion of patriarchy as one of the major themes in the novel *Sunlight on A Broken Column.*
Ans. Ref.: See Chapter-23, Page No. 116, 'Introduction' and Page No. 117, 'Patriarchy and Arranged Marriages'.

Q. 6. Examine *Paraja* as a novel translated into English.
Ans. Ref.: See Chapter-29, Page No. 143, 'Introduction', '*Paraja* (English) as a Translated Novel' and 'Translation From Other Indian Languages'.

Q. 7. Does the novel have a future in the age of technology ?
Ans. Ref.: See Chapter-36, Page No. 174, 'The Future of the Novel'.

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QUESTION PAPER
(December – 2018)

(Solved)

READING THE NOVEL

Time: 3 Hours]   *[Maximum Marks: 100*

Note : *Answer five questions in all. All questions carry equal marks.*

Q. 1. Write a brief essay on the emergence of the novel in England.

Ans. Ref.: See Chapter-1, Page No. 1, 'Origins and Rise of the Novel' and Page No. 2, 'Literary Trends in 18th Century England' and Page No. 3, ' Literary Trends in 19th Century England'.

Q. 2. What are the various methods of characterisation used by novelists ? Give examples.

Ans. Narrative Characterisation: If you have a first-person narrator, your narration and the scope of your story is limited to the character that is participating in the story. If you have a main character narrating the story, they can't pull in some obscure knowledge to solve a problem unless that character has a good reason to know that information. If your twelve-year-old narrator pulls in some highly technical info on the San Andreas fault line, you'd better put in a little bit about how the kid was a Geography Bee State Champ or something. Otherwise, you're going to kick your reader out of the flow of the story. Your characterized first-person narrator also can't have any knowledge of the story outside of their lived experience.

Dramatic Characterisation: On stage or in front of the camera, the actors usually do not have much time to characterize. This is why the character faces the risk of coming across as underdeveloped. In dramaturgy, the realists take a different approach by relying on implied characterization. This is pivotal to the theme of their character-driven narrative. Examples of these playwrights are Anton Chekhov, Henrik Ibsen and August Strindberg.

Classic psychological characterization examples such as: "The Seagull" usually build the main character in a more indirect manner. This approach is considered more effective because it slowly discloses the inner turmoil of the character during the three hours of the show and lets the audience connect better.

The actors who act in such roles usually work on them profoundly to get an in-depth idea of the personality of their respective character. Often, during such shows, plays or dramas, no direct statements about the character's nature are found. This kind of realism needs the actors to build the character from their own perspective initially. This is why realistic characterisation is more of a subtle nature, which cannot directly be recognized.

Also Ref.: Chapter-2, Page No. 9, Q. No. 15.

Q. 3. What are the two planes on which the action of a novel moves ?

Ans. Ref.: See Chapter-3, Page No. 15, Q. No. 4 and Page No. 12, 'Time and Place'.

Q. 4. *The Awakening* **is a novel about the New Woman. Discuss with reference to the portrayal of Edna Pontellier.**

Ans. Ref.: See Chapter-7, Page No. 37, Q. No. 1.

Q. 5. Discuss the role of Madame Defarge in the French Revolution as depicted in *A Tale of Two Cities***.**

Ans. Ref.: See Chapter-9, Page No. 56, Q. No. 11 and Page No. 57, Q.No. 14 and 15.

Q. 6. What were the consequences of the white man's arrival in Umuofia in *Things Fall Apart.*

READING THE NOVEL

The Novel: A Literary Genre

1

INTRODUCTION

A Novel (from the Italian novella, Spanish novela, French nouvelle for "new", "news", or "short story of something new") is a long narrative in literary prose. The genre has historical roots both in the fields of the medieval and early modern romance and in the tradition of the novella. The latter supplied the present generic term in the late 18th century.

The definition of the term in the last two or three centuries has usually embraced several other criteria. These include artistic merit, fictional content, a design to create an epic totality of life, and a focus on history and the individual. Critics and scholars have related the novel to several neighbouring genres. On the one hand, it is related to public and private histories, such as the non-fiction memoir and the autobiography. On the other hand, the novel can be viewed as a form of art, to be evaluated critically in terms of the history of literature and calling for a specific sensitivity on the part of the reader to fully understand and properly appreciate it.

CHAPTER AT A GLANCE

DEFINING A NOVEL

A "novel" is defined by a combination of its substance, its scope, its style, and that it can be located along a certain arc of the history of literature. The term novel is applicable to a great variety of prose writing particularly in this era. As a genre it is very difficult to define because of its extremely open and flexible form like other literary genres novel also evades definition. However, in order to study novel some working definition is always required so that we get a broad idea of what we have to do.

ORIGINS AND RISE OF THE NOVEL

Western traditions of the modern novel reach back into the field of verse epics, though again not in an unbroken tradition. The Sumerian *Epic of Gilgamesh* (1300-1000 BC), Indian epics such as the *Ramayana* (400 BC and 200 AD) and *Mahabharata* (4th century BC) were as unknown in early modern Europe as the Anglo-Saxon epic of Beowulf (c. 750-1000 rediscovered in the late 18th and early 19th centuries).

Homer's *Iliad* and *Odyssey* (9th or 8th century BC), Vergil's *Aeneid* (29-19 BC) were read by Western scholars since the Middle Ages. At the beginning of the 18th century, modern French prose translations brought Homer to a wider public, who accepted them as forerunners of the modern novel.

The word *roman* or *romance* had become a stable generic term by the beginning of the 13th century, as in the *Roman de la Rose* (c. 1230), famous today in English through Geoffrey Chaucer's late 14th-century translation. The term linked fictions back to the histories that had appeared in the *Romance* language of 11th and 12th-century southern France. The central subject matter was initially derived from Roman and Greek historians. Chaucer's *Troilus and Criseyde* (1380-87) is a late example of this European fashion.

The term *novel* refers back to the production of short stories that remained part of a European oral culture of storytelling into the late 19th century. Fairy tales, jokes, little funny stories designed to make a point in a conversation, the exemplum a priest would insert in a sermon belong into this tradition.

The early modern genre conflict between "novels" and "romances" can be traced back to the 14th-century cycles.

TYPES OF THE NOVEL

For convenience in analyzing the forms of the novel, critics often place them in categories that encompass years of historical development. Modern variations of this type include, in addition to those already mentioned, Saul Bellow's Adventures of Augie March (1953) and Thornton Wilder's Theophilus North (1973). Notable examples of the epistolary novel, which is made up of letters from various protagonists, are Dangerous Liaisons (1782), by Pierre Laclos, a study in depravity made all the more devastating because the characters' evil is revealed obliquely through their correspondence, and The Documents in the Case

(1930), by Dorothy L. Sayers, in which a crime and its solution are revealed through letters.

The historical novel embraces not only the event-filled romances of Scott, Cooper, and Kenneth Roberts, but also works that strive to convey the essence of life in a certain time and place, such as Sigrid Undset's Kristin Lavransdatter (1920–22), about life in medieval Norway, and Mary Renault's Mask of Apollo (1966), set in ancient Greece. Closely related to the historical novel is the social novel, which presents a panoramic picture of an entire age. Balzac's Human Comedy and Tolstoy's War and Peace became models for those that followed, including U.S.A. (1937), by John Dos Passos.

The naturalistic novel studies the effect of heredity and environment on human beings. Emile Zola's series, The Rougon-Macquarts (1871–93), influenced Arnold Bennett's novels of the "Five Towns," which treat life in the potteries in the English midlands. A derivative of the social novel is the regional novel, which delineates the life of people in a particular place—focusing on customs and speech—to demonstrate how environment influences its inhabitants. Notable examples of this genre are Hardy's "Wessex novels" and William Faulkner's novels set in Yoknapatawpha County.

Novels that treat themes of creation, judgement, and redemption are often called metaphysical novels; famous examples include Franz Kafka's The Castle (1926), Georges Bernanos's Diary of a Country Priest (1936), and Graham Greene's Heart of the Matter (1948).

LITERARY TRENDS IN
18TH CENTURY ENGLAND

The 18th century is considered by most scholars of the English novel to have been the century of the novel's invention or "rise," a phrase popularised by *Ian Watt*'s pioneering study in literary sociology, *The Rise of the Novel* (1957).

Women (and it was mostly women) began writing novels of sexual scandal and intrigue.

Around 1740, England's taste for scandal decreased and a desire to reform morals and manners took hold. Samuel Richardson's *Pamela* (English, 1740), is often seen as the first novel to embody this new social trend.

At the same time, the larger "social" novel also appeared. *Henry Fielding*'s *The History of Tom Jones, a Foundling* (English, 1749), is the first major example of this type of novel in which a central character is used to comment on the major social issues of the day and to explain the social and political networks of society. So, rather than understand Tom in the same depth that we do Pamela, we understand Tom in relation to his surroundings. Fielding claimed that he was inventing "a new species of writing" in his novel, the "comic-epic in prose." Interestingly, he did not see himself as a novel writer.

Finally, at the end of the century, the *Gothic novel* arose in response to several 18th century strands of thought, most notably, sensibility and rationalism, as well as political events such as the American and French Revolutions.

Jane Austen, oftentimes considered the bridge between the 18th century novel and the 19th century novel, wrote a hilarious spoof of the Gothic entitled *Northanger Abbey*.

The changing landscape of Britain brought about by the steam engine has two major outcomes: the boom of industrialism with the expansion of the city.

This abrupt change is revealed by the change of meaning in five key words: industry (once meaning "creativity"), democracy (once disparagingly used as "mob rule"), class (from now also used with a social connotation), art (once just meaning "craft"), culture (once only belonging to farming).

But the poor condition of workers, the new class-conflicts and the pollution of the environment causes a reaction to urbanism and industrialisation prompting poets to rediscover the beauty and value of nature. Mother earth is seen as the only source of wisdom, the only solution to the ugliness caused by machines.

In retrospect, we now look back to Jane Austen, who wrote novels about the life of the landed gentry, seen from a woman's point of view, and wryly focused on practical social issues, especially marriage and choosing the right partner in life, with love being above all else. Her most important and popular novel, Pride and Prejudice, would set the model for all Romance Novels to follow. In her novels, Jane Austen brings to light the hardships women faced, who usually did not inherit money, could not work and where their only chance in life depended on the man they married. She brought to light not only the difficulties women faced in her day, but also what was expected of men and of the careers they had to follow.

PROMINENT NOVELISTS OF THE AGE
Samuel Richardson

The enthusiasm prompted by Defoe's best novels demonstrated the growing readership for innovative prose narrative. Samuel Richardson, a prosperous London printer, was the next major author to respond to the challenge. His *Pamela: or, Virtue Rewarded* (1740, with a less happy sequel in 1741), using (like all Richardson's novels) the epistolary form, tells a story of an employer's attempted seduction of a young servant woman, her subsequent victimization, and her eventual reward in virtuous marriage with the penitent exploiter. Its moral tone is self-consciously rigorous and proved highly controversial. Its main strength lies in the resourceful, sometimes comically vivid imagining of the moment-by-moment fluctuations of the heroine's consciousness as she faces her ordeal.

Henry Fielding

Henry Fielding turned to novel writing after a successful period as a dramatist, during which his most popular work had been in burlesque forms. His entry into prose fiction was also in that mode. *An Apology for the Life of Mrs. Shamela Andrews* (1741), a travesty of Richardson's *Pamela,* transforms the latter's heroine into a predatory fortune hunter who cold-bloodedly lures her booby master into matrimony. Fielding continued his quarrel with Richardson in *The History of the Adventures of Joseph Andrews* (1742), which also uses *Pamela* as a starting point but which, developing a momentum of its own, soon outgrows any narrow parodic intent. His hostility to Richardson's sexual ethic notwithstanding. His fiction, however, can also cope with a darker range of experience. *The Life of Mr. Jonathan Wild the Great* (1743), for instance, uses a mock-heroic idiom to explore a derisive parallel between the criminal underworld and England's political elite, and *Amelia* (1751) probes with sombre precision images of captivity and situations of taxing moral paradox.

Tobias Smollett

Tobias Smollett was a stunning reporter of the contemporary scene, whether the subject be a naval battle or the gathering of the decrepit at a spa. His touch is least happy when, complying too facilely with the gathering cult of sensibility, he indulges in rote-learned displays of emotionalism and good-heartedness. His most sustainedly invigorating work can perhaps be found in *The Adventures of Roderick Random* (1748), *The Adventures of Peregrine Pickle* (1751), and (an altogether more interesting encounter with the dialects of sensibility) *The Expedition of Humphry Clinker* (1771).

Laurence Sterne

An experiment of a radical and seminal kind is Laurence Sterne's *Tristram Shandy* (1759-67). The focus of attention is shifted from the fortunes of the hero himself to the nature of his family, environment, and heredity, and dealings within that family offer repeated images of human unrelatedness and disconnection. Sterne's *Sentimental Journey Through France and Italy* (1768), similarly defies conventional expectations of what a travel book might be. An apparently random collection of scattered experiences, it mingles affecting vignettes with episodes in a heartier, comic mode, but coherence of imagination is secured by the delicate insistence with which Sterne ponders how the impulses of sentimental and erotic feeling are psychologically interdependent.

Horace Walpole's *Castle of Otranto* (1765), somewhat laboriously initiated the vogue for Gothic fiction.

LITERARY TRENDS IN 19TH CENTURY ENGLAND

Prose, poetry, and drama were written in English in the UK in the 1800s. The century was a period of great literary and social change, and it is useful to consider the literature of the period in relation to the social and political issues of the time, which include the Industrial Revolution, and the expansion of the British Empire. With the accession of Queen Victoria to the throne in 1837, the literary period until her death in 1901, is also known as the Victorian era.

The Victorian intellectual world was fascinated by both the Roman and Medieval periods. The first because those involved in expanding the British Empire saw themselves as the new Romans and the second because they wanted furniture and art to be free of the influence of the Renaissance.

The novel was possibly the most popular genre of the 19th century. Early 19th century novels include those of English writer Jane Austen who wrote novels of manners, often set in a social world set apart from the rest of England (often in a country house), and usually concerning the aristocracy and middle classes, but her characters increasingly reflect the wider range of her readership, which was increasingly female and middle class. Her style is one of irony and social satire.

Perhaps the most obvious successors to Austen are Anthony Trollope (*Barchester Chronicles*, 1855) and English novelists Charlotte and Emily Brontë. The Brontës (whose sister Anne was another, less well-known, writer) produced novels that were at once in the world of Austen's characters and yet were also influenced by Romanticism and the gothic novel. Charlotte Brontë's most famous novel, *Jane Eyre* (1847), can be seen as both a gothic novel, a romance, and as a book with a feminist message. *Wuthering Heights* (1847), by Emily Brontë, is a darker work than those of Charlotte, and more gothic. Charlotte, Emily, and their brother, published under the pseudonyms Currer, Ellis, and Acton Bell, in an attempt to be accepted by a literary establishment that was almost exclusively male. However, their audience was largely female.

Novels on Social Problem

While Austen and the Brontës concentrated upon romantic love, later 19th century prose fiction was to a great extent concentrated upon the problems of English society. English writers Mrs Gaskell (*Mary Barton*, 1845-7, *North and South*, 1855) and Charles Dickens wrote stories to highlight social injustice and iniquity.

The Gothic Novel

The gothic novel continued to be so popular that writers in other genres incorporated it into their works. For example, English novelist Wilkie Collins wrote *The Woman in White* (1860), and Scottish writer Arthur Conan Doyle wrote *The Hound of the Baskervilles* (1902). Both combine the genres of the gothic and detective fiction. The gothic novel form continued to develop with *Dracula* (1897), by Irish writer Bram Stoker, which approaches sexual allegory.

Prominent Novelists of the Age

Sir Walter Scott, 1st Baronet was a prolific Scottish historical novelist and poet popular throughout Europe during his time.

Famous novel titles include *Waverley* (1814), *Guy Mannering* (1815), *Rob Roy* ((1817)), *The Heart of Midlothian* (1818) and *Ivanhoe* (1819).

Jane Austen was an English novelist whose realism, biting social commentary and masterful use of free indirect speech, burlesque, and irony have earned her a place as one of the most widely read and most beloved writers in English literature.

From 1811 until 1816, with the release of *Sense and Sensibility* (1811), *Pride and Prejudice* (1813), *Mansfield Park* (1814) and *Emma* (1816), she achieved success as a published writer.

William Makepeace Thackeray was an English novelist of the 19th century. He was famous for his satirical works, particularly *Vanity Fair*, a panoramic portrait of English society.

Another famous work by him is *The History of Henry Esmond* (1852).

Charles John Huffam Dickens, pen-name "Boz", was the most popular English novelist of the Victorian era. His famous novels include sketches by Boz (1936), *The Pickwick Papers* (1836), *The Adventures of Oliver Twist* (1837-1839), *Bleak House* (1852), *A Tale of Two Cities* (1859) and *Great Expectations* (1860).

Mary Anne (Mary Ann, Marian) Evans, better known by her pen name **George Eliot**, was an English novelist. She was one of the leading writers of the Victorian era. Her novels, largely set in provincial England, are well known for their realism and psychological insight.

Her Novels: *Adam Bede* (1859), *The Mill on the Floss* (1860), *Silas Marner* (1861), *Romola* (1863), *Felix Holt, the* Radical (1866), *Middlemarch* (1871–72) and *Daniel Deronda* (1876).

Thomas Hardy, OM (2 June 1840 to 11 January 1928), was an English author of the naturalist movement, although in several poems he displays elements of the previous romantic and enlightenment periods of literature,

such as his fascination with the supernatural. He regarded himself primarily as a poet and composed novels mainly for financial gain.

He wrote *The Mayor of Casterbridge* (1886), *The Woodlanders* (1887) and *Tess of the d'Urbervilles* (1891), the last of which attracted criticism for its sympathetic portrayal of a "fallen woman" and was initially refused publication.

SELF-ASSESSMENT QUESTIONS

Q. 1. Why is it is difficult to define a Novel? Give three reasons.

Ans. It is difficult to define a novel because of the following three reasons:

(i) Novel is a literary form and like other literary forms it is also difficult to define a novel it includes various points of reference which can not be incorporated in any single definition.

(ii) The is a very flexible form which may deal with extra-disciplinary fields, for example, social, political, psychological, science, etc. some novels may have subject matters, for example, detective fiction, yet other may have utopian subject matter. The literary style of may also vary which may be range from realistic to naturalistic.

(iii) Emotional content of novels also vary, for example, a novel may be romantic or have some other emotion.Class interest of novels also different, for example, there are proletariat or the bourgeois novels. Geographical areas which are highlighted in the novel, may be Oriental, Western or local. Geographical area to which the author of the novel belongs, for example, Commonwealth or Indo-Anglican novels. This may also influence the form of a novel.

Since the novel has a very open form, there might found a combination of more than one form in the same novel.

Q. 2. Having said that it is difficult to define a novel can you, still provide a working definition of the term 'novel'?

Ans. Although it is very difficult to define a novel various scholars have tried to define a novel. For instance, E. M. Foster in his critical work aspects of the novel (1928), says that a novel should have a minimum length of about 50,000 words. If the work is shorter than this length then it would be a novella or a short novel. Therefore, a novel should always be longer than a long short story i.e., it should be longer than a fable, short story or a folktale.

Q. 3. Is your working definition of the novel applicable to each and every type of novel? If not, then why do we still need such a definition?

Ans. No, the working definition of the novel is not applicable to each and every type of novel but we still need a definition in order to get some idea about the novel and figure out some difference from other literary genre.

Q. 4. When was the novel born in England? Did its development take place in the same century or in the next?

Ans. The novel born in England in the 17th century but its real development took place during the 18th century. The industrial revolution, socio-political changes, development of print technology and rise in the literacy rate all contributed to the development of novel writing.

Q. 5.What in your opinion was the reason for the emergence of the novel in England? Answer briefly in point form.

Ans. Various factors contributed to the emergence of the novel in England. The main reasons are as follows:

Socio-political changes: The old system of patronage was gradually fading. Now the writers did not need patronage from the feudal lords since their was reader was there to support.

The industrial revolution: The industrial revolution in England and other parts of Europe gave a stron thrust to the development of novel. Among other things, it provided people with leisure time that could be used in reading and writing. All this also contributed to establishing a full grown market for the sell of the novel.

Development of print technology: Industrial revolution brought about great improvement in the print technology which in turn made it possible for the large scale production of books and novels. The process was also made easier.

Increase in rate of literacy rate: In the 18th century people started studying more and more as the industrialization required skilled persons. This meant there were more readers now than before.

Increase in population: With the improvement of technology and medicine, the health got an unprecedented boost up and the average age of the population increased contributing to greater population.

Q. 6. Do we need to classify novels at all? Give a well thought out answer.

Ans. Although no classification of novels is complete and does not include every type of novel but it is a necessary activity because looking at different classifications we learn about the novels in a better way. The classification also helps in knowing what we expect in particular novel.

The novels can be classified on the basis of the following criteria:

Extra-disciplinary field, for example, political novel, psychological, science fiction, etc.

Subject matter, for example, detective fiction, utopian novel, etc.

Literary style, for example, realistic, naturalistic, etc.

Emotion, for example, romantic novels.

Class interest, for example, proletariat or the bourgeois novels.

Geographical areas which are highlighted in the novel, for example, Oriental, Western or local novels.

Geographical area to which the author of the novel belongs, for example, Commonwealth or Indo-Anglican novels.

Some novels fall under more than one type. It is possible, for example, to have an epistolary, detective, psychological, regional novel. Some techniques used in writing novels (satire, metafiction) might also be argued as their own types.

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