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B.A. ENGLISH (THIRD SEMESTER)

Literary Genres and Terms

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LITERARY GENRES AND TERMS

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Text Books (Latest Editions)
Baldick, Chris. Oxford Dictionary of Literary Terms. Oxford: Oxford UniversityPress, 2001.
Mikics, David. A New Handbook of Literary Terms. New Haven: Yale University Press, 2007. Print.
References Books (Latest editions, and the style as given below must be strictly adhered to)
Taafe, James G. A Student's Guide to Literary Terms. Cleveland: The WorldPublishing Company, 1967. Print.
Web Resources
1821-literary-terms.pdf (cgc.edu)

Literary Genres and Terms

Unit – I

Classicism

Classicism is aesthetic attitudes and principles based on culture, art and literature of ancient Greece and Rome, and characterized by emphasis on form, simplicity, proportion, and restrained emotion.

Characteristics of Classicism are belief in reason, civilized, modern, sophisticated, interest in urban society, human nature, love, satire, expression of acceptance, moral truth, realism, belief in good and evil, religion, philosophy, generic obstruction, impersonal objectivity, public themes, formal correctness, idea of order.

Neo-classicism:

Neo-classicism was the trend prevailing during the late 18th and early 19th centuries, characterized by the introduction and widespread use of Greek orders and decorative motifs, the subordination of detail to simple, strongly geometric overall compositions, the presence of light colors or shades, frequent shallowness of relief in ornamental treatment of facades, and the absence of textural effects.

The period of Neo-Classicism relies heavily on mimicking Greek art. During the time period, the concept of naturalism was a main concern. Artists especially made great efforts to model the ways in which the ancients portrayed bodies and emotions in their works of art.

Classicism

The definition of a classic piece of literature can be a hotly debated topic. Depending on what you read or of the experience of the person you question on the topic, you may receive a wide range of answers. However, there are some tenets that the classics, in the context of books and literature, have in common.

Qualities of Classic Literature

To be generally agreed upon as a classic, works meet some common high standards for quality, appeal, longevity, and influence. A classic expresses artistic quality. It is an expression of life, truth, and beauty. A classic piece of literature must be of high quality, at least for the time in which it was written. Although different styles will come and go, a classic can be

appreciated for its construction and literary art. It may not be a bestseller today due to pacing and dated language, but you can learn from it and be inspired by its prose.

A classic stands the test of time. The work is usually considered to be a representation of the period in which it was written, and the work merits lasting recognition. In other words, if the book was published in the recent past, the work is not a classic. While the term modern classic may apply to books written after World War II, they need longevity to achieve the designation of a simple "classic." A book of recent vintage that is of high quality, acclaim, and influence needs a few generations to determine whether it deserves to be called a classic.

A classic has a certain universal appeal. Great works of literature touch readers to their very core beings, partly because they integrate themes that are understood by readers from a wide range of backgrounds and levels of experience. Themes of love, hate, death, life, and faith touch upon some of our most basic emotional responses. You can read classics from Jane Austen and Miguel de Cervantes Saavedra and relate to the characters and situations despite the intervening centuries and changes in every aspect of life. In fact, a classic can alter your view of history to see how little has changed in our basic human makeup.

A classic makes connections. You can study a classic and discover influences from other writers and other great works of literature. Of course, this is partly related to the universal appeal of a classic. But, the classic also is informed by the history of ideas and literature, whether unconsciously or specifically worked into the plot of the text. Likewise, a classic will inspire other writers who come afterward, and you can trace how it influenced works in its own time and down through the decades and centuries.

Classics have relevance to multiple generations of readers. By covering themes universal to the human condition and doing so in a way that stands the test of time, classics remain relevant. Because of the high quality of the characters, story, and writing, people can read classics in their youth and gather an understanding of the author's themes, and then they can read them later in life and see additional layers of truth that they missed previously. The quality enables the work's ability to communicate to multiple age groups and through time.

Using Classic Literature

These qualities of classic literature make them appropriate for study. While younger students may find them less accessible, older students and adults can be enlightened by reading them as part of a formal study, book club, or ongoing reading. To introduce younger readers to

the classics, use graphic novel versions, editions simplified for younger readers, or movie adaptations.

For older students of literature, classics have a wide variety of expert information available about them, giving background, such as how and why they were written; analysis of the text; and comments on lasting cultural impact. Classics likely also have study guides that can assist learners in their basic understanding of the text, such as by explaining dated terms and references and providing study questions.

Ecocriticism

Environmental criticism, also known as ecocriticism and "green" criticism (especially in England), is a rapidly emerging field of literary study that considers the relationship that human beings have to the environment. As Cheryll Glotfelty noted in the Introduction to The Ecocriticism Reader, "Just as feminist criticism examines language and literature form a gender-conscious perspective, and Marxist criticism brings an awareness of modes of production and economic class to its reading of texts", environmental critics explore how nature and the natural world are imagined through literary texts. As with changing perceptions of gender, such literary representations are not only generated by particular cultures, they play a significant role in generating those cultures. Thus, if we wish to understand our contemporary attitude toward the environment, its literary history is an excellent place to start. While authors such as Thoreau and Wordsworth may first come to mind in this context, literary responses to environmental concerns are as old as the issues themselves. Deforestation, air pollution, endangered species, wetland loss, animal rights, and rampant consumerism have all been appearing as controversial issues in Western literature for hundreds, and in some cases, thousands of years.

Ecocriticism is the study of literature and ecology from an interdisciplinary point of view, where literature scholars analyze texts that illustrate environmental concerns and examine the various ways literature treats the subject of nature. It was first originated by Joseph Meeker as an idea called "literary ecology" in his The Comedy of Survival: Studies in Literary Ecology (1972).

The term 'ecocriticism' was coined in 1978 by William Rueckert in his essay "Literature and Ecology: An Experiment in Ecocriticism". It takes an interdisciplinary point of view by analyzing the works of authors, researchers and poets in the context of environmental issues and nature.Some ecocritics brainstorm possible solutions for the correction of the

contemporary environmental situation, though not all ecocritics agree on the purpose, methodology, or scope of ecocriticism.

In the United States, ecocriticism is often associated with the Association for the Study of Literature and Environment (ASLE), which hosts a biennial conference for scholars who deal with environmental matters in literature and the environmental humanities in general. ASLE publishes a journal—Interdisciplinary Studies in Literature and Environment (ISLE)—in which current international scholarship can be found.

Ecocriticism is an intentionally broad approach that is known by a number of other designations, including "green (cultural) studies", "ecopoetics", and "environmental literary criticism", and is often informed by other fields such as ecology, sustainable design, biopolitics, environmental history, environmentalism, and social ecology, among others.

Ecocriticism is the interdisciplinary study of the connections between literature and the environment. It draws on contributions from natural scientists, writers, literary critics, anthropologists and historians in examining the differences between nature and its cultural construction.

Ecocriticism emerged in the 1960s with the start of the environmental movement and the publication of Rachel Carson's Silent Spring in 1962, but really began to take off in the 1980s. So far, there have been two waves of ecocriticism: the first in the 1980s and the second in the 1990s.

- The first wave emphasized writing about nature as both a field of study and as a meaningful practice. It maintained the distinction between human and nature, but promoted the value of nature and the need to speak and stand up for nature. People believed it was the duty of the humanities and the natural sciences together to raise awareness and come up with solutions for the environmental and climate crisis.
- The second wave expanded upon the first, broadening the reaches of environmentalism. Ecocritics of this wave redefined the term environment to include both nature and urban areas and challenged the distinctions between human and non-human and nature and non-nature. This wave also led to the ecojustice movement by examining the way that the poorest and most oppressed members of a population fall victim to the most adverse effects of climate change and environmental degradation.

Different types of ecocriticism include: pastoral, wilderness and ecofeminism.

Pastoral, found primarily in British and American literature, focuses on the dichotomy between urban and rural life, often idealizing nature and rural life and demonizing urban life. There are three branches of pastoral ecocriticism: classical, romantic and American.

- Classical is characterized by nostalgia and nature as a place for human relaxation and reflection.
- Romantic is characterized by portraying rural independence as desirable.
- American emphasizes agrarianism and represents land as a resource to be cultivated.

examines the ways in which the wilderness is constructed, valued and engaged with. There are two branches of wilderness ecocriticism: Old World and New World.

- Old World portrays the wilderness as a scary, threatening place beyond the borders of civilization and as a place of exile.
- New World portrays the wilderness as a place of sanctuary where one can find relaxation and reflection, similar to classical pastoral ecocriticism.

Existentialism

Existentialism is a philosophy of human nature that identifies people as having free will to determine the course of their lives. It emphasizes individual responsibility to create meaning rather than relying on a higher power or religion to determine what is important, valuable, or morally right. Søren Kierkegaard is generally considered the father of existentialism.

The word "existentialism" comes from the Latin meaning "to stand out." Existentialism is based on the idea that human beings try to make rational decisions in an irrational universe. They choose their own ways through life and are therefore liberated from moral values and religion.

Existentialism is the philosophical belief we are each responsible for creating purpose or meaning in our own lives. Our individual purpose and meaning is not given to us by Gods, governments, teachers or other authorities. Existential therapy has four key themes, often known as pillars - death, meaning, isolation and freedom. The main theme of existentialism is

that a human being is not determined by 'laws of nature. ' The human being has a unique freedom to determine his or her own behaviour.

Examples of Existentialism in Literature

Slaughterhouse-Five by Kurt Vonnegut

Slaughterhouse-Five is commonly considered to be Vonnegut's most famous novel and his masterpiece. It's secondary title is: *The Children's Crusade: A Duty-Dance with Death*. It was published in 1969 and fuses science fiction with an anti-war message. The book follows Billy Pilgrim as he comes "unstuck in time" and starts to experience his life out of order.

The Stranger by Albert Camus

Along with the following example, *The Stranger* is one of the most famous existentialist works of fiction. This is despite the fact that Camus did not consider himself an existentialist. He believed that essence precedes existence meaning the roles or labels that we are born into are at the center of our lives rather than any individual desire. This is in contrast to the writings of Jean-Paul Sartre who say the world the other way around, with "existence" preceding "essence."

The Metamorphosis by Franz Kafka

The Metamorphosis is another incredibly famous existentialist novel. It details a horrifying, pointless transformation that Gregor Samsa undergoes. He wakes up one morning as he always does to discover that he's been transformed into a giant bug, usually depicted as a cockroach. Never does Kafka give a reason for this transformation. Gregor tries to make the best of his situation, thinking rationally in an irrational world but ends up suffering.

Expressionism

Expressionism is a modernist movement, initially in poetry and painting, originating in Northern Europe around the beginning of the 20th century. Expressionism in literature arose as a reaction against materialism, complacent bourgeois prosperity, rapid mechanization and urbanization, and the domination of the family within pre-World War I European society. It was the dominant literary movement in Germany during and immediately after World War I.

Expressionism, artistic style in which the artist seeks to depict not objective reality but rather the subjective emotions and responses that objects and events arouse within a person. Expressionism first emerged in 1905, when a group of four German architecture students who

desired to become painters - Ernst Ludwig Kirchner, Fritz Bleyl, Karl Schmidt-Rottluff, and Erich Heckel - formed the group Die Brücke (The Bridge) in the city of Dresden.

The term was coined by the Czech art historian Antonin Matějček in 1910 as the opposite of Impressionism: "An Expressionist wishes, above all, to express himself.

Definition of Expressionism

Expressionism was a reaction to realism. It's an exploration of the mind through literature, visual arts, music, and more. The artists and writers who practiced it were mainly based in Europe, specifically Germany, and are explored in more detail below.

The term "expressionism" is most commonly applied, in literature, to a group of German playwrights in the early 20th century. Like Oskar Kokoschka (also a well-loved painter) and Ernest Toller, these authors sought to distort reality in a meaningful way. Sometimes, their plays and those of their contemporaries are deemed bizarre, confusing, or strange.

Important Writers of the Expressionist Movement

- **Ernest Toller:** a German expressionist playwright who is known for his revolutionary work. They garnered him international renown.
- **Georg Kaiser:** an important German expressionist playwright who was highly prolific during his life. One of his best-known plays is From Morning to Midnight.
- **Rainier Maria Rilke:** sometimes regarded as an expressionist based off of his novel, The Notebooks of Malte Laurids Brigge. It was published in 1910 and is considered to be semi-autobiographical.
- **Jakob van Hobbis:** is best-known for his poem, 'Weltende' or 'End of the World,' published in 1911.
- **Franz Kafka:** sometimes deemed an expressionist, Kafka's work, such as The Metamorphosis, skillfully distorts reality in a way that makes readers think more deeply about the nature of life and if it has a purpose.
- **Malcom Lowry:** Lowry's Under the Volcano, published in 1947, is a great example of an expressionist novel. It tells the story of a British consul in Mexico on the Day of the Dead.

Examples of Expressionist Literature

Transfigured Night by Richard Dehmel

'Transfigured Night' or *'Verklärte Nacht'* is one of Dehmel's best-known poems. In it, the poet describes a man and a woman walking beside one another. The latter admits to the former that she's carrying a child who isn't his. The man accepts this and her passionate decree of freedom and shares his wish that her child is "no burden to her soul."

Here are the first few lines of the poem, translated to English:

> Two people walk through a bare, cold grove;
> The moon races along with them, they look into it.
> The moon races over tall oaks,
> No cloud obscures the light from the sky,
> Into which the black points of the boughs reach.

A woman's voice speaks:

Dehmel's verse is broadly admired for his revolutionary attitude towards naturalism and his willingness to deal with social problems. His passion for life often comes through in his imagery and content. This particular poem expressed an attitude toward life, love, and relationship that many readers may have been surprised by.

Early Spring by Ernst Stadler

'Early Spring' is an interesting and commonly read poem by the German expressionist poet Ernst Stadler. The poem is only three stanzas long, but it is extremely effective. The poet describes his speaker, through a first-person perspective, walking along the road at night and being moved by the world around him. He felt "Destiny…waiting in the windblown stars," and in his heart "lay a storm of furled flags." Here is the first stanza:

> This March night I left my house late.
> The streets were stirring with the smell of spring and green seed rain,
> Winds striking. Through the startled incline of houses I went far out
> To the bare embankment and felt a new beat swelling towards my heart.

The poem includes natural imagery that many readers are going to be drawn to, as well as a spiritual awakening that is characteristic of the expressionist movement. It's the latter that's the most important part of this piece.

Battlefield by August Stramm

Stramm was a German poet who served during the First World War. He was killed in action on September 1st, 1915 while fighting in hand-to-hand combat. The poet wrote some of the best German WWI poems before his death. ‘Battlefield’ is a short and powerful poem that describes the life, death, and aftermath of war.

Feminist Criticism

Feminist literature is a significant genre that critiques patriarchal norms and explores the roles, experiences, and identities of women. The genre emerged as a powerful voice in literature, challenging societal structures and advocating for gender equality. Below is a comprehensive overview of feminist literary genres, covering their historical development, themes, key figures, and impacts.

Feminist literature traces its roots back to the 15th and 16th centuries, with early works like Christine de Pizan’s “The Book of the City of Ladies” (1405), which challenged misogynistic views and advocated for women’s education. However, the feminist literary genre truly began to take shape during the 19th century, coinciding with the rise of the feminist movement.

First-Wave Feminism (Late 19th – Early 20th Century): This period focused primarily on legal issues, particularly women’s suffrage. Literature from this era often addressed women’s rights and societal roles. Charlotte Perkins Gilman’s “The Yellow Wallpaper” (1892) is a notable work, highlighting the oppression of women within the domestic sphere and the consequences of denying them autonomy.

Second-Wave Feminism (1960s – 1980s): The second wave broadened the scope, focusing on issues like sexuality, reproductive rights, and the patriarchal structure of society. During this time, feminist literature became more experimental and diverse. Works like Simone de Beauvoir’s “The Second Sex” (1949) and Betty Friedan’s “The Feminine Mystique” (1963) critiqued the existing societal norms and became foundational texts for the feminist movement.

Third-Wave Feminism (1990s – Present): Third-wave feminism emphasizes individualism and diversity, acknowledging the intersectionality of gender with race, class, and sexuality. This wave has seen a more inclusive and global approach to feminist literature, with authors like bell hooks, Chimamanda Ngozi Adichie, and Roxane Gay exploring varied experiences of womanhood across different cultures and social contexts.

Feminist literature is characterized by several recurring themes that address the systemic issues faced by women:

Gender Inequality and Patriarchy: Many feminist texts critique the patriarchal systems that perpetuate gender inequality. These works highlight how societal norms and expectations restrict women's roles and opportunities. For example, Margaret Atwood's "The Handmaid's Tale" (1985) portrays a dystopian future where women are subjugated, serving as a powerful commentary on the dangers of extreme patriarchal control.

Identity and Self-Discovery: Feminist literature often explores the journey of self-discovery and the formation of identity, particularly in the context of a society that imposes rigid gender roles. Virginia Woolf's "A Room of One's Own" (1929) discusses the need for women to have their own space, both literally and figuratively, to create and define themselves outside of male influence.

Intersectionality: Intersectionality is a crucial theme in contemporary feminist literature, examining how gender intersects with other aspects of identity, such as race, class, and sexuality. Authors like Audre Lorde and Alice Walker have been instrumental in highlighting the complexities of black womanhood and the unique challenges faced by women of color within the feminist movement.

Sexuality and Body Autonomy: Feminist literature frequently addresses issues related to sexuality and body autonomy, challenging the societal norms that dictate women's sexual behavior and control over their bodies. Works like Erica Jong's "Fear of Flying" (1973) and Naomi Wolf's "The Beauty Myth" (1990) explore these themes, advocating for women's rights to define their'sexuality and resist objectification.

Resistance and Empowerment: Many feminist texts focus on the resistance against oppressive structures and the empowerment of women. These narratives often depict women overcoming societal constraints, asserting their rights, and reclaiming their voices. For instance, Maya Angelou's "I Know Why the Caged Bird Sings" (1969) is an autobiographical work that portrays the strength and resilience of black women in the face of racial and gender oppression.

Several authors have significantly shaped feminist literature, each contributing unique perspectives and ideas:

- **Mary Wollstonecraft:** Often considered one of the founding figures of feminist philosophy, Wollstonecraft's "A Vindication of the Rights of Woman" (1792) is a seminal work that argues for women's education and rationality, laying the groundwork for later feminist thought.
- **Virginia Woolf:** A central figure in feminist literary history, Woolf's works, such as "To the Lighthouse" (1927) and "Mrs. Dalloway" (1925), explore the inner lives of women and the societal pressures they face. Her essay "A Room of One's Own" remains a cornerstone of feminist literary criticism.
- **Simone de Beauvoir:** A leading figure in existentialist feminism, de Beauvoir's "The Second Sex" deconstructs the concept of womanhood, arguing that women have been historically relegated to the status of "the Other." Her work has had a profound influence on feminist theory and literature.
- **Toni Morrison:** Morrison's novels, including "Beloved" (1987) and "The Bluest Eye" (1970), explore the intersection of race, gender, and class in the lives of African American women. Her work is celebrated for its deep emotional resonance and its unflinching portrayal of the complexities of black womanhood.
- **Chimamanda Ngozi Adichie:** A contemporary voice in feminist literature, Adichie's works, such as "Half of a Yellow Sun" (2006) and "We Should All Be Feminists" (2014), address issues of gender, identity, and power in both Nigerian and global contexts. Her writings have brought feminist ideas to a broader audience, inspiring a new generation of readers.

Feminist literature has had a profound impact on both literature and society. It has not only provided a platform for women's voices but has also challenged the traditional literary canon, leading to the inclusion of diverse perspectives and narratives. The genre has influenced various other forms of art and culture, from film and theatre to music and visual arts, and continues to inspire social change.

In academia, feminist literary criticism has become a vital field of study, encouraging scholars to re-examine classical texts through a feminist lens and uncover the gendered assumptions embedded within them. This critical approach has also led to the rediscovery of many forgotten or overlooked female authors, whose works are now recognized for their literary and cultural significance.

Moreover, feminist literature has played a crucial role in shaping public discourse around gender equality, influencing movements for women's rights and social justice. By articulating the experiences and struggles of women, feminist authors have contributed to a broader understanding of the systemic nature of gender oppression and the necessity of feminist activism.

Feminist literature is a dynamic and evolving genre that continues to reflect and shape the ongoing struggle for gender equality. Through its diverse themes, powerful narratives, and influential figures, it has carved out a space for women's voices in literature and society. As the genre continues to grow and adapt to new challenges and contexts, it remains a vital force in the fight for a more just and equitable world.

Marxist Criticism

Marxist criticism is a critical framework that views literature and cultural texts through the lens of Marxist theory, focusing on the relationship between literature and the socio-economic conditions in which it is produced. It draws on the works of Karl Marx and Friedrich Engels, who emphasized the role of class struggle and material conditions in shaping society, including its cultural products. As a genre of literary criticism, Marxist criticism seeks to uncover the ways in which literature reflects, reinforces, or challenges the socio-economic structures and ideologies of its time.

Historical Background

Marxist criticism emerged in the late 19th and early 20th centuries, as Marxist thought gained prominence in intellectual and political circles. The theory itself is rooted in the works of Karl Marx, particularly in his critique of capitalism and his analysis of class relations. Marx believed that the economic base of society (the means of production and the relations of production) shapes the superstructure (institutions, culture, and ideologies). Therefore, literature, as part of the superstructure, is seen as a product of the material conditions and class relations of its time.

One of the earliest and most influential Marxist critics was Georg Lukács, a Hungarian philosopher and literary critic. Lukács argued that literature should be understood in the context of historical materialism, a concept central to Marxist theory. He believed that great literature, particularly realist literature, reveals the underlying socio-economic realities of its time and the

contradictions within those realities. Lukács's work laid the groundwork for subsequent Marxist critics who sought to analyze literature from a historical and materialist perspective.

Key Concepts in Marxist Criticism

Marxist criticism operates on several key concepts derived from Marxist theory, including class struggle, ideology, hegemony, and commodification.

- **Class Struggle:** At the core of Marxist theory is the concept of class struggle—the conflict between different social classes, particularly between the bourgeoisie (the capitalist class that owns the means of production) and the proletariat (the working class). Marxist critics often examine how literature portrays this struggle, either by depicting the experiences of different classes or by revealing the tensions and conflicts inherent in capitalist society.
- **Ideology:** Ideology, in the Marxist sense, refers to the set of beliefs and values that justify and maintain the existing social order. Marxist critics explore how literature either upholds or challenges dominant ideologies. For example, they may analyze how a text reinforces capitalist values or how it subtly critiques them by highlighting the exploitation and alienation experienced by the working class.
- **Hegemony:** Antonio Gramsci, an Italian Marxist theorist, introduced the concept of hegemony, which refers to the dominance of one social class over others, not just through coercion but through cultural and ideological means. Hegemony is maintained when the ruling class's values and beliefs are accepted as the norm by other classes. Marxist criticism often investigates how literature contributes to or resists this cultural dominance.
- **Commodification:** In capitalist societies, Marx argued, everything, including human relationships and cultural products, becomes a commodity—a thing with exchange value. Marxist critics may examine how literature itself is commodified within the capitalist system or how characters and relationships within a text are reduced to their economic value.

Marxist Criticism in Practice

Marxist criticism can be applied to a wide range of literary texts, from novels and plays to poetry and film. Critics often analyze texts in terms of their representation of class, their

critique (or reinforcement) of capitalism, and their ideological content. Below are a few examples of how Marxist criticism might be applied to specific works of literature.

- **Charles Dickens's "*Hard Times*":** This novel, set in the industrial town of Coketown, offers a vivid portrayal of the harsh realities of life in a capitalist society. Through its depiction of factory workers, the exploitation they endure, and the dehumanizing effects of industrial capitalism, "Hard Times" lends itself well to Marxist analysis. A Marxist critic might explore how Dickens critiques the capitalist system and its impact on both the working class and the bourgeoisie.
- **F. Scott Fitzgerald's "*The Great Gatsby*":** While often interpreted as a critique of the American Dream, "The Great Gatsby" can also be examined through a Marxist lens. A Marxist reading might focus on the novel's depiction of wealth and class, analyzing how Gatsby's pursuit of wealth is driven by the capitalist ideology that equates success with material accumulation. The novel's portrayal of the moral decay and emptiness of the upper class could be seen as a critique of the capitalist values that dominate American society.
- **George Orwell's "*Animal Farm*":** "Animal Farm" is an allegory of the Russian Revolution and the rise of Soviet communism, but it can also be understood as a broader critique of totalitarian regimes and the corruption of socialist ideals. A Marxist critic might examine how Orwell's novella reflects the ways in which revolutionary movements can be co-opted by those in power, ultimately leading to the same oppressive structures they sought to overthrow.
- **Bertolt Brecht's Plays:** Brecht, a playwright and Marxist thinker, used his works to challenge bourgeois ideologies and encourage audiences to question the social and economic structures of their time. His concept of "epic theater" aimed to provoke critical thinking rather than emotional identification, making his plays ripe for Marxist analysis. A Marxist critic might explore how Brecht's plays, such as "The Threepenny Opera" or "Mother Courage and Her Children," expose the contradictions of capitalist society and encourage revolutionary change.

Criticisms and Limitations

While Marxist criticism offers valuable insights into the relationship between literature and socio-economic conditions, it has also faced criticism and limitations. Some critics argue

that Marxist analysis can be overly deterministic, reducing complex literary texts to mere reflections of economic conditions or class struggle. Others contend that Marxist criticism sometimes neglects other important aspects of literature, such as its aesthetic qualities or psychological depth.

Moreover, the political nature of Marxist criticism has led to its marginalization in some academic circles, particularly during periods of anti-communist sentiment. However, despite these challenges, Marxist criticism remains a vital and influential approach in literary studies, particularly in its ability to connect literature with broader social and political issues.

Conclusion

Marxist criticism, as a genre of literary analysis, offers a powerful framework for understanding the relationship between literature and the socio-economic conditions in which it is produced. By focusing on class struggle, ideology, hegemony, and commodification, Marxist critics reveal the ways in which literature both reflects and shapes the social and economic realities of its time. Despite its limitations, Marxist criticism continues to provide valuable insights into the ways in which literature can either reinforce or challenge the dominant ideologies of its time, making it a critical tool for understanding the interplay between culture and society.

Modernism

Modernism was a movement in the arts in the first half of the twentieth century that rejected traditional values and techniques, and emphasized the importance of individual experience. Modernism in literature is the act of rebellion against the norms on the writers' part. They refused to conform to the rules any longer. Instead, they sought new ways to convey ideas and new forms of expressing themselves.

Modernism seeks to find new forms of expression and rejects traditional or accepted ideas. The Main Characteristics of Modern Literature: The characteristics of the Modern Literature can be categorized into Individualism, Experimentation, Symbolism, Absurdity and Formalism.

Modernism is a period in literary history which started around the early 1900s and continued until the early 1940s. Modernist writers in general rebelled against clear-cut storytelling and formulaic verse from the 19th century. Instead, many of them told fragmented stories which reflected the fragmented state of society during and after World War I.

Many Modernists wrote in free verse and they included many countries and cultures in their poems. Some wrote using numerous points-of-view or even used a “stream-of-consciousness” style. These writing styles further demonstrate the way the scattered state of society affected the work of writes at that time.

Emily Dickinson and Walt Whitman are thought to be the mother and father of the movement because they had the most direct influence on early Modernists.

T.S. Eliot was an American-English poet, playwright, literary critic, and editor. He is best known as a leader of the Modernist movement in poetry and as the author of such works as The Waste Land (1922) and Four Quartets (1943).

Naturalism

Naturalism is a literary movement from the late 19th and early 20th centuries that analyzed human nature through a scientific, objective, and detached perspective. Despite decreasing in popularity after the early 20th century, Naturalism is still one of the most influential literary movements to this day.

Naturalism was first proposed and formulated by Emile Zola, the French writer and theorist, who is universally labeled as the founder of literary naturalism.

Naturalism (within naturalistic philosophy) holds that reality is explainable through nature and natural laws; it denies supernatural influence. The natural world is the focal point for naturalistic philosophical inquiry, and philosophy is closely related to the sciences (biology, physics, etc.).

Naturalism is the belief that nothing exists beyond the natural world. Instead of using supernatural or spiritual explanations, naturalism focuses on explanations that come from the laws of nature.

The slogan back to nature was raised by Naturalism. Naturalism believes that everything comes from nature and returns to nature. Nature, according to naturalism, is a self-sufficient entity. It is self-determined and governed by its own laws. The naturalists see things as they are.

Naturalism: Examples in Literature

- *Nana* (1880) by Emile Zola.
- *Sister Carrie* (1900) by Thomas Dreiser.

- *McTeague* (1899) by Frank Norris.
- *The Call of the Wild* (1903) by Jack London.
- *Of Mice and Men* (1937) by John Steinbeck.
- *Madame Bovary* (1856) by Gustave Flaubert.
- *The Age of Innocence* (1920) by Edith Wharton.

New Criticism

New Criticism was a formalist movement in literary theory that dominated American literary criticism in the middle decades of the 20th century. John Crowe Ransom (1888–1974) is considered as the father of the New Criticism.

The New Critics emphasized “close reading” as a way to engage with a text, and paid close attention to the interactions between form and meaning. Important New Critics included Allen Tate, Robert Penn Warren, John Crowe Ransom, Cleanth Brooks, William Empson, and F.R. Leavis.

New criticism believes in analysing the value of literary works based only on the text itself, without taking into account the following:

- The author's background or intentions while writing the text
- The reader's emotional or physical response to the text
- The social, economic, political or historical context of the text
- The moral or philosophical importance of the text

Once the context of the text has been removed, the meaning and value of the text should only rely on what is seen on the page. This means focusing the literary study on the text's aesthetic qualities, such as its

- Form
- Structure
- Language and tone
- Literary devices and techniques
- Characterisation
- Symbols and metaphors
- Actual setting (not context)

New Formalism

New formalism, also known as neo-formalism was a movement of late 20th early 21st-century American poetry. It was a reaction to the innovations of Modernist poets like T.S. Eliot and Ezra Pound. New Formalism is a literary movement within poetry that focuses on traditional forms and structures of poetry that became popular in the 1980s and 1990s. The term 'New Formalism' was first used by Ariel Dawson in the article "The Yuppie Poet"

The rise of New Formalism was probably the most significant development in American poetry in the last fifteen years of the twentieth century. It is a poetic movement that emphasizes writing in meter and rhyme, and to an extent narrative, against the institutionalized predominance of the free verse confessional lyric.

Examples of New Formalism Literature

The End of the World by Dana Gioia

'The End of the World' is a great example of a New Formalist poem by one of the most important writers of the movement. The poem begins with these lines:

"We're going," they said, "to the end of the world."
So they stopped the car where the river curled,

The poet uses a rhyme scheme of AABB CCDD throughout the five-stanza poem. This simple and effective rhyme scheme compliments their use of quatrains and clear, easy-to-read language. Although poems that utilize rhyme schemes and metrical patterns are generally seen as simpler and less effective than modernist, free verse poems, this could not be further from the truth with Dana Gioia's work. He ends the poem with:

I looked downstream. There was nothing but sky,
The sound of the water, and the water's reply.

North-Looking Room by Brad Leithauser

Brad Leithauser is one of the most important writers of the New Formalist movement in American poetry. His 'North-Looking Room' begins with:

In a seldom-entered attic
you force a balky door,

Throughout this piece, the poet uses examples of perfect rhymes, but the tom does not conform to a specific structure. Here, readers can see elements of modernist writing, such as the uneven stanzas and the break between the first and second sections of the poem. Literary devices like enjambment, caesura, and imagery are also used skillfully. Here are the concluding lines:

we lose the light most dim, most clear—
a reprimand no breeze can shake.

Post Colonial Literature

Postcolonialism, the historical period or state of affairs representing the aftermath of Western colonialism; the term can also be used to describe the concurrent project to reclaim and rethink the history and agency of people subordinated under various forms of imperialism. Postcolonialism signals a possible future of overcoming colonialism, yet new forms of domination or subordination can come in the wake of such changes, including new forms of global empire. Postcolonialism should not be confused with the claim that the world we live in now is actually devoid of colonialism.

Postcolonial theorists and historians have been concerned with investigating the various trajectories of modernity as understood and experienced from a range of philosophical, cultural, and historical perspectives. They have been particularly concerned with engaging with the ambiguous legacy of the Enlightenment—as expressed in social, political, economic, scientific, legal, and cultural thought—beyond Europe itself. The legacy is ambiguous, according to postcolonial theorists, because the age of Enlightenment was also an age of empire, and the connection between those two historical epochs is more than incidental.

From decolonization to postcolonialism

Although there were (and are) many different kinds of imperialism and thus of decolonization, two of the most-important periods for those who study postcolonialism include the British disengagement from its second empire (of the 19th and 20th centuries) and the decolonization movements of the 1960s and ’70s in Africa and elsewhere. It was during the latter era in particular that many of the international principles and instruments of decolonization were formally declared (although the history of their emergence and formation

goes back much farther) and that the language of national self-determination was applied to liberationist movements within former colonial territories. The processes triggered by those struggles were not only political and economic but also cultural. Previously subjugated individuals sought to assert control over not only territorial boundaries—albeit ones carved out by the imperial powers—but also their language and history.

The term postcolonialism is also sometimes used to refer to the struggles of indigenous peoples in many parts of the world in the early 21st century. However, given the interpretation of the principles of self-determination and self-government within the international system, along with the minority status and vulnerability of those peoples even within decolonized states, the term is perhaps less apt. At that time indigenous peoples were denied even the modest gains extended by the United Nations and the international system of states to the various decolonized territories in the 1970s. Moreover, the history of imperialism is complex. European imperialism between the 16th and 18th centuries in the Americas, the West Indies, Australasia, and Southeast Asia was substantially different from that of the 19th and 20th centuries. Still, one of the central themes of postcolonial scholarship is the persistence of empire—and resistance to it—in human history.

Thus, on the one hand, the legacy of the Enlightenment forms an indispensable and unavoidable feature of the present, whether European or otherwise. The universal categories and concepts at the heart of much Enlightenment thought have been put to work by both European and non-European intellectuals and activists to criticize the injustices of their societies as well as imperialism itself. There is a tradition of anti-imperialist criticism that extends as far back as the 16th century, and yet some of the very same criticism not only was compatible with but was often used to justify imperial domination. The theoretical tools provided by the Enlightenment, combined with an often unrelenting cultural Eurocentrism, informed the political and economic practices of imperialism throughout the 19th and 20th centuries. Still, many of the most-powerful local and indigenous critics of empire in the 20th century were themselves deeply influenced by European social and political theory as much as they were deeply critical of it. The seminal work of C.L.R. James, Aimé Césaire, Albert Memmi, Frantz Fanon, and Edward Said, as well as by the group of historians associated with the editorial collective of Subaltern Studies, all exemplify that complex inheritance. It derives in part from the fact that there is no such thing as "the" Enlightenment but rather multiple Enlightenments shaped by different historical and political contexts; so too, the bundle of

concepts and ideals to which "the" Enlightenment refers are plural and capable of a wide range of elaboration.

What is the subject of postcolonialism?

As a general domain of intellectual inquiry, postcolonialism addresses those questions that emerge in relation to the aftermath of imperialism. One of the most-important features of the history of imperialism has been the emergence of states—either from the consolidation of territories and polities or from the dissolution of empires (or some combination thereof)—and, along with that, new conceptions of international order. In that sense, to be concerned with postcolonialism is to be concerned with a set of questions at the heart of modern political thought.

However, postcolonialism is also closely associated with a more-specific set of questions, and, although it should not be reduced to these questions, they have proved to be enormously influential. One of the most prominent has been the relation between imperialism and identity. Fanon, a psychoanalyst and philosopher born in Martinique, presented one of the most searing and provocative analyses of the relation between colonized and colonizer in *The Wretched of the Earth* (1961) as well as in his *Black Skin, White Masks* (1952). Fanon remains perhaps best known for his explosive justification of violence in The Wretched of the Earth (highlighted in Jean-Paul Sartre's preface to that work), where it is cast as the appropriate response to the violence perpetrated by colonialism and as the mediation through which the colonized can begin to reclaim their self-conscious agency. His is a deeply unsettling argument, shaped undoubtedly by the brutal period of French colonial rule in Algeria and the war for independence (1954–62) there, which Fanon experienced firsthand. Violence was inevitable and necessary, Fanon seemed to be arguing in *The Wretched of the Earth,* but it also has to be overcome. One has to move from reaction to the construction of something new, which for Fanon included overcoming the binary oppositions imposed on the colonized by the geopolitical structures of the Cold War. It is there that the foreshadowing of some important themes that became central to postcolonialism is found. For example, Fanon combined a material and psychological analysis of the consequences of colonialism, which looked to both the micro- and macroeffects and experience of colonial government. Among those consequences and their effects, as identified and investigated by Fanon and other theorists, are: both the colonized and the colonizer are implicated in the horrors of imperialism, and both will have to be decolonized; the colonized have to find a way of overcoming the imposition of alien

rule not only over their territory but also over their minds and bodies; seeking recognition from an oppressor in terms that the oppressor has set hardly provides a genuine liberation from the grip of colonialism (an effect that anticipates an important debate in contemporary political theory over the "politics of recognition"); the colonizers have to make sense of how the brutality of colonialism relates to their own apparent humanism.

Fanon's work emphasized the complex relation between imperialism and nationalism that remained a critical focus of much postcolonial writing. The aspiration for self-determination at the heart of anticolonial struggles proved difficult to institutionalize democratically in existing postcolonial states (about which Fanon was remarkably prescient). Most postcolonial theorists—whether writing about Africa, South Asia, or elsewhere—have been critical of nationalism but also equally critical of the "nativism" and romantic communitarianism often supposed to be alternatives to it. They have sought to investigate the ways in which European conceptions of politics, as well as assumptions about secularism and historical time more generally, have been used to describe and locate non-European peoples' forms of collective action and modes of self-understanding along a continuum that terminates with the ideas and institutions of modern Europe. Postcolonial theorists have also been critical of the assumption, often made by liberals, that what is needed is simply the extension of existing liberal universals, this time in good faith, to those to whom they were previously denied (or never seriously intended). For some theorists, the problem is not simply one of a lack of consistency on the part of liberalism; it instead lies more deeply within the structure of the universal principles themselves. The conditions attached for the ascription of rights, for example, or the distribution of liberties were often grounded in narratives of social or cultural development that justified denying rights and freedoms to those deemed too backward or uncivilized to exercise them properly. John Stuart Mill's justification of the denial of Indian self-government is a classic instance of that kind of assumption, however much he thought it was best for the well-being of Indians themselves.

The notable literary devices of postmodern literature are paradox, unreliable narrators, unrealistic narratives, parody and dark humor. Most postmodern literature also rejects the idea of a single theme or meaning, choosing instead to have many meanings or forgo theme entirely. This rejection of theme and meaning is often because many of its authors and artists fail to see a singular meaning in the broken, disastrous world around them. Instead, it often enjoys poking fun at those who try to find meaning themselves.

Additionally, postmodern literature blurs the line between high and low art and genre, as literary works frequently use intertextuality (referencing other literature, real or imagined, within the work), metafiction (making readers aware of the fact that they are reading fiction) and magical realism (a realistic narrative with an implausible supernatural or magical element thrown in).

Postmodernism

Postmodern literature is a literary genre that emerged after World War II and is characterized by a number of features, including:

- Self-reflexivity: Postmodern literature often includes authorial self-reference.
- Metafiction: Postmodern literature often uses metafiction.
- Intertextuality: Postmodern literature often uses intertextuality.
- Fragmentation: Postmodern literature often uses fragmentation.
- Unreliable narration: Postmodern literature often uses unreliable narration.
- Complex plots: Postmodern literature often has complicated plots.
- Rejection of ideology: Postmodern literature often rejects ideology and belief.
- Play: Postmodern literature emphasizes play.
- Rejection of absolute meaning: Postmodern literature eschews absolute meaning.
- Questioning of grand narratives: Postmodern literature often questions grand narratives.
- Parody: Postmodern literature often uses parody.
- Irony: Postmodern literature often uses irony.
- Rejection of boundaries: Postmodern literature often rejects the boundaries between "high" and "low" forms of art and literature.

Postmodern literature developed from modernism, and the two genres share many characteristics. However, postmodern literature tends to be more playful and irreverent than modernism.

Postmodern literature is a form of literature that is characterized by the use of metafiction, unreliable narration, self-reflexivity, intertextuality, and which often thematizes both historical and political issues. This style of experimental literature emerged strongly in the United States in the 1960s through the writings of authors such as Kurt Vonnegut, Thomas Pynchon, William Gaddis, Philip K. Dick, Kathy Acker, and John Barth. Postmodernists often challenge authorities, which has been seen as a symptom of the fact that this style of literature first emerged in the context of political tendencies in the 1960s. This inspiration is, among

other things, seen through how postmodern literature is highly self-reflexive about the political issues it speaks to.

Precursors to postmodern literature include Miguel de Cervantes' Don Quixote (1605–1615), Laurence Sterne's Tristram Shandy (1760–1767), Thomas Carlyle's Sartor Resartus (1833–1834), and Jack Kerouac's On the Road (1957), but postmodern literature was particularly prominent in the 1960s and 1970s. In the 21st century, American literature still features a strong current of postmodern writing, like the postironic Dave Eggers' A Heartbreaking Work of Staggering Genius (2000), and Jennifer Egan's A Visit from the Goon Squad (2011). These works also further develop the postmodern form.

Sometimes the term "postmodernism" is used to discuss many different things ranging from architecture to historical theory to philosophy and film. Because of this fact, several people distinguish between several forms of postmodernism and thus suggest that there are three forms of postmodernism: (1) Postmodernity is understood as a historical period from the mid-1960s to the present, which is different from the (2) theoretical postmodernism, which encompasses the theories developed by thinkers such as Roland Barthes, Jacques Derrida, Michel Foucault and others. The third category is the "cultural postmodernism", which includes film, literature, visual arts, etc. that feature postmodern elements. Postmodern literature is, in this sense, part of cultural postmodernism.

The term Postmodern literature is used to describe works of literature that were produced after World War II (after 1945). The main objective of postmodern literature is to break away from conventional traditions through experimentation with new literary devices, forms, genres, styles etc.

Postmodernism in literature is not an organized movement with leaders or central figures; therefore, it is more difficult to say if it has ended or when it will end (compared to, say, declaring the end of modernism with the death of Joyce or Woolf).

Postmodernism springs from a number of variables:

A reaction against modernism: especially against the distinction between “high art” and everyday life. That is why postmodernists appealed to popular culture. Cartoons, music, pop art, and television have thus become acceptable for postmodernist artistic expression.

A reaction against a totally new world after WWII:

It implies a reaction to significant post-war events: the nuclear bombing and the massacre of Hiroshima and Nagasaki,the beginning of the Cold War, the civil rights movement in the United States, postcolonialism, and globalization. Also a reaction against capitalism, technology and information.

A reaction against realists:

Realists believed that reality was objective and could be differentiated from the subjective status of each subject's vision. Realism believed that language could represent reality, while postmodernists believed in the randomness of human experience. Postmodernist literature holds the view that literary language is its own reality, not a means of representing reality.

A reaction against modernism:

Modernist literature sees fragmentation and extreme subjectivity as an existential crisis, a problem that must be solved, and the artist is often cited as the one to solve it. Postmodernists, however, often demonstrate that this chaos is insurmountable; the artist is impotent, and the only recourse against "ruin" is to play within the chaos. Instead of the modernist quest for meaning in a chaotic world, the postmodern author eschews, often playfully, the possibility of meaning, and the postmodern novel is often a parody of this quest.For instance, whereas modernists such as T.S. Eliot perceived the world as fragmented and represented that fragmentation through poetic language, many also viewed art as a potentially integrating restorative force against the chaos that postmodernist works often imitate (or even celebrate) but do not attempt to counter or correct.

Psycho analytic criticism

Psychoanalytic Theory is a branch of literary criticism which was built on the principles of psychoanalysis developed by Sigmund Freud (1856-1939). As Lois Tyson points out, aspects of psychoanalysis have become so ingrained in our culture that terms such as "sibling rivalry, inferiority complexes, and defense mechanisms are in such common use that most of us feel we know what they mean without ever having heard them defined".

Some of the main concepts of Freud's theory are that people have within their minds an unconscious self in which painful experiences and emotions are repressed and that our daily

life is spent moderating between the desires of our "id" and the demands of our “ego” and “superego."

This school of literary criticism maintains that we can better understand and interpret literature by applying the methods of psychoanalysis both to literary characters and their authors, often at the same time. This is most often done by treating the work as a dream and interpreting the content to find the hidden meaning, achieved through a close analysis of the language and symbolism.

Psychoanalytic criticism adopts the methods of "reading" employed by Freud and later theorists to interpret texts. It argues that literary texts, like dreams, express the secret unconscious desires and anxieties of the author, that a literary work is a manifestation of the author's own neuroses. One may psychoanalyze a particular character within a literary work, but it is usually assumed that all such characters are projections of the author's psyche.

One interesting facet of this approach is that it validates the importance of literature, as it is built on a literary key for the decoding. Freud himself wrote, "The dream-thoughts which we first come across as we proceed with our analysis often strike us by the unusual form in which they are expressed; they are not clothed in the prosaic language usually employed by our thoughts, but are on the contrary represented symbolically by means of similes and metaphors, in images resembling those of poetic speech".

Like psychoanalysis itself, this critical endeavor seeks evidence of unresolved emotions, psychological conflicts, guilts, ambivalences, and so forth within what may well be a disunified literary work. The author's own childhood traumas, family life, sexual conflicts, fixations, and such will be traceable within the behavior of the characters in the literary work. But psychological material will be expressed indirectly, disguised, or encoded (as in dreams) through principles such as "symbolism" (the repressed object represented in disguise), "condensation" (several thoughts or persons represented in a single image), and "displacement" (anxiety located onto another image by means of association).

Despite the importance of the author here, psychoanalytic criticism is similar to New Criticism in not concerning itself with "what the author intended." But what the author never intended (that is, repressed) is sought. The unconscious material has been distorted by the censoring conscious mind.

Psychoanalytic critics will ask such questions as, "What is Hamlet's problem?" or "Why can't Brontë seem to portray any positive mother figures?"

Psychoanalytic literary criticism is one of the most well-known (and most controversial!) literary theories. Psychoanalytical readings focus on the relationship between literature, the unconscious mind and our conscious actions and thoughts. More specifically, psychoanalytic literary criticism focuses on the following:

The mind of the author: psychoanalytic literary criticism treats the work of the author as a manifestation of their own unconscious desires. A psychoanalytic reading may attempt to relate certain aspects of a text to its author's life to give the text a psychoanalytically biographical meaning.

The mind of the characters: psychoanalytic literary criticism can be used to analyse and explain the motivations and actions of certain characters in an author's work. This is the most common form of analysis, which we will apply to Hamlet (below).

The mind of the audience: Freud makes references to universal anxieties and desires that we, as human beings, all innately share. Psychoanalytic literary criticism can be used to explain why certain works are very appealing to a wide audience, as it appeals to the universal unconscious mind.

The text: psychoanalytic literary criticism can be used to analyse why certain linguistic and symbolic choices are made by the author to be used in a text.

Freud about psychoanalytic literary criticism and examples

Let's look at Freud's theories under the headings of the Oedipus/Electra complex, the unconscious mind, the ego, id, and superego, and dreams.

The Oedipus/Electra complex

'Literature thus exists for Freud as a form of evidence: the play's centuries-long hold over the attention of viewers must correspond to its description of something universally fascinating and repressed.'

Vincent B. Leitch. The Norton Anthology Of Theory And Criticism

The Interpretation of Dreams (1899) was when Sigmund Freud first introduced the theory of the Oedipus complex. The Oedipus complex is named after the eponymous main character of Sophocles' Oedipus Rex (429 BC). Oedipus was abandoned as an infant after a prophecy that he would grow up to kill his own father and marry his own mother. He was eventually rescued and adopted by another King until he came across the prophecy himself and, unaware that he was adopted, left his parents in order to protect them from his fate. On the journey away from his supposed parents, Oedipus unknowingly meets his biological father and kills him in an argument. He then arrives at Thebes, where he solves a riddle from the Sphinx and marries the newly widowed Queen Jocasta, as a reward. After a plague strikes Thebes, Oedipus makes the gradual discovery that he has married his own mother, whom he widowed by killing his own father, thus fulfilling the oracle's prophecy.

Drawing from this story, Freud puts forward the suggestion that both modern and classical audiences were captivated by Oedipus as it depicts a subconscious desire that all humans experience as children. According to Freud, all sons and daughters develop a sexual attraction to their parent of the opposite sex. Not only do they desire that parent, but they also desire to kill the other parent due to viewing them as competition for their desired parent's affection. For Freud, this was an essential part of a child's development process.

The Oedipus complex is a term used for both genders, however when referring to this complex in women it is often called the 'Electra complex' instead. Like Oedipus, Electra was the main character of an eponymous play by Sophocles, in which she plots to kill her mother. However, the term 'Electra complex' was coined by Carl Jung, another psychologist, not Freud.

Unit – II

Fictional Prose

Novel:

The term "novel" is applied to a great variety of writings that have in common only the attribute of being extended works of fiction written in prose. As an extended narrative, the novel is distinguished from the short story and from the work of middle length called the

novelette; its magnitude permits a greater variety of characters, greater complication of plot (or plots), ampler development of milieu, and more sustained exploration of character and motives than do the shorter, more concentrated modes. As a narrative written in prose, the novel is distinguished from the long narratives in verse of Geoffrey Chaucer, Edmund Spenser, and John Milton which, beginning with the eighteenth century, the novel has increasingly supplanted. Within these limits the novel includes such diverse works as Samuel Richardson's Pamela and Laurence Sterne's Tristram Shandy; Jane Austen's Emma and Virginia Woolf's Orlando; Charles Dickens' Pickwick Papers and Henry James' The Wings of the Dove; Leo Tolstoy's War and Peace and Franz Kafka's The Trial; Ernest Hemingway's The Sun Also Rises and James Joyce's Finnegans Wake; Doris Lessing's The Golden Notebook and Vladimir Nabokov's Lolita. The term for the novel in most European languages is roman, which is derived from the medieval term, the romance. The English name for the form, on the other hand, is derived from the Italian novella (literally, "a little new thing"), which was a short tale in prose. In fourteenth-century Italy there was a vogue for collections of such tales, some serious and some scandalous; the best known of these collections is Boccaccio's Decameron, which is still available in English translation at any well-stocked bookstore. Currently the term "novella" (or in the German form, Novelle) is often used as an equivalent fornovelette: a prose fiction of middle length, such as Joseph Conrad's Heart of Darkness or Thomas Mann's Death in Venice. (See under short story.)

Long narrative romances in prose were written by Greek writers as early as the second and third centuries AD. Typically they dealt with separated lovers who, after perilous adventures and hairbreadth escapes, are happily reunited at the end. The best known of these Greek romances, influential in later European literature, were the Aethiopica by Heliodorus and the charming pastoral narrative Daphnis and Chloe by Longus. Thomas Lodge's Rosalynde (the model for Shakespeare's As You Like It) and Sir Philip Sidney's Arcadia were Elizabethan continuations of the pastoral romance of the ancient Greeks. See romance and pastoral. Another important predecessor of the novel was the picaresque narrative, which emerged in sixteenth-century Spain; see Michael Alpert, trans., Lazarillo de Tormes and The Swindler (2003), and Giancarlo Maiorino, At the Margins of the Renaissance: Lazarillo de Tormes and the Picaresque Art of Survival (2003). The most popular instance, however, Gil Blas (1715), was written by the Frenchman Le Sage. "Picaro" is Spanish for "rogue," and a typical story concerns the escapades of an insouciant rascal who lives by his wits and shows little if any alteration of character through a long succession of adventures. Picaresque fiction is realistic

in manner, episodic in structure (that is, composed of a sequence of events held together largely because they happened to one person), and often satiric in aim. The first, and very lively, English example was Thomas Nashe's The Unfortunate Traveller (1594). We recognize the survival of the picaresque type in many later novels such as Mark Twain's The Adventures of Tom Sawyer (1876), Thomas Mann's The Confessions of Felix Krull (1954), and Saul Bellow's The Adventures of Augie March (1953). The development of the novel owes much to prose works which, like the picaresque story, were written to deflate romantic or idealized fictional forms. Cervantes' great quasi-picaresque narrative Don Quixote (1605) was the single most important progenitor of the modern novel; in it, an engaging madman who tries to live by the ideals of chivalric romance in the everyday world is used to explore the relationships of illusion and reality in human life. After these precedents and many others—including the seventeenth-century character (a brief sketch of a typical personality or way of life) and Madame de La Fayette's psychologically complex study of character, La Prin- cesse de Clèves (1678)—what is recognizably the novel as we now think of it appeared in England in the early eighteenth century. In 1719 Daniel Defoe wrote Robinson Crusoe and in 1722, Moll Flanders. Both of these are still picaresque in type, in the sense that their structure is episodic rather than in the organized form of a plot; while Moll is herself a colorful female version of the old picaro—"twelve Year a Whore, five times a Wife (whereof once to her own Brother), Twelve Year a Thief, Eight Year a Transported Felon in Virginia," as the title page resoundingly informs us. But Robinson Crusoe is given an enforced unity of action by its focus on the problem of surviving on an uninhabited island, and both stories present so convincing a central character, set in so solid and detailedly realized a world, that Defoe is often credited with writing the first novel of incident.

The credit for having written the first English novel of character, or "psychological novel," is almost unanimously given to Samuel Richardson for his Pamela; or, Virtue Rewarded (1740). Pamela is the story of a sentimental but shrewd young woman who, by prudently safeguarding her beleaguered chastity, succeeds in becoming the wife of a wild young gentleman instead of his debauched servant girl. The distinction between the novel of incident and the novel of character cannot be drawn sharply; but in the novel of incident the greater interest is in what the protagonist will do next and on how the story will turn out; in the novel of character, it is on the protagonist's motives for what he or she does, and on how the protagonist as a person will turn out. On twentieth-century developments in the novel of

character see Leon Edel, The Modern Psychological Novel (rev. 1965). For an account, in the mode of cultural studies, of the genesis of the conception of character in the novel, see

Deidre S. Lynch, The Economy of Character: Novels, Market Culture, and the Business of Inner Meaning (1998). Pamela, like its greater and tragic successor, Richardson's Clarissa (1747–48), is an epistolary novel; that is, the narrative is conveyed entirely by an exchange of letters. Later novelists have preferred alternative devices for limiting the narrative point of view to one or another single character, but the epistolary technique is still occasionally revived—for example, in Mark Harris' hilarious novel Wake Up, Stupid (1959) and Alice Walker's The Color Purple (1982). See Linda Kauffman, Special Delivery: Epistolary Modes in Modern Fiction (1992). Novels may have any kind of plot form—tragic, comic, satiric, or romantic. A common distinction—which was described by Hawthorne, in his preface to The House of the Seven Gables (1851) and elsewhere, and has been adopted and expanded by a number of recent critics—is that between two basic types of prose fiction: the realistic novel (which is the novel proper) and the romance. The realistic novel can be described as the fictional attempt to give the effect of realism, by representing complex characters with mixed motives who are rooted in a social class, operate in a developed social structure, interact with many other characters, and undergo plausible, everyday modes of experience. This novelistic mode, rooted in such eighteenth-century writers as Defoe and Fielding, achieved a high development in the master novelists of the nineteenth century, including Jane Austen, George Eliot, Anthony Trollope, William Dean Howells, and Henry James in England and America; Stendhal, George Sand, Balzac, and Flaubert in France; and Turgenev and Tolstoy in Russia. If, as in the writings of Jane Austen,

Edith Wharton, and John P. Marquand, a realistic novel focuses on the customs, conversation, and ways of thinking and valuing of the upper social class, it is often called a novel of manners. The prose romance, on the other hand, has as its precursors the chivalric romance of the Middle Ages and the Gothic novel of the later eighteenth century. It usually deploys characters who are sharply discriminated as heroes or villains, masters or victims; its protagonist is often solitary, and relatively isolated from a social context; it tends to be set in the historical past, and the atmosphere is such as to suspend the reader's expectations that are based on everyday experience. The plot of the prose romance emphasizes adventure, and is frequently cast in the form of the quest for an ideal, or the pursuit of an enemy; and the nonrealistic and occasionally melodramatic events are claimed by some critics to project in symbolic form the primal desires, hopes, and terrors in the depths of the human mind, and to

be therefore analogous to the materials of dream, myth, ritual, and folklore. Examples of romance novels are Walter Scott's Rob Roy (1817), Alexandre Dumas' The Three Musketeers (1844–45), Emily Brontë's Wuthering Heights (1847), and an important line of American narratives which extends from Edgar Allan Poe, James Fenimore Cooper, Nathaniel Hawthorne, and Herman Melville to recent writings of William Faulkner and Saul Bellow. Martin Green, in Dreams of Adventure, Deeds of Empire (1979), distinguishes a special type of romance, "the adventure novel," which deals with masculine adventures in the newly colonized non-European world. Defoe's Robinson Crusoe (1719) is an early prototype; some later instances are H. Rider Haggard's King Solomon's Mines (1886), Robert Louis Stevenson's Treasure Island (1883), and Rudyard Kipling's Kim (1901). Refer to Laurie Langbauer, Women and Romance: The Consolations of Gender in the English Novel (1990); Deborah Ross, The Excellence of Falsehood: Romance, Realism, and Women's Contribution to the Novel (1991). On the realistic novel in the nineteenth century see Harry Levin, The Gates of Horn: A Study of Five French Realists (1963); Ioan Williams, The Realist Novel in England (1975); G. J. Becker, Master European Realists (1982). On the prose romance in America, see Richard Chase, The American Novel and Its Tradition (1957); Northrop Frye, "The Mythos of Summer: Romance," in Anatomy of Criticism (1957); Joel Porte, The Romance in America (1969); Michael D. Bell, The Development of American Romance (1980); and for a skeptical view of the usual division between novel and romance, Nina Baym, Novels, Readers, and Reviewers: Responses to Fiction in Antebellum America (1984).

Other often identified subclasses of the novel are based on differences in subject matter, emphasis, and artistic purpose: Bildungsroman and Erziehungsroman are German terms signifying "novel of formation" or "novel of education." The subject of these novels is the development of the protagonist's mind and character, in the passage from childhood through varied experiences—and often through a spiritual crisis into maturity; this process usually involves recognition of one's identity and role in the world. The mode began in Germany with K. P. Moritz's Anton Reiser (1785–90) and Goethe's Wilhelm Meister's Apprenticeship (1795–96); it includes Charlotte Brontë's Jane Eyre (1847), George Eliot's The Mill on the Floss (1860), Charles Dickens' Great Expectations (1861), Somerset Maugham's Of Human Bondage (1915), and Thomas Mann's The Magic Mountain (1924). An important subtype of the Bildungsroman is the Künstlerroman ("artist-novel"), which represents the development of a novelist or other artist from childhood into the stage of maturity that signalizes the recognition of the protagonist's artistic destiny and mastery of an artistic craft. Dickens' DavidCopperfield

(1849–50) can be considered an early instance of this type; later and more developed examples include some major novels of the twentieth century: Marcel Proust's Remembrance of Things Past (1913–27), James Joyce's A Portrait of the Artist as a Young Man (1914 –15), Thomas Mann's Tonio Kröger (1903) and Dr. Faustus (1947), and André Gide's The Counterfeiters (1926). See Lionel Trilling, "The Princess Casamassima," in The Liberal Imagination (1950); Maurice Beebe, Ivory Towers and Sacred Founts: The Artist as Hero in Fiction (1964); Jerome H. Buckley, Season of Youth: The Bildungsroman from Dickens to Golding (1974); Martin Swales, The German Bildungsroman from Wieland to Hesse (1978); Thomas L. Jeffers, Apprenticeships: The Bildungsroman from Goethe to Santayana (2005). In Unbecoming Women: British Women Writers and the Novel of Development (1993), Susan Fraiman analyzes novels about "growing up female"; she proposes that they put to question the "enabling fiction" that the Bildungsroman is a "progressive development" toward "masterful selfhood." The social novel emphasizes the influence of the social and economic conditions of an era on shaping characters and determining events; if it also embodies an implicit or explicit thesis recommending political and social reform, it is often called a sociological novel. Examples of social novels are Harriet Beecher Stowe's Uncle Tom's Cabin (1852); Upton Sinclair's The Jungle (1906); John Steinbeck's The Grapes of Wrath (1939); Nadine Gordimer's Burger's Daughter (1979). A Marxist version of the social novel, representing the hardships suffered by the oppressed working class, and usually written to incite the reader to radical political action, is called the proletarian novel (see Marxist criticism). Proletarian fiction flourished especially during the great economic depression of the 1930s. An English example is Walter Greenwood's Love on the Dole (1933); American examples are Grace Lumpkin's To Make My Bread (1932), about a mill strike in North Carolina, and Robert Cantwell's Laugh and Lie Down (1931), about the harshness of life in a lumber mill city in the Northwest.

Some realistic novels, including George Eliot's Middlemarch and Tolstoy's War and Peace, make use of events and personages from the historical past to add interest and credibility to the narrative, but in them, the principal focus is on the fictional protagonists. What we usually specify as the historical novel proper began in the nineteenth century with Sir Walter Scott. The historical novel not only takes its setting and some characters and events from history, but makes the historical events and issues crucial for the central characters (who may themselves be historical personages) and for the course of the narrative. Some of the greatest historical novels also use the protagonists and actions to reveal what the author regards as the deep forces that impel the historical process. Examples of historical novels are Scott's Ivanhoe

(1819), set in the period of Norman domination of the Saxons at the time of Richard I; Dickens' A Tale of Two Cities (1859), set in Paris and London during the French Revolution; George Eliot's Romola (1863), in Florence during the Renaissance; and Margaret Mitchell's Gone with the Wind (1936), in Georgia during the Civil War and Reconstruction. An influential treatment of the form was by the Marxist scholar and critic Georg Lukács, The Historical Novel (1937, trans. 1962); a comprehensive later commentary is by Harry E. Shaw, The Forms of Historical Fiction: Sir Walter Scott and His Successors (1983). One twentieth-century variant of the historical novel is known as documentary fiction, which not only incorporates historical characters and events, but also reports of everyday happenings in contemporary newspapers: John Dos Passos, USA (1938); E. L. Doctorow, Ragtime (1975) and Billy Bathgate (1989). Another recent offshoot is the form that one of its innovators, Truman Capote, named the nonfiction novel. This uses a variety of novelistic techniques, such as deviations from the temporal sequence of events and descriptions of a participant's state of mind, to give a graphic rendering of recent people and happenings, and is based not only on historical records but often on personal interviews with the chief agents. Truman Capote's In Cold Blood (1965) and Norman Mailer's The Executioner's Song (1979) are instances of this mode; both offer a detailed rendering of the life, personality, and actions of murderers, based on a sustained series of prison interviews with the protagonists themselves. Other examples of this form are the writings of John McPhee, which the author calls literature of fact; see his Levels of the Game (1969) and The Deltoid Pumpkin Seed (1973). A third variant is the fabulative historical novel that interweaves history with fantasized, even fantastic events: John Barth, The Sot-Weed Factor (1960, rev. 1967); Thomas Pynchon, Gravity's Rainbow (1973). See John Hollowell, Fact and Fiction: The New Journalism and the Nonfiction Novel (1977); Barbara Foley, Telling the Truth: The Theory and Practice of Documentary Fiction (1986); and Barbara Lounsberry, The Art of Fact: Contemporary Artistic Nonfiction (1990). Cushing Strout, in The Veracious Imagination (1981), studies such developments in recent novels, as well as the related form called documentary drama in theater, film, and television, which combines fiction with history, journalistic reports, and biography.

The regional novel emphasizes the setting, speech, and social structure and customs of a particular locality, not merely as local color, but as important conditions affecting the temperament of the characters and their ways of thinking, feeling, and interacting. Instances of such localities are "Wessex" in Thomas Hardy's novels, and "Yoknapatawpha County," Mississippi, in Faulkner's. Stella Gibbons wrote a witty parody of the regional novel in Cold

Comfort Farm (1936). For a discussion of regionalism centered on the Maine author Sarah Orne Jewett, see chapter 4 in Bill Brown, A Sense of Things (2003).

Beginning with the second half of the nineteenth century, the novel dis- placed all other literary forms in popularity. The theory as well as the practice of the novelistic art has received the devoted attention of some of the greatest masters of modern literature—Flaubert, Henry James, Proust, Mann, Joyce, and Virginia Woolf. (Henry James' prefaces, gathered into one volume as The Art of the Novel, ed. R. P. Blackmur, 1934, exemplify the care and subtlety that have been lavished on this craft.) There has been constant experimentation with new fictional methods, such as management of the point of view to minimize or eliminate the apparent role of the author-narrator or, at the opposite extreme, to foreground the role of the author as the inventor and controller of the fiction; the use of symbolist and expressionist techniques and of devices adopted from the art of the cinema; the dislocation of time sequence; the adaptation of forms and motifs from myths and dreams; and the exploitation of stream of consciousness narration in a way that converts the story of outer action and events into a drama of the life of the mind. Such experimentation reached a radical extreme in the second half of the twentieth century (see postmodernism). Vladimir Nabokov was a supreme technician who wrote involuted novels (a work whose subject incorporates an account of its own genesis and development—for example, his Pale Fire); employed multilingual puns and jokes; incorporated esoteric data about butterflies (a subject in which he was an accomplished scientist); adopted strategies from chess, crossword puzzles, and other games; parodied other novels (and his own as well); and set elaborate traps for the unwary reader. This was also the era of what is sometimes called the antinovel—that is, a work which is deliberately constructed in a negative fashion, relying for its effects on the deletion of standard elements, on violating traditional norms, and on playing against the expectations established in the reader by the novelistic methods and conventions of the past. Thus Alain Robbe-Grillet, a leader among the exponents of the nouveau roman (the new novel) in France, wrote Jealousy (1957), in which he left out such standard elements as plot, characterization, descriptions of states of mind, locations in time and space, and frame of reference to the world in which the work is set. We are simply presented in this novel with a sequence of perceptions, mainly visual, which we may naturalize (that is, make intelligible in the mode of standard narrative procedures) by postulating that we are occupying the physical space and sharing the hyperacute observations of a jealous husband, from which we may infer also the tortured state of his disintegrating mind. Other new novelists

are Nathalie Sarraute and Philippe Sollers. See Roland Barthes, Writing Degree Zero (trans. 1967), and Stephen Heath, The Nouveau Roman: A Study in the Practice of Writing (1972).

The term magic realism, originally applied in the 1920s to a school of surrealist German painters, was later used to describe the prose fiction of Jorge Luis Borges in Argentina, as well as the work of writers such as Gabriel García Márquez in Colombia, Isabel Allende in Chile, Günter Grass in Germany, Italo Calvino in Italy, and John Fowles and Salman Rushdie in England. These writers weave, in an ever-shifting pattern, a sharply etched realism in representing ordinary events and details together with fantastic and dreamlike elements, as well as with materials derived from myth and fairy tales. See, for example, Gabriel García Márquez's *One Hundred Years of Solitude* (1967). Robert Scholes popularized metafiction (an alternative is surfiction) as an overall term for the growing class of novels which depart from realism and foreground the roles of the author in inventing the fiction and of the reader in receiving the fiction. Scholes has also popularized the term fabulation for a current mode of freewheeling narrative invention. Fabulative novels violate, in various ways, standard novelistic expectations by drastic—and sometimeshighly effective—experiments with subject matter, form, style, temporal sequence, and fusions of the everyday, the fantastic, the mythical, and the nightmarish, in renderings that blur traditional distinctions between what is serious or trivial, horrible or ludicrous, tragic or comic. Recent fabulators include Thomas Pynchon, John Barth, Donald Barthelme, William Gass, Robert Coover, and Ishmael Reed. See Raymond Federman, Surfiction (1975); Robert Scholes, Fabulation and Metafiction (1979)—an expansion of his The Fabulators (1967); James M. Mellard, The Exploded Form: The Modernist Novel in America (1980); and Patricia Waugh, Metafiction (1984). For an account of metafiction from a feminist viewpoint, see Joan Douglas Peters, Feminist Metafiction and the Evolution of the British Novel (2002). Refer also to the entries in this Glossary on the literature of the absurd and black humor.

See fiction and narrative and narratology. Histories of the novel: E. A. Baker, History of the English Novel (12 vols., 1924ff.); Arnold Kettle's Marxist survey, An Introduction to the English Novel (2 vols., 1951); Dorothy Van Ghent, The English Novel: Form and Function (1953); Ian Watt, The Rise of the Novel (1957); Michael McKeon, The Origins of the English Novel 1600 –1740 (1987; 2d ed., 2002); J. Paul Hunter, Before Novels: The Cultural Contexts of Eighteenth- Century English Fiction (1990); Nancy Armstrong, Desire and Domestic Fiction: A Political History of the Novel (1990); The Columbia History of the British Novel, ed. John Richetti (1994); and The Columbia History of the American Novel, ed. Emory Elliott

(1991). The Novel, ed. Franco Moretti (2 vols., 2006), consists of essays by many critics on the history, forms, and themes of the novel as an international literary type. Michael McKeon, ed., Theory of the Novel: A Historical Approach (2000), gathers essays in literary criticism of the novel, from its beginnings to the present. On the art of the novel: Percy Lubbock, The Craft of Fiction (1921); E. M. Forster, Aspects of the Novel (1927); and three later influential books—Wayne C. Booth, The Rhetoric of Fiction (rev. 1983); Frank Kermode, The Sense of an Ending (1968); and David Lodge, The Art of Fiction (1992). Philip Stevick, ed., The Theory of the Novel (1967) is a collection of influential essays by various critics; J. Hillis Miller applies a deconstructive mode of criticism in Fiction and Repetition (1982); and Daniel Schwarz, The Humanistic Heritage (1986), reviews theories of prose fiction from 1900 to the present. The Czech émigré writer Milan Kundera has written three notable meditations on the novel in Europe: The Art of the Novel (2003), Testaments Betrayed: An Essay in Nine Parts (1995), and The Curtain: An Essay in Seven Parts (2006). For additional types of the novel, see absurd, literature of the; detective story; fantastic literature; Gothic novel; magic realism; novel of sensibility; novelette; realism and naturalism; romance novel; science fiction; utopias and dystopias. For features of the novel, see atmosphere; character and characterization; confidant; distance and involvement; frame story; local color; narration, grammar of; persona, tone, and voice; plot; point of view; realism and naturalism; setting; stock character; stock situations; stream of consciousness.

Novella

Novella is "a narrative work of fiction that is shorter than a novel, but longer than a short story." Fiction is literature in the form of prose that describes imaginary events and people. The English term "novella" is drawn from the Italian word "novella," the feminine form of the word "novello," which means "new." A novella is a narrative work of fiction that is intermediate in length and complexity between a short story and a novel.

The novella as a literary genre began developing in the Italian literature of the early Renaissance, principally by Giovanni Boccaccio, author of The Decameron (1353). The Decameron featured 100 tales (named novellas) told by ten people (seven women and three men) fleeing the Black Death, by escaping from Florence to the Fiesole hills in 1348. This structure was then imitated by subsequent authors, notably the French queen Marguerite de Navarre, whose Heptaméron (1559) included 72 original French tales and was modeled after the structure of The Decameron.

The Italian genre novella grew out of a rich tradition of medieval short narrative forms. It took its first major form in the anonymous late 13th century Libro di novelle et di bel parlar gentile, known as Il Novellino, and reached its culmination with The Decameron. Followers of Boccaccio such as Giovanni Fiorentino, Franco Sacchetti, Giovanni Sercambi and Simone de' Prodenzani continued the tradition into the early 15th century. The Italian novella influenced many later writers, including Shakespeare.

Novellas were also written in Spain. Miguel de Cervantes' book Novelas ejemplares (1613) added innovation to the genre with more attention to the depiction of human character and social background.

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Not until the late 18th and early 19th centuries did writers fashion the novella into a literary genre structured by precepts and rules, generally in a realistic mode. At that time, the Germans were the most active writers of the novelle (German: "Novelle"; plural: "Novellen"). For the German writer, a novella is a fictional narrative of indeterminate length—a few pages to hundreds—restricted to a single, suspenseful event, situation, or conflict leading to an unexpected turning point (Wendepunkt), provoking a logical but surprising end. Novellen tend to contain a concrete symbol, which is the narrative's focal point.[citation needed]

The novella influenced the development of the short story and the novel throughout Europe.[8] In the late 19th century Henry James was one of the first English language critics to use the term novella for a story that was longer and more complex than a short story, but shorter than a novel.

In English speaking countries the modern novella is rarely defined as a distinct literary genre, but is often used as a term for a short novel.

Characteristics

A novella generally features fewer conflicts than a novel, yet more complicated ones than a short story. The conflicts also have more time to develop than in short stories. Novellas may or may not be divided into chapters (good examples of those with chapters are Animal Farm by George Orwell and The War of the Worlds by H. G. Wells), and white space is often used to divide the sections, something less common in short stories. Novellas may be intended

to be read at a single sitting, like short stories, and thus produce a unitary effect on the reader. According to Warren Cariou, "The novella is generally not as formally experimental as the long story and the novel can be, and it usually lacks the subplots, the multiple points of view, and the generic adaptability that are common in the novel. It is most often concerned with personal and emotional development rather than with the larger social sphere. The novella generally retains something of the unity of impression that is a hallmark of the short story, but it also contains more highly developed characterization and more luxuriant description.

A novella is shorter than a novel and typically can be read in one sitting.

Characteristics of a Novella

Novellas possess several defining characteristics that set them apart from other works of literature. Here are some of the characteristics of a novella.

A novella:

- is a narrative work of fiction.
- is written in prose (ordinary form) rather than in metrical form, as with poetry.
- can be read in one or two sittings.
- has fewer conflicts and subplots than a full-length novel.
- usually is not divided into chapters.
- averages between 60-120 pages in length.
- typically is between 17,500 and 40,000 words.
- may be published digitally or in print.
- typically focuses on a single plotline.
- usually centers on one (or a few) main character(s).
- is more complex than shorter works such as a short story, but is less complex than a full-length novel.

Short story

Short story, brief fictional prose narrative that is shorter than a novel and that usually deals with only a few characters.

The short story is usually concerned with a single effect conveyed in only one or a few significant episodes or scenes. The form encourages economy of setting, concise narrative, and the omission of a complex plot; character is disclosed in action and dramatic encounter but is

seldom fully developed. Despite its relatively limited scope, though, a short story is often judged by its ability to provide a "complete" or satisfying treatment of its characters and subject.

Before the 19th century the short story was not generally regarded as a distinct literary form. But although in this sense it may seem to be a uniquely modern genre, the fact is that short prose fiction is nearly as old as language itself. Throughout history humankind has enjoyed various types of brief narratives: jests, anecdotes, studied digressions, short allegorical romances, moralizing fairy tales, short myths, and abbreviated historical legends. None of these constitutes a short story as it has been defined since the 19th century, but they do make up a large part of the milieu from which the modern short story emerged.

A short story is a work of prose fiction that can be read in one sitting. The setting of a short story is often simplified (one time and place), and one or two main characters may be introduced without full backstories. In this concise, concentrated format, every word and story detail has to work extra hard!

Short stories typically focus on a single plot instead of multiple subplots, as you might see in novels. Some stories follow a traditional narrative arc, with exposition (description) at the beginning, rising action, a climax (peak moment of conflict or action), and a resolution at the end. However, contemporary short fiction is more likely to begin in the middle of the action (in medias res), drawing readers right into a dramatic scene.

While short stories of the past often revolved around a central theme or moral lesson, today it is common to find stories with ambiguous endings. This type of unresolved story invites open-ended readings and suggests a more complex understanding of reality and human behavior.

The short story genre is well suited to experimentation in prose writing style and form, but most short story authors still work to create a distinct mood using classic literary devices (point of view, imagery, foreshadowing, metaphor, diction/word choice, tone, and sentence structure).

Short stories have one or two main characters

What is the history of the short story?

Short-form storytelling can be traced back to ancient legends, mythology, folklore, and fables found in communities all over the world. Some of these stories existed in written form, but many were passed down through oral traditions. By the 14th century, the most well-known stories included One Thousand and One Nights (Middle Eastern folk tales by multiple authors, later known as Arabian Nights) and Canterbury Tales (by Geoffrey Chaucer).

It wasn't until the early 19th century that short story collections by individual authors appeared more regularly in print. First, it was the publication of the Brothers Grimm fairy tales, then Edgar Allen Poe's Gothic fiction, and eventually, stories by Anton Chekhov, who is often credited as a founder of the modern short story.

The popularity of short stories grew along with the surge of print magazines and journals. Newspaper and magazine editors began publishing stories as entertainment, creating a demand for short, plot-driven narratives with mass appeal. By the early 1900s, The Atlantic Monthly, The New Yorker, and Harper's Magazine were paying good money for short stories that showed more literary techniques. That golden era of publishing gave rise to the short story as we know it today.

What are the different types of short stories?

Short stories come in all kinds of categories: action, adventure, biography, comedy, crime, detective, drama, dystopia, fable, fantasy, history, horror, mystery, philosophy, politics, romance, satire, science fiction, supernatural, thriller, tragedy, and Western. Here are some popular types of short stories, literary styles, and authors associated with them:

1. **Fable:** A tale that provides a moral lesson, often using animals, mythical creatures, forces of nature, or inanimate objects to come to life (Brothers Grimm, Aesop)
2. **Flash fiction:** A story between 5 to 2,000 words that lacks traditional plot structure or character development and is often characterized by a surprise or twist of fate (Lydia Davis)
3. **Mini saga:** A type of micro-fiction using exactly 50 words (!) to tell a story
4. **Vignette:** A descriptive scene or defining moment that does not contain a complete plot or narrative but reveals an important detail about a character or idea (Sandra Cisneros)

5. **Modernism:** Experimenting with narrative form, style, and chronology (inner monologues, stream of consciousness) to capture the experience of an individual (James Joyce, Virginia Woolf)
6. **Postmodernism:** Using fragmentation, paradox, or unreliable narrators to explore the relationship between the author, reader, and text (Donald Barthelme, Jorge Luis Borges)
7. **Magical realism:** Combining realistic narrative or setting with elements of surrealism, dreams, or fantasy (Gabriel García Márquez)
8. **Minimalism:** Writing characterized by brevity, straightforward language, and a lack of plot resolutions (Raymond Carver, Amy Hempel)

Short stories come in all kinds of genres

What are some famous short stories?

- "The Tell-Tale Heart" (1843) – Edgar Allen Poe
- "The Necklace" (1884) – Guy de Maupassant
- "The Yellow Wallpaper" (1892) – Charlotte Perkins Gilman
- "The Story of an Hour" (1894) – Kate Chopin
- "Gift of the Magi" (1905) – O. Henry
- "The Dead," "The Dubliners" (1914) – James Joyce
- "The Garden Party" (1920) – Katherine Mansfield
- "Hills Like White Elephants" (1927), "The Snows of Kilimanjaro" (1936) – Ernest Hemingway
- "The Lottery" (1948) – Shirley Jackson
- "Lamb to the Slaughter" (1953) – Roald Dahl
- "A Very Old Man with Enormous Wings" (1955) – Gabriel García Márquez
- "Sonny's Blues" (1957) – James Baldwin
- "A Good Man Is Hard to Find" (1953), "Everything That Rises Must Converge" (1961) – Flannery O'Connor

What are some popular short story collections?

- The Things They Carried – Tim O'Brien
- Labyrinths – Jorge Luis Borges
- Blind Willow, Sleeping Woman – Haruki Murakami

- Nine Stories – J.D. Salinger
- What We Talk About When We Talk About Love – Raymond Carver
- The Stories of John Cheever – John Cheever
- Welcome to the Monkey House – Kurt Vonnegut
- Complete Stories – Dorothy Parker
- Interpreter of Maladies – Jhumpa Lahiri
- Suddenly a Knock at the Door – Etgar Keret

Screenplay

Screenplay, written text that provides the basis for a film production. Screenplays usually include not only the dialogue spoken by the characters but also a shot-by-shot outline of the film's action. Screenplays may be adapted from novels or stage plays or developed from original ideas suggested by the screenwriters or their collaborators. They generally pass through multiple revisions, and screenwriters are called on to incorporate suggestions from directors, producers, and others involved in the filmmaking process. Early drafts often include only brief suggestions for planned shots, but by the date of production a screenplay may evolve into a detailed shooting script, in which action and gestures are explicitly stated.

Screenplay is an entirely different beast than a novel, essay, or poem. Instead of a finished work of art, a screenplay is a blueprint for a final product — and yet it still requires artistry. The modern screenplay has strict formatting requirements and conventions. Before you become the next great screenwriter, you need to know the rules of the medium, where they come from, what forms they take, and how they're used.

A screenplay is a written work for a film, television show, or other moving media, that expresses the movement, actions and dialogue of characters. Screenplays, or scripts, are the blueprint for the movie. A screenplay is written in a specific format to distinguish between characters, action lines, and dialogue. The formatting is also used to guide the budget and schedule for its production.

Proper Screenplay Format Includes:

- Scene headings (aka slug lines)
- Action lines
- Character names
- Dialogue

- Parenthetical(s)

Format and style

Page from a screenplay, showing dialogue and action descriptions, as well as scene cuts. The format is structured so that (as a ballpark estimate) one page equates to roughly one minute of screen time, though this often bears little resemblance to the runtime of the final production. The standard font is 12 point, 10 pitch Courier typeface. Wide margins of at least one inch are employed (usually larger for the left to accommodate hole punches).

The major components are action (sometimes called "screen direction") and dialogue. The action is written in the present tense and is limited to what can be heard or seen by the audience, for example descriptions of settings, character movements, or sound effects. The dialogue is the words the characters speak, and is written in a center column.

Unique to the screenplay (as opposed to a stage play) is the use of slug lines. A slug line, also called a master scene heading, occurs at the start of each scene and typically contains 3 pieces of information: whether the scene is set inside or outside (INT. or EXT.; interior or exterior), the specific location, and the time of day. Each slug line begins a new scene. In a "shooting script" the slug lines are numbered consecutively for ease of reference.

Non-Fictional Prose:

Memoirs

A memoir is a narrative, written from the perspective of the author, about an important part of their life. It's often conflated with autobiography, but there are a few important differences. An autobiography is also written from the author's perspective, but the narrative spans their entire life. Although it's subjective, it primarily focuses on facts – the who-what-when-where-why-how of their life's entire timeline. Booker T. Washington's Up from Slavery is an example of autobiography – the story begins with his childhood as a slave, proceeds through his emancipation and education, and ends in his present life as an entrepreneur.

To define memoir, we loosen the constraints of an autobiography. Memoir authors choose a pivotal moment in their lives and try to recreate the event through storytelling. The author's feelings and assumptions are central to the narrative. Memoirs still include all the facts of the event, but the author has more flexibility here because she is telling a story as she remembers it, not as others can prove or disprove it. (In fact, "memoir" comes from the French

"mémoire" or "memory.") In Night, the Nobel Prize-winning title, Elie Wiesel tells his own story about one period of his life – how he survived his teenage years at Auschwitz and Buchenwald.

A memoir (MIM-wahr) is a literary form in which the author relates and reflects on experiences from their own life. Memoirs and autobiographies share many similarities, as both are types of self-written biographies. But while an autobiography provides a comprehensive account of someone's life, a memoir is a series of formative or notable memories or events that impacted the author in some way. Memoirs also focus on the author's thoughts and feelings about those events, what they learned, and how they integrated the experiences into their life.

The term memoir comes from the early 15th century Anglo-French word memorie, meaning "written record" or "something written to be kept in mind."

In A.D. 397, St. Augustine of Hippo began writing The Confessions of Saint Augustine, telling the world of his sins: "It was foul, and I loved it. I loved my own undoing." Ever since, we've been hooked on the idea that we can get to know a stranger so intimately, even (and especially) a famous one. Although Confessions is technically an autobiography in structure, the intimacy of his narrative was a new phenomenon. From there, we can draw a straight line to all memoirs that followed.

Like a family tree, once a memoir type emerges, it gives rise to a number of sub-categories. In his book, Memoir: A History, Ben Yagoda gives a string of examples connecting Augustine's Confessions to the modern success of spiritual memoirs. Thus, Anne Lamott's Traveling Mercies: Some Thoughts on Faith and Elizabeth Gilbert's Eat Pray Love are a part of a long literary tradition. In turn, the success of books like Eat Pray Love fuels the demand for other "schtick lit" titles like The Happiness Project by Gretchen Rubin and Julie & Julia: My Year of Cooking Dangerously by Julie Powell. Also, let's note that Julie & Julia follows the long tradition of "My year of…" memoirs, which includes beloved titles like Henry David Thoreau's Walden.

A memoir is a kind of non-fiction writing in which a person details their own experiences. This memoir definition is somewhat vague, but that is because all kinds of different experiences can form the basis of memoirs. There are many reasons for writing a memoir, meaning that memoirs can vary enormously in tone and content. Often, memoirs detail particularly unusual, challenging, or fascinating aspects of a person's life. The term "memoir"

comes from the French mémoire, which means "reminiscence" or "memory." A person who writes a memoir is called a memoirist.

Autobiographies

Autobiography, the biography of oneself narrated by oneself. Autobiographical works can take many forms, from the intimate writings made during life that were not necessarily intended for publication (including letters, diaries, journals, memoirs, and reminiscences) to a formal book-length autobiography.

Formal autobiographies offer a special kind of biographical truth: a life, reshaped by recollection, with all of recollection's conscious and unconscious omissions and distortions. The novelist Graham Greene said that, for this reason, an autobiography is only "a sort of life" and used the phrase as the title for his own autobiography (1971).

There are but few and scattered examples of autobiographical literature in antiquity and the Middle Ages. In the 2nd century BCE the Chinese classical historian Sima Qian included a brief account of himself in the Shiji ("Historical Records"). It may be stretching a point to include, from the 1st century bce, the letters of Cicero (or, in the early Christian era, the letters of Saint Paul), and Julius Caesar's Commentaries tell little about Caesar, though they present a masterly picture of the conquest of Gaul and the operations of the Roman military machine at its most efficient. But Saint Augustine's Confessions, written about 400 ce, stands out as unique: though Augustine put Christianity at the centre of his narrative and considered his description of his own life to be merely incidental, he produced a powerful personal account, stretching from youth to adulthood, of his religious conversion.

Confessions has much in common with what came to be known as autobiography in its modern, Western sense, which can be considered to have emerged in Europe during the Renaissance, in the 15th century. One of the first examples was produced in England by Margery Kempe, a religious mystic of Norfolk. In her old age Kempe dictated an account of her bustling, far-faring life, which, however concerned with religious experience, reveals her personality. One of the first full-scale formal autobiographies was written a generation later by a celebrated humanist publicist of the age, Enea Silvio Piccolomini, after he was elevated to the papacy, in 1458, as Pius II. In the first book of his autobiography—misleadingly named Commentarii, in evident imitation of Caesar—Pius II traces his career up to becoming pope;

the succeeding 11 books (and a fragment of a 12th, which breaks off a few months before his death in 1464) present a panorama of the age.

The autobiography of the Italian physician and astrologer Gironimo Cardano and the adventures of the goldsmith and sculptor Benvenuto Cellini in Italy of the 16th century; the uninhibited autobiography of the English historian and diplomat Lord Herbert of Cherbury, in the early 17th; and Colley Cibber's Apology for the Life of Colley Cibber, Comedian in the early 18th—these are representative examples of biographical literature from the Renaissance to the Age of Enlightenment. The latter period itself produced three works that are especially notable for their very different reflections of the spirit of the times as well as of the personalities of their authors: the urbane autobiography of Edward Gibbon, the great historian; the plainspoken, vigorous success story of an American who possessed all talents, Benjamin Franklin; and the introspection of a revolutionary Swiss-born political and social theorist, the Confessions of Jean-Jacques Rousseau—the latter leading to two autobiographical explorations in poetry during the Romantic period in England, William Wordsworth's Prelude and Lord Byron's Childe Harold, cantos III and IV.

Types of autobiography

An autobiography may be placed into one of four very broad types: thematic, religious, intellectual, and fictionalized. The first grouping includes books with such diverse purposes as The Americanization of Edward Bok (1920) and Adolf Hitler's Mein Kampf (1925, 1927). Religious autobiography claims a number of great works, ranging from Augustine and Kempe to the autobiographical chapters of Thomas Carlyle's Sartor Resartus and John Henry Cardinal Newman's Apologia in the 19th century. That century and the early 20th saw the creation of several intellectual autobiographies, including the severely analytical Autobiography of the philosopher John Stuart Mill and The Education of Henry Adams. Finally, somewhat analogous to the novel as biography is the autobiography thinly disguised as, or transformed into, the novel. This group includes such works as Samuel Butler's The Way of All Flesh (1903), James Joyce's A Portrait of the Artist as a Young Man (1916), George Santayana's The Last Puritan (1935), and the novels of Thomas Wolfe. Yet in all of these works can be detected elements of all four types; the most outstanding autobiographies often ride roughshod over these distinctions.

Biography

Biography, form of literature, commonly considered nonfictional, the subject of which is the life of an individual. One of the oldest forms of literary expression, it seeks to re-create in words the life of a human being—as understood from the historical or personal perspective of the author—by drawing upon all available evidence, including that retained in memory as well as written, oral, and pictorial material.

Biography is sometimes regarded as a branch of history, and earlier biographical writings—such as the 15th-century Mémoires of the French councellor of state, Philippe de Commynes, or George Cavendish's 16th-century life of Thomas Cardinal Wolsey—have often been treated as historical material rather than as literary works in their own right. Some entries in ancient Chinese chronicles included biographical sketches; imbedded in the Roman historian Tacitus's Annals is the most famous biography of the emperor Tiberius; conversely, Sir Winston Churchill's magnificent life of his ancestor John Churchill, first duke of Marlborough, can be read as a history (written from a special point of view) of Britain and much of Europe during the War of the Spanish Succession (1701–14). Yet there is general recognition today that history and biography are quite distinct forms of literature. History usually deals in generalizations about a period of time (for example, the Renaissance), about a group of people in time (the English colonies in North America), about an institution (monasticism during the Middle Ages). Biography more typically focuses upon a single human being and deals in the particulars of that person's life.

Both biography and history, however, are often concerned with the past, and it is in the hunting down, evaluating, and selection of sources that they are akin. In this sense biography can be regarded as a craft rather than an art: techniques of research and general rules for testing evidence can be learned by anyone and thus need involve comparatively little of that personal commitment associated with art.

A biographer in pursuit of an individual long dead is usually hampered by a lack of sources: it is often impossible to check or verify what written evidence there is; there are no witnesses to cross-examine. No method has yet been developed by which to overcome such problems. Each life, however, presents its own opportunities as well as specific difficulties to the biographer: the ingenuity with which the biographer handles gaps in the record—by providing information, for example, about the age that casts light upon the subject—has much to do with the quality of the resulting work. James Boswell knew comparatively little about Samuel Johnson's earlier years; it is one of the greatnesses of his Life of Samuel Johnson LL.D.

(1791) that he succeeded, without inventing matter or deceiving the reader, in giving the sense of a life progressively unfolding. Another masterpiece of reconstruction in the face of little evidence is A.J.A. Symons' biography of the English author and eccentric Frederick William Rolfe, The Quest for Corvo (1934). A further difficulty is the unreliability of most collections of papers, letters, and other memorabilia edited before the 20th century. Not only did editors feel free to omit and transpose materials, but sometimes the authors of documents revised their personal writings for the benefit of posterity, often falsifying the record and presenting their biographers with a difficult situation when the originals were no longer extant.

The biographer writing the life of a person recently dead is often faced with the opposite problem: an abundance of living witnesses and a plethora of materials, which include the subject's papers and letters, sometimes transcriptions of telephone conversations and conferences, as well as the record of interviews granted to the biographer by the subject's friends and associates. Frank Friedel, for example, in creating a biography of the U.S. president Franklin D. Roosevelt, had to wrestle with something like 40 tons of paper. But finally, when writing the life of any person, whether long or recently dead, the biographer's chief responsibility is vigorously to test the authenticity of the collected materials by whatever rules and techniques are available. When the subject of a biography is still alive and a contributor to the work, the biographer's task is to examine the subject's perspective against multiple, even contradictory sources.

A biography, or simply bio, is a detailed description of a person's life. It involves more than just basic facts like education, work, relationships, and death; it portrays a person's experience of these life events. Unlike a profile or curriculum vitae (résumé), a biography presents a subject's life story, highlighting various aspects of their life, including intimate details of experience, and may include an analysis of the subject's personality.

Biographical works are usually non-fiction, but fiction can also be used to portray a person's life. One in-depth form of biographical coverage is called legacy writing. Works in diverse media, from literature to film, form the genre known as biography.

An authorized biography is written with the permission, cooperation, and at times, participation of a subject or a subject's heirs. An autobiography is written by the person themselves, sometimes with the assistance of a collaborator or ghostwriter.

History

At first, biographical writings were regarded merely as a subsection of history with a focus on a particular individual of historical importance. The independent genre of biography as distinct from general history writing, began to emerge in the 18th century and reached its contemporary form at the turn of the 20th century.

Historical biography

Einhard as scribe

Biography is the earliest literary genre in history. According to Egyptologist Miriam Lichtheim, writing took its first steps toward literature in the context of the private tomb funerary inscriptions. These were commemorative biographical texts recounting the careers of deceased high royal officials. The earliest biographical texts are from the 26th century BC.

In the 21st century BC, another famous biography was composed in Mesopotamia about Gilgamesh. One of the five versions could be historical.

From the same region a couple of centuries later, according to another famous biography, departed Abraham. He and his 3 descendants became subjects of ancient Hebrew biographies whether fictional or historical.

One of the earliest Roman biographers was Cornelius Nepos, who published his work Excellentium Imperatorum Vitae ("Lives of outstanding generals") in 44 BC. Longer and more extensive biographies were written in Greek by Plutarch, in his Parallel Lives, published about 80 A.D. In this work famous Greeks are paired with famous Romans, for example, the orators Demosthenes and Cicero, or the generals Alexander the Great and Julius Caesar; some fifty biographies from the work survive. Another well-known collection of ancient biographies is De vita Caesarum ("On the Lives of the Caesars") by Suetonius, written about AD 121 in the time of the emperor Hadrian. Meanwhile, in the eastern imperial periphery, Gospel described the life of Jesus.

In the early Middle Ages (AD 400 to 1450), there was a decline in awareness of the classical culture in Europe. During this time, the only repositories of knowledge and records of the early history in Europe were those of the Roman Catholic Church. Hermits, monks, and priests used this historic period to write biographies. Their subjects were usually restricted to the church fathers, martyrs, popes, and saints. Their works were meant to be inspirational to the people and vehicles for conversion to Christianity (see Hagiography). One significant

secular example of a biography from this period is the life of Charlemagne by his courtier Einhard.

In Medieval Western India, there was a Sanskrit Jain literary genre of writing semi-historical biographical narratives about the lives of famous persons called Prabandhas. Prabandhas were written primarily by Jain scholars from the 13th century onwards and were written in colloquial Sanskrit (as opposed to Classical Sanskrit). The earliest collection explicitly titled Prabandha- is Jinabhadra's Prabandhavali (1234 CE).

In Medieval Islamic Civilization (c. AD 750 to 1258), similar traditional Muslim biographies of Muhammad and other important figures in the early history of Islam began to be written, beginning the Prophetic biography tradition. Early biographical dictionaries were published as compendia of famous Islamic personalities from the 9th century onwards. They contained more social data for a large segment of the population than other works of that period. The earliest biographical dictionaries initially focused on the lives of the prophets of Islam and their companions, with one of these early examples being The Book of The Major Classes by Ibn Sa'd al-Baghdadi. And then began the documentation of the lives of many other historical figures (from rulers to scholars) who lived in the medieval Islamic world.

John Foxe's The Book of Martyrs, was one of the earliest English-language biographies.

By the late Middle Ages, biographies became less church-oriented in Europe as biographies of kings, knights, and tyrants began to appear. The most famous of such biographies was Le Morte d'Arthur by Sir Thomas Malory. The book was an account of the life of the fabled King Arthur and his Knights of the Round Table. Following Malory, the new emphasis on humanism during the Renaissance promoted a focus on secular subjects, such as artists and poets, and encouraged writing in the vernacular.

Giorgio Vasari's Lives of the Artists (1550) was the landmark biography focusing on secular lives. Vasari made celebrities of his subjects, as the Lives became an early "bestseller". Two other developments are noteworthy: the development of the printing press in the 15th century and the gradual increase in literacy.

Biographies in the English language began appearing during the reign of Henry VIII. John Foxe's Actes and Monuments (1563), better known as Foxe's Book of Martyrs, was essentially the first dictionary of the biography in Europe, followed by Thomas Fuller's The History of the Worthies of England (1662), with a distinct focus on public life.

Influential in shaping popular conceptions of pirates, A General History of the Pyrates (1724), by Charles Johnson, is the prime source for the biographies of many well-known pirates.

A notable early collection of biographies of eminent men and women in the United Kingdom was Biographia Britannica (1747–1766) edited by William Oldys.

The American biography followed the English model, incorporating Thomas Carlyle's view that biography was a part of history. Carlyle asserted that the lives of great human beings were essential to understanding society and its institutions. While the historical impulse would remain a strong element in early American biography, American writers carved out a distinct approach. What emerged was a rather didactic form of biography, which sought to shape the individual character of a reader in the process of defining national character.

Emergence of the genre

James Boswell wrote what many consider to be the first modern biography, The Life of Samuel Johnson, in 1791.

The first modern biography, and a work that exerted considerable influence on the evolution of the genre, was James Boswell's The Life of Samuel Johnson, a biography of lexicographer and man-of-letters Samuel Johnson published in 1791.

Epistles:

Epistle, a composition in prose or poetry written in the form of a letter to a particular person or group.

In literature there are two basic traditions of verse epistles, one derived from Horace's Epistles and the other from Ovid's Epistulae heroidum (better known as Heroides). The tradition based on Horace addresses moral and philosophical themes and has been the most popular form since the Renaissance. The form that developed from Ovid deals with romantic and sentimental subjects; it was more popular than the Horatian form during the European Middle Ages. Well-known examples of the Horatian form are the letters of Paul the Apostle (the Pauline epistles incorporated into the Bible), which greatly aided the growth of Christianity into a world religion, and such works as Alexander Pope's "An Epistle to Dr. Arbuthnot." Other writers who have used the form include Ben Jonson, John Dryden, and William Congreve, as well as W.H. Auden and Louis MacNeice more recently.

Octave Pirmez (born April 19, 1832, Châtelet, Belg.—died May 1, 1883, Acoz) was one of the outstanding Belgian men of letters of the period immediately before the literary revival of the 1880s. His works consist primarily of collections of essays, letters, and literary discussions, e.g., Pensées et maximes (1862; "Thoughts and Maxims") and Heures de philosophie (1873; "Hours of Thought").

A gentleman of private means, Pirmez led an uneventful life, interrupting the placid stays in his castle only for leisurely tours in France, Germany, and Italy. His temperament was retiring and reflective, and he was deeply influenced by such French writers as Jean-Jacques Rousseau and Chateaubriand, whose melancholy appealed to him, as did their love of nature. Pirmez was deeply interested in Michel de Montaigne and Blaise Pascal, whose influence on the style and content of his maxims and philosophical notes is unmistakable. His view of man was pessimistic, for he considered that human reason was incapable of controlling sentiments and passions. The hallmark of Pirmez's work is its stylistic elegance and purity. There is little that is essentially Belgian about his writing, and the tradition within which he worked was already passing in France. But, over a period when there were very few distinguished Belgian authors, Pirmez was outstanding.

Heroic Prose:

A literary work that is either written down or preserved through oral tradition, but is meant to be recited. Heroic prose is usually a legend or fable. The twelfth-century Irish tales revolving around the mythical warrior Finn McCool are an example of heroic prose.

Heroic prose, narrative prose tales that are the counterpart of heroic poetry in subject, outlook, and dramatic style. Whether composed orally or written down, the stories are meant to be recited, and they employ many of the formulaic expressions of oral tradition. A remarkable body of this prose is the early Irish Ulaid (Ulster) cycle of stories, recorded between the 8th and 11th centuries, featuring the hero Cú Chulainn (Cuchulain) and his associates. The cycle's events are set in the 1st century bc and reflect the customs of a pre-Christian aristocracy who fight from chariots, take heads as trophies, and are influenced by Druids. A 12th-century group of Irish stories is the Fenian cycle, focusing on the hero Finn MacCumhaill (MacCool), his son, the poet Oisin (Ossian), and his elite corps of warriors and hunters, the Fianna Eireann. Interspersed in the narratives are passages of verse, usually speeches, that are often older than the prose. Because of the verse sections, it is thought that these stories may derive from a lost body of heroic poetry. Among the Irish tales only the Ulaid story "The Cattle Raid of Cooley"

has the scope of an epic, but it survives in a much mutilated text. The formulaic and poetic language of the Irish cycles is admirably preserved in Lady Gregory's retelling of the stories Cuchulain of Muirthemne (1902) and Gods and Fighting Men (1904).

Other examples of heroic prose are the 13th-century Icelandic sagas. The "heroic sagas," such as the Vǫlsunga saga (c. 1270) and the Thidriks saga (c. 1250), are based on ancient Germanic oral tradition of the 4th to 6th century and contain many lines from lost heroic lays. Of higher artistic quality are the "Icelander sagas," such as Grettis saga (Grettir the Strong) and Njals saga (both c. 1300), dealing with native Icelandic families, who live by the grim and complicated code of the blood feud.

Unit - III

Characterization

Characterization is a literary device, which is the representation of the traits, motives, and psychology of a character in a narrative. Characterization may occur through direct description, in which the character's qualities are described by a narrator, another character, or by the character him or herself. It may also occur indirectly, in which the character's qualities are revealed by his or her actions, thoughts, or dialogue.

Example:

In the Harry Potter series, Dobby refers to Potter as "the noble Harry Potter," or "good Harry Potter," which shows us how the house elf adores the young wizard. It might also be a hint of how Dobby would show affection for other people he admires.

Direct and Indirect Characterization

Authors can develop characterization in two ways: directly and indirectly. It's important to note that these two methods are not mutually exclusive. Most authors can and do use both direct and indirect methods of characterization to develop their characters.

Direct Characterization

In direct characterization, the author directly describes a character's qualities. Such direct description may come from a narrator, from another character, or through self-

description by the character in question. For instance, imagine the following dialogue between two characters:

Indirect Characterization

This method involves describing a character through their thoughts, actions, speech, and dialogue, instead of stating it directly. For example, “Maya snapped at the man without warning” is indirect characterization, whereas “ Maya was short-tempered” is direct characterization. Authors use indirect characterization to guide readers to make their own conclusions about the character.

Indirect characterization is sometimes called “implicit characterization.”

Character Archetypes

Some types of characters appear so often in narratives that they come to seen as archetypes—an original, universal model of which each particular instance is a kind of copy. The idea of the archetype was first proposed by the psychologist Carl Jung, who proposed that there were twelve fundamental “patterns” that define the human psyche. He defined these twelve archetypes as the:

Caregiver, Creator, Explorer, Hero, Jester, Lover, Magician, Orphan, Rebel, Ruler, Sage

Flat and Round character

Flat characters are easy to define by a single archetype, and they do not have unique personal backgrounds, traits, or psychology that differentiates them from that archetype in a meaningful way.

Round characters may have primary aspects that fit with a certain archetype, but they also may be the combination of several archetypes and also have unique personal backgrounds, behaviors, and psychologies that make them seem like individuals even as they may be identifiable as belonging to certain archetypes.

The Importance of Characterization

Modern storytelling usually emphasizes characterization even more than classical literature. This is because characterization is a major tool in the plot-driven narrative. They can quickly connect the reader to the character, without taking them out of the action. When you’re busy moving characters from one place to another, making things happen to them, it’s clumsy

to suddenly stop, get inside of Tom's head, and drift around with his thoughts for a while. On the other hand, no one is going to truly care about a story if they don't care about its characters, whether by love or hate or even just amusement or pity.

So, it's very useful to balance these two areas of development. Plot and character should be developing side by side and rely upon each other, which reflects the human experience.

Dialogue

Dialogue is the exchange of spoken words between two or more characters in a book, play, or other written work. In prose writing, lines of dialogue are typically identified by the use of quotation marks and a dialogue tag, such as "she said." In plays, lines of dialogue are preceded by the name of the person speaking. Here's a bit of dialogue from Alice's Adventures in Wonderland:

"Oh, you can't help that,' said the Cat: 'we're all mad here. I'm mad. You're mad."

"How do you know I'm mad?" said Alice.

"You must be,' said the Cat, 'or you wouldn't have come here."

Some additional key details :

- Dialogue is defined in contrast to monologue, when only one person is speaking.
- Dialogue is often critical for moving the plot of a story forward, and can be a great way of conveying key information about characters and the plot.
- Dialogue is also a specific and ancient genre of writing, which often takes the form of a philosophical investigation carried out by two people in conversation, as in the works of Plato. This entry, however, deals with dialogue as a narrative element, not as a genre.

Indirect vs. Direct Dialogue

In prose, there are two main ways for writers to convey the content of a conversation between two characters: directly, and indirectly. Here's an overview of the difference between direct and indirect dialogue:

Indirect Dialogue: In prose, dialogue is often summarized without using any direct quotations (as in "He told her he was having an affair, and she replied callously that she didn't love him anymore, at which point they parted ways"). When dialogue is summarized in this

way, it is called “indirect dialogue.” It’s useful when the writer wants the reader to understand that a conversation has taken place, and to get the gist of what each person said, but doesn’t feel that it’s necessary to convey what each person said word-for-word.

This type of dialogue can often help lend credibility or verisimilitude to dialogue in a story narrated in the first-person, since it’s unlikely that a real person would remember every line of dialogue that they had overheard or spoken.

Direct Dialogue: This is what most people are referring to when they talk about dialogue. In contrast to indirect dialogue, direct dialogue is when two people are speaking and their words are in quotations.

Of these two types of dialogue, direct dialogue is the only one that counts as dialogue strictly speaking. Indirect dialogue, by contrast, is technically considered to be part of a story’s narration.

Dialogue as a Tool for Characterization

In all forms of writing, dialogue can help writers flesh out their characters to make them more lifelike, and give readers a stronger sense of who each character is and where they come from. This can be achieved using a combination of:

- Colloquialisms and slang: Colloquialism is the use of informal words or phrases in writing or speech. This can be used in dialogue to establish that a character is from a particular time, place, or class background. Similarly, slang can be used to associate a character with a particular social group or age group.
- The form the dialogue takes: for instance, multiple books have now been written in the form of text messages between characters—a form which immediately gives readers some hint as to the demographic of the characters in the “dialogue.”
- The subject matter: This is the obvious one. What characters talk about can tell readers more about them than how the characters speak. What characters talk about reveals their fears and desires, their virtues and vices, their strengths and their flaws.

Dialogue in Literature.

Most writers use dialogue simply because there is more than one character in their story, and dialogue is a major part of how the plot progresses and characters interact. But in addition to the fact that dialogue is virtually a necessary component of fiction, theatre, and film, writers use dialogue in their work because:

- It aids in characterization, helping to flesh out the various characters and make them feel lifelike and individual.
- It is a useful tool of exposition, since it can help convey key information about the world of the story and its characters.
- It moves the plot along. Whether it takes the form of an argument, an admission of love, or the delivery of an important piece of news, the information conveyed through dialogue is often essential not only to readers' understanding of what's going on, but to generating the action that furthers the story's plot line.

Dialogue in Shakespeare's *Othello*

In this scene from Othello, the dialogue serves an expository purpose, as the messenger enters to deliver news about the unfolding military campaign by the Ottomites against the city of Rhodes.

First Officer

Here is more news.

Enter a Messenger

Messenger

The Ottomites, reverend and gracious,
Steering with due course towards the isle of Rhodes,
Have there injointed them with an after fleet.

First Senator

Ay, so I thought. How many, as you guess?

Messenger

Of thirty sail: and now they do restem
Their backward course, bearing with frank appearance

Their purposes toward Cyprus. Signior Montano,
Your trusty and most valiant servitor,
With his free duty recommends you thus,
And prays you to believe him.

Point of View:

Point of view refers to the perspective that the narrator holds in relation to the events of the story. The three primary points of view are first person, in which the narrator tells a story from their own perspective ("I went to the store"); second person, in which the narrator tells a story about you, the reader or viewer ("You went to the store"); and third person, in which the narrator tells a story about other people ("He went to the store"). Each point of view creates a different experience for the reader, because, in each point of view, different types and amounts of information are available to the reader about the story's events and characters.

Some additional key details about point of view:

- Each different point of view has its own specific qualities that influence the narrative. It's up to the author to choose which point of view is best for narrating the story he or she is writing.
- Second person point of view is extremely rare in literature. The vast majority of stories are written in either the first or third person.

You may hear "point of view" referred to simply as "perspective." This isn't wrong, it's just another way of referring to the same thing.

First Person Point of View

In first person point of view, the narrator tells the story from his or her own perspective. You can easily recognize first person by its use of the pronouns "I" or "We." First person offers the author a great way to give the reader direct access to a particular character's thoughts, emotions, voice, and way of seeing the world—their point of view about the main events of the story. The choice of which character gets to have first person point of view can dramatically change a story, as shown in this simple scenario of a thief snatching a lady's purse

Thief's POV: "I was desperate for something to eat. Judging by her expensive-looking shoes, I figured she could afford to part with her purse."

Victim's POV: "He came out of nowhere! Too bad for him, though: I only had five dollars in my bag."

Consider also one of the most famous examples of first person point of view, the very first line of Herman Melville's Moby-Dick:

Call me Ishmael.

Melville uses first person here because he wants to establish a confessional tone for the protagonist. He wants the reader to feel like Ishmael has just sat down next to him on a bar stool, and is about to tell him his life's story. Only first person can have this colloquial and intimate effect. Saying, "His name was Ishmael," for instance, would insert more distance between the reader and the character Ishmael, because the third person narrator would sit between the reader and Ishmael. First person, in this way, can have the effect of connecting the reader directly with the story.

First Person Point of View and the Protagonist

In a story told in the first person, the character who acts as narrator will often also be the protagonist of the story. However, some stories told from the first person do not make the narrator the protagonist:

First person in which the narrator is the protagonist: In The Catcher in the Rye, the first person narrator Holden Caulfield is the clear protagonist of the story. His voice dominates the story, and the story he tells is his own.

First person in which the narrator is not the protagonist: The novel The Great Gatsby is narrated by Nick Carraway, but the protagonist of the novel is Jay Gatsby. Nick Carraway tells the story, and the reader is limited to understanding the story through what Nick himself sees, knows, and thinks, but nevertheless the story that Nick tells is not his own but rather Gatsby's.

Second Person Point of View

Second person point of view uses the pronoun "you" to immerse the reader in the experience of being the protagonist. It's important to remember that second person point of view is different from simply addressing the reader. Rather, the second person point of view places the reader "on the playing field" by putting them in the position of the protagonist—the one to whom the action occurs. Few stories are appropriate for such a perspective, but

occasionally it is quite successful, as in Jay McInerney's Bright Lights, Big City, a novel in which the reader is taken on a wild night through Manhattan.

Eventually you ascend the stairs to the street. You think of Plato's pilgrims climbing out of the cave, from the shadow world of appearances toward things as they really are, and you wonder if it is possible to change in this life. Being with a philosopher makes you think.

Of the three points of view, second person is the most rarely used, primarily because it doesn't allow the narrator as much freedom as first person and third person, so it's hard to sustain this style of narration for very long.

Third Person Point of View

In third person point of view, the narrator is someone (or some entity) who is not a character in the story being told. Third person point of view uses the pronouns "he," "she," and "they," to refer to all the characters. It is the most common point of view in writing, as it gives the writer a considerable amount of freedom to focus on different people, events, and places without being limited within the consciousness of a single character. Below is an example of dialogue written in third person by Joseph Heller in his novel Catch-22:

"What are you doing?" Yossarian asked guardedly when he entered the tent, although he saw at once.

"There's a leak here," Orr said. "I'm trying to fix it."

"Please stop it," said Yossarian. "You're making me nervous."

The exchange above is narrated by a narrator who is outside the interaction between Yossarian and Orr; such distance is the hallmark of third person point of view.

Third Person and Degree of Distance

The third person mode is unique from first and second person in another way as well: third person has different variants. These variants depend on how far removed the narrator is from the events of the story, and how much the narrator knows about each character:

Third Person Omniscient Point of View: "Third person omniscient" means that the narrator knows all the thoughts and feelings of every character and can dip in and out of the the internal life of anyone, as needed. Omniscient just means "all-knowing." This type of narrator is more god-like than human, in the sense that their perspective is unlimited.

Third Person Limited Point of View: In this type of narration, the narrator does not have an omniscient, unlimited perspective. They may have access to the thoughts and feelings of one character, or none at all:

A story like Young Goodman Brown, which follows one character closely and reports on that character's thoughts and feelings (but not the thoughts and feelings of others), is an example of third person limited point of view. This type of story gives the reader the feeling that they are inside one person's head without using first person pronouns like "I."

Tone:

The tone of a piece of writing is its general character or attitude, which might be cheerful or depressive, sarcastic or sincere, comical or mournful, praising or critical, and so on. For instance, an editorial in a newspaper that described its subject as "not even having the guts to do the job himself," has a tone that is both informal and critical.

Some additional key details about tone:

- All pieces of writing, even letters and official documents, have a tone. A neutral, official tone is still a tone.
- The tone of a piece of writing may change over the course of a text to produce different effects.
- Tone and mood are not the same. Tone has to do with the attitude of the author or the person speaking, whereas mood is how the work makes the reader feel.
- The author's intentions, emotions, and personal ideas about the theme or subject matter often reveal themselves in the piece's tone.

The Difference Between Tone and Mood

The words "tone" and "mood" are often used interchangeably, but the two terms actually have different meanings.

Tone is the attitude or general character of a piece of writing and is often related to the attitude of the writer or speaker.

Mood refers specifically to the effect a piece of writing has on the reader. Mood is how a piece of writing makes you feel.

While tone and mood are distinct literary devices, they are often closely related. For example, it wouldn't be unusual for a poem with a somber tone to also have a somber mood—

i.e., to make the reader feel somber as well. And as we explained above, a journalist who makes a jab at a politician might be conveying how they feel about their subject (using a critical tone) while also trying to influence their readers to feel similarly—i.e., to create a mood of anger or outrage.

Symbolism

In the broadest sense a symbol is anything which signifies something else; in this sense all words are symbols. In discussing literature, however, the term "symbol" is applied only to a word or phrase that signifies an object or event which in its turn signifies something, or suggests a range of reference, beyond itself. Some symbols are "conventional" or "public": thus "the Cross," "the Red, White, and Blue," and "the Good Shepherd" are terms that refer to symbolic objects of which the further significance is determinate within a particular culture. Poets, like all of us, use such conventional symbols; many poets, how- ever, also use "private" or "personal symbols." Often they do so by exploiting widely shared associations between an object or event or action and a particular concept; for example, the general association of a peacock with pride and of an eagle with heroic endeavor, or the rising sun with birth and the setting sun with death, or climbing with effort or progress and descent with surrender or failure. Some poets, however, repeatedly use symbols whose significance they largely generate themselves, and these pose a more difficult problem in interpretation. Take as an example the word "rose," which in its literal use signifies a species of flower. In Robert Burns' line "O my love's like a red, red rose," the word "rose" is used as a simile; and in the lines by Winthrop Mackworth Praed (1802–39),

She was our queen, our rose, our star;
And then she danced—O Heaven, her dancing!

the word "rose" is used as a metaphor. In The Romance of the Rose, a long medi- eval dream vision, we read about a half-opened rose to which the dreamer's access is aided by a character called "Fair Welcome," but impeded or for- bidden by other characters called "Reason," "Shame," and "Jealousy." We readily recognize that the whole narrative is a sustained allegory about an elaborate courtship, in which most of the agents are personified abstractions and the rose itself functions as an allegorical emblem (that is, an object whose significance is made determinate by its qualities and by the role it plays in the narrative) which represents both the lady's love and her lovely body.

Then we read William Blake's poem "The Sick Rose."

O Rose, thou art sick.
The invisible worm
That flies in the night
In the howling storm

Has found out thy bed
Of crimson joy,
And his dark secret love
Does thy life destroy.

This rose is not the vehicle for a simile or metaphor because it lacks the paired subject—"my love," or the girl referred to as "she," in the examples just cited—which is an identifying feature of these figures. And it is not an allegorical rose, since, unlike the flower in The Romance of the Rose, it is not part of an obvious double order of correlated references, one literal and the second allegorical, in which the allegorical or emblematic reference of the rose is made determinate by its role within the literal narrative. Blake's rose is a rose—yet it is patently also something more than a rose: words such as "bed," "joy," "love," which do not comport literally with an actual flower, together with the sinister tone, and the intensity of the lyric speaker's feeling, press the reader to infer that the described object has a further range of suggested but unspecified reference which makes it a symbol. But Blake's rose is a personal symbol and not—like the symbolic rose in the closing cantos of Dante's fourteenth- century Paradiso and other Christian poems—an element in a set of conventional and widely known (hence "public") religious symbols, in which concrete objects of this passing world are used to signify, in a relatively determinate way,

The objects and truths of a higher and eternal realm. (See Barbara Seward, The Symbolic Rose, 1960.) Only from the implicit suggestions in Blake's poem itself—the sexual connotations, in the realm of human experience, of "bed" and "love," especially in conjunction with "joy" and "worm"—supplemented by our knowledge of similar elements and topics in his other poems, are we led to infer that Blake's lament for a crimson rose which has been entered and sickened unto death by a dark and secret worm symbolizes, in the human realm, the destruction wrought by furtiveness, deceit, and hypocrisy in what should be a frank and joyous relationship of physical love. Various critics of the poem, however, have proposed alternative interpretations of its symbolic significance. It is an attribute of many private symbols—the White Whale in Melville's Moby-Dick (1851) is another famed example—as well as a reason

why they are an irreplaceable literary device, that they suggest a direction or a broad area of significance rather than, like an emblem in an allegorical narrative, a relatively determinate reference.

In the copious modern literature on the nature of the literary symbol, reference is often made to two seminal passages, written early in the nineteenth century by Coleridge in England and Goethe in Germany, concerning the difference between an allegory and a symbol. Coleridge is in fact describing what he believes to be the uniquely symbolic nature of the Bible as a sacred text, but later commentators have assumed that he intended his comment to apply also to the symbol in secular literature:

Now an allegory is but a translation of abstract notions into a picture- language, which is itself nothing but an abstraction from objects of the senses…. On the other hand a symbol … is characterized by a translucence of the special [i.e., of the species] in the individual, or of the general [i.e., of the genus] in the special, or of the universal in the general; above all by the translucence of the eternal through and in the temporal. It always partakes of the reality which it renders intelligible; and while it enunciates the whole, abides itself as a living part in that unity of which it is the representative. [Allegories] are but empty echoes which the fancy arbitrarily associates with apparitions of matter…. (Coleridge, The Statesman's Manual, 1816)

Goethe had been meditating about the nature of the literary symbol in secular writings since the 1790s but gave his concept its most specific formulation in 1824:

There is a great difference, whether the poet seeks the particular for the sake of the general or sees the general in the particular. From the former procedure there ensues allegory, in which the particular serves only as illustration, as example of the general. The latter procedure, however, is genuinely the nature of poetry; it expresses something particular, without thinking of the general or pointing to it.

Allegory transforms the phenomenon into a concept, the concept into an image, but in such a way that the concept always remains bounded in the image, and is entirely to be kept and held in it, and to be expressed by it.

Symbolism transforms the phenomenon into idea, the idea into an image, and in such a way that the idea remains always infinitely active and unapproachable in the image, and even if expressed in all languages, still would remain inexpressible.

It will be noted that, whatever the differences between these two cryptic passages, both Coleridge and Goethe stress that an allegory presents a pair of sub- jects (an image and a concept) but a symbol only one (the image alone); that the allegory is relatively specific in its reference, while the symbol remains indefinite but richly—even boundlessly—suggestive in its significance; and also that for this very reason, a symbol is the higher mode of expression. To these claims, characteristic in the Romantic Period, most critics have agreed. The deconstructive theorist Paul de Man, however, elevated allegory over symbol because, he claimed, allegory is less "mystified" (confused and deceived) about its status as a purely rhetorical device. See de Man, "The Rhetoric of Temporality," in Interpretation: Theory and Practice, ed. C. S. Singleton (1969), and Allegories of Reading (1979). See also W. B. Yeats, "The Symbolism of Poetry" (1900), in Essays and Introductions (1961); H. Flanders Dunbar, Symbolism in Medieval Thought (1929); C. S. Lewis, The Allegory of Love: A Study in Medieval Tradition (1936); Elder Olson, "A Dialogue on Symbolism," in R. S. Crane, ed., Critics and Criticism (1952); Michael Ferber, A Dictionary of Literary Symbols (1999). See Symbolist Movement, and for references to a literary symbol in other entries.

Symbolist Movement: Various poets of the Romantic Period, including Novalis and Holderlin in Germany and Shelley in England, often used private symbols in their poetry. Shelley, for example, repeatedly made symbolic use of objects such as the morning and evening star, a boat moving upstream, winding caves, and the conflict between a serpent and an eagle. William Blake, however, exceeded all his romantic contemporaries in his recourse to a persistent and sustained symbolism—that is, a coherent system composed of a number of symbolic elements—in both his lyric poems and his long "Prophetic," or epic poems. In nineteenth-century America, a symbolist procedure was a prominent element in the novels of Nathaniel Hawthorne and Herman Melville, the prose of Emerson and Thoreau, and the poetic theory and practice of Poe. These writers derived the mode in large part from the native Puritan tradition of divine typology and also from the theory of "correspondences" of the Swedish theologian Emanuel Swedenborg (1688–1772).

In the usage of literary historians, however, Symbolist Movement designates specifically a group of French writers beginning with Charles Baudelaire (Fleurs du mal, 1857) and including such later poets as Arthur Rimbaud, Paul Verlaine, Stéphane Mallarmé, and Paul Valéry. Baudelaire based the symbolic mode of his poems in part on the example of the American Edgar Allan Poe, but especially on the ancient belief in correspondences—the doctrine that there exist inherent and systematic analogies between the human mind and the

outer world, and also between the material and the spiritual worlds. As Baudelaire put this doctrine: “Everything, form, movement, number, color, perfume, in the spiritual as in the natural world, is significative, reciprocal, converse, correspondent.” The techniques of the French Symbolists, who exploited an order of private symbols in a poetry of rich suggestiveness rather than explicit signification, had an immense influence throughout Europe, and (especially in the 1890s and later) in England and America on poets such as Arthur Symons and Ernest Dowson as well as W. B. Yeats, Ezra Pound, Dylan Thomas, Hart Crane, e. e. cummings, and Wallace Stevens. Major symbolist poets in Germany are Stefan George and Rainer Maria Rilke. The Modern Period, in the decades after World War I, was a notable era of symbolism in literature. Many of the major writers of the period exploit symbols which are in part drawn from religious and esoteric traditions and in part invented. Some of the works of the age are symbolist in their settings, their agents, and their actions, as well as in the objects they refer to. Instances of a persistently symbolic procedure occur in lyrics of Yeats' “Byzantium” poems, Dylan Thomas' series of sonnets Altarwise by Owl-light, in longer poems Hart Crane's The Bridge, T. S. Eliot's The Waste Land, Wallace Stevens' “The Comedian as the Letter C”, and in novels James Joyce's Finnegans Wake, William Faulkner's The Sound and the Fury.

Narratives:

A narrative, story, or tale is any account of a series of related events or experiences, whether non-fictional (memoir, biography, news report, documentary, travelogue, etc.) or fictional (fairy tale, fable, legend, thriller, novel, etc.). Narratives can be presented through a sequence of written or spoken words, through still or moving images, or through any combination of these. The word derives from the Latin verb narrare ("to tell"), which is derived from the adjective gnarus ("knowing or skilled") The formal and literary process of constructing a narrative—narration—is one of the four traditional rhetorical modes of discourse, along with argumentation, description, and exposition. This is a somewhat distinct usage from narration in the narrower sense of a commentary used to convey a story. Many additional narrative techniques, particularly literary ones, are used to build and enhance any given story.

The social and cultural activity of sharing narratives is called storytelling, and its earliest form is oral storytelling. During most people's childhoods, these narratives are used to guide them on proper behavior, history, formation of a communal identity, and values from

their cultural standpoint, as studied explicitly in anthropology today among traditional indigenous peoples. With regard to oral tradition, narratives consist of everyday speech where the performer has the licence to recontextualise the story to a particular audience, often to a younger generation, and are contrasted with epics which consist of formal speech and are usually learned word for word.

Narrative is found in all mediums of human creativity, art, and entertainment, including speech, literature, theatre, music and song, comics, journalism, film, television, animation and video, video games, radio, game-play, unstructured recreation, and performance in general, as well as some painting, sculpture, drawing, photography, and other visual arts, as long as a sequence of events is presented. Several art movements, such as modern art, refuse the narrative in favour of the abstract and conceptual.

Narrative can be organized into a number of thematic or formal categories: nonfiction such as creative nonfiction, biography, journalism, transcript poetry, and historiography; fictionalization of historical events such as anecdote, myth, legend, and historical fiction and fiction proper such as literature in the form of prose and sometimes poetry, short stories, novels, narrative poems and songs, and imaginary narratives as portrayed in other textual forms, games, or live or recorded performances. Narratives may also be nested within other narratives, such as narratives told by an unreliable narrator (a character) typically found in the genre of noir fiction. An important part of many narratives is its narrative mode, the set of methods used to communicate the narrative through a written or spoken commentary.

Narratology denotes a concern, which became prominent in the mid- twentieth century, with the general theory and practice of narrative in all literary forms. It deals especially with types of narrators, the identification of structural elements in narratives and their diverse modes of combination, recurrent narrative devices, and the analysis of the kinds of discourse by which

A narrative gets told, as well as with the narratee—that is, the explicit or implied person or audience to whom the narrator addresses the narrative. Narratology does not, in general, seek to produce new meanings for literary works but aims to describe the structures that enable such works to have the meanings they do. Narratological theory in the latter part of the twentieth century dealt with many of the same problems as traditional treatments of narrative, but did so using concepts and analytic procedures that derived from developments in Russian formalism and especially in French structuralism. Narratology of this kind did not treat a narrative as a fictional representation of life and the world but as a purely formal construction.

A primary interest of structural narratologists is in the way that narrative discourse fashions a story—a mere sequence of events in time—into the organized and meaning- ful structure of a literary plot. In Narrative Discourse (1980), followed by Figures of Literary Discourse (1982), the French structuralist critic Gérard Genette presented influential analyses of the complex interrelationships between a story and the types of discourse in which the story is narrated, and greatly subtilized the treatment of point of view in narrative fiction.

In the 1970s, the historian Hayden White set out to demonstrate that the narratives written by historians are not simple representations of a sequence of facts nor the revelation of a design inherent in events themselves. Instead, White analyzes historical narratives as shaped by the imposition on events of cultural patterns similar to the narratological, archetypal, and other structural concepts that had been applied in the criticism of literature; see his Metahistory (1973) and The Content of the Form: Narrative Discourse and Historical Representation (1987). The philosopher W. B. Gallie wrote an influential book on the kind of explanation and understanding that, in the writing of history, is achieved by narration instead of propositional statements and logical arguments; see W. B. Gallie, Philosophy and the Historical Understanding (1964); also Arthur C. Danto, Narration and Knowledge (1985).

A book which did much to inaugurate modern narratology was The Morphology of the Folktale by the Russian formalist Vladimir Propp (trans. 1970). For later developments in narrative theory see, in addition to Genette (above), Tzvetan Todorov, The Poetics of Prose (trans. 1977); Seymour Chatman, Story and Discourse: Narrative Structure in Fiction and Film (1978); Robert Alter, The Art of Biblical Narrative (1981); Gerald Prince, A Dictionary of Narratology (1987); Paul Ricoeur, Time and Narrative (3 vols., 1984–88);

4 Types of Narrative Writing

Narratives have been around since the beginning of storytelling, from folk tales to ancient poetry. Here are four common types of narrative:

1. **Linear Narrative:** A linear narrative presents the events of the story in the order in which they actually happened. This can be accomplished through any narrative perspective, be it first-person narration, second-person narration, or third-person narration. The types of writing that employ linear narrative have the effect of immersing the reader in the daily life of the protagonist, as the reader watches the events of the character's life unfold in chronological order. Examples of narrative

linearity can be found in Jane Austen's Pride and Prejudice, which offers different narrative perspectives but unfolds the plot in a linear, chronological manner.

2. **Non-linear Narrative:** A non-linear narrative presents the events of the story out of order, employing flashbacks and other literary devices to shift the chronology of a story. A short story, novella, or novel may fracture the timeline of the story in order to emphasize the emotional mindset of a personal narrative or make thematic connections between noncontemporary events. In Homer's epic poem The Odyssey, Odysseus' adventures are presented out of order. This has the effect of building suspense throughout the long narrative poem, as the reader is left to wonder how Odysseus' ordeals began. Another good example of a non-linear narrative is The Overstory, in which author Richard Powers, employs a type of narration that interweaves storylines that span decades and only occasionally overlap.
3. **Quest Narrative:** A quest narrative is a story in which the protagonist works tirelessly toward a goal. The pursuit of this goal likely becomes their all-consuming passion, and they must face seemingly insurmountable obstacles along the way. Typically, this object of their pursuit is geographically remote, and the character must go on a long journey to obtain it—as Odysseus does in returning home to his wife in The Odyssey or as Captain Willard does in his journey through the jungles of Vietnam to find Colonel Kurtz in Apocalypse Now. Another example of a quest narrative is J.R.R. Tolkein's The Hobbit. In the novel, Bilbo Baggins sets out with a band of dwarves to reclaim lost gold from a dragon. Their quest takes them through many dangerous territories, and they are nearly ruined by a number of crises along the way.
4. **Viewpoint Narrative:** Viewpoint narrative is designed to express the points of view or subjective personal experience of the main character or other fictional characters in the story. In viewpoint narrative writing, moods, feelings, and other sensory details are filtered through the narrator's own life and subjective point of view. This narrative style often takes the form of first-person narration or third-person omniscient narration, in which the omniscient narrator switches between the POVs and private thoughts of multiple central characters. This type of narrative allows for the possibility of an unreliable narrator, in which the person telling the story presents information subjectively and in an untrustworthy manner. The

unreliable narrator is either deliberately deceptive (e.g. a noted liar or trickster) or unintentionally misguided (e.g. a middle schooler who may not fully understand the events taking place), forcing the reader to question their credibility as a storyteller. In Lolita by Vladamir Nabokov, the first-person narrative comes from Humbert Humbert, a man who has been in a psychiatric clinic multiple times and casts the entire story in a subjective, untrustworthy light.

In a work written from a first-person POV, a character in the story narrates the action, making frequent use of the pronoun "I." Examples of first-person narration include Nick Carraway in F. Scott Fitzgerald's The Great Gatsby and Stingo in William Styron's Sophie's Choice. Note that both these novels feature first-person narrators who also describe scenes where they were not physically present.

First-person point of view puts a reader in direct contact with the narrator of the story, lending the narrative a sense of immediacy and intimacy. Here are some other benefits of writing from first-person POV:

1. A first-person narrative can raise the emotional stakes. Because the narrator is living the action of the story, an empathetic reader can find themselves more invested than they might be with a more detached narrator. Suzanne Collins' choice to narrate The Hunger Games in first-person voice makes the story all the more gripping as tension rises. The serialized Sherlock Holmes stories of Sir Arthur Conan Doyle feel all the tenser because they're narrated by Holmes' sidekick, Dr. John Watson.
2. First-person POV can be conversational. When Herman Melville begins Moby-Dick with the statement, "Call me Ishmael," he seems to be initiating a dialogue with the reader. Narrator Holden Caulfield's dry sarcasm in The Catcher in the Rye by J.D. Salinger tees up similar conversational intimacy with the reader.
3. First-person narration involves subjectivity. Harper Lee's use of first-person narration in To Kill A Mockingbird has a particularly interesting effect because the story's narrator, Scout, is a child who tells a story largely involving adults. Scout also ages over the course of the story (she starts as a six-year-old and ends as an eight-year-old), and her growth is reflected in her point of view.
4. A first-person storyteller can be an unreliable narrator. The character who is narrating a story doesn't necessarily speak with dry objectivity; as a character in the story, they have their own personal stakes and emotional responses, and these

inform their narrative voices. William Faulkner intentionally exploited this in As I Lay Dying. Rather than rely on a single character for first-person perspective, Faulkner crafts a story via multiple first-person narrators, none of whom saw events quite the same way. This “head-hopping” concept has been brought to cinema in films like Akira Kurosawa’s Rashomon.

In third-person point of view, the author is narrating a story about the characters, referring to them by name or using the third-person pronouns “he,” “she,” and “they.” Unlike a first-person narrator, a third-person narrator is not a character within the story they tell.

2 Types of Third-Person POV

Third-person narration is divided into two forms, omniscient and limited.

1. **Third-person omniscient:** In this form of narration, the narrator is all-knowing. Characters’ inner monologues can be shared, as can information unknown to any characters in the story. Lots of bestsellers use an omniscient narrator, from Dan Brown’s The Da Vinci Code to Jane Austen’s Pride and Prejudice to Nathaniel Hawthorne’s The House of Seven Gables to George Orwell’s 1984 to the Song of Ice and Fire series by George R.R. Martin and the Harry Potter series by J.K. Rowling. The third-person omniscient point of view allows readers to glimpse into a character’s head, hear their inner thoughts, and understand the motivations of myriad different characters—in a way that would not be possible in strictly first-person narration.

2. **Third-person limited:** In third-person limited narration, the narrator appears to understand certain characters’ inner lives better than that of others. Sometimes third-person limited point of view can track the thoughts of a protagonist but not of other characters. A Confederacy of Dunces by John Kennedy Toole demonstrates this narrative technique. Ernest Hemingway is known for his use of a very direct style of third-person narration, which tends more toward the limited third-person perspective. The short story ”Hills Like White Elephants” is a good example of this third-person narrative with a limited point of view.

5 Benefits of Using Third-Person POV

Stories told by a third-person narrator enjoy multiple advantages over other forms of narration. These include:

1. Third-person POV can allow for omniscience. An omniscient point of view that can roll out information in creative ways.
2. Third-person POV provides insight into multiple characters. The potential to mine any character’s thoughts and inner life.
3. Third-person POV allows for objectivity. Projecting an objective point of view is particularly important in nonfiction and academic writing, but it can also be useful in storytelling.
4. Third-person POV can more easily jump around in time. The ability to smoothly transition between past tense, present tense, and future tense is intrinsic in third-person writing.
5. Third-person POV is compatible with first-person POV. Even if you’re writing from a third-person perspective, you can still inject the first-person narrative when a character is speaking (which may later be contradicted by a different character's perspective).

Apology

The term "apologia" is a literary term that refers to a formal defense of a position, opinion, or action. It comes from the Greek words apología, which means "speech in self-defense" or "defense". The term is often used in the context of religion, philosophy, and theology.

Here are some examples of apologia in literature:

- The Apologia of Socrates: Plato's 4th century BCE dialogue in which Socrates defends himself against the charge of impiety in an Athenian court.
- An Apologie for Poetry: A work by Sidney from 1595 that is an example of literary theory.
- An Apology for the Life of Mr Colley Cibber, Comedian: An autobiography by the poet laureate from 1740.
- Apologia Pro Vita Sua: A work by John Henry Newman from 1864 that is a formal defense of his Christian life.

The term "apology" has multiple meanings, including:

- An expression of regret for a mistake or wrong
- A defense, excuse, or justification in speech or writing

- An inferior specimen or substitute

The term's current use, often in the context of religion, theology and philosophy, derives from Justin Martyr's First Apology (AD 155–157) and was later employed by John Henry Newman's Apologia Pro Vita Sua (English: A Defense of One's Own Life) of 1864, which presented a formal defense of the history of his Christian life, leading to his acceptance by the Catholic Church in 1845. In modern usage, apologia describes a formal defense and should not be confused with the sense of the word 'apology' as an expression of regret; however, apology may mean apologia, depending on the context of use.

Etymology

The etymology of apologia is derived from the root word apologos , "a speech in defense", and the corresponding verb form apologeisthai "to speak in one's defense". The Greek philosophers Plato, Isocrates, and Aristotle described apologia as an oratory to defend positions or actions particularly in the sense of a legal defense.

Socrates believed an apology to be a well-thought justification of accusations made. Socrates represents this act of defending oneself in Plato's Apology. Socrates justified the claims made against him by being direct and honest. Socrates' attempts at justification rather than expressing remorse were unsuccessful, demonstrating the complexity in apologies among individuals.

Irony

One of the most powerful literary devices writers use is irony. The definition of irony is when the actual meaning of a word is the opposite of what is stated or an outcome is different from what is expected. Irony can be humorous or will show the incongruity between appearance and reality, that is when a situation is at odds with what is real. The meaning of irony in literary settings advances through its relevance, effects, and exemplification in literary works. Authors use irony to criticize, mock, show contempt, and condemn evil. Irony also makes an element of sarcastic expressions when combined with other devices. Thus, it can be used as a social critique.

Three Types of Irony

Three types of irony demonstrate its extensive use in literature: verbal, situational, and dramatic irony. Each type is used for a literary effect such as humor or to give readers the pleasure of discovery.

Verbal Irony

Writers and speakers use verbal irony to mean the opposite of what is actually stated, usually for humor. There are several types of verbal irony.

Socratic irony occurs when someone pretends ignorance to reveal someone else's ignorance or inconsistency, especially to encourage learning. An example of Socratic irony is when someone says "I'm confused, I thought you read Macbeth. Why don't you know anything about it?"

Sarcasm occurs when someone says, "Oh, marvelous!" to mean something unfortunate, opposite the literal meaning. An example of sarcasm is found in The Hunger Games, when Katniss says, "District 12. Where you can starve to death in safety."

Understatement in which a speaker uses a word of lesser severity to increase the severity of the unstated, more appropriate word. For example, at a diplomatic summit, a diplomat might say, "We have reached an impasse" to emphasize how a breakdown of talks has stalled trade agreements.

Hyperbole or exaggeration in which overstatement expresses a more extreme case than is warranted. For example, if world events prohibit travel, a teenager might say "I'll die if I can't go to Paris!"

Satire is a story method that exposes flaws in a person or system in power. Rather than realistically depicting flaws, satire emphasizes them, often exaggerating them until they become ridiculous or comical.

Examples of satire can be found as far back as ancient Greece. The word satire comes from the Latin word satura, which means “full”. The phrase lanx satura refers to a medley of fruits, which corresponds to the mixed quality of early satires.

One of the earliest known satires was written in 441 BCE by the ancient Greek playwright Aristophanes. His play Lysistrata criticized his nation’s tendency toward war by creating a comical, hypothetical situation in which women deny their husbands sex until they stop going to war.

The first two things to think about when writing satire are relevance and clarity.

The topic that you choose to tackle using satire should have stakes in contemporary society. For example, if you want to criticize the role of mass production in American life, it will be less persuasive if you set it in Model T–era America. A more pertinent satire would take place in a contemporary factory.

Clarity is another key element of writing satire. Unlike compare-and-contrast or explanatory essay forms, satires have no allegiance to neutrality. Satires are explicitly meant to ridicule or criticize from a specific point of view. Your reader must understand what position you are taking in order for the satire to work.

Stream of Consciousness:

Stream of consciousness is a narrative style that tries to capture a character's thought process in a realistic way. It's an interior monologue, but it's also more than that. Because it's mimicking the non-linear way our brains work, stream-of-consciousness narration includes a lot of free association, looping repetitions, sensory observations, and strange (or even nonexistent) punctuation and syntax—all of which helps us to better understand a character's psychological state and worldview. It's meant to feel like you have dipped into the stream of the character's consciousness—or like you're a fly on the wall of their mind.

Authors who use this technique are aiming for emotional and psychological truth: they want to show a snapshot of how the brain actually moves from one place to the next. Thought isn't linear, these authors point out; we don't really think in logical, well-organized, or even complete sentences.

For example, on my way to record this video, I didn't think "Ah, now I am walking to the library. When I get there, I will say good morning to the videographer, and then begin recording. I hope it goes well."

A more accurate representation might be more like this: "cold / bright / wish I had my sunglasses / walk faster / late again / always late / did I send my script? / should I have practiced more? / oh hi Dylan / which class was he in? / shoe's untied / ooh colors trees red orange bright / faster / late late late / so bright"

Stream of Consciousness Shoe

That more realistic, stream-like, associative thought process is what authors are aiming for when they use stream of consciousness narration.

Stream of Consciousness Woolf

"For having lived in Westminster—how many years now? Over twenty,--one feels even in the midst of the traffic, or waking at night, Clarissa was positive, a particular hush, or solemnity; an indescribable pause; a suspense (but that might be her heart, affected, they said, by influenza) before Big Ben strikes. There! Out it boomed. First a warning, musical; then the hour, irrevocable."

This passage is about Clarissa Dalloway's connection to the city, linking her own heartbeat to the clock's chimes. But it's also a good example of stream of consciousness: it has associative thoughts which means moving from the clock chimes to her influenza, unusual syntax, and sensory details like sound, music, and the feeling of a heartbeat.

Virginia Woolf is particularly well known for this narrative technique, along with some other modernist heavy hitters like James Joyce, William Faulkner, and Marcel Proust. Those particular authors were writing in the 1920s and 30s, but stream-of-consciousness isn't limited to a particular time period or literary movement. It's unusual, but it has been used by authors like Ken Kesey and Sylvia Plath in the 1960s, as well as Irvine Welsh, George Saunders, and Jonathan Safran Foer in the last decade or so.

Here's one more example, this one from Toni Morrison's 1987 novel Beloved:

"the air is heavy / I am not dead / I am not / there is a house / there is what she whispered to me / I am where she told me / I am not dead / I sit / the sun closes my eyes / when I open them I see the face I lost / Sethe's is the face that left me / Sethe sees me see her and I see the smile / her smiling face is the place for me / it is the face I lost / she is my face smiling at me"

This example is even more disjointed than the first, and that's a key element of understanding this particular character. The speaker (Beloved) is childlike, ghostly, scared, and confused. Her agitated repetition of "I am not dead" makes it feel like she's desperately holding onto life, and the many echoes of Sethe's smiling face show the emotional resonance and importance that image carries for Beloved.

Association is also prominent in this example, moving from the house to the sun to the eyes to Sethe's face. And how about that syntax?! This particular character's thoughts are so

fluid and stream-like that there is no punctuation at all. This adds to the urgency of the passage, the fear, and, finally, the hope.

stream of consciousness, narrative technique in nondramatic fiction intended to render the flow of myriad impressions—visual, auditory, physical, associative, and subliminal—that impinge on the consciousness of an individual and form part of the character's awareness along with the trend of the character's rational thoughts. The term was first used by the psychologist William James in The Principles of Psychology (1890). As the psychological novel developed in the 20th century, some writers attempted to capture the total flow of their characters' consciousness, rather than limit themselves to rational thoughts. To represent the full richness, speed, and subtlety of the mind at work, the writer incorporates snatches of incoherent thought, ungrammatical constructions, and free association of ideas, images, and words at the pre-speech level.

Interpreting Characters:

Major characters, Protagonist

When you hear the phrase "main character," the protagonist is usually the first character who comes to mind. In a story, the protagonist is the character the story is about. Their arc remains in focus throughout the story, and typically their choices, motivations, needs, and/or reactions to their circumstances drive the story's plot.

Antagonist

Similarly, when you hear the word antagonist, you probably think of a story's bad guy. This is only partially accurate. The character definition of antagonist is actually the opposition the protagonist faces. This could be another character, but it could also be the protagonist's environment, social expectations, or a part of themselves. By definition, a story's antagonist stands between the protagonist and their goals.

Minor characters

Minor characters fall into a range of categories and can be described in a variety of ways. For example, a story might have a deuteragonist, a character whose own arc overlaps with the protagonist's but isn't the focus of the story. A minor character could also be the protagonist's (or antagonist's) love interest, and their presence may drive part or all of the plot. These types of minor characters can fit one or more of the descriptions below:

Foil

When discussing characters in books, a foil is a character whose traits are opposite the protagonist's. This notably different character serves to highlight the protagonist's traits. One example of a foil is Adele Ratignolle in The Awakening.

Static

A static character is one who doesn't change over the course of a story. This isn't necessarily because they aren't a well-written character—in many cases, minor characters don't need to change and instead serve to interact with the protagonist or progress the plot.

Dynamic

In contrast, a dynamic character is one who changes and grows as a story's plot progresses. Ideally, a story's protagonist is a dynamic character, but this isn't always the case. The antagonist and minor characters can be dynamic as well.

Flat

A flat character is one who doesn't have a well-developed backstory, personality, or motivations. It is not the same as a static character, though a character can be both static and flat. When a main character is flat, they can feel two-dimensional and unsatisfying. However, flatness can be appropriate for a minor character, especially one who plays a small role in the story.

Round

A round character is the opposite of a flat character: They have a complex, well-rounded personality and motivations. Round characters, like dynamic characters, change over the course of their stories. While a character can be both, the difference between a dynamic character and a round one is that, while a dynamic character is defined by their change, a round character is more defined by their nuance.

Stock

Stock characters are archetypal characters with fixed but often predictable personality traits. Think of examples like the wise old sage or the bubbly best friend.

Archetypes of characters

Characters can fit into various archetypes. The sage, a character who seeks wisdom and serves as a guide for others, is one example, and the bubbly best friend who provides insight alongside comic relief may fit into the Jester archetype. Other character archetypes include:

- The hero, a confident, motivated character who is driven by something greater than themselves.
- The creator, a focused, willful character whose conviction drives them to create.
- The lover, a romantic character who follows their heart.
- The innocent, a naive, childlike character driven by good intentions.
- The magician, a powerful, sometimes arrogant character whose incredible skills drive their actions.
- The everyman, a relatable character in whom the reader can easily see themselves.

Literary character examples

- Winston Smith, the everyman protagonist in George Orwell's 1984.
- Elphaba, the protagonist in Gregory Maguire's Wicked and the antagonist in L. Frank Baum's The Wonderful Wizard of Oz, in which she is known as the Wicked Witch of the West.
- Jung Dae-hyun, a supporting character and the husband of the protagonist in Cho Nam-joo's Kim Ji-Young, Born 1982.
- Lindo Jong, one of the eight protagonists in Amy Tan's The Joy Luck Club.
- Scout Finch, the narrator and protagonist in Harper Lee's To Kill a Mockingbird.
- Count Olaf, the antagonist in Lemony Snicket's A Series of Unfortunate Events series.

In writing, an antagonist is defined as the character or force that opposes the protagonist. This pushback creates conflict in the story and builds tension. An antagonist can be anything opposing the protagonist: another character, the status quo, forces of nature, or even the protagonist themself.

In a work of fiction, the antagonist is often, but not always, the "bad guy." Think about the seven types of conflict in literature:

- Person versus person
- Person versus self

- Person versus nature
- Person versus society
- Person versus machine/technology
- Person versus supernatural being
- Person versus fate/destiny

In a story in which the conflict is person versus person or person versus supernatural being, there can absolutely be a "bad guy" antagonist.

Antagonist vs. villain

This is why it's important to remember the difference between an antagonist and a villain. In literature, the antagonist is simply the person or force that's opposing the protagonist. In other words, the antagonist is the obstacle keeping the protagonist from reaching their goal. A villain, on the other hand, is a character whose malicious or evil behaviour is crucial to the story's plot.

In Herman Melville's *Moby Dick*, the roles of protagonist, antagonist, and villain are subverted. Captain Ahab is the novel's protagonist, as the narrative largely focuses on his struggle. He's also the villain—his obsessive thirst for vengeance against an animal is his defining characteristic and his ultimate downfall. The novel's antagonist is its titular whale, Moby Dick. This is because the whale is the obstacle the protagonist, Ahab, faces.

In a story with a person versus self-conflict, the protagonist is also the story's antagonist. Crime and Punishment is one such novel in which the protagonist's struggle comes from his feelings about his actions and their repercussions.

It's possible for there to be more than one antagonist in a story. Part or all of a story can be told from the antagonist's point of view, and this can be done in first, second, or third person.

Characteristics of an antagonist:

Although it can be easy to imagine an antagonist as a conniving, dastardly bully whose only goal is to harm the story's protagonist, this isn't always the case. An antagonist literature character can be a well-intentioned yet misguided character simply trying to maintain the status quo. An example of this type of antagonist is O'Brien in 1984. An antagonist can also be good—if the story features a "bad" protagonist.

The only defining characteristic of an antagonist is that they're standing between the protagonist and their goal in some way, even if the protagonist is an amoral or unlikeable character.

To recognize an antagonist character in literature, pay attention to the character's behavior and motives:

Ask yourself: "What does this character want?" and "What is this character doing?"

Take note of how the character interacts with the protagonist

Antagonists can be subtle, and a story might have one or more minor antagonists who are agents of, or even victims of, the story's main antagonist. Serena Joy in The Handmaid's Tale is an example of this type of antagonist, as she enforces oppressive laws and structure but also suffers under these same laws herself.

Through the antagonist's actions, a story's themes are often made clearer to the reader. Their interactions with the protagonist and other characters can also illuminate literary devices like metaphor and foreshadowing.

antihero, a protagonist of a drama or narrative who is notably lacking in heroic qualities. This type of character has appeared in literature since the time of the Greek dramatists and can be found in the literary works of all nations. Examples include the title characters of Miguel de Cervantes's Don Quixote (Part I, 1605; Part II, 1615) and Henry Fielding's Tom Jones (1749). Some examples of the modern, postwar antihero, as defined by the Angry Young Men, include Joe Lampton, in John Braine's Room at the Top (1957), and Arthur Seaton, in Alan Sillitoe's Saturday Night and Sunday Morning (1958).

The term 'anti-hero' comes from the Greek language: 'anti' means against and 'hero' means a defender or protector. While anti-heroes have been present in literature since Ancient Greek drama, the term was used first at the beginning of the 1700s.

Anti-heroes are conflicted, flawed, complex protagonists who do not have the typical virtues, values and characteristics of traditional heroes. Though their actions are noble, it doesn't necessarily mean that they act for good reasons like conventional heroes. They have dark sides, hidden secrets and may even have a flawed moral code, but ultimately they have good intentions.

Traditional heroes, on the other hand, have strong morals and great strength, abilities and knowledge. Often, they help others by performing actions such as physically saving them from a villain.

Modern readers often love anti-heroes as they are characters that portray real human nature due to their flaws or difficulties in life. They are not idealistic characters but characters that readers can relate to.

The following quote from Sirius Black highlights the qualities of an anti-hero clearly and shows how everyone has good qualities and bad qualities. However, to support the good, anti-heroes often act badly.

We've all got both light and dark inside us. What matters is the part we choose to act on." Harry Potter and the Order of Phoenix (2007).

Protagonist, in ancient Greek drama, the first or leading actor. The poet Thespis is credited with having invented tragedy when he introduced this first actor into Greek drama, which formerly consisted only of choric dancing and recitation. The protagonist stood opposite the chorus and engaged in an interchange of questions and answers. According to Aristotle in his Poetics, Aeschylus brought in a second actor, or deuteragonist, and presented the first dialogue between two characters. Aeschylus' younger rival, Sophocles, then added a third actor, the tritagonist, and was able to write more complex, more natural dialogue. That there were only three actors did not limit the number of characters to three because one actor would play more than one character.

In the early days of Greek drama, the dramatists chose and often trained their own actors. By 449 bc, however, the leading actors were chosen by the chief magistrates of Athens, the archons. These leading actors, the protagonists, were responsible for selecting the supporting actors, the deuteragonists and tritagonists. The protagonists also competed for acting prizes that were independent of the contests for the best tragedies. The term protagonist has come to be used for the principal character in a novel, story, or drama.

Epithet

An epithet is a literary device that describes a person, place, or object by accompanying or replacing it with a descriptive word or phrase. The word "epithet" comes from the Greek word "epitheton" (neuter of "epithetos") which translates to "added" or "attributed."

Once an epithet is introduced, it’s often repeated throughout a piece of writing to create a sense of familiarity for the reader. Epithets also commonly appear next to or in place of a person’s name like a nickname such as Catherine the Great, Ivan the Terrible, Alexander the Great, and Richard the Lionheart.

Known by the Latin term epitheton necessarium, these epithets specify which person is being discussed. They’re common among European nobility and Greek and Roman gods and goddesses. Other examples of epithet in monarchs include French king Charles the Bald and Spanish king Philip the Pious.

In literary terms, epithets are a characteristic of Homer’s style. When he wrote his epic poems like The Odyssey, around the eighth century BC, they were intended to be experienced through hearing, not reading. Thus, in addition to being literary devices, epithets are also auditory devices. Naming people, places, and objects with epithets and repeating them helped listeners connect better to the work and made the many elements of the story easier to decipher.

Archetype

The concept of an archetype appears in areas relating to behaviour, historical psychology, philosophy and literary analysis.

An archetype can be any of the following:

A statement, pattern of behaviour, prototype, "first" form, or a main model that other statements, patterns of behaviour, and objects copy, emulate, or "merge" into. Informal synonyms frequently used for this definition include "standard example", "basic example", and the longer-form "archetypal example"; mathematical archetypes often appear as "canonical examples".

The Platonic concept of pure form, believed to embody the fundamental characteristics of a thing.

the Jungian psychology concept of an inherited unconscious predisposition, behavioural trait or tendency ("instinct") shared among the members of the species; as any behavioural trait the tendency comes to being by way of patterns of thought, images, affects or pulsions characterized by its qualitative likeness to distinct narrative constructs; unlike personality traits, many of the archetype's fundamental characteristics are shared in common with the collective & are not predominantly defined by the individual's representation of them;

and the tendency to utilize archetypal representations is postulated to arise from the evolutionary drive to establish specific cues corresponding with the historical evolutionary environment to better adapt to it. Such evolutionary drives are: survival and thriving in the physical environment, the relating function, acquiring knowledge, etc. It is communicated graphically as archetypal "figures".

A constantly-recurring symbol or motif in literature, painting, or mythology. This definition refers to the recurrence of characters or ideas sharing similar traits throughout various, seemingly unrelated cases in classic storytelling, media, etc. This usage of the term draws from both comparative anthropology and from Jungian archetypal theory.

Archetypes are also very close analogies to instincts, in that, long before any consciousness develops, it is the impersonal and inherited traits of human beings that present and motivate human behaviour. They also continue to influence feelings and behaviour even after some degree of consciousness developed later on.

Archetypes in literature

Usage of archetypes in specific pieces of writing is a holistic approach, which can help the writing win universal acceptance. This is because readers can relate to and identify with the characters and the situation, both socially and culturally. By deploying common archetypes contextually, a writer aims to impart realism to their work. According to many literary critics, archetypes have a standard and recurring depiction in a particular human culture or the whole human race that ultimately lays concrete pillars and can shape the whole structure in a literary work.

Unit - IV

Connotation

Connotation is the intricate dance of language that transcends the mere dictionary definitions of words. It is the realm of emotions, cultural nuances, and subjective interpretations that add layers of meaning to a word, shaping the way it is perceived and the responses it elicits. Beyond the straightforward denotation, words accumulate connotative associations through societal, historical, or personal contexts.

The term “home” exemplifies the richness of connotation. Denotatively, it refers to a place where one lives. However, connotatively, “home” often carries emotions of warmth, security, and comfort. This emotional resonance transforms the word into a powerful symbol of belonging, transcending its literal definition. The connotation of “home” varies from person to person based on their experiences, cultural background, and individual perceptions.

Similarly, the word “freedom” encapsulates a spectrum of connotative meanings. Denotatively, it signifies the state of being free from coercion or restraint. However, connotatively, “freedom” invokes sentiments of liberation, autonomy, and self-determination. The emotional charge associated with this word resonates deeply in various contexts, from political discourses to personal empowerment narratives.

In essence, connotation breathes life into language, allowing words to carry the weight of human experiences and emotions. It transforms the ordinary into the extraordinary, making language a dynamic and evolving tapestry of meanings.

Exploring Denotation

On the other side of the linguistic spectrum lies denotation, the stalwart anchor to linguistic precision. Denotation represents the literal and dictionary-defined meaning of a word, free from the subjective influences that connotation brings. It is the bedrock of clarity in communication, providing a standardised interpretation that transcends individual perspectives.

Consider the word “book.” Denotatively, it refers to a set of printed pages bound together. This definition remains constant across different cultural and personal contexts. The

denotation “book” ensures that, regardless of individual connotations or emotions attached to the concept of reading, there is a universal understanding of what constitutes a book.

In a similar vein, the word “chair” denotatively describes a piece of furniture with a raised surface for sitting. The denotation remains unchanged, whether the chair is a simple wooden stool or an elaborate, cushioned armchair. The precision offered by denotation is particularly crucial in technical, scientific, or scholarly writing, where accuracy and clarity take precedence over subjective interpretations.

In the intricate dance of communication, connotation and denotation coexist, each playing a vital role. While connotation adds depth, emotion, and cultural richness to language, denotation ensures a common ground for shared understanding. Together, they create a linguistic symphony where words resonate with both precision and emotional resonance, capturing the essence of human expression.

1. The word “snake”:

- Connotation: In literature, “snake” conveys cultural and symbolic associations, often suggesting betrayal, deceit, or danger. The connotation adds layers of meaning, contributing to the emotional impact of the word.
- Denotation: Denotatively, “snake” refers to a legless reptile. The denotation provides a straightforward, literal definition, stripping away emotional connotations.

2. The word “youthful”:

- Connotation: “Youthful” holds positive connotations, evoking images of vibrancy, energy, and a positive outlook associated with youth. The connotation enriches the word with positive emotional nuances.
- Denotation: Denotatively, “youthful” strictly means having the characteristics of youth. It provides an objective, factual definition without emotional embellishments.

3. The word “skyscraper”:

- Connotation: Beyond its literal meaning, “skyscraper” may connote modernity, progress, and urban development. The connotation introduces positive cultural associations to the word.

- Denotation: Denotatively, “skyscraper” refers to a tall building with a steel framework. The denotation maintains a neutral, factual description devoid of emotional connotations.

Implications in Literature: Shakespearean Sonnet

- Consider Shakespeare’s Sonnet 18:
- Connotation: Phrases like “summer’s day” connote warmth, beauty, and vibrancy, elevating the subject’s qualities emotionally. The connotation adds layers of positive emotions, enhancing the reader’s experience.
- Denotation: Denotatively, the sonnet discusses the enduring qualities of the subject, utilising precise language to convey these qualities objectively. Stripping away emotional nuances, denotation provides a clear, factual description of the subject’s timeless attributes.

Colloquialism

Colloquialism also called colloquial language, everyday language, or general parlance is the linguistic style used for casual or informal communication. It is the most common functional style of speech, the idiom normally employed in conversation and other informal contexts. Colloquialism is characterized by wide usage of interjections and other expressive devices; it makes use of non-specialist terminology, and has a rapidly changing lexicon. It can also be distinguished by its usage of formulations with incomplete logical and syntactic ordering.

A specific instance of such language is termed a colloquialism. The most common term used in dictionaries to label such an expression is colloquial.

Colloquialism or general parlance is distinct from formal speech or formal writing. It is the form of language that speakers typically use when they are relaxed and not especially self-conscious. An expression is labelled colloq. for "colloquial" in dictionaries when a different expression is preferred in formal usage, but this does not mean that the colloquial expression is necessarily slang or non-standard.

Some colloquial language contains a great deal of slang, but some contains no slang at all. Slang is often used in colloquial speech, but this particular register is restricted to particular

in-groups, and it is not a necessary element of colloquialism. Other examples of colloquial usage in English include contractions or profanity.

"Colloquial" should also be distinguished from "non-standard". The difference between standard and non-standard is not necessarily connected to the difference between formal and colloquial. Formal, colloquial, and vulgar language are more a matter of stylistic variation and diction, rather than of the standard and non-standard dichotomy. The term "colloquial" is also equated with "non-standard" at times, in certain contexts and terminological conventions. A colloquial name or familiar name is a name or term commonly used to identify a person or thing in non-specialist language, in place of another usually more formal or technical name.

In the philosophy of language, "colloquial language" is ordinary natural language, as distinct from specialized forms used in logic or other areas of philosophy. In the field of logical atomism, meaning is evaluated in a different way than with more formal propositions.

Distinction from other styles

Colloquialisms are distinct from slang or jargon. Slang refers to words used only by specific social groups, such as demographics based on region, age, or socio-economic identity. In contrast, jargon is most commonly used within specific occupations, industries, activities, or areas of interest. Colloquial language includes slang, along with abbreviations, contractions, idioms, turns-of-phrase, and other informal words and phrases known to most native speakers of a language or dialect.

Jargon is terminology that is explicitly defined in relationship to a specific activity, profession, or group. The term refers to the language used by people who work in a particular area or who have a common interest. Similar to slang, it is shorthand used to express ideas, people, and things that are frequently discussed between members of a group. Unlike slang, it is often developed deliberately. While a standard term may be given a more precise or unique usage amongst practitioners of relevant disciplines, it is often reported that jargon is a barrier to communication for those people unfamiliar with the respective field.

Diction

Diction is word choice, or the intentional selection of vocabulary that is most effective, appropriate, or clear. Teachers and academics often use the term when examining why a writer chose a given word and how this choice affects the text's meaning and expression. It's for this reason that diction is often regarded as a measure of a work's quality.

Diction, which stems from the Latin dicere, meaning "to speak," can also refer to the enunciation and articulation of spoken words. In this sense, it's often refers to stage actors and orators, who must speak clearly to be understood. When a teacher prompts a student mumbling through a presentation to enunciate more clearly, they're asking the student to sharpen their diction.

Diction helps writers express ideas and concepts. This expression can be formal or informal and can evoke a range of moods, such as romantic or didactic. Careful and considerate diction enhances the development of setting, imagery, and characterization, breathing more life into a story.

Consider these two sentences:

- "The cat sat by the empty food bowl and looked at her with a hard stare."
- "The cat stalked over to the barren food bowl and leveled her with a baleful glare."

The vocabulary of the first sentence is basic. While plain and simple can be the right choice sometimes, writers often want to spice up their writing with diction that's more vivid. The bolder, more imaginative vocabulary in the second sentence helps establish a humorous tone and the cat's ornery personality.

Writers also use diction to engage the reader by playing on their associations with certain words. Take this example: "The swamp stank to high heaven, but he slipped through its red clay mudbank with keen anticipation, eager to fish some crawdads out of the water." Readers with the right context will recognize stank to high heaven, red clay, and crawdads as linguistic quirks of the American South. These words signal the setting without cumbersome exposition, develop a richer setting, and engage readers with familiar, authentic details.

Denotation

This is essential to writing an effective sentence, and that means paying attention to a word's literal or explicit meaning. Writers must pick the right word that matches their intent if they want to be understood. After all, writing is only effective if readers can clearly understand it.

Tone

When choosing between multiple words that mean the same thing, writers can consider the connotation—the emotions, associations, or implications—each one evokes. This relates to tone, as writers must choose a word whose emotions matches the story's atmosphere. But simply consulting a thesaurus for synonyms can be tricky; writers must pick the word with the right connotation, not just the right definition.

For example, thrifty and stingy are synonyms, but thrifty has positive connotations of savviness and good judgement, while stingy suggests selfishness and greed. This is why Ebenezer Scrooge is described as miserly rather than simply frugal; the word miser better fits his temperament and relationship with money.

Register

Finally, writers must also consider register, or a word's formality and complexity. High registers are often used in business contexts, where professionalism is paramount. Informal communication like text messages and blog posts are often written in a lower register that uses everyday speech patterns and vocabulary. In literature, this can make writing seem more authentic or relatable.

Types of Diction

A writer's linguistic choices directly affect how a reader understands and relates to the text. As writers can employ several types of diction to best express their ideas, the following are eight commonly used types.

- **Formal diction:** This is polished, precise, and refined language with proper grammar and syntax. Formal diction typically appears in academic articles, business communication, press conferences and releases, and other texts that require sophisticated language.
- **Informal diction:** More casual in nature, informal diction incorporates elements of everyday speech like colloquialisms, slang, and simplified syntax. Informal diction is often used in dialogue to make conversations seem more realistic, though it can also be used as a narration style.
- **Abstract diction:** This refers to the words and phrases used to describe intangible qualities, ideas, and feelings, like love, death, or beauty. Abstract language (e.g., beautiful, sad, freedom, love) is more subjective and less specific than other forms of diction.

- **Concrete diction:** The opposite of abstract, concrete language uses words as they're defined and which appeal to the five senses (e.g., hot, sweet, blue, loud). Because concrete diction is specific, it leaves little room for subjective interpretation.
- **Colloquial diction:** This is a subcategory of informal diction. Colloquialism is the use of everyday language in writing, including idioms, profanities, regional expressions, and nonstandard grammar. This can make a story, particularly dialogue, seem truer to life.
- **Slang:** This is another subcategory of informal diction. Slang words are casual terms or phrases that develop within a group or community. Slang is most common in verbal speech, though writers do incorporate it into dialogue, and narration more rarely, to reflect a character's cultural context and personality.
- **Jargon:** This is the terminology used in a specific profession or field of study. Medical dramas are famous for using jargon—like saying "myocardial infarction" when talking about a heart attack—because this supports both the setting and the character's background as a medical professional.
- **Poetic diction:** This is language that distinguishes poetry from other writing, particularly the selection and arrangement of words in a poem. In other forms of literature, poetic diction can refer to vocabulary that evokes a sense of romance or heightened emotion or that gives a writing a lyrical, melodious quality.

Functions of Diction

People write because they're trying to convey a message. Word choice is essential to effectively expressing that message in a way that makes sense and engages the reader. Diction is an incredibly powerful rhetorical device because it helps develop tone, atmosphere, and characterization and supports the narrative with vivid and authentic detail.

Diction can also serve as shorthand that signals information about a narrative without sacrificing pace for exposition, since one choice word can be enough to spark an association in the reader's mind.

Functions of Diction in Plays and Poetry

Diction features into several poetic devices, such as alliteration, assonance, rhyme, and onomatopoeia. Take alliteration, or the repetition of a sound in a series of words. A common

example is the phrase She sells seashells by the sea shore. Change that to The girl sells shells by the beach, and you lose the original's rhyme and melodic whimsy. Diction is crucial to evoking a certain effect, like rhyme, rhythm, or emotion.

Diction in drama goes back to that second sense of the word, which deals with the verbal delivery of language. Pronunciation, enunciation, and articulation are essential to projecting lines so even the people at the back of a theatre can understand what's being said.

Examples of Diction in Literature

1. James Joyce, *A Portrait of the Artist as a Young Man*

This novel follows Stephen Dedalus as he comes of age, achieving intellectual and religious maturity. The narration style uses diction that reflects Stephen's current stage of development. Part 1 is written in a low and informal register that reflects his young age:

Once upon a time and a very good time it was there was a moocow coming down long the road and his moocow that was coming down along the road met a nicens little boy named back tuckoo. … His father told him that story: his father looked at him through glass: he had a hairy face.

This passage's diction creates an innocent, childlike tone. Stephen lacks the vocabulary to properly describe glasses and a beard, so the narration uses simple words like glass and hairy face. Terms like moocow and nicens further signify that Stephen is at the very beginning of his journey toward intellectual awakening.

The narration becomes more precise and complex as Stephen ages, which is demonstrated by this passage from Part 5:

He drained his third cup of watery tea to the dregs and set to chewing the crusts of fried bread that were scattered near him, staring into the dark pool of the jar. The yellow dripping had been scooped out like a boghole and the pool under it brought back to his memory the dark turfcoloured water of the bath in Clongowes.

Stephen's transition into young adulthood is complemented by an expanded vocabulary, complex syntax, and an increased level of specific detail.

2. Cormac McCarthy, *The Road*

This postapocalyptic novel follows a father and son as they traverse a devastated land after a cataclysm destroyed almost all life on Earth. The narration paints a picture of this wasteland word by careful word:

When it was light enough to use the binoculars he glassed the valley below. Everything paling away into the murk. The soft ash blowing in loose swirls over the blacktop. He studied what he could see. The segments of road down there among the dead trees. Looking for anything of color. Any movement. Any trace of standing smoke. He lowered the glasses and pulled down the cotton mask from his face and wiped his nose on the back of his wrist and then glasses the country again. Then he just sat there holding the binoculars and watching the ashen daylight congeal over the land.

This passage is full of terms with dark, negative connotations, which help develop the novel's somber tone. Though there is sunlight, words like murk and ashen reveal that the light is muted and gray. Congeal is an unusual way to describe something intangible like light, but it further emphasizes that, in this world, sunlight brings no hope or optimism; it only emphasizes the clouds of gray.

3. Emily Dickinson, *"Because I could not stop for Death"*

In this poem, the speaker describes an encounter with Death. What follows are the first two stanzas:

Because I could not stop for Death –
He kindly stopped for me –
The Carriage held but just Ourselves –
And Immortality.
We slowly drove – He knew no haste
And I had put away
My labor and my leisure too,
For His Civility –

This poem mixes abstractions like death and immortality with casual language. Basic words like held and stop contribute to the informal tone while also personifying Death as someone patient and courteous. The plural pronoun we combined with kindly, no haste, and civility suggests friendly familiarity between the speaker and Death. Through these choices, the poem depicts Death as a dear friend rather than an unknowable thing to be feared.

Diction is the choice of words writers use to communicate their ideas. They base their choice of diction on the content, type or piece of writing, and audience.

When writers are making this decision, they focus on the connotation of the words rather than the denotation. Connotation concerns the feeling the word invokes, whereas denotation is the word's dictionary definition.

Connotation vs. denotation

Essentially, by incorporating certain types of diction, writers accomplish the following:

Tone: Different types of writing can warrant different tones. Diction allows writers to develop a tone appropriate for the subject matter (i.e., fiction vs. nonfiction). A short story, novel, or poem would contain different diction and writing style than a scientific report or persuasive essay.

Setting: In fictional works, a writer's choice of diction can help identify the text's setting through the use of words native to the time and place in which the story takes place. By using careful diction, authors can create more authentic work.

Characterization: The different words characters use in a literary work can help the author develop their identities. Diction can help identify characters' education, age, profession, etc., making them more realistic.

Types of diction

While there are multiple types of diction, the following categories are the most common:

Formal: Formal diction uses sophisticated language that follows grammar rules and avoids personal pronouns and contractions. Professional texts contain formal diction, such as research reports, legal documents, and scientific studies.

Informal: Informal diction consists of everyday language. It uses slang words, contractions, and personal pronouns. People use this type of diction in casual conversations and when communicating with friends and family.

Colloquial: Colloquial diction refers to words or expressions spoken in a specific time and place by a wide range of people. It incorporates informal diction and regional expressions (e.g., soda vs. pop).

Colloquial diction

Slang: Slang is extremely informal and is often restricted to a certain group of people or professions. These words and phrases are often generational, and words are often replaced as generations shift (e.g., groovy vs. cool). While similar to colloquial language, slang is not as widespread and is not solely dictated by region.

Concrete: Concrete diction is when a writer uses the literal definition (denotation). These words are not open to interpretation and do not create an emotional response.

Abstract: Abstract diction consists of words that cannot be described using any of the five senses. This language describes intangible qualities like love, disgust, and happiness.

Pedantic: Academic, technical, and highly detailed words are classified as pedantic. Pedantic characters often speak in a highly educated way, yet they sometimes correct even the smallest of errors, which irritates others.

Pedantic diction

Poetic: Poetic diction involves the type of language used in poetry that differs from typical conversational diction. These words create the rhythm and rhyme incorporated into poetic verse.

Jargon: Jargon is language dedicated to a specific field of study, which can include a profession, trade, or hobby.

Syntax

Syntax (SIN-tacks), from the ancient Greek for "arrangement," refers to the way a writer or speaker chooses to order their words. It's an aspect of grammar, a general term for all the rules and best practices for effective writing.

Syntax, the arrangement of words in sentences, clauses, and phrases, and the study of the formation of sentences and the relationship of their component parts. In a language such as English, the main device for showing the relationship among words is word order; e.g., in "The girl loves the boy," the subject is in initial position, and the object follows the verb. Transposing them changes the meaning. In many other languages, case markers indicate the grammatical relationships.

Sentences are constructed from phrases or groups of words that have a closer relationship to each other than to the words outside the phrase. In the sentence “My dog is playing in the yard” there is a closer relationship between the words “is playing,” which together form the verb, than between the words “playing in the,” which form only part of the verb and part of the phrase indicating the location of the playing.

Syntax and Diction

These are both components of grammar; where syntax is the order of words, diction refers to the words themselves. Both the specific words a writer chooses and the order they choose to put them in impact the way their writing is understood.

Here are two sentences with the same diction but different syntax:

- “Georgia excitedly related the puppy story while we drank coffee.”
- “While we drank coffee, Georgia related the puppy story excitedly.”

Based on the organization, the information relayed can have different impacts. Because the first sentence ends on the coffee drinking, it reads as if that action is what the writer wants to put the focus on. In the second sentence, the words are rearranged so that the sentence ends with the puppy story being told. Thus, the emphasis is put on the storytelling; one might even expect to hear the actual story after this sentence.

Here are two sentences with different diction but similar syntax:

- “The distracted driver parked his car a little crookedly.”
- “The obnoxious driver parked his car haphazardly.”

The sentences describe the same scene with nearly identical syntax, but because of the diction, they give two different impressions. The first sentence is more forgiving in tone than the second one.

Rising Action:

Because of what is established in the exposition, the characters in the story are led to do something. This part gets more suspenseful as the story progresses making the audience wonder what's going to happen next. That's why it's a "rising" action. Think of Bond's activities when he's gathering intelligence about the antagonist and surveilling him.

Rising action in literature refers to all the events that happen in a story on the way to the climax. The rising action pushes the plot along, building tension to keep us invested in the story as it moves forward. It is the second stage in the plot, after the initial exposition.

In the vast majority of stories, the rising action forms most of the plot. This is where we really learn about the characters and explore the settings, as well as discovering more about the themes of the novel. The events of the rising action often present numerous challenges that build on the initial conflict of the story. The rising action raises the stakes, keeping us invested in the story and making us want to keep reading to find out how the story will evolve and resolve.

Rising action is a vital part of the plot in any piece of literature. It is a device authors use to keep us interested in the story, making us want to find out what the climax will be, and how the initial conflict will get resolved. But how is rising action conveyed in narrative writing? And what does the rising action of a story usually involve? Here we take a look at rising action in literature so we can answer these questions. We'll also suggest plenty of tips and resources to help you teach your classes how to write rising action in their own compositions.

Climax: This is usually the most important part of the story. It's the culmination of everything that's happened in the story so far and the point where a choice or an action is made the affects every part of the story. Think of the moment when Bond meets the antagonist, or more specifically, their outright confrontation.

Falling action: This is the part of the story which shows the consequences of climax and the "fallout." Think of Bond escaping from a place that's about to go up in flames after he's beat his antagonist.

Falling action:

The falling action of a story is the section of the plot following the climax, in which the tension stemming from the story's central conflict decreases and the story moves toward its conclusion. For instance, the traditional "good vs. evil" story (like many superhero movies) doesn't end as soon as the force of evil has been thwarted. Rather, there tends to be a portion of the story in which the hero must restore regular order to the world, clean up the mess they made, or make a return journey home. This is all part of the "falling action."

Falling action is just one part of the structure of a story's overall plot. The falling action follows the climax, or the moment of peak tension in the story.

Falling action is often confused for dénouement, the final part of the story. They're similar, but not the same. We'll explain the key differences in this entry.

The opposite of falling action is rising action, which occurs before the climax and in which the story's main conflict unfolds and tension builds.

The falling action is an important but often overlooked part of plot structure in which the central conflict of the story is moved toward complete resolution. Generally speaking, most works of writing that have a plot can be said to have a section of falling action. But not every story has a falling action—and even for stories that do contain it, the falling action isn't always well-defined or easy to identify. Here are a few of the key defining features of falling action to help you identify it:

The falling action begins with the climax. The climax often answers the story's biggest question (such as "Who did it?" or "Will they win?"), but it doesn't answer all the questions or resolve the story's main problem completely. Rather, the climax makes that process or resolution possible. In other words, the falling action can't begin until after the climax.

The falling action "winds down" the tension. After so much time has been devoted, in the rising action, to building up the story's central conflict, it's important in the wake of the climax to dispel some of the built-up tension. So it's common, during the falling action, to see the characters themselves relax a little, with the end of their struggle now in sight.

The falling action sometimes introduces a new conflict. Many people think of the falling action as the section of the story devoted exclusively to de-escalating the conflict that was built up during the rising action. And while this is one of the main purposes of the falling action, plot twists and new conflicts can also be introduced during the falling action.

For example, it's common for writers to use falling action to describe the hero's journey back home after they succeed in their quest. But just because the climax has already occurred doesn't mean the trip home has to be uneventful; often, characters face new problems (albeit smaller ones) during the falling action, which can be a good way of adding interest and suspense. The falling action can also show how the protagonist has grown (as they may now deal with obstacles differently than they did before the rising action and climax).

As another example, if the story's hero died saving the world during the climax, it might be revealed during the falling action that it was all part of their plan, and they actually survived.

Similarly, sometimes the antagonist is defeated during the story's falling action rather than its climax.

The falling action ends with a resolution. The end of the falling action is marked by the resolution of the story's main conflict. What this looks like in practice depends on what the main conflict of the story was: in a mystery, the criminal might be thrown in jail, while in a romance, the lovers might get married. Resolutions aren't always happy, and sometimes they don't give the audience a feeling of complete closure, but they always makes it clear that the story is drawing to an end.

Resolution: This is the conclusion of the story that wraps everything up and fills in any details that hadn't been revealed before so that the story is fully understood. And it gives you an indication of what's to happen once the story ends too. Think of the last bit of a Bond movie when Bond gets the girl again.

Persuasion:

Persuasion is a literary technique employed by writers to influence their audience. Writers use persuasion to present their ideas as reasonable and logical, establish their credibility and position as an authority in their field, and/or sway readers' emotions. Writers may also employ persuasion to convince readers to take a certain position, change their beliefs to echo the writer's own, or commit to taking action.

The word persuasion derives from the Old French persuasion, which originated in the Latin word persuasionem, meaning "a convincing, persuading." Persuasion was first used in English in the late 14th century and meant "an action of inducing (someone) to believe (something); argument to persuade, inducement."

Types of Persuasion

Writers use three main types of persuasion: ethos, logos, and pathos. These three modes were originally defined by philosopher Aristotle in Ars Rhetorica, his 14th-century treatise on rhetoric. The concepts covered in his treatise remain equally effective today. Contemporary readers are easily persuaded by ethos's appeal to authority, the appeal to logic of logos, and

pathos's appeal to the emotions. To effectively persuade readers, writers try to incorporate all three techniques in their writing, rather than highlight one over another.

Ethos

This type of persuasion is an argument that uses the writer's credibility and authority to sway the audience. If the writer is an expert in their field or renowned for their knowledge of a subject, anything that remind the audience of the writer's credentials serves as an example of ethos. For example, a doctor writing a medical text might bring up where they obtained their degree(s) and how long they have been practicing medicine.

An easy way to remember the term ethos is to think of the word ethics, which shares the same root. Writers often employ ethos to ensure readers will trust them; this trust convinces readers to support the writer's position. To establish strong ethos, writers must demonstrate expertise, sound moral character, and objectivity. This is an effective persuasive tool because people trust the opinions of subject-matter experts.

Logos

Arguments that appeal to the reader's sense of reason employ logos. Writers establish this technique by supporting their work with data, statistics, facts, and other evidence from credible sources. They also develop the reasons behind their argument in precise detail. A good way to remember the term logos is to connect it to the idea of logic, which means "strong reasoning conducted or assessed according to strict principles of validity."

Logos is an effective persuasive tool because logic and strong cited evidence are very convincing to readers. For example, to convince readers to recycle more, a writer might say "According to the United States Environmental Protection Agency, Americans produced 254 million tons of trash in 2013."

Pathos

This technique is an appeal to an audience's emotions. Writers establish pathos by utilizing strong visual images; telling personal anecdotes or affecting stories; or directly appealing to the reader's sense of duty, purpose, or empathy. Writers may also establish pathos through the use of second-person point of view by placing the reader within a story's events or by employing emotionally heightened language.

While ethos and logos are more evidence-based than pathos, people are often more influenced by emotions than they are by logic or authority. Thus, pathos remains a powerful persuasive tool for any writer. Consider most romance stories, wherein writers focus on characters' feelings and actions to appeal to readers' sense of love or heartache.

Persuasion Outside of Literature

Persuasion is a very common technique that can be used in places other than literary works. Persuasion is a major component of legal and otherwise official discourse, such as courtroom arguments and political speeches. Lawyers often use logos to influence juries' decision, though in cases where there's a victim, lawyers may use pathos to appeal to jury members' emotions.

Persuasion can appear in academic works, like papers or presentations, and newspaper editorials. These works may include any or all persuasive techniques, though academic settings tend to discourage overuse of pathos.

Perhaps most obviously, advertisements engage in persuasion to coerce audiences into buying a product, using a service, or taking an action. In medication advertising, for example, companies employ ethos by including testimonies from medical experts or patients who successfully used the product. Anti-smoking campaigns use logos by including statistics on the effects of smoking. Pathos, meanwhile, can be an extremely effective technique in ads—consider commercials for animal shelters that accompany jarring pictures of animals with sad music.

Finally, persuasion can be used in everyday conversation, whenever someone wants to convince others of an idea or persuade them to act. Think of children appealing to their parents for a later bedtime or friends discussing opposing views on the latest blockbuster.

Pun:

A pun is a figure of speech that plays with words that have multiple meanings, or that plays with words that sound similar but mean different things. The comic novelist Douglas Adams uses both types of pun when he writes: "You can tune a guitar, but you can't tuna fish. Unless of course, you play bass." In the first sentence, Adams puns on the similar sounds of "tune a" and "tuna," while in the second he puns on the two meanings of the word "bass"—the musical instrument, and the fish.

Puns are ancient and important. Not only were they present as far back as the ancient Sumerian and Egyptian civilizations, but the writing systems of those civilizations, including Egyptian hieroglyphs, were in fact based on systems of punning.

Puns are usually used to create humor, but can also be used in non-humorous ways.

The word "pun" can be both a noun and a verb. The actual figure of speech is called a pun, while the verb form "to pun" describes the act of making a pun.

Puns are also—but much less commonly—referred to using the more technical term paronomasia.

Types of Puns

There are three main types of puns. All of them are based on words or phrases that either have multiple meanings or that sound similar:

Homographic puns play with words that are spelled identically but have different meanings and are pronounced differently. Douglas Adam's pun about "bass," which references both the instrument (pronounced "beyss") and the fish (pronounced "bass"), is an example of a homographic pun because the words are spelled the same, but they sound different and mean different things.

Homophonic puns play with words or phrases that are spelled differently but sound the same. Adam's pun on "tune a" and "tuna" is homophonic, because it makes a joke out of the fact that they sound identical even though they mean totally different things.

Note that homophonic puns don't always have to involve words that sound identical. They can also involve words that sound merely similar. For instance, a book about the history of puns called The Pun Also Rises exploits the similarity of the words "pun" and "sun" to make a pun on the famous Hemingway novel *The Sun Also Rises*. The words aren't identical, but the pun is still classified as homophonic.

Homonymic puns: These puns involve homonyms, words that have identical spellings and sounds, but different meanings. Here's an example: "Two silk worms had a race. It ended in a tie." This pun plays on the fact that "tie" can refer to a race in which two participants finish at the same time, and also to neckwear that's often made of silk.

Compound Puns

Many websites on the internet also refer to compound puns, but these sites aren't always particularly clear about what that term means. In fact, the term often seems to refer to two separate things:

A buildup of multiple puns that play on each other. The most famous example is this quip from Richard Whately: "Why can a man never starve in the Great Desert? Because he can eat the sand which is there. But what brought the sandwiches there? Why, Noah sent Ham, and his descendants mustered and bred." Here the original pun is on "sand which is"/ "sandwiches" and then all the puns that follow (Ham/ham, mustered/mustard, and bred/bread) build on the initial pun.

Puns that combine phrases through a shared word. In this sort of pun, two different phrases are joined together through a pun on a shared word. Here's an example: "Where do mathematicians go for fun? To a Möbius strip club!" Here the pun is built on "Möbius strip" and "strip club" through the shared word "strip."

Put another way: the definition for compound puns is really not settled, but it's enough to know that the term can refer to either of these two things.

A flashback in literature is an instance that takes place before the story begins that interrupts the chronological order of the plot in order to provide context or information that is integral to the text. A flashback can provide necessary context, characterization, symbolism, foreshadowing, and more.

Flashbacks in literature:

There are a number of different types of flashbacks. Dream sequences occur when a character drifts off to sleep and dreams of events in the past. Straight breaks occur when it is obvious to the reader through the narration or formatting of the text that there is a break in the story. Memory flashbacks occur when a character interrupts the narration to tell of the past. There is usually a catalyst for this, such as seeing someone or something from the past, smelling or tasting something meaningful, or hearing a song that stirs up emotions. A foreshadowing flashback can appear in any of the above forms but serves a specific purpose of leaving hints for what is to come in the story.

Flashback is a tool used by writers that interrupts a story in order to take audiences back in time to examine past events. This allows readers access to insights about a particular character, add context for the story, and provide further clarity about a current conflict.

Flashbacks are usually introduced in the form of dreams or memories. Sometimes they are quick interjections and sometimes they serve as the main plot structure of a story.

For example, *Wuthering Heights* by Emily Bronte is a series of flashbacks telling the story of Cathy and Heathcliff. A Mr. Lockwood rents a room in the country in order to seek peace from the city and rents from Mr. Heathcliff. As Mr. Lockwood spends time at Heathcliff's properties, the housekeeper tells him the stories about the family that used to live there, including Cathy and Heathcliff's troubled affair.

An early example of the use of the flashback technique is in Mary Shelley's *Frankenstein* (1818).

A sea voyager writes home about how he has rescued a dying scientist called Frankenstein, who then tells his story of how he created a monstrous being, 'The Creature'. The story flashes back to Frankenstein's student days, which are spent hunting the secret of life. Frankenstein builds a man from body parts he obtains from dissection rooms and brings it to life. Horrified by what he created, Frankenstein rejects the Creature and abandons his creation. The story, after several murders and much travelling, ends with Frankenstein dying.

The sea captain closes with a description of a meeting with the 'Creature' who, informed of Frankenstein's demise, disappears on a raft across the waves until he is 'lost in darkness and distance' (M. Shelley, Frankenstein, 1818).

Climax:

Climax is the highest point of tension or drama in a narratives' plot. Often, climax is also when the main problem of the story is faced and solved by the main character or protagonist. The phrase climax is derived from the Greek word klimax meaning "ladder." Reading a story is like climbing a ladder, with the climax at the top. The basic elements of plot are as follows:

- **Exposition:** Characters and setting are established and the conflict, or problem, is introduced.
- **Rising action:** The conflict begins to affect the characters, complicating their lives.
- **Climax:** The conflict is faced during the main, most dramatic event of the story.
- **Falling action:** The story begins to slow down, showing results of the climax.
- **Resolution:** The story is tied up and concluded.

Examples of Climax

For a few examples, consider the short stories below.

Example 1

A story about a mother and daughter:

Conflict: A character and her mother are upset with each other. The main character believes she must be an artist, whereas her mother does not support her career and would rather have her be an accountant.

Climax: The character and her mother have a large argument in which they both state their feelings. At the end of the argument, they agree to love one another despite their disagreements.

Example 2

A story about a Boy and His Dog:

Conflict: A boy is playing with his rambunctious dog Sadie when she pulls loose from her collar and runs away. Now, the boy must find Sadie before she runs too far away to be found.

Climax: After looking for Sadie for a while, the boy hears barking from around the house. There, he finds his lost dog and the two happily meet again.

Example 3

A story about a boy's crush:

Conflict: Sam has had a crush on Mary for months, but he does not know how to tell her how he feels.

Climax: At the school dance, Sam makes his feelings for Mary known by asking her to dance.

As can be seen from these short story examples, climax is the most exciting point of the plot when the conflict is finally faced.

Exposition:

Exposition is the description or explanation of background information within a work of literature. Exposition can cover characters and their relationship to one another, the setting or time and place of events, as well as any relevant ideas, details, or historical context.

Writers can introduce exposition into a story in a variety of ways, but it appears across all genres and styles of storytelling. The individual pieces of background information that writers use to create exposition are known as expository details. The word exposition comes from the Latin word exponere, which means to put out, exhibit, or explain.

Some people use the term "exposition" as if it's a bad thing, which awkwardly breaks up the flow of a story with chunks of background detail. It's important to understand that all literature involves some sort of exposition, and it can be done either well or badly.

Understanding Exposition

Classic fairy tales often use the words "once upon a time" to introduce expository details, like who the main characters are, where the story is set, and what the major conflict or problem of the story might be. Exposition isn't always quite that easy to spot, but some form of exposition appears in almost every work of literature, and readers typically rely on exposition and background information to give context to the main events of a story.

Exposition in Linear vs. Non-linear Narratives

In linear narratives, writers often include the bulk of the story's exposition near the beginning, then add additional expository details throughout the story—for example, each time a new character, setting, or key idea is introduced. In non-linear narratives (stories that include flashbacks or move backward and forward in time), writers are more likely to scatter expository details throughout the work. Writers can also build suspense by withholding expository details, and then revealing them later in a story.

Direct and Indirect Exposition

Though writers can use many different techniques to create exposition, it comes in two main forms: direct and indirect exposition.

Direct exposition occurs when the narrator or a character briefly pauses or delays the action of the story to introduce expository details. For example, in the opening chapter of I Capture the Castle by Dodi Smith, the novel's narrator uses direct exposition when she describes her sister as "nearly twenty-one and very bitter with life."

Indirect exposition occurs when the narrator or a character provides details that allow the reader to infer key background information and gradually assemble a fuller understanding of the world of the story. For example, if a narrator mentions that a woman is biting her fingernails and fidgeting with her purse, the reader can infer that the woman feels nervous.

It's helpful to understand the distinction between direct and indirect exposition, but bear in mind that most works of literature use a combination of both direct and indirect exposition to convey important information to the reader. Below, we'll take a look at some of the major techniques that writers use to create both direct and indirect exposition.

Prologue and Epilogue

Prologues and epilogues are two tools writers can use to create exposition, providing readers with information that allows them to better understand the story or themes of a work of literature.

A prologue is a short introduction to a work of literature that provides context and background information for the story that follows, and which may briefly summarize the story's main events.

An epilogue is a section at the end of a work of literature which may contextualize, reflect on, and/or briefly summarize the story's main events, or may give readers information about what happened to characters after the end of the main story.

Flashbacks and Memories

Writers who begin their story in media res (in the middle of the action) often use flashbacks and memories to convey important information about events that occurred before the beginning of the narrative. For example, in her dystopian novel The Handmaid's Tale, Margaret Atwood uses her narrator's memories to gradually explain how an ultra-conservative sect of Christianity overthrew the United States government and installed a repressive regime. The use of flashbacks in this case is an example of exposition in a nonlinear narrative.

Characters' Thoughts, Dialogue, and Monologue

Writers can also use characters' thoughts as an effective expository tool. Though this is similar to using a character's memories to fill in important information for the reader, a character's thoughts in the present moment can be used to indicate their opinions and worldview, relationships with other characters, and can even give readers important

information about other characters. For example, if a writer wants to show that a character who is working as a cashier longs to be a musician, they might write something like, "Ellen gave the customer his change and sighed. If only I could find a practice space and a drummer, she thought. This could be the year we finally get the band back together."

In theater and film, characters' thoughts are often represented through monologue or dialogue. The words that characters speak—either in dialogue or monologue—are often used to communicate both direct and indirect exposition, and can convey important background information to the reader. Dialogue and monologue are especially important expository tools for playwrights and screenwriters, because most plays and films rely solely on a combination of visual storytelling, dialogue, and monologue to introduce the world of the story and its characters.

Exposition in Romeo and Juliet by William Shakespeare

Shakespeare opens Romeo and Juliet with a prologue delivered by a chorus. It begins as follows:

> Two households, both alike in dignity
> In fair Verona, where we lay our scene
> From ancient grudge break to new mutiny,
> Where civil blood makes civil hands unclean.

With this prologue, Shakespeare uses direct exposition to convey important background information. He is telling the audience that the play is set in Verona and is about two feuding families who are of equal status and share equal blame for the feud and the deaths of civilians. The entire fourteen-line prologue, in fact, reveals even the fact that Romeo and Juliet will ultimately die: the entire plot, and the character's fate, is provided in the exposition of the prologue.

Exposition in Speak by Laurie Halse Anderson

Speak tells the story of a young girl named Melinda's first year of high school, as she grapples with depression after something terrible happens to her at a party. As she celebrates Christmas with her parents, Melinda tells the reader about her struggle to hide her secret:

I almost tell them right then and there. Tears flood my eyes. They noticed I've been trying to draw. They noticed. I try to swallow the snowball in my throat. This isn't going to be easy. I'm sure they suspect I was at the party. Maybe they even heard about me calling the cops.

Melinda does not tell her friends, family, or even the reader what exactly happened to her until later in the novel, so Anderson uses a combination of direct and indirect exposition—including flashbacks and Melinda's thoughts—to gradually clue readers into why she feels so isolated and depressed. In this passage, the reader learns that whatever happened at the party caused Melinda to call the police.

Setting:

Setting is the time and place (or when and where) of the story. It's a literary element of literature used in novels, short stories, plays, films, etc., and usually introduced during the exposition (beginning) of the story, along with the characters. The setting may also include the environment of the story, which can be made up of the physical location, climate, weather, or social and cultural surroundings.

There are various ways that time and place indicate setting. Time can cover many areas, such as the character's time of life, the time of day, time of year, time period such as the past, present, or future, etc. Place also covers a lot of areas, such as a certain building, room in a building, country, city, beach, in a mode of transport such as a car, bus, boat, indoors or out, etc. The setting of a story can change throughout the plot. The environment includes geographical location such as beach or mountains, the climate and weather, and the social or cultural aspects such as a school, theatre, meeting, club, etc.

Motif:

Motif is a literary technique that consists of a repeated element that has symbolic significance to a literary work. Sometimes, a motif is a recurring image. Other times, it's a repeated word, phrase, or topic expressed in language. A motif can be a recurring situation or action. It can be a sound or smell, a temperature, even a color.

The key aspect is that a motif repeats, and through this repetition helps to illuminate the dominant ideas, central themes, and deeper meaning of a story.

A motif (pronounced mow-teef) can be an object, image, sound, idea, or word. A couple of key qualities can help you determine if what you're reading is a motif:

Motifs are repeated throughout the story. In fact, "motif" is a French word that translates to "pattern." If you notice the same object, phrase, or symbol multiple times throughout the story, it's probably a motif.

Motifs point to a larger theme or concept. Oftentimes, a motif will recur in similar situations throughout the story. For instance, in the Vonnegut example above, the words "so it goes" always occur after a death is mentioned. Noticing what situations the motif appears in gives the reader insight into the larger message the author is alluding to.

Purpose of a motif:

The main purpose of a motif is to draw attention to a theme. Attentive readers gain access to a theme or underlying message by paying close attention to the story's motifs. In this way, motifs can engage readers on an intuitive level.

Writers may also use motifs for these reasons:

To enhance a mood. In Lemony Snicket's A Series of Unfortunate Events, the author hides the acronym "VFD" throughout the series to indicate the Baudelaire children are in danger. This creates an aura of suspense every time the reader notices the three letters in succession (e.g.: Volunteer Feline Detectives, Voluntary Fish Domestication).

To create symbolism. Typically, oranges are not associated with death or destruction, but in The Godfather, director Francis Ford Coppola creates a new symbol by repeatedly featuring oranges around scenes of death. For what it's worth, the production designer has denied that the orange symbolism was intentional. Regardless of the filmmaker's intentions, viewers have decided that oranges are one of the movie's motifs.

How Motifs Work in Writing

Authors utilize motifs for multiple purposes. Motifs can:

- Evoke a mood
- Illuminate main themes
- Engage the audience on an intuitive level

- Create unique symbolic meanings through repetition
- Establish a pattern of ideas

Unit – V

Avant-garde

Avant-garde is a French term that translates directly to “advance guard,” as in the first people to encounter/experience something new. When applied to a piece of work, the descriptor refers to something that pushes or breaks boundaries, innovates on techniques or aesthetics, or challenges the norm with radical or bizarre ideas and presentation. Avant-garde works are often experimental in nature and are sometimes reviled or condemned upon release for challenging the status quo and being highly provocative in nature. Ultimately, despite criticism, avant-garde works are often considered necessary to break new ground and move the needle in the long run in terms of artistic expression and creative freedom.

In the arts and in literature, the term avant-garde identifies an experimental genre, or work of art, and the artist who created it; which usually is aesthetically innovative, whilst initially being ideologically unacceptable to the artistic establishment of the time. The military metaphor of an advance guard identifies the artists and writers whose innovations in style, form, and subject-matter challenge the artistic and aesthetic validity of the established forms of art and the literary traditions of their time; thus, the artists who created the anti-novel and Surrealism were ahead of their times.

As a stratum of the intelligentsia of a society, avant-garde artists promote progressive and radical politics and advocate for societal reform with and through works of art. In the essay "The Artist, the Scientist, and the Industrialist" (1825) Benjamin Olinde Rodrigues's political usage of vanguard identified the moral obligation of artists to "serve as [the] avant-garde" of the people, because "the power of the arts is, indeed, the most immediate and fastest way" to realise social, political, and economic reforms.

In the realm of culture, the artistic experiments of the avant-garde push the aesthetic boundaries of societal norms, such as the disruptions of modernism in poetry, fiction, and drama, painting, music, and architecture, that occurred in the late 19th and in the early 20th centuries.[5] In art history the socio-cultural functions of avant-garde art trace from Dada (1915–1920s) through the Situationist International (1957–1972) to the postmodernism of the American Language poets (1960s–1970s).

The term avant-garde can apply to all manner of creative works but is most commonly linked directly to the traditional arts. A large part of this movement is pushing boundaries and exploring new ideas. Many commonly expressed ideals of the modern age were at one point considered highly controversial. Therefore, the barometer for avant-garde works is constantly shifting.

The avant-garde is closely tied to a battle against censorship such as the restrictions imposed by the Hays Code in the early days of Hollywood. And certain things that were once censored may now be freely expressed thanks in no small part to the movement. A contemporary view often skews or reduces the impact of once radical works of art.

Avant-garde works push the boundaries of conventional forms and explore new and experimental ideas in art, music, literature, and other creative fields. Here are some notable examples across different mediums:

Art

1. **Marcel Duchamp's "Fountain" (1917)** - A urinal signed with a pseudonym. Duchamp challenged the definition of art and aesthetics with this piece.
2. **Jackson Pollock's "No. 5, 1948"** - An example of abstract expressionism, Pollock's drip painting method was revolutionary in its approach to texture and form.
3. **Yoko Ono's "Cut Piece" (1964)** - A performance art piece where Ono invited audience members to cut pieces from her clothing, challenging notions of art, vulnerability, and audience interaction.

Literature

1. **James Joyce's "Ulysses" (1922)** - A groundbreaking modernist novel that employs stream-of-consciousness narrative techniques and a complex structure to explore the inner thoughts of its characters.
2. **William S. Burroughs' "Naked Lunch" (1959)** - This novel employs a non-linear narrative and experimental language, challenging traditional plot structures and societal norms.
3. **Margaret Atwood's "The Handmaid's Tale" (1985)** - While not strictly avant-garde in form, Atwood's speculative fiction explores and critiques societal structures in innovative ways.

Intertexuality

Intertextuality is the relationship between texts, i.e., books, movies, plays, songs, games, etc. In other words, it's anytime one text is referenced in another text. Intertextuality works best when it's explained explicitly, then later alluded to implicitly. Either way, this technique is a fantastic way to share common references to us and our world. When a show like The Sopranos references The Godfather, suddenly the bridge between our reality and the reality of the show gets shorter. And, so, it can be argued that part of the appeal of bridging that gap is to make a show like The Sopranos more "real." Intertextuality may seem benign by storytelling standards, but it's actually really important.

The concept of intertextuality is a literary theory stating all works of literature are a derivation or have been influenced by a previous work of literature. There is deliberate intertextuality, which purposely borrows from texts, and there is latent intertextuality, which is when references occur incidentally—the connection or influence isn't deliberate—as all written text makes intertextuality possible.

Some intertextual references are exact lines of dialogue or action, while others are more vaguely referenced. The definition of intertextuality includes forms of parody, pastiche, retellings, homage, and allegory. Any work of literature that is involved in the creation of a new text is considered intertextual.

Three main types.

EXPLICIT INTERTEXTUALITY

Explicit intertextuality is when one text is explicitly replicated, either through a remake, reboot, or plagiarism.

Examples of explicit intertextuality:

- Disney fairy tales: *Cinderella*, *Beauty and the Beast*, *The Little Mermaid*.
- Movie prequels and sequels, such as those from the *Star Wars* franchise.

IMPLICIT INTERTEXTUALITY

Implicit intertextuality is when one text is implicitly replicated through parody or satire.

Examples of implicit intertextuality:

- Parody movies: *Spaceballs*, *Galaxy Quest*, *Meet the Spartans*.
- Satire movies: *The Great Dictator*, *Hollywood Shuffle*.

ALLUSORY INTERTEXTUALITY

Allusory intertextuality is when one text alludes to other texts. This can be done through just about anything, e.g., dialogue, action, plot, imagery, character names, etc.

Examples of allusion intertextuality:

- *Ex Machina*: Caleb references the Bhagavad Gita to suggest Nathan is a "destroyer of worlds."
- *Inside Out*: one cop tells another "forget it Jake, it's cloud town" in reference to the ending quote from *Chinatown*.
- *The Office*: Michael Scott gives himself credit for crediting the iconic Wayne Gretzky quote, "you miss 100% of the shots you don't take."

John Milton's 1667 treatise on the Fall of Man – *Paradise Lost* – is one of the best intertextual works ever made. Here's a quick video on *Paradise Lost* from Course Hero. *Paradise Lost* takes a text and recontextualizes it through a new perspective: Satan's. The strength of intertextuality lies in how it adds new ideas to the original's discourse. Seeing as *The Bible* is one of the most read texts of all-time, it makes sense that other texts reference it intertextually; but *Paradise Lost* remains perhaps the most impactful of all examples.

Intertextuality is a literary device that can be used in a number of different ways within your own work:

1. **Venture outside the genre**. You can use works like Dante Alighieri's *The Divine Comedy* or John Milton's *Paradise Lost* to craft an intertextual work that isn't a biblical or religion-themed story. Horror can inspire comedy, like for spoofs or parodies, and comedy can inspire drama. Lines of dialogue can be used as titles or inspiration for your work, storylines can be placed in a different time or setting to create a new plot, even text from formal essays or other parodies can be used within your own writing to make it intertextual.

2. **Embrace it**. According to some, intertextuality is either deliberate or latent but is completely unavoidable. Every text has been influenced by the countless ones that

have come before it. With that in mind, it's okay to accept that "everything has already been written" and make something of your own.

3. **Don't plagiarize**. You may not need to use quotation marks, but using another author's work as a basis for your own does not mean copying their writing—or taking credit for their original writing. Intertextuality is about referencing, allusions, satire, and borrowing, not taking whole texts and changing the character names.

Deconstruction:

Deconstruction is a critical approach to literary analysis and philosophy that was developed in the late 1960s, most notably by the French philosopher Jacques Derrida. It challenges the traditional notions of language, meaning, and truth by exposing the contradictions and inconsistencies within texts and ideas.

At its core, deconstruction argues that all texts and ideas are composed of a series of oppositions or binary pairs, such as good/evil, presence/absence, or male/female. These binary pairs are often assumed to be stable and objective, but deconstruction asserts that they are actually unstable and subjective, and that true shared meaning is an impossible goal. This is why I have placed "the gap" at the center of our target.

Deconstruction involves closely analyzing a text or idea to reveal these underlying binary pairs and the ways in which they are unstable and contradictory. It seeks to undermine the notion that language can provide objective meaning or truth by exposing the ways in which language undercuts its own meaning, privileges certain meanings, and contains hierarchies of meaning.

According to deconstruction, there is no definitive interpretation of a text or idea, but rather multiple possible meanings that are always in flux. Deconstruction also emphasizes the role of the reader or interpreter in shaping the meaning of a text, arguing that the reader's own biases and assumptions play a crucial role in the way a text is understood.

Deconstruction has been widely influential in literary and cultural studies, as well as in philosophy, and has been used to analyze a wide range of texts and ideas. It has also been the subject of much debate and criticism, with some arguing that it is overly skeptical or nihilistic in its approach to meaning and truth.

deconstruction, form of philosophical and literary analysis, derived mainly from work begun in the 1960s by the French philosopher Jacques Derrida, that questions the fundamental conceptual distinctions, or "oppositions," in Western philosophy through a close examination of the language and logic of philosophical and literary texts. In the 1970s the term was applied to work by Derrida, Paul de Man, J. Hillis Miller, and Barbara Johnson, among other scholars. In the 1980s it designated more loosely a range of radical theoretical enterprises in diverse areas of the humanities and social sciences, including—in addition to philosophy and literature—law, psychoanalysis, architecture, anthropology, theology, feminism, gay and lesbian studies, political theory, historiography, and film theory. In polemical discussions about intellectual trends of the late 20th-century, *deconstruction* was sometimes used pejoratively to suggest nihilism and frivolous skepticism. In popular usage the term has come to mean a critical dismantling of tradition and traditional modes of thought.

Deconstruction in philosophy

The oppositions challenged by deconstruction, which have been inherent in Western philosophy since the time of the ancient Greeks, are characteristically "binary" and "hierarchical," involving a pair of terms in which one member of the pair is assumed to be primary or fundamental, the other secondary or derivative. Examples include nature and culture, speech and writing, mind and body, presence and absence, inside and outside, literal and metaphorical, intelligible and sensible, and form and meaning, among many others. To "deconstruct" an opposition is to explore the tensions and contradictions between the hierarchical ordering assumed (and sometimes explicitly asserted) in the text and other aspects of the text's meaning, especially those that are indirect or implicit or that rely on figurative or performative uses of language. Through this analysis, the opposition is shown to be a product, or "construction," of the text rather than something given independently of it.

In the writings of the French Enlightenment philosopher Jean-Jacques Rousseau, for example, society and culture are described as corrupting and oppressive forces that gradually develop out of an idyllic "state of nature" in which humans exist in self-sufficient and peaceful isolation from one another. For Rousseau, then, nature is prior to culture. Yet there is another sense in which culture is certainly prior to nature: the idea of nature is a product of culture, and what counts as "nature" or "natural" at any given historical moment will vary depending upon the culture of the time. What this fact shows is not that the terms of the nature/culture opposition should be inverted—that culture is really prior to nature—but rather that the relation between

the terms is not one-sided and unidirectional, as Rousseau and others had assumed. The point of the deconstructive analysis is to restructure, or "displace," the opposition, not simply to reverse it.

For Derrida, the most telling and pervasive opposition is the one that treats writing as secondary to or derivative of speech. According to this opposition, speech is a more authentic form of language, because in speech the ideas and intentions of the speaker are immediately "present" (spoken words, in this idealized picture, directly express what the speaker "has in mind"), whereas in writing they are more remote or "absent" from the speaker or author and thus more liable to misunderstanding. As Derrida argues, however, spoken words function as linguistic signs only to the extent that they can be repeated in different contexts, in the absence of the speaker who originally utters them. Speech qualifies as language, in other words, only to the extent that it has characteristics traditionally assigned to writing, such as "absence," "difference" (from the original context of utterance), and the possibility of misunderstanding. One indication of this fact, according to Derrida, is that descriptions of speech in Western philosophy often rely on examples and metaphors related to writing. In effect, these texts describe speech as a form of writing, even in cases where writing is explicitly claimed to be secondary to speech. As with the opposition between nature and culture, however, the point of the deconstructive analysis is not to show that the terms of the speech/writing opposition should be inverted—that writing is really prior to speech—nor is it to show that there are no differences between speech and writing. Rather, it is to displace the opposition so as to show that neither term is primary. For Derrida, speech and writing are both forms of a more generalized "arche-writing", which encompasses not only all of natural language but any system of representation whatsoever.

The "privileging" of speech over writing is based on what Derrida considers a distorted (though very pervasive) picture of meaning in natural language, one that identifies the meanings of words with certain ideas or intentions in the mind of the speaker or author. Derrida's argument against this picture is an extension of an insight by the Swiss linguist Ferdinand de Saussure. For Saussure, the concepts we associate with linguistic signs (their "meanings") are only arbitrarily related to reality, in the sense that the ways in which they divide and group the world are not natural or necessary, reflecting objectively existing categories, but variable (in principle) from language to language. Hence, meanings can be adequately understood only with reference to the specific contrasts and differences they display with other, related meanings. For Derrida, similarly, linguistic meaning is determined by the

“play” of differences between words—a play that is “limitless,” “infinite,” and “indefinite”—and not by an original idea or intention existing prior to and outside language. Derrida coined the term *différance*, meaning both a difference and an act of deferring, to characterize the way in which meaning is created through the play of differences between words. Because the meaning of a word is always a function of contrasts with the meanings of other words, and because the meanings of those words are in turn dependent on contrasts with the meanings of still other words (and so on), it follows that the meaning of a word is not something that is fully present to us; it is endlessly deferred in an infinitely long chain of meanings, each of which contains the “traces” of the meanings on which it depends.

Derrida contends that the opposition between speech and writing is a manifestation of the “logocentrism” of Western culture—i.e., the general assumption that there is a realm of “truth” existing prior to and independent of its representation by linguistic signs. Logocentrism encourages us to treat linguistic signs as distinct from and inessential to the phenomena they represent, rather than as inextricably bound up with them. The logocentric conception of truth and reality as existing outside language derives in turn from a deep-seated prejudice in Western philosophy, which Derrida characterizes as the “metaphysics of presence.” This is the tendency to conceive fundamental philosophical concepts such as truth, reality, and being in terms of ideas such as presence, essence, identity, and origin—and in the process to ignore the crucial role of absence and difference.

Deconstruction in literary studies

Deconstruction’s reception was coloured by its intellectual predecessors, most notably structuralism and New Criticism. Beginning in France in the 1950s, the structuralist movement in anthropology analyzed various cultural phenomena as general systems of “signs” and attempted to develop “metalanguages” of terms and concepts in which the different sign systems could be described. Structuralist methods were soon applied to other areas of the social sciences and humanities, including literary studies. Deconstruction offered a powerful critique of the possibility of creating detached, scientific metalanguages and was thus categorized (along with kindred efforts) as “post-structuralist.” Anglo-American New Criticism sought to understand verbal works of art (especially poetry) as complex constructions made up of different and contrasting levels of literal and nonliteral meanings, and it emphasized the role of paradox and irony in these artifacts. Deconstructive readings, in contrast, treated works of art not as the harmonious fusion of literal and figurative meanings

but as instances of the intractable conflicts between meanings of different types. They generally examined the individual work not as a self-contained artifact but as a product of relations with other texts or discourses, literary and nonliterary. Finally, these readings placed special emphasis on the ways in which the works themselves offered implicit critiques of the categories that critics used to analyze them. In the United States in the 1970s and ’80s, deconstruction played a major role in the animation and transformation of literary studies by literary theory (often referred to simply as “theory”), which was concerned with questions about the nature of language, the production of meaning, and the relationship between literature and the numerous discourses that structure human experience and its histories.

Deconstruction in the social sciences and the arts

Deconstruction’s influence widened to include a variety of other disciplines. In psychoanalysis, deconstructive readings of texts by Sigmund Freud and others drew attention to the role of language in the formation of the psyche; showed how psychoanalytic case studies are shaped by the kinds of psychic mechanisms that they purport to analyze (thus, Freud’s writings are themselves organized by processes of repression, condensation, and displacement); and questioned the logocentric presuppositions of psychoanalytic theory. Some strands of feminist thinking engaged in a deconstruction of the opposition between “man” and “woman” and critiqued essentialist notions of gender and sexual identity. The work of Judith Butler, for example, challenged the claim that feminist politics requires a distinct identity for women. Arguing that identity is the product or result of action rather than the source of it, they embraced a performative concept of identity modeled on the way in which linguistic acts (such as promising) work to bring into being the entities (the promise) to which they refer. This perspective was influential in gay and lesbian studies, or “queer theory,” as the academic avant-garde linked to movements of gay liberation styled itself.

In the United States, the Critical Legal Studies movement applied deconstruction to legal writing in an effort to reveal conflicts between principles and counter principles in legal theory. The movement explored fundamental oppositions such as public and private, essence and accident, and substance and form. In anthropology, deconstruction contributed to an increased awareness of the role that anthropological field-workers play in shaping, rather than merely describing, the situations they report on and to a greater concern about the discipline’s historical connections to colonialism.

Finally, the influence of deconstruction spread beyond the humanities and social sciences to the arts and architecture. Combining deconstruction's interest in tension and oppositions with the design vocabulary of Russian constructivism, deconstructivist architects such as Frank Gehry challenged the functionalist aesthetic of modern architecture through designs using radical geometries, irregular forms, and complex, dynamic constructions.

Influence and criticism

In all the fields it influenced, deconstruction called attention to rhetorical and performative aspects of language use, and it encouraged scholars to consider not only what a text says but also the relationship—and potential conflict—between what a text says and what it "does." In various disciplines, deconstruction also prompted an exploration of fundamental oppositions and critical terms and a reexamination of ultimate goals. Most generally, deconstruction joined with other strands of poststructural and postmodern thinking to inspire a suspicion of established intellectual categories and a skepticism about the possibility of objectivity. Consequently, its diffusion was met with a sizeable body of opposition. Some philosophers, especially those in the Anglo-American tradition, dismissed it as obscurantist wordplay whose major claims, when intelligible, were either trivial or false. Others accused it of being ahistorical and apolitical. Still others regarded it as a nihilistic endorsement of radical epistemic relativism. Despite such attacks, deconstruction has had an enormous impact on a variety of intellectual enterprises.

Discourse

Discourse is the use of language to share ideas, insights, and information. Discourse can include fictional and poetic works as well as nonfictional prose. To be considered discourse, a piece of writing must be longer than a sentence and have a coherent purpose and meaning.

Discourse refers to communication of meaning through language. It includes both written communication, such as books, essays and online posts, as well as spoken communication like conversations, speeches and debates. More broadly, discourse involves the use of language in social contexts. It often refers not just to text and talk but to the ideas, perspectives and norms that shape a particular statement or expression. Discourse reveals underlying assumptions, beliefs and power dynamics in play.

For example, feminist discourse might critique patriarchal norms in media portrayals of women. Political discourse might encode certain partisan ideologies and interests. The discourse of climate science involves specialized terminology and modes of analyzing environmental data.

Classification of Discourse

Here is a classification of types of discourse:

I- Spoken vs written discourse

Spoken discourse refers to verbal communication such as conversations, speeches or debates. Written discourse refers to communication through texts like books, newspapers, websites and more. These two forms differ in features like permanence, formality and pace.

II- Academic vs non-academic discourse

Academic discourse uses specialized terminology and rhetorical styles aligned with academic disciplines and intellectual norms. Non-academic discourse encompasses the informal language used in everyday life and popular media.

III- Public vs private discourse

Public discourse includes modes of communication addressed to a broad audience, such as official broadcasts, published books or social media posts. Private discourse refers to communication in non-public settings and personal contexts among individuals through means like private letters or conversations at home.

IV- Institutional OR organizational discourse

This refers to communication shaped by bureaucratic cultures and hierarchies, with participants adopting professional linguistic norms. It includes corporate documentation as well as exchanges within government administrations, legal bodies, NGOs and other formal organizations.

V- Ideological discourses

These refer to modes of communicative action oriented towards certain ideologies, such as feminist discourse, Marxist discourse, populist political discourse and more. The terminology and rhetorical styles carry the assumptions and values of particular worldviews.

Discourse Examples in Literature

1- Feminist discourse

Feminist discourse refers to communication that critically analyzes gender-based discrimination against women in society and advocates for women's rights and equality. It involves exposing and challenging sexist assumptions, norms and power structures that undermine or oppress women.

"*The Color Purple*" by Alice Walker

> **"I'm poor, I'm black, I may be ugly and can't cook, a voice say to everything listening. But I'm here."**

This quote exemplifies the feminist discourse in Walker's novel where she gives voice to the identity and personal agency of African American women facing race and gender based oppression. The protagonist Celie embraces her sense of self-worth in spite of pervasive cultural narratives denying the value of poor, black women.

2- Postcolonial discourse

Postcolonial discourse refers to intellectual perspectives and modes of communication that analyze the cultural legacy of colonialism and imperialism. It provides critique of how Western colonial powers dominated much of the world for several centuries, exploiting land, resources and people.

"*Heart of Darkness*" by Joseph Conrad

> **"The conquest of the earth, which mostly means taking it away from those who have a different complexion or slightly flatter noses than ourselves, is not a pretty thing when you look into it too much."**

This excerpt criticizes and exposes the hypocrisy underlying imperialist discourse of European colonial expansion in Africa as a civilizing mission. Conrad establishes the racist ideology and oppressive agenda masked by the supposedly moral justifications for colonialism.

3- Existentialist discourse

Existentialist discourse refers to modes of communication, language and perspectives aligned with the philosophical tradition of existentialism. This discourse centers around ideas of individual freedom, responsibility and the search for meaning in an apparently meaningless world.

“*Waiting for Godot*” by Samuel Beckett

> **“Let us not waste our time in idle discourse! Let us do something, while we have the chance! It is not every day that we are needed. But at this place, at this moment of time, all mankind is us, whether we like it or not.”**

This quote exemplifies the existentialist discourse in Beckett’s play which explores themes of meaninglessness and futility. The character Vladimir asserts the necessity of taking action and assuming agency even in an apparently absurd world devoid of religious or metaphysical purpose.

4- Marxist discourse

Marxist discourse refers to the concepts, terminologies, and frameworks of analysis rooted in the ideology, writings, and legacy of 19th century philosopher and political economist – Karl Marx.

Core facets of Marxist discourse include highlighting economic inequality, exploitation of labor, and deficits of social justice inherent in capitalist systems of production. Marxian perspectives focus on how those who own means of production (the bourgeoisie) extract surplus value generated by workers (the proletariat), creating class conflicts.

“*Hard Times*” by Charles Dickens

> **“Do you know how the day laborers live? How they struggle, what their wages are, what they endure, and how they die?”**

This passage epitomizes a central Marxist discourse in Dickens’ novel which exposes the harsh conditions and exploitation faced by the working class under 19th century English capitalism. By highlighting the grim realities behind economic production, Dickens’ constructs a critique of the utilitarian worldview that dehumanizes labor.

5- Poetic Discourse

Poetic discourse refers to the unique way poems communicate meaning through carefully crafted language, sounds, imagery, and construction. It differs from everyday speech or non-fiction prose in how it consciously leverages stylistic elements like rhyme, rhythm, metaphor and lyricism to evoke a particular emotional aesthetic.

"*I Wandered Lonely as a Cloud*" **by William Shakespeare**

> **"I wandered lonely as a cloud That floats on high o'er vales and hills, When all at once I saw a crowd, A host, of golden daffodils;"**

The lyrical voice and rhythmic meter allows the expression of emotions and imagination in a dense, evocative manner that distinguishes poetry from ordinary speech or prose. The personification of the daffodils as a joyful crowd, the isolated wandering cloud as symbol of the poet's loneliness and the scenic imagery created via figures of speech like similes and alliteration all contribute to the poetic discourse. This form of discourse allows Wordsworth to elevate a common scene into an exalted, symbolic experience of awe and tranquility through his creative stylistic choices.

6- Transactional Discourse

Transactional discourse refers to communication aimed at conducting some form of business, commercial or financial exchange between parties. It seeks to achieve tangible, practical outcomes related to economic transactions.

"*Things Fall Apart*" **by Chinua Achebe**

> **"I want 500 pounds for the cow, not a penny less. You can examine her udders yourself, good yield in them. Pay up first, then you can take her."**

The aforesaid excerpt depicts negotiation between an owner and prospective buyer over sale of a cow. The discourse involves pragmatic haggling over price, assessing economic value based on expected production and concluding transactional terms like payment before transfer of goods. Such bargaining discourse facilitates economic dealings by establishing acceptable ratios of exchange between different goods or between goods and money.

7- Political Discourse

"*The Handmaid's Tale*" **by Margaret Atwood**

> **"The news continued awful, and as it got worse and worse I found myself searching my face in the mirror, searching for a way out. The Republic of Gilead, said Aunt Lydia, knows no bounds. Gilead is within you."**

This passage exemplifies a political discourse critical of totalitarian regimes and patriarchal oppression. Through the dystopian setting of Gilead where women are stripped of

rights and freedom, Atwood constructs a commentary on political extremism and society's tendency to normalize injustice. The Metaphor of the totalitarian state existing "within you" signals how political ideologies permeate internal spaces to serve regimes of control. The narrative discourse reveals mechanisms by which political rhetoric and propaganda mask dehumanization while appearing moralistic. Through such literary-political critique, the novel advocates for feminist liberation and egalitarian governance against authoritarian doctrines.

Functions of Discourse

The main functions of discourse are:

Communication: Discourse facilitates the exchange of ideas, meanings and messages between people through spoken, written or signed language. It enables sharing information and expressing thoughts and feelings.

Social interaction: Discourse is crucial for interacting and relating with others, building relationships, coordinating behavior, maintaining social order and organizing social groups.

Construction of knowledge: Discourse supports constructing new insights, perspectives and learning. Academic discourse in fields like science, law and education allows formulating, debating and establishing what counts as knowledge.

Mediation of power: Discourse shapes, perpetuates or challenges relations of power and dominance in society regarding factors like gender, race, class and sexuality. Political discourse for example mobilizes support for hierarchies and marginalization.

Promotion of ideologies: Ideological discourse propagates particular worldviews and belief systems through text and talk by embedding assumptions and values in its terminology and style.

Constituting identity: Discursive practices contribute to the formation, signaling and modification of personal and group identities. Self-disclosure for instance helps articulate notions of selfhood.

Cultural Materialism

Definition and origins

Cultural materialism argues that cultural works cannot be separated from their material, sociopolitical, and economic contexts. Texts, and other works of art, are informed by several factors — from the cultural, political, and economic forces which shape the narrative to the actual production of the text, such as the input of publishers and editors. Hegemonic forces, they argue, control the literary canon as a way to validate their own power and impose certain values on a culture. Taking this into account, cultural materialists study how dominant groups produce and control which texts become socially and historically important.

A cultural materialist would approach a text by taking into account a range of historical factors, in order to see if the text reflects the culture's dominant values or subverts them. Cultural materialists focus on how cultural works can challenge, reaffirm, and even create ideology. Hywel Dix explains,

Cultural forms and especially literature do not just reflect other social events. The creation of these things is also a material part of the make-up of the society. (2013)

The term "cultural materialism" was coined by Raymond Williams in his essay "Notes on Marxism in Britain" in the New Left Review in 1976. Williams describes cultural materialism as

a theory of culture as a (social and material) productive process and of specific practices, of "arts", as social uses of material means of production (from language as material "practical consciousness" to the specific technologies of writing and forms of writing, through to mechanical and electronic communications systems). (2020)

Williams further notes that we cannot homogenize entire historical groups or cultures:

A culture is common meanings, the product of a whole people, and offered individual meanings, the product of a man's whole committed personal and social experience. It is stupid and arrogant to suppose that any of these meanings can in any way be prescribed; they are made by living, made and remade, in ways we cannot know in advance.

Williams' work has since been expanded upon by other cultural materialists, most notably Jonathan Dollimore and Alan Sinfield. In their collection, *Political Shakespeare* (1994), they outline four defining characteristics of the approach: historical context, theoretical method, political commitment, and textual analysis.

Cultural materialism has a great deal in common with new historicism, which emerged at around the same time in America. Both approaches privilege the context of a text, as opposed to new criticism which sees the text as largely autonomous and independent from its author and background contexts. As Christopher Marlow writes, “the relationship between cultural materialism and new historicism is perhaps best captured by another portmanteau, recorded by the OED as far back as 1953. They are frenemies”.

In *New Historicism and Cultural Materialism*, John Brannigan identifies some key differences between the two: “cultural materialism privileges power relations as the most important context for interpreting texts, but where new historicists deal with the power relations of past societies, cultural materialists explore literary texts within the context of contemporary power relations”.

In other words, cultural materialists explore how present-day contexts impact our interpretation of historic texts. Cultural materialism, as a result, often focuses on political readings of texts, highlighting power dynamics in the construction and reception of the literary canon.

This guide will explore cultural materialism’s key influences, how cultural processes impact the production and reception of texts, and how marginalized groups and perspectives are amplified by cultural materialist interpretations.

Influences on cultural materialism from Marx to Foucault

Cultural materialism is indebted to the work of Karl Marx, Louis Althusser, and Michel Foucault, specifically their work on the creation of ideology.

In *A Contribution to the Critique of Political Economy* (1859), Karl Marx (founder of Marxism) argues that society is divided into the “base” and the “superstructure.” The base consists of everything associated with the means of production; from raw materials and machinery to the relations of production, such as employing workers and organizing labour. The base determines the superstructure, which consists of institutions such as the media, religion, art, family, education, and philosophy.

In “Ideology and Ideological State Apparatuses”, philosopher Louis Althusser reexamined Marx’s superstructure model, suggesting that the base and the superstructure have a more complex and dynamic relationship. Rather than the superstructure simply being a by-

product of the economic factors within a society, it, instead, helps to reinforce dominant ideologies which enable oppressive labour conditions.

Althusser argues that there are two main methods by which the state imposes ideology and maintains the status quo: the Repressive State Apparatus (RSA) and the Ideological State Apparatus (ISA). The RSA is the most covert form of control and includes institutions such as the police and the army. The ISA is more subtle and refers to institutions such as schools, family, and literature. Both these systems work together to help produce an obedient and productive workforce. Althusser explains that literature is a mode through which the state legitimizes its power and makes its ideology acceptable and familiar. As Althusser explains,

From nursery school on, the school takes children from all social classes and, from nursery school on and *for years* thereafter, the years when children are most 'vulnerable', *stuck fast* as they are between the scholastic and familial Ideological State Apparatuses, pumps them full, with old methods and new, of certain kinds of 'know-how' (French, arithmetic, natural history, science, literature) *packaged* in the dominant ideology, or, simply, of *the dominant ideology of the pure state* (ethics, civics, philosophy). (1969, [2014])

Brannigan draws upon several examples where we can see how literature is used as a tool to legitimize or reinforce the dominant ideology and power:

The appearance of the head of Dickens on the £10 note in English currency, the hologram image of Shakespeare on certain credit cards, and the stalwart insistence by conservative thinkers to maintain writers like Shakespeare and Austen on the national educational curriculum in Britain has prompted cultural materialists to be alert to the political and cultural appropriations of literary texts and authors and to examine the significance of these appropriations.

In his 1973 essay "Base and Superstructure in Marxist Cultural Theory," Williams, like Althusser, criticized the Marxist concept of the economic base and superstructure. Williams argues that the base is a "process and not a state," and as such "we cannot ascribe to that process certain fixed properties for subsequent translation to the variable processes of the superstructure". Williams goes on,

We have to revalue 'superstructure' towards a related range of cultural practices, and away from a reflected, reproduced or specifically dependent content. And, crucially, we have to revalue 'the base' away from the notion of a fixed economic or technological abstraction,

and towards the specific activities of men in real social and economic relationships, containing fundamental contradictions and variations and therefore always in a state of dynamic process.

Any cultural theory, Williams argues, needs to account for how the superstructure can be autonomous from the economic base. Cultures are not automatically produced: people create cultural works often based upon their socioeconomic status, and personal history.

Transnationalism:

Literary transnationalism is a relatively new term critically mediating the relationships between national literatures and the wider forces of globalizing culture. 'Literary' or 'critical' 'transnationalism' describes aspects of literary circulation and movement that defy reduction to the level of the nation-state. The term originated in American Studies as a means of bringing American literary discourse into a new relationship with the world that it inhabits. Literary transnationalism in this sense would identify that point at which two or more geo-cultural imaginaries intersect, connect, engage with, disrupt or conflict with each other in literary form.

Diaspora:

"Diaspora" (from the Greek word for "scattering") refers to the dispersion of a people from their homeland. A simple definition of *diaspora literature*, then, would be works that are written by authors who live outside their native land. The term identifies a work's distinctive *geographic* origins.

A simple definition of diaspora literature, then, would be works that are written by authors who live outside their native land. The term identifies a work's distinctive geographic origins. But diaspora literature may also be defined by its contents, regardless of where it was written

The chief characteristic features of the diasporic writings are the quest for identity, uprooting and re-rooting, insider and outsider syndrome, nostalgia, nagging sense of guilt etc. The diasporic writers turn to their homeland for various reasons. For eg. Naipaul who is in a perpetual quest for his roots turns to India for the same.

But diaspora literature may also be defined by its *contents*, regardless of where it was written. For example, the story of Joseph (Gen 37-50) is often called a "diaspora story" because although its final form was written within the land of Israel, it describes how Joseph learns to survive outside his homeland. The book of Job, too, may be an example of diaspora literature

because it was likely written in the wake of the Babylonian destruction, which gave rise to the question, Why would God punish Israel, the chosen people, with such mass suffering?

The term *diaspora* comes to us from the Greek translation of the Hebrew Bible, particularly Deut 28:25. This translation was called the Septuagint and was the project of Greek-speaking Jews living in the Egyptian diaspora. In the broadest possible terms, the entire Septuagint could be described as diaspora literature, because it is the work of Jews living outside their homeland—and their translation reflects that orientation. But specific books within it, such as the books of Tobit and Judith, which feature Jewish protagonists living outside the land or under foreign domination and which reflect on how the Jews might conduct themselves in this situation, could be described as especially diasporic because of their contents and concerns.

We could also draw a distinction between *exile* and *diaspora* to further define what diaspora literature is. The difference between exile and diaspora may lie in a book's *attitude* toward the homeland and toward the migration. Exile emphasizes the forced nature of the migration and the freshness of the experience of leaving the homeland; exile is not neutral and exiled peoples usually possess a single-minded desire to return to their homeland. *Time* is also a factor: exilic literature may be written during the Babylonian exile of the sixth century B.C.E., when the experience and memory of it was still vivid.

In contrast, living "in diaspora" may assume a certain accommodation to living away from the homeland—and a sense that it is possible to survive and even thrive in the adopted country. *Diaspora* implies a more neutral or even a more positive view than *exile* does. Diasporic literature may be mindful of the ancestral native land, but the nostalgia for it has lessened, if not disappeared. And diasporic literature is, moreover, engaged by the possibilities of the new location. Finally, it may be written well after the Babylonian exile by Jews who chose not to return. Diasporic living stops short of assimilation because the community still maintains its distinctive identity and its status as a minority people.

The diasporic book of Daniel, for example, celebrates Daniel's refusal to assimilate to the pressures of the gentile court—such as his refusal to eat the nonkosher food at the king's table. The book of Esther could also be described as diaspora literature, regardless of where it was written, because it reflects on what it means to be a Jew living outside the land—with all the accompanying dangers and opportunities. These books' subtle reflections of the instabilities of diasporic existence have given them lasting appeal; their meditations on leadership and self-

sacrifice for the good of the community resonates with those who wrestle with the vicissitudes of their own diasporic existences.

Hybridity:

Hybridity captures various ways in which identities are characterized by complexity or mixed-ness rather than simplicity or purity. It is a term that functions as a description of how things simply are, but it frequently appears to take on the characteristics of a prescription. It is not only that identities on various scales are hybrid, but also that they *ought* to be hybrid, or should become *more* hybrid. This prescriptive sense prompts reflection on the processes that drive mixed identities, shifting attention away from a static hybridity toward a dynamic and unending hybridization. The idea's use in many different disciplinary formations typically implies that, while all identities are minimally hybrid, specific historical shifts have exaggerated and accelerated hybridity. Those shifts are associated with European colonialism, the Atlantic slave trade, neocolonial echoes, globalization, and the rise of the cyborg. Such associations raise the question of resistance to the prescriptive recommendation of hybridity to the extent that hybrid cultures are so frequently an outcome of violent domination. Formerly colonized cultures strive to re-establish more fundamental identities, casting the hybridizing colonial period as a brief if damaging and disruptive interlude. Resistance is also found in former imperial centers, with multiculturalism perceived as a hybridizing threat to the core integrity of a melancholic post-imperialism. And commentators continue to warn that automation and related AI will make unexpectedly diverse jobs obsolete in the very near future, a hybrid cyborg future that occasionally begins to feel more machine than human. Ultimately, it may seem that hybridity is opposed to various forms of indigeneity, purity, or in the most general case, humanity in general. However, such oppositions would be misleading, principally because hybridity as a cultural fact and as a concept implies nothing of necessity. Each context demands specific attention to the ways it is hybrid, the processes of hybridization, and the stabilities that follow.

Melting Pot:

A melting pot is a metaphor for a society where many different types of people blend together as one. America is often called a melting pot.

Some countries are made of people who are almost all the same in terms of race, religion, and culture. Then there are places like the United States, where there are many

different types of people. A place like that is a melting pot, because the people — despite their differences — manage to coexist and live together as one nation. Anywhere diverse people are assimilated could be called a melting pot. In a melting pot, differences become less important than unity.

A melting pot is a monocultural metaphor for a heterogeneous society becoming more homogeneous, the different elements "melting together" with a common culture; an alternative being a homogeneous society becoming more heterogeneous through the influx of foreign elements with different cultural backgrounds. It can also create a harmonious hybridized society known as cultural amalgamation. In the United States, the term is often used to describe the cultural integration of immigrants to the country. A related concept has been defined as "cultural additivity."

The melting-together metaphor was in use by the 1780s. The exact term "melting pot" came into general usage in the United States after it was used as a metaphor describing a fusion of nationalities, cultures and ethnicities in Israel Zangwill's 1908 play of the same name.

The desirability of assimilation and the melting pot model has been rejected by proponents of multiculturalism, who have suggested alternative metaphors to describe the current American society, such as a salad bowl, or kaleidoscope, in which different cultures mix, but remain distinct in some aspects. The melting pot continues to be used as an assimilation model in vernacular and political discourse along with more inclusive models of assimilation in the academic debates on identity, adaptation and integration of immigrants into various political, social and economic spheres.

Use of the term

The concept of immigrants "melting" into the receiving culture is found in the writings of J. Hector St. John de Crèvecœur. In his Letters from an American Farmer Crèvecœur writes, in response to his own question, "What then is the American, this new man?" that the American is one who "leaving behind him all his ancient prejudices and manners, receives new ones from the new mode of life he has embraced, the government he obeys, and the new rank he holds. He becomes an American by being received in the broad lap of our great Alma Mater. Here individuals of all nations are melted into a new race of men, whose labors and posterity will one day cause great changes in the world."

In 1845, Ralph Waldo Emerson, alluding to the development of European civilization out of the medieval Dark Ages, wrote in his private journal of America as the Utopian product of a culturally and racially mixed "smelting pot", but only in 1912 were his remarks first published.

Alienation:

The definition of alienation is when a person is separated from some essential aspect of their nature, or from society. Since this is a separation of two things that should be together, alienation commonly elicits feelings of powerlessness and helplessness. This can lead to apathy, depression, or anxiety. Estrangement or withdrawal from society or family. This may be a manifestation of a mental disorder or of social or political disaffection. When it occurs in a family or social group, it may include rejection of health care, and this can have adverse health implications for members of the family or social group other than those who feel directly alienated.

In some contexts, alienation can be a beneficial thing. On the scale of a society, alienation from certain values can instead promote progress. For example, if a society is alienated from values that promote the usage of natural resources like coal and oil, then the society can work to progress towards implementing green energy solutions throughout the country.

Alienation emerges as natural consequences of the existential predicament both in intrinsic and extrinsic terms to approach and analyse. Treatment of alienation and consequential dispossession seems worthwhile to understand various nuances of the word alienation. A dictionary of literary terms defined as: “Alienation is the state of being alienated or estranged from something or somebody; it is a condition of the mind”. Encyclopaedia Britannica defines alienation as “the state of feeling estranged or separated from one’s milieu, work, products of work or self”. The English word ‘Alienation’ is derived from the Latin word Alienato, a noun which receives meaning from the verb alienate’ means to make a thing for others, or to avoid. In French language Alienate and alienation, are used in the same sense as the English. The use of these words is considered modern. These words are Greek in origin the meaning of ‘Anomia’ is self-alienation and ‘Anomie’ is alienation from society. Anomia’ is an indicator of Personal disintegration of man from the society. The present paper is a study to bring out the nuances of the word alienation from different angles such as Political, social, economic and personal. It also endeavours to analyse the theme of alienation in modern literature in general and Indian

Writing in English. I have tried to include as many writers to bring out the various forms of alienation in literature. Alienation forms the subject of many psychological, sociological, literary and philosophical studies. It is major theme of human condition in the contemporary epoch. It is only natural that a pervasive phenomenon like alienation should leave such an indelible impact upon the contemporary literature. The purpose of the study is to acquaint students and teachers of English literature with theme of alienation in modern literature. The study, includes my personal visit to USA twice in last two years and to UK, Singapore, and Malaysia. I find many changes in Indian society in comparison to people of India living in those countries. Today, fiction is the most characteristic and powerful form of literary expression in Indian English literature. Despite its delayed entry, it has evolved as a dominant literary form in the twentieth century. In present time, people enjoy reading novel which is one of the acceptable ways of embodying the experiences and ideas.

Both men and women writers of India portray women from different perspectives. They discuss distinct roles played by women. The intellectuals observe Indian Society as a male dominated society. Here, the women have very little options to take up. They are grown up with a submissive nature inculcated in them even from their childhood which teach them never rebel against the actions of the male-dominated society. The Indian women accept and adapt themselves to the demanding circumstances. Their feelings are never taken into consideration. They are not recognized as persons in their family or in the society and deprived of opportunities to prove their individuality. They are constantly reminded of their commitment to the forth-coming family and their husbands. Thus, the society refuses to give equal rights to the women folk. So, Indian women are the examples for dependent figure: to father, husband or to the society. The novel is a long-sustained piece of prose fiction and it is a new variety which landed India a little before a century. The first novel in India, Alaler Gharer Dulal (1858) was written in Bengali. The journey of the Indian English novel was started by Bankim Chandra Chatterjee with his (1864) and this literary form underwent speedy evolution. But by changes in generation, we see drastic change in the life of Indian women as they are now on equal platforms with their male counterparts. In ancient India, women were given more respect and were taught all performing arts and academia but with the passing of time tables turned and women were considered second generation.

Identity Crisis:

In psychology, identity crisis is a stage theory of identity development which involves the resolution of a conflict over eight stages of life. The term was coined by German psychologist Erik Erikson.

The stage of psychosocial development in which identity crisis may occur is called identity cohesion vs. role confusion. During this stage, adolescents are faced with physical growth, sexual maturity, and integrating ideas of themselves and about what others think of them. They therefore form their self-image and endure the task of resolving the crisis of their ego identity. Successful resolution of the crisis depends on one's progress through previous developmental stages, centering on issues such as trust, autonomy, and initiative.

Erikson's interest in identity began in childhood. Born Ashkenazic Jewish, he felt that he was an outsider. His later studies of cultural life among the Yurok of northern California and the Sioux of South Dakota helped formalize his ideas about identity development and identity crisis. Erikson described those going through an identity crisis as exhibiting confusion.

Literary criticism concerns itself not so much with the reconstruction of plot as with the study of themes, characters, and the use of techniques. From Greek playwright Sophocles' Oidipous Tryanos to African American writer Alice Walker's *The Color Purple* (1982), the identity crisis has demonstrated its power as one of the main thematic concerns in literature. Tragedy becomes ineluctable when characters are unable to extricate themselves from the conflict between who they are and who they are supposed to be. Conversely, characters' awareness of their true selves is essential to the eventual achievement of self-actualization. In American literature, especially contemporary American literature, an identity crisis is frequently occasioned by conflict. Conflict between a person or group and another person, group, or natural force is what drives one into change.

Society and the Identity Crisis

Literature is often born in protest, in rebellion. The previous generation, the other continent, the other race seeks to impose upon the new generation an outdated set of rules; the new culture, to exist, must overturn the old culture that can no longer serve. Being fully aware of the dialectical relationship between individual and society, many contemporary American writers are antithetical to society's propensity for materialism and commercialization and are suspicious of tradition's valetudinarian impact. In their works, characters' sense of self and their acceptable role in society constitutes a major conflict, which possesses the potential for tragedy.

J. D. Salinger's *The Catcher in the Rye* (1951) concerns the narrator Holden Caulfield's struggle to identify his relationship with society. Holden, a teenager, is well read and perceptive. He has been kicked out of four private prep schools, partly because he does not want to "play the game according to the rules." It is true that Holden's self-righteousness blinds him to his own weaknesses and limitations. His negative feelings about society eliminate any possibility of compromise. Social pressure that is directed toward moulding him into who he does not want to be equally contributes to the emotional stress he has to endure. An identity crisis takes its toll; Holden suffers a nervous breakdown and is sent to a mental hospital.

In Walker's *The Color Purple*, a group of characters suffer confusion about their true identity and their designated roles in society. Their confusion precipitates the creation of not only personal but also social tragedy. Harpo and Sofia are a happy couple. Harpo is not as physically and emotionally strong as Sofia. Given a choice, he would be happy to be who he is, but Harpo's father tells him to be the man of the house and take control. Harpo and Sofia's resultant conflict eventually leads to the separation of the two. The reader learns that Harpo's father, Albert, had a similar experience. Listening to his father turned Albert into a victim of moribund traditions.

Culture and the Identity Crisis

To celebrate the diversity of American society is to recognize literary voices whose power is generated by writers' deep identification with their race and gender. Such voices call readers' attention to the uniqueness of experience. In an attempt to democratize American literary voices, many contemporary American writers of color want to reclaim their sense of history and identity by exploring what has been lost in scholars' subjective reconstruction of history. Their works portray characters' struggle in search of their ontological as well as cultural identity.

Ethnicity:

An ethnicity or ethnic group is a group of people who identify with each other on the basis of perceived shared attributes that distinguish them from other groups. Those attributes can include a common nation of origin, or common sets of ancestry, traditions, language, history, society, religion, or social treatment. The term ethnicity is often used interchangeably with the term nation, particularly in cases of ethnic nationalism.

Ethnicity may be construed as an inherited or societally imposed construct. Ethnic membership tends to be defined by a shared cultural heritage, ancestry, origin myth, history, homeland, language, dialect, religion, mythology, folklore, ritual, cuisine, dressing style, art, or physical appearance. Ethnic groups may share a narrow or broad spectrum of genetic ancestry, depending on group identification, with some groups having mixed genetic ancestry.

By way of language shift, intermarriage, acculturation, adoption, and religious conversion, individuals or groups may over time shift from one ethnic group to another. Ethnic groups may be divided into subgroups or tribes, which over time may become separate ethnic groups themselves due to endogamy or physical isolation from the parent group. Conversely, formerly separate ethnicities can merge to form a pan-ethnicity and may eventually merge into one single ethnicity. Whether through division or amalgamation, the formation of a separate ethnic identity is referred to as ethnogenesis.

Although both organic and performative criteria characterise ethnic groups, debate in the past has dichotomised between primordialism and constructivism. Earlier 20th-century "Primordialists" viewed ethnic groups as real phenomena whose distinct characteristics have endured since the distant past. Perspectives that developed after the 1960s increasingly viewed ethnic groups as social constructs, with identity assigned by societal rules.

Ethnicity refers to the identification of a group based on a perceived cultural distinctiveness that makes the group into a “people.” This distinctiveness is believed to be expressed in language, music, values, art, styles, literature, family life, religion, ritual, food, naming, public life, and material culture. This cultural comprehensiveness—a unique set of cultural characteristics perceived as expressing themselves in commonly unique ways across the sociocultural life of a population—characterizes the concept of ethnicity. It revolves around not just a “population,” a numerical entity, but a “people,” a comprehensively unique cultural entity.

The concept of ethnicity contrasts with that of race, which refers to the perceived unique common physical and biogenetic characteristics of a population. The criteria used to characterize a group—whether comprehensive unique cultural characteristics or biogenetic ones—determine whether the group is regarded as an ethnic or a racial group. In the late 20th century and at the turn of the 21st century, “Irish” was considered an ethnic label, while “white” was a racial one.

A minority group is a group whose unique cultural characteristics are perceived to be different from those characterizing the dominant groups in society. In anthropology the term may refer to groups categorized by ethnicity, race, gender, or sexual orientation. The term is not without controversy: Many regard it as contradictory, for the relative population growth rate of subordinated ethnic groups in the United States, if continued, is such that after 2050 the "minority" could well be the numerical majority. Others regard the term as patronizing; by emphasizing the purely numerical dimension, it evades issues of group powerlessness as well as the substantive values and interests that "minority" groups may uphold.

Anthropologists regard ethnicity, race, and minority groups as social and cultural constructs and not biological ones. In all cases the formation and perception of identities are to be explained as a result of the operation of specific social, cultural, political, and economic relationships over a long period of historical time.

Identity refers to both group self-awareness of common unique characteristics and individual self-awareness of inclusion in such a group. Self-awareness may be formulated in comprehensive cultural terms (ethnic identity), in biogenetic terms (racial identity), in terms of sexual orientation, and in terms of gender. Persons and groups often adhere to multiple and fluid identities, features of which may be selectively relevant in specific social situations.

Some anthropologists go further and call attention to the growth of "hybridity"—the dissolution of rigid cultural boundaries between groups hitherto perceived as separate, the intermixture of various identities, in effect the dissolution of identities themselves. Much anthropology in this field demonstrates how identities have been and are invented and reinvented for political and other purposes, out of disparate historical and cultural experiences. Other studies have repeatedly shown that—contrary to a group's self-representation and assertion of an identity—identities are riven with contradictions and are not to be understood as seamlessly unified comprehensive cultural entities.

Identity in terms of ethnicity, race, minority group status, gender, and sexual orientation is often contrasted with class consciousness—group self-awareness in terms of belonging to the same socioeconomic group. Some anthropologists write of the emergence of a new "identity" politics as distinct from an older "class" politics—the growth of what are called "new social movements." The term new social movements refers to gay and lesbian, feminist, and civil rights and environmental movements and is used to distinguish these from trade union and other class-based movements. These distinctions sometimes suggest that persons have to

choose between uniting for social and political action primarily on the grounds of common membership in perceived ethnic, racial, minority, gender, sexual orientation, or environmental groups rather than on the grounds of membership in a similar socioeconomic group.

Identities owe their formation and position in society to the operation of social, economic, cultural, and political forces that are inseparable from the forces that create and maintain socioeconomic groups. In this view, rather than being opposed, identity politics and class politics, while distinct, have the potential to be allied actors in a common political process.