

By Dr. Sudesh Bhowate

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Ambiguity,

Archaism,

Euphuism,

Gothic Novel,

New Criticism,

Narrative,

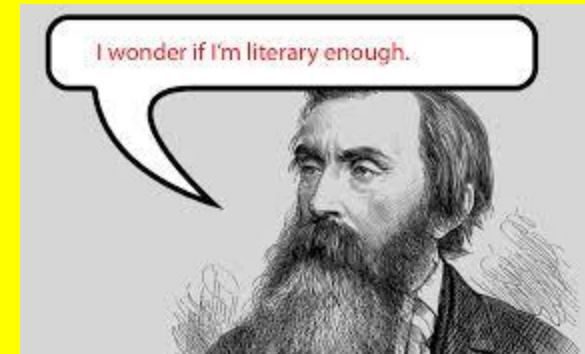
Point of View,

Stock Characters

1. Ambiguity

अस्पष्ट / संदिग्धता

- Ambiguity or *fallacy* of ambiguity is a word, phrase, or statement which contains more than one meaning.
- Ambiguous words or statements lead to vagueness and confusion, and shape the basis for instances of unintentional humor.
- For instance, it is ambiguous to say “I rode a black horse in red pajamas,” because it may lead us to think the horse was wearing red pajamas. The sentence becomes clear when it is restructured “Wearing red pajamas, I rode a black horse.”



Common Examples of Ambiguity

1. A good life depends on a liver.
 - Liver may be an organ or simply a living person.

2. Foreigners are hunting dogs.
 - It is unclear whether dogs were being hunted or foreigners are being spoken of as dogs.

Examples of Ambiguity in Literature

- ❑ Although ambiguity is considered a flaw in writing, many writers use this technique to allow readers to understand their works in a variety of ways, giving them depth and complexity. Let us analyze some examples in literature.



1. Read the following excerpt from “The Catcher in the Rye” by J. D. Salinger:

“I ran all the way to the main gate, and then I waited a second till I got my breath. I have no wind, if you want to know the truth. I’m quite a heavy smoker, for one thing—that is, I used to be. **They** made me cut it out. Another thing, I grew six and a half inches last year. That’s also how I practically got t.b. and came out **here** for all these goddam checkups and stuff. I’m pretty healthy though.”

The words “they” and “here” used by the speaker are ambiguous. But the readers are allowed to presume from the context that “they” might be the professionals helping out Holden and “here” might be a rehabilitation center.

2. On a larger scale, ambiguity may develop in a character or in an entire story. For instance, Hamlet is a morally ambiguous character. He kills to avenge his father's murder. He is good because he wants to protect his mother but he is bad because he is willing to kill whom he must to achieve this end.

The ambiguity in Hamlet's character is seen when he is hurt by the death of "Ophelia" which is his personal loss, but he does not appreciate the effect that his actions are going to have on others.

3. We find ambiguity in the first line of Keats's "Ode to a Grecian Urn":

"Thou still unravish'd bride of quietness,"

The use of word "still" is ambiguous in nature. "Still" here may mean "an unmoving object" or it may be interpreted as "yet unchanged".

Ambiguity in literature serves the purpose of lending a deeper meaning to a literary work. By introducing ambiguity in their works, writers give liberty to the readers to use their imagination to explore meanings. This active participation of the readers involves them in the [prose](#) or poetry they read.

ARCHAISM



funny or die

2. Archaism

पुरातन प्रयोग विधा

- Archaism is the derivative of a Greek word, *archaîkós*, which means beginning or ancient.
- It is a figure of speech in which a used phrase or word is considered very old fashioned and outdated.
- It can be a word, a phrase, a group of letters, spellings and syntax.
- Archaism is the use of writing or speech which is now rarely used. It is the use of older versions of language and art.
- Such as in these lines, “To **thine** own self be true” (*Hamlet* by William Shakespeare). Sentences that may be considered as examples of archaism will most probably contain the words “thine” and “thou”.

Examples of Archaism from Literature

Archaism examples are found in the masterpieces of Shakespeare, S.T. Coleridge, Hemingway, and Keats.



Example #1

It is an ancient Mariner,
And he **stoppeth** one of three.
'By **thy** long grey beard and glittering eye,
Now **wherefore** stopp'st **thou** me?
He holds him with his skinny hand,
'There was a ship,' **quoth** he.
'Hold off! **unhand** me, grey-beard loon!
Eftsoons his hand dropt he
'I fear **thy** skinny hand!....
I fear **thee** and thy glittering eye,
And thy skinny hand, so brown.' —
Fear not, fear not, **thou** Wedding-Guest!
This body **dropt** not down...



(The Rime of the Ancient Mariner by S.T Coleridge)

Example #2

“Where the hell are you going? ...

“Thy duty,” said Agustín mockingly. “I besmirch the milk of **thy** duty.” Then turning to the woman, “Where the **un-nameable** is this **vileness** that I am to guard?”

“In the cave,” Pilar said. “In two sacks. And I am tired of **thy** obscenity.”

“I obscenity in the milk of thy tiredness,” Agustín said.

“Then go and **befoul thyself**,” Pilar said to him without heat.

“Thy mother,” Agustín replied....

(For Whom the Bell Tolls by Ernest Hemingway)

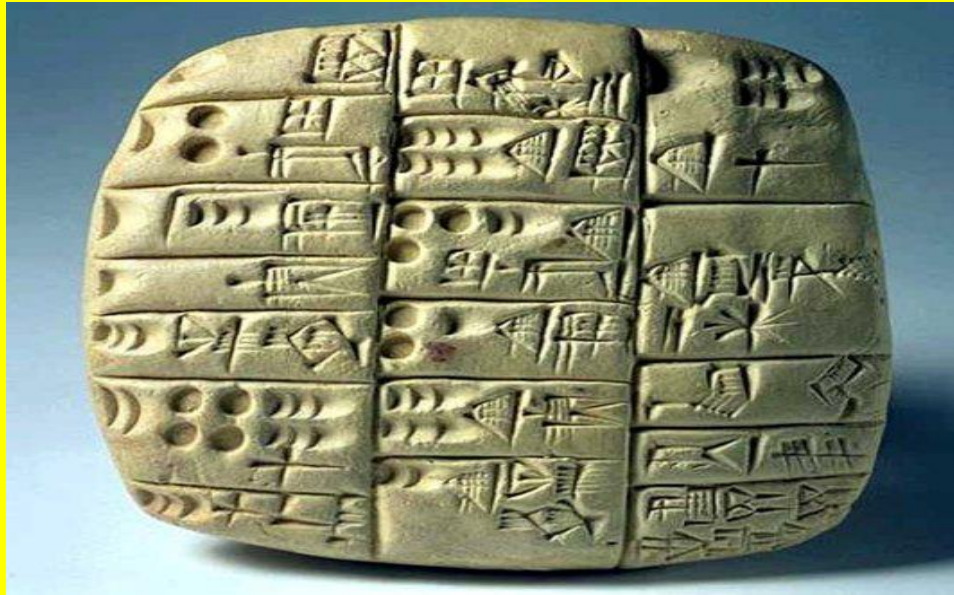
Hemingway has filled this paragraph with archaism. Such as the words “un-namable” and “vileness” are old fashioned and out of use. He has, however, used them purposefully to create special mysterious effect.

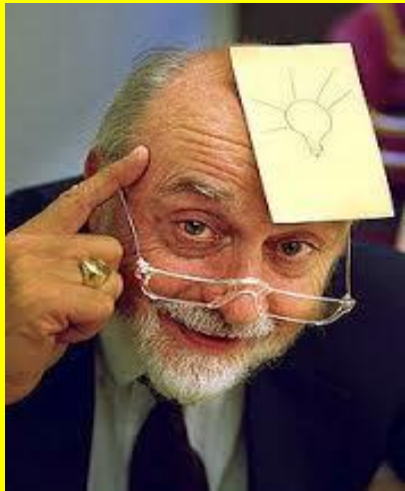
Example #3

Who **hath** not seen thee oft amid thy store?
Sometimes whoever seeks abroad may find
Thee sitting careless on a granary floor,
Thy hair soft-lifted by the winnowing wind;.....
Drowsed with the fume of poppies, while **thy** hook
And sometimes like a gleaner **thou dost** keep
Steady **thy** laden head across a brook;....
Thou **watchest** the last oozyings, hours by hours.
(*Ode to Autumn* by John Keats)

John Keats has used archaism frequently in his poems. This example is also based on old fashioned words. Like, “hath” is an older version of has, thou has replaced you, “watchest” is used as the past participle of watch.

- ❑ Archaism is frequently used in poetry, [prose](#), science, law, geography, ritual and technology speech and writing.
- ❑ It may have been used accidentally or purposefully. The role of archaism in history is to suggest a superior, but maybe mythical, ancient golden age.
- ❑ Also, it can be used for creating humor and [irony](#). However, the most effective use of archaism are in poetry. The sound patterns of the archaic words are helpful when it comes to [assonance](#), [alliteration](#) and rhyme scheme.





3. Epiphany

- Derived from the Greek word “*epiphaneia*”, epiphany means “appearance” or “manifestation.”
- In literary terms, an epiphany is that moment in the story where a character achieves realization, awareness or a feeling of knowledge after which events are seen through the prism of this new light in the story.
- James Joyce, the great Irish writer used this term in his writings to indicate a sudden eye-opener regarding the nature of a person or situation

A Common Example of Epiphany



Let us consider an epiphany of a smoker:

“I used to smoke a lot. Everyone let me know that it was bad for my health however, I didn’t pay any notice. One day I saw my two years of age offspring trying for a used cigarette within an ashtray. Seeing this, abruptly it dawned upon me how terrible smoking was and I stopped smoking.”

So, this sudden feeling of knowledge that brings to light what was so far hidden and changes one’s life is called epiphany.

Examples of Epiphany from Literature

Example #1

James Joyce's novel "A Portrait of the Artist as a Young Man" shows two examples of epiphany.

Stephen Dedalus, the main character of "A Portrait of the Artist as a Young Man", experienced his first epiphany when he was sixteen and in a boarding school. One day he goes back to his room. Depressed by his sins, he falls ill and makes a decision to reform himself. He goes to church for confession where the priest is very kind. So, Stephen finds a new course in life – he becomes a priest.

Stephen's second epiphany was when his life took another turn. He realizes that he cannot waste his life living as a priest. He wants to live in the real world and be creative like an artist. He sees some boys diving from the rocks, and sees and follows attractive girls standing in the water – this moment in the novel is Joyce's "epiphany". It is an emotional moment with an emotional meaning which marks a realization leading to a transformation in Stephen's life.

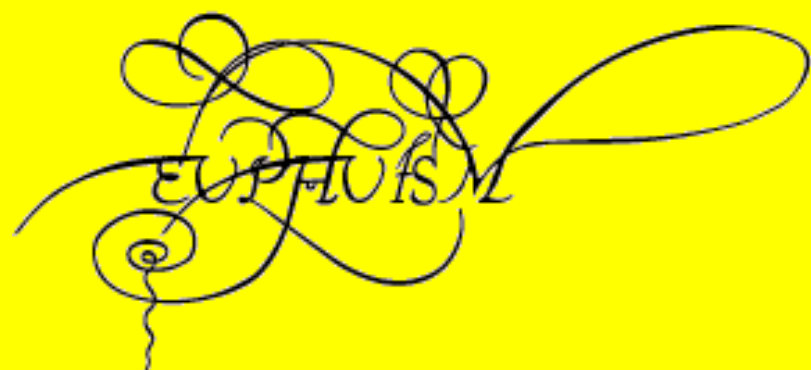
Example #2

Shakespeare also makes use of an epiphany in his play *“Hamlet”*.

It is when Hamlet, the hero, is on a ship sailing to England. Till then, he was over-burdened with thinking and planning a flawless revenge on his father’s murderer, Claudius. Suddenly there is a flash of realization and he says:

“there is a divinity that shapes our ends, rough-hew them how we may.”

He realizes that there is no wisdom for him to try to inflict the perfect revenge on Claudius — he must take hold of the moment and go with the current.



¶ *EUPHUES.*

THE ANATOMY
OF WYT.

Very pleasant for all Gentle-
men to reade, and moſt neceſ-
sary to remember:

wherin are contained the delights
that Wyt followeth in his youth by the
pleasantneſſe of Love, and the
happynesse he reapeth in
age, by
the perfectneſſe of
Wiſedome.

¶ By Iohn Lilly Maſter of
Arts. Oxon.

¶ Imprinted at London for
Gabriell Carwood, dwell-
ling in Pauls Church-
yard.

Euphuism

शब्दाडम्बर

- **Euphuism** is a peculiar mannered style of English prose. It takes its name from a prose romance by John Lyly.
- It consists of a preciously ornate and sophisticated style, employing in deliberate excess a wide range of literary devices such as antitheses, alliterations, repetitions and rhetorical questions.
- Classical learning and remote knowledge of all kinds are displayed. Euphuism was fashionable in the 1580s, especially in the Elizabethan court, but never previously or subsequently.

- ❑ "Euphues" is the Greek for "graceful, witty". John Lyly published the works *Euphues: The Anatomy of Wit* (1578) and *Euphues and his England* (1580).
- ❑ Both works illustrated the intellectual fashions and favourite themes of Renaissance society — in a highly artificial and mannered style.
- ❑ The plots are unimportant, existing merely as structural elements on which to display conversations, discourses and letters mostly concerning the subject of love.
- ❑ Its essential features had already appeared in such works as George Pettie's "A Petite Pallace of Pettie his pleasure" (1576), in [sermon](#) literature, and Latin tracts. Lyly perfected the distinctive rhetorical devices on which the style was based.

Examples

"It is virtue, yea virtue, gentlemen, that maketh gentlemen; that maketh the poor rich, the base-born noble, the subject a sovereign, the deformed beautiful, the sick whole, the weak strong, the most miserable most happy. There are two principal and peculiar gifts in the nature of man, knowledge and reason; the one commandeth, and the other obeyeth: these things neither the whirling wheel of fortune can change, neither the deceitful cavillings of worldlings separate, neither sickness abate, neither age abolish". (*Euphues, the Anatomy of Wit*)

"Is it not far better to abhor sins by the remembrance of others' faults, than by repentance of thine own follies?" (*Euphues, 1, lecture by the wise Neapolitan*)

"Time hath weaned me from my mother's teat, and age rid me from my father's correction". (Lucilla, considering her father's reaction in abandoning her fiance Philanthus for Euphues).

"A sharp sore hath a short cure" (Euphues)

Narrative

A **narrative** (or **play**) is any account of connected events, presented to a reader or listener in a sequence of written or spoken words, or in a sequence of (moving) pictures.

Narrative can be organized in a number of thematic and/or formal/stylistic categories: non-fiction (e.g. New Journalism, creative non-fiction, biographies, and historiography); fictionalized accounts of historical events (e.g. anecdotes, myths, and legends); and fiction proper (i.e. literature in prose, such as short stories and novels, and sometimes in poetry and drama, although in drama the events are primarily being *shown* instead of *told*).

- ❑ Narrative is found in all forms of human creativity and art, including speech, writing, songs, film, television, games, photography, theatre, and visual arts such as painting that describes a sequence of events.
- ❑ The word derives from the Latin verb *narrare*, "to tell", which is derived from the adjective *gnarus*, "knowing" or "skilled".
- ❑ Narrative can also be found in oral storytelling processes, as seen in many Indigenous communities. Narrative storytelling is used to guide children on proper behavior, cultural history, formation of a communal identity, and values.
- ❑ Narratives also act as living entities through cultural stories, as they are passed on from generation to generation.

Sentimental Novel

- ❑ The sentimental novel or the novel of sensibility is an 18th-century literary genre which celebrates the emotional and intellectual concepts of sentiment, sentimentalism, and sensibility.
- ❑ Sentimental novels relied on emotional response, both from their readers and characters. They feature scenes of distress and tenderness, and the plot is arranged to advance emotions rather than action. The result is a valorization of "fine feeling," displaying the characters as a model for refined, sensitive emotional effect.
- ❑ Among the most famous sentimental novels in English are Samuel Richardson's *Pamela, or Virtue Rewarded* (1740), Oliver Goldsmith's *Vicar of Wakefield* (1766), Laurence Sterne's *Tristram Shandy* (1759-67),

- ❑ Sentimental novels also gave rise to the subgenre of **domestic fiction** in the early nineteenth century, commonly called **conduct novels**.
- ❑ The story's hero in domestic fiction is generally set in a domestic world and centers on a woman going through various types of hardship, and who is juxtaposed with either a foolish and passive or a woefully undereducated woman.
- ❑ The contrast between the heroic woman's actions and her foils is meant to draw sympathy to the character's plight and to instruct them about expected conduct of women.
- ❑ The domestic novel uses sentimentalism as a tool to convince readers of the importance of its message.[\[9\]](#)

Novel

A **novel** is a long narrative that is normally in prose, which describes fictional characters and events, usually in the form of a sequential story.

While Ian Watt in *The Rise of the Novel* (1957) suggests that the novel came into being in the early 18th century, the genre has also been described as having "a continuous history of about two thousand years" with historical roots in Classical Greece and Rome, medieval, early modern romance, and in the tradition of the novella.



The present English (and Spanish) word for a long work of prose fiction derives from the Italian *novella* for "new", "news", or "short story of something new", itself from the Latin *novella*, a singular noun use of the neuter plural of *novellus*, diminutive of *novus*, meaning "new"

A novel is a long, fictional narrative which describes intimate human experiences.

The novel in the modern era usually makes use of a literary prose style, and the development of the prose novel at this time was encouraged by innovations in printing, and the introduction of cheap paper, in the 15th century.

Novella

A **novella** is a written, fictional, prose narrative normally longer than a short story but shorter than a novel.

The English word "*novella*" derives from the Italian "*novella*", feminine of "*novello*", which means "new".

The novella is a common literary genre in several European languages.

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.

Unlike novels, they are usually not divided into chapters, and are often intended to be read at a single sitting, as the short story, although white space is often used to divide the sections.

Warren Cariou wrote:

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.



The Gothic Novel



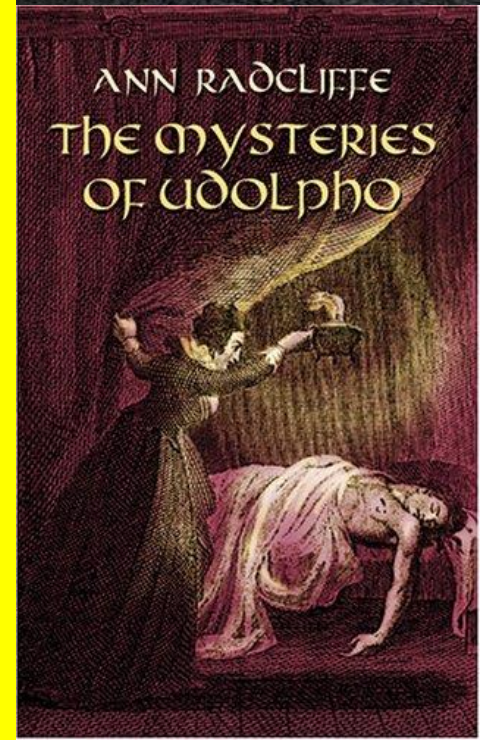
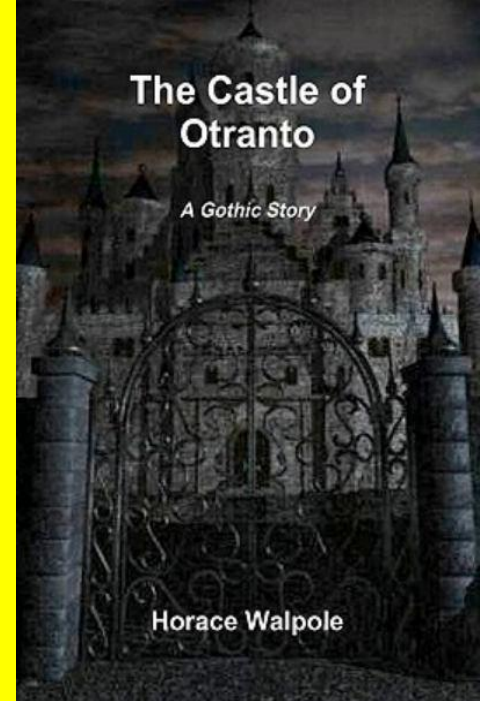
Gothic novel, European Romantic, pseudomedieval fiction having a prevailing atmosphere of mystery and terror.

Its heyday was the 1790s, but it underwent frequent revivals in subsequent centuries.

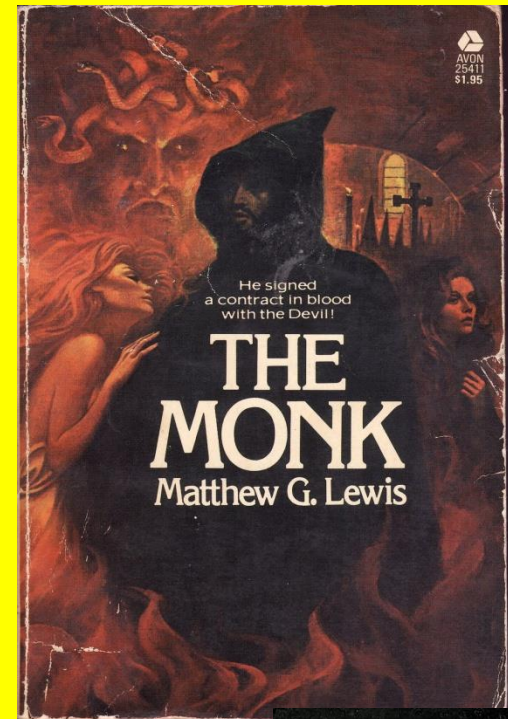
❑ Called Gothic because its imaginative impulse was drawn from medieval buildings and ruins, such novels commonly used such settings as castles or monasteries equipped with subterranean passages, dark battlements, hidden panels, and trapdoors.

❑ The vogue was initiated in [England](#) by [Horace Walpole](#)'s immensely successful [Castle of Otranto](#) (1765).

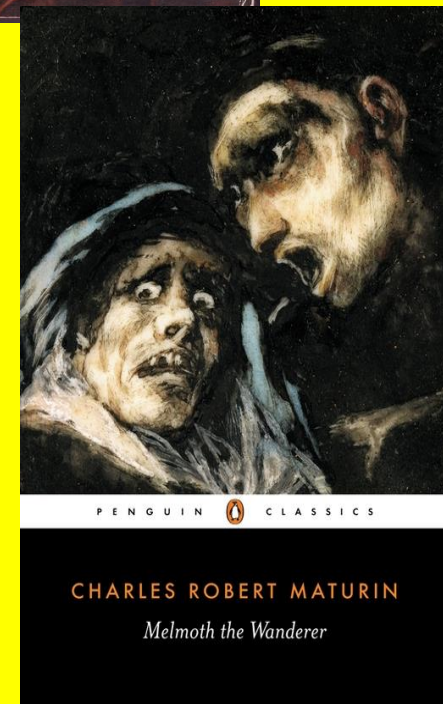
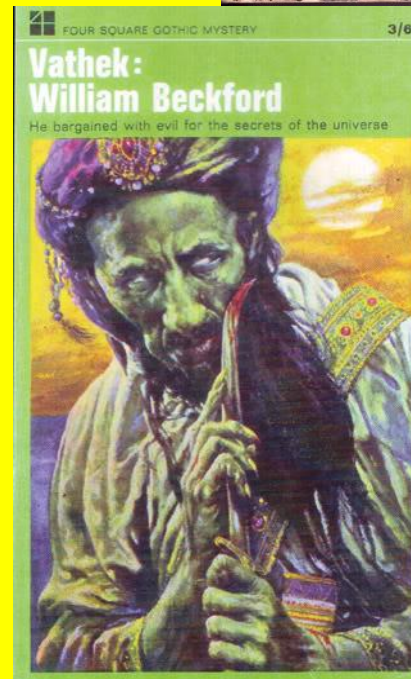
❑ His most respectable follower was [Ann Radcliffe](#), whose [Mysteries of Udolpho](#) (1794) and *Italian* (1797) are among the best examples of the genre.



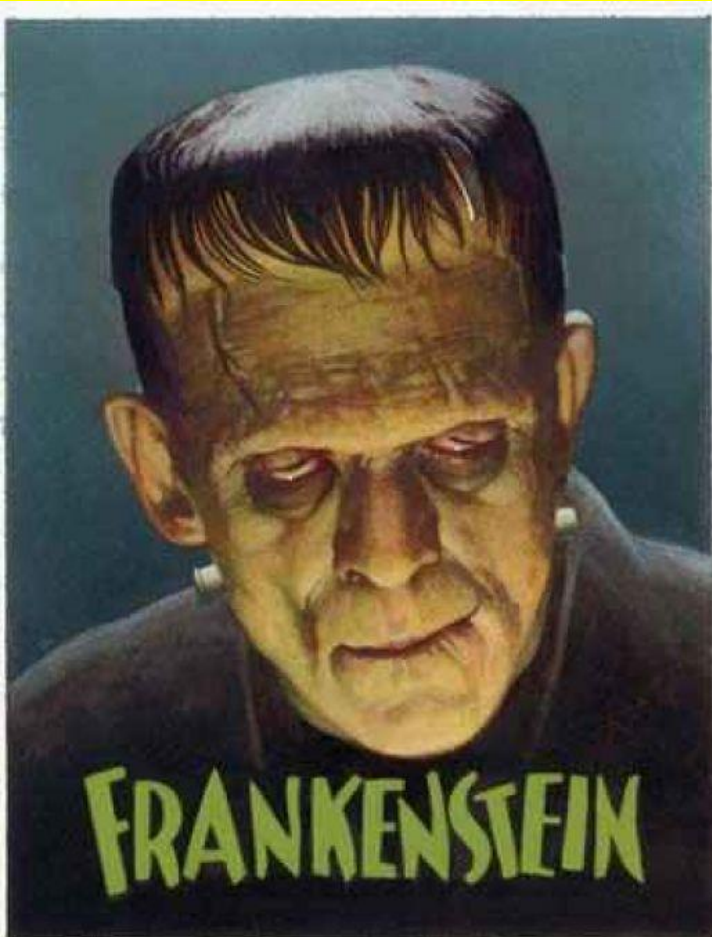
➤ A more sensational type of Gothic romance exploiting horror and violence flourished in Germany and was introduced to England by [Matthew Gregory Lewis](#) with [The Monk](#) (1796).



➤ Other landmarks of Gothic fiction are William Beckford's Oriental romance [Vathek](#) (1786) and Charles Robert Maturin's story of an Irish Faust, [Melmoth the Wanderer](#) (1820).



➤The classic horror stories Frankenstein (1818), by Mary Wollstonecraft Shelley, and Dracula (1897), by Bram Stoker, are in the Gothic tradition but introduce the existential nature of humankind as its definitive mystery and terror.

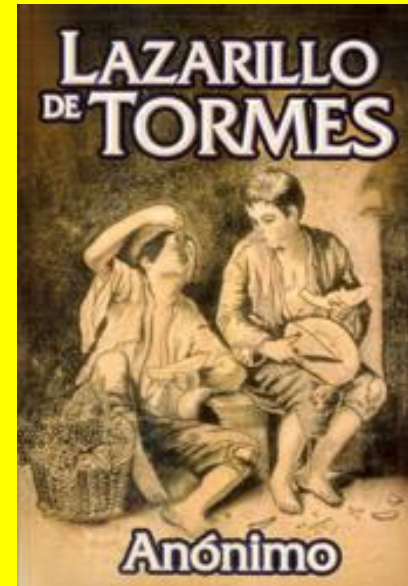


➤ Easy targets for satire, the early Gothic romances died of their own extravagances of plot, but Gothic atmospheric machinery continued to haunt the fiction of such major writers as the Brontë sisters, [Edgar Allan Poe](#), [Nathaniel Hawthorne](#), and even Dickens in *Bleak House* and *Great Expectations*.

➤ In the second half of the 20th century, the term was applied to paperback romances having the same kind of themes and trappings similar to the originals.

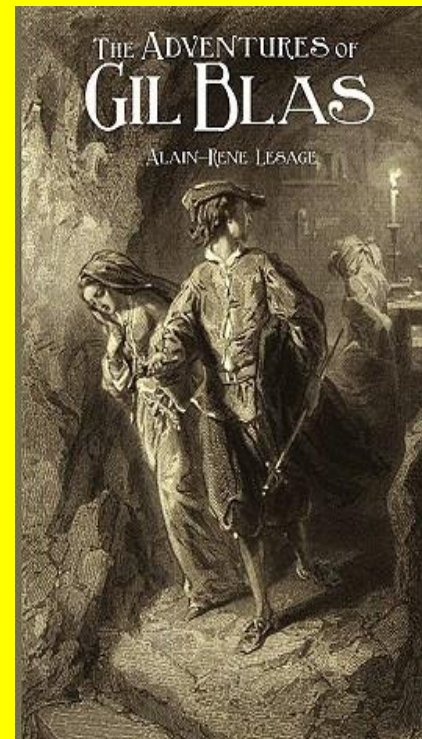
The Picaresque Novel

(Spanish: "*picaresca*," from "*pícaro*," for "rogue" or "rascal") is a popular subgenre of prose fiction which might sometimes be satirical and depicts, in realistic and often humorous detail, the adventures of a roguish hero of low social class who lives by his wits in a corrupt society.



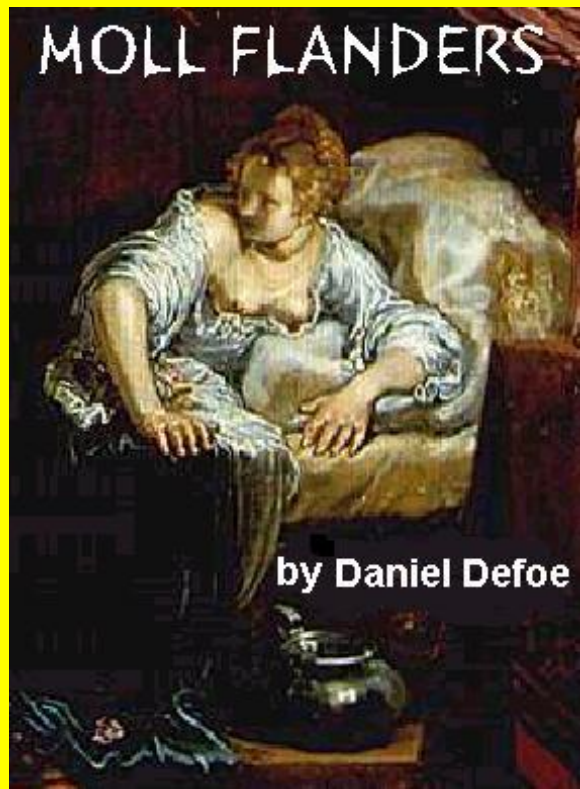
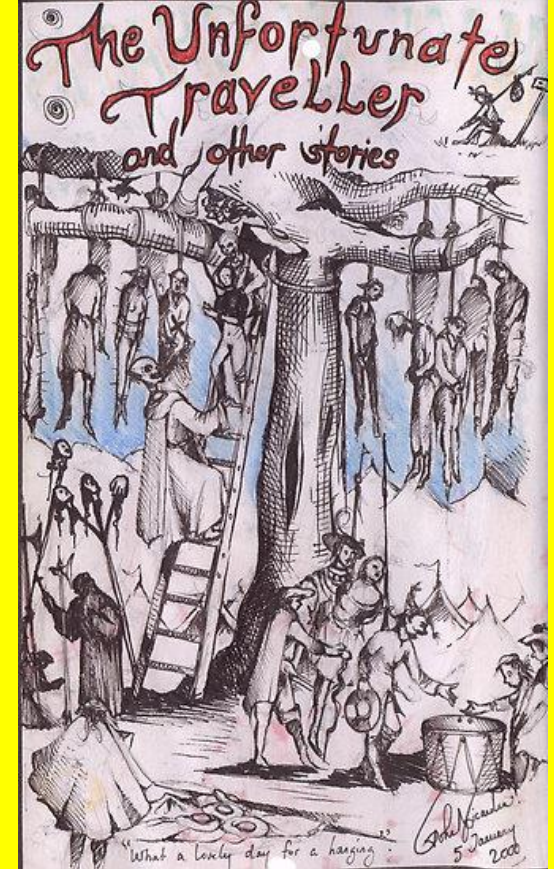
This style of novel originated in 16th-century Spain with the novel *Lazarillo de Tormes* and flourished throughout Europe in the 17th and 18th centuries. It continues to influence modern literature.

The outstanding French example is Alain-René Lesage's [*Gil Blas*](#) (1715–35), which preserves a Spanish setting and borrows incidents from forgotten Spanish novels but portrays a gentler, more humanized picaresque hero.



- . (1) A picaresque narrative is usually written in first person as an autobiographical account.
- (2) The main character is often of low character or social class. He or she gets by with wit and rarely deigns to hold a job.
- (3) There is no plot. The story is told in a series of loosely connected adventures or episodes.
- (4) The picaro's story is told with a plainness of language or realism.
- (5) Satire might sometimes be a prominent element.
- (6) The behavior of a picaresque hero or heroine stops just short of criminality. Carefree or immoral rascality positions the picaresque hero as a sympathetic outsider, untouched by the false rules of society.

The first picaresque novel in England was Thomas Nashe's *Unfortunate Traveller, or, the Life of Jacke Wilton* (1594).



In England the female picaro was revived in Daniel Defoe's *Moll Flanders* (1722),

Many picaresque elements can be found in Henry Fielding's *Jonathan Wild* (1725), *Joseph Andrews* (1742), and *Tom Jones* (1749),



The full title of *Moll Flanders* gives an apt summary of the plot: "The Fortunes and Misfortunes of the Famous Moll Flanders, Etc.

She was born in Newgate, and during a life of continu'd Variety for Threescore Years, besides her Childhood, was 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, at last grew Rich, liv'd Honest and died a Penitent. Written from her own Memorandums."

Plot

Plot is a literary term defined as the events that make up a story, particularly as they relate to one another in a pattern, in a sequence, through cause and effect, how the reader views the story, or simply by coincidence.

A plot "insures that you get your character from point A to point Z"

In other words, a plot is a summary of a story, and composed of causal events, which means a series of sentences linked by "**and so**."

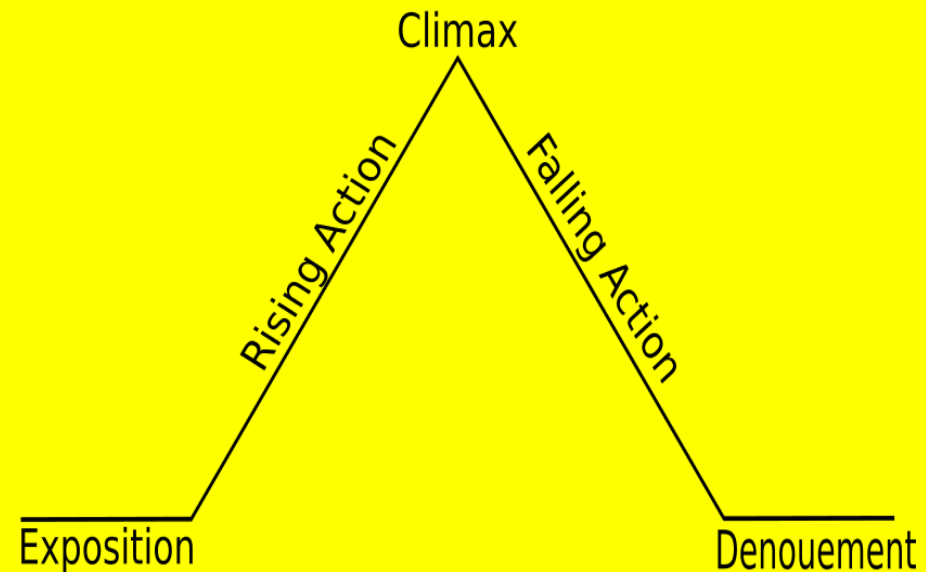
For instance, "the Princess runs after the Queen, **so** finds the Queen" is a plot. Whereas a story orders events from A to Z in time. Thus, "the Princess runs after the Queen, **then** the Queen conjures up an ice palace" is a story.

A plot highlights all the important points and the line of a story, and therefore provides a more complete picture of how a fleshed-out story works by a logical skeleton

In his *Poetics*, Aristotle considered plot (*mythos*) the most important element of drama—more important than character, for example. A plot must have, Aristotle says, a beginning, a middle, and an end, and the events of the plot must causally relate to one another as being either necessary or probable.

Gustav Freytag considered plot a narrative structure that divides a story into five parts, like the five acts of a play.

These parts are: exposition (of the situation); rising action (through conflict); climax (or turning point); falling action; and resolution.



Sub Plot

In fiction, a **subplot** is a secondary strand of the plot that is a supporting side story for any story or the main plot.

Subplots may connect to main plots, in either time and place or in thematic significance. Subplots often involve supporting characters, those besides the protagonist or antagonist.

Subplots are distinguished from the main plot by taking up less of the action, having fewer significant events occur, with less impact on the 'world' of the work, and occurring to less important characters.



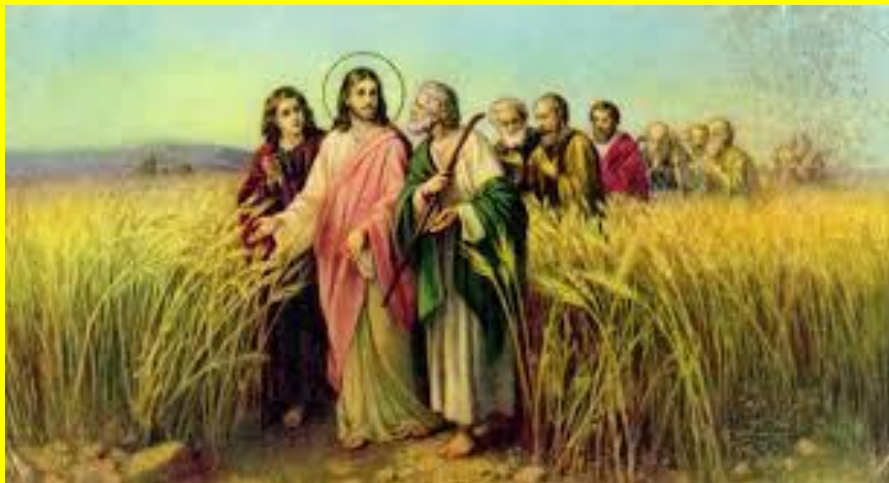
A **parable** is a succinct, didactic story, in prose or verse, which illustrates one or more instructive lessons or principles.

It differs from a fable in that fables employ animals, plants, inanimate objects, or forces of nature as characters, whereas parables have human characters. A parable is a type of analogy.



Some scholars of the canonical gospels and the New Testament apply the term "parable" only to the parables of Jesus, though that is not a common restriction of the term. Parables such as "The Prodigal Son" are central to Jesus' teaching method in both the canonical narratives and the apocrypha.

The word *parable* comes from the Greek παραβολή (*parabolē*), meaning "comparison, illustration, analogy."^[4] It was the name given by Greek rhetoricians to an illustration in the form of a brief fictional narrative.



Parables are often used to explore ethical concepts in spiritual texts. The Bible contains numerous parables in the gospels section of the New Testament (Jesus' parables).

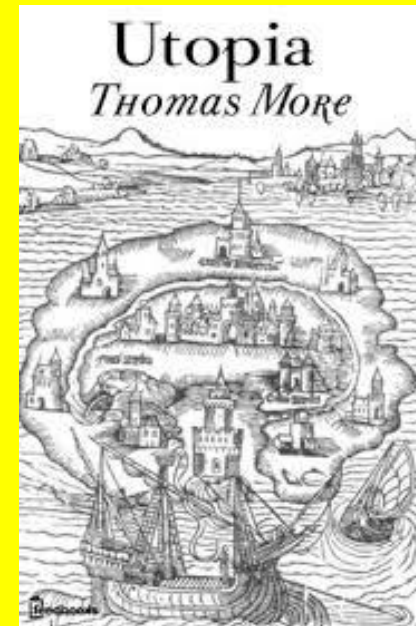
A parable is a short tale that illustrates a universal truth; it is a simple narrative.

It sketches a setting, describes an action, and shows the results.

It may sometimes be distinguished from similar narrative types, such as the allegory and the apologue. "*Apologue*" is another word for fable.

A parable often involves a character who faces a moral dilemma or one who makes a bad decision and then suffers the unintended consequences.

Utopia



A **utopia** /juːˈtɒpiə/ is a community or society possessing highly desirable or near perfect qualities.

The word was coined by Sir Thomas More in Latin for his 1516 book *Utopia*, describing a fictional island society in the Atlantic Ocean.

The term has been used to describe both intentional communities that attempt to create an ideal society, and imagined societies portrayed in fiction. It has spawned other concepts, most prominently dystopia.



The term *utopia* was coined in Greek by Sir Thomas More for his 1516 book *Utopia*, describing a fictional island society in the Atlantic Ocean.

The English homophone *eutopia*, derived from the Greek εὖ ("good" or "well") and τόπος ("place"), means "good place". This, because of the identical pronunciation of "utopia" and "eutopia", gives rise to a double meaning.

In many cultures, societies, and religions, there is some myth or memory of a distant past when humankind lived in a primitive and simple state, but at the same time one of perfect happiness and fulfillment. In those days, the various myths tell us, there was an instinctive harmony between humanity and nature. People's needs were few and their desires limited. Both were easily satisfied by the abundance provided by nature. Accordingly, there were no motives whatsoever for war or oppression. Nor was there any need for hard and painful work. Humans were simple and pious, and felt themselves close to the gods. According to one anthropological theory, hunter-gatherers were the original affluent society.

These mythical or religious archetypes are inscribed in many cultures, and resurge with special vitality when people are in difficult and critical times. However, the projection of the myth does not take place towards the remote past, but either towards the future or towards distant and fictional places, imagining that at some time of the future, at some point of the space or beyond the death must exist the possibility of living happily.

Stock Characters

A **stock character** is a stereotypical fictional character whom audiences readily recognize from frequent recurrences in a particular literary tradition.

Stock characters are archetypal characters distinguished by their flatness; as a result, they tend to be easy targets for parody and to be criticized as clichés.

The presence of a particular array of stock characters is a key component of many genres.







The study of the Character, as it is now known, was conceived by Aristotle's student Theophrastus.

In *The Characters* (c. 319 BC), Theophrastus introduced the “character sketch,” which became the core of “the Character as a genre.” It included 30 character types. Each type is said to be an illustration of an individual who represents a group, characterized by his most prominent trait

The Insincere Man (Eironeia)

The Flatterer (Kolakeia)

The Garrulous Man (Adoleschia)

The Boor (Agroikia)

The Complacent Man (Areskeia)

The Man without Moral Feeling (Aponoia)

The Talkative Man (Lalia)

The Fabricator (Logopoia)

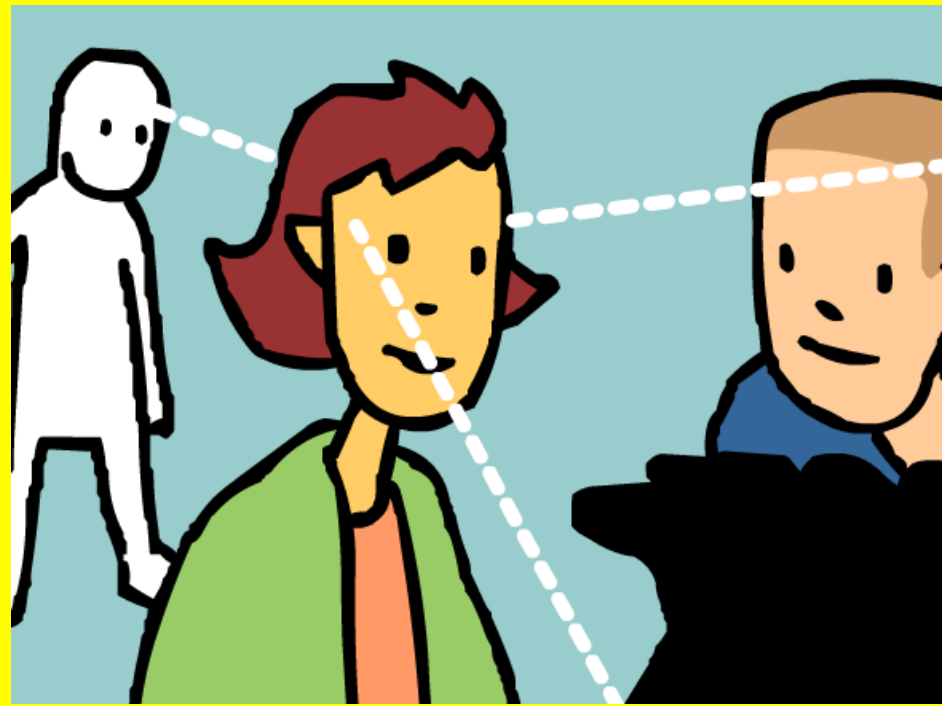
The Shamelessly Greedy Man (Anaischuntia)

The Pennypincher (Mikrologia)

The Offensive Man (Bdeluria)

The Hapless Man (Akairia)
The Officious Man (Periergia)
The Absent-Minded Man (Anaesthesia)
The Unsociable Man (Authadeia)
The Superstitious Man (Deisidaimonia)
The Faultfinder (Mempsimoiria)
The Suspicious Man (Apistia)
The Repulsive Man (Duschereia)
The Unpleasant Man (Aedia)
The Man of Petty Ambition (Mikrophilotimia)
The Stingy Man (Aneleutheria)
The Show-Off (Alazoneia)
The Arrogant Man (Huperephania)
The Coward (Deilia)
The Oligarchical Man (Oligarchia)
The Late Learner (Opsimathia)
The Slanderer (Kakologia)
The Lover of Bad Company (Philoponeria)
The Basely Covetous Man (Aischrokerdeia)

Point of View



Point of view is the angle of considering things, which shows us the opinion, or feelings of the individuals involved in a situation. In literature, point of view is the mode of narration that an author employs to let the readers “hear” and “see” what takes place in a story, poem, essay etc.

1. First person point of view involves the use of either of the two pronouns “I” and “we”.

Example:

“I felt like I was getting drowned with shame and disgrace.”

2. Second person point of view employs the pronoun “you”.

“Sometimes you cannot clearly discern between anger and frustration.”

3. Third person point of view uses pronouns like “he”, “she”, “it”, “they” or a name.

“Mr. Stewart is a principled man. He acts by the book and never lets you deceive him easily.”

Examples of Point of View in Literature

Example # 1

Hamlet, the protagonist, explains the feeling of melancholy, which afflicts him after his father's death in the following lines (from Shakespeare's "Hamlet", Scene II of Act II).

"I have of late,—but wherefore I know not,—lost all my mirth, forgone all custom of exercises; and indeed, it goes so heavily with my disposition that this goodly frame, the earth, seems to me a sterile promontory."

This is one of the best first person point of view examples. The use of first person point of view gives us a glimpse into the real inner feelings of frustration of the character. The writer has utilized the first person point of view to expose Hamlet's feelings in a detailed way.

Example 2.

Read the following lines from “Bright Lights, Big City” by Jay McInemey:

“You are not the kind of guy who would be at a place like this at this time of the morning. But here you are, and you cannot say that the terrain is entirely unfamiliar, although the details are fuzzy.”

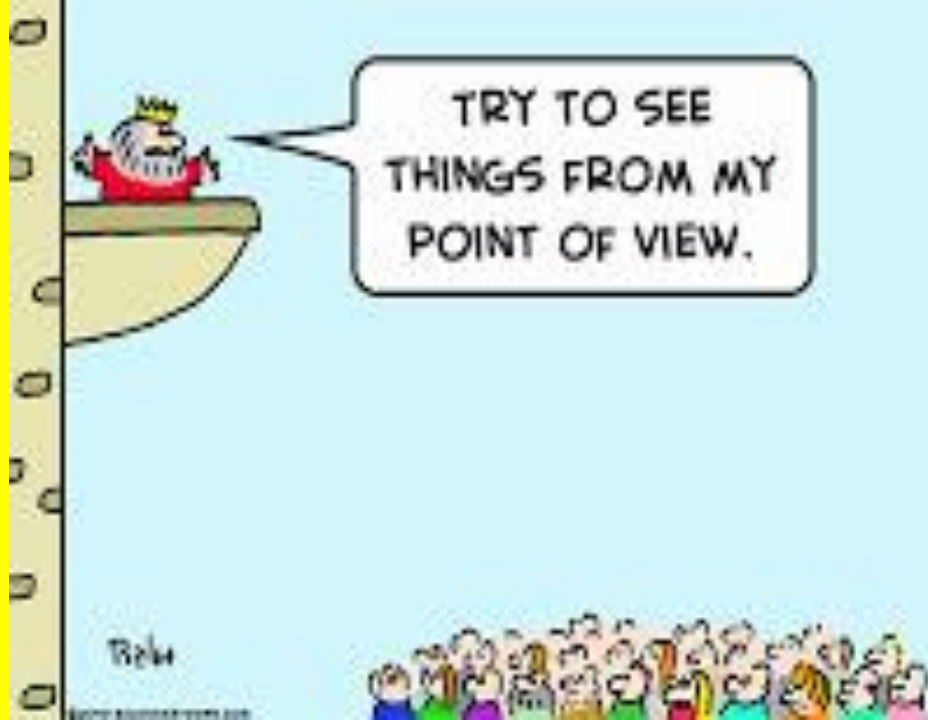
The writer illustrates the use of second person point of view by using the pronoun “you”. This technique may be a little rare but you can realize that it has its own strength of hooking the reader right from the start.

Have a look at the following lines from “Pride and Prejudice” by Jane Austen:

“When Jane and Elizabeth were alone, the former, who had been cautious in her praise of Mr. Bingley before, expressed toher sister how very much she admired him.”

“He is just what a young man ought to be,” said she, “sensible, good humoured, lively; and I never saw such happy manners! — so much ease, with such perfect good breeding!”

These lines demonstrate a fine use of the third person point of view. The excerpt shows the reader two different ways of the use of the third person point of view. Jane Austen first presents two leading characters Jane and Elizabeth, from the third person point of view and then shows us that the two characters are talking about Bingley from their own third person point of view. This can be a good example of the use of dual third person point of view — first by the author and then by the characters.



Function of Point of View

Point of view is an integral tool of description in the author's hands to portray personal emotions or characters' feelings about an experience or situation. Writers use a point of view to express effectively what they want to convey to their readers.

Sarcasm

Sarcasm is derived from French word sarcasme and also from a Greek word sarkazein that means “tear flesh” or “grind the teeth”. Somehow, in simple words it means to speak bitterly. Generally, the literal meaning is different than what the speaker intends to say through sarcasm. Sarcasm is a literary and rhetorical device that is meant to mock with often satirical or ironic remarks with a purpose to amuse and hurt someone or some section of society simultaneously. For instance: “I didn’t attend

Examples of Sarcasm in Literature

There are so many examples of sarcasm in literature, just have a look at some of these:

Example #1

“Friends, countrymen, lend me your ears.” (Julius Caesar by Shakespeare)

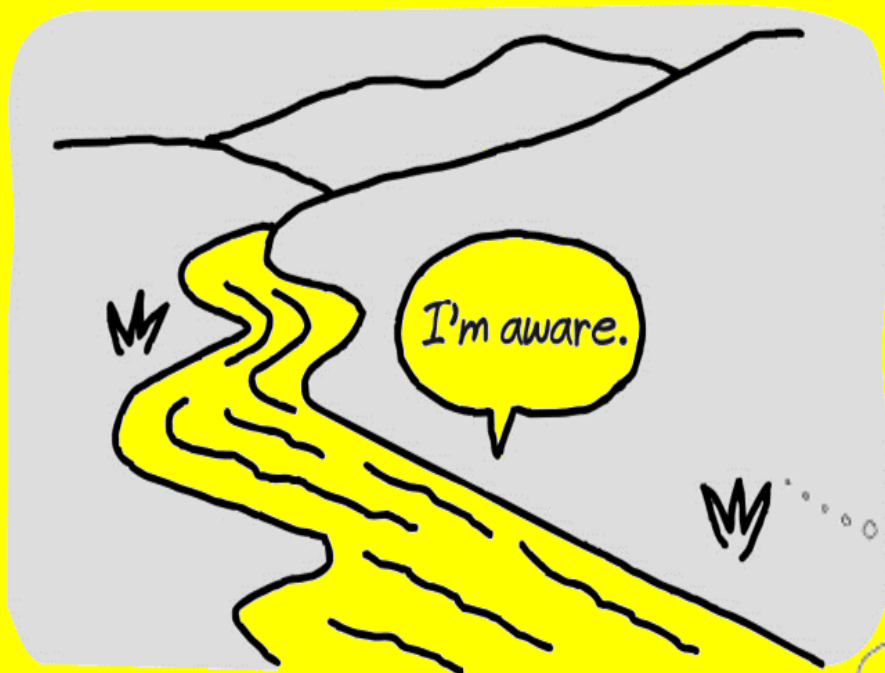
Mark Antony repeatedly uses the phrase “honorable man” In this speech several times, talking of Brutus’ actions (who has murdered Caesar) were nothing except honorable. His repetition of this phrase completely reverses the literal meanings of the phrase.

Example #2

“Thrift, thrift, Horatio! The funeral bak’d meats did coldly furnish forth the marriage tables.”

(Hamlet Act 1 Scene 2, by Shakespeare)

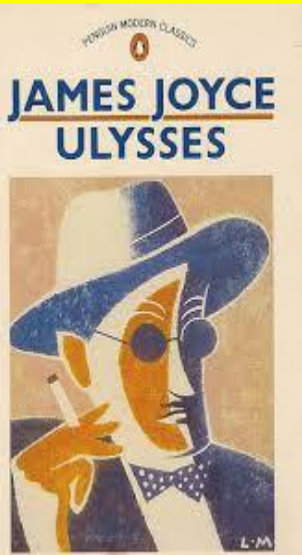
The most disturbing issue to Hamlet in the play is his mother’s marriage to his uncle. While talking to Horatio in a sarcastic manner, Hamlet sums up the ridiculous affairs using this statement.



Stream of Consciousness

- ❑ Stream of consciousness is a method of narration that describes in words the flow of thoughts in the minds of the characters.
- ❑ The term was coined was initially coined by a psychologist William James in his research “The Principles of Psychology”.
- ❑ He writes, “... it is nothing joined; it flows. A ‘river’ or a ‘stream’ is the metaphors by which it is most naturally described. In talking of it hereafter, let’s call it the stream of thought, consciousness, or subjective life.”

1. James Joyce successfully employs the narrative mode in his novel “Ulysses” which describes the day in life of a middle-aged Jew, Mr. Leopold Bloom, living in Dublin, Ireland. Read the following excerpt:



“He is young Leopold, as in a retrospective arrangement, a mirror within a mirror (hey, presto!), he beholdeth himself. That young figure of then is seen, precious manly, walking on a nipping morning from the old house in Clambrassil to the high school, his book satchel on him bandolier wise, and in it a goodly hunk of wheaten loaf, a mother’s thought.”

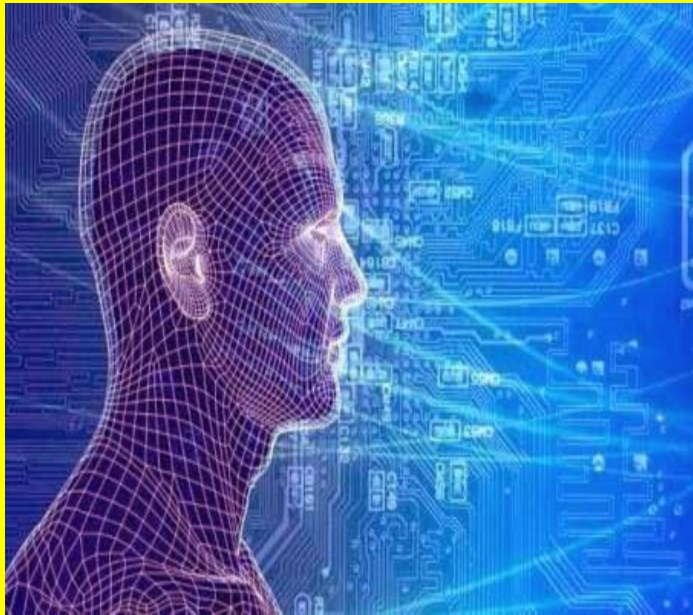
These lines reveal the thoughts of Bloom. He thinks of the younger Bloom. The self-reflection is achieved by the flow of thoughts that takes him back to his past.

2. Another 20th Century writer that followed James Joyce's narrative method was Virginia Woolf. Let us read an excerpt from her novel

“ Mrs. Dalloway”: “What a lark! What a plunge! For so it always seemed to me when, with a little squeak of the hinges, which I can hear now, I burst open the French windows and plunged at Bourton into the open air. How fresh, how calm, stiller than this of course, the air was in the early morning; I like the flap of a wave; the kiss of a wave; chill and sharp and yet (for a girl of eighteen as I then was) solemn, feeling as I did, standing there at the open window, that something awful was about to happen ...”

By voicing their internal feelings, the writer gives freedom to the characters to travel back and forth in time. Mrs. Dalloway went out to buy flower for herself and on the way her thoughts moves in past and present giving us an insight into the complex nature of her character.

Function of Stream of Consciousness



It is a style of writing developed by a group of writers at the beginning of the 20th century. It aimed at expressing in words the flow of a character's thoughts and feelings in their minds.

The technique aspires to give readers the impression of being inside the mind of the character. Therefore, the internal view of the minds of the characters sheds light on plot and motivation in the novel.

Style

The style in writing can be defined as the way a writer writes and it is the technique which an individual author uses in his writing. It varies from author to author and depends upon one's syntax, word choice, and tone. It can also be described as a voice that readers listen to when they read the work of a writer.

Types of Style

Expository or Argumentative style

Expository writing style is a subject-oriented style. The focus of the writer in this type of writing style is to tell the readers about a specific subject or topic and in the end the author leaves out his own opinion about that topic.

Descriptive style

In descriptive writing style, the author focuses on describing an event, a character or a place in detail. Sometimes, descriptive writing style is poetic in nature in, where the author specifies an event, an object or a thing rather than merely giving information about an event that has happened.

Persuasive style

Persuasive style of writing is a category of writing in which the writer tries to give reasons and justification to make the readers believe his point of view . The persuasive style aims to persuade and convince the readers.

Narrative style

Narrative writing style is a type of writing where the writer narrates a story to. It includes short stories, novels, novellas, biographies and poetry.

Example #1

An excerpt from “The Pleasures of Imagination” by Joseph Addison

The pleasures of the imagination, taken in their full extent, are not so gross as those of sense... A man of polite imagination is let into a great many pleasures... A man should endeavour, therefore, to make the sphere of his innocent pleasures as wide as possible, that he may retire into them with safety ... Delightful scenes, whether in nature, painting, or poetry, have a kindly influence on the body, as well as the mind, and not only serve to clear and brighten the imagination, but are able to disperse grief and melancholy.

This is an example of expository writing style in which the author describes advantages of imagination with facts and logical sequence and tells his delight of imagination. Then, he discusses its benefits and finally gives opinions in its favor.

Example #3

It is an ancient Mariner,

And he stoppeth one of three.'
By thy long grey beard and glittering eye,
Now wherefore stopp'st thou me?
The bridegroom's doors are opened wide, ...
The guests are met, the feast is set:
Mayst hear the merry din.

(The Rime of the Ancient Mariner by Samuel Taylor Coleridge)

In this poem, Coleridge uses narrative style and tells a story about the ancient mariner. He uses dialogues, disputes, actions and events in a sequence, thus provides a perfect example of th

Realism

Realism, in literature, an approach that attempts to describe life without idealization or romantic subjectivity. Although realism is not limited to any one century or group of writers, it is most often associated with the literary movement in 19th-century France, specifically with the French novelists Flaubert and Balzac.

George Eliot introduced realism into England, and William Dean Howells introduced it into the United States.

Realism has been chiefly concerned with the commonplaces of everyday life among the middle and lower classes, where character is a product of social factors and environment is the integral element in the dramatic complications.

In the drama, realism is most closely associated with Ibsen's social plays. Later writers felt that realism laid too much emphasis on external reality. Many, notably Henry James, turned to a psychological realism that closely examined the complex workings of the mind.

Decorum

decorum, in literary style, the appropriate rendering of a character, action, speech, or scene.

The concept of literary propriety, in its simplest stage of development, was outlined by Aristotle.

In later classical criticism, the Roman poet Horace maintained that to retain its unity, a work of art must be consistent in every aspect: the subject or theme must be dealt with in the proper diction, metre, form, and tone.

Farcical characters should speak in a manner befitting their social position; kings should intone with the elegance and dignity commensurate with their rank. (Encyclopedia Britannica)

Horace says, for example: "A comic subject is not susceptible of treatment in a tragic style, and similarly the banquet of Thyestes cannot be fitly described in the strains of everyday life or in those that approach the tone of comedy. Let each of these styles be kept to the role properly allotted to it."

Social decorum sets down appropriate social behavior and propriety, and is thus linked to notions of etiquette and manners.

The place of decorum in the courtroom, of the type of argument that is within bounds, remains pertinent:[8] the decorum of argument was a constant topic during the O.J. Simpson trial.

During Model United Nations conferences the honorable chair may have to announce, "Decorum delegates!" if delegates are not adhering to parliamentary procedure dictated by the rules. This often happens if a delegate speaks out of turn or if the delegation is being disruptive.



NEW CRITICISM

Name given to a style of criticism advocated by a group of academics writing in the first half of the 20th century. New Criticism, like Formalism, tended to consider texts as autonomous and “closed,” meaning that everything that is needed to understand a work is present within it.

New Criticism emphasizes explication, or "close reading," of "the work itself." It rejects old historicism's attention to biographical and sociological matters.

Instead, the objective determination as to "how a piece works" can be found through close focus and analysis, rather than through extraneous and erudite special knowledge.

It has long been the pervasive and standard approach to literature in college and high school curricula.

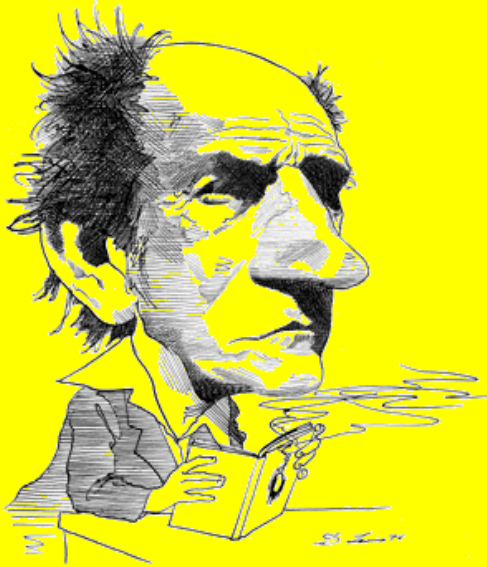
The reader does not need outside sources, such as the author's biography, to fully understand a text; while New Critics did not completely discount the relevance of the author, background, or possible sources of the work, they did insist that those types of knowledge had very little bearing on the work's merit as literature.



Like Formalist critics, New Critics focused their attention on the variety and degree of certain literary devices, specifically metaphor, irony, tension, and paradox.

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 Allan Tate, Robert Penn Warren, John Crowe Ransom, Cleanth Brooks, William Empson, and F.R. Leavis. William K. Wimsatt and Monroe Beardsley coined the term “intentional fallacy”; other terms associated with New Criticism include “affective fallacy,” “heresy of paraphrase,” and “ambiguity.”



intentional fallacy, term used in 20th-century literary criticism to describe the problem inherent in trying to judge a work of art by assuming the intent or purpose of the artist who created it.

affective fallacy, according to the followers of New Criticism, the misconception that arises from judging a poem by the emotional effect that it produces in the reader.

The concept of affective fallacy is a direct attack on impressionistic criticism, which argues that the reader's response to a poem is the ultimate indication of its value.

