Introduction to World Literature

UNDERSTANDING LITERATURE:

ESSENCE AND SIGNIFICANCE OF LITERATURE

1.Literature (origin of the term - litera which means letter) deals with ideas, thoughts and emotions of men - thus it can be said that literature is the story of man. (Kahayon, 1998,

p. 5-7); Literature comes from the French phrase "belles-letters," means beautiful writing (Baritugo, et.al., 2004, p.1)

2.Literature in its broadest sense, is everything that has ever been written.

3.The best way to understand human nature fully and to know a nation completely is to study literature (Garcia, et. al, 1993,p.3).

4. Through literature, we learn the innermost feelings and thoughts of people - the most real part of themselves, thus we gain an understanding not only of others, but more importantly, of ourselves and of life itself (Garcia, et. al, 1993.)

5.Literature offers us an experience in which we should participate as we read and testing what we read by our own experience.

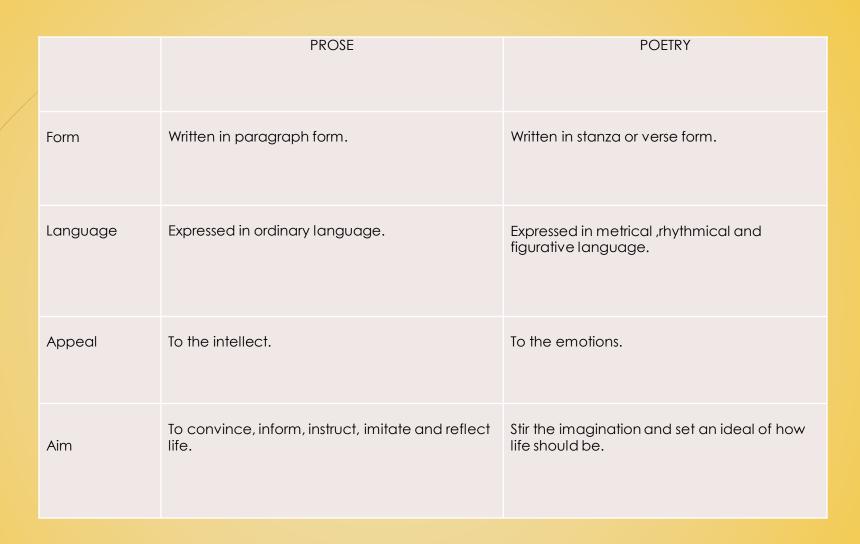
- 6.Literature does not yield much unless we bring something of ourselves to it.
- 7.Literature is a faithful reproduction of life... in a sense it is a product and a commentary of life process. '.
- 8.Literature illuminates life.
- 9.Literature is our life's story including its struggles, ideals, failures, sacrifice and happiness (Ang, 2006)
- 10.Literature appeals to man's higher nature and its needs emotional, spiritual, intellectual and creative. Like all other forms of art, literature entertains and gives pleasures; it fires the imagination and arouses noble emotions and it enriches man by enabling him to reflect on life and by filling him with new ideas. (Garcia, et. al, 1993 pp.1-3
- 11.Literature is one of the seven arts (i.e., music, dance, pain ting, sculpture, theatres and architecture) and as such, literature is a product of a creative work, the result of which is form and beauty. (Nuggets, 1999, p.2)
- 12. Why do people read literature?
- for information, for amusement, for higher and keener pleasure, for cultural upliftment and for discovery of broader dimensions in life. (Nuggets, 1999, p. 2-3)

The ability to judge literature is based on the application of certain recognizable standards of good literature. Great literature is distinguishable by the following qualities (Garcia, 1993,p.3)

- Artistry (quality which appeals to our sense of beauty).
- Intellectual Value (a literary work stimulates thought and enriches our mental life by making us realize fundamental truths about life and human nature.)
- Suggestiveness (this is the quality associated with the emotional power of literature, such that it should move us deeply and stir our creative imagination, giving and evoking visions above and beyond the plane of ordinary life and experience.)
- Spiritual value (a good literature elevates the spirit by bringing out moral values which make us better persons... this capacity to inspire is part of the spiritual value of literature).
- Permanence (a great work of literature endures... it can be read again and again as each reading gives fresh delight and new insights and open new worlds of meaning and experience).
- Universality (great literature is timeless and timely ... forever relevant in terms of its theme and conditions.)

Likewise, a literary text can be studied in several ways: (Garcia, et.al. 1993.)

- For its thematic value, for entertainment value, for the richness of its plot, for comparison with other works, for the ideas it contains, for its emotional power, for character analysis, as an appeal to move readers to action, for social reforms, for its representations of literary movements and techniques, for the author's unique use of language (style) and most importantly for its reflection of life itself.
- Also in reading and responding to literature, authors/playwrights write with purpose to discover, to persuade, to amuse, to entertain, to inform or to play with words. Readers also read with some purpose in mind. What you read dramatically influences how you respond to what you read. What meaning you make as you read. Writing about what you've read helps you to understand your own response and to share it with others.
- Short stories, poetry, novels, essays, and drama is not very different from other kinds of reading. The more you practice with guidance and direction the better you get it the more satisfying it becomes. People read literature because their reading is rewarded. Through reading they see how other people have thought, felt, wondered, dream, suffered and made sense. Perhaps your first purpose in reading literature, then should be to discover.



TWO MAIN DIVISIONS OF LITERATURE

Prose

- 1. Prose Drama a drama in prose form. It consists entirely of dialogues in prose, and is meant to be acted on stage. Example: Hamlet by William Shakespeare
- 2. Essay a short literary composition which is expository in nature. The author shares some of his thoughts, feelings, experiences or observations on some aspects of life that has interested him. Example: Of Anger by Michael Montaigne
- 3. Prose Fiction (something invented, imagined or feigned to be true)
- a. Novel a long fictitious narrative with a complicated plot. It may have a main plot and one or more sub plots that develop with the main plot. Characters and actions representative of the real life of past or present times are portrayed in a plot. It is made up of chapters. Example: Tuesdays with Moorie by Mitchel David Albom
- b. Short Story a fictitious narrative compressed into one unit of time, place and action. It deals with a single character interest, a single series of emotions called forth by a single situation. It is distinguished from the novel by its compression. Example: The Sun Also Rises by Ernest Hemingway

- 4. Biography and Autobiography
- Biography a story of a certain person's life written by another who knows him (the former) well. Example: The Life of Samuel Johnson: A Biography by James Boswell
- Autobiography a written account of man's life written by himself. Example: A Woman with No Face by Ms. Pilar Pilapil
- 5. Letter a written message which displays aspects of an author's psychological make-up not immediately apparent in his more public writings. It is a prose form which by the force of its style and the importance of its statements becomes an object of interest in its own right.
- 6. Diary a daily written record of account of the writer's own experiences, thoughts, activities or observations. Example: The Diary of Anne Frank
- 7. Journal a magazine or periodical especially of a serious or learned nature.
- 8. Other Prose Forms:
- 8.1 Historical Prose a prose form dealing with historical events.
- 8.2. Scientific Prose a prose form that deals with the subject science.

- 8.4.Current Publications books, magazines or newspapers that are commonly known or accepted or in general usage at the time specified or, it is unspecified at the present time.
- 8.5. Literary Criticism the analysis, interpretation and evaluation of literary works;

it does not mean "finding fault with"

- 8.6. Book Review an article dealing with the contents, literary worth, etc. of a book especially a recently published book.
- 8.7 Philosophy a prose form that deals with the processes governing principles or laws that regulates the universe and underlie all knowledge and reality.
- 8.8. Travel a written account of trips, journeys, tours, etc. taken by the writer.

- 8.9. Parody an imitation of another author's work, where ridicule is the main objective.
- 8.10.Anecdote a brief narrative concerning a particular individual incident. i Example: The Moth and The Lamp
- 8.11.Character Sketch a short description of the qualities and traits of a person.
- 8.12. Parable a short tale that illustrates principle, usually by setting forth the application of the principles to something familiar to the hearer or reader
- 8.13. Pamphlet a small book of a topic of current interests.
- 8.14. Eulogy writing in praise of a dead person, event or thing.
- 8.15. Speech the general word for a discourse delivered to an audience, whether prepared. or impromptu.

- 8.15.1. Address implies a formal, carefully prepared speech and usually attribute importance to the speaker or the speech.
- 8.15.2.Oration suggest an eloquent, rhetorical sometimes merely bombastic speech, especially one delivered on some special occasion.
- 8.15.3.Lecture a carefully prepared speech intended to inform or instruct the audience.
- 8.15.4.Talk suggests informality and is applied either to an impromptu speech or to an address or lecture which the speaker deliberately uses a simple conversational approach.
- 8.15.5.Sermon a speech by a clergyman intended to give religious or moral instruction and usually based on Scriptural text.

Literary Genres

- a. Fiction
- b. Poetry c. Essay
- d. Drama

Fiction

- is any imaginative recreation and re-creation of life.
- it includes short stories and novels.
- Short Story often referred to as a "slice of life"; is a fictitious narrative compressed into one unit of time, place and action; it deals with a single character interest, a single emotion called forth by a single situation. (Example: "The Necklace by Guy de Maupassant)
- Novel is a fictitious narrative with a complicated plot; it may have a main plot and one or more sub plots that develop with the main plot; characters and actions representative of the real life of past or present times are portrayed in a plot; it is made up of chapters. (Example: ("Jane Eyre" by Charlotte Bronte)
- Like any other fiction, such as novel, both are fictional narrative of makebelieved world, where the literary characters seem almost real and the situations are likewise similar to real life conditions and surroundings. However, the short story differ from each other only in length and complexity; the novel is longer because of several complications and twist to its plot.

In general, people fictionalize their common experiences and actions in order to give significance and meaning to them. The authors of short stories seek to convey to their readers not only matters capable of verification but also the unseen but imaginatively perceived world of human motives, responses, desires, and energies.

Our appreciation of a short story can be increased by a thorough understanding of what story is, and about the tools or elements that an author makes use of in telling the story.

Elements of Fiction

- 1.Characters are the representation of a human being; persons involved in a conflict.
- Five ways of revealing literary characters:
- What the characters do along with the circumstances in which they do it?
- How the characters are described?
- What the characters say and think?
- What other characters say about them?
- W hat the author says about them?

Types of Characters

- a. round character
 - * as a dynamic, character who recognized changes in the circumstances.
 - * as a fully developed character, with many traits-bad and good -shown in the story.
- b. flat character
- also known as the stock or the stereotype character who does not grow and develop.
- * a flat character is not fully developed.

Others:

- 1. protagonist hero/heroine
- 2 antagonist a foil to the protagonist
- 3. deuteragonist second in importance
- 4. fringe one who is destroyed by his inner conflict
- S. Typical or minor characters

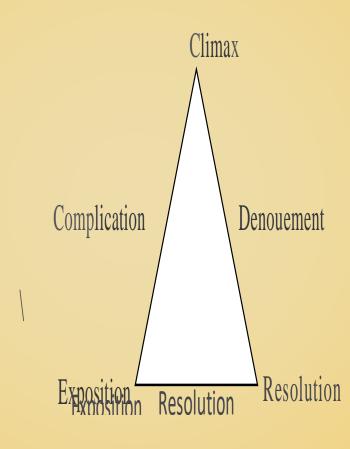
- 2. Setting the locale (place) or period (time) in which the action of a short story, play, novel or motion picture takes place (also known as the background of the story; local color described as local scenery (the writer uses words, mention things in the native 1.anguage, gives names to characters line to create a vivid picture of a native place.
- 3. Conflict the struggle of complication involving the characters; the opposition of persons or forces upon which the action depends in drama or fiction. (there is conflict if there is a struggle which grows out of the interplay of opposing forces (ideas / interest).

Types of Conflict:

- Internal Conflict
- occurs when the protagonist struggles within himself or herself.
- the protagonist is pulled by two courses of action or by differing emotions.
- Interpersonal Conflict
- pits the protagonist against someone else.
- person-against-person.

- External Conflict
- person against society happens when the protagonist is in conflict with the values of his or her society.
- 4. Plot a causally related sequence of events; what happens as a result of the main conflict is presented in a structured format; is the sequence of events which involves the character in conflict. (Beginning, Middle, Ending)
- Narrative Order the sequence of events is called the narrative order.
- Chronological the most common on type of narrative order in children's books.
- Flashback occurs when the author narrates an event that took place before the current time of the story.
- Time lapse occurs when the story skips a period of time that seems unusual compared to the rest of the plot.

Pyramidal Structure of a Plot



- 1. Exposition (beginning) introduces the time and place setting and the main characters.
- 2. Complication (rising action) unfolds the problems and struggles that would be encountered by the main characters leading to the crisis.
- 3. Climax (result of the crisis) part where the problems or conflict is at its highest peak of interest; the highest point of the story for the reader, frequently, it is the highest moment of interest and greatest emotion; also known as the crisis or the point of no return.
- 4. Denouement is the untying of the entangled knots, or the part that shows a conflict or a problem is solved, leading to its downward movement or end.
- 5. Resolution (end) contains the last statements about the story.

Qualities of the Plot

- 1. Exciting (it should he exciting than the everyday reality that surrounds us)
- 2. Good Structure (the episodes must be arranged effectively, but the most important of plot structure is tying all the incidents together, so that one leads naturally into another.

Plot Devices

- 1. Flash back something out of chronological order; to reveal an information, to understand character's nature.
- 2. Foreshadowing a device to give a sign of something to come; its purpose is to create suspense, to keep the readers guessing what will happen (when).
- 3. Chronological Arrangement it starts from the beginning of the events.
- 4. Medias res this starts at the middle of the story.
- 5. Stream of Consciousness a continuous and random flow of ideas, feelings, sensations, association and perception as they register on the protagonist's consciousness.
- 5. Point of View the writer's feeling and attitude toward his subject; determines who tells the story; it identifies the narrator of the story (also, the form of narration affects the story itself).

Classification (Point of View)

- 1. First Person the writer uses the pronoun "I" He / she could be a participant or a character in his own work; the narrator may be the protagonist, an observer, a minor character, or the writer himself /herself.
- 2. Third Person the writer is merely an observer and uses pronouns in the third person.

3. Omniscient – the writer – narrator sees all; he can see into the minds of characters and even report everyone's innermost thoughts.

Name	Characteristics	Pronouns
First Person	Speaker part of the story, can observe characters, but reveals feelings and reactions only of self.	I, me, mine, we, us, our(s)
Third Person	Story told only as one, character can observe.	He, him, his, she, her(s), they, them ,theirs
*Limited Third Person	Narrator not part of the story, cannot read any character's mind.	He, him, his, she, her(s),they, them, theirs
Omniscient	Narrator/author knows all and sees all.	He, him, his, she, her(s), they, them, theirs

- 6. Tone /Mood the attitudes or mixture of attitude taken by the writer toward his work; it can be ironic, friendly, informal, angry, humorous, jeering, solemn, impersonal, nostalgic, or some combination of these.
- 7. Symbolism stand for something, other than themselves, they bring to mind not their own concrete qualities, but the idea or obstruction that is associated with them.

An object can achieve symbolic meaning in many ways. For example, by tradition (wedding ring), by religion (the Cross) or by natural resemblance (a rose). A symbol then does double duty. It designates something real, something we can see and touch, and it also stands for something else that is real even if intangible. By using symbols, the writer packs more meaning and emotion into his words.

- 8. Images are usually characterized by concrete qualities rather than abstract meaning, these appeals to the sense of taste, smell, feel, sound or sight.
- 9. Theme the central or dominating idea in a literary work; it is the topic or the subject of the selection, which is sometimes stated by a character or by the writer himself, but oftentimes, it is merely implied or suggested.

(Note! The theme is not familiar saying or moral lesson).

On Poetry

- Poetry is derived from a Greek word poesis meaning "making or creating."
- Poetry is generally considered to be the oldest of the arts. Long before our forefathers learned to write, they sang and recited lines of verse.
- Poetry is a kind of language that says more and says it more intensely than ordinary language does. Apparently, we have to remember five things about poetry (Baritugo, 2004, p.1)
- 1. Poetry is a concentrated thought.
- 2. Poetry is a kind of word-music.
- 3. Poetry expresses all the sense.
- 4. Poetry answers our demand for rhythm.
- 5. Poetry is observation pl us imagination.
- Poetry is as varied as the nature of man unique in some sense along with man's eccentricities, yet clings if appreciated or if deeply imbibed by the reader (Aguilar, 1997, p.1)

Elements of Poetry

- 1. Sense is revealed through the meaning of words; images and symbols.
- a. diction denotative and connotative meanings / symbols
- b. images and sense impression sight, sound, smell, taste, touch, motion and emotion.
- c. figure of speech simile, metaphor, personification, apostrophe, metanymy, synecdoche, hyperbole, irony, allusion, antithesis, paradox, litotes, oxymoron, onomatopoeia.
- 2. Sound is the result of a combination of elements.
- a. tone color alliteration, assonance, consonance, rhyme, repetition, anaphora.
- b. rhythm ordered recurrent alteration of strong and weak elements in the flow of the sound and silence: duple, triple, running or common rhyme.
- c. meter stress, duration, or number of syllables per line, fixed metrical pattern, or a verse form: quantitative, syllabic, accentual and accentual syllabic.
- d. rhyme scheme formal arrangement of rhymes in a stanza or the whole poem.

- 3. Structure refers to (1) arrangement of words, and lines to fit together, and (2) the organization of the parts to form a whole.
- a. word order natural and unnatural arrangement of words.
- b. ellipsis omitting some words for economy and effect.
- c. punctuation abundance or lack of punctuation marks.
- d. shape contextual and visual designs: jumps, omission of spaces, capitalization, lower case.

Types of Poetry

- 1. Narrative Poetry a poem that tells a story
- a. Epic a long narrative poem of the largest proportions. A tale centering about a hero concerning the beginning, continuance, and the end of events of great significance war, conquest, strife among men who are in such a position that their struggles take on tribal or national significance.

Two kinds of epic poetry are the **popular or ancient**, which is often without a definite author and is of slow growth; the **literary or modern**, which has a definite author.

- b. **Metrical Romance** a narrative poem that tells a story of adventure, love and chivalry. The typical hero is a knight on a quest.
- c. **Metrical Tale** a narrative poem consisting usually of a single series of connective events, are simple, and generally do not form a plot. Examples of these are simple idylls or home tales, love tales, tales of the supernatural or tales written for a strong moral purpose in verse form.
- d. **Ballad** the simplest type of narrative poetry. It is a short narrative poem telling a single incident in simple meter and stanzas. It is intended to be sung.
- e. **Popular Ballad -** a ballad of wide workmanship telling some simple incidents of adventure, cruelty, passion, or superstition, an incident that shows the primary instincts of man influenced by the restraint of modern civilization.
- f. **Modern or Artistic** -created by a poet in imitation of the folk ballad, makes use (sometimes with considerable freedom) of many of its devices and conventions.

- g. **Metrical Allegory** an extended narrative that carries a second meaning along with the surface story. Things and actions are symbolic.
- 2. **Lyric Poetry** a poem that is very personal in nature. It expresses the author's own thoughts, feelings, moods and reflections in musical language. "It derived its name from the musical instrument the lyre.
- a. **Ode** a lyric poem of some length, serious in subject and dignified in style. It is most majestic of the lyric poems. It is written in a spirit of praise of some persons or things.

Example: Shelley's "Ode to the West Wind"

b. Elegy - a poem written on the death of a friend of the poet. The ostensible purpose is to praise the friend, but death prompts the writer to ask, "If death can intervene, so cruelly in life, what is the point of living?" By the end of the poem, however, we can expect that poet will have come to terms with his grief.

Example: The Lovers Death by Ricardo Demetillo

c. **Song** - a lyric poem in a regular metrical pattern set to music. These have twelve syllables (dodeca syllables) and slowly sung to the accompaniment of a guitar or banduria.

Example: Florante at Laura by Francisco Balagtas

d. Corridos (Kuridos) - these have measures of eight syllables (octosyllabic) and recited to a material beat.

Example: Ibong Adarna by Jose dela Cruz (Huseng S isiw)

e. **Sonnet** - a lyric poem containing four iambic pentameter lines, and a complicated rhyme.

Examples: Santang Buds by Alfonso P. Santos

Literary Devices in Poetry

1. Figure of Speech

Simile - consists of comparing two things by using the words like or as.

Example: Your face as a big as a seed, But you do not bear fruit.

(lines from A Secret by Carlos Bulosan)

Metaphor - uses direct comparison of two unlike things or ideas.

Example: Dear Lord:

Let thou be the street cleaner

Whilst be the road.

(Prayer by NVM Gonzales)

Personification - gives human traits to inanimate objects or ideas.

Example: The bulled said to the heart:

From now on we shall never part.

(lines from Communion by Gerson M. Mallillin)

Apostrophe - is a direct address to someone absent, dead, or inanimate.

Example: Little sampaguita

With thy wandering eye

Did a tiny fairy

Drop you where you lie?

(lines from The Sampaguita by Natividad Marquez)

Metonymy – substitutes a word that closely relates to a person or thing.

Example: 1. The pen is mightier than the sword.

- 2. He lives through the bottle.
- 3. I have read all of Shakespeare.
- 4. By the sweat of your brow, you will eat your food.

Synecdoche - uses a part to represent the represent the w hole.

Example: No busy hand provoke a tear

No roving foot shall thee here.

Hyperbole - makes use of exaggeration.

Example: I know not what to name thy charms,

Thou art half human, half divine;

And if I could hold thee in my arms,

I know both heaven and earth were mine.

(lines from **The Rural Maid** by Fernando M. Maramag)

Irony - says the opposite of what is meant.

Example: If all these men whose friends are with the stars,

Who dream unceasingly of blazing royalty,

Will only strive to be like you.

A dweller of the sod with the heart of loyalty!

(lines from **To A Dog** by Florizel Diaz)

Allusion - refers to any literary biblical, historical, mythological, scientific event, character or place.

Example: The pendulum

Is a thing dread

To nervous person like me

It reminds one of swaying Iscariot -

Suspended from a tree.

(lines from After Palanan by rebne A. Ituralde)

Antithesis - involves a contrast of words or ideas.

Examples: 1. "Love is so short... Forgetting is so long."

2 "You may be through with the past but the past isn't through with you."

3. M an proposes, God disposes. They promised freedom and provided slavery.

Paradox - uses a phrase or statement that on surface seems contradictory, but makes some kind of emotional sense.

Example: My dear, canst thou resolve for me

This paradox of love concerning thee

Mine eyes, when opened with thy beauty fill-

But when they're closed they see thee better still.

(lines from **Paradox** by A.E. Litiatco)

Litotes - makes a deliberate understatement used to affirm by negating its opposite.

Example: War is not healthy for children

and other living things.

Oxymoron - puts together in one statement two contradictory terms.

Examples:

- 1. resident alien
- 2. silent scream
- 3. living dead
- 4. clearly misunderstood
- 5. butt head

Onomatopoeia - the formation or use of words which imitate sounds, but the term is generally expanded to ref to any word whose sound is suggestive of its meaning whether by imitation or through cultural inference.

Examples:

- 1. whisper
- 2. buzz
- 3. boom
- 4. bang
- 5. crackle

The Essay

- is a prose composition of moderate length usually expository in nature, which aims to explain or clear up an idea, a theory, an expression, or point of view.
- ☐ It is the most popular form of literature.
- Is any written text that is not a poem, is not a novel and is not a drama.
- includes such diverse forms as letters, diaries, journals, newspaper editorials, and editorial columns, opinions, reviews and reportage.

Elements of the Essay

- 1. Theme and content what is the main point of the essay?
- trivial, commonplace, unusual, controversial.
- appraise, criticize, expand, comment, lament, celebrate
- human nature, social conditions, manners, politics, attitudes, art
- creating a single impression or producing a single effect with the work
- present ideas, describe events, interpret experiences.
- 2. Form and structure how are ideas ordered to achieve a single effect?
- unity of expression, coherence and cohesion.
- orderly, systematic, logical manner.
- three basic parts: introduction, main body, conclusion
- two major patterns: inductive and deductive
- expository devices: definition, description, narration, analogy

- 3. Language and style what makes the essay literary?
- mode or tone, attitude, sensibility of the essayist.
- whimsical, humorous, matter-of-fact, satirical, serious, optimistic.
- diction, choice of topics, personal bias or attitude.

Types of Essays (_. PNU Teacher's Guide, 2002)

They are two general types of essays:

- 1. Formal or impersonal essay deals with the serious and important topics like philosophy, theology, science, and politics. It has authoritative and scholarly style, and shows the writer's masterful grasp of the topic. Its formal tone echoes a detached, objective, clear, straightforward expression. Mainly the purpose is to teach and instruct.
- 2. Informal or familiar covers the light, ordinary, even commonplace subjects through a bubbling, casual, conversational, friendly, often humorous, but equally insightful stance as the formal essay. The familiar essay appeals more to the emotion than to the intellect, touching the sensitivity first, then the mind. Often, the personality of the author is revealed through a fluid style and light treatment of the topic.

The modern essay has derived from the combination of these two general types. A number of specific types such as the following:

- a. reflective serious in tone and dignified in style, this type is mainly aphorististic. Its short and sharp "quotable quotes" or choice of maxims cut deep into memory like a proverb or an adage. The subject matter spurs thinking and arouses keen observation.
- b. narrative uses an incident or event, not for the sake of the story but to shape the theme. Narration is often used more to make the idea clear and endearing than to present a plodding plot.
- c. descriptive adds vividness, reality, and animation to the narrative essay.
- d. speculative theories or poses some questions on an interesting subject or it may just ramble along aimlessly, merely speculating and prying into some problems.
- e. biographical portrays characters or sketches life, not simply chronicling it. It is analytical and interpretative, depending upon which side of the character or individual is emphasized. This is also known as character essay.
- f. nature aims to picture the world of trees, flowers, birds, mountains, animals and plants. It may either be pictorial or reflective or both depending upon the mood; and aim of the writer. It always possesses the human touch and sensitiveness to the beauty of the outdoor life.

g. critical - includes biography, literary criticism, book reviews, and other prose compositions that aim at analytical judgment upon literature.

h. Didactic – enforces moral lesson. It is serious and has the tone of a teacher explaining or trying to convince. It does away with moods and fancies, but concentrates wholly on driving a lesson.

i. scientific – contains excellent logic, clarity of expression and organized presentation of the sequence of ideas. It is purely expository in nature, objective in method, a system that practically leaves no room for the exposition of the writer's personality.

The Drama

The drama comes from the Greek word "dran" which means to do; it is a form of literature in which a story is told through the words and actions of characters. It is meant to be performed. It can be acted on stage or on film, radio or television.

Kinds of Theatres

- 1. Arena is the theatre of the early Greeks. The actors are surrounded on all sides by the audience and they make exits and entrances through the aisles. This type of arrangement, brings the audience into a special kind of intimacy.
- 2. Medieval is the theatre used in playing areas called mansions inside the churches and portable wagons wheeled about outside the churches. In some performances the actors came into the audience, breaking the sense of distance or the illusion of separation. Their drama was integrated with their religion, and both helped them express their sense of belonging to the church and the community.

- 3. Elizabethan in the theatre was a wooden structure providing an enclosed space around a courtyard open sky. The enclosed structure generated intimacy and involvement between actors and audience. Actors were in the habit of speaking directly to members of the audience, and the audience rarely kept police silence.
- 4.Proscenium was the stage of the nineteenth century. This type of stage distances the audience from the play, providing a clear frame behind which the performers act out their scenes. The audience is a silent observer witnessing an action, while the actors are in the world of their own, unaware of the audience's purpose.
- 5. Theatre of Cruelty was developed in France. This type of theatre closed the gap between actor and audiences. Its purpose was to confront the members of the audience individually to make them feel uncomfortable and force them to deal with the primary issues of the drama itself.

Types of Drama

- 1. Tragedy a serious drama which the protagonist, traditionally of noble position, suffers a series of unhappy events that lead to a catastrophe such as death or spiritual breakdown.
- Aristotle suggested that plot was the heart and soul of tragedy and that character came second. The tragic hero/heroin is more magnanimous, more dragging and larger than life than the average person. She experiences havarti, the wrong act that leads people to a tragic end. This tragedy is a result or peripatetic which specifies that the desires of the tragic characters sometimes lead them to a reversal, that is, they get what they want, but what they want, but what they want turns out to be destructive.

- 2. Comedy a type of drama intended to interest and amuse the audience rather than to make them deeply concerned about the events that happen. The characters experience difficulties, but they always overcome their ill fortune and find happiness at the end.
- Comedy of humors or Old comedy resembles farce and often pokes fun at individuals who think of themselves as very important. The characters' disposition are exaggerated and stereotyped.
- Comedy of manners or New comedy realistic and satirical is concerned with the manners and conventions of high society.
- 3. Tragicomedy a play that does not adhere strictly to the structure of tragedy. This is usually a serious play that also has some of the qualities of comedy. It may be a commentary on the society's raucous behavior that draws laughs and ends happily, yet there is a sense of discomfort in the sardonic humor. Thus, leaving the audience wondering how they can laugh at something that is ultimately frightening. An example is the theatre of the absurd which presents the human condition as meaningless, absurd, and illogical.

Elements of Drama

- 1. Plot a term for the action of drama. The function of the plot is to give action a form that it helps the audience understand the elements of the drama in relation to one another. The plot depends largely on the conflict of the characters.
- 2. Characters as the conflict unfolds, so are the characters revealed. In many plays, the entire shape of the action derives from the characters' strengths and weakness thus, they create their own opportunities and problems. Characters are revealed through their own words, their interaction with other characters, their expression of feelings, and their presence on stage expressed in movement and gesture.
- 3. Setting as it is fiction, setting refers to the time and place in which the action occurs. It also refers to the scenery and physical elements that appear on stage to vivify the author's stage directions. Some plays make use of very elaborate settings, while others make use of simplified settings, even an empty stage in an absurdist play.
- 4. Dialogue the speeches that the characters use to advance the action. Since there is no description or commentary on the action, as there is in fiction, the dialogue must tell the whole story. A highly efficient dialogue reveals the characters, unfolds the action and introduces the themes of the play.
- Soliloquy a speech in which an actor, usually alone on stage, utters his or her thoughts aloud, revealing personal feelings.
- Aside a short speech made by a character to the audience which, by convention, the other characters onstage cannot hear.

- 5. Movement in the Greek tragedies, the chorus danced in a ritualistic fashion from one side of the stage to the other. Their movement was keyed to the structure of their speeches. In reading a play, the stage direction gives information as to where the characters are, when they move, and perhaps even the significance of their movement. The stage direction enhance the actor's interpretations of the characters' actions
- 6. Music is an occasional dramatic element in a play, This may be either sung 'live by the characters or provided as background during the performance.
- 7. Theme is the message, the central action, or what the play is about. Many plays contain several rather than just a single theme.

Literary Theories and Criticisms: Some Perspectives

1. Literary Theories

in "reading" and analyzing literature, literary theories are needed to support the reader in understanding the texts.

generally, literary cri tics clustered these theories or approaches in to five groups. (__PNU Teachers Guide)

a. **Mimetic theory** - based on the classical Aristotelian idea that literature imitates or reflects the real world or the world of ideal concepts or things from which the subject of literature is derived. The work and the world that it imitates is how others call this theory.

b. **Authorial theory** - holds that the author is the soul source of meaning. One studies

literature with one eye set on the literary text and another eye on the author's biography. The work in relation to its author insists on a very private expression of the writer's feelings, imagination, inspiration, and intention.

- c. **Reader response theory** is also called as affective or pragmatic theory. Some call this as the work and its readers. This theory permits varied and numerous interpretations of the literary texts from as many readers.
- d. **Literary tradition theory** relates the work to its literary history by identifying the tradition to which it belongs.
- c. **Textual analysis theory** this theory is also known as the work as an entity in itself.

NOTE! In recent times, even though theories are considered important, earlier new criticism and reader - response theories, popular in the late period are less and less used in recent times ... and the "NO THEORY" position of latter-day critics, and the like, are interesting fields of interrogation for students.

- 2. Literary Criticism-refers to the individual's way of reading a literary text.
- New Criticism or Formalist Criticism (was considered new in the 1930s)
- seeks to make literary criticism scientific study
- insists that each literary work shows function as a harmonious possessing a universal meaning which suggests that there is only "correct" way of reading.
- meaning is revealed by "dissecting" a literary work, by examining the literary elements and by determining how it contributed to the essential unity of the literary piece.
- strength: calls for a careful and thought reading of the text.
- weakness: ignores the relationship of one story to another, the interconnection of literature, the influence of society to literature, and the importance of the author's individualism.
- denies the impact of reader's personal experience.

- □ Archetypal criticism is influence by Carl Gustav Jung's belief in the collective unconscious of all the people of the world.
- identifies certain archetype, which are simple repeated patterns or images of human experience: the changing seasons, the cycle of birth, death, rebirth and heroic quest.
- depends heavily on symbols and patterns operating on a universal scale.
- uses Northrop Frye's assertion that literature consists of variation on a great mythic theme that contains the following elements:
- 1. The creation of life in the paradise garden.
- 2. a displacement from paradise: alienation
- 3. a time of trial and tribulations, usually a wandering; a journey
- 4. a self discovery as a result of the struggle; an epiphany
- 5. a return to paradise: either the original or a new improved one.
- ☐ Historicism examines the culture and society from which literature is produced, and how these influences affect literature.

- Who is the author, where did he/ she come from, and what was his/ her objectives in writing?
- How did the political events influence what the writer wrote?
- How did the predominant social customs of the time influence the writer's outlook?
- What is the predominant philosophy that influenced the work?
- Were there any special circumstances under which the work was written?
- Strength: enriches one's understanding of literature because a knowledge of the historical times in which a piece is written.
- Weakness: overlooks the literary elements and structure as well as author's individual contribution.
- Marxist criticism has the longest history being a 20th century phenomenon.
- Argues that literature is a product of real, social and economic existence.
- Views literature to be ideologically determined, usually of the dominant social class.
- Insists that literalure rnust be used to challenge class oppression
- Uses Mao Tse Tung's ideas that literature must answer -
- Whom to serve: The working people, the masses
- How to serve: Awaken and arouse the masses and impel them to unite and struggle change their environment.

- Strength: provides functional cultural and political agenda of literature.
- Weakness: opens up the possibility of prioritizing content over form,
 ideological criterion over artistic.
- Feminist criticism combines several critical methods while focusing on the questions on how gender affects a literary work, writer, or reader.
- How are woman portrayed in the work? As stereotypes? As individuals
- How is the woman's point of view considered?
- Is male superiority implied in the text?
- In what way is the work affected because it was written by a woman?
- Strength: enriches a reading by showing awareness of the complexity of human interaction
- Weakness: ultimately becomes cultural criticism
- □ **Structuralism** is based on the linguistic theories of Ferdinand de Saussure and cultural theories of Claude Levi-Strauss
- Language is a self-contained system of signs (Saussure)
- Culture, like languages, could be viewed as systems of signs and could be analyzed in terms of the structural relations among their elements (Levi-Strauss)

- Views literary texts as systems of interlocking signs which are arbitrary.
- Seeks to make explicit the "grammar" (the rules and codes or system of organization)
- Uses the concept of binary oppositions (sign-signifier, parole-langue, performance-competence)
- Believes that a sign (something which stands to somebody for something) can never have a definite meaning, because the meaning must be continuously qualified.
- Strength: allows extra textuality and links literary texts to systems of signs that exist even before the work is written.
- Weakness: denies author's individual contribution.
- Deconstruction was initiated by Jacques Derrida in late 1960's
- Assumes that language refers only to itself rather than to an extratextual reality.
- Asserts multiple conflicting interpretations of a text.
- Base interpretations on the philosophical, political or social implications of the use of language in a text rather than on the author's intentions.

- Involves the questioning of the many hierarchical opposition (binary oppositions) in order to expose the bias of the prevalent terms.
- Takes apart the logic of language in which author's make their claims.
- Reveals how all texts undermine themselves in that every text includes unconscious "traces" of other positions exactly opposite to that which it sets out to uphold.
- Strength: debunks the idea of the arbitraries of the verbal sign and loosens up language from concepts and referents.
- Weakness: views that the "meaning" of the text bears only accidental relationship to the author's conscious intentions.