INTRODUCTION TO LITERARY STUDIES

What is literature?

What is literary studies? What are major literary genres? What is literary theory? What is literary history? What is literary criticism? How can students write about literature?

(1) In this book, readers can find the answers for all of those questions.

(2) This book enables readers to understand the very

basic answers to the nature of literature, the three branches of literature, and basic elements of literary works.

(3) The book provides readers' curiosity to know about:

- literature, literary works, authors, readers, the world
- literary theory, literary history and literary criticism
- poetry, drama and prose
- alliteration, assonance, metaphor, onomatopoeia,

repetitions, rhyme, and rhythm

- literary elements, technical elements and performance elements
- plot, character, setting, point of view, and theme
- book report,

response paper and term paper

(4) This book will show literary readers

that they can learn and understand the field of literature in one book.

Ferdinal

Seswita

Edria Sandika

INTRODUCTION

TO LITERARY STUDIES

Ferdinal
Seswita
Edria Sandika

Padang (2020)

Introduction to Literary Studies

Padang : CV. Panawa Jemboan, 2013
150 hlm. ; 14 x 21 cm

This book is dedicated to all our colleagues and students at the English Department, Faculty of Humanities, Andalas University, Padang, Indonesia.

FOREWORD

This book represents the writers' years of teaching literature courses at Andalas University, Padang, Indonesia. In the book entitled *Introduction to Literary Studies*, Ferdinal, Seswita, and Edria Sandika take the readers on a "simple journey to grasp the essence of literary studies" inaction by employing concise and straightforward literature discussions. Although in terms of the topic and the title, the book carries seemingly similar contents to the same books written by many scholars and theorists, including Klarer (1998), Barnet (1993), Luxemburg (1992), and Teew (1984). This book is not comparative to those masterpieces in literary studies. These masterpieces deal with the fundamental discussion on literary studies from detailed thoughts of theoretical dimensions. In contrast, this book is written from the authors' perspectives who design their class to achieve particular course objectives. Designed in nine chapters, the writers inform readers of some important things that the readers need to know about literature, to which they arrange the topics of discussion: what is literature, major literary genres, poetry, drama, prose fiction, literary history, literary theory, literary criticism and writing about literature.

Chapter 1 sets forth the main components of literary studies. The writers in this chapter present the meaning of literature both as a work and science. They point out that literary works become the core business of literary studies, while literary studies refer to academic literature investigation. In this regard, they present three branches of literary studies to the readers to learn literature academically. The three include literary history, literary theory, and literary criticism. Literary history opens readers'

horizons on the development of literature at a certain period and literature development through time.

Chapter 2 discusses three main genres in literature: poetry, drama, and prose fiction. The writers provide a brief discussion of each genre and an example to paint a picture of the genres to enable readers to differentiate among them. The individual discussion on each helps their readers gain a deeper apprehension of the three literary genres' content. The three genres' discussion provides the readers with the foundation of literary studies and gives them ways to further analyze literature. The authors suggest that learning the three genres should be the initial step to understand literary studies.

In the next chapter, the writers introduce their readers to the nature of poetry in human life. They then present some discussion on poetry through an example, some types of poetry, including narrative, dramatic and lyric poetry, some elements poetry, such as imagery, personification, simile, metaphor and alliteration, and finally some clues in reading poetry, including reading the poem aloud and then respond to it.

Chapter 4 presents the ontology of drama, which emphasizes the need for the universality of the genre, the types of drama that the readers might encounter in reading, and the three types of elements that build it, including literary element technical elements, and performance elements.

Chapter 5 examines some essential elements of prose fiction: plot, setting, character, symbol, point of view, and theme. These fundamental elements introduce the readers to understand some essential elements which build a story. They will maximize the readers' comprehension of what they need to know to understand fiction.

Chapters 6, 7, and 8 introduce the readers respectively to literary history, literary theory, and literary criticism. Discussion on literary history takes the readers to develop English (British) literary history right from Old English Literature, Middle English Literature, English Renaissance, Restoration to Romanticism, English Romanticism, Victorian literature, Modernism, and Postmodernism. Chapter 7 takes readers to the role and function of literary theory in literary studies and introduces some literary theories that many students and scholars now apply to understand works of literature, such as Structuralism, Formalism, New Criticism, Psychoanalysis, Feminist Criticism, and Postcolonial Criticism. In chapter 8, the writers present the connection between literary history, literary theory, and literary criticism, literary theory's function in literary criticism.

Unlike most books that end with a concluding chapter, the last chapter of this book suggests that it is a final destination of literary studies and an obligation to the reader to write about works of literature they read whether their teachers assign them to read individual poems, dramas or prose fictions. They can choose either a book report, response paper, or essay as a form of their writing. They suggest that learning literature deals not only with reading but also with writing. That they provide exercises at the end of each chapter enhances the reader's understanding of the sub-topic that the book introduces, as exemplified in the last chapter.

This book should be an alternative to meet teachers' and students' needs in obtaining the literary study teaching materials for the undergraduate level.

Dr. Maizufri, MS

PREFACE

This book "Introduction to Literary Studies" aims to provide students with basic knowledge of literary studies and language skills related to the subject for both English students and academic students. The students will learn some topics from the literature definition to literary genres regarding intrinsic and extrinsic elements. They will also learn several topics that cover fundamental concepts in the study of literature. The concepts include ideas and their embodiment, which offer challenges to the students' critical thinking. Descriptions regarding prominent thinkers and examples of their master ideas will add to help them understand literary studies. After using this book, the students should understand literary studies' definitions, differences from literature, branches of literary studies, literature genres, and critical literature approaches. This book also enables the students to understand critical reading literature, which prepares them to describe and comment on academic literature. Thus, they should have prior knowledge to deal with literature and society.

This book consists of nine chapters written by three teachers. Ferdinal wrote chapters 1, 4, and 5; Seswita, chapters 3, 8, and 9; and Edria Sandika, chapters 2, 6, and 7. We expect and encourage everyone and institutions interested in literacy education to improve this book's quality. Ongoing improvement in the quality of this book is a must. Therefore, we highly appreciate criticisms and suggestions.

Padang, October 2020

The Writers

CONTENTS

COURSE REVIEW

Introduction to Literary Studies is a compulsory subject for all English literature students before they delve deeper into the science of literature. This subject introduces the students to the nature of literary studies with all its academic aspects. This course provides a general understanding of literature that includes the science of literature and literary works. The course discusses literature by many literary scholars such as Aristotle, Plato, and others. Then the discussion continues with the notion of literary science and its branches such as literary theory, literary history, and literary criticism.

Studying the basic concepts of literature is an initial activity in the course of Literary studies. This learning is an opening way to understand the field of literature to achieve the ability to appreciate literature. This learning program is part of the competency standard, defining the literature and literary studies' basic concepts. This learning includes understanding literature etymologically, historically, and literary definitions put forward by experts, the nature of literature, literary principles, and the value or usefulness of literature. In the study of literary works, the instructor discusses the definition of literature, the type of literary work, the function of literary works, and the purpose of doing literary works. In discussing definitions, the discussion needs to look at the general and specific definitions that have been made by literary scholars. For discussion of theory, teachers need to understand the literary theory, paradigms in literature, literary approaches,

literary theories, and methods. The discussion includes several literary approaches that are widely used by researchers.

SYLLABUS

Introduction to Literary Studies is a compulsory subject offered for students in the second semester. This subject provides essential knowledge and skills for other subjects in Literary Studies. This subject emphasizes the application of the student-centered learning (SCL) method.

Introduction to Literary Studies is one of the subjects taught in the English Department. It aims to equip learners with the essential ability to read and analyze literary works written in English. Students will understand three main genres in literature: fiction, poetry, and drama. This subject also tends to familiarize students with three branches of literary studies, such as literary history, literary theory, and literary criticism

Course Objectives

Be responsible for works in the assigned field.
Understand theory, concept, and linguistic, literary, and cultural research methods in English studies.
Able to analyze literary works and their relevance to human lives.
Able to express ideas and deliver arguments orally and in writing in English.
Apply thoughts logically, critically, systematically, and innovatively to develop and implement science and technology in the chosen fields.
Make a decision appropriately to solve problems in their chosen fields based on data and analysis.
Explain the difference between literature, genre, text type, discourse, and texts.

Understand literary theory, literary criticism, and literary history.	
Read and analyze works of poetry, drama, and fiction	
Write about literature in essay forms.	

Detailed Objectives and Topics

Week	Objective	Topic
1	Students can identify and explain literature and literary studies in general	Introduction to Literature and Literary studies
2-3	Students can identify major literary genres.	Poetry, drama, prose fiction
4-5	Students can understand and identify the elements of a poem.	Prosody, rhythm, alliteration, assonance, form in poetry, diction
6-7	Students can identify and explain the elements of drama.	Literary elements Technical elements Performance elements
8-9	Students can identify elements of prose fiction.	Plot, setting, point of view, character, theme
10	Students can explain literary theory and approaches.	Literary theory Literary approach
11	Students can explain the development of English literature.	History of English literature
12	Students can understand the function of literary theory in reading literary works.	Literary criticism Schools of Literary criticism

		How to read literature critically
13-14	Students can write literature essays.	A book report A response paper A critical essay about literary elements

CHAPTER 1

LITERARY STUDIES

1.1 Introduction

This chapter aims to provide the students with the definition and the nature of literary studies. The students should understand the differences between literature and literary studies and learn the three literary studies branches.

Meeting 1

In this meeting, the students will study a few topics in literary studies. They include how scholars define literature and literary studies. It also identifies three literary studies branches, namely the theory of literature, history of literature, and literary criticism.

1.2 Discussion

1.2.1 What is literature?

Definitions of literature have varied over time. DiYanni (1999: 2) defines literature as "compositions that tell stories, dramatize situations, express emotions, and analyze and advocate ideas." In the Western tradition, since four centuries ago, literature has been associated with all written works, and then during the Romantic period, it has been referred explicitly to as "imaginative" literature. The world literature derives from the Latin *litaritura/litteratura,* which means writing and spoken texts.

DiYanni and many other scholars claim that people read literature for pleasure, gain valuable experience from other people, and gain knowledge and educational purposes. Literature generally differs from non-literary works in terms of its characteristics such as (1) fictionality, (2) creation, (3) imagination, and (4) typical language usage. In terms of language use, according to Wellek and Warren (1989: 5-16), there are distinctive differences between literary language and daily language, as seen in the following table.

Literary language	Scientific language
Mind emotion	Feelings
Connotative	Denotative
Expressive	Logical
Influential	Factual

Source: adapted from Wellek and Warren

Unlike non-literary works, which mainly function to provide facts and information, literary scholars have also claimed some functions of literature, including:

a. *Dulce et Utile* (Horace)

Dulce means beautiful, and *utile* means useful. Literary works can provide a sense of beauty and usefulness to the reader.

b. *Catharsis* (Aristotle)

Literature can free the reader and writer from emotional stress and find peace of mind/purification of the soul/mind. In general, literature consists of three main genres: poetry, prose, and drama.

1.2.2 What is literary studies?

In modern times, humans look at literature as a reading and as a field of study. Students of literature use the three genres as the objects of their research under the name literary studies. Literary studies, also called 'the science of literature,' cover humanistic investigations of literature and its related areas: literary history, literary theory, and literary criticism. These three branches develop through the study of works of literature. Literary history studies the development of literature. Literary theory is an effort to formulate and explain literature, and literary criticism is a systematic study of literature(Wellek and Warren, 1989; Klarer, 2004). They further explain that Literary theory is studying the principles, categories, and criteria of literary works. Literary history is the study of the birth and development of literary works from the beginning to the present. Literary criticism is the study of literary works, namely giving an assessment of work to give praise, saying mistakes, giving consideration through systematic understanding and interpretation. The three fields relate to one another. Literary theory can be a benchmark for the implementation of literary history and literary criticism. Literary history can guide the writers in making a literary criticism, and the results can be input for literary theory. At the same time, literary criticism can be input to prepare literary history and literary theory.

1.2.3 Approach to Literature

An approach to literature is a way of "approaching" or "looking at" literature. Tanaka, Abrams, and Wallek & Warren are among those who talk about literary approaches.

Tanaka (Endraswara, 2011) introduces two kinds of literary works: micro literature and macro literature. Micro literature is an approach that looks at works of literature as an independent entity. On the other hand, macro literature looks at literature as an entity that needs other aspects to understand it. Unlike Tanaka, who divides literary studies into two ways, Abrams looks at it from four kinds of approaches: (1) a mimetic approach (imitation of reality), an approach to literary works by connecting literary works with nature; (2) an expressive approach, an approach to literary works by connecting literary works with their authors; (3) pragmatic approach (with the reader), an approach to literary works by relating literary works with readers; and (4) objective approach, an approach to literary works by examining everything in the literature (text).

Unlike Tanaka and Abrams, Wellek and Warren (1989) suggest more elaborative approaches to literary works. They divide them into two directions: (1) the intrinsic approach, which looks at the elements of literary works, and (2) the extrinsic approach, an approach to literary works by connecting literary works with things outside it. The extrinsic approach includes things such as:
1. Literature and biography.
2. Literature and psychology
3. Literature and the community
4. Literature and thought.

1.3. Summary

Literary studies deal with two entities: literature and the science of literature. Literature in a specific scope refers to literature such as poetry, drama, and fiction prose. Unlike literature, literary science deals with literary theory, history,

and criticism. Literary theory is the scientific explanation of literary works and the way to study literature. Literary history looks at the development of literature. Literary criticism is the evaluation of a specific piece of literature.

1.4. Exercises

1.4.1. Class Activity

a. Form a group of 3 (three) to 4 (four) people. Discuss a poem, a drama, and a prose fiction you have ever read and then point out some similarities and differences between drama, prose, and poetry you have read before.

b. Discuss a novel in the group and express the group's opinion about it. Does the group like it? Why does the group not like it?

c.Write one question and ask a group member to answer it in a book.
Questions …………………………………………………….

Answer...…………………………………………………..

1.4.2. Individual Assignment

Every student needs to answers the following questions in his/her own words.
a. What are the differences between literature and literary studies?
Answer: …………………………………………………….

b. What are the three domains of literary studies?

Answer: ……………………………………………………….

c. Write samples of the three genres of literature and their authors!

Answer   Poem

: ……………………………by …………………

Play

: ……………………by …………………

Novel

: ……………………by …………………

1.5. References

Abrams, M. H. *The Mirror and the Lamp: Romantic Theory and the Critical Tradition*. New York: Oxford UP, 1971.

DiYanni, Robert. *Literature: Reading Fiction, Poetry, and Drama.* Boston: McGraw Hill, 2000.

Endraswara, Suwardi. *Metode Pembelajaran Drama: Apresiasi, Ekspresi,danPengkajian*.Yogyakarta: KAPS, 2011.

Wellek, Rene, and Austin Warren. *Theory of Literature*. New York: Harcourt, 1949.

1.6. Recommended Readings

Eagleton, Terry. *How to Read Literature*. London. Yale University Press, 2013.

Klarer, Mario. *An Introduction to Literary Studies*, Second Edition. London: Routledge. 2004.

CHAPTER 2

MAJOR LITERARY GENRES

2.1 Introduction

This chapter aims to introduce three major literary genres. Students should understand the basic knowledge about literary works and explain the similarities and differences between literary genres. Furthermore, this chapter aims to prepare the students to understand literary studies either from the perspective of genres or from the three branches: history, theory, and criticism.

Meeting: 2-3

The discussion on the major literary genres includes elaborating poetry, prose fiction, and play/drama. Each will elaborate on some aspects, such as definition, traits, and samples.

2.2 Discussion

Genre is a term to define types of works of art as the word 'genre' derived from French originally as *genus* or *generis* in Latin, meaning 'types,' and highly variable (Abrams et al., 2012). In general, genre means classification or grouping particular works of art into a specific domain. Genre classifies works of art, including literature, with specific criteria to differentiate them based on text or discourse. Studying literary genres is essential when studying literature as a whole. Genres help readers engage literature works in a specific nature or style, allowing them to

perceive particular art according to its classification. Readers then appreciate literary works specific to their conventions. According to Klarer (2004), genres in literature consist of epic, drama, or poetry (lyric). The term epic is now mostly abandoned and replaced with prose, fiction, or prose fiction. There are three major literary genres today. They are prose fiction, poetry, and drama.

2.2.1 Poetry

One of the oldest literary genres in history is poetry. Poetry is formulating concentrated imaginative writing as awareness of experience in language chosen and arranged, creating specific emotional response through meaning, sound, and rhythm (Meriam-Webster Dictionary). The term 'lyric' is closely related to poetry as etymologically associated with Lyra's Greek harp instrument (Klarer, 2004). This relation was because in ancient times, reciting poems were often accompanied by a tool. Poetry derives from the Greek word *poieo* or *poieosis*, which means 'to produce' or 'to make.' Poetry is everything about poems written in artistic value with the careful arrangement in the form (sound, rhyme, rhythm) and content (meaning). The poem is a form of literary art, uses language with aesthetic value (figurative), mostly written in verse, imaginative, and associated with connotative meaning. Poet is a person who makes a poem, precisely a person who makes a verse.

Murfin and Ray (2018) elaborate Poetry as follows:

- Literary expression paying particular attention to rhythm, sound, and the use of language.
- Metrical or rhythmical composition

> - Poetic as imaginatively artistic works.
> - Organized in a stanza than in a paragraph.

The verse is a single line in metrical composition (Abrams et al., 2012), written in a recurring pattern of stressed and unstressed syllables of a set length. A grouping of lines that have sets of patterns and meters is called a stanza.

For example

Time and Eternity

I DIED for beauty, but was scarce
Adjusted in the tomb,
When one who died for truth was lain
In an adjoining room.

He questioned softly why I failed?
"For beauty," I replied.
"And I for truth,—the two are one;
We brethren are," he said.

And so, as kinsmen met a night,
We talked between the rooms,
Until the moss had reached our lips,
And covered up our names.
Adjusted in the tomb,
When one who died for truth was lain
In an adjoining room.

Emily Dickinson (1924)

2.2.2 Prose Fiction

Fiction is something imaginative, not real, and created by the writer's creativity written in prose (Abrams et al., 2012). Prose fiction is a written story about people and events that are not real. It is literature that tells stories that are imagined by the writer. There are three

characteristics of prose fiction: prose, imaginative, and centered on narration. An author writes prose in a paragraph instead of poetry written in verse. The prose is a normal and natural form, no limited to rules of rhymes or any sound device, and organized in a paragraph. The writer or author imaginatively creates prose fiction as a reflection or imitation of real life. Compared to poetry and drama, prose fiction is associated heavily with narration or stories. Fiction itself is an act of storytelling with a narrator to deliver, which is not available in drama and poetry, focusing more on expression.

Narration or story is a series of events connected by the logic of cause and effect. A story can be called a story when, as stated by Aristotle, it has a beginning, an ending, and a transformation process in the middle of them. Narration or story is not only available in prose fiction but can also be found in science, history, philosophy, and even religion. Narration is essential as Frederic Jameson (1981) emphasizes the importance of narrative as the primary and the most effective way to understand the world.

According to Meer (Owlcation, 2016), the sub-genres of prose fiction based on length are as follows:

1	Flash-fiction - 53 – 1000 words. - Popular in the 21st Century. -Also known as short-short stories, micro-fictions, or postcard fictions.
2	Short Stories - 3500 – 7500 words. - Read in a single sitting. - Published usually in newspaper, magazine, collected and published as anthologies.

	- Describing a single event, single-story, single episode of one particular character. - Does not involve major conflict, plot twist, sub-plots, or multiple characters.
3	Novelette - 7500 – 17000 words - Longer than a short story but shorter than a novella - In the past, referred to as romantic or sentimental in characterization
4	Novella - 17000–40000 words - Firmly established in 18th and 19th Century - It can involve multiple sub-plots, twists, and characters - Fewer conflicts compared to a novel - Focused on one character's personal and emotional development - Usually not divided into chapters, and are often meant to be read in one sitting
5	Novel - 40000+ words - Involves multiple significant characters, sub-plots, conflicts, points of view, and twists - Meant to be read for days - The plot moves forward through many characters, actions, thoughts, periods, and situations. - Story often deviates and is affected by different sub-stories and sub-plots, by the time, or by the involvement of new characters.

Source: adapted from Owlcation, 2016

For example

The Lion and the Frog

The Lion was the King of the forest. He had a powerful voice, and he roared to please himself and scare others.

All the animals were scared of him. He also knew every corner of the forest and every animal and every sound in it.

Now, there was a pond in the middle of the forest. The Lion would drink water and sleep there for some time, every day.

One day, the Lion finished drinking water and lay down by the pond. As his eyes were closing, he heard a new sound. It was a hollow, croaky sound. He opened his eyes, but he didn't see anyone! Then, he heard it a second and a third time.

By now, the Lion was scared and thought in fear, `What if it were a ghost?'

After some time, a Frog crawled out of the pond and croaked.

The Lion saw that he had been scared out of his wits by so small a creature!

He grew angry with the Frog and tore it to pieces with his claws. The poor Frog never croaked again!

(Source: Aesop)

2.2.3 Play/Drama

Drama (play) is a piece of writing that tells a story to be performed. Drama, alongside poetry and prose fiction, plays a vital role in English Literature. It will not be comprehensible discussing drama without mentioning the

icon of English Literature, William Shakespeare. *Romeo & Juliet*, *Mid-Summer's Night Dream, Macbeth, Othello, or Merchant of Venice* are several masterpieces written by Shakespeare. Nevertheless, there are many playwrights with their respective English literature works, such as Oscar Wilde, Tennessee Williams, Eugene O'Neill, Arthur Miller, Samuel Beckett, and many more.

Drama comes from the Greek word *draein*, which means 'to do' or 'to act.' In general, drama can be defined as 'written to be performed. According to Klarer (2004), the drama is a performance or representation by actors. Furthermore, Pollocks (1958) defines drama as a work of art composed of work spoken or motion performed by imagined characters and having a subject, action, development, climax, and conclusion. In short, the drama is the act of spoken language acting, production for public exhibition, in a stage.

Following the origin of the word, drama first appeared in Ancient Greece in 500 BC. A drama was performed as a ritual worshipping Dionysus, God of Fertility. A performance of drama was conducted in the middle of the audience, either in a circle or half. The audience watched the performance around the amphitheater. The larger the radius of the audience, the higher their seating position.

Drama shares similar elements with prose fiction such as plot, characterization, setting, and theme, although presented in performance. The difference between drama and prose fiction is in their medium. Prose fiction uses writing, while drama depends on performance on stage. Drama delivers stories straight to audiences, presenting characters played by actors, and the stage is set according to the time and place of the stories. The language used in the

drama is delivered either by dialogue between characters or monologue by a specific character. The story provided in a drama is presented in one or several segments called acts. There are particular scenes presented to advance further the narration, which shows the characters' interaction, time and place of the stories, and conventions that support the stories.

Drama can be divided into two sub-genres, tragedy and comedy, while based on production mode and content, drama can also be realistic drama and non-realistic drama. Tragedy focuses on unexpected suffering, mainly nobleman or royal families (Murfin and Ray, 2018). The conflict that occurs in tragedy revolves around the weakness of the main character facing the entire society or environment around him or her (vitality of life), which later, the defect becomes the fall of the character. In general, tragedy delivers a conflict between a human with a power higher than him. Tragedy often ends with the character finally surpassing the weaknesses at the cost of his/her life. An author writes a tragedy often to question good, evil, and humanity's existence in the universe philosophically. The comedy focuses on the social aspect and the relationship between humans with their conflicts around them to amuse or entertain, presenting a lighter side of life (Murfin and Ray, 2018). Comedy is delivered in humor to make the audience laugh and entertaining. Comedy is often used as social criticism to a specific part of the society as the story revolves around the vitality of life itself.

Realistic drama presents the performance with the setting of the stage as similar to real life. The setting must be realistic and plausible without breaking the logic. Realistic drama obeys *the fourth wall* rule that separates the performance and the audience, thus conveying that a drama must be delivered realistically in contexts. On the contrary,

Non-realistic drama often breaks *the fourth wall,* such as a character interacts with the audience. The non-realistic drama has its conventions and rules that are deemed impossible in real life, such as talking animals or fairies, the dialogue is spoken poetically, and specific effects illogical in contexts.

For example

<div align="center">

ROULETTE
by
Douglas Hill

</div>

<div align="center">

Scene One

</div>
[A depressing bedroom in Tucson. JANINE and MATT are silent. Early evening. Friday. Autumn.]

JANINE: *[Finally outraged]* See? I knew you would do this. I knew you would have no reaction at all. The one thing that ought to matter to you—the one thing you have left, and I can't even get you to say a word. Maybe you're just too lazy to care. Or too lazy to work up a response. Well, that's been the problem all along. So this is probably for the best. Right? *[Beat.]* Well, let me spell something out for you. If you were worth more to this marriage, this marriage would be worth more to you. *[She EXITS the bedroom. MATT remains looking after her. After a moment, he reacts as if he's heard something. He listens intently. Then, from offstage:]* I'm calling Marcy. She's got an extra bedroom. I can spend the night there. I know you don't care, but… *[MATT pulls a suitcase from under the bed, opens it, and begins packing his clothes. From offstage:]* Damn. It's busy.*[Silence as MATT continues to pack. Then:]* You ate the last of the salt and vinegar chips, didn't you? You couldn't go get your own bag from the store. You had to eat mine. – goddammit. *[The sound of a cupboard door slamming shut.]* Those were mine, Matt. You don't even like them. From now on, everything is either mine or yours. All right? From this point on, don't take anything that doesn't belong to you. Those were my chips, and I was saving them for ME! *[She appears in the doorway with an empty potato chip*

bag.] And I'm tired of saying it doesn't matter when you take my things. Because it does matter. You just take and take and—And what the hell are you packing for? *[He continues to pack the suitcase.]* Matt! Would you answer me? Please!? *[She wads up the bag and throws it at him.]* So, you're just going to go? Without saying anything? Is that what you want to happen? You don't even have the— *[She storms over to the suitcase and begins unpacking it. He repacks as quickly as she takes it out.]* You are not leaving! Not without telling me! For once in this marriage you are going to talk to me about your plans before you leap into them. I don't care that you want to go, but you are not leaving without telling me first. I want to know! *[Resolutely, MATT continues packing in silence.]* Oh, this is great. First, you rob me of my food, and then you sneak off—You are not taking that! *[She reaches into his suitcase and pulls out a photo album. She clutches it preciously. MATT stares at the album for a moment.]* You think you can walk off with all my stuff, too?

MATT: I didn't pack that…

JANINE: Well it didn't just leap in here. I've been looking for this. Where was it?

MATT: Keep it, then.

JANINE: I will. *[MATT returns to packing.]* You can have the pictures of you out of it, but only after you tell me that you're leaving.

MATT: I don't want the pictures.

JANINE: You sure? You don't have much else.

MATT: I said, I don't want them.

JANINE: Well, I don't either!

MATT: Then throw them away! I know exactly what the past looks like. I don't want to be reminded.

JANINE: Oh, how cool. What a fucking line. Some third-rate macho bullshit slogan for alcoholics everywhere. Congratulations—you're officially an asshole.

MATT: Can I have the ring, then?

JANINE: Are you crazy?

MATT: It came from my family so it's mine. Isn't that what you said? I can't take anything that's yours. You can't take anything that's mine…

JANINE: What are you going to do? Sell it?

MATT: *[Nodding his head]* Pawn it.

JANINE: For what? You going to buy me another bag of chips to replace—

MATT: I'm going to Vegas.

JANINE: Vegas. *[A moment of disgust.]* I hate to burst your bubble, but you won't be able to get to Vegas on your mother's ring. Maybe if you hadn't lost your father's ring, both together might—

MATT: I'll take the bus.

[Pause.]

JANINE: What are you going to live on once you get there? We don't know anyone in Las Vegas. You going to ask for handouts? Because this ring won't get you a Greyhound ticket and feed you at the same time.

MATT: Okay. I'll hitchhike.

JANINE: What the hell kind of plan is this?

MATT: Can I have the ring?

JANINE: You realize that being a bum in Vegas is just the same as being a bum in Tucson? Except you have a roof over your head here.

MATT: Not anymore, I don't.

[He holds out his hand.]

JANINE: This is how you end a four year commitment? Well—okay—fine—then, I guess if it wasn't enough for me to hold down a job so you could lounge around all day in the apartment that I pay rent on and eat my food, then yeah, you should take back the only real gift I ever got from you and sell it for whatever the going price is and— *[a sudden change of heart]* No! No, you cannot have the ring. *[Beat.]* No. You figure out something else.

[A moment.]

MATT: I guess I can't ask you to drive me to Vegas.

JANINE: What's in Vegas?

MATT: I don't know. That's just where I thought I'd go.

JANINE: Well, you're crazy if you think I'm taking you there.

MATT: Fine. Sit around here. Wait for Marcy to get off the phone.

JANINE: If you're leaving, I don't have to go to Marcy's place.

MATT: You'd spend the night here? Alone?

JANINE: I've done it before.

MATT: Not willingly.

[Beat.]

JANINE: What about all your broken-down junk here? The TV and the bicycle and all that crap. What are you going to do with all your shit?

MATT: You can throw it out. Sell it. Whatever you want.

JANINE: I don't want to clean up after you. Jesus, Matt.

22

MATT: Then leave it here for the next renters to deal with—I don't care. God. Isn't this what you want? I'll be completely out of the picture, in a whole different state. And your life can suddenly become wonderful when I'm gone.

JANINE: I don't have a lot of sympathy for this "poor me" shit you're trying to pull.

MATT: Okay—well then—Do you want me out of here or not? You shoot me down every time I try to come up with a way to leave. Do you want a divorce? Or do you want me to stay? I can't do both. *[Beat.]* Were you serious before or just having another "dramatic" moment?

[Beat.]

JANINE: All right. *[She pulls out a small suitcase and begins packing it—angrily.]* Let's go to fucking Vegas. Why not waste another seventy dollars on gas so you can run off and hide. We might as well go out with a bang, huh? But I'm driving. And you are not sleeping in the back seat. And I work on the radio. And we only stop when I have to stop, so you'd better go before we leave. And don't expect me to buy you any food along the way. Take your own money, or just sit there and watch me eat. And you better know this: I intend to drop your ass off at the city limits. And the minute I get back, I'm changing the phone number and making it unlisted. So this is final.

MATT: All right.

JANINE: I mean it. I'm not coming back to Vegas to pick you up.

MATT: I know.

JANINE: So if you have any reservations about this, boy-oh-boy, you'd better get it out now. Once we get in the car, there is no turning back. *[No response.]* Because I'm not going through this again. Ever. *[MATT closes the suitcase and picks up his wallet from the dresser. He EXITS the bedroom carrying his suitcase.]* Would it kill you to talk to me?!

[JANINE crosses to the dresser and opens up the drawers. They're empty. In the final drawer, she finds a stained, thread-bare T-shirt. She starts to throw it out into the hall, but tears come to her eyes. She sits down on the bed and wipes her eyes and nose on the shirt. She composes herself, closes her suitcase, and puts the photo album on top of the suitcase. She picks up the T-shirt and rips it to shreds.]

(Douglas Hill, 2001)

2.3 Summary

Studying literary genres is essential because it is used as a tool to categorize and compare literary works. Identifying the form, content, and style of a particular work helps the reader classify, appreciate, analyze, and evaluate when studying literary works. Genres allow readers to learn how works are written, challenge specific limitations, and enrich the knowledge in understanding literary works.

2.4 Exercises

2.4.1 Class Activities
Write the answer to the following points.
a. Characteristic of literature / literary works based on their genre compared to other forms of writing.
b. Examples of prominent names and works from each genre in English Literature.
c. Subgenres of poetry, prose fiction, and play.

2.4.2 Individual Assignment
Write the answer to the following questions!
a. Is film a literary work? Why?
b. Why can a genre be less/more popular compared to other genres?

2.5 References:
Abrams, Meyer Howard, and Geoffrey Harpham. *A glossary of literary terms*,10th Edition. Boston: Cengage Learning, 2011.
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Meer, Syed Hunbbel. "Differences Between a Short Story,
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Murfin, Ross C., and Supriya M. Ray. *The Bedford
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Pollock, Sir John. *Curtain Up*. London: P.Davies. 1958.

2.6 Suggested Readings:

Guerin, Wilfred L. *A Handbook of Critical Approaches to
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CHAPTER 3

ELEMENTS OF POETRY

3.1 Introduction

This chapter aims to provide students with further discussion on poetry, as introduced in chapter 2. It looks at poetry in more detail. As mentioned in chapter 2, there are three main literary works: poetry, prose fiction, and drama. This chapter's discussion will concentrate on how to define poetry and what elements make a poem.

Meeting 4 and 5
This chapter will learn more detailed information on poetry, some poetry elements, and clues on reading a poem.

3.2 Discussion
Listening to music and understanding its lyric is one of the favorite things people do, closely related to enjoying a poem. Some writers claim that a song is a mixture of music and verse. The lyrics of the song independently is a poem itself. So, what is the difference between Poem and Poetry? In general, both of them refer to the same definition. Poetry is the utilization of words and language to review an author's sentiments and contemplations, while a poem is the activity of these words. Poetry is the way toward making a scholarly piece utilizing similitude, images, and vagueness, while a poem is the consequence of this cycle.

3.2.1 On Poetry
Deedari and Mansouri (2003) stated that Poetry existed long before individuals got educated. Ancient poems were

remembered and passed down, starting with one age then onto the next orally. Beowulf and Odyssey are examples of ancient poetry. A poem is an artistic type of craftsmanship, evoked in language. It tends to be composed entirely or blended with different expressions as in the lovely show, beautiful songs, melodious verse, and writing verse. Poetry is recognized from different composing types using reiteration, stanzas, rhyme, and style. It utilizes words and discourse in the way of talking, dramatization, tune, and parody. It likewise recommends elective implications in its words to achieve an enthusiastic or exotic reaction. Verse utilizes cadence, similar sounding word usage, and likeness in sound, which give it a melodic impact. It uses imagery, illustration, analogy, metonymy, incongruity, and vagueness to propose various translations.

Poetry is one of the main genres in literary works, which tends to prioritize the beauty of language by emphasizing the style of language and image. Poetry is different from prose and drama. The different ways of reading will show these differences. A reader should read poetry in a clear and loud voice by emphasizing the lyrics and rhymes. By reading poetry, we can analyze the meaning of the poem with the interpretation we have. In general, poetry is a part of literary genres in rhyme and rich in connotation. In English literature, the most famous names in poetry are Robert Burns, William Wordsworth, Robert Frost, Alfred Lord Tennyson, T.S Elliot, and many other writers. For example:

Dream

Hold fast to dreams
For if dreams die
Life is a broken-winged bird
That cannot fly.
Hold fast to dreams
For when dreams go
Life is a barren field
I was frozen with snow.
Langston Hughes 1902-1967

3.2.1 Types of Poetry

Klarer (2005) mentions three types of poetry: narrative poetry, dramatic poetry, and lyrical poetry. Narrative poetry tells stories with a clear developed, structured plot and has a close relationship to Prose Fiction, although narrative poetry can still be in verse. Narrative poetry has beginning, middle, and ending parts similar to prose. Epic long poems and ballads are parts of narrative poetry. Meanwhile, the following comments' lyrical poetry focus is mainly concerned with one event, impression, or idea. Lyric poetry is a common type of poetry today.

Lindsay and Bergstorm (2019) divide poetry in terms of forms and contents, break it into ten types. They are epic poetry, narrative poetry, lyric poetry, dramatic poetry, didactic poetry, satiric poetry, romance, elegy, ode, and hymn.

1. Epic poetry is a long poem about a traditional or historical hero that contains stories of heroism, both related to legend, beliefs, and history. There are two types of epic poetry, namely:

a. Folk epic. The final value of this type is usually singing.

b. Literary Epic. The final value of the poem is to be read, understood, and impregnated by its meaning.

2. Narrative poetry, which contains a story, becomes a performer, character, setting, or a series of specific events that establish a story. Types of Narrative poetry:

a. Ballad is a variety of poetry that tells the story of human life with all kinds of characteristics.

b. Poetic Tale is a poem that contains folk tales.

3. A lyric poem contains the poet's mental outflows with all kinds of experience, attitudes, and the inner atmosphere.

4. Dramatic poetry, which is a poem that objectively portrays a person's behavior, whether through dialogue or monologue, so that it contains a particular story's description.

5. Didactic poetry, namely poetry that contains educational values that are generally displayed explicitly.

6. Satiric Poetry, poetry containing satire or criticism about the lameness or irregularity of a group or a community's life.

7. Romance, a poem that contains a surge of love for someone to the lover.

8. Elegi, the poem of lament that expresses one's grief.

9. Ode, namely poetry that contains praise for someone who has a service or attitude of heroism.

10. Hymn, a poem that contains praise to God and an expression of love for the nation and the motherland.

11. Haiku and Concrete Poetry; Haiku is a Japanese form of poetry. A Haiku consists of three lines of the verse. The first and third lines have five syllables, while the second line has seven syllables. In this kind of poetry, a detail or two are present; the reader should interpret what they suggest or imply. Concrete poetry arranges some words to look like, or something about, the subject presented.

3.2.2 Elements of Poetry

Livingstone (1993) mentions that there are some elements to make a good poem. Hence, it not necessary for a poet to use all these elements or devices; they form essential elements of it. Here are some of them:

Rhythm: It is like music for a poem, which remembers the syllables for the lines. The best technique for understanding this is to read the poem so that anyone might hear and comprehend the focused and unstressed syllables. Please tune in for the sounds and the music made when we hear the lines verbally expressed resoundingly. How do the words resound with one another? How do the words stream when they are connected? Do they sound right? Do the words fit with one another? These are the things one considers while contemplating the cadence of the sonnet. For example:

Whose WOODS these ARE I THINK I KNOW.
His HOUSE is IN the VILLage THOUGH;
He WILL not SEE me STOPping HERE
To WATCH his WOODS fill UP with SNOW

("Stopping By Woods on a Snowy Evening" by Robert Frost)

Meter: This is the basic structure of a poem. In regular units, the recurrence of a prominent feature in the sequence of speech-sounds of a language. A poem comprised of squares of lines, which pass on a single thought, which consists of a structure of syllables that follow the musicality, must be

incorporated. This structure is the meter or the metrical form of poetry. For example:
"The safest place on planet earth."
(Iambic meter= unstressed/stressed)
"Life is short to hold grudges."
(Trochaic meter= stressed/unstressed)
"Be happy, be positive, be you."
(Spondaic meter=Stressed/stressed)

Stanza: It considers a smaller unit of lines in a poem. A particular stanza has some elements, like a special meter and rhyme. According to the number of lines, stanzas are named as a couplet (2 lines), Tercet (3 lines), Quatrain (4 lines), Cinquain (5 lines), Sestet (6 lines), Septet (7 lines), Octave (8 lines).

Rhyme: It consists of the repetition, of the last stressed vowel and of all the speech sounds
following that vowel: láte-fáte; fóllow-hóllow. Rhyme is similar sounding words like 'cat' and 'hat,' 'close' and 'shows,' 'house' and 'mouse,' etc. Free verse poetry, though, does not follow this system.

Rhyme Scheme. As a continuation of rhyme, the rhyme scheme is also one of the essential elements. In other words, it is also the pattern of rhyme. It denotes by alphabets like aabb (1st line rhyming with 2nd, 3rd with 4th); abab (1st with 3rd, 2nd with 4th); abba (1st with 4th, 2nd with 3rd), etc.

Theme: It is the central idea that the poet wants to carry, and it can be a thought, a description of something or someone, or anything that the poem is about.

Symbolism: The way a poet conveys the theme is by using symbols. A symbol can represent numerous things all at once and drives the reader out of an orderly and organized strategy for looking at things. Frequently, a writer will utilize an image in a poem to make such an impact. For example

Ah! Sun-flower
Ah, Sunflower, weary of time,
Who countest the steps of the sun;
Seeking after the sweet golden clime
Where the traveler's journey is done;

(by William Blake)

In this poem, the writer uses the sunflower as the symbol for humans, and the 'sun' symbolizes life. These lines are actually about a human being's life and how our life cycle is going on. How generation after generation man walks on the same tracks which the previous one had passed. (literarydevices.net/examples-of-symbolism-in-poetry-2/)

Figurative language: it is an apparent withdrawal from what users of a language catch as the standard importance of words, or, more than likely, the typical request of words, to accomplish some uncommon significance or impact. Figures are depicted as fundamentally wonderful. However, they are essential to the working of language and imperative to all methods of discourse. It compares two things in an exciting way or even a bit surprising. Thus, it helps the reader feel like he has the same experience as the author. Following is an explanation of each figurative language with examples.

1. Imagery. One type of figurative language is used to signify all the objects and qualities of sense perception referred to in a poem, whether by literal description, by allusion, or in the vehicles (the secondary references) of its similes and metaphors. An example is from Wordsworth's "I Wandered Lonely as a Cloud": A host of golden daffodils; Beside the lake, beneath the trees, Fluttering and dancing in the breeze. He does not say "many" or "a lot of" daffodils; he uses the word "host." That means a significant amount of daffodils.

2. Personification. An inanimate object or an abstract concept spoken as though it were endowed with life or with human attributes or feelings. It can affect the way the reader imagines things. This type is used in children's books, poetry, and fictional literature. Examples include:
Beside the lake, beneath the trees, Fluttering and dancing in the breeze
Sky lowered and muttering thunder, some sad drops wept at completing of the mortal sin.
Then, land!—then, England! oh, the frosty cliffs looked cold upon me

3. Simile. A comparison between two significantly different things indicated by the word "like" or "as." A simple example is Robert Burns, "O my love's like a red, red rose."

4. Metaphor. A method of comparison in which the words 'like' and 'as' are not used. A word or articulation that literary means one sort of thing applied to a unique kind of thing, without declaring a comparison. Some examples are as follows:

·   the world is my oyster
·   you are a couch potato
·   he has a heart of stone
·   America is a melting pot

5. Alliteration. It is the repetition of a speech sound in a sequence of nearby words. The term is usually applied only to consonants and when the recurrent sound begins a word or a stressed syllable within a word. This technique is also used in some poems to give a sound effect. However, writers use alliteration for special stylistic effects, such as reinforcing the meaning, linking related words, or providing tone color and enhancing the palpability of enunciating the words. An example is the repetitions of the s, th, and w consonants in Shakespeare's Sonnet 30:

When to the sessions of sweet silent thought
I summon up remembrance of things past,
I sigh the lack of many a thing I sought
And with old woes new wail my dear time's waste....

6. Onomatopoeia. It is sometimes called echoism. It designates a word, or a combination of words, whose sound seems to resemble closely the sound it denotes: "hiss," buzz," rattle," bang."

7. Hyperbole. An appalling exaggeration that highlights a point and can be absurd or funny. It can be added to a poem to add color and depth to a character. For example:

You snore louder than a freight train
She is so dumb; she thinks Taco Bell is a Mexican phone company

You could have knocked me over with a feather

All of these elements of poetry are an essential part of building a good poem. Hence, it does not mean that all lyrics must have all these elements. It depends entirely upon the poet who has all these tools at his disposal to use conveying his ideas effectively.

3.2.3 Understanding a Poem

Some people claim that reading a poem requires special tips. Otherwise, one will not find the feeling or the tension of the poem itself. Here is some advice from *An Introduction to Literature* by Sylvan Barnett, 1993.

Read the poem aloud.

Pay attention to the black marks on the white paper and the white spaces between groups of lines. If space follows some lines, pause at least briefly, and take the preceding lines as a unit of thought

Read it twice or thrice until the connections between the beginning and what follows can be seen. One fundamental clue is to read the poem at least twice and then think about its effect: is it interesting? Why or Why not? What are some things that are interesting to others? If so, why?

Before reading any other list of the responses to some of these questions above, readers will respond differently to any work/ poem. On the other hand, since writers want to communicate, they try to control their readers' responses, and they count on their readers to understand the meaning

of words. The experience of reading a good poem and appreciating how the poet uses language is its reward. The overriding rule is not to rush, do not skip over words or sections, and read the poem aloud whenever possible.

3.3 Summary

Based on the explanation above, we can conclude that:
1. Poetry is one of the main genres in literary works that focuses more on the beauty of the language and written in verse and rhyme, and it consists of two sub-genres: Lyric poetry and Narrative poetry
2. Many elements in Poetry differ from their other siblings: fiction and drama. Poetry's elements stress more on analyzing the poem's language, such as figurative language, rhyme, imagery, symbolism, etc.
3. In reading a poem, one must follow some steps to be able to understand and analyze it. There is no single method for understanding poetry. The experience of reading a good poem and appreciating how the poet uses language is its reward. The overriding rule is not to rush, do not skip over words or sections, and whenever possible, read the poem aloud

3.4 Exercises

3.4.1 Class activity
Read and analyze "Dream," a poem by Langston Hughes above, to identify its significant's elements.

3.4.2 Individual activity

Pick up a favorite English song, write down the complete lyric, and identify the elements of a poem found in verse (Meter, Rhyme, Symbol, and figurative language)

3.5 References

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Klarer, Mario. *An Introduction to Literary Studies*, Second Edition. London: Routledge, 2004.

Livingstone, Dinah. *Poetry Handbook*. The Macmillan Press, 1993.

3.6 Recommended Readings

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CHAPTER 4

ELEMENTS OF DRAMA

4.1 Introduction

This chapter aims to provide the students with further discussion on drama. The students need to understand the intrinsic and extrinsic elements which build a drama. The students will understand the fundamental differences between drama and other genres of literature. They should understand the brief development of drama and its types.

Meeting 6 and 7

This chapter will look at drama through three aspects: how scholars define drama, the types of drama, and the elements of drama.

4.2 Discussion

4.2.1 What is drama?

Many scholars believe that drama is a fictional form of text to be performed on stage. It may take verse or prose, which makes up a story in pantomime, monologue, or dialogue and has a conflict of characters. Related to the above explanation, Pickering & Hoeper (1981:221) propose that actors perform a drama on a stage before an audience. The drama also refers to all written plays. Drama is also associated with theatre. When drama is related to performance, readers might ask, "What is the difference between drama and theatre?" because we are familiar with

the word "theatrical" to address performing arts shown in front of an audience. Generally, people often distinguish between drama, which concerns the written text or script for the performance, and theater, which involves this script's performance.

Reaske (1966:5) argues that drama portrays the life and human activity utilizing various actions and dialogues between a group of characters. The characters interact with and communicate with other characters using some media, including language, scenery, costuming, and appearance. The characters also make use of vocal emphasis, tone of voice, and nonverbal forms of expression. Through characters' actions and dialogue, the drama is more than the representation of human life. It is also entertainment.

4.2.2 Types of Drama

The ideas by Sylvan et al. (2008), DiYanni (2001), and Boulton (1980) collectively suggest that there are at least eight schools of drama. We can briefly explain each of them can as follows.

1	Classicism	This type of drama has strict rules with a five-act play. It generally tells about a curse that will fall on doomed and ignorant humans. The works of Sophocles and Aristophanes can represent examples of such a subgenre of drama.
2	Neoclassicism	This type of drama has three fundamental aspects, namely truth, decency, and magic. God controls nature is the basic theme of this type of drama.
3	Romanticism	This type of 18th-century drama deals with the view that humans can find anything with their minds and actions through nature's guidance.

		James Sheridan Knowles and Friedrich von Schiller are among the authors of this genre.
4	Realism	It is a form of drama born in the 19th century and is influenced by the values built based on positivists' thinking, primarily because of Charles Darwin's book's influence, the species). The thoughts of the positivists, among others, doubt the existence of God. The author of the drama of this genre includes Henrik Ibsen.
5	Symbolism/ Neoromanti-cism and Impression-ism	This type of drama flows with the realization that the nature of truth is only possible to be understood by intuition. It rejects the general nature of "reality." Therefore, truth as reality cannot be formulated in the language of logic itself, but symbols can only direct it. The famous author of the flow of symbolism is Maurice Maeterlinck.
6	Expressionism	a stream in the 20th century that opposed realism's efficacy, first developed in art, then in music. And spread to the world of drama/theater, which was pioneered by August Strindberg, Ernst Toller, dan George Emperor
7	Epic theatre	It provokes an understanding of a social problem through a series of connected scenes that avoid illusion and interrupt the action to address the audience directly. (Merriam Webster Dictionary)
8	Absurdism	This type of drama is created based on the view that the world is neutral, and the reality of the incident is intangible. There is no objective truth. Every human being must discover the values that he can live with and accept for himself that the value he found was truly absurd.

Source: Robert Longley (2019)

DiYanni (2000) mentions three main types of drama: tragedy, comedy, and tragicomedy. The three types can be elaborated as follows.

1	Comedy	Authors make comedies to make the audience laugh and usually come to a happy ending. Comedies place characters in unusual situations causing them to do and say funny things. There are also several sub-genres of comedy, such as romantic comedy, sentimental comedy, a comedy of manners, and tragic comedy—plays in which the characters take on the tragedy with humor in bringing serious situations to happy endings, for example, *A Midsummer Night's Dream*
2	Tragedy	Tragedies portray severe subjects like death, disaster, and human suffering in a dignified and thought-provoking way. Characters in tragedies carry tragic character flaws that ultimately lead to their demise., for instance, *Romeo and Juliet* and *Hamlet.*
3	Tragi-comedy	Tragicomedy contains both tragedy and comedy. In the tragicomedy, playwrights tended to exaggerate the characters, and sometimes there might be a happy ending after a series of unfortunate events. It combines with jokes throughout the story, just to lighten the tone. *The Merchant of Venice* is an example of this type.

The three essential types of drama have evolved into some other types, such as farce, melodrama, opera, and docudrama.

1	Farce	It is "a funny play or movie about ridiculous situations and events" (Meriam Webster Learner's Dictionary). In this type of drama, the characters behave and overact humor, which involves weird and unnatural physical acts that

		they do intentionally. Sample of this type includes Samuel Beckett's *Waiting for Godot*.
2	Melodrama	It is a "drama in which many exciting events happen, and the characters have very strong or exaggerated emotions" (Meriam Webster Learner's Dictionary). Melodramas depict classic characters such as heroes, heroines, and villains dealing with particular and sensational situations, as found in *The Glass and Menagerie* by Tennessee Williams.
3	Opera	It is "a kind of performance in which actors sing all or most of the words of a play with music performed by an orchestra" (Meriam Webster Learner's Dictionary). In this drama, the characters get involved in a story that combines dialogue, music, and dance as it is in *a Bohème* by Giacomo Puccini.
4	Docudrama	It is "a movie that is usually made for television, and that tells a story about real events that have happened recently" (Meriam Webster Learner's Dictionary). Docudramas, another name for documentary drama, widely portrays historical events or real significant theatre, film, and radio situations.

Source: adapted from some sources

4.2.3 The Structure of Drama

An arranged storyline makes up a drama, and its structure consists of acts, episodes, scenes, dialogues, prologues, and epilogues, which will be explained in the following table.

1	Act	An *act* is a group of scenes that form an essential part of a play. Plays usually have one to five *acts.*
2	Episode	The episode is also known as round, which contains one wholeness of a small story that becomes the whole drama. The act is the part of a drama that concludes a story and event in a place complete

		with a specific time and chronological order.
3	Scene	The scene, a part of a drama, can show a change in events. This change continues with a change of character or a change of place and time settings.
4	Dialogue	Dialogue is part of a drama script in a conversation between one character with another. It is a unique feature of drama that distinguishes it from other types of literary works.
5	Prologue	Prolog is an introduction before entering into a drama story. It contains a description of the drama the actors will perform.
6	Epilogue	The epilogue is the final part of a drama performance that contains the drama's conclusions. An epilogue will usually contain a lot of meaning and the message of the drama.

4.2.4 What Makes A Drama

A playwright writes a drama through the incorporation of some elements, both intrinsic and extrinsic ones. To see the elements in more detail, let us look first at the following sample of play. The following is an excerpt from Colin Campbell Clement's one-act play, "Yesterday."

<div align="center">

YESTERDAY
a play in one-act
by Colin Campbell Clements

</div>

<div align="center">

CHARACTERS
A Certain Lady of Quality
A British Officer, late of the Indian Army

</div>

[A secluded nook off the ballroom of a London house. Almost hidden by palm trees is a long comfortable divan piled with colored cushions. The nook in question is the sort of hide-and-seek place one has around one's house for young lovers. How Lady A--for she is something past

sixty, ever came to be in the place, is more than we can understand. But there she is, just entering from the back and walking toward the divan when the curtain rises. Perhaps Cupid--oh no, the idea is preposterous, for, as I said before, Lady A--is past sixty (of course she doesn't look it--no woman ever does), and besides, she's dreadfully--er--Victorian.]A British Officer, late of the Indian Army

SHE: [Sinking down into the cushions on the divan she leans back and closes her eyes.]Oh, dear. Oh, dear me! How things have changed. [She's thinking of the debutantes with their absurd coiffures, their ridiculous gowns, their outrageous manners and their preposterous way of dancing.] How things have changed! I should never have believed it possible!

[An immaculately groomed old gentleman in uniform comes stumbling toward the divan.]

HE: Rot ... silly rot ... idiots! What is the world coming-- [He sees the lady.] Oh, I beg your pardon. I beg your pardon. I thought I was quite alone.

SHE: You were referring to the dancing?

HE: Quite right, quite right. My word, it's preposterous, isn't it?

SHE: [Raising her eyebrows] You mean so unconventional?

HE: That's a--hardly the word for it. [He begins nervously to search for his eyeglass.]Hardly the word for it.

SHE: These coming-out parties are not what they used to be when--

HE: Coming out--coming out; my word, nobody seems to be in these days!

SHE: [Who is slow at seeing jokes] The young ladies, I mean--the young ladies.

HE: [Who has found his eyeglass, and by a series of fantastic muscular contractions succeeds in fixing it firmly in his right eye] Exactly, exactly! Yes, the young ladies. 'Pon my word, there doesn't seem to be much left for them to come out of. Egad, they seem to be all arms and legs--ahem--limbs.

SHE: Won't you sit down, Colonel?

HE: [Petulantly] General, Madam. General.

SHE: [Lifting her lorgnette] General--pardon my mistake. Oh, yes, we were speaking of the dancing. You see the world moves so fast nowadays, and I suppose the dances must keep up with the world.

HE: The world--running away with itself!

SHE: [Toying with her white feather fan; when she speaks there is just

the slightest quiver in her voice] It was different when we were young, but we must be tolerant. We are old people now.

HE: [The eyeglass snaps from his eye] Old? I beg your pardon! Not old, Madam, not really old. Middle-aged, perhaps, yes, middle-aged--but not old.

SHE: [Looking up out of the corners of her eyes which twinkle kindly] Yes, that's it,middle-aged.

HE: [Moving over to the divan, and, with some difficulty, sitting down; he rubs his knee cautiously. From somewhere behind the palms comes the din of a modern, ultra-modern "Jazz" orchestra] There goes that unspeakable music again, that infernal racket! It's like the tom-toms one hears in Africa! Much worse, in fact. Awful! [He pauses] Yes, I dare say you are right, quite right; times do change. But we seem to be going backward rather than forward. But we must accept the facts.

SHE: [With a sigh] Unfortunately.

HE: I had hoped-- [There is a crash in the music] I had hoped, when I accepted the invitation for this ball tonight, that I would find something--something to remind me, even remotely, of my youth, but 'pon my word, they've even done over the house!

SHE: [Leaning forward] Oh! You have been here before? May I ask--

HE: Yes, yes; done over the house! And in this horrible modern way, too!

SHE: No--you see, I know this house quite well. I believe nothing has been changed, nothing.

HE: Nothing changed? Really? Well, it seems changed; yes, it seems changed. Perhaps it is I who have--er--changed. [He is looking for his eyeglass again] Perhaps it is I who have changed.

SHE: [Turning suddenly] Perhaps; you know when one grows old--

HE: [Turning suddenly] Old, Madam, old?

SHE: I should say, middle-aged; when one reaches--

HE: Middle-aged! Why, I'm just in the prime of my life ... just in the prime! Don't feel a day over twenty, not a day. [He slaps his knee, and immediately wishes he hadn't. Confidentially.] Why, at the War Office, they still call me "Richard."

SHE: [In a whisper] Richard?

HE: [Good-naturedly] Yes. And at the East Indian United Service they call me--they call me "Dick"! Not to my face, mind you. But they do call me "Dick."

SHE: [She has turned and is looking up into his face] Richard? East

Indian United Service Club? May I ask--

HE: Yes, yes, that's it. [He chuckles.] That's it! So you see I'm not so old, Madam. [His chest expands perceptibly.] Of course, I have accomplished a great deal during the short time I have been in Her Maj- - [He coughs nervously] that is, His Majesty's service. It's forty-one years ago tomorrow that I went out, and I've seen service, my word, for a young chap, I have seen service!

SHE: Forty-one years ... forty-one years ago?

HE: Yes, yes, quite right. And, as I was saying, I had hoped to find something of my youth here, some of the old corners and nooks and faces. [He pauses for a moment and looks up at the ceiling.] Some of the old familiar faces. One in particular.

SHE: [Stretching out her hand] Then you--

HE: Oh, dear, yes, very much so. I suppose every youngster is--until he gets sense. Oh, I was very much in love at the time, foolishly so. Couldn't live without her, and all that sort of thing. She was a snappy little thing ... clever, pretty, very pretty, as I remember--blue eyes and golden hair--that sort of girl.

SHE: [Nervously toying with her fan] And you--you quite forgot her when you went away?

HE: [Looking up quickly] Yes, yes ... I quite forgot her, quite forgot her. Life in the service is strenuous, you know. Besides, there's hunting, polo, and that sort of thing.

SHE: [In a low whisper] And--and married someone else?

HE: [Exploding] Never! Oh, I beg your pardon. [He relaxes again] No - - no, I never married. Hadn't the time, matter of fact.

SHE: And--and the young lady?

HE: [Shrugging his shoulders] I dare say she is the mother of a large family now. Oh, dear me, how times do change. As I was saying, I was very much in love with her, at the time--at the time, you understand. But the family--her family, you understand, rather objected to me, so I-- I broke off the whole affair, joined the Indian service [He leans far back and takes a deep breath] --and I've been quite content, quite.

SHE: Yes? And you--you haven't tried to see--the--young lady since you returned to England?

HE: See her? See her? Oh, dear, no. It might be--er--rather, rather embarrassing for both of us. [He closes his eyes] You see, we were practically engaged at the time. That is, I hadn't come right down to asking, but you know how some things are understood, so to speak.

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SHE: [Quickly] But you went away and left--

HE: Not exactly left her; let me see, let me see, as I recall it, I believe I did ask her to marry me.

SHE: And she refused?

HE: Let me see, did she refuse? [He taps his head absent-mindedly] Did she refuse? Ah, now I remember! She said we would have to think it all over very carefully. Yes, that's it, her very words, "very carefully"! I remember how she wrinkled up her little snub nose and--

SHE: [Throwing back her head and staring coldly at the man beside her] Sir, that is--

HE: [Good-naturedly] Yes, yes, her little snub nose. [He looks up suddenly.] Oh, mind you, it was a nice little nose!

SHE: And did you think it over carefully, "very carefully"?

HE: Not at all! I was a bit of a wild dog in those days, you know ... like most young men. My pride was hurt. [He chuckles softly] I was a proud young fellow ... like most young men, you understand. Of course I expected her to fall in my arms--and live there happily ever after--that is, not in my arms, you know, but--

SHE: As your wife. I understand.

HE: As my wife? Oh, yes, yes.

SHE: You were a romantic youth.

HE: Very, very--exceedingly so. I believe I must have been reading Disraeli's novels at the time. Rubbish!

SHE: But you, you--quite lost all trace of the--young lady?

HE: Quite. [He pauses a moment] Oh, I was a conceited young ass.... Like most young men, you know. Wouldn't have written for worlds! Several years afterward I read in theTimes that Ann--

SHE: [Turning away quickly] Ann?

HE: Yes, Ann, Ann. Pretty name, isn't it? I was always fond of the name. As I was saying, several years afterward, I read in the Times that she had gone with her father to Florence; since then--nothing.

SHE: And so your romance ended?

HE: It will never--yes, yes, quite so. It ended.

SHE: [After a long pause] You never married?

HE: No, hadn't the time, always busy. Oh, I did think of it now and then, not often, mind you, but now and then. Life in the service does get lonely at times, when the hunting season is off, especially.

SHE: Oh--

HE: But I don't mind saying that a man should get married. Yes,

indeed ... yes, indeed. My word, I did need some one to take care of me, some one to--

SHE: You've outgrown that need?

HE: [Looking up suspiciously] Yes, quite, oh, quite--my man is vary capable. Quite. [The stillness is broken by harsh laughter and the sound of crashing, ear-splitting music.]There goes that infernal music again.

SHE: Why, it's a waltz. [They both sit in silence listening to the music; she quickly brushes a tear from her cheek.] Yes--a waltz. Ah, what happy days those were! Music brings back so many memories. And the young people are happy. Ah, forty-two years ago I, too, could dance and laugh as they, but--

HE: [Fumbling for his eyeglasses] You--really?

SHE: Yes--in this very house, forty-two years ago.

HE: [Through his glass he gazes at the lady next to him.] Forty-two years ago; 'pon my word, so long ago as that?

SHE: Is it so long ago?

HE: Forty-two years, forty-two years-- [He jerks back his head suddenly.] I say, we must have known each other--then.

SHE: Perhaps--perhaps.

HE: Do you know, I believe I didn't catch your name. Awfully stupid of me--awfully. I have the pleasure of--

SHE: Yes, perhaps we did know each other then, and again, perhaps we didn't.

HE: Quite right. And--you've lived in England ever since?

SHE: No, after you-- [She coughs.] That is, I've lived out of England a great deal. I have a small villa near Florence.

HE: Have you really? Delightful place, Florence.

SHE: Yes, though a bit lonely at times.

HE: Is it really? You know, I had always thought of it as quite gay. That only goes to show how mistaken one can be.

SHE: [Her thoughts far away] Yes ... yes.

HE: But--but I suppose you have your children about you, and all that sort of thing.

SHE: No, I never married.

HE: That's a bit unusual, isn't it?

SHE: [Without looking up] Is it?

HE: [Sliding away to the farthest end of the divan] And, I suppose you never will?

SHE: No ... no.

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HE: [Looking up at her through half-closed eyes] You know-- [There is a crash in the music.] There goes that infernal music again!

SHE: Yes. Perhaps we had better join the company, Colonel--er--General Farrington.

HE: [Puzzled] General Sir Richard Farrington.

SHE: Oh, I beg your pardon!

HE: And may I have the pleasure of knowing to whom I am indebted for a very pleasant half-hour--may I have the pleasure of knowing to whom I have been speaking?

SHE: [After a rather awkward pause] Why--yes--I am Lady Ann Trevers.

HE: Lady Ann Trevers? [Sir Richard stumbles in trying to get to his feet] Not Lady Ann of--

SHE: Yes, Sir Richard.

HE: 'Pon my word! God bless my soul! Ann Trevers ... Ann Trevers! I might have known you the moment I saw you--but I must admit I don't see so well as I used, that is, not quite so well. Ann Trevers! And to think that after all these years and in this very house--

SHE: Yes, Richard.

HE: [Now trembling with excitement] Ann! You said you never married?

SHE: Never married. No.

HE: 'Pon my word, but I thought--

SHE: You were mistaken. It was you--I loved then.

HE: [Somehow he has got hold of Lady Ann's hand and is, a bit awkwardly, but ardently, pressing it to his lips.] And when you said, "We must think it all over very carefully," you really meant--

SHE: Yes, I really meant--

HE: Now isn't that just like a woman! [He leans far back and scratches his head doubtfully.] Isn't that just like a woman!

SHE: Is it?

[From somewhere a waltz is heard. A great golden moon has risen out of the East and is peeping in at the windows.]

HE: Ah me, what happy days those were.

SHE: What happy days.

HE: Yes ... yes. [He looks up suddenly.] My word, isn't that a waltz they are playing?

SHE: Yes--a waltz.

HE: Ann, will you finish this waltz with me?

SHE: Yes, Richard.

[Lady Ann holds out her hand, he takes it, and draws her to him.]

[It is best to lower the curtain here.]

<div align="center">END of PLAY</div>

The one-act play is reprinted from Ten Minute Plays. Ed. Pierre Loving. New York: Brentano's, 1923. It is now in the public domain and may therefore be performed without royalties.

A drama consists of three types of elements: literary element, technical element, and performance element. What constitutes a good drama? It is arguable what elements make a good drama. To understand what a good drama should have, Aristotle has suggested the following six things to be essential to good drama, namely plot, theme, character, dialogue, music, and spectacle. Combined with modern theatrical elements, elements proposed by Plato and other scholars such as Shepherd & Wallis (2004) recently can be elaborated as follows.

4.2.4.1 Literary Elements of Drama

DiYanni (2000) claims that there are five main elements of drama: plot, character, dialogue, staging, and theme. DiYanni says, "plot is the order of the incidents, their arrangement, and form" (743). It is the structure of action which arranges what happens in the play. The plot exposes the basic storyline of the play from the beginning to the last round. As found in prose fiction, drama embraces the traditional plot structure, consisting of exposition, rising action, climax, falling action, and denouement.

1	Character	Characters are the people that the actor portrays in the play, and It is the characters who move the action forward. A character or drama actor can consist of the main character and a supporting

		character. Each character has an antagonistic character (bad) and a protagonist (good) character.
2	Dialogue	Dialogue is essential in the play in which it refers to the words spoken by the characters. The playwright uses the dialogue to move the play's action and plot, establish the setting, and reveal character.
3	Staging	Staging refers to visual detail of performance, including actors' positions on stage, actors' non-verbal gesture, the scenic background, the props, costumes, lighting, and sound effects.
4	Theme	The theme refers to the meaning of the play. The theme is the main idea a play carries and delivers to the audience through the plot, characters, dialogue, and staging. The theme of a play might be obvious or quite subtle, dependent on individual work.
5	Convention	Convention refers to the playwright and director's techniques and methods to create the desired stylistic effect.
6	Genre	Genre refers to the type of play that includes comedy, tragedy, mystery, and historical play.
7	Audience	The audience is the people who watch a play. Many playwrights consider the audience to be an essential element of drama.

There are some literary elements in the modern theater that playwrights and stage directors concern as the following table shows.

1	Initial incident	The initial incident refers to the event that gets the story going.
2	Preliminary event	A preliminary event is whatever occurs before the play's action that is directly related to the play.
3	Rising action	The rising action is a series of events which follow the initial incident and leading up to the

5		dramatic climax
4	Rising action	The climax is the peak of a conflict, which takes place and offers an alternative way to choose.
5	Falling action	The falling action refers to the events that happen after the climax
6	Denouement	The denouement is another term for the conclusion from the French word for "unraveling."

4.2.4.2 Technical Elements

Some scholars suggest that technical drama elements include spectacle, scenery, costumes, props, lights, music/rhythm, and sounds.

1	Spectacle	Spectacle refers to visual elements such as sets, costumes, and special effects. The spectacle is everything that the audience sees as they watch the play. The setting or setting is a description of a place, time, and a situation of events that exist in a drama story.
2	Scenery	Scenery (set) is the theatrical equipment such as curtains, flats, backdrops, or platforms, used in a dramatic production to communicate the environment.
3	Costume	Costumes refer to clothing and accessories worn by actors to portray character and period. Makeup deals with Costumes, wigs, and body paint used to transform an actor into a character.
4	Props	Props (Short for *properties) are* any article, except costume or scenery, used as part of a dramatic production; any moveable object appears on stage during a performance.
5	Light	Lights are crucial for drama on stage because the placement, intensity, and color of lights help communicate environment, mood, or

		feeling.
6	Music/Rhythm	Music/Rhythm often accompanies a drama.
7	Sound	Sound refers to the effects an audience hears during a performance to communicate character, context, or environment.

4.2.4.3 Performance Elements of Drama

Literary scholars divide performance elements into acting, character motivation, character analysis, empathy, speaking, breath control, vocal, inflection, projection, speaking style, diction, gesture, and facial expression.

1	Acting	Acting is the use of face, body, and voice to portray an actor or a character.
2	Character motivation	Character motivation is the reason(s) for a character's behavior.
3	Character analysis	Character analysis is someone's response to the elements of drama – literary, technical, and performance.
4	Empathy	Empathy is the capacity to relate an actor's feelings to those of another.
5	Breath control	Speaking is the mode of expression or delivery of lines.
6	Breath control	Breath control is the proper use of the lungs and diaphragm muscle for maximum capacity and efficiency of breath for speaking.
7	Vocal expression	The vocal expression refers to the way an actor uses his or her voice to convey character.
8	Inflection	Inflection refers to how an actor's voice changes in pitch or loudness.
9	Projection	Projection is how well the voice the actor carries to the audience.
10	Speaking style	Speaking style refers to the mode of expression or delivery of lines.
11	Diction	Diction is the use and pronunciation of words which carry the clarity of speech.

| 12 | Gestures | Gestures refer to the movement of the actor's head, shoulder, arm, hand, leg, or foot to convey meaning. |
| 13 | Facial expression | The facial expression refers to the actor's physical and vocal aspects to convey mood, feeling, or personality. |

4.3 Summary

Drama/Play is a story delivered through the dialogues and actions of actors on stage. It is a more complex composition compared to poems and prose fiction. Its composition has more elements that make it possible for actors to perform it on stage. It has three groups of elements: literary elements, technical elements, and performance elements. Literary elements consist of characters, setting, plot, and theme. Besides, a drama may have more elements such as stage, props, director, costume, sound, light, and audience. These elements all function in the performance of drama such as tragedy, comedy, tragicomedy, opera, and other types of modern dramas.

4.4 Exercises

4.4.1 Class Activity

a. In a group of three to four, fill in the following questions.

Looking at a play
Imagine that "The Lion and the Frog" will be made into a play. Answer the questions by filling in the blank.
1. Who are the characters in the play?
…………………………………………………………
……………………………., ………………………..
2. What is the setting?
…………………………………………

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> 3. What are the events that build the story? List them in order.
> a.…………………………………………….
> b.……………………………………………
> c.…………………………………………….
> d. Etc

4.4.2 Individual Assignment

Draw a picture of the setting from the above drama on a separate paper!

4.5 References

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CHAPTER 5

ELEMENTS OF FICTION

5.1 Introduction

This chapter aims to discuss some fundamental elements students encounter when reading a novel, novella, or short story. The readers will study some items dealing with characterization, place, time, a sequence of events placed by authors in their story, and general ideas that make stories. These elements are essential in composing a story.

Meeting 8 and 9

This chapter will study prose fiction and essential fiction elements such as plot, setting, character, and theme.

5.2 Discussion

What is fiction? Kennedy (1987: 3) argues that fiction is "a name for stories not entirely factual, but at least partially shaped, made up, imagined." Although some writers compose their stories based on real incidents, as he believes, they might have used their literary skills and imagination to arrange and provide the facts to appear artistic. Kennedy claims that the facts the stories carry are not more important than how their writers deliver them. Let us consider the following story.

THE TELL-TALE HEART
by Edgar Allan Poe
1843

TRUE! --nervous --very, very dreadfully nervous I had been and am; but why will you say that I am mad? The disease had sharpened my senses --not destroyed --not dulled them. Above all was the sense of hearing acute. I heard all things in the heaven and in the earth. I heard many things in hell. How, then, am I mad? Hearken! and observe how healthily --how calmly I can tell you the whole story.

It is impossible to say how first the idea entered my brain; but once conceived, it haunted me day and night. Object there was none. Passion there was none. I loved the old man. He had never wronged me. He had never given me insult. For his gold I had no desire. I think it was his eye! yes, it was this! He had the eye of a vulture --a pale blue eye, with a film over it. Whenever it fell upon me, my blood ran cold; and so by degrees --very gradually --I made up my mind to take the life of the old man, and thus rid myself of the eye forever.

Now this is the point. You fancy me mad. Madmen know nothing. But you should have seen me. You should have seen how wisely I proceeded --with what caution --with what foresight --with what dissimulation I went to work! I was never kinder to the old man than during the whole week before I killed him. And every night, about midnight, I turned the latch of his door and opened it --oh so gently! And then, when I had made an opening sufficient for my head, I put in a dark lantern, all closed, closed, that no light shone out, and then I thrust in my head. Oh, you would have laughed to see how cunningly I thrust it in! I moved it slowly --very, very slowly, so that I might not disturb the old man's sleep. It took me an hour to place my whole head within the opening so far that I could see him as he lay upon his bed. Ha! would a madman have been so wise as this, And then, when my head was well in the room, I undid the lantern cautiously-oh, so cautiously --cautiously (for the hinges creaked) --I undid it just so much that a single thin ray fell upon the vulture eye. And this I did for seven long nights --every night just at midnight --but I found the eye always closed; and so it was impossible to do the work; for it was not the old man who vexed me, but his Evil Eye. And every morning, when the day

broke, I went boldly into the chamber, and spoke courageously to him, calling him by name in a hearty tone, and inquiring how he has passed the night. So you see he would have been a very profound old man, indeed, to suspect that every night, just at twelve, I looked in upon him while he slept.

Upon the eighth night I was more than usually cautious in opening the door. A watch's minute hand moves more quickly than did mine. Never before that night had I felt the extent of my own powers --of my sagacity. I could scarcely contain my feelings of triumph. To think that there I was, opening the door, little by little, and he not even to dream of my secret deeds or thoughts. I fairly chuckled at the idea; and perhaps he heard me; for he moved on the bed suddenly, as if startled. Now you may think that I drew back --but no. His room was as black as pitch with the thick darkness, (for the shutters were close fastened, through fear of robbers,) and so I knew that he could not see the opening of the door, and I kept pushing it on steadily, steadily.

I had my head in, and was about to open the lantern, when my thumb slipped upon the tin fastening, and the old man sprang up in bed, crying out --"Who's there?"

I kept quite still and said nothing. For a whole hour I did not move a muscle, and in the meantime I did not hear him lie down. He was still sitting up in the bed listening; --just as I have done, night after night, hearkening to the death watches in the wall.

Presently I heard a slight groan, and I knew it was the groan of mortal terror. It was not a groan of pain or of grief --oh, no! --it was the low stifled sound that arises from the bottom of the soul when overcharged with awe. I knew the sound well. Many a night, just at midnight, when all the world slept, it has welled up from my own bosom, deepening, with its dreadful echo, the terrors that distracted me. I say I knew it well. I knew what the old man felt, and pitied him, although I chuckled at heart. I knew that he had been lying awake ever since the first slight noise, when he had turned in the bed. His fears had been ever since growing upon him. He had been trying to fancy them causeless, but could not. He had been saying to himself --"It is nothing but the wind in the chimney --it is only a mouse crossing the floor," or "It is merely a

cricket which has made a single chirp." Yes, he had been trying to comfort himself with these suppositions: but he had found all in vain. All in vain; because death, in approaching him had stalked with his black shadow before him, and enveloped the victim. And it was the mournful influence of the unperceived shadow that caused him to feel --although he neither saw nor heard --to feel the presence of my head within the room.

When I had waited a long time, very patiently, without hearing him lie down, I resolved to open a little --a very, very little crevice in the lantern. So I opened it --you cannot imagine how stealthily, stealthily --until, at length a simple dim ray, like the thread of the spider, shot from out the crevice and fell full upon the vulture eye.

It was open --wide, wide open --and I grew furious as I gazed upon it. I saw it with perfect distinctness --all a dull blue, with a hideous veil over it that chilled the very marrow in my bones; but I could see nothing else of the old man's face or person: for I had directed the ray as if by instinct, precisely upon the damned spot.

And have I not told you that what you mistake for madness is but over-acuteness of the sense? --now, I say, there came to my ears a low, dull, quick sound, such as a watch makes when enveloped in cotton. I knew that sound well, too. It was the beating of the old man's heart. It increased my fury, as the beating of a drum stimulates the soldier into courage.

But even yet I refrained and kept still. I scarcely breathed. I held the lantern motionless. I tried how steadily I could maintain the ray upon the eve. Meantime the hellish tattoo of the heart increased. It grew quicker and quicker, and louder and louder every instant. The old man's terror must have been extreme! It grew louder, I say, louder every moment! --do you mark me well I have told you that I am nervous: so I am. And now at the dead hour of the night, amid the dreadful silence of that old house, so strange a noise as this excited me to uncontrollable terror. Yet, for some minutes longer I refrained and stood still. But the beating grew louder, louder! I thought the heart must burst. And now a new anxiety seized me --the sound would be heard by a neighbour! The old man's hour had come! With a loud yell, I threw open the lantern and

leaped into the room. He shrieked once --once only. In an instant I dragged him to the floor, and pulled the heavy bed over him. I then smiled gaily, to find the deed so far done. But, for many minutes, the heart beat on with a muffled sound. This, however, did not vex me; it would not be heard through the wall. At length it ceased. The old man was dead. I removed the bed and examined the corpse. Yes, he was stone, stone dead. I placed my hand upon the heart and held it there many minutes. There was no pulsation. He was stone dead. His eve would trouble me no more.

If still you think me mad, you will think so no longer when I describe the wise precautions I took for the concealment of the body. The night waned, and I worked hastily, but in silence. First of all I dismembered the corpse. I cut off the head and the arms and the legs.

I then took up three planks from the flooring of the chamber, and deposited all between the scantlings. I then replaced the boards so cleverly, so cunningly, that no human eye --not even his --could have detected any thing wrong. There was nothing to wash out --no stain of any kind --no blood-spot whatever. I had been too wary for that. A tub had caught all --ha! ha!

When I had made an end of these labors, it was four o'clock --still dark as midnight. As the bell sounded the hour, there came a knocking at the street door. I went down to open it with a light heart, --for what had I now to fear? There entered three men, who introduced themselves, with perfect suavity, as officers of the police. A shriek had been heard by a neighbour during the night; suspicion of foul play had been aroused; information had been lodged at the police office, and they (the officers) had been deputed to search the premises.

I smiled, --for what had I to fear? I bade the gentlemen welcome. The shriek, I said, was my own in a dream. The old man, I mentioned, was absent in the country. I took my visitors all over the house. I bade them search --search well. I led them, at length, to his chamber. I showed them his treasures, secure, undisturbed. In the enthusiasm of my confidence, I brought chairs into the room, and desired them here to rest from their fatigues, while I myself, in the wild audacity of my perfect

triumph, placed my own seat upon the very spot beneath which reposed the corpse of the victim.

The officers were satisfied. My manner had convinced them. I was singularly at ease. They sat, and while I answered cheerily, they chatted of familiar things. But, ere long, I felt myself getting pale and wished them gone. My head ached, and I fancied a ringing in my ears: but still they sat and still chatted. The ringing became more distinct: --It continued and became more distinct: I talked more freely to get rid of the feeling: but it continued and gained definiteness --until, at length, I found that the noise was not within my ears.

No doubt I now grew very pale; --but I talked more fluently, and with a heightened voice. Yet the sound increased --and what could I do? It was a low, dull, quick sound --much such a sound as a watch makes when enveloped in cotton. I gasped for breath --and yet the officers heard it not. I talked more quickly --more vehemently; but the noise steadily increased. I arose and argued about trifles, in a high key and with violent gesticulations; but the noise steadily increased. Why would they not be gone? I paced the floor to and fro with heavy strides, as if excited to fury by the observations of the men --but the noise steadily increased. Oh God! what could I do? I foamed --I raved --I swore! I swung the chair upon which I had been sitting, and grated it upon the boards, but the noise arose over all and continually increased. It grew louder --louder --louder! And still the men chatted pleasantly, and smiled. Was it possible they heard not? Almighty God! --no, no! They heard! --they suspected! --they knew! --they were making a mockery of my horror!-this I thought, and this I think. But anything was better than this agony! Anything was more tolerable than this derision! I could bear those hypocritical smiles no longer! I felt that I must scream or die! and now --again! --hark! louder! louder! louder! louder!

"Villains!" I shrieked, "dissemble no more! I admit the deed! --tear up the planks! here, here! --It is the beating of his hideous heart!"

-THE END-

In this story, Edgar Alan Poe offers readers with daily facts readers may find, such as darkroom, young and older man, and someone's involvement in others' lives. These familiar facts reflect the universal activities of human beings. Although Poe provides facts, he interestingly employs the story elements, such as settings, characters, plot, and symbol. His writing skills make readers feel something interesting.

The way Poe explores his writing skills follows Kennedy's ideas on fiction. Kennedy contends that what is more important in fiction is the art, not the facts provided. Writers generally produce stories in or about themselves or the people around them. The facts about their life and the situation the writers go through may influence them in writing their works. In other words, the facts they have known may influence when composing the stories, no matter how much the facts they use.

The Main Elements of Fiction

Every fiction is unique. It consists of some elements, both intrinsic and extrinsic. The number of elements that build a story is subjectively dependent on the ones which are needed by its writer. However, many elements that writers may use plot, setting, character, symbol, and point of view are commonly the necessary elements to develop a story and its theme. With such a description, let us examine each of these elements.

5.2.1 Plot

DiYanni (2000: 44) writes, "Plot is the arrangement of events that make up a story." When dealing with the plot,

many literary scholars refer to the plot structure called Freytag's Pyramid, introduced by Gustav Freytag, a German playwright t who lived during the 1800s. Freytag's Pyramid has five parts: exposition, rising action, climax, falling action, and denouement, also known as resolution.

Figure 3.1: Freytag's Pyramid
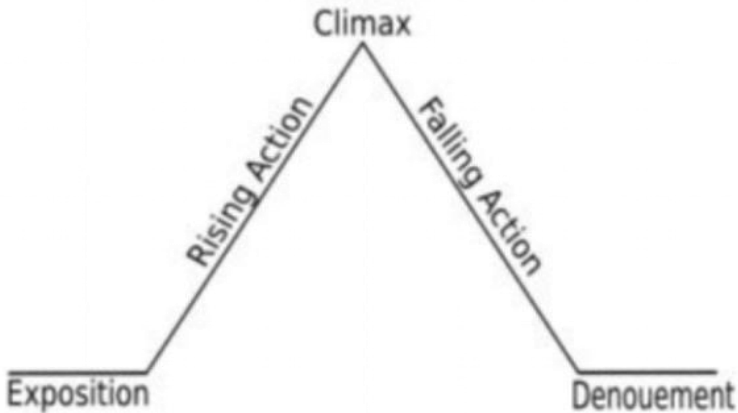
Source: adapted from DiYanni (2000)

Although some scholars disagree with others in terms of elements that build a story plot, DiYanni (2000: 45) argues that the plot of a typical short story comprises exposition, complication, crisis /climax, falling action, and resolution. This division is more or less similar to what Freytag has proposed. Exposition, the beginning of the story, introduces the characters, time, and the problem. Complication (Rising Action), which comes next, is when the writer includes the events that the main character encounters. The writer will develop events, which then make the problem more

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complicated. The complex problem will reach its climax crisis, a single event with the most incredible intensity to which the main characters must face. After the main character faces the climax, the character usually can solve it, and then the story will fall off. Resolution (denouement) provides closure to the story.

Many writers use a conflict (conflicts) when they compose their plots by employing a struggle between two or more opposing forces that the main character (s) resolves by the end of the story. Conflict is the struggle between two things, for which the main character (the protagonist)has a conflict with the main character's adversary (the antagonist). The conflict may be one of the following types:
    * Character vs. Other Character(s)
    * Character vs. Nature
    * Character vs. Society Structure
    * Character vs. Environment
    * Character vs. God
    * Character vs. Oneself
Most lay readers in English read the plot to understand a story. The first reading widely deals with the plot. They use the plot as the starting point to understand the story they are reading. The plot causes them to be interested in reading the story.

5.2.2 Setting

What is the setting? According to Kennedy (1987), setting refers to time and place. Setting in fiction refers to where and when a story takes place and actions are conducted. The actions may happen in the contexts of time, place, and social environment. The actions may occur in the physical environment of a story or any specific times or events. The

characters act in these contexts. The setting of the stories generally can be grouped into two types of settings.

Physical setting	It is where the story takes place in the real world or made-up worlds.
Chronological Setting	It is when the story occurs either at general or specific times.
	It can also be equally general or specific events which ever happened in the past.

The setting may also include the immediate surroundings of the characters, such as trees, furniture, food, a house or car; the time of days, such as morning, afternoon, or night; the weather, such as cloudy, sunny, windy, snow, or rain; the time of year, such as fall, winter, summer, spring; the historical periods such as what century or decade the story takes place; or the geographical location including the city, state, country, and possibly even the universe, if the writer is writing science fiction.

5.2.3 Character

Characters are the actors in the story that causes the story to move from one activity to another. They may be the people, animals, or aliens. The writers reveal the characters as they need either by description or through their actions. Authors allow readers to understand the characters through what they say, think, sense, and act.

Scholars categorize characters into the major, minor, round, flat, static, and dynamic characters. Forster (2016), an English novelist, identifies characters as flat or round. Flat characters do not usually play essential roles in the stories. They often have only one or two traits with a short description. A flat character may be a stock character, a

stereotypical figure easily recognized by readers, such as the mad leader or the evil woman.

On the other hand, the round characters play an essential role, sometimes the lead roles in stories. They are complex, dimensional, and well-developed. The stories are about them; therefore, pages of writing will be about them. They often change by going through a life-changing experience as the story unfolds.

When discussing stories with other readers and writers or writing an analysis of a story, fictional characters can be described as static or developing. Static means the character stays the same throughout the story. They do not change. Developing, also called dynamic, means the character changes. The change may impact the character's beliefs, attitudes, or actions. The change may be small or large. This change occurs because the character experiences an epiphany, an insight about life.

Characters in fiction can be major and minor, static, and dynamic characters. A major character is an actual figure at the center of the story. The major character (protagonist) is a figure whose conflict with an antagonist may spark the story's conflict. Supporting the protagonist is one or more secondary or minor characters whose function partly illuminates the major character(s). Minor characters are often static or unchanging, and they remain the same from the beginning of a work to the end. On the other hand, dynamic characters exhibit some kind of change – of attitude, purpose, behavior, as the story progresses.

5.2.4 Symbol

A symbol is the use of something to mean something else. Symbols are devices used to evoke complex ideas. Some

symbols are globally recognized, and some are locally understood. Symbols such as the Christian cross, the Star of David, a swastika, a nation's flag are conventional. A symbol can be a setting, character, action, object, name, or anything else in a specific literary work that maintains its literal significance while it suggests other meanings. For example, in Hawthorne's The Scarlet Letter, the letter A has multiple symbolic meanings in work. These meanings indeed do not automatically carry over into other stories about whales. Frequently it is a tangible physical thing that symbolizes something intangible. The Seven/Eleven stores understood that a few years ago, they were selling roses with a sign saying, "A Rose Means 'I Love You.' The primary point of a story rarely depends solely on understanding a symbol. However essential or exciting they might be, symbols usually add interest or depth to understanding the works. If I tell someone that the tree in a specific story symbolizes the Garden of Eden, s/he may ask, "Is that there, or did you make it up?" or "How do you know what the author meant?"

5.2.5 Point of View

In fiction, the point of view refers to the character who tells a story. The character narrates how the story goes on. A story may have one or more points of view. However, DiYanni (2000) argues that generally, points of view can be third person points of view or first-person points of view. The third-person narrator uses pronouns *he, her, him, her, his, hers, them*, and *theirs*. The third-person narrator stays out of the story. This type of narrator plays the roles in two ways: third-person limited or third-person omniscient. Third-person limited means that the narrator exists only in

one character's thoughts. Whereas, third-person omniscient means the narrator exists in various character's thoughts.

The two types of narrator may be as follows.

No	Sub Type	Traits
1	Omniscient	The omniscient narrator knows everything, takes the reader inside the characters' thoughts, feelings, and motives, and shows what the characters say and do.
2	Limited omniscient	The limited omniscient narrator takes the reader inside one (or few characters) but knows nothing about other characters.
3	Objective (Dramatic)	The objective narrator does not see into the mind of any character. The narrator reports the action and dialogue without telling the reader directly what the characters feel and think.

Second, the first-person point of view means that one of the characters in the story narrates the story. The narrator may be the main character. The use of the first-person point of view helps take the readers closer to the story because the "I" narrator causes the audience to experience the play as it goes. . The readers can read the play as if they are the character, through the personal pronouns *I, me, my, we,* us, and *our*. The narrator only carries the point of view of only one character. It limits the narrative to what the first-person narrator knows, experiences, infers.

1	first-person protagonist	The narrator is the main character.
2	first-person observer	The narrator is a secondary character.

5.2.6 Theme

DiYanni (2000) argues that a theme is a central idea or point formulated as a generalization of a story. It is the main idea the writer of a story wants the reader to understand and remember. A story's theme can be understood after it is abstracted from other elements of the story, such as the plot, characters, setting, point of view, symbols, and other elements, which compose a story. Some stories have universal or shared themes, which are understood by readers all over the world. It does not matter where the readers come from and what culture they live in. Common themes include love, happiness, hate, greed, and betrayal. Some stories in one culture or different cultures may have similar"universal" themes. Some stories may have specific themes, and the themes only exist within the culture the stories tell.

In understanding the theme of a story, a reader should make it different from a topic. These two terms often confuse readers. The word—betrayal, which can be grasped from a story—can not be called a theme. It may be a topic. A theme is a statement about betrayal. For example, the story's theme is that betrayal is the most hated action in the world.

5.3 Summary

When writing a story, writers use some elements such as plot, characters, setting, point of view, and themes. Some stories may have more elements. However, these elements are fundamental in composing a story. These elements mean nothing if the writer does not have enough skills to craft them in a story. Skillful writers produce excellent and

exciting stories, and bad writers fail to produce good ones. Although they use the same elements, they might produce stories with different qualities.

5.4 Exercises

5.4.1 Class Activity
In the group, please write the five fundamental elements of fiction and the definition of each.

Five Elements of fiction	Groups' definitions
1. ………………	…………………………………………
2. ………………	…………………………………………
3. ………………	…………………………………………
4. ………………	…………………………………………
5. ………………	…………………………………………

5.4.2 Individual Assignment
Write the titles of three stories and their types one has ever read.

Five Types of Stories Ever Read	Title and author
1. ………………	………………………………………
2. ………………	………………………………………
3. ………………	………………………………………
4. ………………	………………………………………
5. ………………	………………………………………

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CHAPTER 6

LITERARY THEORY

6.1. Introduction

This chapter discusses major Literary/Critical Theories that readers can use to analyze literary works. Students should understand the significant development of theories in Literary Criticism and use and explain specific issues, problems, or phenomena in a literary work through the theories relevant to the studies.

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This chapter covers the discussion of literary theories, critical theories, and literary approaches. The discussion will not cover all literary theories and detail, but it will discuss a few significant theories.

6.2 Discussion

Literary Theories are the principles or the guidance that we use in criticizing the literary work. The literary theories can explain the nature, influence, background, and, eventually, the effect of literature on the world. The literary theory comes from questions asked by philosophers or literary critics. They asked philosophical questions about the nature of literature, such as "what is literature?", "What is the effect of literature on its readers?" What is the relationship of literature with society and its authors? "What is its function in society? "What are the elements of literature? "What are the criteria for good literature? "And many other

questions. The answers given to these questions certainly differ, given that literature is a complex art object, for example, in answering the question about the nature of literature and its effect on the reader.

Plato argued that literature is a distorted imitation of reality; it can mislead the reader. Meanwhile, English literary critic Arnold (1869) assumed that literature is an embodiment of high culture and contains positive universal values that can enrich the human soul. Arnold even said that literature could replace religion in filling the emptiness of the modern human soul. Another example is William Wordsworth's opinion that considers literature as an expression of the author's feelings. Compare those opinions above with the opinions of critics of literary theories with political dimension (for example, Feminist and Marxist Criticism), which assume that literature is not just a subjective expression of the author but is an ideological tool of the ruling social system.

Literary theories answer 'practical' questions about methods or ways of analyzing works such as "how do you interpret work?" or "how to value work?" in questioning and debating common sense (Culler, 2000). For example, New Criticism provides an entirely intrinsic method of interpreting work; the meaning or content of the work can be revealed through the elements forming the work without referring to the historical context. Meanwhile, Historical Criticism offers a different method; the meaning of the work can be revealed by connecting the work with the historical context when the work was created. Nevertheless, each Theory offers different views and interpretations of literary works with their respective methods.

6.2.1. Relationship between Literary Theories and Literary Criticism

In short, literary criticism requires literary theories as tools when analyzing, evaluating, or interpreting literary works. Analyzing literary works must be seen objectively from specific views, and literary theories provide all critical perspectives, approaches, or guidance to answer critical questions related to specific literary works with Objective Analytical Criticism. Thus, literary theories and literary criticism are inseparable in Literary Studies as both are interconnected and required necessarily.

Literary theory or 'systematic discussion of the nature of literature and the method for analyzing it' (Culler, 2000), has a very long history. In Western civilization, philosophers have begun to theorize about literature and art since ancient Greek civilization. The tradition of discussing literary phenomena philosophically (searching for their essence) continues even to this day. In the last two centuries, literary theory has become very important in academic / research activities and writing literary criticism; it helps students and literary critics discussing various works in order to uncover the meaning, to determine the value of the work, to show social significance, to examine the complexity of the work, and to explore the relationships between works, and between other cultural products. Recent literary theories are also often used in studying texts other than literature, such as films and advertisements - proving that literary theories are relevant and influence the fields of Humanities apart from literary studies, such as Film Criticism and Cultural Studies.

6.2.2. History of Literary Theories

Philosophical and systematic discussions about the nature of literature can be traced from Ancient Greek times through Plato and Aristotle's works as the two philosophers gave opposing views about literature (Culler, 2000). Plato interpreted literature negatively by arguing that literature is an inferior imitation of reality (reality itself is an imitation of the world of ideas - the real world). Because of its imperfections and distance from the ultimate truth, some people argue that literature can harm its readers. In contrast, Aristotle responded positively to literature and assumed that literature was a creative imitation of reality; it has been given an artistic structure and can provide some kind of knowledge or learning by showing the possibilities and consequences of certain behaviors. With his appreciation for literature, Aristotle, in his book 'Poetics' tried to categorize literature in several genres and explain it systematically. The term Platonic Criticism is used for Literary Studies that center on matters outside the work, while the term Aristotelian Criticism is a study of literature centered on the literary work itself.

Aside from creating two trends in literary theory, Plato and Aristotle were also the first two philosophers to discuss issues which would then always be central themes in literary Theory:
a. Literary works and their influence on society,
b. Literary works as a reflection or imitation of reality,
c. Distribution of genres and elements of literary works.

Discussions on the effects of literature, notably on readers, were followed by British Critic Sir Philip Sidney in the 16th Century and Samuel Johnson in the 18th Century.

Sidney emphasized the power of literature to educate and entertain while placing literature above philosophy and history. However, Johnson (1779) emphasizes the writer's responsibility to do the work. The work offers the writer to provide an excellent example to the reader. For Johnson, the good and bad of literature is a matter of abilities and the authors' intentions.

The romanticism era and the 19th Century -the beginning of the industrial era- interpreted literature as a 'product.' For William Wordsworth, literature is a product of imagination and spontaneous expression of the author's feelings (Culler, 2000). Literature is pure, beautiful, and natural expression of the soul. Historical critics then interpret literature as a product of the historical context in which it was created; literature reflects social reality and can even criticize it. Furthermore, the sociology of literary communication interprets literature as a product in the real sense - the commodity being marketed - and places it in the context of production, distribution, and consumption.

Matthew Arnold was a prominent name in the 19th Century regarding literature. He interpreted literature as a 'product' of the highest culture, and literature is the 'best thought and language ever' (1869). For him, literature has universal values that can make humans more humane and dignified, or in other words, 'cultured.' Arnold succeeded in popularizing literature in a full circle and gave way to the opening of the Department of Language and English Literary Studies.

The beginning of the 20th Century, and especially after the First World War, was marked by intrinsic literary theories such as Russian Formalism and New Criticism. Russian Formalism investigates how literature differs from non-literary discourse as the focus is on literary features or

forms, while New Criticism expresses the link between form and content, showing it as an independent entity. New Criticism will then dominate British Studies majors, which have only recently been established in Great Britain and America for decades. New Criticism makes literary work itself the sole focus of study to have practical implications in teaching. In analyzing, students of literature simply discuss the text (e.g., plot, symbols, forms, the irony) and do not need to connect the work with external aspects. Also, for the first time, Literary Studies gained its identity by discovering a purely literary method. Theories that link the work to extrinsic aspects such as Psychoanalysis and Archetypal Criticism - both interpreting literature as an expression of the unconscious - gained a place in the academic world but lost prominence to New Criticism (Culler, 2000).

The next literary theory trends come from linguistics. Taking the mindset of a linguist, Ferdinand De Saussure, Structuralism interprets literature as a concrete manifestation of an abstract structure or system. The critics' tasks are to dismantle the structure, explain the narrative rules or genre, understand the 'signs,' and explain the work's syntactic and semantic aspects. In the 1960s, Semiotics became trends derived from the study of signs related to Structuralism in general.

The 1970s were marked by intellectual radicalism and the direct involvement of literary studies in marginalized people's politics. Deconstruction, Post-structuralist thought by a French philosopher, Jacques Derrida, subverts the idea that literary meaning is stable. Literature and language have unlimited potential, and meaning is no longer the monopoly of the work's creator. Meanwhile, Feminist and Marxist Criticism emphasize the

importance of understanding work in social and power contexts; both consider that the work not only reflects reality but participates in establishing or opposing social systems such as patriarchy and capitalism. Reader-response Criticism, which emphasizes reading variations and the relativity of literary values, has also become an academic trend.

The 1980s and 1990s continued the theme of the importance of Language and the issue of power relations. Michel Foucault's Theory of Discourse and New Historicism shows how Language and literature construct reality and control society. Following Feminist and Marxist Literary Criticism and inspired from Discourse theory, new theories such as Postcolonialism, Racial Criticism, and Gay / Lesbian Criticism, each link literature with issues of power such as West and East, racial minorities, and sexual orientation. Literary Criticism of Psychoanalysis is revitalized with Jacques Lacan's psychoanalysis. It makes the psychoanalytic theory a powerful tool in analyzing the mechanism of human psychology concerning power.

The trend of literary theories has not changed much since the 80s and 90s. The emergence of new theories continued to develop, such as Ecocriticism, which studying literature with its relationship to nature, Literary Darwinism, which placed literature in its most crucial context: the nature and history of the human species, and Gastrocriticism, which studying literature with its relation to culinary.

6.2.3 Approaches, Literary Theories, Critical Theories

Literary theory is a means of understanding a perspective on literature, a philosophical view used in seeing or

understanding literature. The way to see this literature is very diverse; some use moral concern in viewing literature, interpreting literature as a medium to convey moral values. Some view art, seeing literature as the use of artistic language and different from the use of other languages. Moreover, some view politics, seeing literature as an instrument of power and resistance. Thus, defining literature cannot be from one side only but can be interpreted from various perspectives.

Apart from being a philosophical perspective on literature, Literary theory is a "tool" or method for discussing literary works. As a tool, it helps us analyzing, interpreting, evaluating, and describing various literary works. For example, Feminist Literary Criticism provides a 'woman as a reader' method that directs the reader to pay attention to gender issues in understanding and evaluating works. Woman as the reader sees how the work represents a 'constructs' women, such as: are women presented realistically or only as stereotypes?

There are various schools, or so-called approaches, in Literary Theories such as Structuralism, Psychoanalytical Criticism, Postcolonial Criticism, Sociology of Literature, Moral Criticism, or New Criticism. Each has a different scope or focus on providing a different understanding or underlying assumptions to literature. Here are the names of the various schools in Literary Theories:

Schools	Focuses	Basic Assumptions to literature
Platonic Criticism	Literature and reality; Literature and social effect	Literature is an inferior imitation of real-life; Literature is a cultural artifact that has social influence.
Aristotelian Criticism	Literature and reality, intrinsic	Literature is a creative imitation of real-life; Literature is a form of art that

	elements and their classification	is characteristic.
Moral-Philosophical Criticism	Literature and Moral-Philosophical values	Literature has moral and philosophical values and gives the lesson of life; on the other hand, Literature can have a negative influence.
Biographical Criticism	Literature and its author	Literature reflects the life, experience, feeling, and intention of the author.
Historical Criticism	Literature and its relationship to historical/social contexts of its creation	The literature appears and is created in the specific social-historical context; thus, it reflects the social situation during its creation.
Sociology of Literature	Context of production and social influence of Literature	Literature is a social product, written by the author in a specific social context, distributed to a specific market, and then consumed by (and influence) the society.
Textual Criticism	Various version of Literary texts	Often, the literary text has a different version, requiring determination and construction of the most accurate one.
Russian Formalism	Differences between literary and non-literary discourses; forms of literary works	The discourse of Literature is an artistic discourse that is different from the Language used every day. Literary discourse is unusual and violates the rules of every day's Language.
Stylistics	Style/Language characteristics of literary works	Literature from different authors have their style or characteristics
New Criticism / Practical Criticism	Literature as an object of art; intrinsic elements	Literature is an autotelic object of art. The works can determine the meaning and value themselves. The meaning of the work is universal.
Psychoanalytical Criticism (Freud)	The unconscious side of the	Literature is closely related to the

	author/character/reader and literature	unconscious side of humans. Literature is an expression of unconscious desires or problems that are buried by the author. People in literature have unconscious motives that dictate their behavior. The reader also has his/her unconscious motives.
Archetypal Criticism	Literature and images/motifs/patterns understood by humans collectively	Literature is an expression of the 'collective unconsciousness' of humanity.
Structuralism	Narrative structure and structure of meaning in Literature	Literature and each genre in it has a basic structure or convention that is investigatable.
Intertextuality	The relationship between literary works	Each literary work is a modification or 'mosaic' of previous works. No literary text is entirely apart from other texts.
Deconstruction	Literature/Language and instability of meaning	Literature is a series of signs with plurality and contradictions of meaning.
Reader-response Criticism	The diversity of literary meanings and interpretations by various groups of readers	The meaning and value of literary works are in the readers' perspective; it is a product of the interaction between the work and its readers.
Marxist Criticism	Literature and socioeconomic conditions and class politics	Literature as a product and reflection of social conditions in a particular economic system; Literature can be seen as an ideological tool or criticism of the system.
Feminist Criticism	Literature and gender politics	Literature is closely related to gender politics — literature as a patriarchal

		ideological tool and literature as women's voice and art.
Discourse and New Historicism	Literature/Langu age and power mechanisms; power relation	Literature is a discourse that constructs knowledge, and Literature is an instrument of power.
Cultural Materialism	Literature and its material context; social conditions that are always changing/shifting , and conflicts of interest	Literature is full of political content in the form of conflict between the ruling group's interests and marginalized people in the realm of discourse - both when first produced and every time it is reproduced.
Postcolonialism	Literature and the issue of Western colonialism against the East	Literature as a discourse of colonialism; Literature as an expression, sound, and experience of the colonized
Racial Criticism and Multiculturalism	Literature and racial issues	Literature is a reflection of multicultural experiences and minority races.
Gay and Lesbian Criticism	Literature and sexual orientation	Literature is closely related to the politics of sexual orientation — literature as a reflection of the experience of gays/lesbians and literature as a discourse that discriminates against gays/lesbians
Psychoanalytical Criticism (Lacan)	Desire, construction of self-identity, and sign systems in Literature	Literature reflects how the creation and interaction with the sign system interact with individuals (with their desires and identities).
Dialogic Criticism	Literature and ideological interactions	Literature is a site of interaction or dialogue between ideologies.
Ecocriticism	Literature and environmental issues	Literature is a discourse that influences how humans interpret and behave

		toward their environment.
Literary Darwinism	Literature and human/adaptive nature.	Literature is a tool to adapt and reflect the nature of the human species.
Gastrocriticism	Literature and Culinary; Literature and food	Literature has a relation to the role of food, culinary, diet, digestion, and ingestion found in literary works.

The diversity of literary theories brings some experts to group these theories into general categories. There are two of the most influential experts in categorizing studies and literary theories; both are Rene Wellek and M.H. Abrams. Wellek and Warren in *Theory of Literature* (1956) grouped literary studies into two categories:

a. Intrinsic Studies
The intrinsic study examines literature without linking the work with aspects outside the work. The discussion is within the work itself: intrinsic elements and genre of the work. Schools in literary theories which can be categorized in intrinsic studies include Russian Formalism, New Criticism, Structuralism, and deconstruction.
b. Extrinsic Studies
The extrinsic study examines literature by linking it to aspects outside the work, such as the author, social issues, class, gender, race, readers, etc. Literary schools or theories that can be categorized in Extrinsic studies are Historical Criticism, Marxist Criticism, Biographical Criticism, Postcolonialism, and many more.

In the book *The Mirror and the Lamp* (1953), Abrams classifies literary theories into four broad categories:

a. Objective Theories

Objective theories are literary theories that focus on 'objects' or literature itself. Objective theories define literature as a work of art and the use of distinctive language. Examples: Russian Formalism, New Criticisms, Structuralism.

b. Mimetic Theories

Mimetic theories are literary theories that discuss literature concerning reality or the 'universe' outside the work. Mimetic theories generally interpret literature as a reflection of social reality, for example, Historical Criticism, Marxist Criticism, Feminist Criticism.

c. Expressive Theories

Expressive theories are literary theories that discuss literature concerning the author or creator of the work. Expressive theories define literature as an expression of the author's feelings, ideas, and even unconscious desires. Examples include Biographical Criticism, Psychoanalytical Criticism.

d. Pragmatic Theories

Pragmatic theories are literary theories that discuss literature concerning the reader. Pragmatic theories look at the effects of literature on readers and how readers from different social groups have different assessments and meanings of literature, i.e., Moral Criticism, Reader-response Criticism.

6.3 Summary

The schools in literary theories are not merely referred to by using the word 'theory' (e.g., Feminist Literary Theory). The word 'criticism' is often used in its place (e.g., Feminist Criticism). Some schools do not require the addition of the

word 'theory' or 'criticism' (e.g., Structuralism and Deconstruction). The term Critical Theory is a synonym of Literary Theory. Abrams initially used this term in his famous essay "Orientation of Critical Theories" (1953). Critical Theory is commonly used now because it shows the spirit of contemporary literary theory, which is critical and does not limit itself to literary texts. It means that, as contemporary literary critics, such as Eagleton and Culler emphasize, literary theories can be used to analyze various cultural 'texts' other than literature such as films, music videos, advertisements, and many more.

6.4 Exercises

6.4.1 Class Activities: Discuss the following topics:
a. The importance of New Criticism emerging among other approaches borrowed from other studies.
b. The reasons why literary theories are now called Critical Theories.
c. The relevance of classifying literary theories according to Abrams and Wellek with current multidisciplinary approaches today.

6.4.2 Individual Assignment
State one's opinion by answering the following questions:
a. Why Ancient Greek philosophers were significant to the development of literary theories specifically and Literary Studies in general?
b. Will literary theories be developed more, or will there be new theories/approaches in the future?

6.5 References

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NB. Edria Sandika modified, extended, and revamped this chapter's base from the one that Gindho Rizano wrote in 2013.

CHAPTER 7

LITERARY HISTORY

7.1 Introduction

This chapter introduces significant histories related to English literature. The majority of the discussion focused on the histories of British Literature and significant art movements. Students should understand history related to literature, define and explain a specific era that is significant in developing literary histories.

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This chapter discusses only the development of English literary history proposed by scholars regarding some essential eras in its development. The coverage of the chapter includes Periods of English Literature and Major Arts Movement.

7.2 Discussion

Studying the History of English Literature is vital as part of Literary Studies and Literary Theory and Literary Criticism. The History of English Literature is rich with the development of genres, styles, and influences from significant events that happened during a specific period affecting those works directly and indirectly. This discussion divides the history of English Literature into several periods and arts movement. Studying the History of English Literature is not limited to British Literature only although English originally came from this location. It is

expanded to English literature and came from United Kingdom (including Wales, Scotland, and Ireland) and later, Commonwealth. From the Old English era, eventually, to the present modern-day, English literature developed and expanded as the English language spread throughout the world due to the British empire's development and colonization.

The periods of English Literature (Carter et al. 2001) are as follows:

1. Old English Literature (450 – 1066)

The first literary work in English was written in ancient English (Anglo-Saxon language) and first appeared in the early Middle Ages. At this time, oral traditions were the conventional medium, so that most authors wrote literary works and then later as performances. The most dominant literary genre in this period was poetry, mainly epic poetry. Meanwhile, these literature work themes revolved around religious stories, warfare, heroism, and the struggle for survival. In general, these works do not contain the author (anonymous), so it is not easy to get information about the author. Manuscripts from this period include the epic poems of Beowulf (anonymous), Hymn (Caedmon), Deor's Lament (anonymous), and The Dream of the Rood (Cynewulf). The Old English period ended with the Norman invasion of England (1066) originating from France under William the Conqueror leadership.

2. Middle English Literature (1066-1500)

The medieval period in England was a continuation of the previous Old English era, accompanied by significant events that influenced English literature development. This period was preceded by the Normans' invasion, or known as the 'Norman Conquest,' in 1066, where William the

Conqueror of France defeated the then British king at that time, King Harold, in the War of Hasting.

The French language brought by the Normans had a profound influence on Britain's social life and society. French replaced the Anglo-Saxon and Latin languages, which were previously used in England. However, after 1204, when King John lost his land in France, the kingdom finally decided to develop their British identity further and choose English as the official language. Literature in this period generally spoke about the religion, romance, and legend of King Arthur. In general, the prose is not too influenced by French literature and still retains English prose characteristics: it is active and homiletic (teaching and lecturing). On the other hand, French poetry's alliterative characteristic influenced English poetry (whose poetry is formed based on rhymes and metrics).

Among the well-known writers of this period were Geoffrey Chaucer (1343-1400) and William Langland. Langland's works include Piers Plowman's narrative poetry that tells the story of life in the countryside. This poem combines British tradition and the influence of French romance. Meanwhile, Geoffrey Chaucer became the first writer to be consistent with English in all his works. Chaucer's masterpiece is Canterbury Tales, a collection of stories from a pilgrims group on their way to and back from Canterbury. The Canterbury Tales planned to have120 stories, but Chaucer did not complete them all because he died in 1400 when only 24 stories were written. Furthermore, female authors began to emerge, such as Marie de France, who wrote The Book of the City of Ladies, and Christine de Pisan with her work Moral Proverbs of Christine. Other names from the Middle Ages are John Gower (1330-1408) with his book Confessio Amantis (a

collection of 100 short stories), John Lydgate, Thomas Hoccleve, and Sir Thomas Malory.

The medieval period ended in the 1470s, marked by the invention of the printing press by William Caxton in 1476. This development helped spread English with London standard with the release of printed books, including the medieval translation of the Gospels.

3. Renaissance (1500-1660)

The Renaissance Age is a gateway to modernization in most European countries. The keyword for the Renaissance is 'the new world,' both geographically and spiritually. People interpreted the Renaissance as a rebirth of the spirit of learning and culture.

In England, the Renaissance reached its peak during the reign of Queen Elizabeth I (1558-1603). Several important events occurred during the reign, including the end of the 'War of Roses' in 1485. The discovery by Christopher Columbus of the new continent called America in 1492 brought the ideas of a new world's existence. Meanwhile, with his printing press, William Caxton published the first fictional print in England, titled Le Morte D'Arthur, the legend of King Arthur, retold by Sir Thomas Mallory.

A significant event in religious affairs occurred in this era as King Henry VIII, who came to power from 1509-1547, had conflicts with the Roman Catholic church as they refused to terminate his marriage to Catherine of Aragon. He brought the end of Catholic church rule in England and Great Britain in general and decided to be both the head of state and head of the church. Thus the reform took place, and Britain became a Protestant country. This situation influenced the themes of writing that were born in this era.

Before the Renaissance, literature often talked about ideal life patterns, which were dominated by church rules. However, after the reform, the writing was dominated by searching for individual expression and identity, as logic replaced religion. Renaissance writings explore the human soul's geography, remapping human relationships with authority, history, science, and the future. This development sparked the exploration of literary forms and genres and language and literary innovations in a short time.

The writings of this age are a massive exploration of human freedom. As a result, English literature presents a new religious, social, and moral identity. The well-known names born at this time included William Shakespeare, Christopher Marlowe, John Webster, Ben Jonson (playwright), Sir Phillip Sydney, Edmund Spencer, John Donne, and John Milton (poet); Francis Bacon, Thomas Nashe, Sir Thomas Raleigh (prose writer). Many names emerge from this era because there are also many questions to be answered: what is man, what is life for, why is life so short, what is right and evil, or what is king. When observed in the genre of poetry, themes related to flattery and criticism of the kingdom emerged, combined with legends, myths, superstitions, and magical things, as well as the exploration of contemporary history and politics, such as in Edmund Spenser's "Faerie Queene," The Shepheardes Calender "(1579), and" Epithalamion "(1595).

Meanwhile, in the drama genre, there were two solid phases. First, the drama phase before Shakespeare where generally, the authors of this phase were poets who used their works as performances in the theatre, such as John Heywood's "The Play of the Weather" (1533), Henry Medwall "Fulgen and Lucrece" (1497), Nicholas Udall "Ralph Roister Doister" (circa 1552), and Thomas Kyd

"The Spanish Tragedy." Second, the Shakespeare era's drama phase with William Shakespeare is the central figure here as he is the most famous drama figure in the history of England and the world. His works include King Henry IV, King Richard III, King John, King Lear, Love's Labor Lost, A Midsummer Night's Dream, Macbeth, and Romeo and Juliet.

At this time, the theatre developed very rapidly, from staying on the road's side until finally building a performance hall and professional actors who get paid for their actions. Unfortunately, the theatres were then closed in 1642, not to follow Puritanism's moral teachings. Meanwhile, the world of prose displayed different characteristics from one author to another. For example, John Lyly used language style beautifully, as in his writing entitled Euphues (1578-80). Furthermore, with Sir Francis Bacon, words were used more efficiently but were very rhetorical. Bacon wrote about many things that reflected the Renaissance spirit, such as law, science, history, government, politics, ethics, religion, colonialism, parents, children, and health.

4. Restoration to Romanticism (1660-1789)
Puritans dominated this period by raising themes related to religion and human identities, such as John Milton's *Paradise Lost* (published in 1667), which represented religion as an imaginative belief and "Lycidas" with the theme of mortality and human ambition. In general, the works created have themes related to each individual's social class issues, freedom, and life choices. In this era, censorship rules for literary works based on moral values emerged, especially drama performances.

Several names emerged in this era. In the genre of drama, famous figures during this period were John Dryden with the heroic tragedy All for Love (1678), Thomas Otway with his plays The Orphan (1680), and Venice Preserv'd (1682), which raised themes about the error, remorse, and destruction. From the poetry genre, John Dryden was famous as the satirical poet who offered religious and political issues. His works were the poem "The Hind and the Panther" (1687), as well as two dramas Alexander Feast (1697) and The Secular Masque (1700), with themes of heroism, humor in human life, and self-awareness. Another name from the genre was Alexander Pope with his poem "Rape of the Lock" (1712), which takes the theme of human traps in the two sides of life between virtue and evil. Lastly, for the prose genre, Daniel Defoe's novel, Robinson Crusoe (1719), appeared, while Jonathan Swift writes Gulliver's Travels, which tells a journey to the world Lilliputian.

The authors of the restoration period have a rationale of cause and effect consideration, prioritizing facts rather than speculation. This consideration was evident from one of Aphra Behn's novel *Oroonoko*, which tells the whole story about the life of slavery in Africa.

5. Romanticism (1789-1832)
England underwent a significant change in this period, as marked by the book's publication entitled Lyrical Ballads poetry by Wordsworth and Coleridge in 1798. With an open field surrounded by factory walls and chimneys, livelihoods shifted from agricultural land to industrial zones. This development divided the community into landowners (upper class, wealthy) and workers (lower class, poor). This situation affected the world of literature.

There were significant differences between the Romantic period with the previous Restoration period. In the previous period, the writer emphasized logic, reason, and thought, while in the Romantic period, the writer turned to feelings, intuition, and heart. While the writers during the Restoration era considered children's instincts to be controlled and trained, the Romantic period writers viewed the child as a sacred figure that would only contaminate them. The authors of the previous period looked out at the people, and the Romantic writers looked into their souls.

The meaningful names from the Romantic period were William Wordsworth with the poem "My Heart Leaps Up," William Blake with poems "The Marriage of Heaven and Hell" and "The Tyger," and Samuel Taylor Coleridge with the poem "The Rime of the Ancient Mariner." Names from other genres, such as prose in the Romantic period, were famous to this day, such as Jane Austen with phenomenal novels Pride and Prejudice (1795)," Northanger Abbey (1798), or Sense and Sensibility (1797). Most of Jane Austen's novels have the theme of women's lives in an industrial society associated with love, happiness, marriage, and social status. Other famous works were the Gothic novel Frankenstein, Mary Shelley (1818), and The Vampire by Polidori, published in 1818.

6. Victorian Era (1837-1901)

The term of the Victorian era covers all aspects of life in England in the 19th Century, which became a continuation of previous eras, especially the Romantic period. Several important events occurred at this time, including the abolition of slavery in 1833 in the entire British colony, the publication of the book The Communist Manifesto by Karl

Marx and Friedrich Engels (1847), and On the Origin of Species by Charles Darwin (1859).

Novels dominated this period, in which authors used literary works as a forum for voicing reactions to industrialization. Thus the theme of those works was also satirical about the life that divided people into classes. Charles Dickens reflected this situation into his novels, such as The Pickwick Paper (1836-1837), A Christmas Carol (1843), and Oliver Twist (1837-1838). Other well-known novel authors are Oscar Wilde (The Picture of Dorian Gray 1891), Thomas Hardy (Tess of the D'Urdervilles 1891), Henry James (The Americans 1877 and Daisy Miller 1881), and William Makepeace Thackeray (Vanity Fair) 1847).

Female writers also wrote their works under pseudonyms. The Bronte brothers wrote novels Jane Eyre and Villette (Charlotte Bronte), Wuthering Height (Emily Bronte), and Agnes Gray and The Tenant of Widfell Hall (Anne Bronte). Mary Ann Evan (under the pseudonym George Eliot) wrote Middlemarch (1871-1872), Adam Bede (1859), and Daniel Deronda (1876). Lastly, Elizabeth Gaskell wrote Mary Barton (1848) and North and South (1855).

There was also a significant development in drama and American literature during this period. In this era, the drama world was revitalized with realist dramas by George Bernard Shaw and comedy of manners by Oscar Wilde; both figures are from Ireland. Meanwhile, this period included literary writers from America with works in realism and humanism as industrialization continued in the British colony. Those literary writers were Nathaniel Hawthorne with his work The Scarlet Letter and Young Goodman Brown, Herman Melville with his work Moby

Dick and Billy Budd, Mark Twain with The Adventures of Huckleberry Finn and The Adventures of Tom Sawyer, Edgar Allan Poe with Oval Portrait, and Theodore Dreiser with Sister Carrie.

7. Early Twentieth Century / Modernism (1901-1945)
In 1911, 70 percent of Britain's 45 million inhabitants lived in urban areas. At this time, the local community was no longer exists as society has become more fragmented, and individual identity has become more fluid. In general, access to literacy and education has become more significant, resulting in changes in interest in writing and reading. Young conscripts sent to war wrote their war experiences in letters and sent them home. Meanwhile, literary works have their characteristics with the emergence of the term 'Modernist' referring to variations of literary works that are experimental and dynamic in line with the progress in various aspects of public life, especially in England.

The stream of consciousness, description, rationality, the use of new universal myths, the meaning of fragmentation, and the concepts of space and time dominated the patterns of creation of literary works in this period. The works such as poems by TS Elliot "The Waste Land," novels by Virginia Woolf (To the Lighthouse), and James Joyce (Ulysses and A Portrait of the Artist as a Young Man) reflected these themes. Famous literary works appeared notably in the detective genre (crime) with Agatha Christie wrote detective novels Death on the Nile, And Then There Were None and Murder on the Orient Express. Influential children's literary writers also appeared, such as A.A. Milne with Winnie the Pooh (1926) and The House at Pooh Corner (1928), Kenneth Grahame with The Wind and

the Willows (1908), and Beatrix Potter with Peter Rabbit (1902). In the drama genre, this period has several famous authors and works such as the tragedy of Sean O'Casey's "Juno and the Paycock," JM Barrie's "Peter Pan" (1904), and D.H. Lawrence's "David"(1926).

8. Post Modernism (1945-Present day)

Various important events throughout the history of human life marked this period, such as the end of World War II, the beginning of the Cold War, and the Space Race. War and political issues become central issues in the journey of human life to the present. On the other hand, historical events of the past also influenced the characteristics of works in literature.

In the drama genre, there is an absurd work by Samuel Becket, "Waiting for Godot," written in French in 1953, where this drama illustrates the confusion of the world community after the war, especially after World War II. Harold Pinter's work "The Caretaker" (1960) and "The Homecoming" (1965) revolved on themes such as a sinister life, ambiguity, and unfulfilled ambition. Then, there is also the work of Mark Ravenlin "Shopping and Fucking" (1996) on the controversial implicit interpretation of sex and drug use, and Alan Bennet's "Forty Years On" (1968) and "The Madness of George III" (1991). These dramas give a picture of the human condition, seen from the different generations between children and adults.

In the poetry genre, there are famous poets like Alun Lewis with his work "All Day It Has Rained" and "Raider Dawn," which revolved around pessimistic life. Another name includes W.H. Auden with his work "The Age of Anxiety" (1948), which describes the isolated atmosphere of life after the war. Also, there is the work of

Benjamin Zephaniah, "As an African," about the living conditions of minorities.

In the genre of prose, some novel and short stories authors that can are as follows:

• Allegory and novels related to social criticism: George Orwell (Eric Arthur Blair) with the novel Animal Farm (1945), and William Golding with Lord of the Flies (1954)

•Thriller: Ian Fleming in the adventures of the main character James Bond Casino Royale (1953), Live and Let Die (1954), Dr. No (1958), and Thunder Ball (1961)

• Science fiction: Isaac Asimov with his work Nightfall (1990) and Arthur C. Clarke with 2001: A Space Odyssey (1968), George Orwell with 1984 (1949).

• Children's literature: Roald Dahl with The Twits (1980), George's Marvelous Medicine" (1981), and Revolting Rhyme (1982), and of course J.R.R. Tolkien with The Lord of the Rings (1954-1955), and The Silmarillion (1977), C.S. Lewis with The Chronicle of Narnia, and his J.K. Rowling with the Harry Potter series.

• Postmodernism and magical realism: Salman Rushdie with Midnight Children (1981) and Angela Carter with Nights at the Circus (1984).

7.3 Summary

Throughout history, recognizing literary works is essential for mapping literary developments, movements, trends, genres, figures, and essential literary works. Besides, knowing the history of literature can be situated or given context when reading the works. Western literature enthusiasts must know the literary history of a nation or country other than Great Britain, such as the history of American Literature and postcolonial literature from writers

from countries of the former British colony or Commonwealth.

7.4 Exercises

7.4.1 Class Activities: Write brief answers to the following topics:

a. The importance of Norman's conquest to the development of English Literature.

b. The contribution of William Shakespeare to Britain's history and British Literature during the Renaissance and today.

c. The development of Literary Histories in the 21st Century since the year 2000.

7.4.2 Individual Assignment:

Answering the following questions in one's own words.

a. How world events happening through histories affected the development of literature?

b. Why each significant arts development is different from one to another significantly?

7.5 References

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7.6 Suggested Readings

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NB. Edria Sandika modified, extended, and revamped this chapter's base from the one that Marliza Yeni wrote in 2013.

CHAPTER 8

LITERARY CRITICISM

8.1 Introduction

This chapter aims to explain and discuss the meaning of Literary Criticism. Students should understand and know how to make their Literary Criticism after reading specific literary work; they need to have full knowledge of literary theory before coming to Literary Criticism.

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This chapter will discuss a few things which relate to Literary Criticism. They include literary criticism, the relationship between literary criticism and literary history, or literary theory.

8.2 Discussion

Bennett and Royle (2004) mention that Literary Criticism is the study, discussion, evaluation, and literature interpretation. Literary criticism is a method used to interpret any given work of literature. Literary criticism is the interpretation of a work, an analysis, classification, and, ultimately, literary work judgment. It is usually in the form of a critical essay, but in-depth book reviews can sometimes be considered literary criticism. The different types of literary criticism provide us with lenses that ultimately reveal essential aspects of literary work. By studying literary criticism, we understand what is important about the text, structure, and contexts and helps the reader

view the connections between authors, readers, and texts. The demonstration of abstract analysis eventually improves the delight in our reading of the literary work. (Bennet and Royle, 2004)

8.2.1 LiteraryCriticism, Literary History, and Literary Theory

In general, Literary Studies focuses on three branches; they are History of Literature, Literary Theory, and Literary Criticism. These three branches connect each other in many ways. When we talk about literary criticism, we have to keep in mind that it is the next step of literary theories, whereas the theories come in specific periods of English or American literature, which makes them related to the history of literature. Each branch has been discussed in the previous chapters. As described in the previous chapters, that theory in literary studies appeared and developed based on specific periods, whether in American literature or English literature. According to Petru Golban in his book A Short History of Literary Criticism (2007), Literary theory, Literary Criticism, and literary history are affiliated and associated, and coincide in the field of literary studies as limited by their significant and essential object of study, which is the literary work. Their interrelationship to each other creates a perpetual cycling movement from the literary history to literary criticism continue to literary theory and go back to criticism. This relationship of the three literary studies approaches conveys that literary history is a distinct area standing separately with the others, while literary theory and literary criticism are strongly related to each other. Literary Criticism and Literary Theory are like siblings. Literary criticism is deciphering

and expounding on writing, while literary theory is the study of the principles that inform how critics make sense of literary works. A hypothesis is the investigation of the standards which informed how critics become logical in literary works. An essential investigation is a thorough assessment of some part of the literary work. We may examine any element of the text: character development, conflicts, and narrative point of view.

Golban states that throughout its history, literary criticism reveals three viewpoints of improvement, which are: in the era before the twentieth century where literary criticism reliant on several predominant in the trends and movements during the era of creative literature; next, particularly in nineteenth and twentieth centuries, the arise currents in criticism are dominantly related to new advancements of science, philosophy, and society (such as, historical Criticism, realistic Criticism, Marxist Criticism, psychoanalytical Criticism, Feminist Criticism, and others); finally, in the twentieth century, some trends in Literary Criticism were developed from within the critical practice itself (for instance, narratology in the structuralist approach, or deconstruction in the poststructuralist approach to literature). In its most general sense, practical criticism refers to what readers have been doing since the emergence of the first literary work, be it oral or written. Today it also includes the practical function of critics. Theoretical criticism refers to what theoreticians of literature do, which began in the West in the 5th century B.C. (Baldwin 2019)

8.2.2 Literary Criticism and its Application in Theory

Abrams (1953) states that the various theories of literary criticism consist of four major classes.

1. Mimetic Theory. This theory views a work of literature as reflections of a universe. It depicts literature as imitating or reflecting life and therefore emphasizes the truth and accuracy of its representation. Hence it is also considered realism (mimetic itself conveys the meaning of imitation. The word is used by Aristotle in 4th century B.C., where he states that tragedy is the imitation of an action). According to this theory, the author is an imitator of the observable universe.

2. Pragmatic Theory. This theory considers that literature is to accomplish its consequences for the crowds (directions, beauty, felicity, etc.) and judge it as stated to this assumed point's successful accomplishments. Pragmatic theories highlight the reader's interaction with the work. The work is something to accomplish specific impacts on the audience.

3. Expressive Theory. The expressive theory focuses on the author. It discusses literature concerning the author or creator of the work and defines literature as an expression of the author's feelings, ideas, and even unconscious desires. Biographical Criticism, Psychoanalytical Criticism are some examples of the theory.

4. Objective Theory. This theory emphasizes the text independently without the effect of the author or the reader. The text becomes the main object, and by the time a writer produces the text, the author is dead, and the only interpretation found can be interpreted from the text, the direct message in which the text itself has carried. Here, there is no similarity between the universe and the work, and it is unnecessary to know the true nature of either the audience or the author. (Weldegebriel 2017)

Specifically, let have a quick look some theories:
1. Formalism

2. Marxism
3. Feminism
4. Psychoanalytic
5. Cultural Criticism
6. Structuralism
7. Post-structuralism
8. Archetypal
9. Author intention
10. Reader Response
11. Biological
12. Cognitive scientific
13. Moralist
14. Queer
15. Socio-political
16. Sociological
17. And so many more
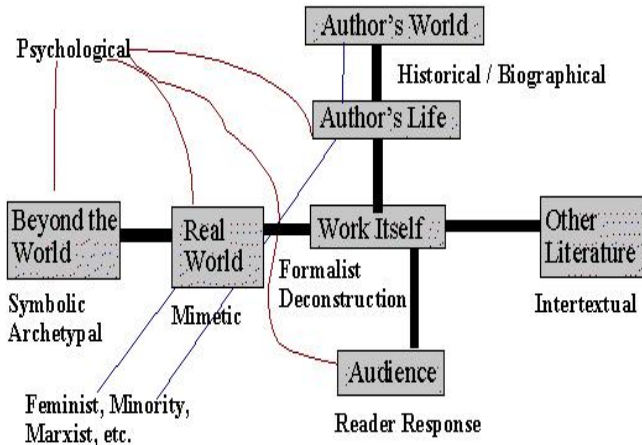
Source: Siegel (2006)

Understanding the map

The work itself is placed in the middle as it will be the center of all approaches.

Formalism and deconstruction deal mainly with the text, and they are not with any of the objects outside the text, such as the author, the real world, audience, or other literature. According to these two theories, the meaning is determinant; all other considerations are irrelevant. Deconstructionists also view texts to conventional analysis; hence, they reach a contradictive conclusion that meaning is no longer needed in language.

A historical-biographical approach relies heavily on the author's world. It is crucial to understand the author and his world to understand his intentions and clarify his works on the historical side. In this perspective, a reader views the work through the author's beliefs, ideas, and history. Therefore, to comprehend the work, it is essential to understand the author and his age.

An intertextual approach is concerned with comparing the work with other literary works to get better knowledge.

Reader-Response is a method the audience used to view a work. In this approach, the reader has the right to create the meaning as the author considers died.

Mimetic criticism explores the relationship of the work with the real world.

The psychological approach applies to many places, depending on what a reader means to examine.

(1) Historical if diagnosing the author himself

(2) Mimetic if considering the characters are acting by "real world" standards and with recognizable psychological motivations

(3) Archetypal. It is when a reader includes the idea of the Jungian collective unconscious.

(4) Reader-Response. It refers to why a reader sees and what he sees in the text).

Feminist Criticism, Marxist criticism, and other such approaches can also fit in:

(1) Historical approach if a reader looks at the author's attitudes towards his era (for example: questioning whether Shakespeare can be considered a feminist at his times, though he might not be considered so today?)

(2) Mimetic--Asking how the characters match with the real world. Are female characters described essentially? are there? Does the work show a realistic economic picture of the world?

According to Grimes (2006), the process of writing an essay on Literary Criticism are as follows:

1) Learning the fundamental formula

In a Literary Criticism, the "formula" accommodates the concepts of fiction elements such as character, plot, symbol, theme, setting, and point of view. It is impossible to discuss a literary work without discussing a reasonable response of some vocabularies within the work. So, the primary step in Literary Criticism is to understand the basic formula of it.

2) Analyzing the Essential Elements.

In analyzing the elements in a literary work, it is essential to identify, explain, and separate the elements' particular parts—for example, the character's analysis divided into major and minor characters. Plot analysis, for example, which is focusing on the sequence of the story started from the beginning until the end.

3) Defining the literary work.

To define a literary work means to interpret the meaning of it.   A Meaning in work might hint that an author wants to

explain directly (perhaps through the character) or indirectly (maybe through symbols).

4) Judging the literary work

In this part, it is better to offer an idea or a judgment after analyzing and understanding the work thoroughly. Students need some tips to make a meaningful evaluation:

1.   Know the basic formula
2.   Have full knowledge of the details of a literary work in some elements of the works
3.   Understand the author's intended meanings in work.

The students can create a significant judgment if we can follow these three tips. Such exercises might include assignments like the following:

Analysis

Explain how the author uses colour images to . . .

Identify critical characters in . . .

Compare/contrast the effects of the ending rhyme patterns in three sonnets by . . .

Describe the central conflict in . . .

Interpretation

Identify two themes in . . .

Explain why the author has chosen to . . .

Discuss the possible meanings of the clothing in . . .

The message for a contemporary audience might be that . . .

Interpret the symbolism in the author's use of . . .

Evaluation

Explain why the images support the theme of the . . .

Explain why one work makes better use of . . . than the other

8.3 Summary

To conclude, Literary Criticism is an act of evaluating and analyzing a literary work using some specific theories or approaches. Learning and understanding the theory is a must before starting writing the essay., Practice theory, through the application, Interpret a selection of genres using the chosen theory and present the findings.

8.4 Exercise and Discussion
8.4.1 Class activity
Read the following short story, write ten critical questions based on the story, and answer the groups' questions.

The Use of Force

WILLIAM CARLOS WILLIAMS

They were new patients to me, all I had was the name, Olson. Please come down as soon as you can; my daughter is very sick.

When I arrived I was met by the mother, a big startled looking woman, very clean and apologetic who merely said, Is this the doctor? and let me in. In the back, she added. You must excuse us, doctor, we have her in the kitchen where it is warm. It is very damp here sometimes.

The child was fully dressed and sitting on her father's lap near the kitchen table. He tried to get up, but I motioned for him not to bother, took off my overcoat and started to look things over. I could see that they were all very nervous, eyeing me up and down distrustfully. As often, in such cases, they weren't telling me more than they had to, it was up to me to tell them; that's why they were spending three dollars on me.

The child was fairly eating me up with her cold, steady eyes, and no

expression to her face whatever. She did not move and seemed, inwardly, quiet; an unusually attractive little thing, and as strong as a heifer in appearance. But her face was flushed, she was breathing rapidly, and I realized that she had a high fever. She had magnificent blonde hair, in profusion. One of those picture children often reproduced in advertising leaflets and the photogravure sections of the Sunday papers.

She's had a fever for three days, began the father and we don't know what it comes from. My wife has given her things, you know, like people do, but it don't do no good. And there's been a lot of sickness around. So we tho't you'd better look her over and tell us what is the matter.

As doctors often do I took a trial shot at it as a point of departure. Has she had a sore throat?

Both parents answered me together, No . . . No, she says her throat don't hurt her.

Does your throat hurt you? added the mother to the child. But'the little girl's expression didn't change nor did she move her eyes from my face. Have you looked?

I tried to, said the mother, but I couldn't see.

As it happens we had been having a number of cases of diphtheria in the school to which this child went during that month and we were all, quite apparently, thinking of that, though no one had as yet spoken of the thing.
Well, I said, suppose we take a look at the throat first. I smiled in my best professional manner and asking for the child's first name I said, come on, Mathilda, open your mouth and let's take a look at your throat.
Nothing doing.
Aw, come on, I coaxed, just open your mouth wide and let me take a look. Look, I said opening both hands wide, I haven't anything in my hands. Just open up and let me see.

Such a nice man, put in the mother. Look how kind he is to you. Come on, do what he tells you to. He won't hurt you.

At that I ground my teeth in disgust. If only they wouldn't use the word "hurt" I might be able to get somewhere. But I did not allow myself to be hurried or disturbed but speaking quietly and slowly I approached the child again

As I moved my chair a little nearer suddenly with one catlike movement both her hands clawed instinctively for my eyes and she almost reached them too. In fact she knocked my glasses flying and they fell, though unbroken, several feet away from me on the kitchen floor.

Both the mother and father almost turned themselves inside out in embarrassment and apology. You bad girl, said the mother, taking her and shaking her by one arm. Look what you've done The nice man...

For Heaven's sake, I broke in. Don' t call me a nice man to her. I'm here to look at her throat on the chance that she might have diptheria and possibly die of it. But that's nothing to her. Look here I said to the child, we are going to look at your throat. You're old enough to understand what I'm saying. Will you open it now by yourself or shall we have to open it for you?

Not a move. Even her expression hadn't changed. Her breaths however were coming faster and faster. Then the battle began I had to do it. I had to have a throat culture for her own protection. But first I told the parents that it was entirely up to them. I explained the danger but said I would not insist on an examination so long as they would take the responsibility. If you don't do what the doctor says you'll have to go to the hospital, the mother admonished her severely.

Oh yeah? I had to smile to myself. After all, I had already fallen in love with the savage brat, the parents were contempable to me. In the ensuing struggle they grew more and more abject, crushed, exhausted while she surely rose to magnificent heights of insane fury of effort bred of her terror of me.

The father tried his best, and he was a big man but the fact that she was his daughter, his shame at her behavior and his dread of hurting her made him release her just at the critical moment several times when I almost had achieved success, till I wanted to kill him. But his dread also that she might have diphtheria made him tell me to go on, go on though he himself was almost fainting, while the mother moved back and forth

behind us raising and lowering her hands in an agony of apprehension.Put her in front of you on your lap, I ordered, and hold both her wrists.

But as soon as he did the child let out a scream. Don't, you re hurting me. Let go of my hands. Let them go I tell you. Then she shrieked terrifyingly, hysterically. Stop it! Stop it! You re killing me!Do you think she can stand it, doctor! said the mother.

You get out, said the husband to his wife. Do you want her to die of diphtheria?Come on now, hold her, I said.

Then I grasped the child's head with my left hand and tried to get the wooden tongue depressor between her teeth. She fought, with clenched teeth, desperately! But now I also had grown furious - at a child. I tried to hold myself down but I couldn't. I know how to expose a throat for inspection. And I did my best. When finally I got the wooden spatula behind the last teeth and just the point of it into the mouth cavity, she opened up for an instant but before I could see anything she came down again and gripping the wooden blade between her molars she reduced it to splinters before I could get it out again.Aren't you ashamed, the mother yelled at her. Aren't you ashamed to act like that in front of the doctor?Get me a smooth-handled spoon of some sort, I told the mother. We're going through with this. The child's mouth was already bleeding. Her tongue was cut and she was screaming in wild hysterical shrieks. Perhaps I should have desisted and come back in an hour or more. No doubt it would have been better. But I have seen at least two children Iying dead in bed of neglect in such cases, and feeling that I must get a diagnosis now or never I went at it again. But the worst of it was that I too had got beyond reason. I could have torn the child apart in my own fury and enjoyed it. It was a pleasure to attack her. My face was burning with it.The damned little brat must be protected against her own idiocy, one says to one's self at such times. Others must be protected against her. It is social necessity. And all these things are true. But a blind fury, a feeling of adult shame, bred of a longing for muscular release are the operatives One goes on to the end.In a final unreasoning assault I overpowered the child's neck and jaws. I forced the heavy silver spoon back of her teeth and down her throat till she gagged. And there it was - both tonsils covered with membrane. She had fought valiantly to keep me from knowing her secret. She had been hiding that sore throat for three days at least and Iying to her parents in

order to escape just such an outcome as this.

Now truly she *was* furious. She had been on the defensive before but now she attacked. Tried to get off her father's lap and fly at me while tears of defeat blinded her eyes.

Source: web.stanford.edu

8.4.2   Individual activity

Rewrite sentences about each of the following theories in not more than 250 words and put its simple application into a short story "The Use of Force."

- Psychoanalysis
- New Criticism
- Reader Response
- Feminist Literary theory
- Marxism
- Postcolonialism
- Deconstruction

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CHAPTER 9

WRITING ABOUT LITERATURE

9.1 Introduction

This chapter aims to make students practice writing their analysis based on some literary works after learning about the genres, theories, and history of literature in the previous chapters.

Meeting 13 and 14
This chapter will discuss how students can practice writing through reading reports, response papers, and short essays analyzing the intrinsic elements.

9.2 Discussion

People write about literature to clarify and respond to some literary works that interest and or frustrate them. Writing is a way of learning by putting words on paper and sharing one's thoughts and ideas. To analyze a literary work means determining the distinguished parts that make it up, determining the relationships among the parts, and discovering the relation of the parts to the whole (Kenney, 1996). Annotating a text, brainstorming ideas, listing questions, keeping a journal, and writing a draft are necessary when writing about specific literary works. The first thing one should have when he wants to write about literature is getting ideas. As Robert Frost said, writing means having ideas, so learning to write is learning to have ideas. In reading, if he owns the book, do not hesitate to mark it up, highlight what confuses him, what interests him,

and what bores him. Later, he will want to think further about these responses he highlighted by rereading.

9.2.1 Book Report

Purdue University states that a book report is an informative report that discusses a book objectively and focuses more on the summary. A book report is different from a book review where the writer needs to share his or her thoughts about the book. A book report can be classified as a formal essay discussing the contents of some particular books. In a book report, we need to focus on the book's essential aspects such as the title, the author, plot, and other significant elements described in the book to clarify that we, as the reader, understand what has been reading. The very first thing to write a book report is to choose the book and, of course, read it. When reading a fiction book, students need to highlight some questions to lead them to the next step of writing a book report. Some questions to be highlighted are dealing with the elements of fiction, such as:

    Plot – what is the book about?
    Setting – where and when do the events take place?
    Characters – who are the characters? What are their relationships with each other?
    Themes – what are the main ideas of the book?
    Point of view – who sees what? Is the book written in the first, second, or third person?
    Symbols – what symbols does the writer used to explain abstract or unclear concepts?
The next step to be taken to made a reading report is writing an outline. Right after answering all questions

highlighted in the previous steps, then continue writing the outline and classify the information into a logical order, with an introduction, body, and conclusion into paragraphs. Then, try to write, edit, and rewrite the paper, which so-called the process of writing. In this step, one needs to write the report in short paragraphs with clear fonts so that it is easier to read with a professional appearance. Students need to learn how to write a book report during their academic life. Reporting factual information in an organized manner is a valued skill to be achieved both in the classroom and in the workplace later on. When discussing a book report, we need to know its difference from a book review. So what are the differences? According to the Concordia library, a book review consists of a critical review that provides a summary and value of the book and suggests a recommendation, whether it is a good book or not. At the same time, a book report consists of an objective summary and arguments that have been presented by the author, who aims to give enough information to the other readers. Overall we can conclude that a book report provides information about the text while the book review explores the author's tone and the idea of an issue described in the story.

Examples of literary fiction book reviews

Goodnight Moon
by
Margaret Wise Brown

James's review

Goodnight Moon by Margaret Wise Brown is one of the books that followers of my blog voted as a must-read for our Children's Book

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> August 2018 Readathon. Come check it out and join the next few weeks
>
> This picture book was such a delight. I hadn't remembered reading it when I was a child, but it might have been read to me... either way, it was like a whole new experience! It's always so difficult to convince a child to fall asleep at night. I don't have kids, but I do have a 5-month-old puppy who whines for 5 minutes every night when he goes in his cage/crate (hopefully he'll be fully housebroken soon so he can roam around when he wants). I can only imagine! I babysat a lot as a teenager and I have tons of younger cousins, nieces, and nephews, so I've been through it before, too. This was a believable experience, and it really helps show kids how to relax and just let go when it's time to sleep.
>
> The bunny's are adorable. The rhymes are exquisite. I found it pretty fun, but possibly a little dated given many of those things aren't normal routines anymore. But the lessons to take from it are still powerful. Loved it! I want to sample some more books by this fine author and her illustrators.

Source: Goodreads.com/bookreview

9.2.2 Response Paper

Fleming (2018), in *Thought.co,* mentions that response paper can be defined as one of the assignments for students after they finish reading and analyzing a literary work. It also requires the same criteria with a book report where students write some paragraphs in an essay or paper, which delivers the writer's reaction toward a specific work that she/he has read. A response paper typically covers some parts: introduction, body, and conclusion. In the introduction, the students should introduce the book and state the topic or the main idea of the response paper at the end of the paragraph. In the body, the chosen topic mention previously is started and brought up to be analyzed, while the Conclusion part sums up and concludes the argument of the response texts' analysis.

Before writing a response paper, mark some sections, take notes of some topics that attract and interest us the most, and any important topics or issues found in the book. The next step is to start writing, beginning with an introductory paragraph that conveys all data about the book that wants to be discussed and stated the chosen topic to analyze. After the introduction, the next part is the body.

In this part of the essay, discussing the chosen topic to be divided into paragraphs is strongly needed. The last part is the conclusion. End the essay with a concluding paragraph consisting of some sentences which sum up the previous paragraphs.

A response paper might be less formal than a book report or other academic essays; nevertheless, it still needs to follow some general rules in academic writing. Some general tips needed to write a response paper are as follows:
1. Put in mind that a response paper comprises two parts. The first one is a summary of the text and the second one is a detailed description of researchers' reaction to the text called the analysis
2. Analyze the texts with an outline and a thesis statement. Give responses to the book, not merely repeating what has been said in the book, so ensure the analysis is involved in the essay.
3. Find and explain the key terms, main ideas, and assumption from the text
4. Find out the strengths and the weakness of the text and integrate them into some topics or main ideas
5. Write a credible and unemotional essay even though a response paper conveys responses.
6. Start the body paragraphs with a thesis statement that makes the opinion sharp and clear.

7. Edit the essay carefully. This factor is essential to reflect the quality of understanding work. Provide enough time to edit the writing and ensure it presents and analyses the same topic, as mentioned previously.

8. Last but not least, reference the essay and make sure to cite the source appropriately.

Example of Response Paper

> In the 2003 Universal Pictures version of "Peter Pan," the children are depicted as strong, independent individuals with their own agency throughout a great portion of the film. However, there are numerous examples of interpellation, during which the children fight against and conform to the interpellation of family and society. In the following paragraphs, I will explain how "Peter Pan" is a moviewith both interpellation and agency. Also, I will explain how the film is adult-centered in spite of the agency the child characters possess.
>
> The movie "Peter Pan" begins with three children living in a nursery all together. One day, the children overhear the adults talking about Wendy, the oldest child in the nursery. They are saying that it is time for her to grow up and spend more time with adults. Wendy does not like the idea of growing up, and the children go on a magical adventure where children never grow up, where there are pirates, fairies, and countless adventures. However, soon Wendy realises that she truly does wish to grow up and decides to return to her home with her parents. In the end, Wendy, her brothers, and the lost boys all end up home with parents. However, Peter Pan still refuses to give up his childhood fantasies and flies away forever.
>
> The adult characters in "Peter Pan" are highly interpellated into their roles in society. For example, the mother and father are wealthy socialites who attend grand parties, wear grand clothing, and (attempt to) conduct themselves in a dignified, proper manner. At one point, the father is seen

practicing his small talk because Aunt Millicent has told him that "wit is very fashionable at the moment." They are very much concerned with what the neighbors will think of them and their proper place in society. Wendy's adult family has been interpellated into their roles in society. However, the children are still concerned with fun, games, and adventures. The thought of growing up is not an appealing one for them at this point. It simply does not look like it is any fun.

In one scene, the entire family is gathered together in a family room. The children are telling stories and being generally silly. When Wendy begins to talk of her dreams of adventure, her Aunt Millicent puts a stop to it. After all, a young lady should not think of adventure, but marriage according to the interpellation in this film. During this scene, Wendy talks with her Aunt Millicent about her future plans. "My unfulfilled ambition is to write a great novel, in three parts, about my adventures," Wendy says. Aunt Millicent replies, "What adventures?" "I'm going to have them," Wendy says, "they'll be perfectly thrilling." Aunt Millicent clearly indicates what role she believes Wendy should possess in society with her reply, "But child, novelists are not highly thought of in good society, and there is nothing so difficult to marry as a novelist." In this same scene, Aunt Millicent asks Wendy to walk toward her and turn around so that she might appraise her. Afterward, she declares Wendy as having possession of a "woman's chin" and a "hidden kiss" on the corner of her mouth. She declares the kiss as the "greatest adventure of all" and states that it "belongs to" someone else. Aunt Millicent clearly thinks that Wendy will believe that possessing woman-like qualities will make her want to act more grown up and that possessing a hidden kiss that belongs to someone else will begin Wendy's search for a respectable husband. Aunt Millicent is attempting to convince Wendy that her proper place in society will be an adventure if only she lives up to the expectations of her family. Aunt Millicent is attempting to interpellate Wendy into a certain role. She addresses the "problems" of Wendy's need for

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adventure and desire to become a novelist, neither of which will do for a young lady in high society.

By watching the whole first half of the film, one might believe that Wendy has not been interpellated into the role her Aunt Millicent wishes for her. She is clearly against the idea of giving up her adventures to become a wife. Soon after, she meets a magical boy and runs away with him, along with her brothers to a world where children have their own agency. In Neverland, children live with no parents, do as they please, and fight their own battles. There are Indians, mermaids, and pirates. It is a great adventurous place for children to live when they do not wish to be interpellated into a role in society by their parents.

During one Neverland scene, hook has captured Wendy's brothers and taken them to the Black Castle. There, the adult pirates treat the children as worthy adversaries. This indicates that the adult pirates believe that the children do, indeed, have their own agency. The pirates do not indicate for a moment that these are only children and easily defeated. Rather, they wait in ambush for Peter Pan and Wendy to attempt to rescue the boys. Wendy shows Peter that she is entirely capable of brandishing a sword against the pirates. Here, Wendy is displaying her own agency and letting him know that she will not need protection any more than the boys. Then, Peter tricks the pirates into releasing the other children. This shows that the children in the scene are much more cleaver than the adults. Afterward, a great fight scene ensues between the children and the pirates. The pirates sword fight with them as if they were adults. In fact, the children manage to defeat the pirates and escape unharmed, once again indicating that they have their own agency in that they are clever and able to take care of themselves. When there is a problem, they figure out a way to get out of it on their own. They do not rely on adults to solve their problems.

In spite of all of the agency the children display during the Neverland scenes, I would argue that this film is adult

centered. After being in the Neverland for a while, Wendy realises that she does not belong there and chooses to return to the safety of her family. Even the Lost Boys desperately want a parental figure in their lives, and they end up returning home with Wendy and her brothers to live with their parents. Wendy has been interpellated by her parents after all. She realises that she wants her life that she left behind. The power that Wendy felt at the beginning of the film seemed repressive to her; however, it has become ideological. In other words, the ideological power that Wendy's family has over her has worked. She now sees that her happiness lies in the role that her family has been trying to establish for her. Furthermore, Wendy's brothers and the Lost Boys all realize that they want to have parents who will care for them and that growing up is not all that bad. In the end, all of the children have parents except one. And, all of the children seem happy except one – Peter Pan.

While it is odd to think of a film having both interpellation and agency, I am suggesting just that. However, I am also suggesting that there are two separate worlds in this film in which the two issues occur. Interpellation clearly occurs in the beginning of the film while the children are with their parents and Aunt Millicent. They are taught how life should be and who they should be when they grow up. The Neverland world is a place where children have agency. It is clear to the adults and children in Neverland that children are to be taken seriously and treated as equals. However, in the end, the children choose interpellation over agency and return to the nursery and their home with their parents. In this film, the children have been interpellated to believe that their role at home will be much more fulfilling and rewarding than the agency available to them by remaining children forever in Neverland.

Source: Longwood.Edu/Staff/students' response paper

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9.2.3 How to write an Essay

Barnet (1993) states that when a student writes a critical paper about an individual literary work, you should organize your paper around a central focus or thesis—perhaps some statement of the story, meaning, or an explanation of the function a series of symbols or metaphors, or some evaluative statements about the work. One essay of literary criticism usually consists of five paragraphs, which so-called a Five-paragraph Essay which covers some qualities in writing an essay, they are:

1. Introduction: Introductory paragraph, which includes a thesis statement, is a mini-outline for the paper. It tells the reader what the essay is about.

2. Body – First paragraph: should contain the strongest argument as a distinct starting point. This paragraph's theme can be put in the first or second sentence and may depict the introductory paragraph's thesis statement. The paragraph's final sentence should include a transitional sentence to tie into the body's second paragraph.

3. Body – the second paragraph. It should contain the second strongest argument, the second most critical model, the second cleverest outline, or a clear statement investigating the body's first paragraph. This paragraph's main sentence should incorporate a center link at the end of the body's first paragraph. The topic can be in the first or second sentence, and it ought to relate to the thesis statement in the introductory paragraph.

4. Body – the third paragraph. The third paragraph of the body should comprise the weakest argument, weakest example, or a distinct follow-up to the body's second paragraph. The topic sentence for this paragraph must be in the first or second sentence, and it ought to relate to the

thesis statement in the introductory paragraph. This paragraph's final sentence must include a transitional concluding tie that signified the reader about the final main point in the paper. This link also leads to the last or concluding paragraph

5. Conclusion – concluding paragraph. This paragraph should include the following:

a. An allusion to the pattern used in the introductory paragraph.

b. A restatement of the thesis statement, using some original language, not a duplicate of the thesis statement.

c. A summary of the three primary points from the body of the paper.

d. A final statement that presents some clues that the discussion has ended. (This final statement may be a "call to action" in the persuasive paper.)

9.3 Summary

In this chapter, we discuss writing about literature in general, explicitly talking about a book report, response paper, and writing an essay. A book report challenges readers to think and write critically about what they have read. It is usually elaborated into some paragraphs: an introduction, a summary of the book, book details, and a conclusion. The response paper has the same idea as the book report; it has to be written in a more formal way than a book report. The use of "in my opinion" or "I thought" is strongly needed in the response paper. Those two items (Book report and Response paper) are all mixed into what we called "Writing an essay." There are some rules to follow when writing an essay, a book report, and a response

paper. The essay should cover some paragraphs, which are the introduction, body, and conclusion.

9.4 Exercises

9.4.1 Class Activity
In a group of 5, please pick one novel (it could be an Indonesian novel) that you have ever read, write down a book report and response paper based on the book that you choose

9.4.2 Individual activity
Write a short essay about the short story "The Use of Force" in chapter 8 in not more than 350 words.

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9.6 Recommended Readings
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ANSWERS TO EXERCISES

Chapter 1
1.4.1. Class Activity
a. Drama, prose fiction and poetry.
Similarities   : - imaginative
                  - structural
                  - language dependent
Differences   : - Prose fiction relies on plot.
                  - Poem relies on rhymes.
                  - Drama relies on dialogue and stage craft.
b. We like "Roulette" because this drama deals with a woman's expression.
c.Write one question of one's own.
Questions   : What makes a text a drama?
Answer   : If the text is written in monologue or
                  dialogues and is meant to be staged.
1.4.2. Individual Assignment
a. What are the differences between literature and literary studies?
Answer: In literature, we deal with works of literature. In literary studies, we deal with how we study literature.
b. What are the three domains of literary studies?
Answer: The three domains of literary studies are literary theory, literary history, and literary criticism.
c. Three genres of literature and their authors I have read!
Answer: Poem: "Because I could not stop for Death" by
        Emily Dickinson
        Drama *Pigmalion* by George Bernard Shaw
        Novel *Animal Farm* by George Orwell

Chapter 2
2.4.1 Class Activities

1. Emphasize using language as a medium, using figurative language, imaginative writing, and universal content.
2. William Shakespeare, TS Eliot, Ernest Hemingway, Charles Dickens, there are too many to list (depends on student's knowledge).
3. Depends on elaboration on each subgenre by the students.
2.4.2 Individual Assignments
1. The fact that the history of Motion Picture/Film is separately different from the rest of Literary Histories, thus many experts consider Film as a separate genre and not included in Literature.
2. Personal opinion depends on the student's knowledge.

Chapter 3
3.4.1 Class Activity
The speaker asks what happens to a community's vision or hopes when this vision of hope is continuously put off or delayed.
The speaker asks: will that dream wither away and shrivel up like fruit left out in the sun? Or will it putrefy like a painful, infected wound and then leak out pus? Will it smell disgusting, like meat that's gone bad? Or will it become like a gooey candy that gets all crusty and crystallized?

The speaker proposes a fifth possibility: that the unfulfilled dream will simply weigh the dreamers down as they have to continue to bear it.

Finally, the speaker offers the last alternative: maybe the dream will burst outward with energy and potency, demanding to be recognized and accounted for.

Hughes relies on alliteration, **similes**, and anaphora in the poem. Alliteration is the **repetition** of a consonant

sound. **Similes** use like, as, or then to make comparisons. Anaphora is the **repetition** of a word or phrase at the beginning of successive groups of words.

3.4.2 Individual activity

The speaker asks what happens to a community's vision or hopes when this vision or hope is continuously put off or delayed.

The speaker asks: will that dream wither away and shrivel up like fruit left out in the sun? Or will it putrefy like a painful, infected wound and then leak out pus? Will it smell disgusting, like meat that's gone bad? Or will it become like a gooey candy that gets all crusty and crystallized?

The speaker proposes a fifth possibility: that the unfulfilled dream will simply weigh the dreamers down as they have to continue to bear it.

Finally, the speaker offers the last alternative: maybe the dream will burst outward with energy and potency, demanding to be recognized and accounted for.

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Chapter 4
4.4.1 Class Activity
a. Fill in the following questions.

Imagine that "The Lion and the Frog" will be made into a play.
1. The characters in the play are the Lion and the Frog.,

etc
2. The setting is a pond in a forest.
3. The events build the story.
a. The Lion lives his life as a King of the forest
b. The Frog got out of a pond and made noise.
c. The Lion was angry and tore the Frog into pieces
d. No Noise anymore

4.4.2 Individual Assignment

The pictures of the setting from the drama.

Chapter 5

5.4.1 Class Activity

Five essential elements of fiction and the definition of each.

Five Elements of Fiction	Groups' definitions
1. Plot	A sequence of events in a story
2. Characters	The ones that do the actions in a story
3. Setting	The place and time used in a story
4. Point of View	Who tells a story
5. Theme	A big idea of a story

5.4.2 Individual Assignment

The stories and their types I have ever read.

Five Types of Stories Read	Title and author
1. Tale	*The Tale of Peter Rabbit* by Beatrix Potter
2. Short story	"The Gift of the Magi" by O Henry
3. Novel	*Uncle Tom's Cabin* by Harriet B. Stowe
4. Drama	*Death of a Salesman* by Arthur Miller
5. Poem	*Leaves of Grass* by Walt Whitman

Chapter 6

6.4.1 Class Activities

1. Emphasizing close reading, New Criticism is a pure literary method that solely relies on the literature, not from extrinsic aspects, thus becoming the prominent identity of literary studies.

2. Literary theories, in general, are used to analyze literary works. However, with the trend of many cultural texts can be analyzed using literary theories, the mindset is expanded into the logic that literary theories are now called critical theories to accommodate the needs to analyze any cultural products made by human critically.

3. Classification of approaches by Rene Wellek and M.H Abrams helps to determine the scope of detailed analysis of literary works (authors, works, societies, readers, politics, races, etc.). However, those classifications are redundant once an analysis requires multi-disciplinary perspectives to analyze specific issues (such as Gynocriticism, as the theory is connecting both author and political issues of female writing).

6.4.2 Individual Assignment

1. Highlight the discursive debates of Plato and Aristotle regarding poetry/literary works in general to find the importance.

2. Highlight the function of discourse analysis as the bridge to many approaches to literature. The answer will depend on the student's knowledge of modern literary theories.

Chapter 7

7.4.1 Class activities

1. Norman's conquest imposed French-speaking rule in England. Thus English literature appeared significantly influenced by French literature during that era. The Norman

Conquest brought significant expansion to the English language, culture, and, eventually, literature. Although English was ignored and French became the officially recognized language, all French literature influences created departure from old literature of the Anglo-Saxon. English changed much after The Norman Conquest.

2. Many consider William Shakespeare as the best British writer of all time. His contributions to English literature and language are very significant as his works set the modern standard of English dramas and plays, his artistry in language by creating his grammar and vocabularies, and his complete and well-rounded skills portraying human truth. Studying English literature is incomplete without studying William Shakespeare.

3. Contemporary issues such as international conflict and global warming are dominant concerns of English Literature in the 21st century.

7.4.2 Individual Assignment

1. Highlight significant world events, such as World War I or II, to expand the opinion of how those events affect literature.

2. Highlight the elaboration of motif and themes from each major arts development to identify the differences between them.

Chapter 8
8.4.1   Class Activity
1. What is the conflict of the story?

"The Use of Force" presents a narrator who is a doctor who tries to take a throat culture from a young girl because the doctor suspects she has diphtheria.

2.What is the setting of the story?

William sets the story in the kitchen of the Olson House in the mid- to late-thirties.

3.What are examples of symbolism in "The Use of Force?"

I would say that one particular example of symbolism in the story is the tongue depressor. It is an instrument of good, symbolic of the healing powers of the medical profession.

8.4.2 Individual activity

1. In the final analysis, how and why do the parents, the child, and the doctor use force in "Use Of Force"?

In Williams' story "The Use of Force," a worried family pays for a doctor to make a house call to examine their young daughter. They are a poor rural family, for whom even the doctor's modest fee is a significant financial strain. It is evident that they genuinely care for their daughter and are worried about her. The doctor also appears an essentially decent man, sympathetic to his patients and their families. The child is scared, ill, and hysterical. The essential element of the story is the doctor's reflections and emotions. He is uncomfortable with the need to use force, but even more uncomfortable with how he and the parents become increasingly frustrated and angry. While intellectually, they know that they are doing this for the child's good, using force starts a cycle of irrational anger, a visceral feeling for which the doctor eventually feels shame when it recedes.

2.What kind of attitude presented by the parents to Mathilda?

The parents are concerned about Mathilda. The doctor's initial impressions of them confirm as much: "I could see that they were all very nervous, eyeing me up and down distrustfully." The nervousness of the parents reflects a

particular fear about why their child is sick. It would reflect that they have a caring attitude toward her

Chapter 9
9.4.1 Class Activity
See the sample book review in chapter 9.
9.4.2 Individual activity
The answer can be as exemplified below.

A Hidden Hero in William Carlos Williams' The Use of Force

From the outset, the doctors were in hostile circumstances, and the family said, "They said that they are necessary more than necessary [to the doctor]," and Matilda said, "eat him calmly I am. " There is a "nothing" expression in the eyes. "From children to expectations of strangers, but as the doctor approaches the chair, she will escalate soon, she suddenly" grasps the doctor's eye instinctively. "This is her first attempt to resist the doctor's help, but the doctor is still frank with Matilda," I am also near the child. " Tell Matilda

William · Carlos Williams 'hidden hero' doctor 'doctor saved Matilda's s life at last, but what is its motive? Did he win the incentive to fight her, or did she try to correct her motives? The facts of life in Matilda online reveal the doctor's heroic attributes in the story. Finally, even if the doctor had malicious ideas, he eventually rescued Mathilda's life and continued to help Mathilda despite all her attempts, so the doctor was a hero.

William Carlos Williams' Rose - Symbol of Love William Carlos Williams is a poet and writer, despising norms and restrictions, especially for trials, to gain new perspectives and enlightenment. He attempted to bring a new life to the old concept by shaping the imagination rather than the old idea affecting our understanding of the subject. - William Carlos, The artistic expression of Rose in Williams's poem "Rose, is out of date." (Line 1) Roses are no longer used; they are obsolete and obsolete. Modernists also shared traditional and accepting art of the early 19th century. Roses are often given to people. Some of us do not associate any personal meaning to the image of roses. I will try to say that no one wants to give, give, or give roses.

Source: essaybot.com

GLOSSARY

Absurdism *Absurdist* Fiction is a literary gen*re* that arose in the 1950s and 1960s predominantly in France and Germany, prompted by post-war disillusionment.

An **actor** is a person who plays a character in a performance.

An **allegory** is a narrative that makes sense of literal work to signify something else.

Alliteration is a poetic element that applies the repetition of a speech sound in a sequence of nearby words.

Annotating is any action that deliberately interacts with a text to enhance the reader's understanding of, recall of, and reaction to the text.

Archetypal Criticism is a literary criticism that seeks archetypes, namely the recurrent narrative designs, patterns of action, character-types, themes, and images.

Aristotelian Criticism is the study of literature centered on the literary work itself, a critical theory, doctrine, or approach based upon theme introduced by Aristotle in the *Poetics*, implying a formal approach to literary analysis centered on the work.

Ballads are the narrative types of *folk songs*.

Beowulf is the longest epic poem in Old English, the language spoken in Anglo-Saxon England before the Norman Conquest

A **Blank Verse** consists of lines of *iambic pentameter* (five-stress iambic verse), which are unrhymed.

Book Report is a written composition that describes, summarizes, and evaluates a work of fiction or non-fiction.

Catharsis is a term in the literature that refers to releasing and providing relief from emotions.

Character is a person, animal, being, creature, or thing that move a story from one action to another.

Classicism in literature generally relates to harmony, restraint, and adherence to recognized form and craftsmanship standards.

The **climax** is a major turning point in a plot.

Conflict refers to the different drives or forces that move the characters in literary works.

Deconstruction is a reading method that claims and questions to undermine the assumption that the language system provides suitable bases to establish the boundaries, the coherence or unity, and the determinate meanings of a literary text.

Denouement or **falling action** refers to a story's plot after the protagonist character begins to resolve his/her problem.

Dialogue is an element of drama that takes the form of a conversation between two or more people, like a book, play, or movie.

The **docudrama** is a non-fiction drama, focusing on real events and real people presented in a dramatized way.

Drama/Play is a form of composition designed for performance in the theater, in which actors or characters perform the indicated action and utter the written dialogue.

Dulce et Utile refers to the function of literature: to entertain and to be useful.

An **epic** or heroic poem is a long verse narrative on a serious subject and on a heroic figure whose actions defends the fate of a tribe, a nation, or the human race.

Etymology is the study of the origin of words and how their meanings have changed throughout history.

Exposition is the background information that provides context, setting, and characters within a story or narrative.

The **Expressive Theory** is a category of a school of literary criticism that emphasizes the relation between literature and its works. According to this school, literature's function is to externalize the internal and make one's "inner life" the primary art subject.

Expressionism is a modernist movement that presents the world from a subjective perspective and distorts it for

emotional effect and evokes moods or ideas.

Farce is a sub-genre of comedy that uses highly exaggerated and funny situations to entertain the audience.

Feminist Criticism is a school of criticism that applies feminist theory whose specific goals include developing and discovering female writing, interpreting women's works, and resisting sexism inherent in the majority of mainstream literature.

Fictional Prose is a literary work of *fiction* used in such as *novels* and short stories.

Figurative language is the use of a particular language to achieve some special meaning or effect.

Formalism is a school of literary criticism that views literature primarily as a specialized language. The school seeks the opposition between the literary language and the ordinary language. This school's critics believe that ordinary language's central function is to inform readers about a message through references outside of language. In contrast, they claim that literary language is self-focused. To understand the language is to read its formal features, that is, the qualities and internal relations of the linguistic signs themselves

Genre is a categorization of work by a specific form, content, and style. For example, literature has three main genres: poetry, drama, and prose fiction.

Imagery refers to the "mental pictures" that the reader experiences when reading a poem towards the poem's components' totality.

Impressionism is a 19th-century art movement characterized by relatively small, thin, open composition, emphasis on accurate depiction of light in its changing qualities.

A **literary approach** is a way of reading literature academically, by which readers apply individual schools of criticism. Some scholars group the schools of criticism into micro and macro literature, intrinsic and extrinsic theories, and mimetic, expressive, pragmatic, and objective theories.

Literary criticism is a practical way to study, evaluate, and interpret literature.

The **literary genre** is a category of *literary* composition.

Literary history charts their developments and writing experiments, hoping that global discourse will be stimulated and cultures come to understand one another. It relates, compares, and categorizes the poetry, prose, drama, and authors' reportage at various periods.

Literary language is the language used in its literary writing.

Literary Studies is the study of the imagination's written works, such as poetry, drama, and narrative fiction.

Literary theory is a set of ideas and methods readers use

in a reading of works of literature.

Literature can mean any collection of written or oral work. It narrowly refers to writings specifically considered an art form, mostly prose fiction, drama, and poetry.

A **lyric** is a short poem by a single speaker who expresses a thought, perception, and feeling.

Marxist Criticism is a school of literary criticism that grounds its theory and practice on the theory of Karl Marx (1818-83). Among many tenets, its critics look at the dominant ideology that embodies and legitimizes the interest of the dominant economic and social classes' interest.

Melodrama is a subgenre of drama, which is an exaggerated form of this genre.

As categorized by Abrams, **Mimetic theory** stresses that the artist is an imitator of aspects of the observable universe. This category of literary theories covers several theories that look at literature as an imitation of reality. It differs from objective theory, pragmatic theory, and expressive theory.

A **monologue** is a long speech by an actor in a play.

Neoclassicism is a revival of the many styles and spirit of the classical movement.

New Criticism has appeared since the early 1980s. New critics study texts in isolation from their historical contexts.

Instead, they learn the texts' historical and cultural conditions, their meanings and effects.

The **novel** is an extended narrative, distinguished from the *short story* and *the novella/novelette.*

The **objective theory** is a mode of literary criticism that views texts in isolation. The critics of this mode learn a text as an object in itself. They consider the internal elements of the work, such as plot, character, thought, diction, melody, and spectacle, as essential elements to produce in the audience a "catharsis" of pity and fear.

Odyssey is the second poem by the ancient Greek poet Homer, after *The Iliad*.

Opera is an extended dramatic composition in which all parts are sung to instrumental accompaniment,

Periods of English Literature refer to the development of English literature into segments of time. The number, dates, and names of these periods vary, dependent on historians.

The **plot** is a series of events that make up a story or the central part of a story.

Poetry is a literary genre that uses aesthetic and often rhythmic qualities of language.

Point of view refers to the narrator of a story.

Postcolonial Studies refer to the practice of literary criticism in which its critics look at the history, culture,

literature, and modes of discourse related to the former colonies of England, Spain, France, and other European imperial powers, including countries in Africa, Asia, the Caribbean islands, and South America, including Australia, Canada, and New Zealand.

Practical criticism analyses specific literary works through the application of a theory or a non-theoretical investigation.

The **pragmatic theory** concerns the relation between text and audience.

The **prose** is all discourse, spoken or written, which is not patterned into metric verse lines.

Psychological criticism is a school of literary criticism that sees literature as an expression of the individual author's mind and personality.

Realism is the accurate, detailed, unembellished depiction of nature or contemporary life in arts.

Renaissance refers to the history of Europe after the Middle Ages. It began in Italy in the late fourteenth century and continued in Italy and other Western European countries in the fifteenth and sixteenth centuries.

Response Paper is a short essay someone writes to react towards one or several texts that he or she has read.

Rising action refers to relevant incidents that create suspense in fiction.

Romanticism is an artistic movement that emphasizes inspiration, subjectivity, and the primacy of the individual. The movement originated in the late 18th century.

The **setting** describes when and where a story takes place. Setting can include social statuses, weather, historical period, and details about immediate surroundings. The physical setting is where the characters in a story act. Likewise, the chronological setting refers to when the story occurs.

A **short story** is a prose *fiction* that a reader can read in one sitting. It usually focuses on a self-contained incident or series of linked incidents, with the intent of evoking a single effect or mood.

Stream of Consciousness is the chained flow of perceptions, thoughts, and feelings. Authors have used it to describe a narrative method in modern fiction(William James in his Principles of Psychology (1890).

Structuralism refers to "Structuralist criticism," however, now designates the practice of critics who analyze literature on the explicit model of structuralist linguistics.

A **symbol** is an element in literary works by which an author uses an object or action that suggests something more than its literal meaning.

Symbolism is an artistic movement which employs symbolic images and indirect suggestion to express ideas, emotions, and thoughts.

The **theater** is a form of performing art that uses live performers, typically actors or actresses.

A **theme** is a central idea or an underlying meaning of a *literary* work

Theoretical Criticism refers to literary theory types and applied criticism from Aristotle through the early twentieth century.

A **thesis statement** is one of the main components of writing in which the writer emphasizes the main idea.

A **tragedy** is a type of drama which represents serious actions. It usually brings in a disastrous conclusion for the *protagonist*.

Tragicomedy is a type of drama which intermingles tragedy and comedy.

Victorian Era refers simply to the historical era in England, roughly coincident with the reign of Queen Victoria, 1837-1901.

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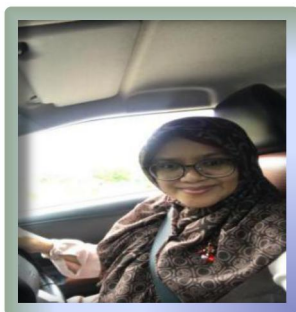
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