

The Novel



What is Literature?

This question is being asked since the time Literature became a discipline and you students became students of language and literature. Though the question sustains throughout your life both as a student and the would be graduates of language and literature, it needs to be solved here by giving an operational definition.

The question can be treated from different approaches:

Let you discuss on the following definitions of literature and take your own position:

Approach 1

Literature is anything written on any material.

- badges
- poster
- advertisement bill boards
- cave writings
- news papers
- Books of any type (history, medicine, chemistry, biographies, autobiographies...)
- Etc...

Approach 2

Literature is a field of study concerned with masterpieces of literary works.

religious scriptures like:-

- ☞ The Holly Qur'an
- ☞ The Holly Bible
- ☞ Philosophical books
- ☞ different literary masterpieces.

Approach 3

a written book be it history, medicine, philosophy, mathematics, space science etc. is said to be literature.

Approach 4

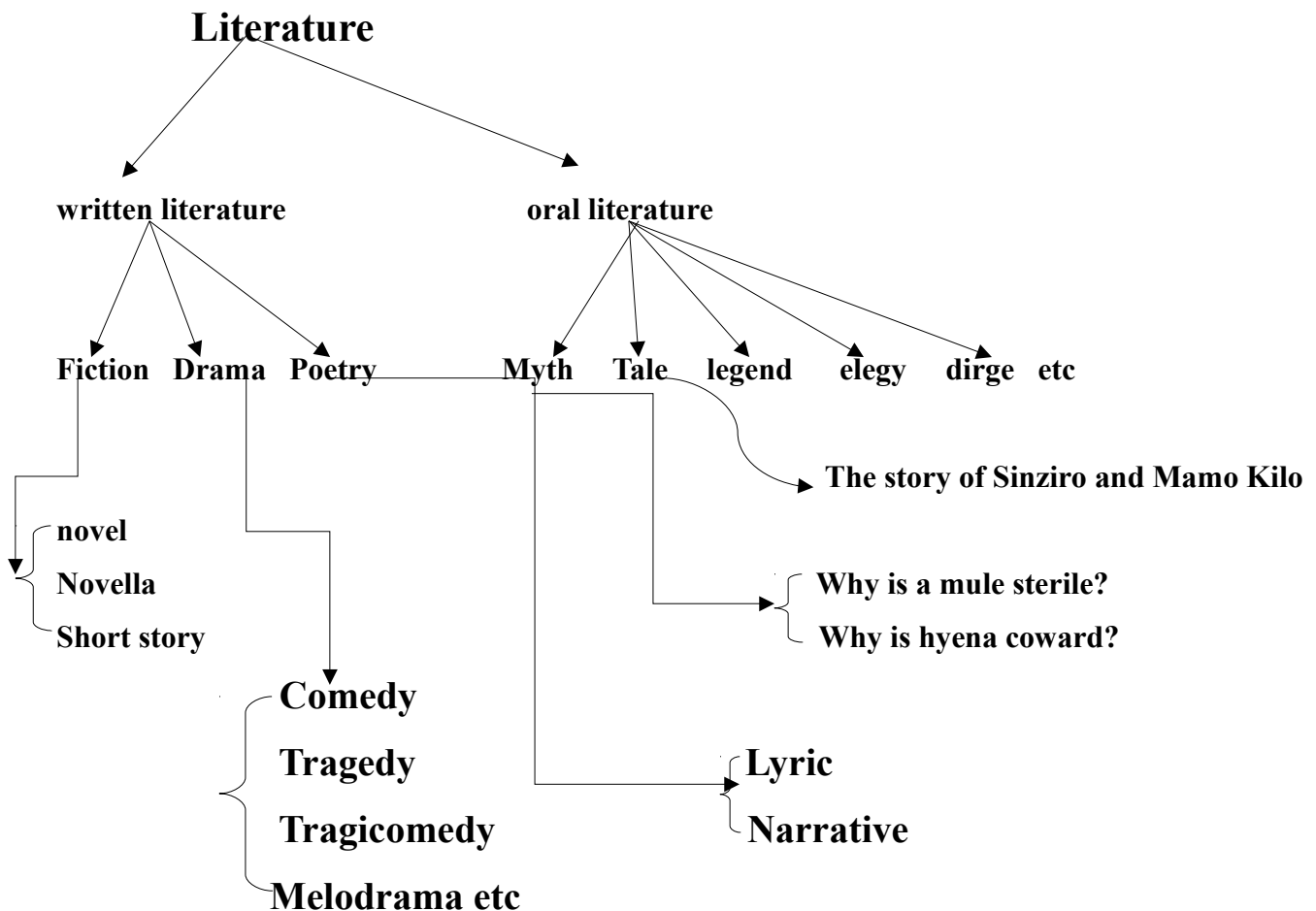
Literature is creative work of art that constitutes:-

- ☞ Fiction
- ☞ poetry and
- ☞ drama

Brain storming questions.

1. Which one of the approaches sufficed your question? Why?
2. If you are asked to define what literature means how do you do so?
3. Have you ever read any literary genre in your life time? If 'yes', what was it about. If 'No' why?

Mind map



Historical background of the Novel

INTRODUCTION

The novel is only one of many possible prose narrative forms. It shares with other narratives, like the epic and the romance, two basic characteristics: a story and a story-teller. The epic tells a traditional story and is an amalgam of myth, history, and fiction. Its heroes are gods and goddesses and extraordinary men and women. The romance also tells stories of larger-than-life characters. It emphasizes adventure and often involves a quest for an ideal or the pursuit of an enemy. The events seem to project in symbolic form the primal desires, hopes, and terrors of the human mind and are, therefore, analogous to the materials of dream, myth, and ritual. Although this is true of some novels as well, what distinguishes the novel from the romance is its realistic treatment of life and manners. Its heroes are men and women like ourselves, and its chief interest, as **Northrop Frye said, is "human character as it manifests itself in society."**

The evolution of the novel is an astonishing success story. From its humble beginnings onward, it has shown an unparalleled ability to adapt, innovate, spread, and prevail. At almost every turn, it has found the most intelligent, effective ways to reassert its place in the broader culture.

Its birth and rise, however, are still subject to debate. There is a wide-spread view that the novel emerged relatively late in history, as a literary expression of modernity. Just as the Enlightenment swept away obsolete dogmas, the novel replaced archaic narrative modes. Whereas the older kinds of narratives—sometimes called romances—looked at life through distorting lenses and portrayed idealized, implausible characters, the novel, we are told, turned its attention to the ordinary lives of real people in the real world. Some even claim that this important change was triggered by a single author who, in a flash of genius, brought the first true (that is, modern) novel into being.

This would make the novel a modern genre: polemical, rebellious, realistic, and born from a single great pen. And to some extent, it is. Samuel Richardson's influential *Pamela* (1740) and *Clarissa* (1748) certainly challenged earlier narrative methods, offering moment-by-moment portrayals of lived experience. It is also true that some novelists—François Rabelais and Laurence Sterne, for instance—adopted a rebellious stance; that novels often aimed to describe social life realistically; and that, like any human endeavor, the genre's development frequently depended on exceptional individual talent.

Long narrative romances in prose were written by Greek writers as early as the second and third centuries A.D. Typically they dealt with separated lovers who, after perilous adventures and hairbreadth escapes, are happily reunited at the end.

The development of the realistic novel owes much to such works, which were written to deflate romantic or idealized fictional forms. Cervantes' *Don Quixote* (1605 - 15), the story of an engaging madman who tries to live by the ideals of chivalric romance, explores the role of illusion and reality in life and was the single most important progenitor of the modern novel.

The novel broke from those narrative predecessors that used timeless stories to mirror unchanging moral truths. It was a product of an intellectual milieu shaped by the great seventeenth-century philosophers, Descartes and Locke, who insisted upon the importance of individual experience. They believed that reality could be discovered by the individual through the senses. Thus, the novel emphasized specific, observed details. It individualized its characters by locating them precisely in time and space. And its subjects reflected the popular eighteenth-century concern with the social structures of everyday life.

The novel is often said to have emerged with the appearance of Daniel Defoe's *Robinson Crusoe* (1719) and *Moll Flanders* (1722). Both are picaresque stories, in that each is a sequence of episodes held together largely because they happen to one person. But the central character in both novels is so convincing and set in so solid and specific a world that Defoe is often credited with being the first writer of "realistic" fiction. The first "novel of character" or psychological novel is Samuel Richardson's *Pamela* (1740-41), an epistolary novel (or novel in which the narrative is conveyed entirely by an exchange of letters). It is a work characterized by the careful plotting of emotional states. Even more significant in this vein is Richardson's masterpiece *Clarissa* (1747-48). Defoe and Richardson were the first great writers in our literature who did not take their plots from mythology, history, legend, or previous literature. They established the novel's claim as an authentic account of the actual experience of individuals.

What is novel?

Novel. The term "novel" is now applied to a great variety of writings that have in common only the attribute of being extended works of *fiction* written in prose. As an extended narrative, the novel is

distinguished from the *short story* and from the work of middle length called the *novelette*; its magnitude permits:-

- ✓ a greater variety of characters,
- ✓ greater complication of plot (or plots),
- ✓ ampler development of milieu, and
- ✓ more sustained exploration of character and motives than do the shorter, more concentrated modes of fiction have.

A novel is a piece of prose fiction of a reasonable length. Even a definition as toothless as this, however, is still too restricted. Not all novels are written in prose. There are novels in verse, like Pushkin's *Eugene Onegin* or Vikram Seth's *The Golden Gate*. As for fiction, the distinction between fiction and fact is not always clear. And what counts as a reasonable length? At what point does a novella or long short story become a novel? André Gide's *The Immoralist* is usually described as a novel, and Anton Chekhov's 'The Duel' as a short story, but they are both about the same length. The truth is that the novel is a genre which resists exact definition. This in itself is not particularly striking, since many things – 'game', for example, or 'hairy' – resist exact definition. It is hard to say how ape-like you have to be in order to qualify as hairy. The point about the novel, however, is not just that it eludes definitions, but that it actively undermines them.

- Novel is a form of writing in prose
- It is creative work of art
- Has reasonable length and reasonable number of characters
- Different from short story and novella in length and effect, short story has a single effect.

What distinguishes Novel from other genres of Literature like Epic, poem and short story?

Each of the literary genres have their own distinctive features that distinguishes it from the other genres. Novel is different from the other genres like verse and drama in that it is written in prose form while the others written in verse and dialogue forms respectively.

Though epic and novel share a common property in that they are long narrative works, epic is in verse form while novel is in prose form.

The societal factors for the origin of the Novel

The origin of novel is nothing but we human beings. Human beings are naturally quite different from other animals in that they use language to communicate and express their feelings. We human beings are conscious, need change and are creative. Those factors lead us to the concept of humanization and socialization.

The following are factors for the origin of novel:-

- Social necessity
- Curiosity
- Mythopoetic nature of human beings /the ability to create stories/ this leads to the nature of storytelling and love of listening to oral narratives.

Importance of reading fiction

Discuss on the following questions in your desk groups:-

1. Why do you read written materials?
2. What do you think is the importance of reading in general?
3. What is the importance of reading fiction in particular?

Reading in general can be performed for one or all of the following purposes:-

- ☞ **Reading for academic purpose**-this is to learn something that helps the reader to be successful academically. For example, reading exercise books, text books and the like to pass exam.
- ☞ **Reading for pleasure**-to seeks enjoyment, excitement, delight etc. For example, reading poems, fictional materials or texts of melody natured songs.
- ☞ **Reading for survival**-reading materials that provide us with constitutional information like articles, rule and regulation so that we know them and live safely. For example, students should read rules and regulations of university and react accordingly.
- ☞ **Reading for information**-we human beings have strong curiosity to know what is going on around the world –be it politics, sports etc. For example, reading newspapers, Journals, magazines etc.
- ☞ **Reading for communication**-this is to exchange ideas with others. People communicate through official and personal letters.

Reading in general makes the person full and competent to cope up with this monotonous and boring universe. Among the functions of reading, reading fiction lays on reading for entertainment too fetch

pleasure, but its advantage is beyond what the ordinary people think about. Reading fiction introduces the reader to be acquainted with different personalities, philosophies, cultures, religious experiences, social life, economic life, political life and overall situation of the supposed society in the fictional world.

Reasons for the Novel's Popularity

Brain storming questions

1. What is popularity?
2. How can things achieve popularity?
3. How did novel achieved its popularity compared with other genres of literature?

Since the eighteenth century, and particularly, the Victorian period, the novel, replacing poetry and drama, has become the most popular of literary forms--perhaps because it most closely represents the lives of the majority of people. The novel became increasingly popular as its social scope expanded to include characters and stories about the middle and working classes. Because of its readership, which included a large percentage of women and servants, the novel became the form which most addressed the domestic and social concerns of these groups.

Elements of Novel

Brain storming questions

Deal with the following questions in pairs and report to the class.

1. what do you know about the elements of novel?
2. do you think that the elements of novel and that of short story can be different? if “yes”, why? if “No” justify why
3. which element of a novel is more important and which one is less important?
4. what is the difference between ‘elements of novel’ and ‘characteristic features of novel’?

1. Character:-

- ☞ Characters are people, animals, materials or imaginary creatures that are owners of the story.
- ☞ Characters are the persons represented in a dramatic or narrative work, who are interpreted by the reader as being endowed with particular moral, intellectual, and emotional qualities by inferences from what the persons say and their distinctive ways of saying it—the dialogue—and from what they do—the **action**. (**M.H ABRAMS; Glossary of Literary Terms: pp 32-33**)

☞ Characters can be static/dynamic, major/minor, round/flat concerning different criterion.

Concerning quality, characters can be:-

<u>Round</u>	Vs	<u>Flat</u>
➤ Are three dimensional		one or two dimensional
➤ Can grow and change		don't change
➤ Difficult to know their attitude simply		are oversimplified

E. M. Forster, in *Aspects of the Novel* (1927), cited in Abrams (pp 33) introduced popular new terms for an old distinction by discriminating between **flat and round** characters. A **flat character** (also called a **type**, or "two-dimensional"), Forster says, is built around "a single idea or quality" and is presented without much individualizing detail, and therefore can be fairly adequately described in a single phrase or sentence. A **round character** is complex in temperament and motivation and is represented with subtle particularity; such a character therefore is as difficult to describe with any adequacy as a person in real life, and like real persons, is capable of surprising us.

Concerning role characters can be:-

<u>Major</u>	Vs	<u>Minor</u>
• Dominant in the story		mainly function to illustrate
• Are at the center of the story's action		play minor roles, like transition.

concerning attitude:-

<u>Dynamic</u>	Vs	<u>Static</u>
• show attitudinal change in behavior		don't change at all

2. setting

Setting is the where and when of the action. in a fictional work, there is an aspect that a story is created in a certain geographical or time zone to answer the question "when and where did the action

happen?”. so to answer such question, a reader should critically look at the time and place of the action.

Setting can be:-

- 🚩 Too general, like once upon a time, a decade ago.
- 🚩 specific, like during the Hailesilassie era or
- 🚩 detailed, like June 1, 1966 at 1:00 O’clock in the morning

Setting has an effect on the story’s action and the fate of characters which we will see when looking at symbols in writing.

Example

An action planned by a character to be carried out in a planned time will be rejected because of the happening of a war between a government force and guerilla fighters. Look how the war setting affects the stories action.

Functions of setting

Setting contributes the following functions to the development of a story:-

1. It can influence actions and characters’ decision.
2. It provides us the physical details related to characters’ ideas, attitudes, philosophy. etc.
3. It helps us to establish a context of historical, cultural and spiritual matters.
4. It helps us to define and understand characters.
5. In developing plot, setting can be one of the mechanisms. It can be the means for creating conflict like for example the conflict between man Vs nature in 4,5,6 of Sibhat G/her or man Vs society like Gudu Kassa of “Fiqir eske Meqabir”.

Example:-

Shadows shrink and spread over the lace curtain as my son slips in to the bed. I watch as he stretches from a little boy in to the broom size of a man, his height mounting the innocent fabric that splits our one room house in to two spaces, two mats, two worlds.

(Krik Krack; Dantica E.)

The setting in the above excerpt shows not only the place, but also the worst life situation of the narrator character.

setting in a novel can be

- ☞ real world environment which we know
- ☞ campaign setting
- ☞ war setting
- ☞ fantasy world (Gulliver's Travel)
- ☞ fictional country
- ☞ mythical places
- ☞ other worlds and planets (in science fiction)
- ☞ simulated reality

3. plot:-

Plot refers to the relationship of cause and effect in a story. mostly people confused between plot and story, but let we see the following example to simply understand the difference.

e.g The king died and the queen died. (story)

The king died and the queen died of grief. (plot)

The reason why the first one is story and the second one is plot is that in the first example, we are not aware why the queen died, but in the second case, we know why the queen died; it is because of the grief of the death of the king. So when a story is justified by cause and effect relationship, it is said to be plot.

3.1 types of plot

3.1.1 Episodic Plot

- Features distinct episodes that are related to one another but can also be read individually almost as stories by themselves.

- Most novels involve more complex plots in which the story builds so that each episode evolves out of the previous one and produces another one.
- Some plots are based less on the physical action of events than on the emotional reactions of characters and their effects to communicate their feelings to others.
- Some novelists experiment with plot interrupting the main story with sub-plots moving back and forth with time.

3.1.2 Complex plot

- Plots that follow more than one major character or have more than one major story line.
- In such types of plots, we can find aristocrats and peasants, officers and common soldiers, town life and country life.
- The subject matter that novels with complex plot cover is almost limitless. Some novels like ‘War and Peace’ cover all segments of society. Others such as pride and prejudice cover narrower subject matter.

3.1.1 Plots focusing on characters

☞ This plot type focuses more on the characters than events for the development of the story, but the subtle quality of the few events and more crucially, the characters feelings about them form the essence of the story.

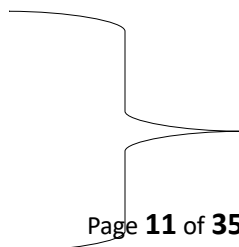
Constituent parts of plot

Brain storming questions

1. What do you think are the constituent parts of a plot?
2. Do you think that all fictional works have the same type of plot structures?
3. If we think that novel is the reflection of the real world, then how does a plot have only one climax while life is full of ups and downs?

Please revise your fundamentals of literature on the following parts in detail

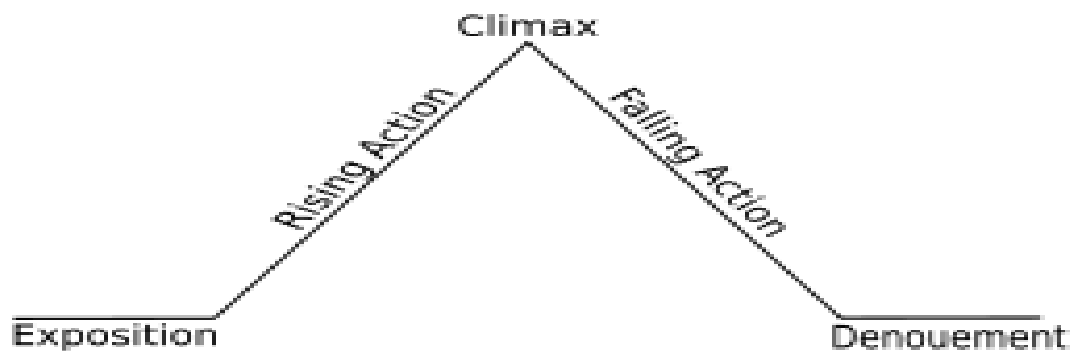
- exposition



- rising action
- climax/ peak of the story
- falling action and
- Denouement/ resolution

Revise about each of the parts of plot

The following is the model of plot



4. point of view

Experimentation: The Developing Role of the Narrator

Before dealing with point of view, discuss on the following points.

- In a given novel, who talks to the reader?
- From whose point of view is the story told?
- Is the narrator identifiable with the author?
- What do you know about "The author's advocate"?
- Is the narrator a character in the story or another character who simply observes the actions of others in the story?
- Is the narrator reliable--can you believe him or her?
- Or is he or she unreliable, unable to convey the story without distortion?
- How does the device of the narrator "frame" the story?
- How does the reader determine what the truth is about the events reported?

Before the emergency of the novel as a genre, drama and poetry were the prominent artistic forms and they use objective narrator and a narrator called persona respectively. Nineteenth-century novelists like Thackeray and Dickens often told their stories through an omniscient narrator, who is aware of all the events and the motivations of all the characters of the novel.

Since Henry James' time, many writers have experimented with shifting the focus of the novel further inward to examine human consciousness. Writers like Virginia Woolf, James Joyce, and William Faulkner used a method of narration known as *stream of consciousness*, which attempts to reproduce the flow of consciousness. In stream-of-consciousness narration, all narrators are to some degree unreliable, which reflects the twentieth century's preoccupation with the relativity and the subjective nature of experience, of knowledge, and of truth. After this introduction, let you be aware of POV /Point of View/

Point of view signifies the way a story gets told—the mode (or modes) established by an author by means of which the reader is presented with the characters, dialogue, actions, setting, and events which constitute the *narrative* in a work of fiction.

4.1 Types of point of view

Questions to warm up

What is the difference between:-

- a) Watching
- b) Reading and
- c) Participating in a situation?

4.1.1 *Third person point of view*

Third person point of view is the point of narration through which the narrator tells the story to the audience using third person pronouns ‘He’, ‘She’ ‘It’ and their plural form ‘They’

4.1.1.1 *Omniscient /all knowing/ point of view*

⇒ in this type of narrator, the reader knows what each character knows and thinks because the narrator can see in to the minds of each character

- ⇒ the narrator can understand the feelings and motives of each character
- ⇒ in omniscient point of view, the reader maintains the knowledge as the plot moves from place to place and era to era.
- ⇒ an omniscient narrator can provide the reader with direct assessment of action, character and environment.
- ⇒ the omniscient narrator can assume familiarity with the reader because the narrator is not bound by the scope of the story.
- ⇒ using an omniscient narrator allows a writer to be extremely clear about the development of plot and exposes the reader to the actions and thoughts of many characters and deepens the reader's understanding of the various aspects of the story.
- ⇒ the disadvantage of this point of view is that it makes the story too authoritarian and artificial.

4.1.1.2 Third person limited omniscient point of view

In the limited point of view, the narrator tells the story in the third person, but stays inside the confines of what is perceived, thought, remembered and felt by a single character (or at most by very few characters) within the story. Henry James, who refined this narrative mode, described such a selected character as his "focus," or "mirror," or "center of consciousness."

This narrator tells the story from the third person point of view saying 'he' or 'she' with the knowledge of what the main character thinks that is why this type of character is limited only to the knowledge of one of the characters.

4.1.2 First person point of view

- ☞ this is said to be character narrator because the narrator is one of the characters in the story or it can be a mere observer outside of the story.
- ☞ the narrator provides total subjectivity and all the immediacy, intimacy and urgency are of a single individual conflict.
- ☞ the author is allowed to write in the voice of a particular character.
- ☞ in first person point of view, we can find:-

❖ **interior monologue** when a character talks to him/herself in the absence of the other characters

OR

- ❖ **Dramatic monologue** when the author lets one of the characters talk to one or more identified or unidentified listeners.

The advantage of this point of view is that it makes the story lively and the reader feels as if he or she is part of the story. On the contrary, the disadvantage of first person point of view is that it may lack information amidst of the narration because the narrator narrates the story from its own perspective only.

I am a sick man.... I am a spiteful man. I am an unattractive man. I believe my liver is diseased. However, I know nothing at all about my disease, and do not know for certain what ails me. I don't consult a doctor for it, and never have, though I have a respect for medicine and doctors. Besides, I am extremely superstitious, sufficiently so to respect medicine, anyway (I am well-educated enough not to be superstitious, but I am superstitious). No, I refuse to consult a doctor from spite. That you probably will not understand. Well, I understand it, though. Of course, I can't explain who it is precisely that I am mortifying in this case by my spite: I am perfectly well aware that I cannot 'pay out' the doctors by not consulting them; I know better than anyone that by all this I am only injuring myself and no one else. But still, if I don't consult a doctor it is from spite. My liver is bad, well—let it get worse!

I have been going on like that for a long time—twenty years. Now I am forty. I used to be in the government service, but am no longer. I was a spiteful official. I was rude and took pleasure in being so. I did not take bribes, you see, so I was bound to find a recompense in that, at least. (A poor jest, but I will not scratch it out. I wrote it thinking it would sound very witty; but now that I have seen myself that I only wanted to show off in a despicable way, I will not scratch it out on purpose!)

(Notes From the Underground, Dostoevsky)

from the above text taken from the book, the character narrator began the story talking about the health situation he is in. Do you think that the story you hear from such character is trusted? why and why not?

- the narrator character is sick, but he doesn't want to consult a doctor from spite and he is superstitious. He says "My liver is bad, well—let it get worse!" How do you perceive this man?
- "I was rude and took pleasure in being so." What type of person is he?

4.1.2 Objective point of view

This type of point of view is not common in prose writings or fictional forms of literature, instead it is common in theatres and dramas where the story is delivered to the audience through acting.

5. Theme

Brain storming questions

- 1) What is theme?
- 2) What is the difference between theme and subject matter?
- 3) How do you draw the theme after reading novel?

- Theme is the outcome of the story.
- It is about what the story wants to teach to the reader.
- it is the message or moral of a story
- it may be about life and love, greed and generosity, good and evil, communal life and individualism, ...
- theme explores timeless and universal ideas
- themes are implied in the story, rather than stated explicitly
- Novels do have multitude of minor themes centering the major theme. This is what distinguishes novel from short story.
- Themes are sometimes divided in to thematic concepts and thematic statements. A works thematic concept is the broader topic it touches upon (love, forgiveness, love, money, relationship...) while its thematic statement is what the work says about that topic. For example the thematic concept of a romance novel might be love and depending on what happens in the story, its thematic statement might be that “Love is blind.” or that “you can’t buy love.”

5.1 What mechanisms do we use to draw the Theme?

What distinguishes novel from short story and novella is that it has a major theme surrounded by other minor themes. To draw the theme, readers can use different mechanisms including their experience.

The following are some of the mechanisms by which one can draw the theme of the novel

☞ *Looking at the title of the book, not only its content, but also the graphics of it.*

- ☞ *Examining the types of characters the author used in the story.*
- ☞ *If there are oral literatures like oral narratives, oral poems etc.*
- ☞ *The author's experience in relation to his/her former works.*
- ☞ *Setting of the story.*
- ☞ *The use of symbols*
 - ☞ *under symbol, there are motifs which are collective contradictory symbols like*
 - ☞ *dark Vs night*
 - ☞ *crows Vs swans*
 - ☞ *night Vs day*
 - ☞ *moon Vs sun*
- ☞ *The situation the book was written*
- ☞ *e.....t.....c.....add your own.*

Example:

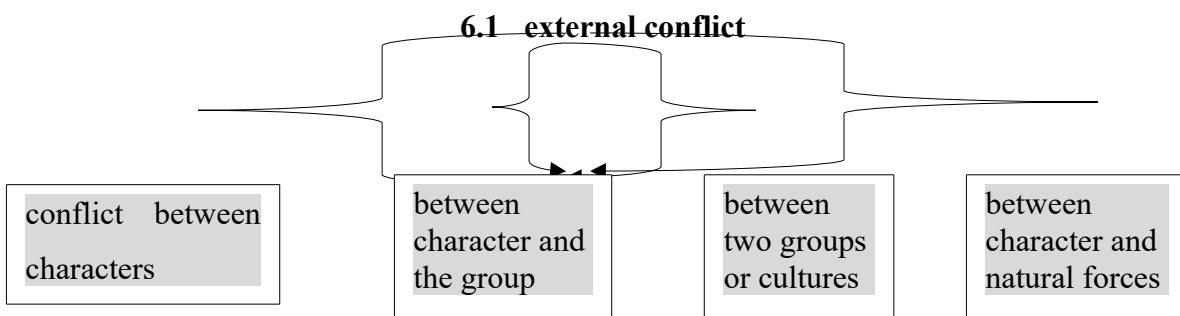
Things Fall Apart by Chinua Achebe

In Things Fall Apart, there are oral narratives Okonko's wife told to her daughter. The story is about the feast organized by the flock of birds and the tortoise begged them to take him to the feast by giving him a feather from each bird so that he can fly. After he went to the sky where the feast was organized, he took everything and the birds became strangers in their own affairs.

This is both symbolic and has an implication to draw the theme.

6. Conflict

- ☞ *conflict is the clash of opposite forces in a story.*
- ☞ *conflict can be seen in two categories:-*



6.2 Internal conflict.....conflict in the character's mind.

What is style?

- ⇒ style is the author him/herself sometimes the work of an author can be identified simply because we are familiar with his/her style before
- ⇒ is the mode of expression used by the particular author
- ⇒ style answers the questions:-

- ✓ “what is the mode of expression?”
- ✓ why and how does the author use the devices such as
 - ☞ imagery
 - ☞ symbols
 - ☞ syntax and variety and
 - ☞ organizational structure?
- ✓ what techniques does the author use to organize materials?

- ⇒ style can be **objective** (when a text is presented in a formal structure, clear and ceremonious language is used for the sake of elevation and dignity).
- ⇒ style can be **subjective** style or **romantic** style which has subjective presentation and common languages are used. In this type of style, there is no question of formality.

Aspects of Style

Tone

Is a matter of voice for example, we can detect the emotional status a person from the voice he/she has. The tone of the writer may be:-

- ✓ serious
- ✓ playful
- ✓ satirical
- ✓ introspective

Diction

- ✓ Refers to the choice of words and patterns in writing. since language is very vast and comprehensive, every word in the language can't serve for the purpose of writing.
- ✓ A writer may use words like
 - * General Vs specific
 - * Formal Vs informal
 - * Abstract Vs concrete
 - * Common Vs jargon

Techniques used by the Author in a novel

1. Symbolism

- Symbolism is the use of objects, ideas or things of a particular standing for another set of relationship.
- Referring to the process by which a person, place, object or event comes to form some abstract idea or condition.
E.g. *night as the symbol of death, or bad luck*
wind as the symbol of revolution or change.
birds as symbol of peace, and coming of good fortune.
- ☞ Sometimes symbols can have a straight forward meaning and such symbols are said to be **natural symbols** where the reader doesn't want to make different layers of interpretation.
- ☞ Symbols are not necessarily limited to one-or-two easy to identify meanings because their meaning varies according to the context, such symbols are said to be **contextual symbols**.
- ☞ in contrast to such contextual symbols, there are also **public symbols** which are objects actions or persons that history, myth, or legend has invested with meaning
E.g. Crescent Moon with star inside, Cross, Troy

2. Figures of speech

in poetry reading, we should be very much keen on the words and phrases the poet uses to write the poem because poetry is too much condensed in idea and it is sometimes called "word game". So among the elements of poetry, figures of speech are one both a poet and a reader must be careful for the meaning not to be missed.

Figures of speech phrases in writing and speaking that either compare one thing with another which is completely unlike, or give the quality of one subject to the other or use exaggerated expression to add beauty to a literary work.

Among the many types of figures of speech, the following are some and commonly used by poets to write.

A. SIMILE

this figure of speech makes a comparison between two unlike things using an explicit word such as ...as..., ...like..., ...resembles..., or ...than...

Comparison of two things using the words “like” or “as”

eg.1

–Her smile was as cold as ice.

–The cat was as limp as a wet rag.

–His smile is like a ray of sunshine

B. METAPHOR

a word or expression that in literal usage denotes the quality of one thing is applied to a distinctly different matter without asserting words of comparison such as ‘like’ and ‘as’.

eg1.

- His smile is a ray of sunshine.
- He has the heart of a lion.
- You are the sun in my sky.

C. METONYMY

It means a change of name, when a thing is applied to name the other thing that has strong association because of a recurrent relationship in common experience, it is said to be metonymy.

eg1. If someone says I have read Shakespear or Hadis Alemayehu, it doesn’t mean that this person read the persons, but their works.

D. PERSONIFICATION

refers to a special kind of metaphor in which non human things or qualities are described as if they were human and act humanly.

HYPERBOLE

- This is an exaggeration or overstatement for an effect.
- extravagant expression
- exaggeration for emphasis

Eg1. in Shakespeare's theatre "Antony and Cleopatra", when Cleopatra praises and lamenting for the deceased Antony:-

...His *legs bestride* the ocean; his reared *arm*

Crested the world

3. Flashback and foreshadowing

flashback is a technique used by the author to refer past action when found to be important for supporting the present action. On the other hand foreshadowing is the technique implemented by the author to show a hint in the future, the clues in foreshadowing may not be always true.

4. the use of dialogue

dialogue is the vehicle to drive the story forward and it is the means to analyze and understand who the characters are. From the dialogue, one can simply identify what type of personality does the character have because most of the time we infer something from what people say.

It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife.

However little known the feelings or views of such a man may be on his first entering a neighborhood, this truth is so well fixed in the minds of the surrounding families, that he is considered the rightful property of someone or other of their daughters.

"My dear Mr. Bennet," said his lady to him one day, "have you heard that Netherfield Park is let at last?"

Mr. Bennet replied that he had not.

"But it is," returned she; "for Mrs. Long has just been here, and she told me all about it."

Mr. Bennet made no answer.

"Do you not want to know who has taken it?" cried his wife impatiently.

"You want to tell me, and I have no objection to hearing it."

This was invitation enough.

"Why, my dear, you must know, Mrs. Long says that Netherfield is taken by a young man of large fortune from the north of England; that he came down on Monday in a chaise and four to see the place, and was so much delighted with it, that he agreed with Mr. Morris immediately; that he is to take possession before Michaelmas, and some of his servants are to be in the house by the end of next week."

"What is his name?"

"Bingley."

"Is he married or single?"

"Oh! Single, my dear, to be sure! A single man of large fortune; four or five thousand a year. What a fine thing for our girls!"

"How so? How can it affect them?"

"My dear Mr. Bennet," replied his wife, "how can you be so tiresome! You must know that I am thinking of his marrying one of them."

"Is that his design in settling here?"

"Design! Nonsense, how can you talk so! But it is very likely that he may fall in love with one of them, and therefore you must visit him as soon as he comes."

"I see no occasion for that. You and the girls may go, or you may send them by themselves, which perhaps will be still better, for as you are as handsome as any of them, Mr. Bingley may like you the best of the party."

"My dear, you flatter me. I certainly have had my share of beauty, but I do not pretend to be anything extraordinary now. When a woman has five grown-up daughters, she ought to give over thinking of her own beauty."

"In such cases, a woman has not often much beauty to think of."

"But, my dear, you must indeed go and see Mr. Bingley when he comes into the neighborhood."

"It is more than I engage for, I assure you."

"But consider your daughters. Only think what an establishment it would be for one of them. Sir William and Lady Lucas are determined to go, merely on that account, for in general, you know, they visit no newcomers. Indeed you must go, for it will be impossible for us to visit him if you do not."

"You are over-scrupulous, surely. I dare say Mr. Bingley will be very glad to see you; and I will send a few lines by you to assure him of my hearty consent to his marrying whichever he chooses of the girls; though I must throw in a good word for my little Lizzy."

"I desire you will do no such thing. Lizzy is not a bit better than the others; and I am sure she is not half so handsome as Jane, nor half so good-humoured as Lydia. But you are always giving her the preference."

"They have none of them much to recommend them," replied he; "they are all silly and ignorant like other girls; but Lizzy has something more of quickness than her sisters."

"Mr. Bennet, how can you abuse your own children in such a way? You take delight in vexing me. You have no compassion for my poor nerves."

"You mistake me, my dear. I have a high respect for your nerves. They are my old friends. I have heard you mention them with consideration these last twenty years at least."

"Ah, you do not know what I suffer."

"But I hope you will get over it, and live to see many young men of four thousand a year come into the neighborhood."

"It will be no use to us, if twenty such should come, since you will not visit them."

"Depend upon it, my dear, that when there are twenty, I will visit them all."

Mr. Bennet was so odd a mixture of quick parts, sarcastic humour, reserve, and caprice, that the experience of three-and-twenty years had been insufficient to make his wife understand his character. Her mind was less difficult to develop. She was a woman of mean understanding, little

information, and uncertain temper. When she was discontented, she fancied herself nervous. The business of her life was to get her daughters married; its solace was visiting and news.
(Pride and Prejudice; Jane Austen: pp 3–4)

Imagery

Imagery is the technique used by authors to create image in the minds of the readers and make things near to be identified by the five senses. "Imagery" (that is, "images" taken collectively) is used to signify all the objects and qualities of sense perception referred to in a poem or other work of literature, whether by literal description, by *allusion*, or in the *vehicles* (the secondary references) of the use of figures of speech.

"imagery" in this usage includes not only visual sense qualities, but also qualities that are auditory, tactile (touch), thermal (heat and cold), olfactory (smell), gustatory (taste), and kinesthetic (sensations of movement).

5. Irony

Irony is a literary technique originally used in Greek tragedy by which the significance of a character's words or actions are clear to the audience or , the reader in this case) although unknown to the character.

Verbal irony (which was traditionally classified as one of the *tropes*) is a statement in which the meaning that a speaker implies differs sharply from the meaning that is ostensibly expressed.

Dramatic irony involves a situation in a play or a narrative in which the audience or reader shares with the author knowledge of present or future circumstances of which a character is ignorant; in that situation, the character unknowingly acts in a way we recognize to be grossly inappropriate to the actual circumstances, or expects the opposite of what we know that fate holds in store, or says something that anticipates the actual outcome, but not at all in the way that the character intends.

Situational irony This occurs when what actually happens is the opposite of what is expected or appropriate.

6. Characterization

Brain storming questions

Read the examples taken from Pride and Prejudice of Jane Austen and answer the following questions.

1. What is the difference between being told and showed?
2. What type of characterization do you prefer? telling or showing? why?
3. Which one of the techniques serves the most to describe the characters?

*. is the means by which the author draws the characters.

*. it can be carried out either by -----telling or
----- showing

***. characterization by telling is done simply by telling who the characters are and what they look like.**

Example

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(Pride and Prejudice; Jane Austen: pp 3-4)

***. characterization by showing is describing the characters appearance, dressing style, way of speaking, and the act the characters show.**

Mr. Bennet was so odd a mixture of quick parts, sarcastic humor, reserve, and caprice, that the experience of three-and-twenty years had been insufficient to make his wife understand his character. Her mind was less difficult to develop. She was a woman of mean understanding, little

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Proliferation of Types

The novel continues in its popularity to this day. It has moved away from a primarily realistic focus and has evolved into the expansive form that incorporates all other fictional modes. Today, for example, there are many types of novels, science fiction, fantasy fiction, horror fiction, adventure fiction, etc

Adapted from *A Guide to the Study of Literature: A Companion Text for Core Studies 6, Landmarks of Literature*, ©English Department, Brooklyn College.

1. Historical Novel

A historical Novel is a novel set in a period than that of the time of writing. In the historical novel, characters can be created or taken from the historical context with the modification or no modification by the author.

What we usually specify as the **historical novel**, however, began in the nineteenth century with Sir Walter Scott.

The historical novel not only takes its setting and some characters and events from history, but makes the historical events and issues crucial for the central characters and narrative. Some of the greatest historical novels also use the protagonists and actions to reveal what the author regards as the deep forces that impel the historical process

The historical novel is set in the past and takes its characters and events from history in addition, the historical time and historical place are settings of the story.

E.g. *Tales of Two Cities* by Charles Dickens

Ye Tangut Mistir (The Secrete of Tangut) By Birhanu Zerihun

2. Science Fiction

- ☞ Science fiction is a genre of speculative fiction dealing with imaginative concepts such as futuristic settings, futuristic science and technology, space travel, time travel faster than light travel, extraterrestrial life.
- ☞ Science fiction often explores the potential consequences of scientific and other innovations.
- ☞ Science fiction relies on scientific or pseudo-scientific machinery to create a future society which parallels our own.

E.g. The War of the Worlds by H.G. Wells

Dertogada By Yismaeke Worku

3. Sociological Novel

this type of novel is working with the social issues of a particular society. In such novels, social, political, economical aspects of the society and the like can be the points where the plot rotates about. The **social** novel emphasizes the influence of the social and economic conditions of an era on shaping characters and determining events; often it also embodies an implicit or explicit thesis recommending political and social reform.

Sociological novel is concerned with the influence of societal institutions and of economic and social conditions on characters and events.

E.g. Things Fall Apart by Chinua Achebe

Fikir Eske Meqabir by Hadis Alemayehu.

These three types, the science fiction, social, and historical novel, tend to be didactic, to instruct readers in the necessity for changing their morality, their lives, and the institutions of society.

4. Satirical Novel

Satire is loosely defined as art that ridicules a specific topic in order to provoke readers in to changing their opinion of it. By attacking what they see as human folly, satirists usually imply their own opinions on how the thing being attacked can be improved.

E.g. Animal Farm by George Orwell

Ye Abe Tokichaw Shimutoch (The Satires of Abe Tokichow) by Abebe Tolla

5. Detective Novel

Detective Novel is a sub genre of crime fiction and mystery fiction in which an investigator or a detective-either professional or amateur investigates a crime, often murder.

6. Erotic Novel

Erotic romance novel have romance as their main focus of the plot line and they are characterized by strong often explicit sexual content. It is classed as pornography

E.g. Letum Ayinegalign by Sibihat G/Egziabher

6. Adventure Novel

Adventure novel is a genre of fiction in which an adventure is the center of the story. It involves the confrontation of the protagonist with dangerous animals or passing through the cave filled with poisonous snakes or crossing the Sahara.

7. Mystery Novel

It is a type of fiction in which a detective or other professional solves a crime or serious of crimes. It can appear also in the form of detective or crime novel.

E.g. The Da Vinci Code

9. Utopia Novel

Utopia is an imaginary world where everything is supposed to be perfect and with no defect; or it can be a community or society possessing highly desirable or perfect qualities. So a novel that narrates about an imagined situation like this one is said to be Utopia novel

E.g. Gulliver's Travel by Jonathan Swift.

10. Fantasy Novel

This novel is characterized by stories that involve paranormal magic and terrible monsters have existed in spoken forms before the advent of printed literature.

11. Documentary Fiction

One twentieth-century variant of the historical novel is known as **documentary fiction**, which incorporates not only historical characters and events, but also reports of everyday events in contemporary newspapers and other documents.

12. Ethnographic Novel

This is a type of novel that is concerned about the life experience of a certain ethnic group. Tradition, culture, religion and overall life skill are the centers where the lot rotates around. Specifically popular culture of the ethnic group is the focus of attention in ethnographic novel.

E.g. Land of the Yellow Bull /Fikiremarkos Desta/

READING AND ANALYZING NOVEL

Analyzing Novel

Literary trends for Analyzing novel

- ☞ Analyzing needs putting parts apart for the sake of understanding and for exhaustive explanation and interpretation of a given fictional work.
- ☞ In analyzing fiction; (in this case novel), the reader needs to have the knowledge of elements of fiction, the technical devices and how those elements and technical devices make up the story with their specific effect.
- ☞ There are also theoretical frameworks that should be known by the reader to analyze novel.
- ☞ Analysis can be done specific to a single element of fiction, like
 - thematic analysis
 - plot analysis
 - character analysis
 - analysis of setting
 - conflict analysis...or holistic depending up on the request.

Literary analysis looks critically at a work of fiction in order to understand how the parts contribute to the whole. When analyzing a novel or short story, you'll need to consider elements such as the context, setting, characters, plot, literary devices, and themes. Remember that a literary analysis isn't merely a summary or review, but rather an interpretation of the work and an argument about it based on the text. Depending on your assignment, you might argue about the work's meaning or why it causes certain reader reactions. This portion will help you analyze a short story or novel—use it to form a thesis, or argument, for your essay.

How to analyze a story or novel:

1. The title of the story, (the date of its original publication)
2. The author's name and basic dates
3. The name (if any) of the central character, together with a description of that character's main traits or features.
4. Other characters in the story
5. A short description of the setting
6. The narrator of the story (to identify him or her is, of course, to define the point of view

from which the story is told)

7. A terse summary of the main events of the story, given in chronological order
8. A description of the general tone of the story; the author's apparent feelings toward the central character or the main events
9. Some comments on the style in which the story is written (brief illustrative quotations are helpful as space permits)
10. Whatever kinds of irony the story contains, and what they contribute to the story
11. In a sentence, the story's main theme
12. Leading symbols (if the story has any), with a guess at whatever each symbol suggests
13. Evaluation of the story as a whole (your personal view)

Summary

Begin by summarizing the basic plot summary of the story to help your readers understand the story and seriously attend the analysis.

Context

Research the author's background and other work. This can give insight into the author's perspective and bias, as well as tell the reader what he might be commenting on. For example, Tolkien's *The Lord of the Rings* is about a group of friends who embark on an epic journey and fight a great war. Knowing Tolkien fought in the Battle of Somme during World War I and that his closest friends were killed helps explain his sentiments about war.

Other questions about context can stem from the story itself. Consider the narrator's personality and their role in the story.

Setting

When and where a story takes place can be profoundly significant. Consider where the author's story is placed and why the author made that decision. In Shakespeare's *Othello*, for example, the setting is Italy, although Shakespeare was writing in England. He set his play elsewhere, in part, so he could make social commentary about England without incurring the wrath of English rulers.

Example: Abe Gubegna's "*Milke'am Seyfe Nebelbal*". The setting of the story is a hypothetical nation whose rulers did care too much for their people.

Remember, many stories would be irretrievably altered if their settings were different and setting is, therefore, integral for interpreting the story's meaning.

Point of view:

The point of view the writer used in the story can matter the meaning and interpretation of the story. So "what type of point of view does the author use and why?" "what is the literary effect of using this type of point of view to the story?" are some questions to be dealt.

Plot

Story lines usually follow patterns like those in the example below. Identifying essential plot points will help you to analyze, interpret, and explain the story.

Main Problem (Conflict): The plot hinges on some major problem, often a conflict between characters or an obstacle that must be overcome.

Climax: The high point of the action, when the conflict or problem could either be resolved or cause a character's downfall.

Resolution: The conflict or problem is solved and normalcy or a new order is restored.

Characters

Characters are the driving force behind stories, both major characters and minor ones, and authors use them to broadcast their most important messages. You won't be able to analyze every character, but pick out several important ones to consider.

First, describe the character for yourself; next, consider why the character was portrayed in that way. The following are some guiding questions:

- ☞ What are the character's main personality traits? Why did the author give him these traits?

- ☞ What is the character's role in the story? Is she the hero? The bad guy? Why did the author give her this role?
- ☞ What are the character's morals or ethics? Why does the author give him those qualities?
- ☞ Why does the character do what she does? Why did the author make her act that way?
- ☞ What is the character's relationship to other characters and why? Why did the author create the relationships?

Themes

Themes are big ideas that authors comment on throughout a work using tools such as context, setting, and characters. Common themes are good vs. evil, human nature, religion, social structure, authority, coming-of-age, human rights, feminism, racism, war, education, sex, friendship, love, compassion, and death. Most books deal with multiple themes, some more obvious than others. Identifying an author's themes gives you a starting place for your thesis. It gives you a general topic. However, a theme is general. You have to dig a little deeper to identify the author's statement or attitude about that topic.

Literary Devices used by the author

Various literary devices help convey meaning or create a mood. Look for these in a story to identify key points and their contribution to the author's overall meaning. The following are a few common literary devices.

Foreshadowing. The use of hints or clues to suggest what will happen later in a literary work. For example, in Shakespeare's *Romeo and Juliet*, Juliet tells her nurse to find Romeo's name: "Go ask his name. If he be married, my grave is like to be my wedding-bed." This foreshadows the danger of Romeo's name being Montague and of Juliet's death because of their marriage.

Flashback: the technique of taking the audience back to a past history in the novel for a certain literary effect that the author wants to achieve.

Irony. An implied discrepancy between what is said and what is meant. There are three kinds of irony: verbal irony is when an author says one thing and means something else; dramatic irony is when an audience perceives something that the characters don't know;

and situational irony is a discrepancy between the expected result and the actual result. For example, in *Macbeth*, the three witches recount the prophecies that must be fulfilled for Macbeth to fall. He therefore believes he is invincible—ironic because these prophecies cause his downfall.

Figures of speech: what types of figures of speech did the author use? How do these figures of speech contribute for the literary aesthetic because one of the purpose of analysis is to appreciate.

Symbolism. The use of an object or action to mean something more than its literal meaning. For example, in Faulkner's *The Sound and the Fury*, one of the principle characters, Caddy, falls and stains her white dress when she's a child. The stained dress symbolizes (and foreshadows) her later loss of purity. A character can also be equated with an object throughout a work, another form of symbolism. In Eudora Welty's *Delta Wedding*, an aunt is repeatedly seen carrying an empty bag, which symbolizes her childlessness.

Style:-

- ☞ What is the tone of the story? and
 - ☞ What does the author's diction look like?
- } the questions to be treated.

USING TEXTUAL EVIDENCE

The skillful use of textual evidence -- *summary, paraphrase, specific detail, and direct quotations* -- can illustrate and support the ideas you are developing in your essay. However, textual evidence should be used judiciously and only when it directly relates to your topic. The correct and effective use of textual evidence is vital to the successful literary analysis essay.

<http://writingcenter.tamu.edu/2005/types-communication/academic-writing/analyzingnovels->