ELEMENTS OF NOVEL

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(APPRECIATING NOVEL)
(Savitribai Phule Pune University)
Birappa Belle

Department of English
C. T. Bora College, Shirur
1. THEME

Definition of Theme:
One of the first questions to ask upon hearing someone has written a story is, “What’s it about?” or “What’s the point?” Short answers may range from love to betrayal or from the coming of age to the haziness of memory. The central idea, topic, or point of a story, essay, or narrative is its theme.

OR

Theme is defined as a main idea or an underlying meaning of a literary work, which may be stated directly or indirectly.

Major and Minor Themes:
Major and minor themes are two types of themes that appear in literary works. A major theme is an idea that a writer repeats in his literary work, making it the most significant idea in the work. A minor theme, on the other hand, refers to an idea that appears in a work briefly, giving way to another minor theme. Examples of theme in Jane Austen’s “Pride and Prejudice” are matrimony, love, friendship, and affection. The whole narrative revolves around the major theme of matrimony. Its minor themes are love, friendship, affectation etc.

Difference Between a Theme and a Subject:
It is important not to confuse a theme of a literary work with its subject. Subject is a topic that acts as a foundation for a literary work, while a theme is an opinion expressed on the subject. For example, a writer may choose a subject of war for his story, and the theme may be his personal opinion that war is a curse for humanity. Usually, it is up to the readers to explore the theme of a literary work by analyzing characters, plot, and other literary devices.
Presentation of Themes:

A writer presents themes in a literary work through several means. A writer may express a theme through the feelings of his main character about the subject he has chosen to write about. Similarly, themes are presented through thoughts and conversations of different characters. Moreover, the experiences of the main character in the course of a literary work give us an idea about its theme. Finally, the actions and events taking place in a narrative are consequential in determining its theme.

Examples of Theme in Literature:

Example 1: Love and Friendship Theme

Love and friendship are frequently occurring themes in literature. They generate emotional twists and turns in a narrative, and can lead to a variety of endings: happy, sad, or bittersweet. The following are famous literary works with love and friendship themes:

- Romeo and Juliet by William Shakespeare
- Wuthering Heights by Emily Bronte
- Anna Karenina by Leo Tolstoy
- Sense and Sensibility by Jane Austen
- Pride and Prejudice by Jane Austen

Example 2: War Theme

The theme of war has been explored in literature since ancient times. Literary works utilizing this theme may either glorify or criticize the idea of war. Most recent literary works portray war as a curse for humanity, due to the suffering it inflicts. Some famous examples include:

- Iliad and Odyssey by Homer
- War and Peace by Leo Tolstoy
- Gone with the Wind by Margaret Mitchell
- A Farewell to Arms by Ernest Hemingway
- Arms and the Man by Bernard Shaw
- A Band of Brothers: Stories from Vietnam by Walter McDonald
Because themes encompass main ideas in a narrative, they have many similar elements which do similar things for a narrative. Here are a few examples:

**Moral**

“And the moral of the story is…” As many fables and tales go, morals are a necessary element. They are the main message or lesson to be learned from reading a cautionary story.

Although themes and morals are both major ideas in a story, they are different in that themes do not necessarily serve to teach a lesson, whereas morals always do.

A theme is simply an idea to be examined, whereas a moral is a clear lesson to be learned. Here is an example of theme versus moral:

**Theme:** Love

**Moral:** Love others the way you would like to be loved.

Whereas the theme is simply an idea, the moral is a message and instruction.
Motif:
Motifs work in a story to emphasize the theme, and for this reason, is sometimes confused with the theme.
Motifs are recurring images, objects, or ideas that highlight the theme. Here is one example of how motif works with theme:

Theme: Regret
Motifs:
A man is struggling with regret throughout a story. Motifs like dark dreams, repetitive thoughts, and dark lighting emphasize the mood and pervasiveness of the regret.

Whereas the theme is a larger idea, the motifs are smaller elements of a story which repeat in order to reflect that idea.
Function of Theme:
Theme is an element of a story that **binds together various essential elements of a narrative**. It is often a truth that **exhibits universality**, and **stands true for people of all cultures**. Theme gives readers better understanding of the main character’s conflicts, experiences, discoveries, and emotions as they are derived from them. Through themes, a writer tries to give his readers an insight into how the world works, or how he or she views human life.

The Importance of Using Theme:
The importance of using theme in narrative is unparalleled. The theme is the underlining idea an author is trying to convey to an audience. A story without major ideas for the character and reader to experience, think through, and learn from is not a story at all. A story, by its very nature, must have a theme, sometimes many major and minor themes, all throughout. Themes are the ideas book clubs, poets, playwrights, literature students, film enthusiasts, movie-makers, and creative writers mull over in-depth. They are the meaning behind the entire story, the deeper reasons that the story has been written and shared.

In Closing
Themes are the ideas that run through narratives, enlivening them with deeper meaning to be found in real life and fiction alike. They create stories that are not dull but compelling and emotional.
What is Character?
A character is a person, animal, being, creature, or thing in a story. Writers use characters to perform the actions and speak dialogue, moving the story along a plot line. A story can have only one character (protagonist) and still be a complete story. This character’s conflict may be an inner one (within him/herself), or a conflict with something natural, such as climbing a mountain. Most stories have multiple characters interacting, with one of them as the antagonist, causing a conflict for the protagonist.

OR

Characterization Definition:
Characterization is a literary device that is used step-by-step in literature to highlight and explain the details about a character in a story. It is in the initial stage in which the writer introduces the character with noticeable emergence. After introducing the character, the writer often talks about his behavior; then, as the story progresses, the thought-processes of the character.
A popular television series that just ended is the show “Glee.” Each season had popular characters who had to learn to work together to create a good musical production. Various characters underwent a change, making them a dynamic character, such as Noah Puckerman. He appears to carry out the stereotype of a jock (strong but not so smart), but his character changes as it’s revealed that he can be hard working and intelligent.

A movie that features one character throughout most of it is “Castaway” with Tom Hanks. His character is on board a shipping plane when it crashes. He’s the only survivor, trapped on an island for four years. This movie focuses on his psychological (mental) and physical condition as he slowly adapts to a life of isolation, living alone on an island that is off all regular sea and airplane routes. It’s a great example of how a story can work with only one character, although many minor characters appear in the beginning and end.
TYPES OF CHARACTER

1. Major characters
These are the most important characters in the story. There are two types, of which there may be a couple for each.

**Protagonist** – This is the main character, around which the whole story revolves. The decisions made by this character will be affected by a conflict from within, or externally through another character, nature, technology, society, or the fates/God.

**Antagonist** – This character, or group of characters, causes the conflict for the protagonist. However, the antagonist could be the protagonist, who is torn by a problem within. Most times, something external is causing the problem.

A group of people causing the conflict would be considered society, perhaps the members of a team, community, or institution.

Additionally, the antagonist could be a part of nature, such as an animal, the weather, a mountain or lake. A different kind of antagonist would be an item such as a pen, car, phone, carpet, etc. These are all considered technology, since they are instruments or tools to complete a job.

Finally, if the conflict comes from something out of the character’s control, the antagonist is fate or God.
2. Minor characters

These are the other characters in a story. They are not as important as the major characters, but still play a large part in the story. Their actions help drive the story forward. They may impact the decisions the protagonist or antagonist make, either helping or interfering with the conflict. Characters can have different traits. Major characters will usually be more dynamic, changing and growing through the story while minor characters may be more static.

1. Foil – A foil is a character that has opposite character traits from another, meant to help highlight or bring out another’s positive or negative side. Many times, the antagonist is the foil for the protagonist.

2. Static – Characters who are static do not change throughout the story. Their use may simply be to create or relieve tension, or they were not meant to change. A major character can remain static through the whole story.

3. Dynamic – Dynamic characters change throughout the story. They may learn a lesson, become bad, or change in complex ways.

4. Flat – A flat character has one or two main traits, usually only all positive or negative. They are the opposite of a round character. The flaw or strength has its use in the story.

5. Round – These are the opposite of the flat character. These characters have many different traits, good and bad, making them more interesting.

6. Stock – These are the stereotypical characters, such as the boy genius, ambitious career person, faithful sidekick, mad scientist, etc.
IMPORTANCE OF CHARACTER

Characters are what make stories. Without a character, there is no story to tell, only a lot of scenery.

Many characters in literature, television series, and movies have a huge impact on people. Some people like to live their lives through these characters, who appear to have more exciting lives.

Also, these characters may seem so real and inspirational, that people forget they are fictional.

Characters become so important to the audience, that cities across the country hold conventions in which people pay a lot of money to dress and act as their favorite characters from multiple types of shows, particularly of the comic magazine genre (type of literature).
The Teenage Mutant Ninja Turtles have been keeping the city safe since the 1980s, but are still just as popular today. They each have their own special fighting method as well as personality. Originally simple, small turtles, they became super human, err turtle, after an accident in which the fish bowl of water they were in got knocked out of their owner’s hands and fell down a sewer grate, along with a canister of radioactive material. The rest is history. Nickelodeon has brought the characters back to fame, as can be seen on the channel and in the Nickelodeon Hotel in Orlando, Florida. The hotel features suites based on characters from the Nickelodeon shows for kids, and kids can interact with their favorite characters, including the Turtles, during breakfast and fun events. It’s clear that characters are an important part of our culture.

The characters are named after famous painters, and each turtle has his own personality to which different kids may relate. For example, Leonardo is the wise leader, the one who can keep the group focused. Raphael is the hothead. His temper wants to get the best of him, just as most of us would like to jump into things! Michaelangelo is the comedian. Like our class clowns in school, he’s the group clown. Finally, no group is complete without the geeky nerd. Donatello is always inventing things to help our turtle heroes in their adventures.
A book whose character was inspired by a real teenage girl is “The Fault in Our Stars” by John Green. The protagonist is 16-year-old Hazel, who meets Gus, a fellow 16-year-old cancer patient, at a camp. Their young romance is doomed as they are fighting a losing battle with cancer. Their strong spirits overcome their parents’ fears as the determined Hazel gets her wish to go overseas to meet an author she has long admired. The book has both characters undergoing change, very dynamic, as they struggle to adapt to their fate. The minor characters are impacted by the decisions Hazel and Gus make, giving depth to the story line. This book is an example of how authors take real life situations to create believable and interesting characters. Green’s inspiration for the story, Esther Earl, was a young fan with cancer who had wanted to meet him. He became friends with her and her family. She was diagnosed with cancer at 12 and died at 16.
**Related Terms**

**Archetype:** A standard or stock type of character that appears in fiction, such as the villain, the hero, the damsel-in-distress, or the sidekick. Each archetype has more categories within, as well. For example, the villain could be a tyrant, devil, schemer, etc. The hero could be the warrior, proto-female, scapegoat, etc. These are especially common in fairy and folk tales.

**Conclusion**

Characters are the whole reason for any story. They can be used to help teach a lesson, to entertain, to educate, and even to persuade, depending on the author’s goal for the story line. Characters can be based on real people and events, or be totally unrealistic, such as space aliens. People become attached to characters as if they are real, may develop favorites, and relate to those that have faced similar situations.
3. PLOT

Definition of Plot:
Plot is a literary term used to describe the events that make up a story, or the main part of a story. These events relate to each other in a pattern or a sequence. The structure of a novel depends on the organization of events in the plot of the story.

Plot is known as the foundation of a novel or story, around which the characters and settings are built. It is meant to organize information and events in a logical manner. When writing the plot of a piece of literature, the author has to be careful that it does not dominate the other parts of the story.

OR

What is Plot?
In a narrative or creative writing, a plot is the sequence of events that make up a story, whether it’s told, written, filmed, or sung. The plot is the story, and more specifically, how the story develops, unfolds, and moves in time.
There are five main elements in a plot.

1. **Exposition or Introduction**
   This is the beginning of the story, where characters and setting are established. The conflict or main problem is introduced as well.

2. **Rising Action**
   Rising action which occurs when a series of events build up to the conflict. The main characters are established by the time the rising action of a plot occurs, and at the same time, events begin to get complicated. It is during this part of a story that excitement, tension, or crisis is encountered.

3. **Climax**
   In the climax, or the main point of the plot, there is a turning point of the story. This is meant to be the moment of highest interest and emotion, leaving the reader wondering what is going to happen next.

4. **Falling Action**
   Falling action, or the winding up of the story, occurs when events and complications begin to resolve. The result of the actions of the main characters are put forward.

5. **Resolution**
   Resolution, or the conclusion, is the end of a story, which may occur with either a happy or a tragic ending.
EXAMPLES OF PLOT IN LITERATURE

Example 1: Harry Potter and the Sorcerer’s Stone (By J. K. Rowling)
Among the examples of plot in modern literature, Harry Potter and the Sorcerer’s Stone is probably the most familiar to both readers and moviegoers. The plot of the story begins when Harry learns that Professor Snape is after the Sorcerer’s Stone. The Professor lets loose a troll, who nearly kills Harry and his friends. In addition, Harry finds out that Hagrid let out the secret of the giant dog to a stranger in return for a dragon, which means that Snape can now reach the Sorcerer’s Stone.

Example 2: Pride and Prejudice (By Jane Austen)
A very good plot example in romantic fiction appears in the book Pride and Prejudice by Jane Austen. The plot of the story begins when Lizzie’s sister, Jane, falls in love with Darcy’s friend named Mr. Bingley. Lizzie develops and interest in Mr. Wickham, who accuses Darcy of destroying him financially. When Lizzie goes to meet her friend, she runs into Mr. Darcy, who proposes, and Lizzie rejects. She then writes him a letter telling him why she dislikes him. He writes back, clearing up all misunderstandings and accusations. Jane runs away with Mr. Wickham, and Lizzie realizes that Mr. Darcy is not as bad a man as she had thought him to be.
There are many types of plots in the world! But, realistically, most of them fit some pattern that we can see in more than one story. Here are some classic plots that can be seen in numerous stories all over the world and throughout history.

**a. Overcoming the Monster**

The protagonist must defeat a monster or force in order to save some people—usually everybody! Most often, the protagonist is forced into this conflict, and comes out of it as a hero, or even a king. This is one version of the world’s most universal and compelling plot—the ‘monomyth’ described by the great thinker Joseph Campbell.

**Examples:** Beowulf, Harry Potter, and Star Wars.

**b. Rags to Riches:**

This story can begin with the protagonist being poor or rich, but at some point, the protagonist will have everything, lose everything, and then gain it all back by the end of the story, after experiencing great personal growth.

**Examples:** The Count of Monte Cristo, Cinderella, and Jane Eyre.
c. The Quest:
The protagonist embarks on a quest involving travel and dangerous adventures in order to find treasure or solve a huge problem. Usually, the protagonist is forced to begin the quest but makes friends that help face the many tests and obstacles along the way. This is also a version of Campbell’s monomyth.

Examples:
The Iliad, The Lord of the Rings, and Eragon

d. Voyage and Return:
The protagonist goes on a journey to a strange or unknown place, facing danger and adventures along the way, returning home with experience and understanding. This is also a version of the monomyth.

Examples:
Alice in Wonderland, The Chronicles of Narnia, and The Wizard of Oz
e. Comedy:
A happy and fun character finds a happy ending after triumphing over difficulties and adversities.

Examples: A Midsummer Night’s Dream, Fantastic Mr. Fox, Home Alone

f. Tragedy:
The protagonist experiences a conflict which leads to very bad ending, typically death.

Examples: Romeo and Juliet, The Picture of Dorian Gray, and Macbeth

g. Rebirth:
The protagonist is a villain who becomes a good person through the experience of the story’s conflict.

Examples: The Secret Garden, A Christmas Carol, The Grinch

As these seven examples show, many stories follow a common pattern. In fact, according to many thinkers, such as the great novelist Kurt Vonnegut, and Joseph Campbell, there are only a few basic patterns, which are mixed and combined to form all stories.
A plot is one of the most important parts of a story, and has many different purposes. Firstly, the plot focuses attention on the important characters and their roles in the story. It motivates the characters to affect the story, and connects the events in an orderly manner. The plot creates a desire for the reader to go on reading by absorbing them in the middle of the story, ensuring they want to know what happens next.

The plot leads to the climax, but by gradually releasing the story in order to maintain readers’ interest. During the plot of a book, a reader gets emotionally involved, connecting with the book, not allowing himself to put the book down. Eventually, the plot reveals the entire story, giving the reader a sense of completion that he has finished the story and reached a conclusion.

The plot is what forms a memory in readers’ minds, allowing them to think about the book and even making them want to read it again. By identifying and understanding the plot, the reader is able to understand the message being conveyed by the author, and the explicit or implicit moral of the story.
Importance:
The plot is what makes a story a story. It gives the story character development, suspense, energy, and emotional release (also known as ‘catharsis’). It allows an author to develop themes and most importantly, conflict that makes a story emotionally engaging; everybody knows how hard it is to stop watching a movie before the conflict is resolved.

Examples of Plot in Literature:
Plots can be found in all kinds of fiction. Here are a few examples.
Example 1
The Razor’s Edge by Somerset Maugham
In The Razor’s Edge, Larry Darrell returns from World War I disillusioned. His fiancée, friends, and family urge him to find work, but he does not want to. He embarks on a voyage through Europe and Asia seeking higher truth. Finally, in Asia, he finds a more meaningful way of life.

In this novel, the plot follows the protagonist Larry as he seeks meaningful experiences. The story begins with the exposition of a disillusioned young man who does not want to work. The rising action occurs as he travels seeking an education. The story climaxes when he becomes a man perfectly at peace in meditation.
Example 2
The Road not Taken’ by Robert Frost

Two roads diverged in a yellow wood,
And sorry I could not travel both
And be one traveler, long I stood
And looked down one as far as I could

... Then took the other, as just as fair,
And having perhaps the better claim

... And both that morning equally lay
In leaves no step had trodden black.

... I shall be telling this with a sigh
Somewhere ages and ages hence:
Two roads diverged in a wood, and I,
I took the one less traveled by,
And that has made all the difference.

Robert Frost’s famous poem “The Road Not Taken,” has a very clear plot: The exposition occurs when a man stands at the fork of two roads, his conflict being which road to take. The climax occurs when he chooses the unique path. The resolution announces that “that has made all the difference,” meaning the man has made a significant and meaningful decision.
1. Outline
Many people use outlines which to create complex plots, or arguments in formal essays. In a story, an outline is a list of the scenes in the plot with brief descriptions. Like the skeleton is to the body, an outline is the framework upon which the rest of the story is built when it is written. In essays, outlines are used to help organize ideas into strong arguments and paragraphs that connect to each other in sensible ways.

2. Climax
The climax is considered the most important element of the plot. It contains the highest point of tension, drama, and change. The climax is when the conflict is finally faced and overcome. Without a climax, a plot does not exist.

For example, consider this simple plot:

3. Plot:
The good army is about to face the evil army in a terrible battle. During this battle, the good army prevails and wins the war at last. After the war has ended, the two sides make piece and begin rebuilding the countryside which was ruined by the years-long war.

5. Climax:
The climax occurred when the good army defeated the bad army. Without this climax, the story would simply be a never-ending war between a good army and bad army, with no happy or sad ending in sight. Here, the climax is absolutely necessary for a meaningful story with a clear ending.
4. STRUCTURE/NARRATIVE STRUCTURE

Structure is the framework of narrative. It is the means by which thoughts and concepts are conveyed.

OR

Structure means 'composed of parts' or 'the organization of something,' when referring to literature. In its simplest form, we can think of literature as written material on a particular topic or subject. The structure of literature can be described as the organizational method of the written material.

In poetry the structure refers to the meter, stress, rhyme scheme and number of lines.

In prose the structure refers to the linearity or non-linearity of the plot; what follows what chronologically and respectively, what follows narratively. It can also refer to sentence construction, paragraphing and some stylistic aspects.

In theatre it refers to a bit of both. The 3–5 act structure in most theatre gives an order to the events as they unfold, a beginning, middle and end, with suitable peaks and troughs to keep the audience entertained. Structure is also found, particularly in Shakespeare, in the form of blank verse and prose speech. Most characters would use blank verse while others would not. The significance of this is the subject of scholarly debate but is one of the most interesting uses of structure in literature.
Some common methods of organization include the following:

- **Narrative** (order of occurrence or order of telling)
- **Chronological** (time sequence)
- **Comparison and contrast**
- **Cause and effect**
- **Inductive** (specific to general)
- **Deductive** (general to specific)

For this lesson, we will focus on narrative structure. The most common elements of the narrative structure are setting, plot, and theme. The parts of narrative plot include exposition (the beginning), rising action, climax, falling action, and resolution. The resolution is also called the denouement.

The setting and characters are introduced during the exposition, and we usually learn some background information to help us have a good understanding of the setting and characters. During the rising action, some form of problem or crisis becomes apparent. The climax is usually the turning point and includes the highest level of tension. During the falling action, we begin to see the characters solving their problems or crises. Finally, there is the resolution, in which there is some form of closure. The figure below is a good visual to remember the parts of the narrative structure.
A classic example to help understand the narrative structure is the story of Cinderella. This is a good example because nearly everyone has read some version of this story or watched a version of Cinderella on television.

During the exposition, we learn this story takes place long ago in a kingdom, and it involves a young, pretty girl named Cinderella who lives with her evil stepmother and stepsisters. We learn some background to help us understand these characters. The stepmother and stepsisters are not very nice to Cinderella, and they force her to do all of the chores.

The next stage is the rising action. This is where we learn about the problem or crisis. During this stage, we learn how the evil stepmother and stepsisters treat Cinderella poorly. We find out about an invitation to a ball, in which all the ladies are invited to attend, but the evil stepmother forbids Cinderella to attend and she also has nothing to wear to such an event. Cinderella is very disappointed until the arrival of her fairy godmother, who uses her magic to dress her and transports her to the ball. The fairy godmother tells Cinderella she must return home by midnight. Cinderella finds herself dancing all night with the prince of the kingdom. At midnight, Cinderella has to rush home, and she loses her shoe. However, the prince finds her shoe.
WHAT IS THE DIFFERENCE BETWEEN FORM AND STRUCTURE?

At first thought, the difference between form and structure can seem very fine, and it may be that at times they overlap, but there is certainly a difference. **Form is concerned with ideas of genre that surround a text,** as well as the 'form,' or type, of the text itself, as in, whether it is a poem, play, novel. It might also include how something appears on a page, the physical form for example, as well as the paragraphs, or stanzas we see before us, the physical organisation of the text. Whilst in poetry, it may even be thought to encompass things such as rhyme scheme, although it may also be thought that this concerns structure too.

However, when analysing structure in a text, we are looking for things such as: foreshadowing; repetition; analepsis and prolepsis; paragraph and sentence structure. We may want to focus on time in the text and how the author deals with it, or even narrative structure, and the different voices and perspectives used to narrate the novel. **Structure is all about pinning down the framework of a text, including its sequence of events, how they are told, and how they are all threaded together,** whereas form deals with the genre of a text, and how it appears in a certain work of literature.
Narrative Definition

Narrative is a report of related events presented to listeners or readers, in words arranged in a logical sequence. A story is taken as a synonym of narrative. A narrative, or story, is told by a narrator who may be a direct part of that experience, and he or she often shares the experience as a first-person narrator. Sometimes he or she may only observe the events as a third-person narrator, and gives his or her summation.

OR

What is a Narrative?

A narrative is a story. The term can be used as a noun or an adjective. As a noun, narrative refers to the story being told. It is the account of events, experiences, and details. It also refers to the story-telling process. As an adjective, it describes the form or style of the story being told.

The adjective use of the word narrative has its roots in the Latin word, narrativus, which means “suited to narration.” The noun usage of the word appeared in the French language in the 15th century and is defined as “a tale, story.” Narrative is pronounced (när′ə-tīv), or “narr, uh, tive”.

5. Narrative Techniques
Storytelling is an essential part of human nature. Man is the only creature that tells stories, and we have been telling stories and listening to them since the time we learned to speak.

Storytelling began with oral traditions, and in such forms as myths, legends, fables, anecdotes, and ballads. These were told and retold, passed down from generation to generation, and they shared the knowledge and wisdom of early people.

The basic theme of various forms of story-telling were fear of natural forces, deeds of heroes, gods and goddesses, and to teach life lessons from others’ experiences.

Biblical stories have the primary purpose of teaching spirituality. Most biblical stories were performed in churches to convey spiritual messages to the masses.
Rather than there being “types” of narrative, narrative, itself, functions as an adjective, transforming other things. The narrative voice, or narrative style can be used to transform virtually anything into a story.

For example:

1. **Other forms of art can also be considered narratives.** You can choreograph a narrative dance or paint a narrative series of pictures. The important element is that your creation tells a story.

2. **Autobiographies are, essentially, narrative.** They are written in the first-person and describe the events of the story-teller’s life.

3. **Theatrical monologues are narrative.** In a monologue, the character tells an intimate story, often addressing the audience, asking questions and seemingly seeking answers from them. In Hamlet’s famous monologue, that begins “To be or not to be,” he is seeking answers to the great philosophical questions of life and death. He is discussing them with himself and the audience, trying to puzzle them out and inviting the audience to do the same.

4. **Essays can also be narrative.** An essay is a literary composition about a single subject. You have probably written many. A narrative essay is simply an essay written in a style that tells a story. They are often personal, anecdotal, and told from the writer’s point of view.
Everyone loves a story! Everyone has a story. Everyone wants to tell a story. Everyone can relate to a story. That is why it is important to use narratives.

Narrative is an engaging writing style. It immediately invites your audience into your world and offers them a chance to participate in the story you are telling. A reader can easily get wrapped up in a narrative. It is also a style that invites discussion and participation. By using it you tell your audience that this story is not over. They can take it home and think about it. They can retell it, add to it and change it.

Narratives are social. They are at the heart of how we communicate as social beings. If you look for definitions, descriptions, and discussions of what narratives are, you will find many references to the natural humanity of narratives. They are a part of who we are and how we share that with others.

Have you ever read an article that just bored you to tears? Maybe you thought it was “dry”. (Maybe you feel that way about this article?) There is a good chance the author did not make good use of narrative, and thus never managed to draw you in.
Modern narratives have a broader function. After a close study of famous examples of modern narrative, we see that such narratives do not merely entertain, but serve as ways to communicate writers’ moral, cultural, and political perspectives.

Moreover, narratives have contributed to achieving educational objectives in our everyday life. Different forms of media enable people to express and record their real life stories, and to share their knowledge and their cultural values across the world.

In addition, many documentaries on television adopt a narrative technique to communicate information in an interesting way.
Examples of Narrative in Literature

Examples of Narrative
If you look at narrative when used as a noun, you will find many examples. Most things written in the first-person are narratives. A novel written from the point of view of the main character is a narrative. The essay you wrote, entitled “What I did on my summer vacation”, was a narrative. An article written by a blogger about his/her experience travelling across the United States on a bicycle would most likely be a narrative.
If you look at narrative when used as an adjective, you will find that it complements just about any form of writing or art. There are narrative poems, narrative works of visual art, narrative essays, or narrative dances. If you can make something tell a story, it is narrative.

Example #1: Animal Farm (By George Orwell)
Animal Farm, by George Orwell, is a modern narrative example known as a “political satire,” which aims at expressing a writer’s political views. It uses animals on a farm to describe the overthrow of the last Russian Tsar, Nicholas II, and the Communist Revolution of Russia before WWII. The actions of the animals on the farm are used to expose the greed and corruption of the Revolution. It also describes how powerful people can change the ideology of a society.

Example #2: Faerie Queen (By Edmund Spenser)
Poetry written in the style of a narrative is known as “narrative verse.” Faerie Queen, by Edmund Spenser, is an example of such poetry. It narrates the adventures of the Red-Cross Knight in helping Lady Una rescue her parents from the evil Dagon. On a symbolic level it describes the mission of the Holiness as helping the Truth, fight Evil, and thus regain its rightful place in human hearts.
Example 3: The Withdrawing Room (By Charlotte Macleod)
Charlotte Macleod’s The Withdrawing Room is an example of a thriller or suspense narrative. Augustus Quiffen, a lodger at Sarah’s Brownstone home, is killed by falling under the train. It seems to be an accident until Mary Smith tells Sarah that it is a murder, but she is not sure of the identity of the murderer. Sarah and Max Bittersohn investigate the matter, and find that the killer has planned the death beforehand.

Example 4: Don Quixote (By Miguel de Cervantes)
Don Quixote, by Miguel de Cervantes, is a parody of romance narratives, which dealt with the adventures of a valiant knight. Unlike serious romances, in Don Quixote, the narrative takes a comical turn. We laugh at how Quixote was bestowed a knighthood in his battle with the giants [windmills]. We enjoy how the knight helps the Christian king against the army of a Moorish monarch [herd of sheep]. These and the rest of the incidents of the novel are written in the style of Spanish romances of the 16th century, in order to mock the idealism of knights in the contemporary romances.
Narrator: a person who tells a story or gives an account of something.

Story: a synonym to the word narrative. Some suggest that stories are closed ended with a beginning, middle and end, while narratives are larger open-ended discussions, comprised of stories, with listener participation.
6. POINT OF VIEW

Definition of Point of View:
Point of view is the perspective from which a story is narrated. Every story has a perspective, though there can be more than one type of point of view in a work of literature. The most common points of view used in novels are first person singular (“I”) and third person (“he” and “she”). However, there are many variants on these two types of point of view, as well as other less common narrative points of view. In literature, point of view is the mode of narration that an author employs to let the readers “hear” and “see” what takes place in a story, poem, or essay.

Types of Point of View:
Point of view is a reflection of the opinion an individual from real life or fiction has. Examples of point of view belong to one of these three major kinds:

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

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

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

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

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

“Stewart is a principled man. He acts by the book and never lets you deceive him easily.”
**POINT OF VIEW VS. NARRATOR**

Point of view is very closely linked with the concept of a narrator.

The narrator of a story can be a participant in the story, meaning this character is a part of the plot, or a non-participant.

The point of view in a story refers to the position of the narrator in relation to the story.

For example, if the narrator is a participant in the story, it is more likely that the point of view would be first person, as the narrator is witnessing and interacting with the events and other characters firsthand.

If the narrator is a non-participant, it is more likely that the point of view would be in third person, as the narrator is at a remove from the events.

These are general guidelines, of course, and there are many exceptions to these rules. Let us look more in depth at the multiple options for narrative point of view.
Example #1: Hamlet (By William Shakespeare)

Hamlet, the protagonist, explains the feeling of melancholy that afflicts him after his father’s death:

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

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

Example #2: Daffodils (By William Wordsworth)

“I gazed – and gazed – but little thought
What wealth the show to me had brought.”

Notice how William Wordsworth uses the first-person point of view to express his subjective feelings about the scene of daffodils in his famous poem. The use of the pronoun “I” gives a special quality to the feelings expressed in these lines. The reader can see that the poet has employed first-person point of view to share with us his own personal emotions.
Example #3: The Sun also Rises (By Ernest Hemingway)
Ernest Hemingway, in The Sun also Rises, employs the first-person point of view which is peculiar to his style.

“I could picture it. I have a habit of imagining the conversations between my friends. We went out to the Cafe Napolitain to have an aperitif and watch the evening crowd on the Boulevard.”

The use of two first person pronouns, “I” and “we,” gives these lines the quality of having a first person point of view. The reader can feel like he or she is hearing the dialogue directly from the characters.

Example #4: Bright Lights, Big City (By Jay McInerney)

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

Here, the writer illustrates the use of second-person point of view with the use of the pronoun “you.” This technique may be less common, but it has its own strength of hooking the reader right from the start.
Example #5: Pride and Prejudice (By Jane Austen)

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

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

These lines demonstrate a fine use of the third-person point of view. The excerpt shows the reader two different ways of using third person point of view. Jane Austen first presents two leading characters – Jane and Elizabeth – from the third-person point of view, and then shows us that the two characters are talking about Bingley from their own third-person point of view. This can be a good example of the use of dual third person point of view – first by the author, and then by the characters.
Point of view is an integral tool of description in the author’s hands to portray personal emotions or characters’ feelings about an experience or situation. Writers use a point of view to express effectively what they want to convey to their readers.

The choice of the point of view from which to narrate a story greatly affects both the reader’s experience of the story and the type of information the author is able to impart. First person creates a greater intimacy between the reader and the story, while third person allows the author to add much more complexity to the plot and development of different characters that one character wouldn’t be able to perceive on his or her own. Therefore, point of view has a great amount of significance in every piece of literature. The relative popularities of different types of point of view have changed over the centuries of novel writing. For example, epistolary novels were once quite common but have largely fallen out of favor. First person point of view, meanwhile, is quite common now whereas it was hardly used at all before the 20th century.


7. CONFLICT

Definition of Conflict
In literature, conflict is the result of competing desires or the presence of obstacles that need to be overcome. Conflict is necessary to propel a narrative forward; the absence of conflict amounts to the absence of story.

Internal and External Conflicts
Careful examination of some conflict examples will help us realize that conflicts may be internal or external. An internal or psychological conflict arises as soon as a character experiences two opposite emotions or desires – usually virtue and vice, or good and evil – inside him. This disagreement causes the character to suffer mental agony. Internal conflict develops a unique tension in a storyline, marked by a lack of action.

External conflict, on the other hand, is marked by a characteristic involvement of an action wherein a character finds himself in struggle with those outside forces that hamper his progress. The most common type of external conflict is where a protagonist fights back against the antagonist’s tactics that impede his or her advancement.
There are three main types of conflict identified in literature: man versus man, man versus nature, and man versus self. Note that these standard classifications use “man” as a universal term, including women as well. Let’s take a closer look at these three definitions of conflict.

1. **Man versus man:** A situation in which two characters have opposing desires or interests. The typical scenario is a conflict between the protagonist and antagonist. This is an external conflict. Most thrillers and mysteries have this type of conflict, such as Dan Brown’s *The Da Vinci Code* and Agatha Christie’s *And Then There Were None*.

2. **Man versus nature:** In this type of conflict, a character is tormented by natural forces such as storms or animals. This is also an external conflict. Ernest Hemingway’s *The Old Man and the Sea* and *Moby Dick* by Herman Melville are examples of this type of conflict.

3. **Man versus self:** This conflict develops from a protagonist’s inner struggles, and may depend on a character trying to decide between good and evil or overcome self-doubts. This conflict has both internal and external aspects, as obstacles outside the protagonist force the protagonist to deal with inner issues. William Shakespeare’s *Hamlet* is an example.
Others have further identified more types of conflict, such as the following:

1. **Man versus machine:** A more contemporary type of conflict, this situation results from humans involved in a struggle with manmade machines. This is an external conflict. The Terminator series is an example of this type of conflict.

2. **Man versus society:** In this type of conflict, a character must take on society itself, and not a single person. The character stands at odds with societal norms and realizes the necessity to work against these norms. This is an external conflict. Conflict examples are John Steinbeck’s The Pearl, Ralph Ellison’s Invisible Man, and The Catcher in the Rye by J. D. Salinger.

3. **Man versus fate:** This situation results from a protagonist working against what has been foretold for that person. While this conflict was more prevalent in stories where gods could control fate, such as in ancient Greek dramas, there are still examples of this type of conflict in more contemporary literature. An example would be Kurt Vonnegut’s Slaughterhouse Five.
Conflict is present everywhere in the world around us. We experience conflict on a daily basis, and it can be minor (a disagreement with a friend about where to have lunch) or major (countries at war). Here are some examples of conflict in the real world:

**Man versus man:**
- Rafa Nadal playing Roger Federer in the Wimbledon final
- Negotiating peace between Israel and Palestine
- A divorcing couple trying to determine custody rights

**Man versus nature:**
- Hurricane Katrina destroying a person’s house and livelihood
- Trying to summit Mount Everest
- A guard dog attacking a thief

**Man versus self:**
- An alcoholic struggling to abstain from liquor
- Someone attempting to get over an ex-lover
- A stutterer preparing for a public speech

**Man versus society:**
- Martin Luther King Jr. speaking out against segregation
- Mahatma Gandhi encouraging non-violent protests
- A loner struggling to fit in at school
As stated above in the definition of conflict, all literature requires conflict to have a storyline. Most stories show a character arc from the beginning of the end, displaying development or transformation of the main character(s) nature or opinions. The majority of this development and transformation occurs due to conflict. Conflict challenges a character’s convictions and brings out their strengths and/or weaknesses, much as it does in real life. Note that conflict is not necessarily “bad” and often it is not obvious which side is right or wrong, just that it presents difficulties to the protagonist.

Most stories contain more than one conflict throughout the course of the plot, though often there is one overriding conflict that is lasts the duration of the story. For example, in The Lord of the Rings, the main conflict is Frodo’s struggle to deliver the One Ring to Mount Doom, but of course there are numerous conflicts throughout the trilogy between warring parties and obstacles that occur along the way.
Example #1: Hamlet (By William Shakespeare)

Hamlet’s internal conflict is the main conflict in William Shakespeare’s play “Hamlet.” This internal conflict decides his tragic downfall. He reveals his state of mind in the following lines from Act 3, Scene 1 of the play:

“To be, or not to be – that is the question:
Whether ’tis nobler in the mind to suffer
The slings and arrows of outrageous fortune
Or to take arms against a sea of troubles
And by opposing end them. To die, to sleep…”

The conflict here is that Hamlet wants to kill his father’s murderer, Claudius, but he also looks for proof to justify his action. This ultimately ruins his life, and the lives of his loved ones. Due to his internal conflict, Hamlet spoils his relationship with his mother, and sends Ophelia (Hamlet’s love interest) into such a state of despair that she commits suicide.

Hamlet’s internal conflict, which is regarded as indecisiveness, almost got everyone killed at the end of the play. The resolution to the conflict came when he killed Claudius by assuming fake madness so that he would not be asked for any justification. In the same play, we find Hamlet engaged in an external conflict with his uncle Claudius.
Example #2: Doctor Faustus (By Christopher Marlowe)

Another example of an internal conflict is found in the character of Doctor Faustus in Marlowe’s Doctor Faustus. Faustus has an ambitious nature. In spite of being a respected scholar, he sold his soul to Lucifer by signing a contract with his blood, in order to achieve ultimate power and limitless pleasure in this world. He learns the art of black magic, and defies Christianity.

After the aforementioned action, we see Faustus suffering from an internal conflict where he thinks honestly about repenting, acting upon the advice of “the good angel,” but “the bad angel” or the evil inside him distracts him by saying it is all too late. In conclusion, the conflict is resolved when devils take his soul away to Hell, and he suffers eternal damnation because of his over-ambition.
Both internal and external conflicts are essential elements of a storyline.

It is essential for a writer to introduce and develop conflict, whether internal, external, or both, in his storyline in order to achieve the story’s goal.

Resolution of the conflict entertains the readers.
8. SETTING AND ATMOSPHERE

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

OR

The setting of a piece of literature is the time and place in which the story takes place. The definition of setting can also include social statuses, weather, historical period, and details about immediate surroundings. Settings can be real or fictional, or a combination of both real and fictional elements. Some settings are very specific (Wulfhall in Wiltshire England in 1500), while others are descriptive (a boat out on the ocean). Most pieces of literature include more—or many more—than one setting, either as the narrative progresses through time or to include points of view from more than one character.

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

a. *Backdrop setting*

Have you ever read a story, but found it difficult to figure out what time period in which the story was written or where it is? The story probably had a backdrop setting. The story is timeless and can happen at any point in history or anywhere. The focus is on the lesson or message being delivered. Many fairy tales and children’s stories have backdrop settings. “Winnie the Pooh” would be an example. Since the lessons that the characters learn is the point rather than the time period, it’s hard to tack a “past, present, or future” on the time aspect of the setting. It could also be any town or country, which means children anywhere can relate to it.

b. *Integral setting*

With an integral setting (integral means to be a part of or important to), the time and place are important to the story. For example, a story dealing with a historical setting will have a direct impact on the plot. A story that happens in the 1800s will not have technology, so the characters will have to write a letter, ride a horse or take a carriage to visit each other; they cannot travel long distances in one day as we do now with cars, buses, and planes. This will have a direct impact on the events of the story, especially if there is distance involved.
Setting gives context to the characters’ actions in a story line. It can also create the mood (how the reader or viewer feels). It’s easier to understand why the characters in the story are doing what they’re doing when we know where the they are. The time of day, time of year, and ages of the characters will also affect how they act and what they say.

OR

Setting is an extremely important aspect of almost every piece of fiction and drama, and can be an important element in poetry as well. In many narrative examples the setting can act almost as a nonhuman character, affecting the characters in many different large and small ways. Indeed, most plot lines are so tied to their settings that they could not be put in other places, time periods, or socioeconomic environments.

All forms of literature will have some form of setting; even backdrop settings have an age range of the characters, which is part of time, and a location, either indoors or out, for example. Without a setting, readers and viewers cannot follow a story plot.
All good literature uses setting. **No story can exist without an element of time or place.** Here are some popular examples.

**Example 1**

*Elie Wiesel* wrote *“Night”* in the **1950s**, but his biography has been read by millions through the decades and is still a popular book in schools. It’s the true and tragic account of Wiesel’s Jewish family during the Holocaust of World War II.

AND THEN, one day all foreign Jews were expelled from Sighet. And Moishe the Beadle was a foreigner. Crammed into cattle cars by the Hungarian police, they cried silently. Standing on the station platform, we too were crying.

The train disappeared over the horizon; all that was left was thick, dirty smoke.

Behind me, someone said, sighing, ‘What do you expect?
That’s w a r… *(Wiesel 1958)*.

**In this passage, we have the name of the town and a location within the town (place).** We know that it’s a war (time). Since we know Wiesel survived World War II, we know it must be in the **1940s** (time). The description of human beings “crammed into cattle cars” creates a mood of sympathy that such a place could be used for people.
Example 2
This next example is from J. K. Rowling’s book “Harry Potter and the Chamber of Secrets.” Rowling’s series of Harry Potter books are popular with young adults and have been made into films.

October arrived, spreading a damp chill over the grounds and into the castle. Madam Pomfrey, the nurse, was kept busy by a sudden spate of colds among the staff and students. Her Pepperup potion worked instantly, though it left the drinker smoking at the ears for several hours afterward. Ginny Weasley, who had been looking pale, was bullied into taking some by Percy. The steam pouring from under her vivid hair gave the impression that her whole head was on fire (Rowling 1999).

This excerpt sets a gloomy mood with its setting, particularly with the words “damp chill.” It’s October and the characters are students, so we assume young (time). They are in a school dormitory, which is a castle (place). Since the season is fall, we know that the students are getting sick because of the cold. The idea that they are using a “potion” hints that the time period is long ago in the past or some fantasy time period.
Related Terms:

1. Environment:
Environment is the physical location. It includes conditions such as the geographical properties (water, sand, mountains, etc.), the cultural and social settings (school, place of worship, community, business, museum, theatre, etc.), and weather or climate (storm, rain, sunshine, desert, mountain range, plains, etc.). Most times, environment plays a large part in the setting of any story.

Conclusion:
Setting is an important literary device that is often taken for granted or easily misunderstood. Creating clear depictions of time and place in a story creates mood and moves the story along. Without setting, the plot line would be confusing and boring. A key element of a strong setting is using descriptive details, pulling on the reader’s senses.
9. ATMOSPHERE

Definition of Atmosphere

A literary technique, atmosphere is a type of feeling that readers get from a narrative, based on details such as setting, background, objects, and foreshadowing. A mood can serve as a vehicle for establishing atmosphere. In literary works, atmosphere refers to emotions or feelings an author conveys to his readers through description of objects and settings, such as in J. K. Rowling’s Harry Potter tales, in which she spins a whimsical and enthralling atmosphere. Bear in mind that atmosphere may vary throughout a literary piece.

Difference Between Atmosphere and Mood

Many people use both terms interchangeably, as there is no concrete difference between them. However, in literature we find a mild difference. This is because atmosphere is a broader term, and may be set by a certain venue, such as a theater.

However, mood is a more specific and narrow term, concerning emotions of a certain individual or group of individuals, and it does not incorporate the emotions or feelings radiating throughout a venue. Simply, mood is about internal feelings, while atmosphere exists at a particular spot. Besides, a mood contributes for building up the entire atmosphere of a narrative.
Example 1: The Vision (By Dean Koontz)

“The woman raised her hands and stared at them; stared through them. Her voice was soft but tense. ‘Blood on his hands.’ Her own hands were clean and pale.”

When we read these lines, they immediately bring to our mind an emotional response, and draw our attention. This is exactly what atmosphere does in a literary work.

Example 2: A Tale of Two Cities (By Charles Dickens)

Charles Dickens, in A Tale of Two Cities, creates an important atmosphere whenever a major event occurs in a plot. For instance, we see a ghostly mood of a messenger’s entrance in Dover mail, which indicates things of the future. Then, Dickens builds up an atmosphere through the actions of his characters in the room of Dr. Manetas.

Within this, the author gives attributes to these places with different concepts and ideas. For instance, when Jerry goes to find Dover mail, to convey a message to Mr. Lorry, Dickens creates a gloomy and mysterious atmosphere, alluding to the darker end. Another type of atmosphere we see in the courtroom towards the end. During the scene, you would notice the public is searching and buzzing for victim after victim. Thus Dickens links the atmosphere of this place with death.
FUNCTION OF ATMOSPHERE

❖ The purpose of establishing atmosphere is to create emotional effect.

❖ It makes a literary work lively, fascinating, and interesting by keeping the audience more engaged.

❖ It appeals to the readers’ senses by making the story more real, allowing them to comprehend the idea easily.

❖ Since atmosphere makes the audience feel in an indirect way, writers can convey harsh feelings with less severity.

❖ Writers control the impact of prevailing atmosphere by changing the description of settings and objects.
What is Dialogue?

Dialogue (pronounced die-a-log) means “conversation.” In the broadest sense, this includes any case of two or more characters speaking to each other directly. But it also has a narrower definition, called the dialogue form. The dialogue form is the use of a sustained dialogue to express an argument or idea. This article will focus more on the narrower definition, since this definition is generally less familiar to people than the more general one.

OR

Definition of Dialogue

A dialogue is a literary technique in which writers employ two or more characters to be engaged in conversation with one another. In literature, it is a conversational passage, or a spoken or written exchange of conversation in a group, or between two persons directed towards a particular subject. The use of dialogues can be seen back in classical literature, especially in Plato’s Republic. Several other philosophers also used this technique for rhetorical and argumentative purposes. Generally, it makes a literary work enjoyable and lively.
There are two types of dialogue in literature:

1. **Inner Dialogue:**
   - In inner dialogue, the characters speak to themselves and reveal their personalities.
   - To use inner dialogue, writers employ literary techniques like stream of consciousness or dramatic monologue.
   - We often find such dialogues in the works of James Joyce, Virginia Wolf, and William Faulkner.

2. **Outer Dialogue:**
   - Outer dialogue is a simple conversation between two characters, used in almost all types of fictional works.
Let us see how famous writers have used dialogues for resonance and meaning in their works:

**Example 1: Wuthering Heights (By Emily Bronte)**

“Now he is here,” I exclaimed. “For Heaven’s sake, hurry down! Do be quick; and stay among the trees till he is fairly in.”

“I must go, Cathy,” said Heathcliff, seeking to extricate himself from his companion’s arms. “I won’t stray five yards from your window…”

“For one hour,” he pleaded earnestly.

“Not for one minute,” she replied.

“I must–Linton will be up immediately,” persisted the intruder.

Miss Bronte has employed surprises, opposition, and reversals in this dialogue like will-it-happen, when he says, “But, if I live, I’ll see you …” She has inserted these expressions in order to develop conflict in the plot.

**Example 2: Crime and Punishment (By Fyodor Dostoevsky)**

“But who did he tell it to? You and me?”

“And Porfiry.”

“What does it matter?”

“And, by the way, do you have any influence over them, his mother and sister? Tell them to be more careful with him today …”

“They’ll get on all right!” Razumikhin answered reluctantly.

“Why is he so set against this Luzhin? A man with money and she doesn’t dislike him …”

“But what business is it of yours?” Razumikhin cried with annoyance.

In this excerpt, notice the use of conflict, emotions, information, conflict, reversal, and opposition flowing by. The ideas and information are expressed with perfect timing, but here an important point is that the characters are not responding with a definite answer. This is a beautiful piece of dialogue.
The use of dialogue is prevalent in fiction, but this technique can also be found in poetry, non-fiction, films, and drama.

The dialogue has several purposes, such as advancing the plot of a narrative, and revealing the characters that cannot be understood otherwise.

Further, it presents an exposition of the background or past events, and creates the tone of a narrative.

Its usage can also be seen in modern literary works, where it colors the personalities of the characters, creates a conflict, highlights the vernacular, and moves the storyline forward.

Moreover, dialogue makes a literary piece interesting and alive, and gives enjoyable experience to the readers.

**Related Terms:**

**Monologue:**

A monologue is an extended speech by a single character – the typical standup routine is an example of a monologue. This is also the form of almost all philosophical and academic writing today. However, there are still a few experimental authors who employ the dialogue form in writing out their arguments.
In ancient Greece, drama and philosophy were very closely related. Plays, whether comedy or tragedy, were supposed to express important religious and philosophical ideas, not simply entertain people. As a result, early philosophers such as Plato employed the dialogue form in writing their philosophy. Although philosophy is now written in monologue (with only one voice, namely the author’s), there is still a value to the dialogue form.

Any argument, whether in philosophy or any other discipline, proceeds by responding to counterarguments and reader doubts. It starts by saying something that can be doubted (a thesis or main claim), and then responds to those doubts in order to persuade the reader that the main claim is true.

The dialogue form takes this interplay of doubt and persuasion, and makes it explicit – typically, one or more of the characters represents the reader’s view, while another character represents the author’s view. This allows the author to acknowledge the reader’s anticipated objections in the process of answering them.
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