

## Chapter 1 : Literary Analysis: Using Elements of Literature

*While reading a fiction or non-fiction book, readers see and experience the events and feelings about the characters through a certain point of view, which is called a "perspective." A perspective is a literary tool, which serves as a lens through which readers observe characters, events, and happenings.*

Methods employed[ edit ] Feminist scholarship has developed a variety of ways to unpack literature in order to understand its essence through a feminist lens. Gynocriticism was introduced during the time of second wave feminism. The ultimate goal of any of these tools is to uncover and expose patriarchal underlying tensions within novels and interrogate the ways in which our basic literary assumptions about such novels are contingent on female subordination. In this way, the accessibility of literature broadens to a far more inclusive and holistic population. Moreover, works that historically received little or no attention, given the historical constraints around female authorship in some cultures, are able to be heard in their original form and unabridged. This makes a broader collection of literature for all readers insofar as all great works of literature are given exposure without bias towards a gender influenced system. The rise of decadent feminist literature in the s was meant to directly challenge the sexual politics of the patriarchy. By employing a wide range of female sexual exploration and lesbian and queer identities by those like Rita Felski and Judith Bennet, women were able attract more attention about feminist topics in literature. It has also considered gender in the terms of Freudian and Lacanian psychoanalysis , as part of the deconstruction of existing relations of power, and as a concrete political investment. More specifically, modern feminist criticism deals with those issues related to the perceived intentional and unintentional patriarchal programming within key aspects of society including education, politics and the work force. In it, Woolf argues that in order to write creatively and be critically successful, a woman must be able to own her own space and financial stability. Beginning with the interrogation of male-centric literature that portrayed women in a demeaning and oppressed model, theorist such as Mary Ellman, Kate Millet and Germaine Greer challenged past imaginations of the feminine within literary scholarship. Within second-wave feminism, three phases can be defined: During the feminine phase, female writers adhered to male values. By this time, scholars were not only interested in simply demarcating narratives of oppression but also creating a literary space for past, present and future female literary scholars to substantiate their experience in a genuine way that appreciates the aesthetic form of their works. Additionally, Black literary feminist scholars began to emerge, in the post-Civil Rights era of the United States, as a response to the masculine-centric narratives of Black empowerments began to gain momentum over female voices. An Anthology, edited by Cade is seen as essential to the rise of Black literary criticism and theory. The literary scholarship also included began with the perception of Black female writers being under received relative to their talent. The Combahee River Collective released what is called one of the most famous pieces in Black literary scholarship known as "A Black Feminist Statement" , which sought to prove that literary feminism was an important component to black female liberation. This publication has become a staple of feminist criticism and has expanded the realm of publications considered to be feminist works, especially in the 19th century. The book specifically argues that women have largely been considered in two distinct categories by men in academia, monsters or angels. Today, writers like Gloria E. During that same time, Deborah E. McDowell published *New Directions for Black Feminist Criticism*, which called for a more theoretical school of criticism versus the current writings, which she deemed overly practical. As time moved forward, the theory began to disperse in ideology. Many decided to shift towards the nuanced psychological factors of the Black experience and further away from broad sweeping generalizations. Others began to connect their works to the politics of lesbianism. Some decided to analyze the Black experience through their relationship to the Western world. Regardless, these scholars continue to employ a variety of methods to explore the identity of Black feminism in literature. Currently, several university scholars all employ the usage of literary feminism when critiquing texts. The mainstreaming of this school has given academia an extremely useful tool in raising questions over the gender relationships within texts. Third wave feminism and feminist literary criticism is concerned more with the intersection of race and other feminist concerns. At the same

time, new feminist literary critics examine the universal images used by women writers to uncover the unconscious symbolism women have used to describe themselves, their world, female society across time and nationalities to uncover the specifically feminine language in literature.

### Chapter 2 : Perspectives on Heritage: Fiction by Paula Libby on Prezi

*Point of View in Literature -- Perspectives In order to fully understand point of view in literature, we need to explore the different perspectives from which a story may be told. Bear in mind that the Perspective is the scene as viewed through the eyes/mind of the chosen character.*

Simile - contrasting to seemingly unlike things to enhance the meaning of a situation or theme using like or as What happens to a dream deferred, does it dry up like a raisin in the sun Hyperbole - exaggeration I have a million things to do today. Personification - giving non-human objects human characteristics America has thrown her hat into the ring, and will be joining forces with the British. Foot - grouping of stressed and unstressed syllables used in line or poem Iamb - unstressed syllable followed by stressed Made famous by the Shakespearian sonnet, closest to the natural rhythm of human speech How do I love thee? The iamb stumbles through my books; trochees rush and tumble; while anapest runs like a hurrying brook; dactyls are stately and classical. Remember, though the most immediate forms of imagery are visual, strong and effective imagery can be used to invoke an emotional, sensational taste, touch, smell etc or even physical response. Suspense - The tension that the author uses to create a feeling of discomfort about the unknown Conflict - Struggle between opposing forces. Exposition - Background information regarding the setting, characters, plot. Point of View - pertains to who tells the story and how it is told. Narrator - The person telling the story who may or may not be a character in the story. Second person - Narrator addresses the reader directly as though she is part of the story. The narrator reports on events and lets the reader supply the meaning. Omniscient - All-knowing narrator multiple perspectives. The narrator knows what each character is thinking and feeling, not just what they are doing throughout the story. This type of narrator usually jumps around within the text, following one character for a few pages or chapters, and then switching to another character for a few pages, chapters, etc. Rhythm is the juxtaposition of stressed and unstressed beats in a poem, and is often used to give the reader a lens through which to move through the work. See meter and foot Setting - the place or location of the action. The setting provides the historical and cultural context for characters. It often can symbolize the emotional state of characters. Speaker - the person delivering the poem. Remember, a poem does not have to have a speaker, and the speaker and the poet are not necessarily one in the same. Structure fiction - The way that the writer arranges the plot of a story. Repeated elements in action, gesture, dialogue, description, as well as shifts in direction, focus, time, place, etc. Structure poetry - The pattern of organization of a poem. For example, a Shakespearean sonnet is a line poem written in iambic pentameter. Because the sonnet is strictly constrained, it is considered a closed or fixed form. Symbolism - when an object is meant to be representative of something or an idea greater than the object itself. Cross - representative of Christ or Christianity Bald Eagle - America or Patriotism Owl - wisdom or knowledge Yellow - implies cowardice or rot Tone - the implied attitude towards the subject of the poem. Is it hopeful, pessimistic, dreary, worried? A poet conveys tone by combining all of the elements listed above to create a precise impression on the reader. The Terms of Use explains the specific permissions granted.

**Chapter 3 : Perspective, People! Ideas on Teaching Literature - WeAreTeachers**

*During our literature units, I'm always ranting about "perspective." When I do, students assume I am referring to the point of view from which a piece of literature is written. First person, third person, limited, omniscient. That's all fairly simple, but I have come to learn that the higher.*

The Oxford Companion to Art. In a painting of this sort, parallel lines converge as they recede from the viewer; objects gain or lose in size depending on whether they are near or far; and in the background, colors lose their intensity and acquire a bluish tinge. That the concept of perspective can also be applied to language is made evident by the following sentence, assumed to be spoken by a boy: The example also shows that the concept of perspective may be extended from vision in the literal sense to vision in the figurative sense, i. Most narratologists use perspective in the broader sense that includes visual data although it is not limited to such data. Narratives have at least one narrator and usually more than one character and thus offer the possibility for a range of, and a change of, perspectives. A narrator may tell the story from his own point of view, as in the following example: A Portrait of the Artist as a Young Man. U of Nebraska P. An Essay in Method. The Rhetoric of Narrative in Fiction and Film. Deconstructing and Reconstructing a Narratological Concept. Edmiston Edmiston, William F. However, the boundaries of a mind are less easily determined than those of a box. A further difficulty is that the terms may refer both to points from which the action is viewed and to regions that are viewed from these points. But this does not tell us how far our vision extends. In the case of the so-called camera perspective, it is extremely limited: In the case of so-called omniscient narration, our vision is not limited at all. The Rhetoric of Fiction. U of Chicago P. Point of View in Prose Fiction. Analyzing an image in terms of perspective means analyzing it as a view, i. Narratologists have occasionally succumbed to the temptation of simplifying things by reducing the relation to one of the elements connected by it. Pre-Structuralist Typologies [10] Point of view is used in its technical sense, with reference to a narrative method, as early as Stang [Stang, Richard [] The Theory of the Novel in England: The first sustained discussion of the subject in English is to be found in the writings of James. James prefers this kind of presentation to a first-person narrator [James, Henry [] The Craft of Fiction. Lubbock distinguishes four points of view, arranged here in a sequence from telling to showing and paraphrased in more up-to-date terms: Lubbock does not recommend the fourth type, as one might expect an advocate of showing to do. He points out the sacrifices that this type entails, such as the difficulty of depicting the mental life of characters "57 , and he comes down in favor of the third type, the reflector mode, which is also preferred by James. This type combines access to the mental life of the reflector character with a withdrawal of the narrator. The only conspicuous dissenter is Forster, who argues that novelists need not be consistent in their point of view and that narratorial comments and intrusions are legitimate [Forster, Edward M. Aspects of the Novel. But this is a minority opinion. Even three decades later the premises and preferences established by James and Lubbock are still going strong. Friedman continues to advocate consistency in point of view and expresses a somewhat qualified predilection for showing as against telling. Like Lubbock, he uses this opposition as the principle underlying a range of no less than eight points of view [Friedman, Norman [] The Development of a Critical Concept. The Theory of the Novel. It is a moot point whether all of these criteria should be subsumed under the one umbrella term of point of view. Furthermore, it may be doubted whether each of the eight types can be situated at a particular point on a scale ranging from telling to showing. Nor is it obvious why these two are more remote from the telling mode than types 1 and 2. A novel, according to these critics, should make the readers see or experience the story instead of telling them what to think about it. Narrative has, as the title of his book implies, a rhetorical dimension: Doing so in an overt way, with a visible narrator making explicit comments, is just as legitimate as doing so in a covert way, by opting for a first-person narrator or adopting the point of view of a character. In a similar vein, Weimann Weimann, Robert Twenty years after these critics, Lanser Lanser, Susan Sniader While Weimann argues from a Marxist standpoint, Lanser is inspired by feminism, and where Booth draws on rhetoric to situate the techniques of fiction within a broader framework, Lanser relies on speech act theory. Furthermore, she is no longer concerned with repudiating Lubbock and

Friedman, but rather responds to structuralists such as Chatman and Genette. *Narrative Situations in the Novel: A Theory of Narrative*. In this version, the circle is organized around three diametrical lines see illustr. They represent three criteria, each of which results in a binary opposition yielding two terms: The six terms resulting from the three criteria are placed at equidistant points on the typological circle. The external perspective corresponds to the authorial situation, the reflector mode to the figural situation, and the identity of the realms of existence of narrator and characters to the first-person situation. Thus each narrative situation is defined by one of the poles in the binary opposition resulting from the three criteria and also, to a lesser extent, by the two adjacent poles. The figural situation, for example, consists in the dominance of the reflector mode and is additionally characterized by an internal perspective and by the non-identity of the worlds of narrator and character [Stanzel, Franz K. Cohn, for example, points out that the criteria of mode and perspective are so close that they can be regarded as equivalent: Cohn and other critics, such as Leibfried Leibfried, Erwin Kritische Wissenschaft vom Text. Manipulation, Reflexion, transparente Poetologie. This is especially obvious in the case of first-person narration, which comes in two different forms: In the typological circle, these two forms can be accommodated only as intermediate cases between the narrative situations, which is awkward. While it makes sense to posit a range of transitional cases between the authorial and the figural situation, no such range exists between the I-situation and the two other situations. A narrative may be a perfect example of both first-person and figural narration. Cohn, for one, has shown that free indirect thought, a form of thought presentation associated with the figural narrative situation, occurs in first-person narrative Cohn, Dorrit *Narrative Modes for Presenting Consciousness in Fiction*. He distinguishes three types of focalization, which differ primarily in the amount of information they allow the narrator to communicate. Genette adds a further distinction to the second or internal type, which may be either fixed adhering to one character throughout the text, variable shifting between different characters or multiple shifting between different characters while retelling the same event. After all, it makes sense only if narrators and perspectives are distinct categories, in other words if the choice of a particular kind of narrator does not entail a particular perspective. However, scholars such as Fludernik Fludernik, Monika b. Voice, Focalization, and New Writing. They argue that omniscience or zero focalization is not an option for a first-person narrator, since he does not have access to other minds and is restricted to what he has learnt in the course of the story. *Toward a Critical Narratology*. Even when a first-person narrator does not reveal them, rendering the story in the camera mode, the reader will attribute thoughts and feelings to him or her in the process of reading Fludernik Fludernik, Monika a. *New Perspectives on Narrative Perspective*. While these conclusions do not precisely confirm the homological model suggested by Genette, they would appear to corroborate his general stance of allowing for a relatively free combination of narrator and point-of-view options. It should also be kept in mind that the case for a restriction of point of view or focalization in first-person narrative is always based on the knowledge of the narrator. This, however, is only one facet or parameter of point of view. Furthermore, this case rests on rather commonsensical or realistic assumptions. Since most of us are willing to abandon such assumptions when it comes to narrative content, it is hard to see why we should be less broad-minded about narrative discourse. If we are willing to be entertained by invisibility cloaks, we should not demur at first-person narrators who are omniscient. Most narratologists seem to prefer a dual model to a triple one: *Introduction to the Theory of Narrative*. U of Toronto P. *Une Histoire du Point de Vue*. Interestingly, even some of those who are skeptical about the camera mode make subordinate concessions or distinctions which would appear to indicate that this mode is not a figment of the narratological imagination. Finally, Rabatel allows for an external vision both within narratorial and figural focalization " Scholars elaborate on the basic types of the various classifications by discussing changes from one type to another, intermediate cases, embeddings, transgressions or unusual combinations. One method of accounting for the complexity of narrative perspective is to distinguish its different facets or parameters. Schmid, who builds on earlier studies along these lines by Uspenskij, Lintvelt and Rimmon-Kenan, discerns five such parameters: The point of distinguishing these parameters is that they are not necessarily in line with each other. A narrative may report events as they are perceived by a character, while at the same time using language that is very remote from that of the character. This is the case of James, as was pointed out long ago by Scholes et al. *The Nature of Narrative*. It should be

added that scholars who favor the parameter approach to perspective are not in full agreement about the distinction and the number of parameters. *Die Perspektivenstruktur narrativer Texte*: Ironically, this theory was initially motivated by the inverse attempt to enlist a narratological concept for the study of drama Pfister [Pfister, Manfred []

## Chapter 4 : CRITICAL APPROACHES TO LITERATURE

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The story, however, can be told from any one of several points-of-view regardless of the perspective chosen.

**Single Major Character Viewpoint** The story can be told from first, second or third person POV but it is told throughout by just one character. The reader discovers everything in the story at exactly the same time as the viewpoint character does. You cannot give the character unnatural foresight-unless of course he is psychic. It allows you all the descriptive forces of third person and almost as much intimacy as first person. It is much easier for the reader to identify with just one character. It is told from the perspective of only one character just like the example above--except it is a minor character doing the telling. This technique is used in *The Great Gatsby*. Nick is merely an observer of the story, while Gatsby is the protagonist. Or perhaps you need a more sympathetic character than your protagonist. Or perhaps you need to keep information which is known to the protagonist secret from the audience in order to maintain an air of mystique as in the Sherlock Holmes stories.

**Omniscient Viewpoint** Basically, omniscient perspective means that the story is not told by any one of the characters, but is rather commented on by a god-like, omnipotent being who can choose to dip into the head of any of the characters and reveal things that have occurred in the past or which will happen in the future. This was once a very popular method of storytelling. It is less so now, especially in the North American market. But as I said earlier, Joseph Conrad was a master of this and, if it is done well, it can add dimension to your writing. It is essential that each character have a distinctive voice so that the reader is never confused about who he is listening to at the moment. This is an interesting device for an epic novel which explores a theme with several tangled subplots.

**Multiple Viewpoints** This is another popular perspective in stories today. The story is told by only one character at a time, but the viewpoint character switches between two or more characters throughout the course of the novel. This can be a very effective tool when used for the right reasons. Remember, it has to add something to your story to have it told from different points of view because you lose intimacy and sometimes momentum by switching from one character to the next and then you increase the danger of losing your reader unless the transitions are well done. Consider what are you going to gain from the switch: A different perspective to explore a good subplot? A chance to switch locations? Incidentally, this is probably my favorite perspective to write from. This is a popular form in many genres including romance, horror, literary fiction, mysteries, and science fiction. It can be done effectively, by switching viewpoints with alternating chapters or scenes. Or it can be done in a more relaxed manner where you slip from one mind to the next in a crowd, for example. One person bumps into the next and we change heads. It is a great device when it works well. To add to the confusion, the creative writer can also mix points of view. For example, in a novel with three or four different viewpoints you could use first person for the scenes in which your protagonist is the filter and then switch to third person for the other viewpoints as Justine Larbalestier does in her *Magic or Madness* trilogy. This gives us a clear, strong first person connection with the main character and the benefit of added angles of other viewpoints in third person. Point of view is one of the most important tools for a writer and choosing the most effective POV can help you find the right voice for your novel. Once you have chosen your perspective and the POV, consistency is the key point. Understanding the workings of these creative devices will help you avoid annoying or confusing your reader.

### Chapter 5 : Perspective - Point of View - the living handbook of narratology

*This collection establishes new perspectives on the idea of mystery, as it is enacted and encoded in the genre of detective fiction. Essays reclaim detective fiction as an object of critical inquiry, examining the ways it shapes issues of social destabilization, moral ambiguity, reader complicity, intertextuality, and metafiction.*

Classroom Ideas Perspective, People! First person, third person, limited, omniscient. In short, it can be difficult. Here is a great exercise I have used with my freshman English students that has really helped drive home the importance of analyzing perspective, and it requires nothing more than a teenager, his or her parents, and an argument. Talk about a universal theme, right?! Before every student had access to a laptop, I taught this lesson the old-fashioned way: Did I just date myself? However you opt to facilitate this activity, the big idea is the same: Our perspective is influenced by our experiences. If a teenager in your class claims he has no firsthand experience with this prompt, he is either lying or he is a robot. Once topics have been chosen and are school-appropriate, of course! The students write two paragraphs: The first is from their perspective, written in first person. He clearly explains things from his perspective: I have never been in trouble before. My parents should trust me! All the parents talk about him! Again, this paragraph should not be a list of reasons or rebuttals—it should be an extensive look into the fears and rationale of the parents. Upon completing this writing exercise, students begin to think about how the same scenario can be so different based on varying perspectives. However you teach it, whatever texts you read, perspective is an integral part of reading, understanding and appreciating literature. Love, Your English Teachers. Stephanie Jankowski loves words, hates math and has a penchant for finding the funny in life. An English teacher by trade and smack-talker by nature, you can find more of Stephanie on her blog [WhenCrazyMeetsExhaustion](#). Ian Sane via photopin cc Posted by Stephanie Jankowski English teacher by trade, smack talker by nature, Stephanie Jankowski loves words and has a knack for finding the funny in everyday life. A mother of three in Pittsburgh, Pennsylvania, Stephanie subscribes to the mantra:

### Chapter 6 : Feminist literary criticism - Wikipedia

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### Chapter 7 : Perspective | Definition of Perspective by Merriam-Webster

*This is the fourth and final volume in the pioneering series on Perspectives on Ma, or Forms of Indian English Literature edited by Professor M.K. Naik. Following the pattern of the earlier three volumes this collection also includes two types of essays—those evaluating the entire corpus of major fictionists and schools and those attempting intensive textual analyses of outstanding novels like.*

### Chapter 8 : Perspectives on Indian fiction in English - M. K. Naik - Google Books

*In literature, historiographic metafiction is the new form of historical novel and its origins and principles are analyzed by major postmodernist theorists, as presented in this paper.*

### Chapter 9 : Routledge Interdisciplinary Perspectives on Literature - Routledge

*Fiction helps you understand other people's perspectives Fiction has a power that no other form of communication does: the power to insert you fully and completely in someone else's mind.*