

LIT 1000 NOTES (IN PROGRESS)

WORKING VOCABULARY/ TERMINOLOGY:

Didactic—in literature, a type of story that has a clear moral or lesson (such as a fable).

Allegory—A type of story that uses or relies on symbolism to convey a second meaning. This type of story is usually heavily symbolic, and can be read as is, or as a method for delivering the theme. Some allegories are very obvious and simple (like parables or fables); others are political (like *Animal Farm*); yet others can be unclear in meaning and ambiguous (like “The Fall of the House of Usher” or *Moby-Dick*)

Schadenfreude—(German) the taking of pleasure from the misfortune of others (usually by social comparison). Literally means “Harm-joy.”

Doppelgänger—(German) means “double-goer”) but is a look-alike or a double of person, sometimes used in dark or gothic ways, but not always. It is the basis of the concept of “evil-twin” or one’s dark side, sometimes played with in the element multiple personality disorder or identity theft. They do not always have to look alike; sometimes the connection is in behavior or personality.

Zeitgeist—(German) means “time-ghost,” but more specifically it means the spirit of an age, the cultural atmosphere of a particular time in history

Uncanny—(from german, “un-homely” or the alienated) the unknowable ambiguity of a particular moment. It is familiar, yet alien—like the moment you creep yourself out for no reason, or feeling like you are being watched when there is no logical reason to believe you are. Poe called it “the imp of the Perverse”—a strange moment looking in the abyss and wondering what it would be like to jump. Deja-vu is also a type of uncanniness.

LITERARY TERMS:

Plot—the action of a story; what happens in the story

Theme—the central idea, thesis, or message of a piece of literature

Setting—the time or place in which the action of a story occurs.

Conflict—the main struggle of a story—initiates and sustains character development

Types of Irony:

Verbal Irony—sarcasm, saying one thing but meaning its opposite

Situational Irony—when the opposite or near opposite of what one expects occurs.

Cosmic (Tragic) Irony-- contrast between what a character desires and what universal forces give to him/her—large scale “fated” situational irony.

Dramatic Irony—when the audience knows something that the characters do not.

Narration (3 parts)

Structure—the architecture of how the story or plot is put together and presented (in order, out of order, chunks, breaks, parts).

Tone—the attitude or feelings expressed in a narrator or authors choice of words (how something is said).

Point of view—the narrator's position in relation to the story being told (

Points of View:

First person – 1st (I, We, Us, Our) -- More direct and personal, but also more unreliable

at times.

Second Person – 2nd (You, Your) – typically only used to bring the reader into the experience or add moral commentary (Greek Chorus style).

Third Person – 3rd (He, She, It, They) – there are three types:

3rd Objective—reader only knows what is presented visually. No thoughts, no attachment to any one character in a personal sense. Like an announcer watching a football game. Requires reader to “read” actions and pay close attention to words.

3rd Limited—reader sees thoughts of one person, but is objective to rest of the characters. Narrator is like a “chase camera” or guardian angel for one character. Attaches reader closer to one character over others.

3rd Omniscient—Narrator is god-like. Can see all and tell all, jump from place to place, move through time and memories and space. Used to show all characters to show complexity of situations and morals.

GUIDING LITERARY THEORIES

Psychoanalysis (Freud / Lacan)

OEDIPUS COMPLEX (Freud)– Mommy ← → ME ← → Daddy

--father and son battling for power over “mommy” attention.

Baby understands that daddy has “phallus”—that thing which represents the Power the baby wants to get mommy back. ([Clip](#)) [starwars III](#) [star wars iV](#)

Hence, the father and child are at odds to claim “mommy” and the “phallus” leading to either the death/castration of the father, or the castration of the son.

However, the potential patricide (if successful) will haunt the consciousness of the father.

The Oedipus Metaphor also extends beyond to the next level, with Eteocles and Polynices (sons of Oedipus); battling over missing father’s power, slaying each other simultaneously—hence, “civil war” among sons once daddy is gone/castrated.

ID ← → EGO ← → SUPEREGO (FREUD)

Id—Animalistic Desires; functional biological drives for survival “dark side” of sorts

Ego—Mediator between Id and Superego. Realistic self-perception and portrayal

Superego—Ideal Self. The one that transcends animalistic self.

CONSCIOUS/SUBCONSCIOUS/UNCONSCIOUS -- [Image of Iceberg](#) [Other Image](#)

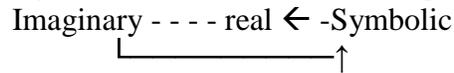
Conscious – Self-aware, what the subject can see.

Subconscious—not aware, yet directive. Realm of the repressed with the unconscious. Can come back up to the surface to become “real”

Unconscious—That which is deeply buried (repressed, often by the mind itself, for self-preservation). Usually never accessible, but often felt in actions at times. Active in what Freud terms “the **Uncanny**” along with the sub subconscious

MIRROR STAGE (LACAN)—the process by which a child learns to view himself from

outside of himself. He learns to see himself as “other” or “alienated” from the world around him. Produces the concept of “I” and moves the subject (child) from the Imaginary to the Symbolic states of being. The Subject can never return to the Imaginary afterward, though he may want to. The closest he can get is the “Real”



Feminist, Gender Studies, and Queer Theory

Feminist literary criticism is the application of the principles of the feminist political theory to the analysis of literature. The Political aspect of this theory advocates for the political and social equality of women in society. There are certain concepts that help establish the foundation of Feminist theory:

1. Men and Women are equal, but equality does not mean the same experience. Men and Women may have different experiences of the world due to such factors as biology, social perception, hegemonic power structures, etc. However, difference does not mean less.
2. Sex and Gender are different. Sex is biology; Gender is performative and learned behavior.
3. Patriarchal systems can skew (intentionally or unintentionally) the language of discourse to favor the experiences or viewpoints of men.
4. The concept that women are defined by lack (see Freud and phallus), helps perpetuate this issue.
5. Gender Norms fluctuate and change, and barriers to that change should be removed.

Some terms to know

Patriarchy—social and political domination by men, or the systematic favoring of masculine systems of representation

Essentialism—The view that a certain specific set of elements (sex, hair, clothes, etc in the case of gender) determine and are essential to the nature of what a “thing” is.

Phallogocentrism—The ordering of a society around the differences of sexuality, where that difference is based on defining by lack of or having a phallus. In this case, Men “have” and Women “lack,” thereby allowing a society to disallow privilege to those who lack. This aligns with Phallogocentrism—a system of setting up the system of language around this definition of privilege.

Gynocentrism—Having a dominant focus on women in theory or practice.

Masculine Studies emerged in the late 1970s to early 1980s as a response to the feminist movement in academia. Rather than being reactionary, it seeks to apply the practice of gender examination to expose the social pressures and expectations (stereotypes, etc) exerted on men. It uses the tools of feminism.

Queer Theory emerged in the late 1980s and during the 1990s (1990-1991) as a response to both feminism and masculine studies. It examines the same fields of gender pressures and concepts, and all of these approaches combined help to form **Gender Studies**

Scholars to know: Simone de Beauvoir, Betty Freidan, Helene Cixous, Nancy Chodorow, Eve Sedgwick, Judith Butler, David Leverenz, David Pugh, Michael S. Kimmel, Dale Bauer, Dana Nelson.

PostColonialism

In contrast to Colonialism/Imperialism—looks at the elements of literature that exhibit the conflicts inherent in colonial relationships. Deals primarily with issues of Identity, Nationality, regionalism. From the 1600s on, it primarily deals with Europe and the nations it formerly colonized during the Age of Exploration through the Victorian Age. However, modern colonization still goes on today.

HEGEMONY – “Sameness” “melting pot assimilation”

ALTERITY—“Otherness” or “Alienation”

HYBRIDITY – mixture of cultures in slight separation but blending and overlapping at points.

Orientalism—a form of artificially constructing a culture’s outward appearance to eventually overtake an indigenous culture’s reality. Usually a form of cultural representation done through marketing and stereotypes.

Subaltern—people who are socially, politically, or geographically outside of the hegemonic Power structure so much they have hard access to it.

Scholars to Know:

Edward Said, Gayatri Spivak, Franz Fanon, Homi Bhabha, O.R. Dathorne

New Historicism

Puts literary texts back into historical context in order to uncover true or lost meanings do to hegemonic or teleological narrative structures. A scholar can better understand a story by incorporating lost little details that fill out the larger historical context and picture.

Terms to know:

POWER – power is not something someone has, it is more a force that gets directed and controlled the way a dam controls a river. Institutions tend to direct it, social structures tend to manipulate and sustain it.

DISCOURSE—the language and manner in which relationships and ideas are discussed in relation to power.

THICK DESCRIPTION—bringing the text back into a historical context using historical detail and description, no matter how small. As a result, one can see the different and sometimes contradictory flows of power within a society.

EPISTEMOLOGY—the study of how things have come to be the way they currently are. It basically tries to trace the history of ideas and how knowledge comes to be—especially with regard to the concept of Power.

SELF-POSITIONING—understanding that one is a production of Power and Discourse

oneself, and that can enable bias to take hold. It is a practice of setting aside (as much as possible) one's current ideas to understand the manner in which Power flowed in a different time. Self-awareness of the lens through which a reader is seeing the text.

Some scholars to know:

[Michel Foucault](#) (grandfather, establisher of methods). Stephen Greenblatt, Walter Benn Michaels, Jane Tompkins (*Sensational Designs*), Michael Davitt Bell (*The Development of American Romance*)

Major ideas:

- The time of a work influences how it is produced (as well as the author).
- The time of a work influence how an audience perceives works.
- Creating a "text" is embedded in a network of material practices.
- study of a "text" is subject to the same types of forces that created that text, and therefore no true analysis can be "outside" of the forces it studies
- Literary and non-literary "texts" are equally important in the epistemology of Power and Knowledge. Therefore, they are inseparably intertwined with each other.
- No discourse can cement any universal sense of "Truth" or "Immutability"

Reader Response:

Reader Response is an approach to understanding literature by focusing on the experience of the reader and the interaction he or she has with the text. It assumes that meaning is created in the transaction of reading, and that reading is not a passive experience.

Basic concepts:

1. Focus is on how the reader receives and constructs the experience of reading.
2. Helps to focus on divergent meanings from words and texts.
3. There are three groups
 - a. Focus on reader's experiences – Individualists
 - b. Those who experiment on a defined set of readers—Experimenters
 - c. Those who assume a uniform response from readers—Uniformists

Helps to understand other interactions and examines the relationship between Author/text; Reader/Text; Author; Reader. When does the audience begin to take ownership of the text?

Also useful in New Media Studies (Video Games) because of the nature of the interactivity of the game itself.

Terms to Know

New Criticism—A response to older forms of interpretation that allowed history and biography to overly dictate a reading of a work. It rejected that the author was the sole source of meaning of a work, and it sought to strip texts of outside influence other than the words that conveyed meaning to the reader.

Interpretive Community—A groups of people that have elements in common and tend to share particular interpretations of a work.

"Readerly"—a text that does not require much participation of the reader and moves generally in one direction (from Barthes)

“**Writerly**”—a text that needs an active reader and works with the reader to build interpretations. It makes the reader work for meaning by forcing the reader to help construct it.

Scholars to Know:

I.A. Richards, Louise Rosenblatt, Norman Holland, Stanley Fish, Wolfgang Iser, Roland Barthes, (honorable mention: C.S. Lewis).

TIMELINE RECAP:

Absolutism (--1700) (Dichotomous Thinking) → Rationalism (1700-1789/1790)

Rationalism (1700-1789/1800) – Question evidence, consider cause and effect. Take the good from tradition, religion, and leadership, but try to change the bad. Use logic and reasoning, not blind faith in tradition. This era is also known as overlaps with **NeoClassicism** in the art movement. Also this is the time of the Rise of the Novel.

→In America, sparked by the Salem Witch Trials and the influence by Europe.

→In England, sparked by the “social hangover” from the Restoration (1660-1714)

Origins sparked in Rome

Rationalism is backed up by the The Enlightenment (looked to the Renaissance, which looked to Ancient Greece and Rome)

Life gets better, easier.

1730-1750→ Industrial Revolution influences England, the New England Colonies.

Hence, sweatshops rise due to increased demand.

Though the Enlightenment and Rationalism made things better, there is a darker side to it via the industrial revolution and thinking of Pure Science. Hence, the Great Awakening in America (spiritual revival). Industry looked at people like replaceable parts in a machine.

→people become “worthless”

→they begin to reject or question the concept of the “Absolute Rationalist” – the pure logic scientist

→People React to this and begin to reexamine Humanity and the Role of Emotion
What are the things that Science and Logic cannot explain?

Hence Absolutism→Rationalism→Romanticism (England 1790-1830) (USA 1800-1860)

Romanticism:

The Romantic Period (1800-1860) [Image](#) [Fuseli the Nightmare](#)

A. England (1790-1830) – Poets react to the Industrial Revolution, loss of pastoral lifestyle, and the political impact of the [French Revolution](#) (1789). Influence on US

→Two Generations:

(1790-1810) Wordsworth & Coleridge (*Lyrical Ballads* 1798)

Blake (*Songs of Innocence & Experience* 1789/1794)

(1810-1830) Byron, Keats, Shelley, Mary Shelley

B. United States (1800-1860) Influence on US from Europe, England, Germany, France.
 However, US is in a special Postcolonial state, seeking its own identity as a Nation at a time when Romanticism sought to figure out the nature of Identity. Hence, it lasts longer in US and culminates (and ends) in Civil War.

Basic Principals of Romanticism:

- Emphasis on Youth
- Nature and the Natural, sometimes supernatural (in a non-religious sense)
- Emotion, Feelings, Passion
- Seeing the Extraordinary in everyday life
- “Carpe Diem”
- Society and Material Goods corrupt and distract from Natural Truth
- Question Authority

Romantic Thought (in America):

Basic dichotomy for starters—however, there were many shades of these thoughts.

Transcendentalist Thought	Dark Romantics / Gothic
<p>God is in Everything / Man is Naturally Good Literature can have a “Moral” as Meaning (a teleological lesson) Idealism based on the concept of a Platonic Ideal –perfection (from Plato)—even though man can never fully reach it, it does not mean one should not try. Very Positive in outlook – Sunshine Boys (Emerson/Thoreau) Pantheistic—“God is everywhere and flows through all things, especially Nature” There is an emphasis on Feeling and Emotion as an unscientific but accurate sense of things. The opposite of this would be CYNICISM—bitterly distrustful.</p>	<p>Questions God / Unsure of God (Agnostic, yet belief in supernatural—however even if there is a God it does not mean he is good or cares). Man is Naturally Evil / Self-Destructive (Byronic Hero) Literature is for the exploration and expression of emotions and ideas, but does not need to be teleological in scope or have a Moral—untidy themes and Allegory do not need to instruct, they need only express. Ideals may exist, but they are unrealistic and cause for self-destruction, madness. Violence will happen—it will find you even if you don’t go looking for it or engage it. Very Cynical and Ironic in scope—Irony plays a huge part in the Gothic (in a negative way). Common elements: Doppelganger/Double Nature does not care Man is naturally evil Melancholy, darkness, decay, madness Heavily psychological</p>
<p>Resource to look at : The Sickly Taper: Bibliography of Gothic Scholarship</p>	

Hero

Anti-Hero – A central or protagonist who lacks traditional heroic qualities and virtues (not the Tragic Hero, but one marked by neutrality, uncertainty, chaos, but finding one’s own path.

Byronic Hero – an extreme variation of the Romantic Hero, but one that is often self-destructive, moody, angst-ridden, and damaged (emotional and psychological complexity). Usually resulting in the “candle burning brightly but burning out twice as fast”

Protagonist

Elements of the Hero – Classic vs. Romantic (both exist in the Romantic Period

Classic (ethos, logos)	Romantic (pathos, logos)
Older (35-50) Experienced and Knowing (teacher) Sense of Humor based on tradition, law Respected, well-known, has a good reputation Well trained, disciplined, formal learning, logic-based thinking Loves the city, has refined taste for things Works for king and country Tends to be based on the British model	Younger (18-30) Innocent and Pure of Purpose Based on sense of right and wrong (not law) Misfit, outcast, rebel, shuns society Knows people with deep natural understanding Loves nature, keeps life simple, no material goods Seeks higher purpose in knowledge (usually starting with self).
<u>Examples:</u> James Bond Obi-Wan Kenobi/Yoda King Arthur Darth Vader Tom Sawyer Frederick Douglass C-3PO Starbuck/Ishmael	<u>Examples:</u> Indiana Jones Han Solo Natty Bumppo Boba Fett Huck Finn Jacob D. Green R2-D2 Ahab / Queequeg

Hence Absolutism → Rationalism → Romanticism → Victorian/Gilded Age
 → Modernism → PostModernism → Present Moment [[Meta-Modernism](#); New Sincerity; Post-Post]

Victorian Age (England 1837-1914) / **Gilded Age** (United States 1860-1914)

Realism—generally accurate in the portrayal of life or reality; often seen in contrast to romanticism, impressionism, and expressionism

Naturalism—portrays human beings as higher animals lacking free will, their lives determined by the natural forces of heredity and environment and by basic drives over which they have no control and which they do not fully comprehend. It rejects idealized portrayals of life and attempts complete accuracy disinterested objectivity and frankness in depicting life as a brutal struggle for survival. Similar to realism but is more pessimistic.

Modernism (1900-1946/ 1955 / 1968)

Nihilism – The concept that there is no proof a creator exists, and therefore, no teleological end. If there is no teleological end, then there is no objective meaning to life and all values are arbitrary and based on nothing. Life is meaningless. (When Nietzsche said, “God is dead,” he was postulating that god never really existed, and was manufactured artificially for social purposes. Therefore, the need for god was now dead in that there is no such thing as an absolute moral truth from external creators).

Existentialism—The concept that the one thing we do know is that we exist (regardless of whether there is an external “God” or creator). Therefore, meaning does not (and should not) come from external sources but rather it is an internal and self-defined struggle with one’s self.

Post Modernism (1950/1968-2001)

Irony, Absurdism, deconstruction

Present 2001-- ([Meta-Modernism](#)/ Post Post/ Generation I-Y / New Sincerity)????

Poetry Terms

Alliteration—the repetition of consonant sounds at the beginning of words or within words
Example: “after life’s fitful fever”

Anastrophe—a rhetorical term for the inversion of the normal order of the parts of a sentence
Inversion

Assonance—the close repetition of middle vowel sounds between different consonant sounds
Example: fade/pale

Ballad—a form of narrative poetry that presents a single dramatic episode, which is often tragic or violent Stanza form—4 lines with rhyme scheme of abcb

Blank Verse—poetry written in unrhymed iambic pentameter (often used to make English flow like a Romance Language like Italian or Spanish)

Carpe Diem—a Latin phrase meaning “seize the day” used to designate a theme or motif, especially in lyric poetry that warns about the brevity of life and finality of death. The rose motif is a common example of carpe diem because of the ephemeral quality of the rose.

Cliché—any expression that has been used so often that it has lost its freshness and became trite

Colloquialism—a word or phrase in everyday use in conversation or informal writing, but inappropriate in formal speaking or writing

Connotation—the suggested meaning of a word not the literal meaning

Consonance—the close repetition of identical consonant sounds before or after differing vowel sounds. Example: leave/love, short/shirt, fulfill, tiptop

Denotation—the precise, literal meaning of a word

Dirge—a funeral song of lamentation; similar to an **Elegy** which is a poem of sorrow or mourning for the dead

Epiphany—A sudden realization about life or meaning; can be fleeting and not always about good things.

Eulogy—a formal composition or speech in high praise of someone (living or dead) or something

Extended Metaphor—a comparison that is sustained for several lines or becomes the controlling image in the literary work

Folk Ballad—a narrative poem composed anonymously and arising out of oral tradition

Hyperbole—an exaggeration or overstatement not to be taken literally but intended figuratively to create humor or emphasis

Imagery—use of words to create a picture / Used as a support element for Symbolism.

Litotes—an understatement; **Meiosis**—another name for understatement

Metonymy—a figure of speech that substitutes the name of a related object, person or idea for the subject at hand. Example: Crown for Monarchy, Shakespeare for the works of Shakespeare. Similar to **Synecdoche**

Onomatopoeia—use of words to imitate sounds

Oxymoron—a figure of speech in which two contradictory words or phrases are combined in a single expression

Parody—a composition that ridicules another composition by imitating and exaggerating aspects of its content, structure, and style

Simile—a direct comparison using as, like, than, resemble or as if to compare essentially different objects, actions, or attributes that share some aspect of similarity

Synecdoche—a figure of speech in which a part represents a whole

Example: wheels for automobile

The Pattern of Romance (adapted from Joseph Campbell and Northrop Frye)

Phase I: Advent and Initiation

(Preliminary Minor Adventures)

- A. The hero embarks on a perilous journey
- B. Some kind of initiation or trial marks this phase
- C. The typical environment for these events is hostile
- D. Some figures may counsel the hero with wisdom, but more often the older generation is powerful and corrupt
- E. The hero moves from an innocent world to one beset with obstacles and apparently insurmountable challenges
- F. The initiation is a preliminary event, not a final one.

Phase II: The Quest

(The Journey and Growth)

- A. Everything leads to or follows from the primary action of the Romance Pattern, which is the quest
- B. The most common form of the quest is the Journey—usually a sequence of three adventures, leading to a climactic struggle and some dark adversary (dragon, demon, evil doppelganger, etc.)
- C. The journey will be a movement into the unknown and back – skills have to adapt, but they are not proper preparation.
- D. An older man—companion or helper—often assists or thwarts the hero in his completion of the quest. Often both characters are present, and they are sometimes the same (helper/villain)
- E. The goal of a quest may vary—often it is a sacred object (Holy Grail, artifact, relic, etc) to any other number of things (maiden/woman, treasure, talisman, power, freedom, wisdom, skill set, etc).

Phase III: Descent and Recognition

(Critical Struggle)

- A. The hero performs an act of bravery which makes him a true hero
- B. This final phase of the Romance is sometimes more ceremonial than eventful
- C. Hero will overcome his adversary (nearly always, but can be tragic with death)
- D. Following his quest, the hero metes out rewards to the faithful and punishment to his remaining enemies.
- E. Opposition may reoccur, but it seems to represent the last convulsive efforts of the enemy and the final confirmation of the hero's worthiness
- F. The event which characterizes this event is the descent into a dark place.
The descent may be actual (dungeon, cave, underworld), or it may be metaphorical (conventional withdrawal and restorative isolation of the hero). It can be symbolic rather than real (inverted, going to clouds, undersea, etc).
- G. The Hero's return is the second feature of this last phase. It is a form of rebirth. The crucial struggle is usually some kind of battle in which the hero or his foe (or both)

must die. If the hero dies, he returns either literally or symbolically (or inspires other to take his place).

- H. The hero, sensing the presence of other powers, becomes more pensive as a result of his awareness of the divine (or cosmic) forces he only distantly perceived in his earlier career or youth.

The Pattern of Irony

The pattern of Irony is a Parody of the Pattern of Romance. It usually has a more realistic view of the world. In conventional Irony the reader agrees to be tricked by the author

Phase I: Demonic Advent and Initiation (similar to satire)

(Hobbling Minor Adventures)

- A. The early trials and preliminary adventures that prepare the Romantic Hero for his career destroy the Ironic Hero—or at least hobble him or make him incapable of further action.
- B. There are features of the Comic/Ironic impostor—Usually young; the world he enters presents two opposing forces (usually diametrically opposing) and based on old and young; The conflict is most often resolved against the hero
- C. The Ironic Hero discovers the world is full of evil (or corruption)

Phase II: The Inverted Quest

(Struggle and Stagnation)

- A. The Hero (anti-hero) embarks on a series of uncertain adventures that lead, if anywhere, to a struggle that is indecisive or anticlimactic compared to the Romance.
- B. The hero wanders through an ambiguous and shattered world (real and symbolic—Emotional, principles, beliefs)
- C. The weak, the cynical, the tortured all seem less in pursuit of a goal than in flight from some terror, and in the struggle to escape, they return to the original source of the horror.

Phase III: Demonic Ritual and Expulsion

(Failure and disillusionment)

- A. Like the Romance, the last phase seems to derive from an involvement with the occult, or at least hint that larger forces are in control and are arbitrary.
- B. The Central Figure is a Tragic Scapegoat
- C. Rituals are demonized—the ironic hero enters into a spiritual underworld from which he never re-emerges: Never to return and never to achieve any other wisdom than the sense of his own frailty. His Journey is a lesson in what not to be, no matter how tempting.

Common characters: Often characters are random and ragged—fool, clown, freak, criminal, scapegoat, scrubby opportunist, the lost rebel, “hero in the ashcan,” hero on a leash

Female characters tend to be stereotyped (for didactic purposes): usually shallow temptresses, unrighteous vixens

Types of the Novel –

Bildungsroman – A novel of formation or education (focuses on character's youth to maturity; explores the effects of early experiences on later life (also related to adolescence).

Roman à Clef—The “Novel with a Key”; a novel that can be “unlocked” or discovered if given the correct historical information. Sometimes used for subversive literature, and usually clearly about real situations and people given the correct knowledge of context.

Historical Novel—a novel that relies heavily on setting, usually around a particular zeitgeist or event, and deals with how normal people reacted in the midst of the history surrounding them. Variations are “Alternate History” or “Butterfly Effect” novels.

Picaresque Novel—Usually follows the episodes and events in the travels of a quick-witted hero (usually Romantic), and he is an iconoclast in nature. Lends itself to non-linear narrative (and thus, video games at times) due to its episodic nature.

Epistolary Novel—a novel of voyeurism of sorts, as it is told by reading the private correspondence between characters: Diary entries, letters, recordings, newspaper clippings, etc. are all methods of delivery other than direct narrative. *Dracula* and *Les Liaisons Dangereuses* are examples.

“Three Decker”—less of an episodic novel, and more of chunked style of writing that has today developed into a trilogy, and perhaps one of the novel models of modern screenplay format. The name comes from its publishing format.

Thesis Novel—Usually a novel version of the Documentary, but in fiction form. It has an underlying agenda or argument, and is usually meant to bring about social reform. *Uncle Tom's Cabin* is a classic example.

Gothic Novel-- "Despite its formulaic and conventional nature, despite its easily listed elements and effects—haunted houses, evil villains, ghosts, gloomy landscapes, madness, terror, suspense, horror—the gothic's parameters and 'essence' remain unclear. While easy classification seems to imply a definitional stability, the gothic genre is extremely mutable. Cobbled together of many different forms and obsessed with transgressing boundaries, it represents itself not as stable but as generically impure."— Teresa A. Goddu, *Gothic America: Narrative, History, and Nation*

Science Fiction—Science fiction can be an offshoot of the Gothic, but focuses on ethics of humanity's existence and pushing the boundaries of his physical world and condition. It explores tension between logic and emotion, questions time, and while seemingly about future events, it is mainly social commentary of the day.

PostModern Novels—PostModern Novels tend to distort, play with, or alienate traditional conventions or structure of the novel in order to alter the reader's experience or how they perceive the medium of the printed word itself. Constrained writing is an example, and is ergodic writing. James Joyce plays with this, as does Proust. Books in this genre question language itself and force the reader to work. A modern bestselling example is *House of Leaves* by Mark Z. Danielewski.