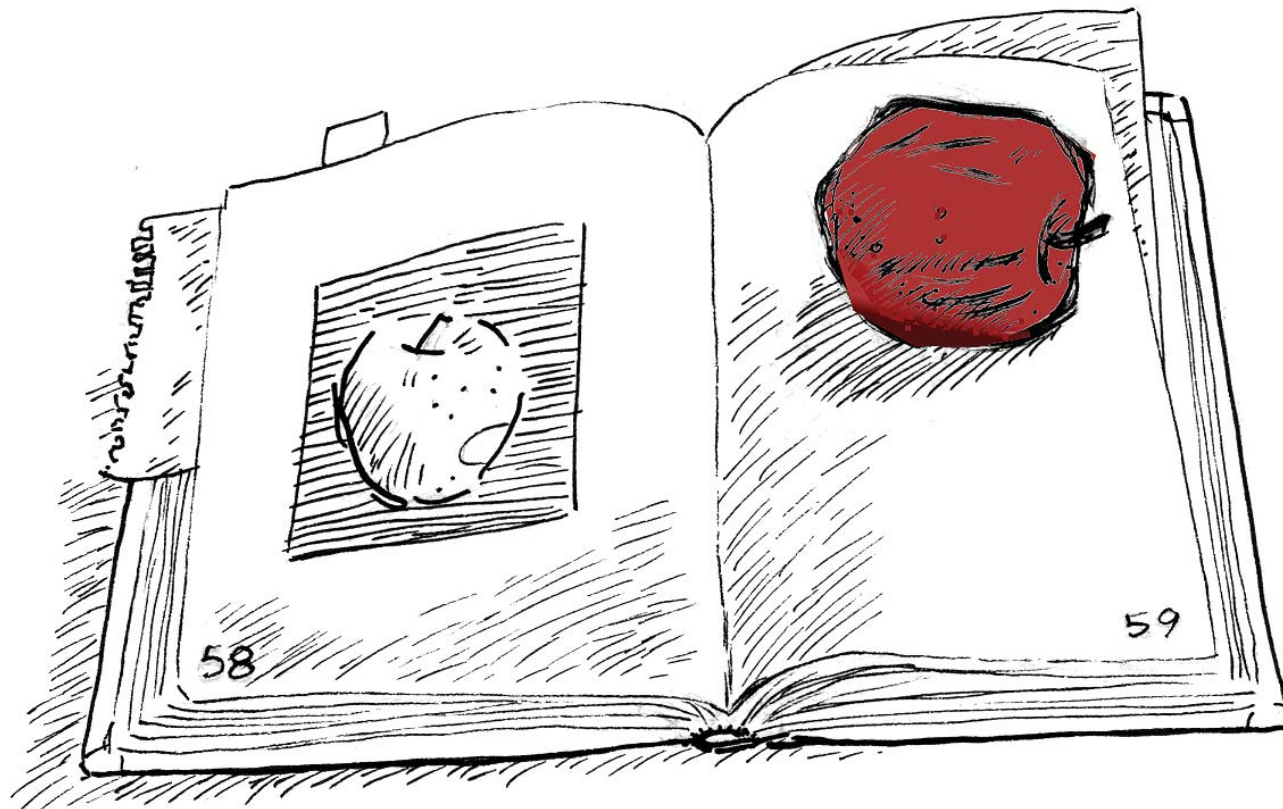


# Conflict • Literary Modes • Figurative Language • Symbols

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# *Types of Conflict*

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All stories deal with **conflicts** and secondary-conflicts in one fashion or another:

- **human versus nature**  
(wilderness / disease / animals)
- **human versus human**  
(political / economic / religious / racial differences)
- **human versus supernatural** *or* gods/God/ Fate  
(Jonah / Oedipus vs Fate)
- **human versus self**  
(mental illness / morality conflicts / physical endurance)
- **human versus technology** *or* progress  
(computers / industrialism / corporations)
- *Be able to identify these as they appear in your readings.*

# *Journey = Quest*

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## *examples:*

Homer	<i>Odyssey</i>
Grimm Brothers	“Little Red-Cap”
Mark Twain	<i>Adventures of Huckleberry Finn</i>
L. Frank Baum	<i>The Wonderful Wizard of Oz</i>
J. D. Salinger	<i>The Catcher in the Rye</i>
George Lucas	<i>Star Wars</i>
Richard Wright	“The Man Who Was Almost a Man”

# *Journey = Quest*

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## **Modes of Transportation = Important Symbol**

ship, boat, raft

train, locomotive, subway, roller-coaster

car, race car, recreational vehicle

spaceship, rocket

motorcycle, motorbike, bicycle, tricycle

horse, donkey, goat

on foot

- *Any* mode of transportation becomes an obvious symbol.
- It is up to the critic to decide the *relevancy* of the vehicle in the plot.

# *Journey = Quest*

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**It is also up to the critic to decide the *type* of journey:**

physical

spiritual

cultural

psychological

moral

*et cetera*



# *Journey = Quest*

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*mode } quest { life*

- In addition, if characters are shown at a standstill, resting, relaxing, sleeping—these actions show: a state of limbo  
or confusion  
or lack of motivation  
or lack of conflict in their life.

# *Literary Modes*

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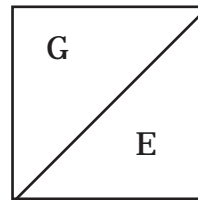
**Realistic mode:** Equal balance of extremes between good and evil.

The world is full of both forces.

The world is controlled by both unseen forces at one time or another.

The goal of the work *expresses a want* to achieve the happy ending.

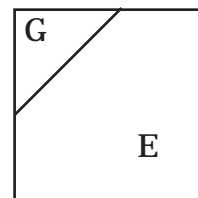
*Keep in mind, the happiness is not always achieved in the story.*



**Naturalistic mode:** Writer wants to expose evil, corruption.

Here the author shows evil existing in abundance.

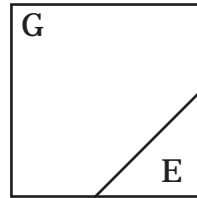
The protagonist fights against extreme horror, suffering.



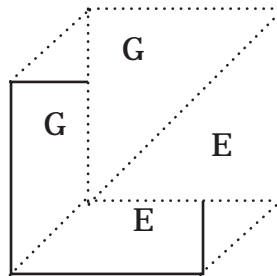
# Literary Modes

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**Romantic mode:** In this case the hero is ultimately good, patriotic, devoted. He/She will triumph even if it means dieing. Some are shown in more realistic settings than others. The protagonists ultimately controls the environment. There exists an ultimate struggle between good and evil; however, there *will be* a happy ending.



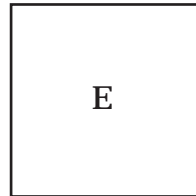
**Fantasy mode:** Examples include surrealism, magic-realism, unreality, dream logic. Good and evil struggle against one another in terms similar to realistic models.



# *Literary Modes*

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**Existential mode:** The most complex mode of these five concepts: the world is seen as a living hell for humans, a surreal nightmare; the human race is dehumanized by the modern world. The goal of the work *expresses a want* for the protagonist to see how a happy ending is possible; however, more than likely the protagonist cannot move outside of the self-induced rut of their environment. Such characters are displayed as anti-heros. At best the element of good might be reached if characters acknowledge their mistakes. However, oftentimes these flawed characters are overwhelmed by the prospect of change and refuse to transform themselves. The idea of ‘good’ therefore is a state not achievable—it is an idealistic dream and nonexistent.



# *Figurative Language*

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**symbol:** a visual representation of something else

**motif:** a reoccurring symbol in various forms which appears throughout a selected work

# *Figurative Language*

---

**metaphor:** language that implies a relationship between two unlikely elements:

All the world's a stage,  
And all the men and women merely players;  
They have their exits and their entrances,  
And one man in his time plays many parts,  
His acts being seven ages (*Shakespeare*).

**simile:** makes comparisons of two elements, but ties them together  
with additional words: *like* or *as*

The torn edges of the ancient book shone yellow *as* an autumn moon.

# *Figurative Language*

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**personification:** a figure of speech giving an inanimate object or abstract idea human characteristics for literary purposes

Death sat in the corner thoughtfully smoking his pipe, staring at the young men and women in the pub.

**anthropomorphism:** interpretation of animals with humanistic personalities

Mickey Mouse

SpongeBob SquarePants

# *Symbol*

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basic image > symbol > archetype



# Archetypes

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In simplest terms, these are patterns, characteristics of personality traits which appear in fiction. Northrop Frye, a Canadian literary critic, took the original Jungian concept of psychoanalysis and applied it to writing and criticism.

He believed every concept which is re-invented in literature has a mythical origin which humans, as an analytical species, carry with us in our heads.

## *examples:*

- the hero's quest
- the good mother
- a wise old man
- the innocent virgin
- a runaway, rebellious daughter
- the evil stepmother
- a fool-comedian
- the nerdy, isolated intellectual

***{ however, do not confuse with stereotypes***

# *Archetypes*

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## **Archetypes belong to the family of elements of:**

- epitome:

*are representatives or perfect example of a type of person*

- stereotype:

*are oversimplified and exaggerated characteristics which then  
are applied to groups of people*

*> race*

*> nationality*

*> religion*

*> creed*

# Archetypes

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A basic image can translate to archetype, just by how an author chooses to illustrate the image.

*A simple apple has multiple applications.*

