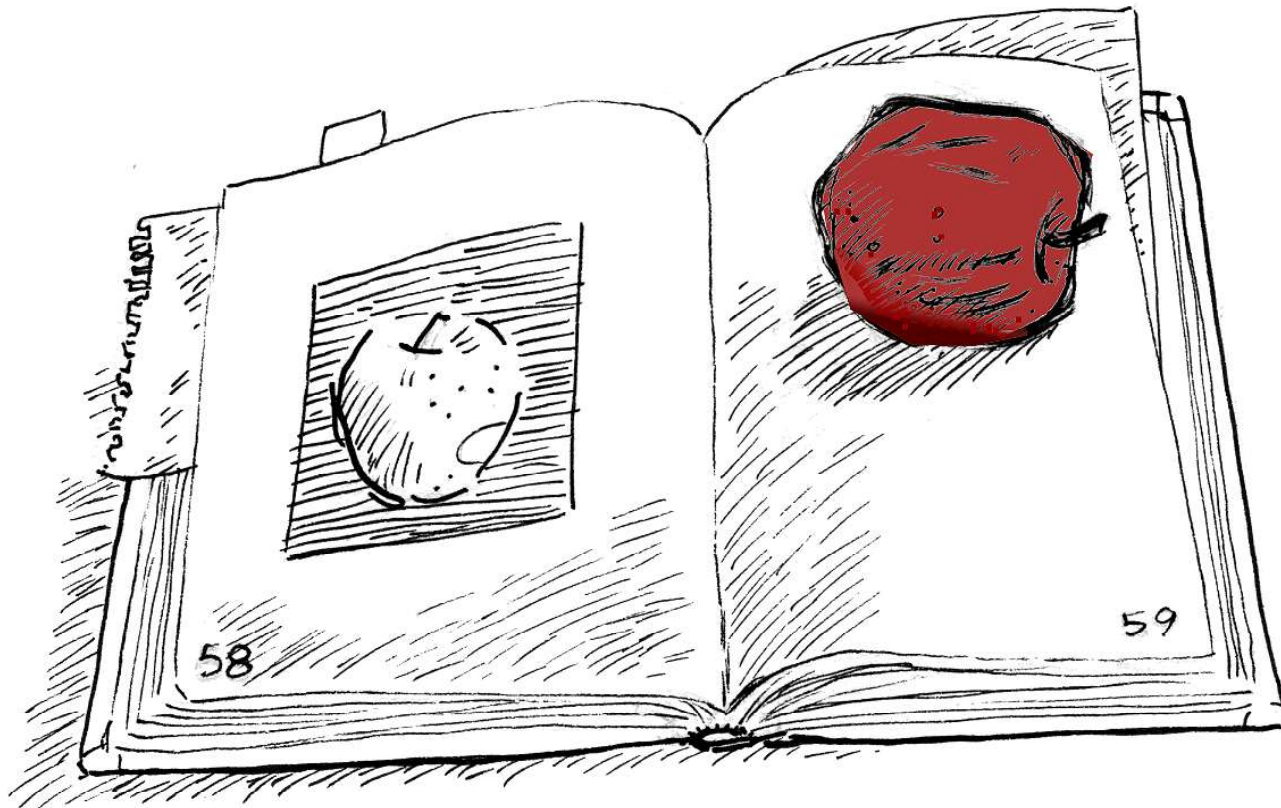
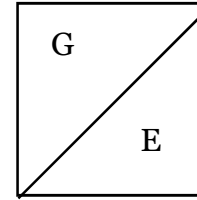


Literary Modes

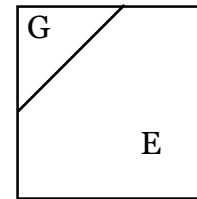


Literary Modes

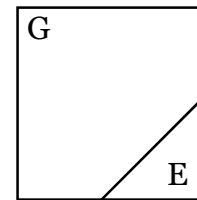
Realistic mode: Equal balance of extremes between good and evil.



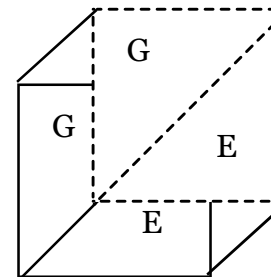
Naturalistic mode: Writer wants to expose evil, corruption.



Romantic mode: There exists an ultimate struggle between good and evil; however, there *will be* a happy ending.



Fantasy mode: Good and evil struggle against one another in terms similar to realistic models.



Literary Modes

Existential mode: *The most complex mode of these five modes:*

the world is seen as a living hell for humans, a surreal nightmare; the human race has become dehumanized by the modern world. The goal of the work *expresses a want* for the protagonist to see how a happy ending could be possible; however, more than likely the protagonist cannot move outside of the self-induced rut of their environment.

Such characters are displayed as **anti-heroes**. 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. Involves elements of realism, fantasy, naturalism, and romanticism.

Examples:

Eugène Ionesco, *Rhinoceros*

Kurt Vonnegut, *Slaughterhouse-Five*

Margaret Atwood, *The Handmaid’s Tale*

