

INTRODUCTION TO LITERATURE

Academically this book was presented 'nicely', because imperceptibly reader will be understood about 'world in literature and world of literature'. Therefore, it is very decent to be read by circle of academics and practitioners.

Winardi, Chief of STKIP PGRI Jombang.

Literary concept's comprehension is required in developing study of some concepts, literary genre in education always required. Study in this book enrich book's treasury, especially literary knowledge field to literary world.

Heny Sulistyawati, Head of Center for Research and Community Services (P3M) of STKIP PGRI Jombang.

I must say that there are lots of books that offer literature guidance in the market, but Aang Fatihul Islam's book offers you insights that can make you become a sensible literary writer. A must-have book for literature students. An excellent effort!

Suhana Sarkawi, Educator, Institute of Teacher Education, Kota Samarahan Campus, Malaysia. - Author of children novels, travelogues, and ancient Malay textiles book series.

This book become important when we care with the development of literature, education along with connects between literature and education. Therefore, in a good literary works consist of education's values, not just literary works were written by local men of letters but also international men of letters as were written in this book.

Asep Abbas Abdullah, Lecturer of Faculty of Adab and Humaniora of UIN Sunan Ampel Surabaya.

Aang Fatihul Islam's book enriches our world of literature and offers the whole package, starting with the introduction, ending by the samples of chosen literature works, especially for literature dummy like me. Worth reading!

Dessy Nagri, a trainer-teacher, comic translator, art and travelling addict. Guangxi University for Nationalities, Nanning China.

INTRODUCTION TO LITERATURE

AANG FATIHUL ISLAM



A GUIDE FOR THE UNDERSTANDING OF BASIC LITERATURE

INTRODUCTION TO LITERATURE

AANG FATIHUL ISLAM



BERANDA

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Aang Fatihul Islam

BERANDA
2016

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Expert's Foreword

Understanding and Doing orally and verbally Acts with Literary Works

Febiola D. Kurnia

(Lecturer of Literature of Post Graduate at UNESA)

Many of us often hear people ask questions, "What does literature offer to us?" or "Why waste time for the sake of reading literary works?" or hear such serious statement like "boring", "exhausting", and "grandma's past time". However, from literature, from fictional works, Sigmund Freud manifested a number of theories. With *Oedipus Rex*, he constructed the theory of *Oedipus complex*. His *Oedipus complex* triggers many other synthesizing and anti-synthesizing theories, such as *Electra complex*, *Cinderella complex*, *Castration complex*, and many other complexes. A small fragment of literary work offers Freud and his successors, Jacques Lacan and Carl Gustav Jung, Anna Freud and many other psychologists with their abundant theories.

Literature also offers us with time-travelling fantasies, worldly and non-worldly time space, like Twilight-zone-stories, bed time stories, with journey to the center of the earth, time capsules to the outer space, star-wars, and also time-consuming stories like never-ending kungfu stories, triad-stories, superman and spider man unending stories. And we may not also forget the romantic and scandalous love stories. And many of the literary works have been commodified into commodities. Are you consumer of Great Gatsby products, Winnie the Pooh, or War Warriors?

Literary works like ET (extra tarantula) excel much earlier and faster than the discovery of IT (intra tarantula). You read stories about men flying to the moon before technology makes it real. You read stories about the south and north poles, you read stories about Herman Melville fighting Moby Dick and you truthfully feel the sensation you are really going there and enjoying the happiness as

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Aang's lucid guide to understanding literature is prepared with spectrums of how literary works becomes literary texts when linked with the authors, the society, the readers and interrelated with other literary texts, either printed or cyberated. Aang applies the evolution of literary theories and carefully guides his readers to step by step grasp the basic and profound explanations by allowing them to answer the comprehension questions at the end of each chapter. Such guide helps the readers along the way not only to get hold of the theories but also to do analytic interpretation of prominent literary works.

Aang also provides his literary guide book with world popular author and their works, from classic to contemporary authors as well as their works. He also supplies his readers with glossary and indices which is his conscious intent and serious strife to make reading literary works exciting and pleasurable. With this basic guide book, Aang has managed his readers in possession of understanding and doing orally and verbally acts with literary works. All in all, Aang's *Introduction to Literature: A Guide for the Understanding of Basic Literature* is a must read reference in highlighting fundamental assistance to readers.

July 2016

Preface . . .

To accomplish this book, I first had collected the sources for about two years, from 2014 to 2015. The materials are collected from various sources: books, e-books, and websites.

I realize without contribution of many institutions and individuals, this project would never be accomplished. The process of working on this book has gradually changed and developed. I got the inspirations in many times, conditions, situations, and places. That is why I furnish this work step by step until it is completed.

I am indebted much to (1) Dr. H. Winardi, S.H., M.Hum. as the Chief of STKIP PGRI Jombang (2) Dr. Heny Sulistiyowati, M.Hum. as the Chief of P3M of STKIP PGRI Jombang (3) Drs. Adib Darmawan, M.A, as the Chief of English Department of STKIP PGRI Jombang, and (4) Lecturers of English Department of STKIP PGRI Jombang. They have given me spirit to write this handbook, to support the teaching and learning activities and to help students in comprehending their course.

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Jombang, 2016

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As an introductory book, this book provides comprehensive materials with a deep analysis and description. Every chapter offers the definition of each notion with clear and deep elaboration. In addition, the readers are suggested to explore the references in this book.

Finally, this book is essentially hoped to help the readers especially students enriching their firmament in understanding basic literature. Afterward, students are suggested to be able to develop their knowledge by reading the references in this book to the advanced level of literature understanding.

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Understanding and Doing orally and verbally Acts with Literary Works

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Introduction

Literary concept is a gabare which will bring the reader into long odyssey. When the readers walk into some stages, they need to follow the stairs one by one. This is how the students who will learn literature; they must face the basic until the advance. This book provides basic understanding and basic concept of literature. This book is an introductory book which contains basic knowledge in studying literature and talk largely about the concept of literature. It is expected to lead the students to have knowledge and understanding the basic literature, the development of literature in nowadays, and the implementation of literature in education. Before the students learn some concept of literature like: Literary Appreciation, English Poetry, English Drama, English Prose, Comparative Literature, and so on, firstly they are suggested to learn this book as basic knowledge; as the basic stair to reach the top.

This book contains 13 chapters, starting from *The Understanding of Literature* to *The Best World Literary Works*. Examples of the topic provided in this book are mostly about the concept of basic literature, therefore, this book is called *Introduction to Literature; A Guide for Understanding Basic Literature*. Readers who read this book for the first time are suggested to read this book sequentially from chapter

1 to the last chapter. Readers who read this book for enrichment can read any chapter of this book.

Chapter 1 is about understanding literary concept. Comprehending the concept of literature will accompany the readers into long odyssey. The literary concept in this chapter is basic concept which will bring the readers from the basic concept as the foundation or pillar to the next concepts' level. This concept is explained systematically in this chapter. It will give an easy way for the readers in understanding literary concept systematically; The explanation of literary concept, from literature and literary study, the nature of literature, epistemology of literary concept, function of literature, element of literary works formation, and genre.

Chapter 2 is about fiction. This chapter will open our firmament about the concept of fiction related to literature. The concept of fiction will also drive the readers to learn some fictional genres. This chapter provides two topics. The first topic is the definition of fiction, which will give the readers large knowledge about fiction concept from the point of view of literature. The second topic is element of fiction, which will show to the readers some elements constructed in the fiction.

Chapter 3 is about prose. This chapter specifically provides the prose concept as the basic to understand the next level of literary course namely English Prose. This concept start from the definition of prose which will give the readers large knowledge about prose concept, prose genre which will give the readers the explanation about genre of prose, and ended by the characteristics of prose which will give the readers knowledge more deeply related to the characteristics of prose.

Chapter 4 is about drama. Drama is the specific mode of fiction represented in performance. Because of this characteristic, this chapter, as the foundation, will bring the readers to the next levels of literary course namely English Drama. This chapter provides some topics: definition of drama, element of drama, further consideration of the playwright: genre/form, style/mode-ism in drama, and dramatic structure.

Chapter 5 is about Poetry. Poetry is a form of literary art in which language is used for its aesthetic and evocative qualities in

addition to, or in lieu of, its apparent meaning. That is why the language of poetry applies more poetic construction. As the basic knowledge of course, this chapter will bring the readers into the next levels of literary course namely English Poetry. This chapter contains some topic related to basic of poetry concept: the definition of poetry, element of poetry, form of poetry, and genre of poetry.

Chapter 6 is about introduction to literary appreciation. As the introduction topic, this chapter will give the readers basic knowledge related to literary appreciation. They will get this course in the next level of their study. This chapter provides some topics, definition of literary appreciation, the level of literary appreciation, and the stage of literary appreciation activity.

Chapter 7 is about introduction to sociology of literature. This chapter will give basic knowledge related to sociology of literature that will be learned in the next time. This chapter consists of two topics, the definition of sociology of literature, literature and society, and the object of literary sociology.

Chapter 8 is about introduction to literary criticism. This chapter will give basic knowledge related to literary criticism that will be learned in the next time. This chapter consists of two topics, the definition of literary criticism, literature and branch of literary criticism.

Chapter 9 is about introduction to comparative literature. This chapter will give basic knowledge related to comparative literature that will be learned next time. This chapter consists of five topics: the definition of comparative literature, National literature, world literature and comparative literature, sector of comparative literature, characteristics of comparative literature study, and area of comparative literary study.

Chapter 10 is about cyber-literature. This chapter is form of literary works in today developed technology. As the basic guide, this book provides how the development of literature in this era. This chapter will give new horizon of literary development today. This chapter consists of two topics: cyber-literature in details and freedom of experiment.

Chapter 11 is about literature and education. This chapter specifically provides the relationship and contribution of literature in

A Guide for The Understanding of Basic Literature

education. This chapter provides some topics: literature in education, literary curriculum, literature in second language acquisition, and literature in cultural studies.

Chapter 12 is about the world popular men of letters. This chapter provides popular man of letters in the world which will give large comprehension and point of view about man of letters in the world. By reading this chapter; the readers are expected to be able to explore man of letters in the world.

Chapter 13 is about the best world literary works. As the last chapter, it covers the best literary works in the world. This topic will lead the readers into the longer odyssey of knowledge related to literary works in the larger firmament. This chapter consists of five topics: one hundred endless best literary works, one hundred best novels on twentieth century, one hundred best literary book of women's authors, one hundred best queer novels, and one hundred most impression fictional personage.

This book is an introductory book to studying literature with a lot of illustration and description using language learning context. Readers are suggested to read the text of the chapter carefully. In addition, the readers are suggested to read more from the suggested references provided at the beginning of the book and other related references.

Finally, this book essentially is hoped to be gabare that will help students to enrich their firmament in understanding basic literature. Afterward, students are expected to be able to develop their knowledge about literature as a foundation in understanding the next level of studying literature.

CHAPTER 1

The Understanding of Literature

Literature and Literary Study

Before we discuss about definition of literature, first we need to distinguish the difference between literature and literary study. Both of the terms often cause confusion for beginners.

Warren (1949) states that literature and literary study are distinguished by two activities; literature relates to creativity and art, while literary study links to science or specific discipline of knowledge. Literature cannot be studied at all, which means that we can only read, enjoy, and appreciate it. In contrast, literary study can be defined as knowledge to consider The Second Creation. This creation is created by writers, as if readers entered to the world created by the writers in their literary works.¹

In line with Warren, Darma (2004) states that the scope of literature is creating creativity, meanwhile literary study is studying literature as the object. It is identified that literature focuses on the creativity, whereas literary study focuses on the science. The responsibility of literature is creativity, while literary study is scientific logic.

¹ Rene Wellek & Austin Warren. *The Theory of Literature*. New York. Harcourt, Brace and Company. 1949, p. 1

The scope of literature is the creativity; it deals with literary works like poetry, drama, novel, and short story. However literary criticism is also considered as the creativity to perceive literary works and the problem of creativity of another creation in literature. Literary criticism is literary work in form of essay. The example of literature are drama '*Romeo and Juliet*' (William Shakespeare), poetry '*Stopping by Woods on a Snowy Evening*' (Robert Frost), novel '*Song of Solomon*' (Toni Morison), short story '*The Yellow Wallpaper*' (Charlotte Perkins Gilman) and essay of literary criticism.

A good literary criticism is not a shallow literary criticism, but one which is based on logic and scientifically justified.² Literary study is science or knowledge to investigate the examples above (*Romeo and Juliet* and so on). In addition, literary study analyzes second creation (second world) created by authors, which invite the readers to the world created by the writers. When the reader read literary works, it is as if they indirectly involved in an argument to the writers. Even though the reader and the writer do not meet directly, they are actually discussing discourse on the literary works.

There are three genre of literary study; literary theory, literary criticism, and literary history. The form of literary study is literary criticism³ (critical approach of literature) such as: formalism, structuralism⁴, new criticism⁵, semiotic, deconstruction⁶, new historicism⁷, feminism, gender⁸, comparative literature (the study of literary comparison) etc. Literary study has five branches: General Literature, National Literature, Regional Literature, World Literature, and Comparative Literature.⁹

The Nature of Literature

When we explore the nature of literature, like what Warren (1949) stated, the first problem encountered, obviously, is the subject mat-

² Budi Darma. Pengantar Teori Sastra. Jakarta: Pusat Bahasa Departemen Pendidikan Nasional. 2004, p.1.

³ Mario Klarer. An Introduction to Literary Studies. London & New York: Roulledge. 2004, p. 76.

⁴ See [2] p. 81

⁵ Ibid, p. 85

⁶ Ibid, p. 87

⁷ Ibid, p. 95

⁸ Ibid, p. 96

⁹ Budi Darma. Pengantar Teori Sastra. Jakarta: Pusat Bahasa Departemen Pendidikan Nasional. 2004, p.26.

ter of literature. It leads to some questions like: What is literature? What is not literature? What is the nature of literature? All of these questions sound such simple questions, but they rarely could be answered explicitly.¹⁰

Related to the nature of literature, Warren (1949) stated that there are some ways to define 'literature'. The first one is to define 'literature' as everything in print. In this way, we shall be able to study the 'medical profession in the fourteenth century' or 'planetary motion in the early Middle Ages' or 'witchcraft in Old and New England'. As Edwin Greenlaw has argued that nothing related to the history of culture is transgress our province; it indicates that literature was not limited to belles-lettres or even to printed or manuscript records in our effort to understand a period or civilization, but we must consider our works and the possibility of their contribution to the history of culture. According to Greenlaw's theory, and the practice of many discipline areas, literary study has thus become not exclusively related to the history of civilization but certainly identical with it. Such literary study is only in the sense that it is occupied with printed or written matter, necessarily the primary source of most history. It can, of course, be argued in defense of such a view that historians neglect these problems, that they are too much preoccupied with diplomacy, military, and economic history, and that thus the literary scholar has justified, to invade and to take over, a neighboring terrain.

Doubtlessly, nobody should be forbidden to enter any area he likes, and certainly there is much to be said in favor of cultivating the history of culture in the broadest terms. But still, the scope is literary study. The objection that this is only an equivocation about terminology is not convincing. The study of anything connected with the history of civilization does, as a matter of fact, crowd out literary studies strictly. All distinctions fall; extraneous criteria are introduced into literature; and, by consequence, literature will be judged valuable only so far as it yields results for this or that adjacent discipline. The identification of literature with the history of civi-

¹⁰ see [1], p.20

zation is a rejection of the specific area and the specific method of literary study.¹¹

The second way of defining literature, is to narrow it to 'great books'; books which, whatever their subject, are 'notable for their literary form or expression'. Here the criterion is either aesthetic value alone or aesthetic value in combination with general intellectual distinction. For example, in the lyric of poetry, drama, and fiction, the greatest works are selected on aesthetic grounds; other books are picked for their reputation or intellectual greatness together with aesthetic value of a rather narrow kind: style, composition, general force of presentation are the usual characteristics singled out. This is a common way of distinguishing literature. By saying that 'this is not literature', we judge the value; we make the same kind of judgment when we talk about a book on history, philosophy, theology, morality, politics, psychology, culture, or science as 'literature'.¹²

Most of literary histories involved the contribution of some personages, such as: philosophers, historians, psychologist, theologians, moralists, politicians, and even some scientists. It would, for example, be difficult to imagine a literary history of eighteenth-century in England without an extended works of Berkeley and Hume, Bishop Butler and Gibbon, Burke and even Adam Smith. The works of these authors, though usually much briefer than that of poets, playwrights, and novelists, are rarely limited to their strictly aesthetic merits. In practice, we get perfunctory and inexpert accounts of these authors in terms of their specialist. Quite rightly, Hume cannot be considered, but as a philosopher, Gibbon as a historian, Bishop Butler as a Christian apologist and moralist, and Adam Smith as a moralist and economist. But in most literary histories these thinkers are discussed in a fragmentary fashion without proper context in the history of their subject of discourse without a real grip, that is, of the history of philosophy, of ethical theory, of historiography, of economic theory. The literary historians are not automatically transformed into proper historian of these disciplines. They become simply compilers, self-conscious intruders.¹³

¹¹ Ibid

¹² Ibid

¹³ Ibid, p. 21

In addition, the study of exile 'great books' may be highly commendable for pedagogical purposes. We must approve the idea that students and particularly beginners should read great or at least good books rather than compilations or historical curiosities. We may, however, doubt that the principle is value keeping in its purity for the sciences, history, or any other accumulative and progressing subject. Within the history of imaginative literature, limitation to the great books makes the continuity of literary tradition incomprehensible; the development' of literary genres, and indeed the very nature of the literary process, besides obscuring the background of social, linguistic, ideological, and other conditioning circumstances. In history, philosophy, and similar subjects, it actually introduces an excessively 'aesthetic' point of view. There is obviously no other reason than stress on expository 'style' and organization for singling out Thomas Huxley from all English scientists as the one worth reading. This criterion must, with very few exceptions, favor popularizes over the great originators: it will, and must, prefer Huxley to Darwin, Bergson to Kant. When some teachers or lecturers can employ 'great books' or 'literature' as instrument in teaching and learning process, students will get many valuable things from them.¹⁴

In this way, Warren (1947) gave the simplest way of solving the questions by distinguishing the particular use of language in literature. Language is the material of literature as stone or bronze is of relief, paints of pictures, or sounds of music. But one should realize that language is not mere inert matter like stone but is itself a creation of man and is thus charged with the cultural heritage of a linguistic group.¹⁵

The main distinctions to be noted are among the literary, the everyday, and the scientific uses of language. A discussion about this point by Thomas Clark Pollock in the book *The Nature of Literature*, though true as far as it goes, seems not entirely satisfactory, especially in defining the distinction between literary and everyday language. The problem is crucial and by no means simple in practice, since literature, in distinction from the other arts, has no medium of its own, and since many mixed forms and subtle transi-

¹⁴ Ibid, p. 22.

¹⁵ Ibid

tions undoubtedly exist. It is fairly easy to distinguish between the language of science and the language of literature. The mere contrast between 'thought' and 'emotion' or 'feeling' is, however, not sufficient. Literature does contain thought, while emotional language is by no means confined to literature: witness a lovers' conversation or an ordinary quarrel. Still, the ideal scientific language is purely 'denotative': it aims at a one-to-one correspondence between sign and referent. The sign is completely arbitrary; hence it can be replaced by equivalent signs. The sign is also transparent; that is, without drawing attention to it, it directs us unequivocally to its referent.

Thus scientific language tends towards such a system of signs as mathematics or symbolic logic. Its ideal is such a universal language as the *characteristica universalis* which Leibniz had begun to plan as early as the late seventeenth century. Compared to scientific language, literary language will appear in some ways deficient. It abounds in ambiguities; it is, like every other historical language, full of homonyms, arbitrary or irrational categories such as grammatical gender; it is permeated with historical accidents, memories, and associations. It is highly 'connotative'. Moreover, literary language is far from merely referential. It has its expressive side; it conveys the tone and attitude of the speaker or writer. And it does not merely state and express what it says; it also wants to influence the attitude of the reader, persuade him, and ultimately change him. There is a further important distinction between literary and scientific language: in the former, the sign itself, the sound symbolism of the word, is stressed. All kinds of techniques have been invented to draw attention to it, such as meter, alliteration, and patterns of sound.

These distinctions from scientific language may be made in different degrees by various works of literary art: for example, the sound pattern will be less important in a novel than in certain lyrical poems, impossible of adequate translation. The expressive element will be far less in an 'objective novel', which may disguise and almost conceal the attitude of the writer, than in a 'personal' lyric. The pragmatic element, slight in 'pure' poetry, may be large in a novel with a purpose or a satirical or didactic poem. Furthermore, the degree to which the language is intellectualized may vary considerably: there are philosophical and didactic poems and problem novels which appro-

ximate, at least occasionally, to the scientific use of language. Still, whatever the mixed modes apparent upon an examination of concrete literary works of art, the distinctions between the literary use and the scientific use seem clear: literary language is far more deeply involved in the historical structure of the language; it stresses the awareness of the sign itself; it has its expressive and pragmatic side which scientific language will always want so far as possible to minimize.

More difficult to establish is the distinction between everyday and literary language. Everyday language is not a uniform concept: it includes such wide variants as colloquial language, the language of commerce, official language, the language of religion, the slang of students. But obviously much that has been said about literary language holds also for the other uses of language excepting the scientific. Everyday language also has its expressive function, though this varies from a colorless official announcement to the passionate plea roused by a moment of emotional crisis. Everyday language is full of the irrationalities and contextual changes of historical language, though there are moments when it aims at almost the precision of scientific description. Only occasionally is there awareness of the signs themselves in everyday speech.

It is thus based on the frequency that literary language is first of all to be differentiated from the varied uses of every day. The resources of language are explored much more deliberately and systematically. In the work of a subjective poet, we have manifest 'personality' far more coherent and all-pervasive than that of persons as we see them in everyday situations. Certain types of poetry will use paradox, ambiguity, personification, hyperbole, metaphor, simile, irony the contextual change of meaning, even the irrational association of grammatical categories such as gender or tense, quite deliberately. Poetic language organizes, tightens, the resources of everyday language, and sometimes does even violence to them, in an effort to force us into awareness and attention. In many of these resources, a writer will find herself/himself formed, and preformed, by the silent and anonymous workings of many generations. In certain highly developed literatures, and especially in certain epochs, the poet merely uses an established convention: the language, so to speak, poeticizes for him. Still, every work of art imposes an order, an organization,

a unity on its materials. This unity sometimes seems very loose, as in many sketches or adventure stories; but it increases to the complex, close-knit organization of certain poems, in which it may be almost impossible to change a word or the position of a word without impairing its total effect.

The pragmatic distinction is much clearer to distinguish language of literary language and everyday language. We reject poetry or label as mere rhetoric, everything which persuades us to a definite outward action. Genuine poetry affects us more subtly. Art imposes some kind of framework which takes the statement of the work out of the world of reality. We thus can reintroduce some of the common conceptions of aesthetics into our semantic analysis: 'disinterested contemplation', 'aesthetic distance', and 'framing'. However, we must realize that the distinction between art and non-art, between Literature and the non-literary linguistic utterance, is fluid. The aesthetic function may extend to linguistic pronouncements of the most various sorts. It would be a narrow conception of literature to exclude all propaganda art or didactic and satirical poetry. We have to recognize transitional forms like the essay, biography, and much rhetorical literature. In different periods of history the realm of the aesthetic function seems to expand or to contract: the personal letter, at times, was an art form, as was the sermon. While today, in agreement with the contemporary tendency against the confusion of genres, there appears a narrowing of the aesthetic function, a marked stress on purity of art, a reaction against pan-aestheticism and its claims as voiced by the aesthetics of the late nineteenth century. However, It seems best to consider that literature only works in which the aesthetic function is dominant, while we can recognize that there are aesthetic elements, such as style and composition, in works which have a completely different, non-aesthetic purpose, such as scientific treatises, philosophical dissertations, political pamphlets, sermons.¹⁶

But the nature of literature appears most explicitly under the referential aspects. The centre of literary art is obviously to be found in some traditional genres: such as genre of the lyric, the epic, and

¹⁶ Ibid, p. 25

the drama. All of them refer to world of fiction and imagination. The statements in a novel, in a poem, or in a drama are not literally true; they are not logical theorems. There is a central and important difference between a statement, even in a historical novel or a novel by Balzac which seems to deliver 'information' about actual happenings, and the same information emerging in a book of sociology or history. Even in the subjective lyric, the 'I' of the poet is a fictional, dramatic 'I'. A character in a novel differs from a historical figure or a figure in real life. He is made only of the sentences describing him or put into his mouth by the author. He has no past, no future, and sometimes no continuity of life. This elementary reflection disposes of much criticism devoted to Hamlet in Wittenberg, the influence of Hamlet's father on his son, the slim and young Falstaff, 'the girlhood of Shakespeare's heroines', and even the question of 'how many children had Lady Macbeth'. Time and space in a novel are not those of real life. Even an apparently most realistic novel, the very 'slice of life' of the naturalist, is constructed according to certain artistic conventions. Especially from a later historical perspective we see how similar are naturalistic novels in choice of theme, type of characterization, events selected or admitted, and ways of conducting dialogue. We discern, likewise, the extreme conventionality of even the most naturalistic drama not only in its assumption of a scenic frame but in the way space and time are handled, the way even the supposedly realistic dialogue is restrained and conducted, and the way characters enter and leave the stage. Whatever the distinctions between *The Tempest* and *A Doll's House*, they share in this dramatic conventionality.¹⁷

If we know 'fictionality', 'imagination', or 'invention' as the distinguishing characteristic of literature, we think thus of literature in terms of Homer, Dante, Shakespeare, Balzac, Keats rather than of Cicero or Montaigne, Bossuet, or Emerson. Admittedly, there will be 'boundary' cases; works like Plato's *Republic* to which it would be difficult to deny, at least in the great myths, passages of 'invention' and 'fictionality', while they are at the same time primarily works of philosophy. This conception of literature is descriptive, not evaluative. No wrong is done to a great and influential

¹⁷ Ibid, p. 26.

work by relegating it to rhetoric, to philosophy, to political pamphleteering, all of which may pose problems of aesthetic analysis, of stylistics and composition, similar or identical to those presented by literature, but where the central quality of fictionality will be absent. This conception will thus include in all kinds of fiction, even the worst novel, the worst poem, the worst drama. Classification as an should be distinguished from evaluation.¹⁸

One common misunderstanding must be removed. 'Imaginative' literature need not use images. Poetic language is infiltrated with imagery, beginning with the simplest figures and culminating in the total all-inclusive mythological systems of a Blake or Yeats. But imagery is not essential to fictional statement, and hence to much literature. There are good completely imageless poems; there is even 'poetry of statement'. Imagery should not be confused with actual, sensuous, visual image-making. Under the influence of Hegel, nineteenth-century aestheticians such as Vischer and Eduard von Hartmann argued that all is the 'sensuous shining forth of the idea', while another school (Fiedler, Hildebrand, Riehl) spoke of all art as 'pure visibility'. But much great literature does not evoke sensuous images, or, if it does, it does so only incidentally, occasionally, and intermittently. In the depiction even of a fictional character the writer may not suggest visual images at all. We faintly can visualize any of Dostoyevsky's or Henry James's characters, while we learn to know their states of mind, their motivations, evaluations, attitudes, and desires very completely.¹⁹

Related to fictional character, at the most, a writer suggests some schematized outline or one single physical characteristic - the frequent practice of Thomas Mann or Tolstoy or the other man of letters. The fact that we object too many illustrations, though by good artists and, in some cases, even by the author himself, shows that the writer presents us only with such a schematized outline as is not meant to be filled out in specifically.²⁰

If we had to visualize every metaphor in literary works (e.g: poetry, short story or novel), we would become completely distracted

¹⁸ Ibid

¹⁹ Ibid

²⁰ Ibid

and confused. While there are readers given to visualize and there are passages in literature where such imaginings seem required by the text, the psychological question should not be confused with analysis of literary works' metaphorical devices. These devices are largely the organization of mental processes which occur also outside of literature. Thus metaphor is latent in much of our everyday language and explicit in slang and popular proverbs. The most abstract terms, by metaphorical transfer, derive from ultimately physical relationships (*comprehend, define, eliminate, substance, subject, hypothesis*). For that problems, the literary works often revive and make us conscious of this metaphorical character of language, just as it uses the symbols and myths of our civilization: Classical, Teutonic, and Celtic.²¹

From discussion above, finally we detect that all these distinctions between literature and non-literature such as: organization, personal expression, realization and exploitation of the medium, lack of practical purpose; and fictionality are restatements within a framework of semantic analysis, of age-old aesthetic terms of literature, for instance 'unity in variety', 'disinterested contemplation', 'aesthetic distance', 'framing', and 'invention', 'imagination', 'creation'. Each of them describes one aspect of the literary work, one characteristic feature of its semantic directions. For this problem none consequence is itself satisfactory. At least one result should appear: a literary work of art is not a simple object but rather a highly complex organization of a stratified character with multiple meanings (relate to 'intentional fallacy' and 'affectional fallacy') and relationships (context, situation, time, condition, experience, and some atmosphere around that works). The usual terminology, which speaks of an 'organism', is somewhat misleading; since it stresses only one aspect, that of 'unity in variety', and leads to biological parallels not always relevant. Furthermore, the 'identity of content and form' in literature, though the phrase draws attention to the dose interrelationships within the work of art, is misleading in being over facile. It prompts the illusion that the analysis of any element of an artefact, whether of content or of technique, must be equally useful, and thus absolves us from the obligation to see the work in its totality. 'Content' and 'form' are terms used in too widely different senses for them to

be, merely drag, helpful; indeed, even after careful definition, they too simply dichotomize the work of art in literary works.²²

Concerned to the nature of literature, Darma (2004) states that in Western concept, "literature" is derived from "litera" (letter, character), and thus literature means "written texts," but in Eastern concept which was start from an old Indian culture, literature derived from 'su-sastra', namely a good writing with good purpose. So that literature was created with good language and contain of sublime purpose.²³

Great literary works belonging to canon of literature are actually not simply and plots plus characters and characterizations, but also, more importantly, ideas. Shakespeare's tragic play, *Hamlet*, for instance, is not devoid of philosophical, psychological, and historical ideas, because those ideas, in fact, are the integral parts of the play.²⁴

Link to the great literary works, Warren (1949) states that the good literary works contain of esthetic values, and to fulfill this criteria need some elements:

a) Disinterested contemplation

Disinterested contemplation is as an effort of writers in writing literary works, whereas story which created by the writers as objective contemplation result, neutral and have not certain purpose or tendency.

b) Esthetic distance

Esthetic distance defined as an exertion of the writers in their literary works. Whereas story which created as result from objective contemplation, neutral, and do not have tendency²⁵ or certain purpose, and not show or harass certain community/ ethnic.

c) Framing

Framing is creating art frame in literary works, whereas the writers when create literary works endeavor to arrange their writing in

²¹ Ibid

²² Ibid, p.27.

²³ See [5] p. 36

²⁴ Rene Wellek & Austin Warrren. *The Theory of Literature*. New York. Haecourt, Brace and Company. 1949, p. 13

²⁵ See [1] p. 15

good composition, so that readers will get pleasure in his/her literary works.²⁶

d) Fictionality

Fictionality is the writers' effort to create fiction unsure in their literary works. This attempting is not to omit mimesis in literary works, but just to deceive the readers about actors of that phenomenon. This way is done to avoid conflict between the writers and the actors of the phenomenon. It means that the writers insert some fictionality in their works, because it is as a balance of the truth and also second world created by the writers.²⁷

e) Universalia

Universalia is things that happen in the past, now, and in the future and will keep on wherever and whenever. The examples of universalia are: love, death, and mate and others things which indicated occur in the past, now and future time. So that good literary works consist of universalia that inserted by writers.²⁸

f) Unity in variety

Unity in variety is a text construct which created by the writers, so that literary works have coherency namely deep harmony between form and content, so that literary works will construct good form like a 'jug'.²⁹

g) *Dulce et utile*

Dulce et utile is the top of good literary works standardization, which will determine them as either good or not. *Dulce* means that when the reader read literary works, they will feel happy and comforted; at least they can escape from the problem when enjoy beauty of works. Whereas *et utile* means that the reader will obtain usefulness or benefit of works from reading that literary works. For example, after we read them we will get the value of culture, education, philosophy, psychology, history, and so on, so that they can be our self reflections.³⁰

²⁶ See [1] p. 17

²⁷ See [1] p. 16

²⁸ See [1] p. 12

²⁹ See [1] p. 22

³⁰ See [1] p. 25.

Definition of Literature

The definition of literature and its symptom generally can be inferred through its name. Of course, certain definitions usually do not perfect, and need to be softened or stricted when that symptom will be approached in scientific domain. However, in this case, it often good enough to define it linguistically. In European languages there are some terms of literature: literature (English), literature (German), litterature (French), all of which derived from Latin "litteratura". The term "Litteratura" is in fact derived from Greek term "grammatical"; litteratura and grammatical origins from *littira* and *gramma* means 'letter'. According its origin, litteratura is used as grammatical and poetry; literatus people are those who know grammatical and poetry. German *geletterd* is a man who has culture with special skill in literary area. The general meaning of literature in European language is everything written or the use of language in written form. In German, derived from Dutch terms, namely *Schrifttum*, literature includes everything written. While *Dichtung* usually limited to writing that does not directly interrelate to reality, so that the characteristics, implicitly or explicitly are considered have the esthetic value. In Dutch, the term literature is signified used *letterkunde*, the literal translation from *litteratura*: literature. Beside *letterkunde* in Dutch there is *literatuur*; term which means and covers documents or literature (reference to paper or scientific book), same as German literature. In French the term *belles-lettres* is special term for literature that has esthetic value; *belles-lettres* also used in English, as borrowing word; such also in Dutch *belletrie*, in forms that are adjusted.³¹

As comparison, *sastra* word in Bahasa Indonesia is derived from Sanskrit; rooted from the word 'sas-' in verbal means 'direct, teach, point out, or instruction'. While suffix -tra usually show an instrument, tool. Because of that *sastra* may mean 'tool or instrument to teach, guidance's book, instruction's book or teaching'. Prefix 'su-' means 'good, beautiful' so that *susantra* seems found in Sanskrit and old Javanese.³²

³¹ A. Teeuw. *Sastra dan Ilmu Sastra; Pengantar Ilmu Sastra*. Bandung: Pustaka Jaya. 1984, p.22-23.

³² See [9] p.23.

Another word taken from Sanskrit is *pustaka*, which means 'book' in general meaning. This meaning is also common in old and new Javanese language, but in classical Malay *pustaka* or *pestaka* refers to certain kind of prediction book, book or manuscript magic science, magic formula etc. (compare also with Batak word *pustaha*, with same meaning). But in Bahasa Indonesia, *pustaka* is used to refer 'book'; for instance, the name Balai Pustaka. Then there is a relatively similar meaning between *sastra* and *pustaka* (*kepustakaan*), as in Dutch *letterkunde* (beautiful literature) and *literatuur* (scientific reading Dutch 'literatuur' have a sense the way *literatuur-geschiedenis* has the same meaning as literary history).³³

In Chinese, the semantic development is rather complex: a word that near with literature is 'wen', which according its origin means 'union, fabric', then 'pattern, composition, structure'. These terms and from have relatively near meaning as literature (*sastra* in Bahasa Indonesian). Let's compare the term *text* that its etymology is also interrelated to the term *textile*, in Latin language: 'fabric, pattern' etc.³⁴

In Arabic, there is no such a word which has relatively similar meaning as literature. The nearest word is perhaps *adab*. Terminologically, *adab* means *belles-lettres* or *susastra*, but also means culture, and civilization, or in another form *Tamaddun*. There are some words that mean forms of certain literature, such as *kasidah*, and *syi'ir* which means poetry, as *syair* in Malay.³⁵

The use of the term literature for everything in writing form has long historical processes in Europe because difference writing that has esthetic value from another writing just generally begin in 18 decade; this case inevitably interrelated to esthetical function from another functions before 18 decade.³⁶

The complexity of critical theory cannot be separated from the problematical definition of literature which it theorizes. Unfortunately, the definition of literature is not as simple as it initially seems. Eagleton, for instance, suggests the widely accepted definition of literature: literature is the kind of writing that uses language in a special

³³ See [9] p.23-24.

³⁴ See [9] p.24.

³⁵ Ibid.

³⁶ Ibid

way³⁷. In technical terms, it is called estranging, as opposed to day-to-day or daily use of language. Although this definition, which is derived from Viktor Shklovsky's survey on the possible scientific facets of literary analysis, matches the characteristics of poetry, Eagleton objects to this definition for two reasons. First of all, not all literary works, like a novel or a drama, use language with this estranging effect. Yet, they are still categorized as literature. Secondly, Eagleton adds, giving a certain context to all language is estranging. As an example, Eagleton quotes a sign post in an England subway which reads "Dogs must be carried on the escalator"³⁸. It may seem unambiguous at first. Yet, this seemingly plain announcement might be estranging: does this mean that people are not allowed to use the escalator unless they carry a dog?

Other definitions of literature, namely literature as fictional writing and literature as *belles-lettres* are easier to refute. The inadequacy of the first definition is that not all fictional writings, such as *Gundala Putra Petir* or even *Wiro Sableng* for that matter are considered as literature. The later definition is usually taught to Indonesian high school students: etymologically, *susastra* (literature) is derived from Sanskrit i.e. *su-* meaning good and *sastra* meaning writing so that *susastra* means good writing which is synonymous with *belles lettres*. For Eagleton, this definition leads to the impossibility of defining literature objectively because the next question would be who has the right to set the standard. A work considered literary by certain community might be ordinary for another. Since the definition of literature then depends on the "who" rather than the "what," both Eagleton and Culler agree that literature and weeds are similar in the sense that ontological definition of them is beyond objective formulation. The closest definition we might come to is that literature is some kind of writing which for certain reasons people value highly. Functionality and language estrangement function as non-defining features of literature rather than as the defining characteristics of literature.³⁹

³⁷ Terry Eagleton, *Literary Theory: An Introduction*, 2nd edition. Massachusetts: Blackwell Publisher, 1996

³⁸ See [37]

³⁹ M. Syaifuddin S. & Aang Fatihul Islam. *Another Form of Literary Appreciation; A Theoretical Paradigm in Appreciating Literary Works*. Yogyakarta: Laskar Matahari, 2015, p. 10.

The Function of Literature

In addition to the beauty of literature, it nevertheless possesses function. Like when we enjoy a song, we get both feeling happy and obtaining values. For example, when we listen and enjoy it, we will also find out what message given indirectly by author in his/her song. As we know that in good literature we will see Horace's *dulce et utile* terms that will lead us to the basic function of that of nature. The example of literary works, like poetry, short story, novel, and drama are considered as aesthetic and useful.⁴⁰ Aesthetic refers to *dulce* and useful refers to *et utile*. When we read kind of literary works we will follow the writers' thinking. Before we follow writer's thinking, we first enjoy beautiful language on their literary works.

Dulce is a shape of readers's comfort zone, which they can escape from their problems of life or forget their problems and feel happy. This is the first basic function of literature. Such as we read poetry and we feel like sing a song and we feel happy because of the beauty of the language. While *et utile* is the form of using or benefit after readers feel happy or enjoy, they also get benefit of the writer's thinking and understand it as self reflection, because literary works is the mirror of the reality or we can call as mimesis theory it's as second basic function of literature.⁴¹ Literary works possess values of philosophy, history, education, psychology, culture, religion and many things.

We can learn from Sigmund Freud; he was a young doctor, but he was very enjoy reading some literary works like some works of Fyodor Dostoyevsky (The Gambler, the Idiot, the Adolescent). Claude Lévi-Strauss was anthropologist who was enjoying reading some literary works. Roland Barthes is literary science who was enjoying reading some literary works. Michel Foucault was historian who was enjoying reading some literary work. Jacques Lacan is psychiatrist who was enjoys reading some literary works, and there may be some others specialist who also enjoy the beautiful of literary works, *et utile* or benefit of these works contain of human's psychologies. Reading literary works (what Dostoyevsky's describes on his novels) gave much information, inspirations as *et utile* that finally lead Freud

⁴⁰ See [2] p. 30

⁴¹ Gebauer, Gunter, and Christoph Wulf. *Mimesis: Culture—Art—Society*. Trans. Don Reneau. Berkeley and London: U of California. 1992, p. 1

found 'theory of psychoanalysis' that used in literary criticism theory, counseling, psychology, and many domains of knowledge. The illustration above is one of the implications of literary functions.

Moreover, there are two function of literature to the authors: (1) *worldview* (the author's view for the reality or situation around them). *Worldview* however much give the authors' view to the reality, it is also as manifestation of author heart's sharpness. Toni Morison description of an African-American around year 1970 in 'The Bluest Eyes' is the example of *worldview* of the author at that time in USA. She was with the heart's acuteness described the power of ethnicity discrepancy between black and white ethnics, whereas at that time most the Negro (African-America) were being slaves. It is the socio-logical and psychological factors why Morison evoke the character of Breedlove family (black skin family) as servant in the white skin family. This character implicitly represents the status of black ethnics which is considered as ugly, poor, and stupid ethnic, so that it seems normal that this family (Breedlove family) be the white family's servant.⁴² (2) *welstanchauung* (the mission of the author to change condition through his work).⁴³⁴⁴ Morison effort to shatter general assumption that African-American is poor, ugly and stupid through her novel is the implication of *welstanchauung*.

Literature functions as the objects of practically all disciplines, such as medical professions in the 14th century, the movements of the planets in the Dark Ages, and witchcraft studies in England and New England, and America in the 16th and 17th centuries. Another function of literature is its influence to the development of science and knowledge. For example, psychoanalysis was illustrated from various literary works and Feminism criticism was illustrated from dominated of men (masculine) in some literary works.⁴⁵

Element of Literary Works Formation

Actually it is very difficult to explain elements which compose literary works. But at least, it is can be approached from two ways.

⁴²John P Davis. The American Negro Reference Book. United States: Prentice-hall, Inc.1967, p. 484.

⁴³ Budi Darma. Pengantar Teori Sastra. Jakarta: Pusat Bahasa Departemen Pendidikan Nasional. 2004, p.48.

⁴⁴ Rene Wellek and Austin Warren. Theory of Literature. USA: Penguin. 1949, p. 34.

⁴⁵ See [26] p. 26, 67.

Introduction to Literature

First, we may see from the definitions explored. From those definitions, there are elements that always connected. Those elements can be viewed as elements that assumed as literary works shaper.

Related to the statement above, Luxemburg stated some characteristics which always appear from definitions that were ever explored:

- a. Literature is a creation or an art, not just firstly an imitation.
- b. Literature has an autonomy characteristic (create world of itself), regardless from a real world.
- c. Literature has coherence or harmonious characteristics between form and content.
- d. Literature dish out (middle way) between things which contradict each other.
- e. Literature effort to reveal thing that not revealed.⁴⁶

Second approach can be seen by observe how the readers or editors consider quality of a literary work. Sumardjo and Zaini KM submit ten literary works that considered as qualified literary work:

- a. Literary work is effort to record content of writer's soul.
- b. Literature is communication, its mean that it must be understood by other people.
- c. Literature is regularity; it means becoming bent down to art norms.
- d. Literature is solace; it means that it capable to give a satisfied feeling or happy feeling to the reader.
- e. Literature is integration; it means that the content, form, language, and self expression of the author are harmonious.
- f. Qualified literary work is a finding.
- g. Qualified literary work is the totality of author's expression.
- h. Qualified literary work is a thick work, its mean a solid of content and form, language and expression.

⁴⁶ Luxemburg, Jan van, MiekeBal, and Willem G. Weststeijn. *Pengantar Ilmu Sastra*. Jakarta : GramediaPustakaUtama.1992, p. 4-6.

- i. A qualified literary work is the result of real life interpretation.
- j. A qualified literary work is an innovation.⁴⁷

Different from Jakob Sumardjo and Zaini KM, related to the standard of qualified literary works, Luxemburg states that:

- a. Literary works are texts which are not just composed for practice communication purpose and temporal time.
- b. Literary works are texts which contain fictionality element.
- c. Literary works are when readers take distance with that text (literary works).
- d. Literary work's idea is expressed in special way.
- e. Literary works can be read based on different level of interpretation.
- f. Because the characteristics of literary fiction do not directly stating the things in real life, it does not urge us to directly act.
- g. While reading certain literary work, we may identify to a character or other peoples.
- h. Literary language and the idea in literary work can open our inner eyes for new experiences.
- i. Language and others literature's instrument have certain values.
- j. Literature is often used to trigger the argumentation exist in society.⁴⁸

Literary Genre

A literary genre is a category of literary composition. Genres may be determined by literary technique, tone, content, or even (as in the case of fiction) length. Genre should not be confused with age category, by which literature may be classified as either adult, young-adult, or children's. They also must not be confused with format, such as graphic novel or picture book. The distinctions between genres and categories are flexible and loosely defined, often with subgroups.

Literary genres are divided into three domains: fiction (novel, short story, or epic), drama, and poetry (centering on what corre-

⁴⁷ Sumardjo, Jakob, dan Sauni K.M. *Apresiasi Kesusasteraan*. Jakarta : Gramedia. 1988, p. 5-8.

⁴⁸ See [9] p. 6

sponds to the ancient 'lyric poetry').⁴⁹ The most general genres in literature are (in loose chronological order) epic, tragedy, comedy, novel, short story, and creative nonfiction etc⁵⁰. While they can all be classified as prose or poetry, which shows best how loosely genres are defined. Additionally, a genre such as satire, allegory or pastoral might appear in any of the above, not only as a sub-genre, but as a mixture of genres. Finally, they are defined by the general cultural movement of the historical period in which they were arranged. The concept of 'genre' has been criticized by Jacques Derrida⁵¹⁵².

Genres of literature are often divided into sub-genres. Literature, for instance, is divided into three basic kinds of literature, the classic genres of Ancient Greece: prose, drama, and poetry.⁵³ Poetry may then be subdivided into epic, lyric, and dramatic. Subdivisions of drama include foremost comedy and tragedy, while such as Comedy itself has sub-genres, including farce, comedy of manners, burlesque, satire, and so on. However, any of these terms would be called "genre", and it is possible that more general terms implied.

Dramatic poetry, for instance, might include comedy, tragedy, melodrama, and mixtures like tragic comedy. This parsing into sub-genres can continue: "comedy" has its own genres, including, for example, comedy of manners, sentimental comedy, burlesque comedy, and satirical comedy.

Creative nonfiction can cross many genres but is typically expressed in essays, memoir, and other forms that may or may not be narrative but share the characteristics of being fact-based, artistically-rendered prose.

Often, the criteria used to divide up works into genres are not consistent, and may change constantly, and be subject of argument, change and challenge by both authors and critics. However, even a

⁴⁹ See [1] p. 227

⁵⁰ Bakhtin M. M. (1981) *The Dialogic Imagination: Four Essays*. Ed. Michael Holquist. Trans. Caryl Emerson and Michael Holquist. Austin and London: University of Texas Press. 1981, p.3

⁵¹ Derrida, Jacques *The Law of Genre*[Critical Inquiry] Vol. 7, No. 1, On Narrative. (Autumn, 1980), pp. 55–81. Essay contained in *On Narrative* W.J.T. Mitchell, ed. Chicago and London: University of Chicago Press. 1981

⁵² Michael Herzfeld, review of *On Narrative*, *American Anthropologist* 1983, p.195

⁵³ "Genres", *A Guide to the Study of Literature: A Companion Text for Core Studies* 6, Landmarks of Literature, English Department, Brooklyn College

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very loose term like fiction (“literature created from the imagination, not presented as fact, though it may be based on a true story or situation”) is not universally applied to all fictitious literature, but instead is typically restricted to the use for novel, short story, and novella, but not fables, and is also usually a prose text.

Semi-fiction spans stories that include a substantial amount of non-fiction. It may be the retelling of a true story with only the names changed. The other way around, semi-fiction may also involve fictional events with a semi-fictional character, such as Jerry Seinfeld.

Genres may easily be confused with literary techniques, but, though only loosely defined, they are not the same. For examples, parody, Frame story, constrained writing, stream of consciousness.

CHAPTER 2

Fiction

Definition of Fiction

Fiction (Latin: *fictum*, “created”) is a branch of literature which deals, in part or in whole, with temporally contra factual events (events that are not true at the time of writing). In contrast to this is non-fiction, which deals exclusively in factual events (e.g.: biographies, histories).

Fiction can be defined as any literary narrative, whether in prose or verse, which is invented instead of being an account of events that in fact happened. In a narrower sense, however, fiction indicates only narratives that are written in prose (the novel and short story), and sometimes is used plainly as a synonym for the novel. Literary prose narratives in which the fiction is to a protrude degree based on biographical, historical, or contemporary facts are often referred to compound names such as “fictional biography,” the historical novel, and the nonfiction novel.⁵⁴

⁵⁴ M.H. Abrams. .A Glossary of Literary Terms (7nd Ed.). USA. ThomsonLearning, Inc. 1999. p.98.

Elements of Fiction

A. Character (arts)

A character is the representation of a person in a narrative or dramatic work of art (such as a novel, play, or film)⁵⁵. Derived from the ancient Greek word *kharaiktêr* (χαρακτήρ) through its Latin transcription *character*, the earliest use in English, in this sense, dates from the Restoration, although it became widely used after its appearance in *Tom Jones* in 1749⁵⁶. Character, particularly when enacted by an actor in the theatre or cinema, involves “the illusion of being a human person⁵⁷. Since the end of the 18th century, the phrase “in character” has been used to describe an effective impersonation by an actor⁵⁸. Since the 19th century, the art of creating characters, as practiced by actors or writers, has been called characterization⁵⁹.

A character, which stands as a representative of a particular class or group of people is known as a type⁶⁰. Types include both stock characters and those that are more fully individualized⁶¹. The characters in Henrik Ibsen’s *Hedda Gabler* (1891) and August Strindberg’s *Miss Julie* (1888), for example, are representative of specific positions in the social relations of class and gender, such that the conflicts between the characters reveal ideological conflicts⁶².

B. Plot

In fiction, the plot is a sequence of interrelated events arranged to form a logical pattern and achieve an intended effect⁶³. Along with character, setting, theme, and style, plot is considered one of

⁵⁵ Baldick (2001, 37) and Childs and Fowler (2006, 23). See also “character, 10b” in Trumble and Stevenson (2003, 381): “A person portrayed in a novel, a drama, etc; a part played by an actor”.

⁵⁶ Aston and Savona (1991, 34) and Harrison (1998, 51); see also: OED “character” sense 17.a citing, inter alia, Dryden’s 1679 preface to *Troilus and Cressida*: “The chief character or Hero in a Tragedy ... ought in prudence to be such a man, who has so much more in him of Virtue than of Vice... If Creon had been the chief character in *Œdipus*...”

⁵⁷ Pavis, Patrice (1998.47) *Dictionary of the Theatre: Terms, Concepts, and Analysis*. Trans. Christine Shantz. Toronto and Buffalo: U of Toronto P. ISBN 0802081630.

⁵⁸ Harrison (1998, 51).

⁵⁹ Harrison (1998, 51-52).⁶⁰Baldick (2001, 265).

⁶¹ *Ibid*

⁶² Aston, Elaine; George Savona (1991). *Theatre as Sign-System: A Semiotics of Text and Performance*. London and New York: Routledge. ISBN 0415049326.

⁶³ Polking, K (1990. p.328-9). *Writing A to Z*. Cincinnati, OH: Writer’s Digest Books. ISBN 0898794358.

the fundamental components of fiction⁶⁴. Aristotle wrote in *Poetics* that mythos is the most important element of story telling.

1. *Plot Structure*

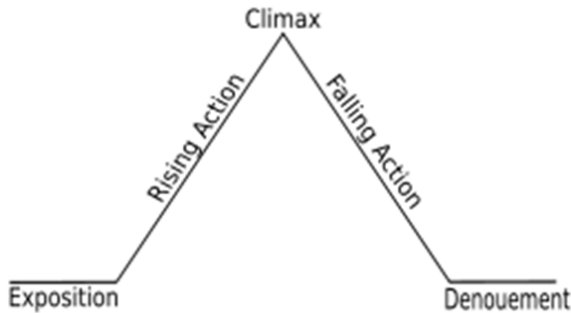
Plot is often designed as a narrative structure, storyline or story arc, which includes exposition, conflict, rising action and climax, followed by a falling action and a dénouement. The term *storyline* also refers to the plot or subplot of a story.

- a. Exposition is the beginning of the plot usually concerned with introducing characters and setting.
- b. Conflict is actual or perceived opposition of needs, values and interests. A conflict may be internal (within oneself) or external (between two or more individuals). It may also be both internal and external.
- c. The rising action in a work of fiction builds suspense and leads to the climax.
- d. The high point, a moment most intense, a turning point, a major culmination of events. The climax isn't always the first important scene in a story. In many stories, it is the last sentence.
- e. The falling action is the part of a story following the climax and shows the effects of the climax. It leads up to the dénouement (or catastrophe).⁶⁵
- f. Dénouement (Resolution), etymologically is derived from the Old French word *denoer*, "to untie", and from *nodus*, Latin for "knot". In fiction, a dénouement consists of a series of events that follow the climax, and thus serves as the conclusion of the story. Conflicts are resolved, creating normality for the characters and a sense of catharsis, or release of tension and anxiety, for the reader. Simply put, dénouement is the unraveling or untying of the complexities of a plot. Be aware that not all stories have a resolution.

⁶⁴ *Obstfeld, Raymond* (2002. p.1,65,115,171.). *Fiction First Aid: Instant Remedies for Novels, Stories and Scripts*. Cincinnati, OH: Writer's Digest Books. ISBN 158297117x.

⁶⁵ Greenville College (2006). *Plot A: The Pattern of the Action*

In simply, plot structure is describe in the picture below:



C. Setting

In fiction, setting includes the time, location, circumstances, and characters, everything in which a story takes place, and provides the main backdrop and mood for a story. Setting has been referred to as story world⁶⁶ or milieu to include a context (especially society) beyond the immediate surroundings of the story. Elements of setting may include culture, historical period, geography, and hour. Along with plot, character, theme, and style, setting is considered one of the fundamental components of fiction⁶⁷.

1. Role of Setting

Setting may take a key role in plot, as in man vs. nature or man vs. society stories. In some stories the setting becomes a character itself⁶⁸. In such roles setting may be considered a plot device or literary device.

2. Types of Setting

Settings may take various forms:

- a. Neutral settings. Often the setting in a work of fiction is little more than a reflection of the truth that things have to happen somewhere.

⁶⁶ Truby, John (2007, p. 145). *Anatomy of a Story: 22 Steps to Becoming a Master Storyteller*. New York, NY: Faber and Faber, Inc. ISBN 9780865479517.

⁶⁷ Obstfeld, Raymond .*Fiction First Aid: Instant Remedies for Novels, Stories and Scripts*. Cincinnati, OH: Writer's Digest Books2002, p. 1, 65, 115, 171.

⁶⁸ Rozelle, Ron (2005, p. 2.).*Write Great Fiction: Description & Setting*. Cincinnati, OH: Writer's Digest Books.

- b. The spiritual settings. The expectations aroused in us by rural settings suggest that few settings are absolutely neutral because few settings are merely physical.

D. Theme

Theme is a broad idea, message, or lesson that is conveyed by a work. The message may be about life, society, or human nature. Themes often explore timeless and universal ideas and may be implied rather than stated explicitly. Along with plot, character, setting, and style, theme is considered one of the fundamental components of fiction⁶⁹. Message itself actually the form of *et utile* or the benefit transform by writers in literary works.

Leitwortstil is the purposeful repetitions of word in a literary piece that usually express a motif or theme important to the story. This device dates back to the *One Thousand and One Nights*, also known as the *Arabian Nights*, which connects several tales together in a story cycle. The storytellers of the tales relied on this technique “to shape the constituent members of their story cycles into a coherent whole.”⁷⁰

Thematic patterning is “the distribution of recurrent thematic concepts and moralistic motifs among the various incidents and frames of a story. Thematic patterning may be arranged so as to emphasize the unifying argument or salient idea which disparate events and disparate frames have in common”. This technique also dates back to the *One Thousand and One Nights*⁷¹.

E. Style

In fiction, style is the manner in which the author tells the story. Along with plot, character, theme, and setting, style is considered one of the fundamental components of fiction⁷². Some components of style in fiction include the use of various literary techniques. They are:

⁶⁹ Obstfeld. *Fiction First Aid: Instant Remedies for Novels, Stories and Scripts*. Cincinnati, OH: Writer's Digest Books 2002, p. 1, 65, 115, 171.

⁷⁰ Heath, Peter (May 1994), “Reviewed work(s) Story-Telling Techniques in the Arabian Nights by David Pinault”, *International Journal of Middle East Studies* (Cambridge University Press)

⁷¹ Heath, Peter (May 1994), “Reviewed work(s): Story-Telling Techniques in the Arabian Nights by David Pinault”, *International Journal of Middle East Studies* (Cambridge University Press)

⁷² Obstfeld. *Fiction First Aid: Instant Remedies for Novels, Stories and Scripts*. Cincinnati, OH: Writer's Digest Books 2002, p. 1, 65, 115, 171.

1. *Fiction-writing modes*

Fiction is a form of narrative, one of the four rhetorical modes of discourse. Fiction-writing also has distinct forms of expression, or modes, in which each of them has its own purposes and conventions. Agent and author Evan Marshall identifies five fiction-writing modes: action, summary, dialogue, feelings/thoughts, and background⁷³. Author and writing-instructor Jessica Page Morrell lists six delivery modes for fiction-writing: action, exposition, description, dialogue, summary, and transition⁷⁴. Author Peter Selgin refers to methods, including action, dialogue, thoughts, summary, scene, and description⁷⁵. Currently, there is no consensus within the writing community regarding the number and composition of fiction-writing modes and their uses.

2. Narrator

The narrator is the teller of the story, the orator, one who is doing the mouth work, or its in-print equivalent. A writer is faced with many choices regarding the narrator of a story: first-person narrative, third-person narrative, unreliable narrator, stream-of-consciousness writing. A narrator may be either obtrusive or unobtrusive, depending on the author's intended relationship between himself, the narrator, the point-of-view character, and the reader.⁷⁶

3. Point of View

Point of view is from whose consciousness the reader hears, sees, and feels the story signifies the way a story gets told the mode (or modes) established by an author by means of which the reader is presented with the characters, dialogue, actions, setting, and events. It constitutes the narrative in a work of fiction, including characters, dialogue, actions, setting, and events which constitute the narrative in a work of fiction.⁷⁷

⁷³ *Marshall, Evan*. *The Marshall Plan for Novel Writing*. Cincinnati, OH: Writer's Digest Books. 1998, p. 143-165

⁷⁴ *Morrell, Jessica* *Page Between the Lines: Master the Subtle Elements of Fiction Writing*. Cincinnati, OH: Writer's Digest Books. 2006, p. 127.

⁷⁵ *Selgin, Peter*. *By Cunning & Craft: Sound Advice and Practical Wisdom for fiction writers*. Cincinnati, OH: Writer's Digest Books. 2007, p. 38.

⁷⁶ *Todd, Loreto*. *The Cassell Guide to Punctuation*. Cassell. 2000.

⁷⁷ *M.H. Abrams*. *A Glossary of Literary Terms* (7nd Ed.). USA. ThomsonLearning, Inc. 1999. p.98.

4. Allegory

Allegory is a work of fiction in which the symbols, characters, and events come to representation; in somewhat point-by-point fashion, a different metaphysical, political, or social situation.

5. Symbolism

Symbolism refers to any object or person which represents something else. Allegory is the representation of ideas or principles by characters, figures, or events in a story.

6. Tone

Tone refers to the attitude that a story creates toward its subject matter. Tone may be formal, informal, intimate, solemn, somber, playful, serious, ironic, condescending, or many other possible attitudes. Tone is sometimes referred to as the mood that the author establishes within the story.

7. Imagery

Imagery is used in fiction to refer to descriptive language that evokes sensory of experience. Imagery has many variations, such as metaphors and similes.

8. Punctuation

Punctuation is everything in written language other than the actual letters or numbers, including punctuation marks, interword spaces, and indentation⁷⁸.

9. *Word choice*

Diction, in its original, primary meaning, refers to the writer's or the speaker's distinctive vocabulary choices and style of expression. Literary diction analysis reveals how a passage establishes tone and characterization; for example, a preponderance of verbs relating physical movement suggests an active character, while a preponderance of verbs relating states of mind portrays an introspective character.

10. Grammar

In linguistics, grammar refers to the logical and structural rules that govern the compositions of sentences, phrases, and words

⁷⁸ Ibid

in any given natural language. Grammar also refers to the study of such rules. This field includes morphology and syntax, often complemented by phonetics, phonology, semantics, and pragmatics.

11. Imagination

Imagination, also called the faculty of imagining, is the ability to form mental images, sensations and concepts, in a moment when they are not perceived through sight, hearing or other senses.

12. Cohesion

Cohesion is the grammatical and lexical relationship within a text or sentence. Cohesion can be defined as the links that hold a text together and give it meaning.

13. Suspension of Disbelief

Suspension of disbelief is the reader's temporary acceptance of story elements as believable, regardless of how implausible they may seem in real life.

14. Voice

In grammar, the voice (also called diathesis) of a verb describes the relationship between the action (or state) that the verb expresses and the participants identified by its arguments (subject, object, etc.). When the subject is the agent or actor of the verb, the verb is in the active voice. When the subject is the patient, target or undergoer of the action, it is said to be in the passive voice.

15. *Show, Don't Tell*

Show; don't tell is an admonition to fiction writers to write in a manner that allows the reader to experience the story through a character's action, words, thoughts, senses, and feelings rather than through the narrator's exposition, summarization, and description.

CHAPTER 3

Prose

Definition of Prose

One of interesting literary devices that will be explored here is prose. Prose in the etymology term is from the Latin *prosa*, which means “in phrase” derived from *prosa oratio*, meaning “straight, direct, unadorned speech,” which itself was derived from *prorsus*, meaning “straightforward or direct” and can be further traced to *pro versus*, meaning “turned forward.”

Prose in the terminology is an inclusive term for all discourse, spoken or written which is not patterned into the lines and rhymes either of metric verse or free verse. In another word, prose is the ordinary form of spoken and written language whose unit is the sentence, rather than the line as it is in poetry. The term applies to all expression in language that does not have a regular rhythmic pattern.⁷⁹ It is also known that artfully written prose seems to have developed later than written verse (poetry). A sense of style or *how* speakers and writers communicate their meanings is inherent in prose. Prose style is specific to a particular work, author, or genre.

⁷⁹ M.H. Abrams. *A Glossary of Literary Terms* (7nd Ed.). USA. ThomsonLearning, Inc. 1999. p.172.

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Prose is considered one of the two major literary structures, with the other being verse. Prose lacks the more formal metrical structure of verse that is almost always found in traditional poetry. Poems often involve a meter and/or rhyme scheme. Prose, instead, comprises full, grammatical sentences, which then constitute paragraphs and overlook aesthetic appeal. Some works of prose which contain traces of metrical structure or versification and a conscious blend of the two literature formats is known as prose poetry. Similarly, any work of verse with fewer rules and restrictions is known as free verse. Verse is considered to be more systematic or formulaic, whereas prose is the most reflective of ordinary (often conversational) speech. Prose is more or less the opposite of poetry. Basically, any written work that is not poetry is, by definition prose. Prose should include, as most writing, complete sentences, correct punctuation and correct grammar, to name a few. However, for the shake of artistic values, recreational writing may bend the rulers here and there. A particular author's style may include sentence fragments, run-on sentences, and poor grammar.⁸⁰

Prose is the written equivalent of the spoken language. It is written in words, phrases, sentences, paragraphs and chapters. It utilizes punctuation, grammar and vocabulary to develop its message. Prose is made up of fiction and nonfiction. Prose is the way you speak every day. If someone followed you around and reported on your actions and conversations, the result would be prose.

Fiction includes:

- ? Novels
 - Mystery
 - Detective
 - Romance
- ? Short stories
- ? Historical fiction

⁸⁰"Webster's Unabridged Dictionary (1913)".University of Chicago Reconstruction.Retrieved 2010-01-31.

Nonfiction writing includes:

- ? Essays
- ? Autobiographies
- ? Speeches
- ? Journals
- ? Articles

Prose Genre

There is variety of different genres of prose. These include:

1. **Nonfictional Prose:** A piece of writing based on fact. For examples, autobiographies, biographies, works of criticism, and non-fiction essays.⁸¹
2. **Fictional Prose:** An imaginative writing; for example novels, parables, and short stories.⁸²
3. **Heroic Prose:** Writing based on the formulaic expressions found in oral tradition; for example, legends and fables.⁸³
4. **Prose Poem:** is poetry written in prose instead of using verse but preserving poetic qualities such as heightened imagery, parataxis and emotional effect.⁸⁴
5. **Polyphonic Prose:** is a feature of narrative, which includes a diversity of points of view and voices. The concept was introduced by Mikhail Bakhtin based on the musical concept of polyphony. Bakhtin claimed that polyphony and *heteroglossia* are the defining features of the novel as a literary genre.^{85, 86}
6. **Village Prose:** a movement in Soviet literature beginning during the Khrushchev Thaw, which included works that focused on the Soviet rural communities. Some point to the critical essays on collectivization in *Novyi mir* by Valentin Ovechkin as the starting point of Village Prose, though most of the subsequent

⁸¹ Merriam-Webster. Merriam-Webster's Encyclopedia of Literature. Merriam-Webster, Inc. . 1995, p. 542.

⁸² "Prose". Encyclopedia Britannica. Retrieved 2012-05-27.

⁸³ See [163], p. 542.

⁸⁴ Lehman, David .Great American Prose Poems. Simon and Schuster. 2008.

⁸⁵ See [64]

⁸⁶ Mikhail Bakhtin .Problems of Dostoyevsky's Art: Polyphony and Unfinalizability

works associated with the genre are fictional novels and short stories.^{87,88}

Characteristics of Prose

Characteristics of prose are divided into four categories:

1. **Narrative:** writing which tells a story (can be fiction or non-fiction); usually told in chronological order; has characters; follows the basic **plot-line** - exposition, rising action, climax, falling action.
2. **Expository:** giving basic information; used often in speeches and essays; not telling a story or argue.
3. **Descriptive:** describing something in detail, again without telling a story or arguing a point; used most often in combination with another mode of writing, but alone are often found in scientific or medical reports.
4. **Persuasive:** arguing a point (or two sides of a question); giving evidence in favor or against.

Elements of Prose Fiction

There are some elements of prose fiction:

1. Theme

Indeed the experience of reading essays academic critics and papers of professional students might lead one to believing that writing a story is simply a way to find a clever disguise for abstract ideas. Theme hunting is a favorite activity of critics and teachers of fiction. And since this is so, it's a common for students as well. And why should a writer tends to disguise his ideas? Apparently in order to give critics and students something to do.⁸⁹

The theme in fiction is how the author is able to make the total experience rendered. And although there will be something general in the theme of a work of fiction, theme is the ultimate unifying element in it. It responds to the pressure of theme that the author shapes

⁸⁷ See [64]

⁸⁸ Kathleen Parthe. *Russian Village Prose: The Radiant Past*. Princeton University Press, Princeton, NJ: 1992 .p151.

⁸⁹ Obstfeld. *Fiction First Aid: Instant Remedies for Novels, Stories and Scripts*. Cincinnati, OH: *Writer's Digest Books* 2002, p. 1, 65, 115, 171.

plot and brings character into being. It is theme which provides the writer with his most important principle of selection whether consciously stated or not.

Theme is the main idea that weaves the story together, the why, the underlying ideas of what happens in the piece of literature, often a statement about society or human nature. Explicit theme is when the writer states the theme openly and clearly.

Theme tends to be an overused term in English classes. It implies that each story has a secret message that can be decoded, if only we can read the clues or possess the secret key. It's a holdover from the expectation that stories must have a moral lesson to teach.

2. Setting

Setting refers to the place and time. Setting is the locale and time of a story. The setting is often a real place, but may be a fictitious city or country within our own world; a different planet; or an alternate universe, which may or may not have similarities with our own universe. Sometimes setting is referred to as milieu, to include a context (such as society) beyond the immediate surroundings of the story.⁹⁰ In some cases, setting becomes a character itself and can set the tone of a story.

Setting refers to where and when the action of the story occurs. In certain stories, the environment can play a significant role. Sometimes the environment is so important that it may imply characters in the story and take part to raise conflict. Knowing where and when the story is happening will help readers to produce stronger, more defensible interpretations. One reason why we may read for pleasure is that literature can take us to somewhere else.

Types of settings:

- a. Neutral settings: often the setting in a work of fiction is little more than a reflection of the truth that things have to happen somewhere.
- b. The spiritual settings: our expectations to rural settings suggest that few settings are absolutely neutral because few settings are merely physical.

⁹⁰ *Truby, John (2007, p. 145). Anatomy of a Story: 22 Steps to Becoming a Master Storyteller. New York, NY: Faber and Faber, Inc*

The elements of setting:

- a. The actual geographical location, including photography, scenery, even the details of a rooms interior
- b. The occupation and modes of day-to-day existence of the characters
- c. The time in which the action takes places e.g. Historical period, season, season of the year
- d. The religious, moral, intellectual, social, emotional environment of the characters Function of setting.
- e. Setting as metaphor: we have thus far been limiting our discussion to the literal presentation of setting. Even what we have called "spiritual setting" does not essentially involve a departure from the literal, since it extends only to the observable and intangible, effect that time and place may have on character and events. Now we shall discuss a use setting that involves extra literal elements.
- f. Atmosphere: a further function of setting, related to but not identical with its metaphorical function, is the creation of atmosphere. Atmosphere has been more talked about than defined; and because it refers to the suggested rather than the stated, it may be impossible to define satisfactorily.
- g. Setting as the dominant element: like character setting may be the element of primary importance in a particular story or even in the work of a particular author.
- h. Time as the dominant element: In many works of fiction the time in which the action occurs is of the highest importance.
- i. Place as the dominant element: Work of fiction in which the spatial setting or place dominating are generally classified as examples of local color or regionalism. The regionalist seeks to investigate the effects on character of a particular geographical setting which means a spiritual as well as physical setting.

3. Plot

Plot is what happens in a story the story, how it is organized, and how it is developed. Usually it refers to chains which link cause and effect. Plot is the first and the most obvious quality of a story.

Plot first requires conflict, which may arise between characters. Plot is the order in which things move and happen in a story.⁹¹

Plot, or storyline, is often listed as one of the fundamental elements of fiction. It is the rendering and ordering of the events and actions of a story. On a micro level, plot consists of action and reaction, also referred to as stimulus and response. On a macro level, plot has a beginning, middle, and an ending. Plot is often depicted as an arc with a zigzag line to represent the rise and fall of action. Plot also has a mid-level structure: scene and sequel. A scene is a unit of drama where the action occurs. Then, after a transition of some sort, comes the sequel an emotional reaction and regrouping, an aftermath exposition

Plot is ticker of the story, the series of events. It is simply what happens and when it happens. It must be added that plot also establish a causal chain of events. Without motivation and cause/effect, a series of events is just that a series. It isn't a story. Infusing intentionality, motivation, actions and reactions suddenly brings your plot to life. Plot forms the core of narrative art. However, plot doesn't have to be told in chronological order.

Plot makes us aware of events not merely as elements in a temporal series but also as an intricate pattern of cause and effect. Plot in fiction, we mean not simply the events recounted in the story but the author's arrangement of those events according to their causal relationships.

The Structure of Plot

We may seem to be belaboring the obvious if we note that one discernible pattern are the division of the story into beginning, middle, and end.

- a. The beginning may be what comes first in time. The beginning of a story then, in addition to the necessary exposition give us the picture of a situation in which there exist sources of instability, which may at the outset be latent or overt.

The story is, then placed explicitly in a historical setting, which is presented to us in general terms before the introduction of any specific action or characters.

⁹¹ Polking, K. *Writing A to Z*. Cincinnati, OH: Writer's Digest Books. 1990, p. 328-329

- b. The middle conflict, complication, climax. We move from the end of the beginning to the beginning of the middle as the elements sending towards instability in the initial situation group themselves into what we recognize as a pattern of conflict.
- c. Complication and climax as a development towards conflict is latent in the initial situation. Development toward climax latent in the initial statement of conflict to the climax is often reversed to complication. The climax is reached when the complication attains its highest point of intensity from which the outcome point of the story is inevitable. Climax is the peak and the turning point of the conflict, the point at which we know the outcome of the action. Children call it the most exciting part.

The importance of complication in fiction cannot be overestimated. Without adequate complication, the conflict would remain inert, and its possibilities would never be realized.

- d. The end consists of everything from the climax to the denouement, or outcome of the story.

The laws of plot

- a. Plausibility is certainly the law of plausibility. To say that a story has plausibility is simply to say that it is convincing on its own terms. A story is plausible when it is true to itself.
- b. Surprisestory is a story that never surprises us. It is likely to prove rather dull reading.
- c. Suspense. By suspense we mean an expectant uncertainty as to the outcome of the story, true suspense is more than a matter of not knowing how things will turn out.

The suspense of which we speak involves some awareness of the possibilities, and ideally some concern about them. A device to create suspense is foreshadowing; to introduce the details which hint at the direction where the story is going to take.

Plot should be clear by now, a plot that is described and suggested in the present chapter must inevitably have unity. Any plot that has a true beginning, middle, and end and that follows the laws of plausibility, surprise, and suspense must have unity, for that is all we mean by unity.

Subplot is a special problem relating to unity arises in some longer work in fiction. The problem of the subplots is a distinctive sequence of events, at least in part from the main plot. First, the subplots may be closely related to the main plot. A second possibility is that the work principle of unity is to be found in some element other than plot, for instance in the theme.

Plot as unity plot may be the single most important device making for unity in a particular story. Plot as expression; plot is of the highest importance in expressing the meaning of a work of fiction and it is busyness of plot to clarify causal relationships.

4. *Character and Characterization*

A character is an imagined person in a story whom we know from the words. Character is person in a narrative work of arts (such as a novel, play, television series or film).⁹² Plot shows character, character causes plot. In most stories you cannot speak of the one without evoking the other. Characterization is exposition of character. Character is the concept of creating characters for a narrative.⁹³ We may prefer to reveal the person in directly by showing action (characterization by action or anecdote). Another writer shows characterization by a series of anecdotes, a telling, in a summary which is common in fiction.⁹⁴

Character is the mental, emotional, and social qualities to distinguish one entity from another (people, animals, spirits, automations, pieces of furniture, and other animated objects). Character development is the change that a character undergoes from the beginning of a story to the end. Character is easy to distinguish that young children can note this. The importance of a character to the story determines how fully the character is developed. Characters can be primary, secondary, minor, or main.

⁹² Baldick (2001, 37) and Childs and Fowler (2006, 23). See also "character, 10b" in Trumble and Stevenson (2003, 381): "A person portrayed in a novel, a drama, etc; a part played by an actor".

⁹³ Harrison, Martin. *The Language of Theatre*. London: Routledge.1998, p. 51-51

⁹⁴ Baldick (2001, 37) and Childs and Fowler (2006, 23). See also "character, 10b" in Trumble and Stevenson (2003, 381): "A person portrayed in a novel, a drama, etc; a part played by an actor".

The standard of character: The notion of lifelikeness is an oversimplification. That is the search for lifelikeness may lead the reader to overlook much that is essential is.

Literary characterization: We should be aware, then not only of the similarities but also of the differences between fictional characters and real human beings.

- a. Character and freedom: fictional character is never entirely free. The fictional character is part of an artistic whole and must always serve the needs of that whole.

The necessity of being fitted into a satisfying artistic in whole is the most important. The difference between the fictional character and human being is the basis of all the other differences.

- b. Character and choice: the necessity of placing character in a unified work of art forces the author into a series of choices.
- c. The standard of relevance: character must be considered as part of the story's internal structure. The standard of the lifelikeness is the standard of the relevance.
- d. Universal and particular: the advantage of the relevance is that it allows the author a full measure of freedom in the creation of character without denying the point of contact between the character and the reader. The standard of lifelikeness would be of little help in judging
- e. Forms of relevance: a character is obviously relevant to us and to our experience if he is like ourselves or like others whom we know. A character is relevant if there are a lot people like him in the real world. And it may be that this form of relevance, rather than lifelikeness, is the secret of the power the great character.
- f. Judging fictional characters: we have to know about the kinds of characters that appear in fiction. With regard to the kinds of characters portrayed. Fictional character into two general categories. Our names for these categories will be simple character and complex character.
 - a) Simple (flat) characters: characters are less the representation of a human personality than the embodiment of a single attitude or obsession in characters. Forster calls these kinds of character flat because we see only one side of him. Flat characters

are less well developed and have fewer or limited traits or belong to a group, class, or stereotype.

- b) Complex (round) characters: at the other end of the spectrum is the complex character, called round by Forster because we see all sides of him. The complex character is obviously more lifelike than the simple, because in life people are not simply embodiments of single attitude. It would be pointless to list examples of complex characters from fiction. Round characters are those the reader/listener/viewer gets to know well. They have a variety of traits that make them believable. Central characters are well developed in good literature or protagonist (hero or heroine). A Round character is 3D person (we see more of their interior and exterior being), a fuller representation of the whole person.

The function of complex characters

Should a writer choose complexity or simplicity in the portrayal of character? It is often suggested (by Forster, among others) that the complex or round, character is a higher kind of achievement than the simple. This view must be seriously qualified. But let's begin by examining the functions that can best be served by the complex character.

- a) Complexity and relevance: complex characters are more lifelike than simple characters and, as we have seen lifelikeness is one form of relevance.
- b) Complexity and craftsmanship: as an achievement in literature craftsmanship the complex character is in many ways more difficult than the simple. The simple character need only repeat his basic formula each time he appears on the scene. The complexity we want is the complexity of a unified character. The combination of complexity and unity, the sense of unity in complexity, that is impressive.
- c) Consistency: there are several possible answers to this objection. It is not certain that human beings do really act inconsistently. Seen in the right perspective in the eye of god or the psychoanalyst for example we may all behave more consistently than we know.

Function of simple characters. Consistency should be no problem with simple characters, for the simple character is by definition consistent. What many readers object to in simple characters is that they are consistent at the price of complexity, and their lack of complexity violates our sense of the human personality. There is some truth in this charge, but we must recognize that the simple character can perform many important functions in the work of fiction.

- a) Simplicity and lifelikeness: we have said that human beings are more lifelike than simple characters. The use of simple characters to fulfill minor roles in a work of fiction satisfy my sense neither of life, nor perhaps as it really (the eye god again). The simple character then can serve very well as minor character in fiction, contributing as we have seen to our sense of the overall lifelikeness of the story.
- b) Simplicity and imagination. The simple character is not limited in fiction to use a minor character part of the background against which the main action is played out. Simple character is the more likely to appear in a major role as the writer drifts away from realism. Finally that kind of simple character, namely stereotype, may appear in a minor role in serious fiction but will play a major part as a general rule only in interior fiction.
- c) Evaluation of types of characters. It is then an over simplification to assert without qualification that the complex character is a greater achievement than the simple. If we think of character in itself, divorced from the other elements of fiction, we may place a high value on complexity. But if we examine character in the light of the story as a whole, we must see that complexity is not necessarily a greater virtue than simplicity. We must always ask what the character contributes to the story, and the author must always choose the kind of character appropriate to his overall purpose.

5. Point of view

The author who chooses to exploit his godlike knowledge of the universe he has created will employ the omniscient narrator.

Within the framework of the work of fiction, the omniscient narrator knows everything. He can enter the mind of any character and tell the reader directly what the character is thinking. He can at one moment be in the city, and at the next in the country. In one paragraph he can be with us in the present, and the next he can take us into the past.

The alternative to the omniscient narrator is the limited narrator. As has been implied, limited narration is always artificial, since there are in truth no limits to an author's knowledge of his own creation.

The limited narrator is simply, a narrator who doesn't know everything. He may appear both in stories telling from the inside (first person narration) and in stories telling from the outside (third person narrator).

Point of view is from whose consciousness the reader hears, sees, and feels the story. A story's point of view is our window on its fictional world and gives us our single vision. Often we watch through the view point of one character, but not always. Angle in fiction makes all the difference.

Story tellers use three principal points of view. The first use is an observer or peripheral character. The second use is central to the story either as protagonist or participant. The third (and most common) used the third person he, she or they; and the story teller conveys only that one person's thoughts and feelings. We call this point of view limited omniscience-omniscient because it can read minds, limited because it cannot read all minds.

Another point of view is unlimited omniscience. More common one is the objective point of view which narrates action but does not report on anyone's ideas or feelings. Point of view often contributes to a short story's irony. Irony is the perception of incongruity or discrepancy- between words and meanings, between actions and reality, between narrator who is dishonest or stupid, who gives the reader an interpretation of the action which the writer expects the reader to distrust.

6. Conflict

Conflicts occur when the protagonist struggles against an antagonist (villain that goes against the protagonist), or opposing force.

Conflict and order make plot. The author creates the conflict by describing one of the following types of interactions.

Types of conflict: There are five basic types of conflict. In modern era, Person vs. Machine is also possibly found.

- a. Person vs. Him or Herself is the theme in literature that places a character against his or her own will, confusion, or fears. Person vs. Him or Herself can also be where a character tries to find out who he or she is, or where a character comes to a realization or a change in character. Although the struggle is internal, the character can be influenced by external forces. The struggle of the human being to come to a decision is the basis of Person vs. Him or Herself. For example, the titular character of *Beowulf*. More recently, the Academy Award winning movie *A Beautiful Mind* has been posited as an application of Person vs. Him or Herself.
- b. Person vs. Person is a theme in literature in which the main character's conflict with another person is the focus of the story. An example is the hero's conflicts with the central villain of a work, which may play a large role in the plot and contribute to the development of both characters. There are usually several confrontations before the climax is reached. The conflict is external. An example is the conflict between Judah and Messala in *Ben-Hur*, which is the conflict between a bully and his victim.
- c. Person vs. Society is a theme in fiction in which a main character's, or group of main characters', main source of conflict is social traditions or concepts. In this sense, the two parties are: a) the protagonist(s); b) the society of which the protagonist(s) are included. Society itself is often looked at as a single character, just as an opposing party would be looked at in a Person vs. Person conflict. This can also be one protagonist against a group or society of antagonists or society led by some antagonistic force. An example in literature would be *Wuthering Heights* by Emily Brontë.
- d. Person vs. Nature is the theme in literature that places a character against forces of nature. Many disaster films focus on this theme, which is predominant within many survival stories. It is also

strong in stories about struggling for survival in remote locales, such as Gary Paulson's *Hatchet* or Jack London's short story "*To Build a Fire*".

- e. Person vs. Supernatural is a theme in literature that places a character against supernatural forces. When an entity is in conflict with him-, her-, or itself, the conflict is categorized as internal, otherwise, it is external. Such stories are often seen in Freudian Criticism as representations of id vs. superego. *Bram Stoker's Dracula* is a good example of this, as well as *Frankenstein* by Mary Shelley and "*Christabel*" by Samuel Coleridge. It is also very common in comic books.

7. Style and tone

Style

Style is the codified gestures⁹⁵ in which the author tells the story. Along with plot, character, theme, and setting, style is considered one of the fundamental components of fiction.⁹⁶ Relation of style to tone as we shall see in the course of this chapter, the role of style in a work of fiction is an important and complex one. But none of the effect we may attribute to style is more important than its contribution to the establishment of tone. In this relationship we may regard style as the means, tone as the end. We shall first examine the nature of the means.

We must first be aware that the term "style" has a number of meanings. When we talk about the "attire style" for instance, we are talking about a literary tendency that has flourished especially in some periods. On the hand, there is "period style" character of one historical period and not to be found to any significant extent in any other.

The element of style: diction, imagery and syntax.

By diction is meant simply the author's choice of word. Our purpose in the analysis of diction is to recognize the choices the author has made and to infer, when possible, the reasons for which they have been made. The analysis of diction always leads to some

⁹⁵ R. Rawdon Wilso. *The Hydra's Tale: Imagining Disgust*. 2002, p.28.

considerations of the denotations and connotations of the words chosen by the author.

Imagery is made of words and a single word can be an image. Furthermore, the terms image and imagery themselves are most widely used in critical term.

- a. Literal images or figurative involves no necessary change or extension in the meaning of the words. It contributes to the vivid representation of experience that we expect from the best fiction
- b. Recurrent images consist of a number of repetitions of the same image or the frequent occurrence of images that, while not identical.
- c. Figurative images: Figurative images are sometimes called tropes or more commonly figures of speech

Syntax: In analyzing a writer's syntax, we concern ourselves with such matters as the characteristic length of his sentences; the proportion of simple or complex sentences and so on. These matters are by no means so trifling as they may at first appear.

Tone

Tone is a literary compound of composition, which shows the attitudes toward the subject and toward the audience implied in a literary work.⁹⁷ Defining tone perhaps the meaning of this term will become clearer if we think first of a more familiar sense of tone that is the sense in which we talk about tone of voice.

Irony closely related to understatement but more clearly focused is the tone critics usually refer to as irony. Irony in fiction consists of a discrepancy between what is stated and what is suggested.

Hyperbole: the opposite of understatement is hyperbole or exaggeration used for rhetorical effect. The effect of hyperbole in this particular instance and in fiction is dramatic heightening. The effect of hyperbole in this particular instance in and many others in fiction is a dramatic heightening.

CHAPTER 4

Drama

Definition of Drama

Drama is the specific mode of fiction represented in performance⁹⁸. The term comes from a Greek word meaning “action” (Classical Greek: δράμα, *dráma*), which is derived from “to do” (Classical Greek: δράω, *drao*). The enactment of drama in theatre, performed by actors on a stage before audiences, presupposes collaborative modes of production and a collective form of reception. The structure of dramatic texts, unlike other forms of literature, is directly influenced by this collaborative production and collective reception⁹⁹. The early modern tragedy *Hamlet* (1601) by Shakespeare and the classical Athenian tragedy *Oedipus the King* (c. 429 BCE) by Sophocles are among the supreme masterpieces of the art of drama¹⁰⁰.

⁹⁶ Obstfeld, Raymond. *Fiction First Aid: Instant Remedies for Novels, Stories and Scripts*. Cincinnati, OH: Writer’s Digest Books. 2002, p.1, 65, 115, 171.

⁹⁷ Rosalie Hutton; Glenn Hutton; Fraser Sampson. *Passing the National Admissions Test for Law (LNAT)*. SAGE Publications. 2011, p. 77.

⁹⁸ Elam, Keir. (1980, 98). *The Semiotics of Theatre and Drama*. New Accents Ser. London and New York: Methuen.

⁹⁹ Pfister, Manfred. (1977, 11). *The Theory and Analysis of Drama*. Trans. John Halliday. European Studies in English Literature Ser. Cambridge: Cambridge University Press, 1988.

¹⁰⁰ Fergusson Francis (1949, 2-3). *The Idea of a Theater: A Study of Ten Plays, The Art of Drama in a Changing Perspective*. Princeton, NJ: Princeton UP, 1968.

Drama also defined as the form of composition designed for performance in the theater, in which actors take the roles of the characters, perform the indicated action, and utter the written dialogue. The common alternative name for a dramatic composition is a play.¹⁰¹ In poetic drama the dialogue is written in verse, which in English is usually blank verse and in French is the twelve-syllable line called an Alexandrine; almost all the heroic dramas of the English Restoration Period, however, were written in heroic couplets (iambic pentameter lines rhyming in pairs). A closet drama is written in dramatic form, with dialogue, indicated settings, and stage directions, but is intended by the author to be read rather than to be performed; examples are Milton's *Samson Agonistes* (1671), Byron's *Manfred* (1817), Shelley's *Prometheus Unbound* (1820), and Hardy's *The Dynasts* (1904-8).¹⁰²

The two masks associated with drama represent the traditional generic division between comedy and tragedy. They are symbols of the ancient Greek; Muses, Thalia and Melpomene. Thalia was the Muse of comedy (the laughing face), while Melpomene was the Muse of tragedy (the weeping face). Considered as a genre of poetry in general, the dramatic mode has been contrasted with the epic and the lyrical modes ever since Aristotle's *Poetics* (c. 335 BCE) the earliest work of dramatic theory¹⁰³.

The use of "drama" in the narrow sense to designate a specific *type* of play dates from the 19th century. Drama in this sense refers to a play that is *neither* a comedy nor a tragedy for example, Zola's *Thérèse Raquin* (1873) or Chekhov's *Ivanov* (1887). It is this narrow sense that the film and television industry and film studies adopted to describe "drama" as a genre within their respective media. "Radio drama" has been used in both senses originally transmitted in a live

¹⁰¹ M.H. Abrams. *A Glossary of Literary Terms* (7nd Ed.). USA. ThomsonLearning, Inc. 1999. p.69.

¹⁰² M.H. Abrams. *A Glossary of Literary Terms* (7nd Ed.). USA. ThomsonLearning, Inc. 1999. p.7.0

¹⁰³ *Ibid*, writes that "a drama, as distinguished from a lyric, is not primarily a composition in the verbal medium; the words result, as one might put it, from the underlying structure of incident and character. As Aristotle remarks, 'the poet, or "maker" should be the maker of plots rather than of verses; since he is a poet because he imitates, and what he imitates are actions'" (1949, 8).

performance, it has also been used to describe the more high-brow and serious end of the dramatic output of radio¹⁰⁴.

Drama is often combined with music and dance: the drama in opera is sung throughout; musicals include spoken dialogue and songs; and some forms of drama have regular musical accompaniment (melodrama and Japanese Nô, for example)¹⁰⁵. In certain periods of history (the ancient Roman and modern Romantic) dramas have been written to be read rather than performed¹⁰⁶. In improvisation, the drama does not pre-exist the moment of performance; performers devise a dramatic script spontaneously before an audience¹⁰⁷.

Elements of Drama

Most successful playwrights follow the theories of playwriting and drama that were established, over two thousand years ago, by a man named Aristotle. In his works *the Poetics* Aristotle outlined the six elements of drama in his critical analysis of the classical Greek tragedy *Oedipus Rex* written by the Greek playwright, Sophocles, in the fifth century B.C. The six elements as they are outlined involve: Thought/Theme/Ideas; Action or Plot; Characters; Language; Music; and Spectacle.

A. Thought/Theme/Ideas

What the play means as opposed to what happens (the plot). Sometimes the theme is clearly stated in the title. It may be stated through dialogue by a character acting as the playwright's voice. Or it may be the theme is less obvious and emerges only after some study or thought. It may be the abstract issues and feelings that grow out of the dramatic action.

¹⁰⁴ Banham, Martin, ed. (1998, 894-900). *The Cambridge Guide to Theatre*. Cambridge: Cambridge University Press.

¹⁰⁵ See the entries for "opera", "musical theatre, American", "melodrama" and "Nô" in Banham (1998).

¹⁰⁶ While there is some dispute among theatre historians, it is probable that the plays by the Roman Seneca were not intended to be performed. Manfred by Byron is a good example of a "dramatic poem." See the entries on "Seneca" and "Byron (George George)" in Banham (1998).

¹⁰⁷ Some forms of improvisation, notably the *Commedia dell'arte*, improvise on the basis of 'lazzi' or rough outlines of scenic action (see Gordon (1983) and Duchartre (1929)). All forms of improvisation take their cue from their immediate response to one another, their characters' situations (which are sometimes established in advance), and, often, their interaction with the audience. The classic formulations of improvisation in the theatre originated with Joan Littlewood and Keith Johnstone in the UK and Viola Spolin in the USA. See Johnstone (1981) and Spolin (1963).

B. Action/Plot

The event of a play is the story as opposed to the theme; what happens rather than what it means. The plot must have some sort of unity and clarity by setting up a pattern by which each action initiating the next rather than standing alone without connection to what came before it or what follows. In the plot of a play, characters are involved in conflict that has a pattern of movement. The action and movement in the play begins from the initial entanglement, through rising action, climax, and falling action to resolution.

C. Characters

These are people presented in the play that are involved in the perusing plot. Each character should have its own distinct personality, age, appearance, beliefs, socio-economic background, and language.

D. Language

The choices of words are made by the playwright and the enunciation of the actors of the language. Language and dialog delivered by the characters moves the plot and action along, provides exposition, and defines the distinct characters. Each playwright can create their own specific style in relationship to language choices they use in establishing character and dialogue.

E. Music

Music can encompass the rhythm of dialogue and speeches in a play or can also mean the aspects of the melody and music compositions as with musical theatre. Each theatrical presentation delivers music, rhythm and melody in its own distinctive manner. Music is not a part of every play. But, music can be included to mean all sounds in a production. Music can expand to all sound effects, the actor's voices, songs, and instrumental music played as underscore in a play. Music creates patterns and establishes tempo in theatre. In the aspects of the musical the songs are used to push the plot forward and move the story to a higher level of intensity. Composers and lyricist work together with playwrights to strengthen the themes and ideas of the play. Character's wants and desires can be strengthened for the audience through lyrics and music.

F. Spectacle

The spectacle in the theatre can involve all of the aspects of scenery, costumes, and special effects in a production. The visual elements of the play created for theatrical event. The qualities determined by the playwright that create the world and atmosphere of the play for the audience's eye.

Further Considerations of the Playwright: *Genre/Form*

Above and beyond the elements outlined above the playwright has other major consideration to take into account when writing. The Genre and Form of the play is an important aspect. Some playwrights are pure in the choice of genre for a play. They write strictly tragedy or comedy. Other playwrights tend to mix genre, combining both comedy and tragedy in one piece of dramatic work. Based on the Genre/Form, drama is divided into the categories of tragedy, comedy, melodrama, and tragicomedy. Each of these genre/forms can be further subdivide by style and content.

A. Tragedy

Tragedy is an imitation of an action that is serious, complete, and of a certain magnitude. The tragedy is presented in the form of action, not narrative. It will arouse pity and fear in the audience as it witnesses the action. It allows for an arousal of this pity and fear and creates an affect of purgation or catharsis of these strong emotions by the audience. Tragedy is serious by nature in its theme and deals with profound problems. These profound problems are universal when applied to the human experience. In classical tragedy we find a protagonist at the center of the drama that is a great person, usually of upper class birth. He is a good man that can be admired, but he has a tragic flaw, a hamartia, that will be the ultimate cause of his down fall. This tragic flaw can take on many characteristics but it is most often too much pride or hubris. The protagonist always learns, usually too late, the nature of his flaw and his mistakes that have caused his downfall. He becomes self-aware and accepts the inevitability of his fate and takes full responsibility for his actions. We must have this element of inevitability in tragedy. There must be a cause and effect relationship from the beginning through the middle to the end or final catastrophe. It must be logi-

cal in the conclusion of the necessary outcome. Tragedy will involve the audience in the action and create tension and expectation. With the climax and final end the audience will have learned a lesson and will leave the theatre not depressed or sullen, but uplifted and enlightened.

B. Comedy

Comedy should have the view of a "comic spirit" and is physical and energetic. It is tied up in rebirth and renewal, this is the reason most comedy end in weddings, which suggest a union of a couple and the expected birth of children. In comedy there is absence of pain and emotional reactions, as with tragedy, and a replaced use of mans intellect. The behavior of the characters presented in comedy is ludicrous and sometimes absurd and the result in the audience is one of correction of behaviors. This correction of behaviors is the didactic element of comedy that acts as a mirror for society, by which the audience learns "don't behave in ludicrous and absurd ways." The types of comedies can vary greatly; there are situation comedies, romantic comedies, sentimental comedies, dark comedies, comedy of manners, and pure farce. The comic devices used by playwrights of comedy are: exaggeration, incongruity, surprise, repetition, wisecracks, and sarcasm.

C. Melodrama

Melodrama is drama of disaster and differs from tragedy significantly, in that; forces outside of the protagonist cause all of the significant events of the plot. All of the aspects of related guilt or responsibilities of the protagonist are removed. The protagonist is usually a victim of circumstance. He is acted upon by the antagonist or anti-hero and suffers without having to accept responsibility and inevitability of fate. In melodrama we have clearly defined character types with good guys and bad guys identified. Melodrama has a sense of strict moral judgment. All issues presented in the plays are resolved in a well-defined way. The good characters are rewarded and the bad characters are punished in a means that fits the crime.

D. Tragicomedy

Tragicomedy is the most lifelike of all of the genres. It is non-judgmental and ends with no absolutes. It focuses on character re-

relationships and shows society in a state of continuous flux. There is a mix of comedy and tragedy side by side in these types of plays.

Style/Mode/ 'Ism'

Each play will have its own unique and distinctive behaviors, dress, and language of the characters. It requires dramatic material, setting, or costumes in a specific manner. The style of a playwright is shown in the choices made in the world of the play: the kinds of characters, time periods, settings, language, methods of characterization, use of symbols, and themes.

Dramatic Structure

Dramatic structure involves the overall framework or method by which the playwright uses to organize the dramatic material and or action. It is important for playwrights to establish themes but the challenge comes in applying structure to the ideas and inspirations. Understanding basic principles of dramatic structure can be invaluable to the playwright. Most modern plays are structured into acts that can be further divided into scenes. The pattern most often used is a method by where the playwright sets up early on in the beginning scenes all of the necessary conditions and situations out of which the later conditions will develop. Generally the wants and desires of one character will conflict with another character. With this method the playwright establishes a pattern of complication, rising action, climax, and resolution. This is commonly known as cause to effect arrangement of incidents.

A. The basic Characteristics of the cause to effect arrangement are:

- Clear exposition of situation
- Careful preparation for future events
- Unexpected but logical reversals
- Continuous mounting suspense
- An obligatory scene
- Logical resolution

1. Point of Attack

The moment of the play at which the main action of the plot begins. This may occur in the first scene, or it may occur after several scenes of exposition. The point of attack is the main action by which all others will arise. It is the point at which the main complication is introduced. Point of attack can sometimes work hand in hand with a play's inciting incident, which is the first incident leading to the rising action of the play. Sometimes the inciting incident is an event that occurred somewhere in the character's past and is revealed to the audience through exposition.

2. Exposition

Exposition is important information that the audience needs to know in order to follow the main story line of the play. It is the aspects of the story that the audience may hear about but that they will not witness in actual scenes. It encompasses the past actions of the characters before the play's opening scenes progress.

3. Rising Action

Rising action is the section of the plot beginning with the point of attack and/or inciting incident and proceeding forward to the crisis onto the climax. The action of the play will rise as it set up a situation of increasing intensity and anticipation. These scenes make up the body of the play and usually create a sense of continuous mounting suspense in the audience.

4. The Climax/Crisis

All of the earlier scenes and actions in a play will build technically to the highest level of dramatic intensity. This section of the play is generally referred to as the moment of the play's climax. This is the moment where the major dramatic questions rise to the highest level, the mystery hits the unraveling point, and the culprits are revealed. This should be the point of the highest stage of dramatic intensity in the action of the play. The whole combined actions of the play generally lead up to this moment.

5. Resolution/Obligatory Scene

The resolution is the moment of the play in which the conflicts are resolved. It is the solution to the conflict in the play, the answer

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to the mystery, and the clearing up of the final details. This is the scene that answers the questions raised earlier in the play. In this scene the methods and motives are revealed to the audience.

CHAPTER 5

Poetry

Definition of Poetry

Poetry (from the Greek “ποίησις”, *poiesis*, a “making”) is a form of literary art in which language is used for its aesthetic and evocative qualities in addition to, or in lieu of, its apparent meaning. Poetry may be written independently, as discrete poems, or may occur in conjunction with other arts, as in poetic drama, hymns or lyrics. Aristotle divided poetry into three genres which have each spawned other genres:

1. Epic, which included narratives of heroic action and events of more than personal significance;
2. Lyric, which was originally meant to be sung;
3. Satire, which was the moral censure of evil, pretension, or anti-social behavior;

Poetry, and discussions of it, has a long history. Early attempts to define poetry, such as Aristotle’s *Poetics*, focused on the uses of speech in rhetoric, drama, song and comedy¹⁰⁸. Later attempts concentrated on features such as repetition, verse form and rhyme, and

¹⁰⁸ Heath, Malcolm (ed). 1997. Aristotle’s *Poetics*. London, England: Penguin Books.

emphasized the aesthetics which distinguish poetry from prose¹⁰⁹. From the mid-20th century, poetry has sometimes been more loosely defined as a fundamental creative act using language¹¹⁰.

Poetry often uses particular forms and conventions to suggest alternative meanings in the words, or to evoke emotional or sensual responses. Devices such as assonance, alliteration, onomatopoeia and rhythm are sometimes used to achieve musical or incantatory effects. The use of ambiguity, symbolism, irony and other stylistic elements of poetic diction often leaves a poem open to multiple interpretations. Similarly, metaphor, simile and metonymy¹¹¹ create a resonance between otherwise disparate images a layering of meanings, forming connections previously not perceived. Kindred forms of resonance may exist, between individual verses, in their patterns of rhyme or rhythm.

Some forms of poetry are specific to particular cultures and genres, responding to the characteristics of the language in which the poet writes. Readers who accustomed to identifying poetry with Dante, Goethe, Mickiewicz and Rumi may think of it as being written in rhyming lines and regular meter. There are traditions, such as those of Du Fu and *Beowulf*, which use other approaches to achieve rhythm and euphony. Much of modern British and American poetry is to some extent a critique of poetic tradition¹¹², playing with and testing (among other things) the principle of euphony itself, to the extent that sometimes it deliberately does not rhyme or keep setting rhythms at all. In today's globalized world, poets often borrow styles, techniques and forms from diverse cultures and languages.

Element of Poetry

Prosody is the study of the meter, rhythm, and intonation of a poem. Rhythm and meter, although closely related, should be distinguished¹¹³. Meter is the definitive pattern established for a verse

¹⁰⁹ See, for example, Immanuel Kant (J.H. Bernhard, Trans). Critique of Judgment. Dover. 2005.

¹¹⁰ Dylan Thomas. 1968. *Quite Early One Morning*. New York, New York: New Direction Books, reset edition.

¹¹¹ *Strachan, John R; Terry, Richard, G. Poetry: an introduction*. Edinburgh University Press. 2000. p. 119.

¹¹² As a contemporary example of that ethos, see T.S. Eliot, "The Function of Criticism" in *Selected Essays*. Paperback Edition (Faber & Faber, 1999). pp13-34.

¹¹³ Robert Pinsky, *The Sounds of Poetry* at 52

(such as iambic pentameter), while rhythm is the actual sound that results from a line of poetry. Thus, the meter of a line may be described as being “iambic”, but a full description of the rhythm would require noting where the language causes one to pause or accelerate and how the meter interacts with other elements of the language. Prosody also may be used more specifically to refer to the scanning of poetic lines to show meter.

The methods for creating poetic rhythm vary across languages and between poetic traditions. Languages are often described as having timing set primarily by accents, syllables, or moras, depending on how rhythm is established, though a language can be influenced by multiple approaches. Metrical rhythm generally involves precise arrangements of stresses or syllables into repeated patterns called feet within a line. Rhythm is often associated with melody; meanwhile the line of intonation established by the sequence of pitches, the term is frequently used so broadly as to include both rhythm and melody.¹¹⁴

In Modern English verse, the pattern of stresses primarily differentiate feet, so rhythm based on meter in Modern English is most often founded on the pattern of stressed and unstressed syllables (alone or elided). In the classical languages, on the other hand, while the metrical units are similar, vowel length rather than stresses define the meter. Old English poetry used a metrical pattern involving varied numbers of syllables but a fixed number of strong stresses in each line¹¹⁵.

Metric is a subject which has interested an enormous amount of labour through the centuries¹¹⁶. Whereas, meter in poetry often analogous to rhythm in music and thus best represented by musical notation¹¹⁷. In the Western poetic tradition, meters are customarily grouped according to a characteristic metrical foot and the number of feet per line. Thus, “iambic pentameter” is a meter comprising five feet per line, in which the predominant kind of foot is the “iamb.”

¹¹⁴ Rene Wellek and Austin Warren. *Theory of Literature*. USA: Penguin Book. 1963, p. 163.

¹¹⁵ Howell D. Chickering. *Beowulf: a Dual-language Edition*. Garden City, New York: Anchor. 1977.

¹¹⁶ See [73] p. 165

¹¹⁷ *Ibid*, p. 166

This metric system originated in ancient Greek poetry, and was used by poets such as Pindar and Sappho, and by the great tragedians of Athens. Similarly, “dactylic hexameter,” comprises six feet per line, of which the dominant kind of foot is the “dactyl.” Dactylic hexameter was the traditional meter of Greek epic poetry, the earliest extant examples of which are the works of Homer and Hesiod. More recently, iambic pentameter and dactylic hexameter have been used by William Shakespeare and Henry Wadsworth Longfellow, respectively.

Meter is often scanned based on the arrangement of “poetic feet” into lines¹¹⁸. In English, each foot usually includes one syllable with a stress and one or two without a stress. In other languages, it may be a combination of the number of syllables and the length of the vowel that determines how the foot is parsed, where one syllable with a long vowel may be treated as the equivalent of two syllables with short vowels. For example, in ancient Greek poetry, meter is based solely on syllable duration rather than stress. In some languages, such as English, stressed syllables are typically pronounced with greater volume, greater length, and higher pitch, and are the basis for poetic meter. In ancient Greek, these attributes were independent of each other; long vowels and syllables including a vowel plus more than one consonant actually had longer duration, approximately double that of a short vowel, while pitch and stress (dictated by the accent) were not associated with duration and played no role in the meter. Thus, a dactylic hexameter line could be envisioned as a musical phrase with six measures, each of which contained either a half note followed by two quarter notes (i.e. a long syllable followed by two short syllables), or two half notes (i.e. two long syllables); thus, the substitution of two short syllables for one long syllable resulted in a measure of the same length. Such substitution in a stress language, such as English, would not result in the same rhythmic regularity. In Anglo-Saxon meter, the unit on which lines are built is a half-line containing two stresses rather than a foot¹¹⁹. Scanning meter can often show the basic or fundamental pattern underlying a verse, but does not show the varying degrees of stress, as well as the differing pitches and lengths of syllables¹²⁰.

¹¹⁸ See [51]

¹¹⁹ Christine Brooke-Rose. *A ZBC of Ezra Pound*. Faber and Faber. 1971

¹²⁰ Robert Pinsky. *The Sounds of Poetry*. New York, New York: Farrar Straus and Giroux, 1998.

As an example of how a line of meter is defined, in English-language iambic pentameter, each line has five metrical feet, and each foot is an iamb, or an unstressed syllable followed by a stressed syllable. When a particular line is scanned, there may be variations upon the basic pattern of the meter; for example, the first foot of English iambic pentameters is quite often inverted, meaning that the stress falls on the first syllable¹²¹. The generally accepted names for some of the most commonly used kinds of feet include:

- iamb - one unstressed syllable followed by a stressed syllable
- trochee - one stressed syllable followed by an unstressed syllable
- dactyl - one stressed syllable followed by two unstressed syllables
- anapest - two unstressed syllables followed by one stressed syllable
- spondee - two stressed syllables together
- pyrrhic - two unstressed syllables together (rare, usually used to end dactylic hexameter)

The numbers of metrical feet in a line are described in Greek terminology as follows:

- dimeter - two feet
- trimeter - three feet
- tetrameter - four feet
- pentameter - five feet
- hexameter - six feet
- heptameter - seven feet
- octameter - eight feet

1) Metrical patterns

Different traditions and genres of poetry tend to use different meters, ranging from the Shakespearian iambic pentameter and the Homeric dactylic hexameter to the Anapestic tetrameter used in many nursery rhymes. However, a number of variations to the established meter are common, both to provide emphasis or attention to a given foot or line and to avoid boring repetition. For example, the stress in a foot may be inverted, a caesura (or pause) may be added (sometimes in place of a foot or stress), or the final foot in a line may be

¹²¹ *ibid*

given a feminine ending to soften it or be replaced by a spondee to emphasize it and create a hard stop. Some patterns (such as iambic pentameter) tend to be fairly regular, while other patterns, such as dactylic hexameter, tend to be highly irregular¹²². Regularity can vary between languages. In addition, different patterns often develop distinctively in different languages, so that, for example, iambic tetrameter in Russian will generally reflect regularity in the use of accents to reinforce the meter, which does not occur or occurs to a much lesser extent in English.

Some common metrical patterns, with notable examples of poets and poems that use them, include:

- Iambic pentameter (John Milton, *Paradise Lost*)
- Dactylic hexameter (Homer, *Iliad*; Virgil, *Aeneid*; Ovid, *Metamorphoses*)
- Iambic tetrameter (Andrew Marvell, "To His Coy Mistress"; Aleksandr Pushkin, *Eugene Onegin*)
- Trochaic octameter (Edgar Allan Poe, "The Raven")
- Anapestic tetrameter (Lewis Carroll, "The Hunting of the Snark";^[48] Lord Byron, *Don Juan*)
- Alexandrine (Jean Racine, *Phèdre*)

2) Rhyme, Alliteration, Assonance

Rhyme, alliteration, assonance and consonance are ways of creating repetitive patterns of sound. They may be used as an independent structural element in a poem, to reinforce rhythmic patterns, or as an ornamental element¹²³.

Rhyme consists of identical ("hard-rhyme") or similar ("soft-rhyme") sounds placed at the ends of lines or at predictable locations within lines ("internal rhyme")¹²⁴. Languages vary in the richness

¹²² Fussell, Paul. *Poetic Meter and Poetic Form*. Random House. 1965, P. 36-71.

¹²³ Rhyme, alliteration, assonance or consonance can also carry a meaning separate from the repetitive sound patterns created. For example, Chaucer used heavy alliteration to mock Old English verse and to paint a character as archaic, and Christopher Marlowe used interlocking alliteration and consonance of "th", "f" and "s" sounds to force a lisp on a character he wanted to paint as effeminate. See, for example, the opening speech in *Tamburlaine the Great* available online at Project Gutenberg

¹²⁴ For a good discussion of hard and soft rhyme see Robert Pinsky's introduction to Dante Alighieri, Robert Pinsky (Trans.). *The Inferno of Dante: A New Verse Translation*. New York, New York: Farrar Straus & Giroux, (1994); the Pinsky translation includes many demonstrations of the use of soft rhyme.

of their rhyming structures. Italian, for example, has a rich rhyming structure permitting maintenance of a limited set of rhymes throughout a lengthy poem. The richness results from word endings that follow regular forms. English, with its irregular word endings adopted from other languages, is less rich in rhyme. The degree of richness of a language's rhyming structures plays a substantial role in determining what poetic forms are commonly used in that language.

Alliteration and assonance played a key role in structuring early Germanic, Norse and Old English forms of poetry. The alliterative patterns of early Germanic poetry interweave meter and alliteration as a key part of their structure, so that the metrical pattern determines when the listener expects instances of alliteration to occur. This can be compared to an ornamental use of alliteration in most Modern European poetry, where alliterative patterns are not formal or carried through full stanzas¹²⁵. Alliteration is particularly useful in languages with less rich rhyming structures. Assonance, where the use of similar vowel sounds within a word rather than similar sounds at the beginning or end of a word, was widely used in skaldic poetry, but goes back to the Homeric epic. Because verbs carry much of the pitch in the English language, assonance can loosely evoke the tonal elements of Chinese poetry and so is useful in translating Chinese poetry. Consonance occurs where a consonant sound is repeated throughout a sentence without putting the sound only at the front of a word. Consonance provokes a more subtle effect than alliteration and so is less useful as a structural element.

In 'A Linguistic Guide to English Poetry' (Longmans, 1969) Geoffrey Leech identified six different types of sound patterns or rhyme forms. These are defined as six possible ways in which either one or two of the structural parts of the related words can vary. The unvarying parts are in upper bold. C symbolizes a consonant cluster, not a single consonant, V a vowel:

- 1) Alliteration: **C** v c great/grow send/sit
- 2) Assonance: c **V** c great/fail send/bell
- 3) Consonances: c v **C** great/meat send/hand

¹²⁵ See the introduction to Burton Raffel. *Sir Gawain and the Green Knight*. New York, New York: Signet Books, 1984.

- 4) Reverse Rhymes: C V c great/grazed send/sell
- 5) Pararhyme: C v Cgreat/groat send/sound
- 6) Rhyme: c V C great/bait send/end

Form of Poetry

Poetic form is more flexible in modernist and post-modernist poetry, and continues to be less structured than in previous literary eras. Many modern poets eschew recognizable structures or forms, and write in free verse. But poetry remains distinguished from prose by its form; some regard for basic formal structures of poetry will be found in even the best free verse, however much it may appear to have been ignored. Similarly, in the best poetry written in the classical style there will be departures from strict form for emphasis or effect. Among the major structural elements often used in poetry are the line, the stanza or verse paragraph, and larger combinations of stanzas or lines such as cantos. The broader visual presentation of words and calligraphy can also be utilized. These basic units of poetic form are often combined into larger structures, called *poetic forms* or poetic modes (see following section), such as in the sonnet or haiku.

Lines and Stanzas

Poetry is often separated into lines on a page. These lines may be based on the number of metrical feet, or may emphasize a rhyming pattern at the ends of lines. Lines may serve other functions, particularly where the poem is not written in a formal metrical pattern. Lines can separate, compare or contrast thoughts expressed in different units, or can highlight a change in tone. See the article on line breaks for information about the division between lines.

Lines of poems are often organized into stanzas, which are denominated by the number of lines included. Thus a collection of two lines is a couplet (or distich), three lines a triplet (or tercet), four lines a quatrain, five lines a quintain (or cinquain), six lines a sestet, and eight lines an octet. These lines may or may not relate to each other by rhyme or rhythm. For example, a couplet may be two lines with identical meters which rhyme or two lines held together by a common meter alone. Stanzas often have related couplets or triplets within them.

Other poems may be organized into verse paragraphs, in which regular rhymes with established rhythms are not used, but the poetic tone is instead established by a collection of rhythms, alliterations, and rhymes established in paragraph form. Many medieval poems were written in verse paragraphs, even where regular rhymes and rhythms were used.

In many forms of poetry, stanzas are interlocking, so that the rhyming scheme or other structural elements of one stanza determine those of succeeding stanzas. Examples of such interlocking stanzas include, for example, the Ghazal and the villanelle, where a refrain (or, in the case of the villanelle, refrains) is established in the first stanza which then repeats in subsequent stanzas. Related to the use of interlocking stanzas is their use to separate thematic parts of a poem. For example, the strophe, antistrophe and epode of the ode form are often separated into one or more stanzas. In such cases, or where structures are meant to be highly formal, a stanza will usually form a complete thought, consisting of full sentences and cohesive thoughts.

In some cases, particularly lengthier formal poetry such as some forms of epic poetry, stanzas themselves are constructed according to strict rules and then combined. In skaldic poetry, the dróttkvætt stanza had eight lines, each having three “lifts” produced with alliteration or assonance. In addition to two or three alliterations, the odd numbered lines had partial rhyme of consonants with dissimilar vowels, not necessarily at the beginning of the word; the even lines contained internal rhyme in set syllables (not necessarily at the end of the word). Each half-line had exactly six syllables, and each line ended in a trochee. The arrangement of dróttkvætt followed far less rigid rules than the construction of the individual dróttkvætt.

Visual Presentation

Even before the advent of printing, the visual appearance of poetry often added meaning or depth. Acrostic poems conveyed meanings in the initial letters of lines or in letters at other specific places in a poem. In Arabic, Hebrew and Chinese poetry, the visual presentation of finely calligraphic poems has played an important part in the overall effect of many poems.

With the advent of printing, poets gained greater control over the mass-produced visual presentations of their work. Visual elements have become an important part of the poet's toolbox, and many poets have sought to use visual presentation for a wide range of purposes. Some Modernist poetry takes this to an extreme, with the placement of individual lines or groups of lines on the page forming an integral part of the poem's composition, whether to complement the poem's rhythm through visual caesuras of various lengths, or to create juxtapositions so as to accentuate meaning, ambiguity or irony, or simply to create an aesthetically pleasing form.^[60] In its most extreme form, this can lead to concrete poetry or asemic writing¹²⁶.

Diction

Goblin Market used complex poetic diction in nursery rhyme form: "We must not look at goblin men, /we must not buy their fruits: /who knows upon what soil they fed/their hungry thirsty roots?"

Poetic diction treats of the manner in which language is used, and refers not only to the sound but also to the underlying meaning and its interaction with sound and form. Many languages and poetic forms have very specific poetic dictions, to the point where distinct grammars and dialects are used specifically for poetry. Registers in poetry can range from strict employment of ordinary speech patterns, as favored in much late 20th century prosody, through to highly ornate and aureate uses of language by such as the medieval and renaissance makers.

Poetic diction may include rhetorical devices such as simile and metaphor, as well as tones of voice, such as irony¹²⁷. Aristotle wrote in the *Poetics* that "the greatest thing by far is to be a master of metaphor." Since the rise of Modernism, some poets have opted for a poetic diction that deemphasizes rhetorical devices, attempting instead the direct presentation of things and experiences and the exploration of tone. On the other hand, Surrealists have pushed rhetorical devices to their limits, making frequent use of catachresis.

¹²⁶ A good pre-modernist example of concrete poetry is the poem about the mouse's tale in the shape of a long tail in Lewis Carroll's *Alice's Adventures in Wonderland*, available in Wikisource.

¹²⁷ See *The Poetics of Aristotle* at Project Gutenbergat 22.

Allegorical stories are central to the poetic diction of many cultures, and were prominent in the west during classical times, the late middle Ages and the Renaissance. Rather than being fully allegorical, however, a poem may contain symbols or allusions that deepen the meaning or effect of its words without constructing a full allegory.

Another strong element of poetic diction can be the use of vivid imagery for effect. The juxtaposition of unexpected or impossible images is, for example, a particularly strong element in surrealist poetry and haiku. Vivid images are often, as well, endowed with symbolism.

Many poetic dictions use repetitive phrases for effect, either a short phrase (such as Homer's "rosy-fingered dawn" or "the wine-dark sea") or a longer refrain. Such repetition can add a somber tone to a poem, as in many odes, or can be laced with irony as the context of the words changes. For example, in Antony's famous eulogy of Caesar in Shakespeare's *Julius Caesar*, Antony's repetition of the words, "For Brutus is an honorable man," moves from a sincere tone to one that exudes irony.

Genre of Poetry

In addition to specific forms of poems, poetry is often thought of in terms of different genres and subgenres. A poetic genre is generally a tradition or classification of poetry based on the subject matter, style, or other broader literary characteristics¹²⁸. Some commentators view genres as natural forms of literature¹²⁹. Others view the study of genres as the study of how different works relate and refer to other works¹³⁰.

Epic poetry is one commonly identified genre, often defined as lengthy poems concerning events of a heroic or important nature to the culture of the time¹³¹. Lyric poetry, which tends to be shorter,

¹²⁸ For a general discussion of genre theory on the internet, see Daniel Chandler's Introduction to Genre Theory

¹²⁹ See, for example, Northrup Frye. *Anatomy of Criticism*. Princeton, New Jersey: Princeton University Press, (1957).

¹³⁰ Jacques Derrida, Beverly BieBrahic (Trans.). *Geneses, Genealogies, Genres, And Genius: The Secrets of the Archive*. New York, New York: Columbia University Press (2006), ISBN 0231139780.

¹³¹ *Hatto, A. T. Traditions of Heroic and Epic Poetry (Vol. I: The Traditions ed.)*. Maney Publishing.

melodic, and contemplative, is another commonly identified genre. Some commentators may organize bodies of poetry into further subgenres, and individual poems may be seen as a part of many different genres¹³². In many cases, poetic genres show common features as a result of a common tradition, even across cultures.

Described below are some common genres, but the classification of genres, the description of their characteristics, and even the reasons for undertaking a classification into genres that can take many forms.

1. *Narrative Poetry*

Narrative poetry is a genre of poetry that tells a story. Broadly it subsumes epic poetry, but the term “narrative poetry” is often reserved for smaller works, generally with more appeal to human interest.

Narrative poetry may be the oldest type of poetry. Many scholars of Homer have concluded that his *Iliad* and *Odyssey* were composed from compilations of shorter narrative poems that related individual episodes and were more suitable for an evening’s entertainment. Much narrative poetry such as Scots and English ballads, and Baltic and Slavic heroic poems is performance poetry with roots in a preliterate oral tradition. It has been speculated that some features that distinguish poetry from prose, such as meter, alliteration and kennings, once served as memory aids for bards who recited traditional tales.

Notable narrative poets have included Ovid, Dante, Juan Ruiz, Chaucer, William Langland, Luís de Camões, Shakespeare, Alexander Pope, Robert Burns, Fernando de Rojas, Adam Mickiewicz, Alexander Pushkin, Edgar Allan Poe and Alfred Tennyson.

2. *Epic Poetry*

Epic poetry is a genre of poetry, and a major form of narrative literature. It recounts, in a continuous narrative, the life and works of a heroic or mythological person or group of persons.

¹³² Shakespeare parodied such analysis in *Hamlet*, describing the genres as consisting of “tragedy, comedy, history, pastoral, pastoral-comical, historical-pastoral, tragical-historical, tragical-comical-historical-pastoral...”

Examples of epic poems are Homer's *Iliad* and *Odyssey*, Virgil's *Aeneid*, the *Nibelungenlied*, Luís de Camões' *Os Lusíadas*, the *Cantar de Mio Cid*, the *Epic of Gilgamesh*, the *Mahabharata*, Valmiki's *Ramayana*, Ferdowsi's *Shahnama*, Nizami (or Nezami)'s *Khamse* (Five Books), and the *Epic of King Gesar*.

While the composition of epic poetry and of long poems generally, became less common in the west after the early 20th century, some notable epics have continued to be written. Derek Walcott won a Nobel Prize to a great extent on the basis of his epic, *Omeros*¹³³.

3. Dramatic Poetry

Dramatic poetry is drama written in verse to be spoken or sung, and appears in varying, sometimes related forms in many cultures. Verse drama may have developed out of earlier oral epics, such as the Sanskrit and Greek epics¹³⁴.

Greek tragedy in verse dates to the sixth century B.C., and may have been an influence on the development of Sanskrit drama¹³⁵, just as Indian drama in turn appeared to influence the development of the *bainwen* verse dramas in China, forerunners of Chinese Opera¹³⁶. East Asian verse dramas also include Japanese Noh.

Examples of dramatic poetry in Persian literature include Nezami's two famous dramatic works, *Layla and Majnun* and *Khosrow and Shirin*¹³⁷, Ferdowsi's tragedies such as *Rostam and Sohrab*, Rumi's *Masnawi*, Gorgani's tragedy of *Vis and Ramin*¹³⁸, and Vahshi's tragedy of *Farhad*.

4. Satirical Poetry

Poetry can be a powerful vehicle for satire. The punch of an insult delivered in verse can be many times more powerful and memorable than that of the same insult, spoken or written in prose. The Romans had a strong tradition of satirical poetry,

¹³³ See Press Release from the Nobel Committee, [10], accessed January 20, 2008.

¹³⁴ A. Berriedale Keith, *Sanskrit Drama*, MotilalBanarsidassPubl .1998.

¹³⁵ *Ibid*, 57-58

¹³⁶ William Dolby, "Early Chinese Plays and Theatre," in Colin Mackerras, *Chinese Theatre*, University of Hawaii Press, 1983, p. 17.

¹³⁷ *The Story of Layla and Majnun*, by Nizami, translated Dr. Rudolf Gelpke in collaboration with E. Mattin and G. Hill, Omega Publications. 1966.

¹³⁸ Dick Davis (January 6, 2005), "Vis o Râmin," in *EncyclopaediaIranica Online Edition*.

often written for political purposes. A notable example is the Roman poet Juvenal's satires, whose insults stung the entire spectrum of society.

The same is true of the English satirical tradition. Embroiled in the feverish politics of the time and stung by an attack on him by his former friend, Thomas Shadwell (a Whig), John Dryden (a Tory), the first Poet Laureate, produced in 1682 *Mac Flecknoe*, one of the greatest pieces of sustained invective in the English language, subtitled "A Satire on the True Blue Protestant Poet, T.S." In this, the late, notably mediocre poet, Richard Flecknoe, was imagined to be contemplating who should succeed him as ruler "of all the realms of Nonsense absolute" to "reign and wage immortal war on wit."

Another master of 17th-century English satirical poetry was John Wilmot, 2nd Earl of Rochester. He was known for ruthless satires such as "*A Satyr Against Mankind*" (1675) and a "*A Satyr on Charles II.*"

Another exemplar of English satirical poetry was Alexander Pope, who famously chided critics in his *Essay on Criticism* (1709). Dryden and Pope were writers of epic poetry, and their satirical style was accordingly epic; but there is no prescribed form for satirical poetry. The greatest satirical poets outside England include Poland's Ignacy Krasicki, Azerbaijan's Sabir and Portugal's Manuel Maria Barbosa du Bocage, commonly known as Bocage.

5. *Lyric Poetry*

Lyric poetry is a genre that, unlike epic poetry and dramatic poetry, does not attempt to tell a story but instead is of a more personal nature. Rather than depicting characters and actions, it portrays the poet's own feelings, states of mind, and perceptions. While the genre's name, derived from "lyre," implies that it is intended to be sung, much lyric poetry is meant purely for reading.

Though lyric poetry has long celebrated love, many courtly-love poets also wrote lyric poems about war and peace, nature and nostalgia, grief and loss. Notable among these are the 15th century French lyric poets, Christine de Pizan and Charles, Duke of Orléans. Spiritual and religious themes were addressed by such

mystic lyric poets as St. John of the Cross and Teresa of Ávila. The tradition of lyric poetry based on spiritual experience was continued by later poets such as John Donne, Gerard Manley Hopkins, Antonio Machado and T. S. Eliot.

Though the most popular form for western lyric poetry to take may be the 14-line sonnet, as practiced by Petrarch and Shakespeare, lyric poetry shows a bewildering variety of forms, including increasingly, in the 20th century, unrhymed ones. Lyric poetry is the most common type of poetry, as it deals intricately with an author's own emotions and views.

6. Elegy

An elegy is a mournful, melancholy or plaintive poem, especially a lament for the dead or funeral song. The term "elegy," which originally denoted a type of poetic meter (elegiac meter), commonly describes a poem of mourning. An elegy may also reflect something that seems to the author to be strange or mysterious. The elegy, as a reflection on a death, on a sorrow more generally, or on something mysterious, may be classified as a form of lyric poetry. In a related sense that harks back to ancient poetic traditions of sung poetry, the word "elegy" may also denote a type of musical work, usually of a sad or somber nature.

Elegiac poetry has been written since antiquity. Notable practitioners have included Propertius (lived ca. 50 BCE – ca. 15 BCE), Jorge Manrique (1476), Jan Kochanowski (1580), Chidiok Tichwas borne (1586), Edmund Spenser (1595), Ben Jonson (1616), John Milton (1637), Thomas Gray (1750), Charlotte Turner Smith (1784), William Cullen Bryant (1817), Percy Bysshe Shelley (1821), Johann Wolfgang von Goethe (1823), Evgeny Baratynsky (1837), Alfred Tennyson (1849), Walt Whitman (1865), Louis Gallet (lived 1835–98), Antonio Machado (1903), Juan Ramón Jiménez (1914), William Butler Yeats (1916), Rainer Maria Rilke (1922), Virginia Woolf (1927), Federico García Lorca (1935), Kamau Brathwaite (was born 1930).

7. Verse Fable

The fable is an ancient, near-ubiquitous literary genre, often (though not invariably) set in verse. It is a succinct story that features

anthropomorphized animals, plants, inanimate objects, or forces of nature that illustrate a moral lesson (a “moral”). Verse fables have used a variety of meter and rhyme patterns; Ignacy Krasicki, for example, in his *Fables and Parables*, used 13-syllable lines in rhyming couplets.

Notable verse fabulists have included Aesop (mid-6th century BCE), Vishnu Sarma (ca. 200 BCE), Phaedrus (15 BCE-50 CE), Marie de France (12th century), Robert Henryson (fl.1470-1500), Biernat of Lublin (1465?-after 1529), Jean de La Fontaine (1621-95), Ignacy Krasicki (1735-1801), Félix María de Samaniego (1745 - 1801), Tomás de Iriarte (1750 - 1791), Ivan Krylov (1769-1844) and Ambrose Bierce (1842-1914). All of Aesop’s translators and successors owe a debt to that semi-legendary fabulist.

An example of a verse fable is Krasicki’s “The Lamb and the Wolves”:

Aggression ever finds cause if sufficiently pressed.

Two wolves on the prowl had trapped a lamb in the forest

And were about to pounce. Quoth the lamb: “What rights have you?”

“You’re toothsome, weak, in the wood.” The wolves dined sans ado.

8. Prose Poetry

Prose poetry is a hybrid genre that shows attributes of both prose and poetry. It may be indistinguishable from the micro-story (aka the “short short story,” “flash fiction”). It qualifies as poetry because of its conciseness, use of metaphor, and special attention to language.

While some examples of earlier prose strike modern readers as poetic, prose poetry is commonly regarded as having originated in 19th-century France, where its practitioner included Aloysius Bertrand, Charles Baudelaire, Arthur Rimbaud and Stéphane Mallarmé.

The genre has subsequently found notable exemplars in different languages:

- *English*: Oscar Wilde, T. S. Eliot, Gertrude Stein, Sherwood Anderson, Allen Ginsberg, Giannina Braschi, Seamus Heaney, Russell Edson, Robert Bly, Charles Simic, Joseph Conrad.

A Guide for The Understanding of Basic Literature

- *French*: Francis Ponge.
- *Greek*: Andreas Embirikos, Nikos Engonopoulos.
- *Italian*: Eugenio Montale, Salvatore Quasimodo, Giuseppe Ungaretti, Umberto Saba.
- *Polish*: Bolesław Prus, Zbigniew Herbert.
- *Portuguese*: Fernando Pessoa, Mário Cesariny, Mário de Sá-Carneiro, Walter Solon, Eugénio de Andrade, Al Berto, Alexandre O'Neill, José Saramago, António Lobo Antunes.
- *Russian*: Ivan Turgenev, Regina Derieva, Anatoly Kudryavitsky.
- *Spanish*: Octavio Paz, Giannina Braschi, Ángel Crespo, Julio Cortázar, Ruben Dario, .Oliverio Gironde
- *Swedish*: Tomas Tranströmer.
- *Sindhi language*: Narin Shiam: *Hari Dilgeer Tanyir Abasi*: Saikh Ayaz Mukhtiar Malik: *Taj Joyo*

CHAPTER 6

Literary Appreciation; an Introduction

Definition of Literary Appreciation

The term “appreciation” etymologically is derived from the word “appreciate” meaning “respect”. But terminologically the term “appreciation” means the ability to gain pleasure and understanding for literature to understand the value and importance of literature to esteem, honor, respect, and/or admire the beauty and complexity of literature. Literary appreciation refers to the evaluation of works of imaginative literature as an intellectual or academic exercise. In this process the reader interprets, evaluates or classifies a literary work with a view to determining the artistic merits or demerits or such a work.¹³⁹

Donelson and Nilsen (2009) echo this sentiment and add that it is the process by which one ‘gauges one’s interpretive response as a reader to a literary work’. This means that the reader is able to gain pleasure and understanding for the literature, understand its value and importance and admire its complexity.¹⁴⁰

¹³⁹ M. Syaifuddin S. & Aang Fatihul Islam. Another Form of Literary Appreciation Theoretical Paradigm in Appreciating Literary Works. 2015, p.1

¹⁴⁰ Nilsen & Donelson. Literature for Today Young Adult .8th Edition. Pearson’s Education. Boston. 2009. p.10-16

To appreciate is to understand the idea or information and performing in many way, such as discuss the elements of a literary work with friend, write a note on certain aspect, recite poems, short stories, novel, performing drama on the stage and so on. There are some ways to understand literary works. Here are some ways to understand:

- 1) Studying the language (word meaning). For example by understanding figurative language, symbols etc. in poem make us easy find word meaning.
- 2) Studying the structures of literary work. To understand literary works, we should know the structure of the work.
- 3) Studying some approach of literary work.

Literary Appreciation's Levels

Like a stairs, literary appreciation also has levels which show stage in appreciate literary works from the lowest to the highest level. There are three of literary appreciation's levels:

1) Sympathy

In this level, the appreciators' inner is shuttered, so that she/he desires to give attention to literary work being read (when we read literary works and we feel interested to that literary work).

2) Empathy

In this level, the appreciators' inner trigger can feel and involved in the context explored in the literary work. In other word, when we read literary work, then we can follow to feel occasions that happened in that story.

3) Self Reflection

In this level, the appreciator not just merely shuttered (sympathy), or just being able to feel (empathy), but also being able to do self reflection for values that included in that literary work. In other word, the appreciator in this level cable to pick literary work's values as instrument to reflect or having self mirror.¹⁴¹

¹⁴¹ See [137] p. 2

Staging of Literary Appreciation's Activity

There are three stages in literary appreciation activity:

- 1) First stage, the appreciator lets his/her thinking, feeling and imagination to wander as free as possible to follow what desired by the author of literary work that read by him/her. In this stage the appreciator does not takes critical attitude yet toward literary work that read by him/her.
- 2) In the second stage, the appreciator faces literary work intellectually. He/she detach his/her feeling and imagination power, and endeavor to understand that literary work by investigating the literary work from composer elements. It is mean that the appreciator regard literary work as a structure.
- 3) In the third stage, the appreciator view literary work in historical frame. It means that he/she views literary work as personal that have space and time. In his/her view, there is no literary work created beyond certain space and time. In other word, in this stage the appreciator attempts to comprehend literary work from elements of social culture, author situation, and everything that urge that literary work was created.¹⁴²

Related to stages in literary appreciation activity, then how is good appreciator? Good appreciator is appreciator who is able to apply three of that stages integrally, so that values that contained in that literary work really understand by him/her by let his/her feeling, try investigate its elements, and try to comprehend culture social situation when that literary work was created.

¹⁴²Ibid

CHAPTER 7

Sociology of Literature; An Introduction

Definition of Sociology of Literature

Sociology of literature is study about human and society and the processes of social interaction within literary works. Sociology analyze how the society grow and develop by learning social institution, economic problem, religious, politic, etc.¹⁴³ sociology of literature has no form discipline, is not well defined. Sociology of literature consist of empirical studies and some experiments on theories which all of them are contextual to the aspect of literature and the society.¹⁴⁴ It can bedefined that sociology of literature is study of literary works in their relationship with social-culture's influence which follow to influence story in the literary works.

The study of sociology of literature have three classification:

1. Sociology of author: study which analyzes social status, political ideology, etc. that regard as the author status.
2. Sociology of literary work: study which analyzes literary works and their purpose or mandate which are going to be conveyed.

¹⁴³Atar Semi. Kritik Sastra. Bandung: Angkasa, 1989, p. 52.

¹⁴⁴Faruk.Pengantar Sosiologi Sastra. Yogyakarta: Pustaka Pelajar, 2010. p. 77.

3. Sociology of literature: study which analyzes reader and social's influence toward the society.¹⁴⁵

Lauren and Swingewood states that basically there are three perspective relate to sociology of literature, namely: (1) study which views literary work as social document that covers reflection of situation in which literary works were created, (2) study which reveals literary works as mirror of the writer's social situation, (3) study which catches literary works as the manifestation of history phenomenon and social-culture condition.¹⁴⁶

Literature and Society

Research which link to literature and society usually too narrow and touch problem beyond literature. Literature connected with certain situation, or with system of politic, economy, and certain social phenomena. The research was done by explaining the influence of the society toward literature and also the position of literature in the society. Related to this, sociological approach particularly was used by social philosophers'endorser (usually by Marxist's critics). Relate to literature and society Marxistcritic learns correlation between literature and society. Whereas the Marxist critic appraises the literature outside the esthetical value; it shows how 'literature should be like thus' (express Marxist doctrine) and 'society should be like thus' (appropriate Marxism's ideal, namely society without gap between bourgeois andproletariat class;no class and all people have the same level in society.)¹⁴⁷

Related to the problem above, De Bonald states that *literature is an expression of society*.¹⁴⁸ Related to literature and society, Hegel and Tainestate that the greatness identity of history is the grandeur of artistic through its literary works; man of letters conveys the liberty of history and the rightness of society. Literary works is document (history) *because they are monuments*.¹⁴⁹

¹⁴⁵ See [140], p. 53

¹⁴⁶ Suwardi Endraswara. *Metodologi Penelitian Saatra*. Yogyakarta: Pustaka Widyatama. 2004, p. 79)

¹⁴⁷ Rene Wellek & Austin Warrren. *The Theory of Literature*. New York. Haecourt, Brace and Company. 1949, p. 109-110.

¹⁴⁸ See [140], p. 110

¹⁴⁹ See [140], p. 111

Descriptive correlation (not normative) between literature and society:

- First: sociology of the authors, profession of the authors, literature institution (Status of the author and ideology of the author seen from some the author's activity beyond the literary works)
- Second: the content of literary works, the purpose of literary works, other things which implied in the literary work and link to social problem.
- Third: reader problem and social impact of literary works.

Three items above are essentially sociology of the author, literary content that has social characteristics, and the impact of literature toward society.¹⁵⁰

Many *court poetry* were written by peoples from lower class, namely poets who subjugate themselves to the palace; and because that utter the highness of noble and also express ideology of the noble.¹⁵¹ It is appropriate with the theory of Taine: literature was determined by *byras, milieu, and momen*.¹⁵²

The Object of Literary Sociology

a. Social context of author

Social context of the position of author is strongly related to his relationship with readers in society. In this domain, social factors are included, as it can influence his literary work. The main point to be analyzed are therefore:

- 1) How the author got bread and butter; did he directly received assistance from the society or did he do double work?
- 2) Professionalism in writing, to what extend the author considers his work as a profession.
- 3) The tendency of the society. In this problem is the relationship between the authors and the society is very important? Because it is often found that kind of society that tends to determine the form and content of their works.¹⁵³

¹⁵⁰ See [140] , p. 111-112

¹⁵¹ See [140] , p. 113

¹⁵² See [140] , p. 126

¹⁵³ Sapardi Djoko Damono. *Pedoman Penelitian Sosiologi Sastra*. Jakarta: Pusat Bahasa. 2002, p. 4.

b. Literature as mirror of the society

Literature as the mirror of the society means to what extent literature is considered as a reflection of the condition of society.

- 1) Literary works may reflect the society in the time they were written, because many characteristics of society shown in literary works were valid and reflect the condition of society in the time they were written.
- 2) Characteristic of "other than another" of the author; it often influences the selection of problems and social facts in his work.
- 3) Literary genre often represents the social attitude of a certain group, and not the social attitude of all society.
- 4) Literary works which attempt to show society conditions as carefully as possible may not be trusted or received as a mirror of the society. On the contrary, literary work which is not intended to describe society conditions carefully perhaps can be trusted as a description to know the society condition. The social view of the author must be highly lighted so that the literary works can be appreciable as a mirror of the society.¹⁵⁴

c. Social function of literature

Sociological approaches endeavor to answer some questions like "to what extent is literary value connected with social value?", and "to what extent is literary value connected with social value?" There are three aspects that must be highlighted.

- 1) Point of view which regards that literature has the same level with prophet or clergyman's works. This view was covered also in the opinion that literature must have a function as innovation and renovation.
- 2) The other point of view considers that literature has a function as entertainer only. In this case, the ideas of art are not different from the effort to make selling well of trade to be the best seller.
- 3) Compromistic point of view which describes that literature teaches with a comfortable manner.¹⁵⁵

¹⁵⁴ [see], p. 4

¹⁵⁵ Ibid

CHAPTER 8

Literary Criticism; an Introduction

Definition of Literary Criticism

Before discussing the concept of literary criticism, firstly we will across some interesting question as below:

- What is literature?
- What are we supposed to do with it? How do we approach literature?

Critical theory articulates what we bring to literature, which presumably determines what we get out of it. This is not a chaos of subjectivity. Instead, critical theory tries to examine what types of questions we should pose about literary works.

What does “common sense” say about this? That literature is about life, or is a reflection of life written from personal experience? That we study literature in order to “appreciate” something:

- A certain historical time period and what life was like then?
- Or a particular author’s ideas and feelings?

These indeed were the standard and unarticulated assumptions about literature traditionally.¹⁵⁶ Literary criticism defined as the over-

¹⁵⁶ M. Syaifuddin S. & Aang Fatihul Islam. Another Form of Literary Appreciation Theoretical Paradigm in Appreciating Literary Works. 2015, p. 51

all term for studies concerned with defining, classifying, analyzing, interpreting, and evaluating works of literature. Related to that, theoretical criticism proposes an explicit theory of literature, in the sense of general principles, together with a set of terms, distinctions, and categories, to be applied to identify and analyze works of literature, as well as the criteria (the standards, or norms) by which these works and their writers are to be evaluated.¹⁵⁷

Branch of Literary Criticism

There are seventeen branch of literary criticism or known as critical approach of literature. They are:

1) Formalist Criticism

Formalist criticism beholds literature as a unique form of human knowledge that needs to be examined on its own terms. The natural and sensible starting point for work in literary scholarship that was connected to the interpretation and analysis of the works of literature themselves. In formalist perspective, a poem or story is not primarily a social, historical, or biographical document; it is a literary work that can be understood only by referring to its intrinsic literary features, in which those elements found in the text itself. To analyze a poem or story, the formalist critic, therefore, is to focus on the words of the text rather than facts about the author's life or the historical milieu in which it was written. The critic would pay special attention to the formal features of the text.¹⁵⁸

In addition, formalist critic knows as well as anyone that poems and plays and novels are written by men that they do not somehow happen and that they are written as expressions of particular personalities and are written from all sorts of motives for money, from a desire to express oneself, for the sake of a cause, etc. Moreover, the formalist critic knows as well as anyone that literary works are merely potential until they are read that is, that they are recreated in the minds of actual readers, who vary enormously in their capabilities, their interests, their prejudices, and also

¹⁵⁷ M.H. Abrams. *A Glossary of Literary Terms* Ninth Edition. 2005, p. 61.

¹⁵⁸ Rene Wellek & Austin Warren. *The Theory of Literature*. New York. Harcourt, Brace and Company. 1949, p. 51-52.

their ideas. Speculation on the mental processes of the author takes the critic away from the work into biography and psychology. There is no reason, of course, why he should not turn away into biography and psychology. Such explorations are very much worth making. But they should not be confused with an account of the work. Such studies describe the process of composition, not the structure of the thing composed, and they may be performed quite validly for the poor work as for the good one. They may be validly performed for any kind of expression non-literary as well as literary.¹⁵⁹

2) Biographical criticism

Biographical criticism is one of opponent of formalism criticism. It begins with the simple but central perception that literature is written by actual people and that understanding an author's life can help readers more thoroughly comprehend the work of the author. Anyone who reads the biography of a writer quickly sees how much an author's experience shapes both directly and indirectly what he or she creates. It is because literary work is constructed by the author, then author constructed by experience or background of knowledge. Reading the biography of the author will also change (and usually deepen) our response to the work. Sometimes even knowing a single important fact illuminates our reading of a poem or story. A formalist critic might complain that we would also have noticed those things through careful textual analysis, but biographical information provided the practical assistance of underscoring subtle but important meanings in the poems. Though many literary theorists have attacked biographical criticism on philosophical grounds, the biographical approach to literature has never disappeared because of its obvious practical advantage in clarifying literary texts.¹⁶⁰

Related to biography as critical theory, it may be helpful here to make a distinction between biography and biographical criticism. Biography is, strictly speaking, a branch of history; it provides an author/writer account of a person's life. To establish and inter-

¹⁵⁹ X.J. Kennedy. *An Introduction to Fiction*. 2005, P.751.

¹⁶⁰ See [159], p. 752

pret the facts of a poet's life, for instance, a biographer would use all the available information, not just personal documents like letters and diaries, but also the poems for the possible light they might shed on the life of the subject. A biographical critic, however, is not concerned with recreating the record of an author's life. Biographical criticism focuses on explicating the literary work by using the insight provided by knowledge of the author's life.¹⁶¹

A reader as receiver of literary work, however, must use biographical interpretations carefully. Authors are notorious for revising the facts of their own lives; they often delete embarrassments and invent accomplishments while changing the details of real episodes to improve their literary impact. John Cheever, for example, frequently told reporters about his sunny, privileged youth; after the author's death, his biographer Scott Donaldson discovered a childhood scarred by a distant mother, a failed, alcoholic father, and nagging economic uncertainty. A perspicacity, biographical critic always remembers to base an interpretation on what is in the text itself; biographical data should explain the meaning of the text, not drown it out with irrelevant material.¹⁶²

3) Historical criticism

Historical criticism attempts to understand a literary work by investigating the social, cultural, and intellectual context that produced it as a context that necessarily includes the author's biography and milieu. Historical critics are less concerned with explaining a work's literary significance for today's readers than with helping us understand the work by recreating, as nearly as possible, the exact meaning and impact it had on its original audience. A historical reading of a literary work begins by exploring the possible ways in which the meaning of the text has changed over time. The analysis of William Blake's poem "London", for instance, carefully examines how certain words had different connotations for the poem's original readers than they do today. It also explores the probable associations how an eighteenth century English reader would have made with certain

¹⁶¹ See [159], p. 753

¹⁶² *Ibid*

images and characters, like the poem's persona, the chimney-sweeper a type of exploited child laborer who, fortunately, no longer exists in our society.¹⁶³

4) Postcolonial Criticism

Postcolonial criticism refers critics to the absence idea of the colonized: racial difference, legal inequality, subalternity, all of the submerged or suppressed contradictions within the colonial social order itself. In this sense, the postcolonial present itself. In the colonial epoch, especially during period of decolonialization, social contradictions are expressed in intensified nationalist organization and anti colonial struggle.¹⁶⁴

Postcolonialism criticism can connect with problem of subaltern studies. It means that study of oppressed society must speak, take initiative, and establish action on their voices that are being oppressed. This is because the oppression of subaltern often becomes obsession of the author by using the sharpness of the heart and the acumen of the thought.¹⁶⁵

5) Gender criticism

Gender criticism examines how sexual identity influences the creation and reception of literary works. Gender studies began with the feminist movement and were influenced by such works as Simone de Beauvoir's *The Second Sex* (1949) and Kate Millet's *Sexual Politics* (1970) as well as sociology, psychology, and anthropology. Feminist critics believe that culture has been so completely dominated by men that literature is full of unexamined "male-produced" assumptions. They see their criticism correcting this imbalance by analyzing and combating patriarchal attitudes. Recently, gender criticism has expanded beyond its original feminist perspective. Critics have explored the impact of different sexual orientations on literary creation and reception. A men's movement has also emerged in response to feminism. The men's movement does not seek to reject feminism but to rediscover masculine identity in an authentic, contemporary way. Led by

¹⁶³ See [159], p. 757

¹⁶⁴ Gregory Castle .The Blackwell Guide To Literary Theory. 2007., p. 135

¹⁶⁵ Suwardi Endraswara. Metodologi Penelitian Sastra; Epistemologi, Model, Teori, dan Aplikasi (Edisi Revisi), p. 177.

poet Robert Bly, the men's movement has paid special attention to interpreting poetry and fables as myths of psychic growth and sexual identity.¹⁶⁶

6) Feminism criticism

Feminism criticism, along with sociopolitical feminism, critiques patriarchal language and literature by exposing how these reflect masculine ideology. It examines gender politics in works and traces the subtle construction of masculinity and femininity, and their relative status, positioning, and marginalization within works. Feminist criticism concerns itself with stereotypical representations of genders. It also may trace the history of relatively unknown or undervalued women writers, potentially earning them their rightful place within the literary canon, and helps create a climate in which women's creativity may be fully realized and appreciated. One will frequently hear the term "patriarchy" used among feminist critics, referring to traditional male-dominated society. "Marginalization" refers to being forced to the outskirts of what is considered socially and politically significant; the female voice was traditionally marginalized, or discounted altogether.¹⁶⁷

To investigate literary work from a feminism aspect, reader/receiver requires reading text as woman (reading as woman) in Culler's term. Because reading as woman will be more democratic and not side into man or woman.¹⁶⁸ In a simple term, feminism was metaphorized as a quilt that built and shaped from an abbreviation of cloth. This metaphor depicts that feminism is a study which grows strongly on convincing reading by woman.¹⁶⁹

7) Psychological criticism

Psychological criticism, as the development of modern psychology has had an immense effect on both literature and literary criticism. Sigmund Freud's psychoanalytic theories changed our notions of human behavior by exploring new or controversial areas like wish-fulfillment, sexuality, the unconscious, and repression.

¹⁶⁶ M.H. Abrams. *A Glossary of Literary Terms*. 1999. , p. 89

¹⁶⁷ See [164], p.94.

¹⁶⁸ See [165], p. 149.

¹⁶⁹ Sugihastuti. *Teori dan Appresiasi Sastra*. 2002, p. 139.

Freud also expanded our sense of how language and symbols operate by demonstrating their ability to reflect unconscious fears or desires. Freud admitted that he himself had learned a great deal about psychology from studying literature: Sophocles, Shakespeare, Goethe, and Dostoevsky were as important to the development of his ideas as were his clinical studies. Some of Freud's most influential writing was, in a broad sense, literary criticism, such as his psychoanalytic examination of Sophocles' *Oedipus*.¹⁷⁰

Psychological criticism is a diverse category, but it often employs three approaches. First, it investigates the creative process of the writer: what is the nature of literary genius and how does it relate to normal mental functions? (Philosophers and poets have also wrestled with this question, as you can see in selections from Plato and Wordsworth in the "*Criticism: On Poetry*"). The second major area for psychological criticism is the psychological study of a particular author. Most modern literary biographies employ psychology to understand their subject's motivations and behavior. The third common area of psychological criticism is the analysis of fictional characters. Freud's study of *Oedipus* is the prototype for this approach that tries to bring modern insights about human behavior into the study of how fictional people act.¹⁷¹

8) Sociological Criticism

Sociological criticism examines literature in the cultural, economic, and political context in which it is written or received. It is because art (literary work) is not created in a vacuum, but interrelates with time and space, answering a community of which he is an important and take part to articulate the condition of society. Sociological criticism explores the relationships between the artist/author and society. Sometimes it looks at the sociological status of the author to evaluate how the profession of the writer in a particular milieu affected what was written. Sociological criticism also analyzes the social content of literary works what cultural, economic or political values a particular text implicitly or

¹⁷⁰ See [159], p. 762.

¹⁷¹ See [159], p. 763.

explicitly promotes. Finally, sociological criticism examines the role of the audience in shaping literature. A sociological view of Shakespeare, for example, might look at the economic position of Elizabethan playwrights and actors; it might also study the political ideas expressed in the plays or discuss how the nature of an Elizabethan theatrical audience (which was usually all male unless the play was produced at court) helped determine the subject, tone, and language of the plays.¹⁷²

An influential type of sociological criticism has been Marxist criticism, which focuses on the economic and political elements of art. Marxist criticism, like the work of the Hungarian philosopher Georg Lukacs, often explores the ideological content of literature. Whereas a formalist critic would maintain that form and content are inextricably blended, Lukacs believed that content determines form and that therefore, all art is political. Even if a work of art ignores political issues, it makes a political statement, Marxist critics believe, because it endorses the economic and political status quo. Consequently, Marxist criticism is frequently evaluative and judges some literary work better than others on an ideological basis; this tendency can lead to reductive judgment, as when Soviet critics rated Jack London a novelist superior to William Faulkner, Ernest Hemingway, Edith Wharton, and Henry James, because he illustrated the principles of class struggle more clearly. But, as an analytical tool, Marxist criticism, like other sociological methods, can illuminate political and economic dimensions of literature which other approaches overlook.¹⁷³

9) Mythological Criticism

Mythological criticism is an interdisciplinary approach that combines the insights of anthropology, psychology, history, and comparative religion. If psychological criticism examines the author as an individual, mythological criticism explores the author's common humanity by tracing how the individual imagination uses myths and commonsymbols to different cultures and epochs.¹⁷⁴

¹⁷² See [159], p. 770.

¹⁷³ Ibid

¹⁷⁴ See [159], p. 766

A central concept in mythological criticism is the archetype, a symbol, character, situation, or image that evokes a deep universal response. The idea of the archetype came into literary criticism from the Swiss psychologist Carl Jung, a lifetime student of myth and religion. Jung believed that all individuals share a “collective unconscious,” a set of primal memories common to the human race, existing below each person’s conscious mind.¹⁷⁵

10) Reader Response Criticism

Reader response criticism attempts to describe what happens in the reader’s mind while interpreting a text. If traditional criticism assumes that imaginative writing is a creative act, reader-response theory recognizes that reading is also a creative process. Reader-response critics believe that no text provides self-contained meaning; literary texts do not exist independently from readers’ interpretations. A text, according to this critical school, is not finished until it is read and interpreted. The practical problem then arises that two individuals do not necessarily read a text in exactly the same way. Rather than declare one interpretation correct and the other mistaken, reader-response criticism recognizes the inevitable plurality of readings. Instead of trying to ignore or reconcile the contradictions inherent in this situation, it explores them. The easiest way to explain reader response criticism is to relate it to the common experience of reading a favorite book after many years.¹⁷⁶

11) Structural Criticism

Structuralism is concerned not so much with what things mean, but how they mean; it is a science designed to show that all elements of human culture, including literature, are understandable as parts of a system of signs. This science of signs is called semiotics or semiology. The goal is to discover the codes, structures, and processes involved in the production of meaning. Structuralism claims that human culture itself is fundamentally a language, a complex system of signifieds (concepts) and signifiers. These signifiers can be verbal (like language itself or litera-

¹⁷⁵ Ibid

¹⁷⁶ See See [159], p. 776

ture) or nonverbal (like face painting, advertising, or fashion). Thus, linguistics to language is the same as structuralism to literature. Structuralists often break myths into their smallest units, and realign corresponding ones. Opposite terms modulate until resolved or reconciled by an intermediary third term.¹⁷⁷

Structuralism was a reaction to modern alienation and despair; it sought to recover literature from the isolation in which it had been studied, since the rule govern all sign systems of clothing, food, body 'language,' etc. What quickly became apparent, though, was that signs and words don't have meaning in and of themselves, only in relations to other signs and entire systems. Structural study is different from structuralism criticism, because structural study is study of structure like character and characterization, plot, theme, relation of title and content, while structuralism is different. Structuralism relate to langue and parole and collective unconsciousness.¹⁷⁸

12) Poststructural Criticism

Poststructural criticism is critics which designate a number of distinct theoretical principles and practices with a common aim: a critique of structuralism, the idea that human societies and their tradition can be understood according to universal and unchanging structures that are replicated in texts, art works, rituals, and other modes expressions. Post-structuralism contests and subverts structuralism and formalism. Structuralists are convinced that systematic knowledge is possible; post-structuralists claim to know only the impossibility of this knowledge. They counter the possibility of knowing systematically a text by revealing the "grammar" behind its form and meaning. Texts contradict not only the structuralist accounts of them, but also themselves. All signifieds are also signifiers (a car symbolizes achievement).¹⁷⁹

¹⁷⁷ M. Syaifuddin S. & Aang Fatihul Islam. *Another Form of Literary Appreciation A Theoretical Paradigm in Appreciating Literary Works*. 2015, p.64.

¹⁷⁸ Ibid

¹⁷⁹ See [171], p. 65.

13) Deconstructionist Criticism

Deconstructionist criticism rejects the traditional assumption that language can accurately represent reality in the literary work. Language according to deconstruction is fundamentally unstable medium; consequently literary texts, which are made up of words, have no fixed single meaning. Deconstruction focus on how language is used to achieve power. Since they believe in the David Lehman's words critics that 'there are no truths, only rival interpretation', because of that deconstruction try to understand how some interpretation come to be regarded as truth. It means that to obtain truths, reader must observe things out of the text (e.g. historical context and situation). So that a major goal of deconstruction is to demonstrate how those supposed truths are at best provisional and at worst contradictory.¹⁸⁰

14) Cultural criticism

Cultural criticism is related to New Historicism but with a particular and cross-disciplinary emphasizes on taking seriously those works traditionally marginalized by the aesthetic ideology of white European males. It examines social, economic, and political conditions that effect institutions and products such as literature and questions traditional value hierarchies. Thus it scrutinizes the habitual privileging of race, class, and gender, and also subverts the standard distinctions between high and popular art. Instead of more attention to the canon, cultural studies examines works by minority ethnic groups and postcolonial writers, the products of folk, urban, and mass culture. Examples of popular literature are soap opera, rock and rap music, cartoons, professional wrestling, food, etc. All of these are within the domain of cultural criticism.¹⁸¹

Obviously, the field of cultural criticism is broad. We will focus on it particularly as it concerns itself with questioning the ways Western cultural tradition expressed in literature defines itself partly by stifling the voices of oppressed groups or even by demonizing those groups. We will focus on how literary tradition

¹⁸⁰ See [159], p. 779-780.

¹⁸¹ See [171], p. 66-67.

has constructed models of identity for oppressed groups, how these groups have constructed oppositional literary identities, and how different communities of readers might interpret the same text differently due to varied value systems.¹⁸²

15) Psychoanalysis criticism

Psychoanalytic criticism adopts the methods of reading employed by Freud and later theorists to interpret texts. It argues that literary texts, like dreams, express the secret of unconscious desires and anxieties of the author, that a literary work is a manifestation of the author's own neuroses. One may psychoanalyze a particular character within a literary work, but it is usually assumed that all such characters are projections of the author's psyche.¹⁸³ Like psychoanalysis itself, this critical endeavor seeks evidence of unresolved emotions, psychological conflicts, guilt, ambivalences, and so forth within what may well be a disunities literary work. The author's own childhood traumas, family life, sexual conflicts, fixations, and such will be traceable within the behavior of the characters in the literary work. But psychological material will be expressed indirectly, disguised, or encoded (as in dreams) through principles such as symbolism (the repressed object represented in disguise), condensation (several thoughts or persons represented in a single image), and displacement (anxiety located onto another image by means of association). Despite the importance of the author here, psychoanalytic criticism is similar to New Criticism in the way not concerning itself with what the author intended. But what the author never intended (that is, repressed) is sought. The unconscious material has been distorted by the censoring conscious mind.¹⁸⁴

16) Marxist criticism

According to Marxists and to other scholars in fact, literature reflects those social institutions out of which it emerges and is itself a social institution with a particular ideological function. Literature reflects class struggle and materialism: think how often

¹⁸² Ibid

¹⁸³ See [171], p. 67-68.

¹⁸⁴ Ibid

the quest for wealth traditionally defines characters. So Marxists generally view literature is not as works created in accordance with timeless artistic criteria, but as products of the economic and ideological determinants specific to that era. Literature reflects an author's own class or analysis of class relations, however topierce that analysis are possible.

The Marxist critic simply is a careful reader or viewer who keeps in mind issues of power and money, and any of the following kinds of questions:

- What role does class play in the work; what is the author's analysis of class relations?
- How do characters overcome oppression?
- In what ways does the work serve as propaganda for the status quo; or does it try to undermine it?
- What does the work say about oppression; or are social conflicts ignored or blamed elsewhere?
- Does the work propose some form of utopian vision as a solution to the problems encountered in the work?¹⁸⁵

17) New Criticism

New Criticism is one of critical approach of literary work which emphasizes explication, or close reading of the work itself. It rejects old historicism's attention to biographical and sociological matters. Instead, the objective determination as to how a piece of work can be found through close focus and analysis, rather than through extraneous and erudite special knowledge. It has long been the pervasive and standard approach to literature in college and high school curricula.¹⁸⁶

New Criticism, incorporating Formalism, examines the relationships between a text's ideas and its form, between what a text says and the way it says it. New critics may find tension, irony, or paradox in this relation, but they usually resolve it into unity and coherence of meaning. New Criticism attempts to be a science of literature, with a technical vocabulary, some of which we all

¹⁸⁵ See [177], p. 69.

¹⁸⁶ See [177], p. 70.

had to learn in junior high school English classes (third-person, denouement, etc.). Working with patterns of sound, imagery, narrative structure, point of view, and other techniques discernible on close reading of the text, they seek to determine the function and appropriateness of these to the self-contained work.¹⁸⁷

New Critics, especially American ones in the 1940s and 1950s, attacked the standard notion of expressive realism, the romantic fallacy that literature is the efflux of a noble soul, that for example love pours out onto the page in 14 iambic pentameter lines rhyming ABABCD etc. The goal then is not the pursuit of sincerity or authenticity, but subtlety, unity, and integrity and these are properties of the text, not the author. The work is not the author's; it was detached at birth. The author's intentions are "neither available nor desirable" (nor even to be taken at face value when supposedly found in direct statements by authors). Meaning exists on the page. Thus, New Critics insist that the meaning of a text is intrinsic and should not be confused with the author's intentions nor the work's affective dimension (its impressionistic effects on the reader). The intentional fallacy is when one confuses the meaning of a work with the author's purported intention (expressed in letters, diaries, interviews, for example). The affective fallacy is the erroneous practice of interpreting texts according to the psychological or emotional responses of readers, confusing the text with its results.¹⁸⁸

¹⁸⁷ Ibid

¹⁸⁸ See [171], p. 70-71

CHAPTER 9

Comparative Literature; an Introduction

Definition of Comparative Literature

To extend our thinking and open our mind, we should explore some literary works from one country to another. This is because literary works are *mimesis* (mirror of the reality which captures thinkings from different background of knowledge). After we know some literary works across countries, then we compare each of them to know some aspects of the works by using literary approach. This was known as comparative literature. Weisstein (1973) states that comparative literature is a branch of literary history; it is study of relations of international spiritual, the study between the works, and the inspirations of the lives of different writers whom were created different literary works.¹⁸⁹ In addition, comparative literature draws based on investigating various literature in some works of the writers. This is in line with Tieghem (in Weisstein 1973) who argued that comparative literature look primarily at studying the works of various literatures and their relationship.¹⁹⁰

More completely comparative literature is defined as the study of literature beyond division of one particular country, and the study

¹⁸⁹ Ulrich Weisstein. *Comparative Literature and Literary Theory Survey and Introduction*. Bloomington. Indiana University Press. 1973, p. 3.

¹⁹⁰ See [189], p.5.

of the relationship between literature on the one hand and other areas of knowledge and belief on the others. In briefly, it was the study of one literature with another or the comparison of literature with other fields of human expressions.¹⁹¹

National Literature, World Literature, and Comparative Literature

The term notional literature, world literature, and comparative literature are three terms which closely related each other, whether viewed from historical perspective or comparative literature. The study of comparative literature cannot neglect the role of National Literature and World Literature. In another word, the existence of various National Literatures cause World Literature to appear, meanwhile World Literature is prerequisite for the study of comparative literature.¹⁹²

National Literature generally is always defined as literary works of the country. Whereas the country here pressured on political understanding, namely political boundary made as border line of the literature.¹⁹³

Warren and Wellek (1997) state that World Literature is masterpieces or exalted works.¹⁹⁴ This definition is in line with Aldridge (1969) stating that World Literature is great book or world masterpieces, namely as great works' individuals in the world of literature.¹⁹⁵ The other definition of World Literature stated by Kasim (1996) is that World Literature is the history of world literature. So in this study, literature was investigated one by one based on geographical and language criteria.¹⁹⁶ The important thing to be underlined is that the study of World Literature does not necessarily connecting one literary works to another or relating one literary work with historical or cultural tradition. World literature is not the study of relationship between one National Literature with another.

¹⁹¹ See [189], p.23.

¹⁹² Razali Kasim. Sastra Bandingan Ruang Lingkup dan Metode. Medan. USU Press.1996, p. 11.

¹⁹³ See [192] p. 11

¹⁹⁴ Rene Wellek and Auntin Warren. Theory of Literature. New York. Harcourt, Brace, Javanovich. 1997, p. 49

¹⁹⁵ Ibid

¹⁹⁶ See [192] p. 13.

World Literature is not identical with Comparative Literature, although both of them same as study of literature which pass the limitation of National Literature. The argumentation that states that world literature as noble works make clear separation line with comparative literature. That is why the noble works in World literature cannot be obtained and determined in short time. It needs long time to obtain them.¹⁹⁷

Sector of Comparative Literature

Weisstein (1973) divides comparative literature into three areas;

1. Comparative literary history

Comparative literary history is the comparison between one literary history with another.

2. Comparative literary criticism

Comparative literary criticism is the comparison between one literary criticism with another

3. Comparative literary theory.

Comparative literary theory is the comparison between one literary theory with another.¹⁹⁸

Characteristic of Comparative Literary Study

1. The study has characteristics of comparative

2. The study has characteristics of history

3. The study has characteristics of theory

4. The study has characteristics of interdisciplinary¹⁹⁹

Area of Comparative Literary Study

Areas which become the focus of comparative literary study are:

1. Theme and motive, include:

a) Work of thinking

b) Characterization image

c) Plot, episode, and setting

d) Expressions, topic

¹⁹⁷ Ibid

¹⁹⁸ See p189], p. 10.

¹⁹⁹ See [192], p. 28.

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2. Genre and form
3. Movement and generation
4. Relation of literary work with science of knowledge, religion/
trust, and art works²⁰⁰

²⁰⁰ See [192], p. 59

CHAPTER 10

Literary Cyber

Literary Cyber In Details

Literary cyber have begun popular for not too long time. This term have spread since 2011 when internet culture began uproar in Indonesia. Literary cyber presents as if anything happens have struck a big gong literary world. In this situation, literary researchers begin to perforate that direction, literary critic begin to react to the trend, and essay writer begin to aware of the situation. It means that, the presence of cyber-literature is capable to knock on the doors of literary observer whom almost locked.²⁰¹

The development of technologies of communication was making literary cyber apparently more developed. Along with that, attentions of literary researcher apparently more bustle to look for what is happening and what will happen in literary cyber era. That problems lead to basic question: did literary cyber have established ethos like books and magazines literature? Moreover, what is engendering in the appearing of literary cyber? There are some assumptions about literary cyber; starting from the positive to the negative assumptions, like does literary cyber as innovative penetration will make misunder-

²⁰¹ Suwardi Endraswara. Metodologi Penelitian Sastra; Epistemologi, Model, Teori dan Aplikasi. 2003, p.182.

standing or confusion? This is important to be written, because some people assume that cyber-literature just a little work of jobless people. This assumption is painful, because literary researchers are burdened on task to investigate literary cybercommunity themselves deeper.²⁰²

The term literary cyber can be traced from its origin word. "Cyber" in English does not stand alone, but bunched with another word like cyberspace, cybernetic, and cybernetics. Cyberspace means space (consist of computer) which link each other to make a culture in their circle. Cybernetic means process of using computer. Cybernetics means refer to automatic reins system, whether in computer system (electronic) or net's nerve. It can be concluded that literary cyber is literary activity which exploits computer or internet.²⁰³

The emergence of literary cyber served certain reality for literary researcher. Minimumally they will be sucked up in writer's tradition. Because literary cyber movement all at once needs skill in using the Internet, not all writers are capable on it. Only those who update the development of globalization are interested in cyber-literature. The writers who still trade on old tradition, use manual type machine, hand writing, and simple computer, of course not rush about to use the internet. In this case, their works result not in form of literary cyber, but in form of mold and copy literature. Literary cyber is persistent with skill and development of technology of communication. Literary cyber creates new communities in literature, namely literary cyber community.²⁰⁴

Writers are interest to do literary cyber for some reasons. Firstly, it might because they want to have new model of creativity and leave boring old tradition. They consider that literary cyber is charming new field. Doing cyber-literature will needs a longing and more struggle to be creative. Their competitiveness is also still limited, so that whatever their work will more and more avow their existence.

Secondly, the writers want to get popularity. Through literary cyber which is in limited community, the writers can easily get popu-

²⁰² Ibid

²⁰³ Ibid

²⁰⁴ See [201], p. 183

larity, and they do not need to pass special graduation ceremony. The writer's name will rise and famous in whole of cyber net immediately.

Thirdly, some of them are casually playing internet for the shake of entertainment; they want to release their self from printing literature's prison. They assume that printing literature is too hegemonic. Each publisher has strategy; there is corrupt system in it so that not all of beginners' work will be considered meet the demands. That is why literary cyber will be interesting enticement. It will be field to break down the existing literary system which is systematically not conducive.

For some reason above, literary researcher can explore so far the reason of cyber writers. This study requires models of specific literary study. When the researchers are interested in background of the writers of literary cyber, then may borrow model of study of literary sociology and literary psychology. When the researchers are interested in utilization of current communication, the researcher may use postcolonial study. But when the researchers are dealing with strange texts of literary cyber, which is difficult to be approached by using traditional model, the researcher may use deconstruction, and so on.²⁰⁵

In short, literary cyber is still largely open-ended for researchers. It depends on what the researchers want to do. It can be understood that it is not methodology, but "a region of study". Literary cyber is area of study, not a "point of view". As area of study, literary cyber always serves unique phenomenon, and creativity. That is why this field appertains most up-to-date knowledges, that utilization of the new research model is significant.²⁰⁶

Freedom of Experiment

Literary cyber, in fact is able to absolve the writers' imagination to create experiments as they wish. In this media, there is no "creativity prison", as printing literature which too stiff. As a consequence, literary cyber creates wilder and longer odyssey. This was done by Afrizal Malna. In fact, he creates form of literary work that

²⁰⁵ Ibid

²⁰⁶ See [201], p.184

different from those of Dorothea Rosa Herliany or the others. He precisely shows poetry by the title "Poetry Box" which is decorated with a sort of installation describing Malna sitting on closet of water. While there is a chair in front of him, in confronting position.²⁰⁷

Although has not been categorized as "masterpiece", The giant experiment Malna's will never published in writing literature (*Sastra Koran*). Because "Sastra Koran" is autocratic publishing, it often muzzles writers. So, when Ahmadun Y Herfanda argues that cyber-literature may throw "*Sastra Koran*" into trash, which has been so hegemonic; we need more frequent presentation and re-socialization, "Sastra Koran" is not eternally true. When Maman S Mahayana questioned whether the deepness of literary cyberis presumably genuine? As newly emergence community, identity and quality of cyber-literature of course will not immediately clear. However, to identify ones as poets, man of letters, writers, critics, essayists, and etc. are the area of readers, not the others.²⁰⁸

Presumably, the presence of literary cyber will be always interesting for everyone. For literary researcher, endeavoring literary cyber is an adherent effort. The grandeur of acrobatic writers precisely will serve unique phenomenon for the literary researcher. Not only information of technical problem used by them is more interesting, but also the the case of democratizations of literary cyber communities which have drawn public attention. Editors who work on virtual publications are supposed to have more struggle due to excessive works and uncertain financial support. But this is precisely become interesting phenomenon. The democratization of literary cyber, namely from, by, and for themselves, more and more convincing to the literary researchers. The model of this literary buffet in fact broke down the hegemonic system of "the regime of *Sastra Koran*", which have become decent to for decades. So as the creative work ethos of the writer who rack of conventional grip in working, will be the important consideration for the literary researcher.²⁰⁹

It is imperative for the researcher reveal grandeur which round the literary cyber, especially when compared to other medias. For

²⁰⁷ See [201], p.186

²⁰⁸ Ibid

²⁰⁹ Ibid

the media like Magazine, it was recognized by Budianta et al that all of sides who were related with reproduction and production of literature will very determine the development of literature. Moreover, publishing institution of printed literature which protects the literature will influence toward literary condition. It is clear that printing publishings clearly make obstacle to curb and censor literary works which were considered to be not good or do not appropriate for and endanger the society. On this basis, literary cyber communities likely become the writers' penetration, in order to not burden the working system.²¹⁰

However, literary cyber is a very demanding areas of study for researcher. In prediction, literary cyber will exist forward, and may be will more and more contextual in our future society. Moreover, when similar things were anaesthetize the universal that more people spend time using the Internet, of course literary cyber will be more legible. It means that literary cyber *is* not only becoming consumption of frustrated people; rather it is able to penetrate world's elitism.

When the last possibility is materialized, the literary researcher will be significantly busier. We have to be aware of the effort to rein the quality of literary cyber, that is becoming mysterious possibilities. In the enlightenment discourse, it will be new enlightenment of literary world. This is important things to be revealed by researchers. The next prediction is that literary cyberis will be a new regime.²¹¹

²¹⁰ Ibid

²¹¹ See [201], p.188

CHAPTER 11

Literature in Education

Literature in Education

As we know that philosophically education is divided into two regions, namely humanism region and academic region. That is why education is different from learning. Education has a larger meaning than learning, education is not just the activity of transferring knowledge but also the activity of promoting value and changing behaviors. Literature is one of the important parts in education because literature teaches humanism. Some experts in education also link to the contribution of linguistic and literate competence to participatory in a given society. Moreover they also have positive contribution to cultural understanding, ethical development of the individual, and wider general education in terms of the development of the virtue or perhaps more critical citizens. Literature also was estimated as one of the instruments of humanity, and how we could live better as human beings.²¹²

Cox (in Hall, 2005) identifies that there are five famous reasons for teaching language by using literary concepts. The first reason is 'personal growth' view, this is focus on the child and emphasizes the relationship between language and learning of child individually,

²¹² Geoff Hall. *Literature in Language Education*. 2005, p. 39.

and the role of literature in developing children's imaginative and aesthetic lives. The second reason is 'cross-curricular' view that focuses on the child's education as a whole (it means that all teachers of language and other subjects have responsibility to help children with the language demand of different subjects on the school curriculum, otherwise areas of the curriculum may be closed to them). In this way, language is both subject and medium of instruction. Third reason is 'adult needs' view, this is deal with the responsibility of language teachers to prepare children for the language demands of adult life, including the workplace, in a fast changing world; so that children need to deal with day to day demands of spoken language and print; they also need writing skills to communicate clearly, appropriately, and effectively. The fourth reason is 'cultural heritage' view, the responsibility of school to lead children to an appreciation of works of literature widely regarded as the finest in the language which are includes 'birth right', pleasures, and quality of life. Then fifth reason is 'cultural analysis' view, can help towards a critical understanding of the world and cultural environment. Children need to learn about the processes by which meanings are conveyed, and about the ways in which print and other media carry values ('demystification').²¹³

Language, Literature, and Education

Does literature have a language of its own, perhaps rather unrepresentative of, or rather different from ordinary language (e.g. old-fashioned, obscure, pretentious, and generally 'difficult')? The simple answer to this old question is "no". There is nothing uniquely different about the language of literature. But a fuller answer will reveal why the language to be found in literary texts is often particularly interesting for language learners.

This is a well-researched area, and some issues and conclusions are already relatively well defined, though ongoing research, particularly in corpus linguistics, is also opening up fascinating new dimensions of the topic.

²¹³ See [212], p. 40.

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- there is no clear and obvious literary/non-literary divide to be defined on strictly linguistic principles;
- literary language cuts across dichotomies like spoken/ written (oral/ literate) and formal/ informal;
- creativity may be a larger category than the literary, and with more explanatory power across both literary and everyday discourses;
- it is now recognized that discourse types such as metaphor or narrative are central to all language use, whether literary, professional or everyday spoken interactions;
- Literature, especially modern literature, is a kind of unusual writing, perhaps distinctively, tolerant of linguistic variety, including incorporation of many features of spoken language.

Paradoxically, the study of literary language has indirectly provoked a better understanding of language and language use as a whole. Just as diverse areas of descriptive linguistics, cognitive linguistics and discourse analysis have unexpectedly shown us the pervasively poetic and creative nature of everyday language use. Far from a peripheral concern, in sum, language used in literature is in many ways central to understanding language and language use in more general terms. Literature is made of, from and with ordinary language, which is itself already surprisingly literary. In so far as literature exists as an identifiable linguistic phenomenon, independence of readers and contexts of reading 'literariness' is a matter of degree rather than kind.

Common sense nevertheless traditionally opposes stereotype of 'literary' language to ordinary language. Literary language in this view is flowery (or, more positively, 'elevated'), unusually figurative, often old-fashioned and difficult to understand, and indirect (for example, 'symbolic'); all in all totally unlike the language we use and encounter in everyday life. Our prototype of literary language is perhaps obscure modernist poetry. Where everyday language is used to exchange information, we tend to think that literary language has designs on our souls and deals with metaphysical ideas or ethical dilemmas. Readers and teachers of literature will recognize a limited validity to these kinds of charges. Those who resist the introduc-

tion of literary texts into language learning classrooms have often relied on such characterizations of literary language, as have those who wish to preserve their own literary turf. Those who advocate literature in language classrooms need to be able to offer an informed response to these charges of linguistic irrelevance and inappropriate difficulty.

Literary Curriculum

The Literary curriculum links to the teaching and learning of literature and how Literature has contribution in arranging curriculum in educational construction. While Literature has not always been a school or college subject in the timetable, to be studied through appropriate anthologies and syllabuses of 'classic' authors and texts and examined at the end of the course with grades assigned. Reading for pleasure or out of curiosity and private study pre-dated and will no doubt go on long after literature has been disestablished from the educational curriculum or changed out of all recognition.

Related in the teaching and learning in literature, Classic literature (in Greek and Latin) was already central to European education when in the nineteenth century growing nationalist interests and wider numbers entering and continuing education began to lead to emphasis on the importance of national literatures in the official national language being taught. The discipline which came to be known as English Literature developed recognizably through the nineteenth century, first in India and the imperial colonies, and then in the decision and organization of 'useful' reading and learning for women and working men. This occurrence will drive some questions such as; what was to be studied? How and why? How did the subject to be known as Literature emerge to meet these questions? These are questions which still concern teachers as much as policy-makers today, even though answers evolve over time, and though, too, these issues have been given more attention to date in L1 situations than in contexts where literature is seen as a route to, intrinsic to, or even as the culminating and point of second language acquisition.²¹⁴

²¹⁴ See [212], p. 41-42

The Origin and Evolution of Modern Schooled Literay Study

Literature that defined as subject of study in the modern era was seen by the governors and missionaries who instituted it as moral and religious training for, and sometimes even as a last defense against, the threatening 'masses'. This threatening "masses" were becoming more powerful in advanced industrial and national world orders with the coming of degrees of democracy and growing literacy requirements, increasingly enshrined in obligatory state education system. Literature would offer values and moral training in an age which seemed increasingly need them. Any teacher or lecturer will immediately recognize, of course, that classroom makes real what students do with the literature given to them. In this case, it might be possible to radically depart from the best intention of curriculum planners like Collins: the idea of a 'canon' approved literary texts and authors of particular value, like (very like) a body of approved religious writings, developed in the nineteenth century as questions of which books exactly to teach became more urgent with growing numbers of literature students and growing demands on the teachers or lecturer of literature.

Literature was also offered, of course, in genuine response to real demands for intelligent and engaging reading matter on the part of the more intellectual working classes and middle class women with leisure and income. For this case, Palmer (1965), for example takes the emergence of 'English Studies' in the nineteenth century out of a tradition of 'Rhetoric' especially in the Scottish Universities and 'Belles Lettres' to intellectual respectability (see Crawford 1992 on Scottish origins). Others (notably Viswanathan 1989) have shown important colonial origins of the subject in the British Empire, especially in India. I turn first to the domestic UK developments, though we will need to return more directly to both postcolonial perspectives and, in closing the chapter, to rhetoric, a concern with the construction and contexts of texts (not privileging literature unduly), in many ways close to the ideas of language as discourse already elaborated, which some believe is newly relevant for English today ('rhetoricians' include Eagleton 1996; Andrews 1992; Berlin 1996; Scholes 1998).

Any 'canon' or literary syllabus will represent writings of particular value for particular group with particular purposes at a particular point in time (Eagleton 1996). One notion of literature has traditionally been of 'fine writing', offering models of correct or Standard English, however odd or untenable that might seem in the light of Chapter 1, in which oral, non-standard and vernacular forms were identified as salient characteristics of modern literature. Certainly, with a growing nationalist pride in the vernacular through the eighteenth century, along with the spectacular expansion of the British Empire, it became more respectable for gentlemen to study English, as in other European nationalistic contexts through the nineteenth century (Doyle, 1989).

Women quickly came to dominate English numerically as students as the subject established at British universities in the early twentieth century, though the teachers remained, and largely remain male, especially at higher levels. 'By the 1880s, English studies were expanding rapidly, but the expansion was only lateral, within the lower levels of the academic hierarchy' (Palmer 1965: 64). As the study of rhetoric fell out of fashion, the philological study of Old English (as it was termed) tended to replace it as the 'language' element of an 'English' degree. The seeds were planted for the later split of English into 'lang.' and 'lit.' studies (to be exacerbated further by the post-Chomskyan 1960s rise of linguistics), with little to say to each other. The moral and cultural interests of the newcomer Literature were increasingly at odds with drier 'scientific' linguistic interests. Men like Matthew Arnold or Churton Collins, associated with the founding of English Studies, looked to literature to broaden horizons, to teach tolerance as well as taste and the 'education of the emotions'. From the later nineteenth century the state was increasingly central to the study of English in Britain and overseas, as in the case of Matthew Arnold, and literature was conceived as useful reading, especially to inculcate proper (middle-class) feelings and sensitivities in those who could not otherwise be relied on to possess them. The content and aims of the L1 literature and 'English' curriculum is today still much discussed and always controversial, usually under the headings of 'canon' and 'classics', and the challenges to these mounted by feminism, post colonialism and other contemporary realignments. Should the

classics be studied? Exclusively or are they no longer relevant enough to the interests of contemporary students?²¹⁵

Literature in Second Language Acquisition

Literature is too often viewed by the second language educator as a source of activities, as 'material', with too little concern for the wider curricular issues which can help us understand what is going on when a student reads (or fails to read) literature. Both foreign language teaching and communicative language teaching have often missed (different) learning opportunities in using literature in ways which fail to coordinate the literary and the linguistic. Broadly speaking:

- Literature is typically used in more traditional ways in university foreign language education. 'Literariness' is emphasized and linguistic elements underplayed;
- in second language teaching situations, where language is required more immediately for communication, and at lower schooling levels, literature is more likely to be integrated into a communicative curriculum, where language issues are focused on and 'difficult' or distracting literary features are played down;
- It follows that better balanced and better integrated approaches may have much to offer.

The ascendancy and then historical centrality of literature to language teaching is best researched to date for first language learners of national languages and literatures, in particular of English in the U.K. The insights gained into English language and literature teaching in India by Viswanathan was overlooked by the earlier more ethnocentric British research. Claims made at the Centre for L1 learners have often been repeated uncritically. Certain claims are typically made for the value of literature, in all kinds of contexts, for language learners:

Literature in Cultural Studies

Before we discuss more about literature, discourse, and culture, firstly we will be directed to the question namely what relationships are the relationship among language, literature and culture?

²¹⁵ See [212], p. 40

Literature, language and culture have always been seen as interrelated in various ways. This section explores current ideas of culture as discourse because they offer a way into better understanding and investigation of these relations, both in and out of classrooms, for students as well as their teachers.²¹⁶ Culture is increasingly understood in dynamic terms, constructed interactively between people, continuously, particularly through language use.

Related to cultural studies, culture is understood as below

- 'Culture is a conversation' (Raymond Williams)
- 'Culture is a verb' (Street)
- 'To understand is to know how to go on' (Wittgenstein)

Culture is a historically transmitted semiotic network constructed by humans and which allows them to develop, communicate and perpetuate their knowledge about and attitudes towards life.²¹⁷ Literature was first conceived and taught as offering a privileged and prestigious access to distinct national 'cultures' and languages. Literature in education is increasingly conceived and practiced today as some variety of cultural studies, where culture is now thought of as hybrid, contested and in constant reconstruction, and significantly linguistic in its workings. Similarly, language acquisition is increasingly fruitfully viewed as participation under constraints in new cultures. Together, these new perspectives on literature as culture and language learning as a form of cultural and linguistic negotiation (or struggle) open up new vistas on what learners could usefully be doing in their literature lessons, whether in first or second language situations. Once again, I find it convenient to use L1 versus L2 (foreign language) distinctions, but readers need to ask themselves how well they hold, and where they become unhelpful and problematic.

A reformulated literature as discourse studies sees literary study as necessarily engaging with questions of language and culture in wider social uses. Certainly, cultural studies and literary studies, as suggested above, have moved closer in recent years in the West, in both higher education and at lower levels of English teaching.

²¹⁶ See [212], p.66

²¹⁷ C. Geertz. *The Interpretation of Cultures: Selected Essays*. London: Hutchinson. 1975, p. 89

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Easthope's (1991) was broadly indicative of concerns and methodologies to come, in studying interrelations between high canonical and popular literary texts, film, and even comic strips.²¹⁸ In this section I show how an understanding of culture as linguistic processes, movements and exchanges, as represented most obviously by linguistic anthropology, furthers a view of literature as culture, which could offer valuable purchase to the student, before turning most precisely, in the final section of the chapter, to traditional and emerging views of literature as culture in second language teaching and learning, which forward-looking action research could develop further skill.

²¹⁸Antony Easthope. *Literary Into Cultural Study*. United States. Routledge. 1991

CHAPTER 12

The World Popular Men of Letters

This chapter provides some lists of world popular man of letters, their works, and their achievement. It aims to inform students so that they know some of popular man of letter in the world. In this section will explain some popular men of letters in the world their works from old to recent period. The names of them is written base on alphabets sequence:

A

Abdullah bin Abdul Kadir (1796-1854), popular writer and Malay literature reformer literary works. His novel's works such as: *Autobiografi Hikayat Abdullah* (1849-1843), *Kisah Pelayaran Abdullah* (1838-1839).

Abe, Kobo (1924-1993), novelist, short story writer, poet and stage actor, photographer and composer of Japan Literary works. His novel's works such as: *Kabe S. Karuma shi no hanzai* (Kejahatan S. Karuma), was received prestigious Akutagawa prize, *Suna no onna* (was translated into English as *Woman in the Dunes*).

Achebe, Chinua (1930-), Nigeria's popular writer. Literary works: His novels' works such as: *Things Fall Apart* (1958), *No Longer at Ease* (1960), *Arrow of God* (1964), *A Man of the People* (1966).

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Ali Ahmed Said, Syria Rebel poet who carry Lebanon citizenship since 1961. Literary Works: Some of his poetries' works such as: *Sajak-Sajak Awal* (1957), *Dedaunan Dihembus Angin* (1958), *Darah Adonis* (1971), *Kitab Lima Puisi* (1980), *Perubahan Sang Kekasih* (1982), *Seandainya Laut Bisa Tidur* (2003)

Agnon, Shmuel Yosef (1888-1970), Jewish's writer, the winner of Nobel literary prize 1966 together with Nelly Sachs. Literary Works: 1) *Agunot* (Para Istri Yang Terabaikan), short story; 2) *Temol Shilshom* (Kemarin dan Hari Sebelumnya),

Alisjahbana, Sutan Takdir (1908 –1994)), an Indonesian's pioneer's of *Pujangga Baru* (The New Literature) man of letter. Literary Works: Some of his novels such as: *Mulai Tak Putus Dirundung Malang* (1929), *Diam yang Tak Kunjung Padam* (1932), *Layar Terkembang* (1937), *Anak Perawan di Sarang Penyamun* (1941), *Tebaran Mega* (1955), *Grotta Azzurra* (1970), *Kalah dan Menang* (1980), and *Perempuan di Persimpangan Zaman*.²¹⁹²²⁰

Akhmatova, Anna (1889-1966), a great world poet from Odessa, Ukraina. Literary Works:

Some of his poetries's works such as: *Malam* (1912), *Rosario* (1914), *Lagu Kematian* (1987).

Akutagawa, Ryunosuke (1892-1927), Japan's popular writer, short story writer and novelist, his name was eternaled as a prestigious prize's name in Japan. Literary Works: His works in the form of short story and novel, suchas: *Rashomon*, short story and *Kappa* (1922), novel:

Some of his short novels were translated into various languages: *Tembakau dan Iblis*, *Kutu dan Tabir Neraka*.

Aleixandre, Vicente (1898-1984), Spanish poet, winner of literary prize's Nobel in 1977. Literary Works: His poetries's works such as: *Batas* (1928), *Kehancuran dan Cinta* (1933), was received National lite-

²¹⁹ Budi Darma. *Modern Literature of ASEAN*. Jakarta: ASEAN Committee Culture and Information. 2000, p.32.

²²⁰ Burton Raffel. *Development of Modern Indonesian Poetry* (2nd ed.). Albany, NY: State University of New York Press, 1968, p.333.

rary prize and *Sonido de la guerra* (1978).

Alexie, Sherman (1966-), United States of America's writers Indian's generation who grows in a reservation place Indian's people, novelist, short story writer, and poet. Literary Works:

Some of his novels' works are: *Reservation Blues* (1994), *Indian Killer* (1998), *The Toughest Indian in the World* (2000), and one film *Smoke Signals* (1998), was received award as popular Sundance film's festival.

Ali, Tariq (1943-), writer, novelist, play director, politic journal's editor *The New Left Review* from Lahore, Pakistan then study in Oxford University. Literary Works: Some of his novels: *Shadows of Pomegranate Tree* (1922) was translated into Bahasa Indonesia as *Bayang-Bayang Pohon Delima* (2006), and some languages then received San Clemente del Instituto Rosalia Del Castro Prize for fiction book that foreign language that publish in Spanish 1994, *The Book of Saladin* (1998) was translated into Bahasa Indonesia as *Kitab Salahudin* (2006), *The Stone Woman* (1999) was translated into Bahasa Indonesia as *Perempuan Batu* (2006), *A Sultan in Palermo* (2005) was translated into Bahasa Indonesia as *Seorang Sultan di Palermo* (2006), *Redemption* (1991), *Fear of Mirrors* (1998), *Inside the Revolution* (1978), *The Clash of Fundamentalism: Crusades, Jihad, and Modernity* (2002), and *Street Fighting Year: An Autobiography of the Sixties* (new edition publish in 2005).

Alighieri, Dante (1265-1321), popular Italian poet who has big influence on the next generation and avowed largely as one of the biggest writer in world literary history. Literary Works: His poetries' works, such as: *La Divina Comedia* (start was been written since 1307 and finished not long before his death), A Long Epic Poetry which consist of three part (*Inferno, Purgatorio, and Paradiso*), *La Vita Nuova* (1292), and *De Monarchia*

Allende, Isabel (1942-), popular novelist of Latin America. Literary Works: Some of his novel's work: *di Cile, La casa de los espíritus* (1982; *The House of the Spiritus*, 1985), *De amor y de sombra* (1984; *Of Love and Shadows*, 1987), *Eva Luna* (1987), *Hija de la Fortuna* (1999; *Daughter of Fortune*, 1999), *Retrato en sepia* (2002; *Portrait in Sepia*, 2002), *Ciudad de las bestias* (2002; *City of the Beasts*, 2002), *Cuentos de Eva Luna* (1990; *The Stories of Eva Luna*, 1991), *Paula* (1994), *Mi país inventado: Un paseo*

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nostalgico por Chile (2003; *My Invented Country: A Nostalgic Journey Through Chile*, 2003), and *Zorro* (2005).

Amado, Jorge (1912-2000), the most popular Brazil's writer. Literary Works: His novel's works: *Terras do sem fim* (1944) was translated into Bahasa Indonesia as *Negeri Liar, Gabriela, cravo e canela* (1958) was translated into Bahasa Indonesia as *Cengkeh dan Kayu Manis*, *Os velhos marinheiros* (1960) was translated into Bahasa Indonesia as *Pelaut Pulang Kampung*, *Os pastores da noite* (1964) was translated into Bahasa Indonesia as *Para Gembala Malam*, and *Dona Flore seus dois moridos* (1966) was translated into Bahasa Indonesia as *Dona Flor dan Kedua Suaminya*.

Anderson, Sherwood (1876-1941), the most popular short story writer of United States of America, the winner of Nobel Prize in 1919. Literary Works:

Some of his novels: *Winesburg, Ohio* (1919), and *Death in the Woods and Others Stories* (1933).

Andrec, Ivo (1892-1975), Yugoslavia novelist from Bosnia, the winner of Nobel Prize's Nobel in 1919. Literary Works: Some of his novels' works: *Nemiri* (1919) was translated into Bahasa Indonesia as *Kecemasan*, *Put Alije Djerzeleza* (1920) was translated into Bahasa Indonesia as *Perjalanan Alija Djerzelez*, *Pripovetke* (1924, 1931, and 1936) was translated into Bahasa Indonesia as *Kumpulan Cerita*, *Na Drini cuprija* (1945) was translated into Bahasa Indonesia as *Jembatan Sungai Drina*, *Travnickahronika* (1945) was translated into Bahasa Indonesia as *Kisah Dari Bosnia*, *Gospodjija* (1945) was translated into Bahasa Indonesia as *Perempuan Dari Sarajevo*, *Nove privoteke* (1948) was translated into Bahasa Indonesia as *Kisah-kisah Baru*, *Prokleta avlija* (1954) was translated into Bahasa Indonesia as *Sarang Iblis*, *Lica* (1960) was translated into Bahasa Indonesia as *Wajah-Wajah*, and *Zapisi o Goji* (1961) was translated into Bahasa Indonesia as *Catatan-Catatan tentang Goya*

Angelou, Maya (1928-) a woman black skin who as popular United States of America man of letter, writer of poetry and biography. Literary Works: Some of her autobiography such as: *I know Why the*

Caged Bird Sing (1970), *Gather Together in My Name* (1974), *Singin' and Swingin' and Getting Merry like Christmas* (1976), *The Heart of a Woman* (1981), *All God's Children Need Travelling*, and *Shaker, Why Don't You Sing?* (1983).

Anwar, Chairil (1922–1949), an Indonesian famous poet and member of the “1945 generation” of writers. He is estimated to have written 96 works, including 70 individual poems. Literary Works: He wrote 75 poems, 7 pieces of prose, and 3 poetry collections. He also translated 10 poems and 4 pieces of prose. The majority of Anwar's original poems are included in his collections: *Deru Campur Debu, Kerikil-Kerikil Tajam dan yang Terampas dan yang Putus* (both 1949), and *Tiga Menguak Takdir* (1950). In 1956 documentarian HB Jassin compiled most of Anwar's remaining works as *Chairil Anwar: Pelopor Angkatan 45*,²²¹ and in 1970 Burton Raffel published English translations of Anwar's original works as *The Complete Poetry and Prose of Chairil Anwar*. Best-known work, *Aku* (“Me”), was temporarily known as “Semangat” (“Spirit”) to avoid censorship based on themes of individuality.²²² Anwar possessed a passionate individualism, and the line “I want to live another thousand years” from “Aku” is often quoted. As the years passed, this individualism developed into a feeling of mortality and surrender; ultimately it is difficult, if not impossible, to identify a single theme which unites all of Anwar's work.²²³

Apollinaire, Guillaume (1880-1918), a French famous poet. Literary Works: Some of his poetries: *Alcools* (1913), and *Pentres cubistes* (1913)

Aristoteles (384-322 BM), Philosopher and Literary Critic from Old Greek. Literary Work: Aristotels popular's work is *Puitika*.

Asturias, Migual Angel (1899-1974), Left Man of letter Guetemala, the winner of Literary Nobel in 1967. Literary Works: Asturias novels' works such as: *El Señor Presidente* (1985) was translated into Bahasa Indonesia as *Tuan Presiden, Sien de alondra* (1949), *Viento fuerte* (1950) was translated into Bahasa Indonesia as *Angin Ribut*, its quotation was ever translated Ramadhan K.H. in *Literary Horizon's* magazine, and *Mulata de tal* (1963).

²²¹HB.Jassin.Chairil Anwar: Pelopor Angkatan '45 [Chairil Anwar: Figure of the '45 Generation]. Gunung Agung. 1968, p.5-7

²²² see [219], p. 78

²²³A.Teeuw. Sastra Baru Indonesia [New Indonesian Literature] (in Indonesian) 1. Ende: Nusa Indah. 1980.p. 204-206

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Arwood, Margaret (1939-), popular novelist and poet of Canadian and knowest by world. Literary Works: Her novels and poetries such as: *Surfacing* (1972), *Life Before Man* (1979), *The Handmaid's Tale* (1985), *Cat's Eye* (1988), *Alias Grace* (1996), and *Wilderness Tips* (1991).

Austen, Jane (1775-1817), one of the famous English novelists. Literary Works: Some of her novels' works: *Sense and Sensibility* (1811-1815), *Pride and Prejudice* (1813), *Mansfield Park* (1814), *Emma* (1816), and *Persuasion* (1818)²²⁴

B

Babel, Isaac (1894-1940), popular writer Jewish descent with complete name Isaac Emmnuilovich Babel. Literary Works: Babel's works such as: *Kavaleri Merah* (1923-1935), and *Autobiografis* (1925-1937).

Balzac, Honor de (1799-1850), a popular French writer in nineteenth century. Literary Works: Balzac's works such as: *La Comdia humaine*, *Eugnie Grandet* (1833), *Old Goriot* (1834), *Cousin Bette* (1846), *Keluarga Chouan* (1829), and *Fisiologi Pernikahan* (1829).

Bambara, Toni Cade (1931-1995), a black woman, feminism writer and activist civil right from United States of America (USA). Literary Works: Some of Bambara's works such as: *Gorilla My Love* (1972), *The Seabirds are Still Alive* (1977), and *The Salt Eaters* (1980).

Banville, John (1945-), a popular novelis from Irlandian. Literary Works: His novels' works: *Long Lankin* (1970), *Nightspaw* (1971), *Birchwood* (1973), *Doctor Copernicus* (1976), *Kepler* (1981), *The Newton Letter: An Interlude* (1982), *Mefisto* (1986), *The Book of Evidence* (1989), *Ghost* (1993), *Athena* (1995), *The Untouchable* (1997), *Eclipse* (2000), *Shroud* (2002), *Eclipse and Prague Pictures: Portrait of a City* (2003), and *The Sea* (2005) win Booker Prize 2005.

Baraka, Amiri (1943-) a controversial poet of United States of America who also performer, literary critic, and political activist. Literary Works: Baraka's poetries's works such as: *Preface to a Twenty-Volume Suicide Note* (1961), *The Slave* (1963), *The Toilet* (1963), *Blues People: Negro Music in White America* (1963), *The Moderns: An Anthology of New Writing in America* (1963), *Dutchman* (1964), *Arm Yrself or Harm*

²²⁴ Anton Kurnia. *Ensiklopedi Sastra Dunia*. Jakarta:Boekoe. 2006, p.1-15.

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Yrself(1968), *Black Fire: An Anthology of Afro-American Writing* (1968), *Confirmation: An Anthology of African-American Woman* (1983), win American Book Award from The Before Columbus Foundation, and *The Music: Reflections on Jazz and Blues* (1987).

Bash, guise name Matsuo Munefusa (1644-1694), a Japan's popular poet who judged as haiku master of japan's traditional poetry. Literary Works: Bash's works such as: *Oku-no-hosomichi* (1972) was translated into Bahasa Indonesia as *Jalan Sempit Ke Utara*.

Baudelaire, Charles (1821-1867), French's legendary poet. Literary Works: His works such as: *La Fanfarlo* (1847), *Les Fleurs du mal* (1857), and *Petits pomes en prose* (1869).

Beauvoir, Simone de (1908-1986), Philosoper and famous French man of letter.

Literary Works: Beauvoir's works such as: *The Mandarins* (received Prix Goncourt in 1954), *The Woman Destroyed* (was translated into Bahasa Indonesia as *Perempuan Yang Dihancurkan* (2003), *The Blood of Others* (1948), *She Come too Stayed* (1943), and *Memoirs of a Dutiful Daughter* (1958).

Beckett, Samuel (1906-1989), performer and novelist birth Dublin, Irlandian, receivedr of Literary Prize Nobel in 1969. Literary Works: His novels' works such as: *Murphy* (1938), *Molloy* (1951), *Molone Dies* (1951), *The Unnamable* (1953), *Watt* (1942-1944), *How It Is* (1961), *The Lost Ones* (1972). His Dramas's works such as: *Waiting for Godot* (1952), *Endgame* (1957), *Study on Marcel Proust work* (1931), *Krapp's last Tape* (1959), *Happy Days* (1961), *Film* (1969). His short stories's works such as: *Breath* (1966), *Lessness* (1970), *Stories and Text for Nothing* (1967), *No's Knife* (1967), *More Pricks than Kicks* (1970), *First Love and Other Short* (1974), *Poems* (1963), *Dream of Fair to Middling Women* (1932, published in 1992), *Eleuthria* (1947, published in 1995), *The Complete Short Prose* (1929-1989, edited by S.E. Gontarski in 1996).

Bei, Dao (1949-), a guise name from Zhao Zhenki, a Chinese eksil poet, was born in Beijng.

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Literary Works: Bei's poetries's works such as: *The August Sleepwalker* (1990), *Old Snow* (1991), *Forms of Distance* (1994), *Landscape Over Zero* (1995), *At the Sky's Edge: Poems 1991-1996* (1996), and *Unlock* (2000).

Bellow, Saul (1915-2005), a United States of America's popular writer Jewish generation, received of Literary Prize Nobel in 1976. Literary Works: Bellow's novels' works such as: *Dangling Man* (1944), *The Victim* (1947), *The Adventures of Augie March* (win National Book Award for fiction in 1954), *Seize the Day* (1956), *Henderson the Rain King* (1959), *Herzog* (1964), *Mosby's Memoirs and Other Stories* (1968), *Mr. Sammler's Planet* (1970), *Humboldt's Gift* (1975) received Pulitzer Prize in 1975, *To Jerusalem and Back: A Personal Account* (1976). His drama's works such as: *The Last Analysis* (1966), and *Under the Weather* (1966).

Benavente, Jacinto (1866-1954), with complete name Jacinto Benavente Y Martinez, A Spanish performer, winner of Literary Prize Nobel in 1922. Literary Works: His literary works are in the form of drama: *Cartas de mujeres* (1892-1893) was translated into Bahasa Indonesia as *Surat-Surat Para Perempuan*, *El nido ajeno* (1894) was translated into Bahasa Indonesia as *Sarang Lainnya*, *Gente conocida* (1896) was translated into Bahasa Indonesia as *Masyarakat Kelas Atas*, *Rosas de otoño* (1905) was translated into Bahasa Indonesia as *Mawar Musim Gugur*, *Señora ama* (1908) was translated into Bahasa Indonesia as *Nyonya Rumah*, *La Malquerida* (1913) was translated into Bahasa Indonesia as *Cinta Yang Salah*, *Los intereses creados* (1907) was translated into Bahasa Indonesia as *Serangkaian Ketertarikan*.

Bjørnson, Bjørnstjerne (1832-1910), with complete name Bjørnstjerne Martinus Bjørnson, received of Literary Prize Nobel in 1903. Literary Works: Some of Bjørnson's novels' works such as: *Morgenbladet* (1854), *Mellem Slagene* (1857) was translated into Bahasa Indonesia as *Di Antara Pertempuran*, *Magnhild* (1877), *kaptejn Mansana* (1879), *Det flager i byen og p havnen* (1884), and *P Guds veie* (1889).

Blok, Aleksandr (1880-1921), one of a biggest Russian poet. Literary Works: His poetries's works such as: *Stikhi o prekrasnoy dame* (1904) was translated into Bahasa Indonesia as *Puisi-Puisi Tentang Perempuan Cantik*, *Neznakomka* (1906) was translated into Bahasa Indonesia as *Perempuan Tak Dikenal*, and *Dvenadtsat* (1918) was translated into English as *The Twelve* (1920).

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Boccaccio, Giovanni (1313-1375), an Italian popular man of letters. Literary Works: His works in the form of novel and literary criticism book: *Decameron* (1348), and *Trattatelo in laude di Dante* (1351-1355).

Bll, Heinrich (1917-1985), a German novelist and short story writer, winner of Literary Prize Nobel in 1972. Literary Works: His short stories's works such as: *Der zur war pnktlich* (1949) was translated into Bahasa Indonesia as *Kereta Api Tiba Tepat Waktu*, *Billiard um halbzehn* (1959) was translated into Bahasa Indonesia as *Bermain Bola Sodok Jam Setengah Sepuluh*, *Die verlorene Ehre der Katharina Blum* (1974) was translated into Bahasa Indonesia as *Hilangnya Kehormatan Katharina Blum*, *Ansichten eines Clowns* (1988) was translated into Bahasa Indonesia as *Sang Badut*

Borges, Jorge Luis (1899-1986), one of the biggest men of letters Spanish language in the long history. Literary Works: His works such as: *Ficciones* (1945), *El Aleph* (1949), *El libro de arena* (1955) was translated into English language as *The Book of Sand*, *El hacedor* (1960) was translated into English language as *Dreamtiger*, *El libro de los seres imaginarios* (1969) was translated into English language as *The Book of Imaginary Beings*, *El informe de Brodie* (1970) was translated into English language as *Dr. Brodie's Report*, *Labyrinths* (1962), and *Otras inquisitiones* (1964) was translated into English language as *Other Inquisitiones*.

Brecht, Bertolt (1898-1956), a world famous poet and performer was born in Germany, theatre visionary, all at once important theatre personage in twentieth century. Literary Works:

Brecht's works such as: *Trommeln In Der Nacht* (1922), *Die Dreigroschenoper* (1922), *Die Massnahme* (1930), and *Also Die* (1942).

Breton, Andr (1896-1966), a French poet and literary critic, leader of Dadaism and Surrealism movement. Literary Works: His works such as: *Nadja* (1928), and *Selected Poems* (1948) was translated into English language in 1969.

Breytenbach, Breyten (1939-), a South African, poet and painter. Literary Works: His works such as: *Mouiroir: Mirrornotes of a Novel* (1983), *The True Confessions of an Albino Terrorist* (1984), and *Return to Paradise* (1993).

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Broch, Hermann (1886-1951), an Australia novelist who writes in Germany Language. Literary Work: Broch works such as: *Der Tod des Vergil* (1946).

Brodsky, Joseph (1940-), a world famous poet, receivedr Literary Prize Nobel. Literary Works: Brodsky works such as: *To Ukraine: Selected Poems* (1988) was translated into English language as *Kepada Uraina*, and *Watermark* (1992), essays's anthology.

Bront, Emily (1818-1848), an English woman of letter. Literary Work: Her works such as: *Wuthering Heights* (1847).

Buck, Pearl S. (1892-1973), with complete name Pearl Sydenstricker Buck, United Stated of America's writer, winner of Literary Prize Nobel in 1938. Literary Works: Buck works such as; *The Good Earth* (1931), *Dragonseed* (1942), *East Wind, West Wind* (1950), *The Rainbow* (1976), *God's Men* (1977), *Letter From Peking* (1990), and *Dragon Seed* (1995)

Bulgakov, Mikhail (1891-1940), a Rusian man of letter. Literary Works: His novels' works such as: *Pengawal Putih* (1925), and *Sang Tuan dan Margarita* (1928).

Benin, Ivan (1870-1953), with complete name Ivan Alekseyevich Bunin, a Rusian writer, winner of Literary Prize Nobel in 1933. Literary Works: His novels' works such as: *Sukhodl* (1911-1912), *Mtina lyubv* (1924-1925), and *Vospominaniya*.

Burroughs, William S. (1914-1997), with complete name William Seward Burroughs, United Stated of America's writer. Literary Works: His works such as: *Junky* (1953), and *Naked Lunch* (1959).

Byatt, A.S. (1936-), with complete name Antonio Susan Byatt, an England writer, winner of Literary Prize Nobel in 1990 through Possesion's novel. Literary Works: Some of his novel's works such as: *Shadow of a Sun* (1964), *The Birgin in the Garden* (1978), *Still Life* (1985), *Babel Tower* (1996), *Possesion* (1990), *Angels and Insects* (1992), and *The Biographer's Tale* (2000).²²⁵

²²⁵ See [224], p. 15-33.

C

Cabrera Infante, Guillermo (1929-), a Cuba's man of letter. Literary Works: Some of his works such as: *Tiga Harimau Terperangkap* (1965), and *Neraka Infate (Infante's Inferno, 1984)*.

Calvino, Italo (1923-1985) short story writer, novelist, journalist who was being avowed by the world as one of the most important Italian man of letter in the twentieth century. Literary Works: Some of Calvino's short stories such as: *Il sentiero dei nidi di ragno* (1947), *Ultimo viene il corvo* (1949), *Il visconte dimezzato* (1952), *Il barone rampante* (1957), *Il cavaliere inesistente* (1959), *La citta invisibili* (1972), *Il castello dei destini incrociati* (1973), and *Seuna notte d'inverno un viaggiatore* (1979)

Camus, Albert (1913-1960), a French famous man of letter, novelist who received of Literary Prize Nobel 1957. Literary Works: Camus works such as: *L'tanger* (1942) was translated into English language as *The Strenger* and Bahasa Indonesia as *Orang asing*, *La peste* (1947) was translated into English language as *The Plague* and Bahasa Indonesia as *Sampar*, *L'exilet le royaume* (1957) was translated into English language as *Exile and the Kingdom* and Bahasa Indonesia as *Pengasingan dan Kerajaan*, *Le mythe de Sisyphe* (1942) was translated into English language as *The Myth of Sisyphus* and Bahasa Indonesia as *Mitos Sisifus*, *L'homme rvolt* (1951) was translated into English language as *The Rebel* and Bahasa Indonesia as *Pemberontakan*

Canetti, Elias (1905-1994), receivedr of Literary Prize Nobel 1981, an English writer was born in Bulgarium who grow up in Swiss, German, and Austria. Literary Work: Canetti works in the form of novel such as: *Auto de F* (1939).

Capek, Karel (1890-1938), one of most important writer from Czechoslovakia in the twentieth century. Literary Works: His works such as: *R.U.R (Rossum's Universal Robots)* (1920), drama, some works translated by Teguh Asmar, *Wabah dan Skandal Halisek*.

Capote, Truman (1924-1984), United Stated of America's writer. Literary Works: His novels such as: *In Cold Blood* (1966), *Other Voices, Other Rooms* (1948), *Breakfast at Tiffany's* (1958), and *Answered Prayers* (1986).

Carey, Peter (1943-) the most popular Astrian's writer. Literary Works: His works in the form of short story and novel such as short

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story: *The Fat Man in History* (1974), *War Crimes* (1979), novels: *Oscar and Lucinda* (1988), novel (its quotation was translated into Bahasa Indonesia), *True History of the Kelly Gang* (2001), *Ned Kelly* (1855-1880), *Bliss* (1981), *Illywhacker* (1985), *The Tax Inspector* (1991), *The Unusual Life of Tristram Smith* (1994), *Jack Maggs* (1998), *My Life as a Fake* (2003), novel (was translated into Bahasa Indonesia, *The Big Bazoohley* (1995), *Theft: A Love Story* (2006).

Carter, Angela (1940-1992), English writer, magic realism hoister and erotic fairy tales which develop from folklore and mythology. Literary Works: His short stories' works such as: *The Sadeian Woman* (1979), *Fireworks* (1979), *The Magic Toyshop* (1967), *The Bloody Chambe* (1979), and *Night at the Circus* (1984).

Carver, Raymond (1938-1988), a popular writer of United States of America, short story writer and poet. Literary Works: His works such as: *Will You Please be Quiet?* (1976), *What We Talk About When We Talk About Love* (1981), and *Elephant* (1988).

Cather, Willa (1873-1947), a writer of United States of America, winner of Pulitzer Prize in 1922. Literary Works: His works such as: *O Pioneers!* (1913), *My Antonia* (1918), *One of Ours's* (1922) and *Death Comes for the Archbishop* (1927).

Cela, Camilo Jos (1916-2002), a Spanish short story writer and novelist, winner of Literay Prize Nobel 1989. Literary Works: His literary works such as: *La Familia de Pascual Duarte* (1942) was translated into Bahasa Indonesia as *Keluarga Pascual Duarte* (1996), *La Colmena* (1951), nove, was translated In the United States of America as *Keluarga The Hive* (1954) *Mazurca para dos muertos* (1948) was translated into English language as *Mazurka for Two Dead Men* (1992).

Celan, Paul (1920-19700, Europe poet birth from Rumania who then stayed in Paris and writes some works in Germany language. Literary Works: His poetries's works such as: *Celan* (1947), *Mohn und Gedaechtnis* (1960) was received Georg Burchner Prize.

Cervantes, Miguel de (157-1916), with complete name Migual de Carvantes Saavedra, a Spanish most legendaris writer, most influential novelist in his period. Literary Works: His works such as: *La Galatea* (1585), and *Don Quixite* (1605).

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Chaucer, Geoffrey (1343-1400), An English poet in the middle century. Literary Work: Chaucer's works such as: *The Canterbury Tales* (after 1387).

Chekhov, Anton (1860-1904), with complete name Anton Pavlovich Chekhov, a popular short story writer and performer from Russian. Literary Works: His some drama's scripts was translated into English language: *The Bear* (1888), *The Marriage* (1888), *The Wedding* (1889), *The Cherry Orchard* (1896), and *Uncle Vanya* (1902), Some short stories was translated into Bahasa Indonesia: *Pengakuan* (2004), and *Ruang Inap No. 6* (2004).

Cisneros, Sandra (1954-), a United States of America's writer from Mexico inherit, a most popular writer from Latin generation in America, short story writer, essays writer, poet and novelist. Literary Works: His works in the form of novel and short story such as: *The House on Mangoe Street* (1984), and *Woman Hollering Greek* (1991).

Coelho, Paulo (1947-), A popular writer from Brazil and this time writes in Portuguese language. Literary Works: His literary works such as: *O alquimista* (1998), novel, was translated into English language as *The Alchemist* (1993), *Na margem do rio Piedra eu sentei e chorei* (1996), was translated into English language as *By The River I Sat Down and Wept*, *La quinta montaña* (1998), novel, was translated into English language as *The Fifth Mountain*, *Veronika decide morrer* (1988), was translated into English language as *Veronika Decide to Die* (1999), *O demônio e a Srta. Prym* (2000) was translated into English language as *The Devil and Miss Prym*, and *As Valkrias* (1992) was translated into English language as *The Valkyries* (1995).

Coetzee, J.M. (1943-), with complete name John Maxwell Coetzee, received Literary Prize Nobel in 2003. Literary Works: Some of Coetzee's works such as: *Life and Times of Michael K* (1983), *Disgrace* (1999) was translated into English language (2005), *Waiting for the Barbarian* (1980) was translated into English language as *Jeritan Hati Nurani*, *Age of Iron* (1990), *The Master of Petersburg* (1994), and *The Elizabeth Costello* (2003).

Colette (1873-1954), with complete name Sidonie-Gabrielle Colette, is French short story writer and novelist. Literary Works: Some of Colette's works in the form of short novel, such as: *Claudine at School*

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(1990), *Claudine in Paris* (1901), *Claudine and Anie* (1903), and *Gigi* (1944).

Conrad, Joseph (1857-1924), a Polishman's man of writer. Literary Works: Some of his works such as: *Almayer's Folly*, *Heart of Darkness* (1899), *Lord Jim* (1900), *The Secret Sharer* (1910), *Under Western Eyes* (1911), and *The Shadow-Line* (1917).

Cortzar, Julio (1914-1984), a popular short story writer and novelist from Argentina. Literary Works: His anthology of short stories: *Bestiario*, *Final del juego*, *Las armas secretas*, and *Octaedro*, his novel: *Rayuela* (1963) was translated into English language as *Hopscotch* (1966).

Cunnigham, Michael (1952-), United States of America's writer, growth in California and now life in New York. Literary Works: Some of his novel's such as: *A Home at the End of the World* (1990), *The Hours* (1999), was received Pulitzer Prize, and *Flesh and Blood* (1995).²²⁶

D

Damono, Sapardi Djoko (1940), an Indonesian poet known for lyrical poems, and who is widely regarded as the pioneer of lyrical poetry in Indonesia.²²⁷ He also received some awards such as: *The Jakarta Arts Council Literary Award in 1984*, *The SEA Write Award in 1986*, and *The Achmad Bakrie Award for Literature in 2003*.^{228,229} Literary Works: Some of his poems such as: *Duka-Mu Abadi (Your Eternal Sorrow)*. Bandung: Jeihan, 1969, *Akuarium*. Jakarta: Puisi Indonesia, 1974, *Mata Pisau (Blade)*. Jakarta: Balai Pustaka, 1974, *Perahu Kertas (Paper Boat)*. Jakarta, Balai Pustaka, 1983, *Sihir Hujan (Rain Doctor)*. Kuala Lumpur: Dewan Bahasa dan Pustaka, 1983, *Kesusastaan Indonesia Modern: Beberapa Catatan*, Jakarta: Gramedia, 1983, *Arloji*, Jakarta, *H.B. Jassin 70 Tahun*, Jakarta: Gramedia, 1987, *Suddenly the Night*, Jakarta: Lontar Foundation, 1988, *Hujan Bulan Juni: Pilihan Sajak*, Jakarta: Grasindo, 1994, *Politik Ideologi dan Sastra Hibrida*, Jakarta: Pabelan Jayakarta, 1999, *Ayat-Ayat Api*, Jakarta: Pustaka Firdaus, 2000, *Arloji (Wristwatch)*, 2000, *Mata Jendela (The Window's Eye)*,

²²⁶ See [224], p. 33-48.

²²⁷ Thee, Marcel (25 May 2009). "Sapardi Changes His Tune 40 Years On". The Jakarta Globe. Retrieved 30 December 2010.

²²⁸ see [219], p. 35

²²⁹ Amini, Hasif (11 March 2010). "Sapardi Djoko Damono". Poetry International Web. Retrieved 16 December 2011.

2001, *Ada Berita Apa Hari Ini, Den Sastro?* (*What's the News Today, Den Sastro?*), 2002, and *Before Dawn*, 2005. While his fictions such as: *Pengarang Telah Mati* (*The Author is Dead*), 2001 and *Membunuh Orang Gila* (*To Kill a Madman*), 2003.

Dangor, Achmat (1948-), a poet and prose writer from North Africa. Literary Works: Some of his works such as: novels: *Waiting for Leila* (1978) win Mofolo-Plomer Prize, *Kafka's Curse: A Novella and Three Other Stories* (1997) received Literray Prize, *The Z Town Trilogy* (1989), and *Bitter Fruit* (1004). His drama's work: *Majiet* (1986). His poetries works: *Buldozzer* (1983) and *Private Voices* (1992) received Prize from BBC.

Daro, Ruben (1867-1916), a big poet from Nikaragua, pioner of Modernismo ideology in Literary Latin America in the end of nineteenth century. Literary Works: His poetries such as: *Azul* (1888), poetry and others literray works which influence poets in his period and the next.

Darma, Budi (1937), he is often described as one of Indonesia's most influential writers. Literary Works: In 1983 Budi wrote the novel, *Olenka*. It was his first work, inspired by a woman he met while studying at Bloomington. The title was taken from a collection of short stories by Anton Chekov.²³⁰ Although set in America, the novel remains steadfastly Indonesian in its use of Javanese wordplay to tell the story of an amorous plight of a young man with Olenka, the female heroine. Budi has explained his reasons for his choice of style as being due to his firm belief that a writer will never lose his or her roots, no matter how distanced from their place of birth.²³¹ The novel was published by Balai Pustaka and went on to win several awards including the Jakarta Art Institute Literary award and the S.E.A. Write Award (Southeast Asian Write award).^[6] "Olenka" has been reprinted several times, the most recent reprinting coincided with the Indonesian Book Festival in Senayan, Central Jakarta in 2009.²³² Although *Olenka* is his best known work, Budi is also the

²³⁰Dina Indrasafitri (26 July 2009). "Welcome back 'Olenka'". The Jakarta Post. Retrieved 23 March 2012.

²³¹ Ibid

²³² Ibid

author of several novels, a number of collections of short stories and essays.²³³Prior to writing *Olenka*, he published an anthology of eight short stories, called *Orang-orang Bloomington* (Bloomington People) (published 1980)²³⁴ After *Olenka*, he wrote the novels *Rafilus*, published in 1988, and *Ny. Talis*, published in 1996.²³⁵As at 2010, Budi Darma has authored over 38 works, many of which are available in translation worldwide.

Darwish, Mahmoud (1942-), one of famous poet from palestina this time. Literary Works: His poetries mirror struggle which done during colonial period, his works not just admired in Arabic, but also in the entire world.

Defoe, Daniel (1660-1731), an English Legendary writer. Literary Works: Some of his novels' works such as: *Moll Flanders* (1912), *Robinson Crusoe* (1719), and *A Journal of the Plague Year* (1922).

Deledda, Grazia (1875-1936), an Italian woman writer, winner of Literary Prize Nobel in 1926. Literary Works: Some of her novels' works such as: *Fior di Sardegna* (1892), *Elias Portol* (1903) was translated into various languages, *La casa del poeta* (1930) was translated into Bahasa Indonesia as *Rumah Sang Penyair*, *Sole d'estate* (1933) was translated into Bahasa Indonesia as *Matahari Musim Panas*, *Il paese del vento* (1931), novel, was translated into Bahasa Indonesia as *Negeri Angin*, *Posmortem: Cosima* (1937), and *Il cedro di Libano* (1939).

Desai, Anita (1937-), a writer woman German-India generation who grow up in India. Literary Works: Some of her novels such as: *Fasting, Feasting* (1999) win Booker Prize, *Baumgartner's Bombay* (1988), *Fire on the Mountain* (1977), *Clear Light of Day* (1980), *In Custody* (1984), *Journey to Ithaca* (1955), and *Diamond in Dust* (2000).

Dickens, Charles (1812-1870), a popular English man of letter, he also as novelist. Literary Works: Some of his novels' works: *Pickwick Papers* (1836-1837), *Oliver Twist* (1837-1839),

Nicholas Nickleby (1838-1839), *The Old Curiosity Shop* (140-1841), *A Christmas Carol* (1843), *David Copperfield* (1849-1850), *Black House* (1852-

²³³"Budi Darma". Goodreads. 2012. Retrieved 29 March 2012.

²³⁴ Ibid

²³⁵ Ibid

1953), *Tale of Two Cities* (1859), *Great Expectations* (1860-1861), and *Our Mutual Friend* (1864-1865).

Dickinson, Emily (1830-1886), a popular poet of United States of America (USA). Literary Works: A few of Dickinson's poems appeared in Samuel Bowles' *Springfield Republican* between 1858 and 1868. They were published anonymously and heavily edited, with conventionalized punctuation and formal titles.²³⁶ The first poem, "Nobody knows this little rose", may have been published without Dickinson's permission.²³⁷ The *Republican* also published "A narrow Fellow in the Grass" as "The Snake", "Safe in their Alabaster Chambers—" as "The Sleeping", and "Blazing in the Gold and quenching in Purple" as "Sunset".²³⁸²³⁹ The poem "I taste a liquor never brewed—" is an example of the edited versions; the last two lines in the first stanza were completely rewritten.²⁴⁰

Djebar, Assia (1936-), a woman writer from Aljazair and play director of film who known because her works which criticize women life in north-Africa Islamic society. Literary Works: Some of his works in the form of novel, drama and poetry. Novels: *La Soif* (1957) was translated into English language as *The Mishief* (1958), *Les impatientes* (1959) was translated into Bahasa Indonesia as *Orang-orang yang tak Sabar*, *Lesenfants du nouveau monde* (1962) was translated into Bahasa Indonesia as *Burung-Burung Murai yang Lugu*, *Femmes d' Alger dans leur appartement* (1980) was translated into English language as *Woman of Aliers in Their Apartement* (1992), *L'amour, la fantasia* (1985) was translated into English language as *Fantasia: An Algerian Cavalcade* (1985), *Ombre sultane* (1987) was translated into English language as *A Sister to Scheherezade* (1989), *Loin de Medine: filles d'Ismael* (1991) was translated into Bahasa Indonesia as *Jauh Dari Madinah*, *Vaste est la prison* (1995) was translated into English language as *So Vast the Prison* (1999), and *Le Blanc de l'Algerie* (1995) was translated into English language as *Algerian White* (2002). Drama: *Rouge l'aube*

²³⁶Helen McNeil. Emily Dickinson. London: Virago Press. 1986, p.33

²³⁷ Alfred Habegger. My Wars Are Laid Away in Books: The Life of Emily Dickinson. New York: Random House 2001, p. 389.

²³⁸ Thomas W. Ford. Heaven Beguiles the Tired: Death in the Poetry of Emily Dickinson. University of Alabama Press. 1966, p. 32.

²³⁹Cynthia Griffin Wolff. Emily Dickinson. New York. Alfred A. Knopf. 1986, p.245.

²⁴⁰ Ibid

(1960), drama, novel, was translated into Bahasa Indonesia as *Fajar Merah*. Poetry: *Poemspour l'Algerie heureuse* (1969) was translated into Bahasa Indonesia as *Puisi Untuk Orang Aljazair Yang Bahagia*, Some films script: *La nouba des femmes de Mont Chenoua* (1979) was translated into Bahasa Indonesia as *Festival Para Perempuan di Gunung Chenoua*. *La Zerda et les chants de l'oubli* (1982) film, was translated into Bahasa Indonesia as *Zerda atau Nyanyian Pelupaan*.

Donne, John (1572-1631), a popular English man of letter who was born in London. Literary Works: Some of his poetris such as: *Satires* (1590), *Songs and Sonnets* (1590), *Divine Poems* (1607), *Pseudo-Martyr* (1610), and *Devotions upon Emergent Occasions* (1624).

Dostoesvsky, Fyodor (1821-1881), a pupular Rusian man of letter. Literary Works: Some of his novels such as: *Note from Underground* (1863), *The Gambler* (1867), *Crime and Punishment* (1867), *The Idiot* (1871-1872), *Demons* (1871-1872), and *The Brothers Karamazov* (1871-1872).

Drakulic, Slavenka (1949-), a woman's writer who Kroasia's inherit. Literary Works: Some of Drakulic's novels such as: *Hologram Ketakutan* (1989), *Seandainya Aku Tak Berada Di Sana* (1999), and *Kulit Palam* (1989).

Dumas, Alexandre (1802-1870), a French legendary novelist. Literary Works: His novels' works such as: *The Three Musketeers*, *English translation* (1844), *Twenty Years After* (1845), *The Man in the Iron Mask* (1846), *The Vicomte de Bragelonne* (1850), *The Court of Monte Cristo* (1844), *Antony* (1831), *La Tour de Nelse (Menara Nelse, 1832)*, *Catherine Howard* (1834), and *L'Alchemiste* (1839).

Duras, Marguerite (1914-1996), a French popular novelist, received of Prix Goncourt in 1984. Literary Works: His novels' works such as: *La Vie Tranquille* (1943), *Un barrage contre le Pasifique* (1950), *Moderato contabile* (1958), *L'amant* (1984) win of Prix Goncourt, *La pluie d'et* (1990) and *Yann Andrea Steiner* (1992).²⁴¹

E

Echegaray, Jos (1832-1916), with complete name Jos Echegaray Eizaguirre, performer and statesman from Spanish, winner of Literary

²⁴¹See[213], p.48-56.

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Prize Nobel 1904. Literary Works: Some of his drama's works in English translation: *Madman or Saint* (1976), *The World and His Wife* (1881), and *Mariana* (1892).

Eco, Umberto (1932-), an Italian writer, literary criticism and semiotic study writer. Literary Works: Some of Eco's works such as: *Diario Minimo* (1959-1961), *Il Costume Di Casa* (1973), *Dalla Periferia Dell'impero* (1977), *How to Travel with a Salmon* (199), *Nome della Rose* (1980) was translated into English language as *The Name of the Rose* (1983), *Il Pendolo Di Foucault* (1988) was translated into Bahasa Indonesia as *Pendulum Foucault*, *L'isola Del Giorno Prima* (1995) was translated into Bahasa Indonesia as *Pulau Sehari Lampau*, *Baudolino* (2000), *The Name of the Rose* (2003), and *Baudolino* (2006).

Ehrenburg, Ilya (1891-19670, with complete name Ilya Grigorievich Ehrenburg, a popular Russian novelist who also as journalist. Literary Works: Some of Ehrenburg's works such as: *Padeniye Parizha* (1942) was translated into English language as *The Fall of Paris* (1943), *Burya* (1947) received Stalin Prize, was translated into English language as *The Storm* (1949), *Deviaty val* (1951-1952) was translated into English language as *The Ninth Wave* (1955), *Neobychaynyye khozhdeniya Khulio Khurenito i yego uchenikov* (1922) was translated into English language as *Extraordinary Adventures of Julio Jurenito and His Disciples* (1930), and *Ottepel'* (1954).

Eliot, George (1819-1880), an English novelist woman, with sure name Mary Ann Evans. Literary Works: Some of Eliot novels' works such as: *Silas Marner* (1861), *The Mill on the Floss* (1860), *Middlemarch, a Study of Provincial Life* (1871-1872), *Adam Bede* (1959), and *Daniel Deronda* (1876).

Eliot, T.S. (1888-1965), with complete name Thomas Stearns Eliot, a popular English man's letter was born of United States of America, winner of Literary Prize Nobel in 1948. Literary Works: Eliot poetries's works such as: *Prufock and Other Observations* (1917), *The Waste Land* (1922), *Wednesday* (1930), and *Four Quartets* (1943). Some of literary criticism's books such as: *The Sacred Wood* (1920), *The Use of Poetry and the Use of Criticism* (1933), *After Strange Gods* (1934), and *Notes Towards the Definition of Culture* (1940).

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Emecheta, Buchi (1944-), a Nigerian novelist who stayed in England. Literary Works: Some of Emecheta's novels such as: *In the Ditch* (1972), *Second Class Citizen* (1974), *The Slave Girl* (1977), *The Joys of Motherhood* (1979), and *Double Yoke* (1982).

Endo, Shusaku (1923), a Japan popular novelist. Literary Works: Some of Endo's novles such as: *The Girl I Left Behind* (1963), *Foreign Studies* (1965), *Silence* (1966), *The Samurai* (1980), and *Shiroihito* (1955) was received Akutagawa Literary Prize.

Esquivel, Laura (1950-), a Mexico novelist woman. Literary Works: Some of her novels such as: *Como agua para chocolate* (1990) was translated into English language as *Like Water for Chocolate* (1993), was translated into Bahasa Indonesia (2005), and *Ley del amor*, was translated into English language as *The Law of Love* (1996).²⁴²

F

Farah, Nuruddin (1945-), a Somalia novelist. Literary Works: Some of Farah's novels such as: *Variations on the Theme of an African Dictatorship* (1979-1983), *Blood in the Sun* (1986-1998), *Maps* (1986), *Gifts* (1993), and *Secrets* (1998).

Fariduddin, Attar (1145-1221), with complete name Fariduddin Muhammad ibn Ibrahim Attar, a popular mystical poet who was born of Rusia. Literary Works: *Mantiq al-Tayr*, was translated into Bahasa Indonesia as *Muyawarah Burung* and *Tadzkirat al-Awliya*, was translated into Bahasa Indonesia as *Warisan Para Auliya*.

Falkner, William (1897-1962), was borned as William Cuthbert Falkner, one of a famous United States of America's writer, winner of Literary Prize Nobel in 1949. Literary Works: Some of Falkner's novels such as: *Soldiers' Pay* (1929), *The Sound and the Fury* (1929), *Soldier's Pay* (1926), *Sartoris* (1929), *As I Lay Dying* (1930), *Light in August* (1932), *Absalom! Absalom!* (1936), *The Unvanquished* (1938), *Instruder in the Dust* (1948), *A Fable* (1954), novel, win Pulitzer Prize and National Book Award (1955). *The Town* (1957) (1957), *The Mansion* (1959), and *The Reivers* (1962) received Pulitzer Prize in 1963. Some of films script: *To Have and Have Not* (1944), and *The Big Sleep* (1946).

²⁴²See[213], p. 56-61.

Firdausi, or Abu Al-Qosim Firdausi (around 940-1020), a Persian famous poet who in West called as Homer from Persian. Literary Works: His epic poetries such as: *Shah nameh* (1010) was translated into Bahasa Indonesia as *Kitab Para raja*, and *Ysuf dan Zuleika*.

Fitzgerald, F. Scott (1896-1940), with complete name Francis Scott Fitzgerald, a famous writer from United States of America (USA). Literary Works: Some of his novels such as: *The Side of Paradise* (1920), *The Great Gatsby* (1925), *Tender is the Night* (1934), and *The Last Tycoon* (1941), novel, was translated into Bahasa Indonesia as *Orang Kaya* (1950), Short story's anthology: *The Diamond as Big as the Ritz* (1920-1937).

Faubert, Gustave (1821-1880), a French famous writer. Literary Works: Some of faubert's novels such as: *Madame Bovary* (1857) was translated into Bahasa Indonesia as *Nyonya Bovary* (190), *L'education sentimentale* (1869), and *Salambo* (1862).

Fo, Dario (1926-), an Italian famous performer, winner of Literary Prize nobel in 1997. Literary Work: One of these, *Gli arcangeli non giocano al flipper* (Archangels Don't Play Pinball), brought Fo and Rame national and, later, international recognition, It would be the first Fo play to be performed outside Italy — in Yugoslavia, Poland, the Netherlands, Sweden and Spain.²⁴³ Some of his works was translated into Bahasa Indonesia, such as *Anarkis Itu Mati Kebetulan*.

France, Anatole (1844-1924), a French man of letter, winner of Literary Prize Nobel in 1921.

Literary Works: His novels works such as: *Le Crime de Sylvestre Bonnard* (1881), *Les Dieux ont soif* (1912), and *La Revolte des anges* (1914), while his literary criticism booksuch as: *La Vie litteraire* (1888-1892). His antholgy's complete works publish in volume's twenty fifth.

Frost, Robert (1874-1963), a famous poet of United States of America (USA). Literary Works: *Some of Frost 's poetries such as: My Butterfly* (1894), *A Boy's Will* (1915), *North of Boston* (1915), *New Hampshire* (1923), *A Further Range* (1936), *From Snow to Snow* (1936), *A Witness*

²⁴³Tony Mitchell. Dario Fo: People's Court Jester (Updated and Expanded). London: Methuen, 1999, p.65

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Tree (1942), *Steeple Bush* (1947), and *In the Clearing* (1962), *Stopping by Woods on a Snowy Evening* (1978), and *Spring Pools* (1983).²⁴⁴

Fuentes, Carlos (1928-), one of popular Latin America's man of letter. Literary Works: Some of Fuentes's novels such as: *La muerte de Artemio Cruz* (1962), *Cambio del piel* (1967), *Terra nostra* (1975), *El gringo viejo* (1985) was translated into English language as *The Old Gringo* (1985), filmed by Luis Puenzo's play director, *Diana, o, la cazaroda solitaria* (1994), and *Crystal Frontier* (1998). His short story's anthology: *Los das enmascarados* (1954).²⁴⁵

G

Galsworthy, John (1867-1933), an English writer, novelist, short story writer, and performer, winner of Literary Prize Nobel in 1932. Literary Works: His works such as *The Forsyte Saga's* novel and some short stories was translated into Bahasa Indonesia entitled *Pertemuan* (2004).

Gao Xingjian (1940-), A China's man of letter who stayed in French, winner of Literary Prize Nobel in 2000. Literary Works: Some of his novels such as: *Lingshan*, novel, was translated into Bahasa Indonesia as *Gunung Jiwa* (2002), received Prix du Nouvel An Chinois Prize (1997), and *Le Livre d'un homme seul*, novel, was win of Literary Prize Nobel in 2000.

Garcia Lorca, Federico (1899-1936), the most important Spanish ballad poet and performer in the twentieth century. Literary Works: Some of his dramas such as: *Impresiones y Viajes* (1919), *El Maleficio de la mariposa* (1920), *Bodas de sangre* (1933), *Yerma* (1934), and *La Casa de Bernarda Alba* (1936). His poetries such as: *Libro de poemas* (1921) and *Romancero Gitano* (1928).

Garca Mrquez, Gabriel (1928-), a Colombia's writer, his works was translated more than thirty languages, he as one of popular world man of letter, winner of Literary Prize Nobel in 1982. Literary Works: Some of novels such as: *coronelno tiene quien le escriba* (1958) was translated into English language as *No One Writes to the Colonel* (1968),

²⁴⁴ Elaine Barry, compiler, Robert Frost on Writing, Rutgers University Press, 1973.

²⁴⁵ See [224], p. 61-67.

Cien años de soledad (1967) was translated into English language as *One Hundred Years of Solitude* (1970) as a popular novel in world of contemporary literature, *El otoño del patriarca* (1975) was translated into English language as *The Autumn of the Patriarch* (1976), *Cronica de una muerte anunciada* (1981) was translated into English language as *Cronicle of a Death Foretold* (1983), *El amor es los tiempos del clera* (1985) was translated into English language as *Love in the Time of Cholera* (1988), *El general en su laberinto* (1989) was translated into English language as *The General of His Labyrinth* (1990), *Del amor y otros demonios* (1994) was translated into English language as *Of Love and Other Demons* (1995), and *Noticia de un secuestro* (1996), novel, was translated into English language as *News of a Kidnapping* (1997). Whereas his autobiography such as: *Vivir para contarla* (2002), was translated into English language as *Living to Tell the Tale* (2003).

Genet, Jean (1910-1986), French controversial's writer. Literary Works: Genet novels such as: *Notre Dame des fleurs* (1943) was translated into English language as *Our Lady of the Flowers* (1963), *le journal du voleur* (1949) was translated into English language as *The Thief's Journal* (1961), *Miracle de la rose* (1946) was translated into English language *The Miracle of the Rose* (1965), *Pompes funbres* (1947) was translated into English language *Funeral Rites* (1969). His dramas's works such as: *Les bonnes* (1947) was translated into English language as *The Maids* (1954), *Houte surveillance* (1949) was translated into English language *Deathwatch* (1954), *Le balcon* (1956) was translated into English language *The Balcony* (1958), *Les negres* (1958) was translated into English language as *The Blacks* (1960), *Les paravents* (1961) was translated into English language as *The Screens* (1962), one of drama was translated into Bahasa Indonesia in the book of *Orang-orang Negro* (2001).

Gibran, Kahlil (1883-1931), A famous Libanon poet, philosopher, artist. He writes in Arabic and English, and also as an influential man of letter in his period. Literary Works: Gibran poetries such as: *Al-'Ajnihah al-mutakassirah* (1912) was translated into Bahasa Indonesia as *Sayap-Sayap Patah* and English language as *The Broken Wings*, *Al-Musiqah* (1905) was translated into Bahasa Indonesia as *Musik*, *Ara'is al-Muruj* (1906) was translated into Bahasa Indonesia as

Bidadari Lembah and English language as *Nymphs of the Vallley*, *Al-Arwah Al-Mutamaridah* (1908) was translated into English language as *Spirits Rebellious* (1946), *The Madman* (1918), *Al-'Awasyf* (1920), *Al-Badayi 'Wa l-tarayif* (1923), *The Prophet* (1923), *Sand and Foam* (1926), *Jesus the Son of Man*, and *The Earth Gods* (1931).

Gide, Andr (1869-1951), a French man of letter, winner of Literary Prize Nobel in 1947. Literary Works: Gide's essay such as: *The Immoralist* (1902). Gide's novels such as: *La Porte troite* (1909) was translated into English language as *Straits is the Gate*, *La symphonie pastorale* (1919) was translated into English language as *The Pastorial Symphony*, was filmed in 1947, *If it Die* (1920), novel, translated into English language in 1935, *The Counterfeiters* (1926) translated into English language in 1928, *Voyage au Cango* (1927), *Retour du Tchad* (1927), and *Return from the U.S.S.R.* (1936). His drama's works such as: *Le roi Candaule* (1901), and *Sal* (1903).

Ginsberg, Allen (1926-1997), a famous poet of United States of America (USA). Literary Work: Ginsberg poetry's such as: *Howl* (1965) was translated more than twenty languages Goethe, Johann Wolfgang von (1749-1832), a German legenday man of letter, politician, lawyer, theatre manager, philosopher and scientist. Literary Works: Goethe's poetries such as: *Egmont*, *Iphigenie in Tourist*, and *Faust*. Whereas his dramas such as: *The Apprenticeship of Wilhelm Minster* (1796), and *The Sorrows of Young Werter* (1796), drama, was translated into Bahasa Indonesia as *Kesedihan Pemuda Werter*.

Gogol, Nikolai (1809-1952), a famous Rusia man of letter, short story writer and novelist. Literary Works: Some of Gogol's novels such as: *Taras Bulba* (1834), *Mirograd* (1935), *Arabesques* (1935), *Revizor* (1836) was translated into English language as *The Inspector*, *General Dead Souls* (1842) with original title *Myortviye Dusyi*, an unfinished novel which be a pioneer of realism of modern Rusia.

Golding, William (1911-1993), an English writer, head master, lecturer, thethre actor, sailor, and musician, he is winner of Literary Prize Nobel in 1983. Literary Works: Golding's novels such as: *Lord of the Flies* (1954), and *Rites of Passage* (1980) received Booker Prize.

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Gordimer, Nadine (1923-), a famous writer of south Africa, novelist, short story writer, essay writer. receivedr Booker Prize in 1974, W.H. Smith Literary Award in 1961, James Tait Black Memorial Prize in 1971, Literary Grand Aigle d'Or Prize from Paris, Premio Malaparte from Italia in 1985, Nelly Sachs Prize from German in 1986, Primo Levy Literary Award from Italia in 2002, and Mary McCarthy Award from United stated of America in 2003. Literary Works: Some of Gordimor's short stories: *The Conservationist*, received Booker Prize (1974), *Face to Face* (1949), *Not for Publication* (1965), *Friday's Footprint* (1960), *A Soldier's Embarnce* (1980), *Jump and Other Story*, and *Something Out There* Some of novels such as: *The Lying Days* (1953), *Six Feet of the Country* (1956), *A World of Strengers* (1958), *Friday's Footprint* (1960), *Occasion for Loving* (19630), *The Late Bourgeois World* (1966), *July's People* (1981), *A Sport Nature* (1987), *My Son's Story* (1990), *None to Accompany Me* (1994), and *The Pick-Up* (2001).

Gorky, Maxim (1868-1936), a Rusian revolutioner writer and pioneer of socialist realism ideology who his story life is contaversial. Literary Works: Autobiography's trilogy was translated in English languages: *My Chilhood* (1913), *My Apprenticeship* (1915), and *My Universities* (1921). His novels such as: *Foma Gordeyew* (1899), *The SmallTown Okurov* (1909), *The Life of Khozemyakin* (1910), and *The Artomonov Affair* (1925). *Some of Gorky's short stories was translated into Bahasa Indonesia, one of them is Ibunda which translated by Pramudya Ananta Toer in 1956, republished in 2000.*

Goytisoló, Juan (1931-), a Spanish famous writer who also as jurnalist. Literary Works: Novel's trilogy in English translation: *Marks of Identity* (1966), *Count Julian* (1870), and *Juan the Landless* (1975). Others novels such as: *After the Battle* (1983), *Virtues of the Solitary Bird* (1993), and *The Marx Family Saga* (1996).

Grass, Gunter (1927-), a Germany famous writer, winner of Literary Prize Nobel in 1999. Literary Works: Some of Grass novels such as: *Die Blechtrommel*, *The Tin Drum* (English Version) publish in German (1959), *Cat and Mouse* (1959), *Dog Years* (1959). All of three novels called as *Danzig Trilogy*.

Greene, Graham (1904-1991), a English popular novelist. Literary Works: Some of his novels such as: *Stamboul Train* (1935), *The Heart*

of the Matter (1948), *The End of the Affair* (1951) was translated into Bahasa Indonesia (2003), and *The Quiet American* (1955). Then film script: *The Third Man* (1950).

Guimares Rosa, Joo (1908-1967), a Brazil famous writer. Literary Works: His novels such as: *The Devil to Pay in the Backlands* (1956) was translated into English language (1963), considered as one of endless best literary works, *Kumpulan Sagarana* (1934) in Indonesian translation short story in Indonesian translation: *Catatan-Catatan dari Buenos Aires: Kumpulan Cerpen Amerika Latin* (1002).

Gunesakara, Romesh (1954-), a Srilanka writer who was been staye-
ded in London since 1972. Literary Works: Some of novels such as: *Reef* was nominated received Booker Prize and Fiction Prize in 1994, *Monkfish Mon* (1992), some books was translated into various languages, like Italia, German, French, Spanish, Dutch, Nerwegian, and Jewish. A short story was translated int Bahasa Indonesia, published in anthology *Anjing dari Titwal: Antologi Cerpen Asia* (2002).²⁴⁶

H

Hamsun, Knut (1859-1952), a Norwegian novelist, winner of Literary Prize Nobel in 1920.

Literary Works: Some of Hamsun's novels such as: *Sult* (1890), Some English translation's novels: *Mysteries* (1892), *Victoria* (1898), *Under the Autumn Star* (1906), *The Wanderer* (1909), *The Growth of the Soil* (1917), *Woman at the Pump* (1920), and *Vagabonds* (1927), two of novels was translated into Bahasa Indonesia: *Lapar* (1993) and *Pan* (1995).

Haceek, Jaroslav (1883-1923), a Praha famous writer, novelist and short story writer. Literary Works: Haceek's novel sch as: *The Good Soldier Schweik* (4 volumes, 1921-1923), novel, was translated into Bahasa Indonesia as *Prajurit Schweik*, while his short stories: *The Red Comissar* (1981), and *Little Stories by a Great Master* (1984).

Hauptmann, Gerhart (1862-1946), a famous Germany man of letter and performer, winner of Literary Prize Nobel in 1912. Literary Works: Some of his dramas such as: *Vor Sonnenaufgang* (1889), *Die Weber* (1892), *Der Biberpelz* (1893), *Florian Geyer* (1896), *Fuhrmann Henscel*

²⁴⁶ See [224], p. 67-80.

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(1898), *Rose Bernd* (1903), *Die Ratten* (1911), *Hanneles Himmelfahrt* (1893), *Die versunkene Glocke* (1896), *Griechischer Frhling* (1908), *Der Bogen des Odysseus* (1914), and *Atridentetralogie* (1948), while his novel such as *Der Ketzler von Soana* (1918) and his autobiography such as *Abenteuer meiner jugend* (1937).

Hawthorne, Nathaniel (1804-1864), a United States of America's writer. Literary Works: Hawthorne novel such as: *Fansawe* (1828), while his poetries such as: *Twice-Told Tales* (1837, renewed 1842), *The Scarlet Letter* (1850), *Moses from an Old Manse* (1842), and *The Snow Image* (1852).

Heaney, Seamus (1939-), an Irish poet, winner of Nobel Prize in 1995. Literary Works: Some of Heaney's poetries such as: *Death of a Naturalist* (1966), *Sweeney Astray* (1984), *Selected Poems 1966-1987* (1990), *The Spirit Level* (1996), *Opened Ground* (1999) prized as New York Times Notable Book of the Year and *Electrical Light* (2001), *Beowulf* (2000), adaptation on old epic poetry of English, Some poetries was translated into Indonesian language in book: *Impian Kecemburuan* (1998), Translate Laments's book: *Poems of Jan Kochanowski* (1995), while his literary criticism *The Redress of Poetry* (1995), and Translate Laments's book: *Poems of Jan Kochanowski* (1995), then essay anthology such as: *Homage to Robert Frost* (1996).

Hemingway, Ernest (1899-1961), with complete name Ernest Miller Hemingway, short story writer, novelist, poet, and drama script writer, received Nobel Prize in 1954. Literary Works: His short story and poetries's anthology: *Three Stories and Ten Poems* (1923). Some of his short stories such as: *A Farewell to Arms* (1929), *The Old Man and the Sea* (1952), *In Our Time* (1925), *Men Without Woman* (1927), and *Winner Take Nothing* (1933), while his novels such as *The Sun Also Rises* (1926), *Death in the Afternoon* (1932), *For Whom the Bell Tolls* (1940), and *A Moveable Feast* (1964), Some novel and short story's anthology was translated into Bahasa Indonesia: *Lelaki Tua dan Laut* (1973), and *Pertempuran Penghabisan* (1976), his memoirs such as: *A Moveable Feast* (1964), then his journalism work's anthology such as *By Line M Hemingway* (1967), and his novel such as *Salju Kalimantan* (1996).

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Henry, O. (1896-1910), an United States of America's short story writer. Literary Works: Some of his short stories such as: *The Heart of the West* (1907), *The Gentle Grafter* (1908), and Some short stories was translated into Bahasa Indonesia, such as: *Cerita Cinta: Antologi Cerpen Amerika* (2002).

Hesse, Hermann (1877-1946), a German man of letter, winner of Literary Prize Nobel in 1946. Literary Works: Hesse's novles such as: *Peter Camenzind* (1904), *Demian* (1919), *Siddhartha* (1922), *Steppenwolf* (1927), *Narcissus and Goldmund* (1930) was scored by New York Times as his best novel, *The Journey to the East* (1932), *Magister Ludi* (1943) leads him to received Literary Prize Nobel in 1946, then one of his short story was published in antholgy *Sungai Air Mata* (2001).

Hijuelos, Oscar (1951-), an United States of America's writer Kuba's inherit who was born and grew in New York. Literary Works: Some of his novels such as: *The Mambo Kings of Love* (1989), *Mr. Ives' Christmas* (1995), *The Fourteen Sister of Emilo Montez O'Brien* (1993), *Our House in the World*, and *Empress of the Splendid Season*.

Hikmat, Nazim (1902-1963), a Turkey famous poet who has left ideology. Literary Works: Some poetry's works translated into English language such as: *I Don't Know I Loved* (1975), *The Day Before Tomorrow* (1972), *The Moscow Syphony* (1970), and *Selected Poems* (1972).

Homer or Homerus (around 750 BM), an old Greek famous poet. Literary Works: His name was eternal because two of his works namely *The Illiad* and *The Odyssey*.²⁴⁷

Hugo, Victor (1802-1885), a French famous writer who assumed as leader of romanticism ideology. Literary Works: Hugos' dramas's works such as *Hernani* (1830), *Notre-Dame De Paris* (1831), and *Les Chatiments* (1853), while some of his novels such as: *Les Misrables* (1862), *Les Chansons Des Rues Et Des Bois* (1865), *Les Travailleurs De Lar Mer* (1866), then some novels was translated into Bahasa Indonesia such as: *Hilang Dalam Taufan* (1979), *Si Bungkok Dari Notre Dame* (2006), and *Les Misrables* (2006).

²⁴⁷Kirk, G.S. (1985). *The Iliad: A Commentary. Volume I: books 1-4*. Cambridge: Cambridge University Press. p. 116

Huxley, Aldous (1894-1963), an English famous writer. Literary Works: Some of Huxley's novels such as: *Brave New World* (1932), and *Island* (1962).²⁴⁸

I

Ibsen, Henrik (1828-1906), a Norwegian famous performer. Literary Works: His drama's work such as; *Loves Comedy* (1862), while some of works was translated into Bahasa Indonesia and also published in book form.

Ionesco, Eugene (1912-1994), a world famous performer who consider as the father of "absurd theatre". Literary Works: His drama's works: *The Lesson, The Bald Soprano, The Chairs* and *Rhinoceros*.

Iqbal, Mohammad (1873-1938), a Punjab famous poet, philosopher, and Islamic thinker. Literary Works: Some of Iqbal poetries such as: *Chand* (1901), *Shikwa, Jawab-e-Shikwa, Tarana-e-Milli, Bilad-e-Islamia, Wataniat, Muslim, Fatima Bint Abdullah, Tahzib-e-Hazir, Huzoor-e-Risalat Maab Meien, Khizr-e-Raah, Bang-e-Dara* (1929). His works in Persian language: *Asrar-e-khudi*, poetry, was translated into Bahasa Indonesia as *Rahasia Diri, Rumuz-e-Bekhudi, Payam-e-Mashriq, Javid Nama* was translated into Bahasa Indonesia as *Kidung Keabadian, Reconstruction of Religious Thoughts in Islam*, classic book was translated into various languages, Some of his works translated into Bahasa Indonesia, one of them *Kumpulan Sajak Iqbal: Pesan Kepada Bangsa-Bangsa Timur*.

Ishiguro, Kazuo (1954-), a famous English novelist was born in Japan, winner of Booker Prize 1989. Literary Works: Some of his novels such as: *A Pale View of Hills* (1982), *An Artist of the Floating World* (1986), *The Remains of the Day* (1989), and *Unconseled* (1995).²⁴⁹

J

Jalaluddin Rumi (1207-1273), an Old Persian legendary mystical poet. Literary Works: Some of his popular poetries such as: *Matsnawi*, and *Diwan Syamsi Tabriz*.

James, Henry (1843-1916), an English man of letter who was born in United Stated of America. Literary Works: Some of James's novels

²⁴⁸ See [224], p. 80-89.

²⁴⁹ See[224], p. 89-92.

such as: *The American* (1977), *The Wings of the Dove* (1902), *Washington Square* (1880), *The Portrait of A Lady* (1881), *The Turn of the Screw* (1898), *The Ambassadors* (1903), and *The Golden Bowl* (1904).

Jelinek, Elfriede (1946-), an Austria novelist, winner of Literary Prize Nobel in 2004. Literary Works: Jelinek poetries's anthoogy such as: *Lisas Schatten* (1967). Some of his novels: *Wir Sind Lockvoegel Baby* (1970) was translated into English language as *We Are Decoys, Baby!*, *Ein Unterhaltungsroom* (2000), *Die Klavierspielerin* (1983) was translated into Bahasa Indonesia (2006), *The Piano Teacher, Lust* (1989), *Michael: Ein Jugendbuch fr die Infantilgesellschaft* (1972), *Die Liebhaberinnen* (19750) was translated into English language as *Woman as Lovers* (1994), *Die Ausgesperreten* (1980) was translated into English language as *Wonderful, Wonderful Times* (1990), and *Die Kinder der Toten* (1995).

Jelloun, Tahar Ben (1944-), a famous Maroko writer who now stayed in Fench. Literary Works: Some of his novels such as: *La Nuit Sacre* (19870 was translated into Bahasa Indonesia as *Malam Keramat*, received Prix Goncourt Prize, and *L'Enfrat du sable* (1985), novel, was translated into English language as *The sand Child* (1988).

Jhabvala, Ruth Prawer (1927-), a writer Jewish-Polandian inherit, was born in German and grew in English. Literary Works: Soome of his novels such as: *Esmond in India* (1958), *A New Dominion* (1973), and *Heat and Dust* (1975).

Jimnez, Juan Ramn (1881-1958), a Spanish famous poet, winner of Literary Prize Nobel in 1956. Literary Works; His poetries such as: *Almas de violeta* (1900), *Elejas puras* (1908), *La soledad sonora* (1911), *Poemas mgicos y dolientes* (1911), *Españoses de tres mundos* (1942), *Voces de mi copla* (1945), and *Animal de fondo*.

Joyce, James (1882-1941), an Irlandian famous world novelist, pioneer of modern prose. Literary Works: Some of Joyce's novels such as: *Ulysses* (1920) was chosen as the best novel which publish in the twentieth century by Time and Modern Library International Magazine, and *Portrait An Artist As A Young Man* (1915), while his short stories such as: *Dubliners* (1914), then his works was translated into Bahasa Indonesia, such as *Dubliners's* short story (2003), and *Portrait An Artist As A Young Man's* novel (2003).²⁵⁰

²⁵⁰ See [224], p. 92-98.

K

Kadare, Ismail (1936-), a Albanian famous writer. Literary Works: Some of his novels such as: *Kshtjella* (1970), *Nnpunsi i pallatit t ndrrave* (1981), while one of his novel was translated into Indonesian language *Elegi untuk Kosovo* (2004).

Kafka, Franz (1883-19240, a man of letter was born in Prague who writes in Germany language. Literary Works: Some of Kafka's novels such as: *Metamorphosis* (1915), *The Trial* (1925) was translated into English language (1937), *The Castle* (1926), *America* (1927), *Great Wall of China* (1931), and then his short story was translated into Bahasa Indonesia: *Metamorfosa* (2000), and *Metamorfosis* (2001).

Kawabata, Yasunari (1899-1972), a famous Japan's man of letter, receivedr Literary Prize Nobel in 1968. Literary Works: His novels such as: *Uzu no Odoriko* (1925), *Yukigani* (1965) was translated into English language as *Snow Country*, *Senbazuru* (1959) was translated into English language as *Senbazuru*, *Yama no Oto* (1970), novel, was translated into English language as *The Sound of the Mountain*, *The Master of Go* (1972), while some of his novels was translated into Bahasa Indonesia, such as: *Negeri Salju* (1972), *Rumah Perawan* (1977), *Bangau-bangau Berterbangan* (1978) then published again as *Seribu Burung Bangau* (2002), *Keindahan dan Kepiluan* (1980), *Kecantikan dan Kesedihan* (1984), *Penari-Penari Jepang* (1985), *Daerah Salju* (1987), *Keindahan dan Kesedihan* (2003).

Kazantzakis, Nikos (1883-1957), a famous Greek novelist, poet, cultural observer with International reputation. Literary Works: Some of novels' works was translated into English language: *The Odyssey: A Modern Sequel* (1958), *Zorba the Greek* (1946), *Freedom and the Death* (1953), *The Greek Passion* (1954), *The Last Temptation of Christ* (1955) was translated into English language (1954), *God's Pauper: Saint Francis of Assisi* (1956) was translated into English language (1962), then drama's work such as *Report to Greco* (1961).

Kenelly, Thomas (1935-), an Australian famous novelist. Literary Works: Some of his novels such as: *Schindler's Ark* (1982), novel, received Book Prize 1982, filmed as *Schindler's List* and announced as the best film in Academy Award 1993, *The Chant of Jimmie Black-*

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smith (1972), novel, filmed in 1978, was translated into Bahasa Indonesia as *Nyanyian Seorang Aborijin*, received The Royal Literary Award, *The Play Maker* (1987), and *Flaying hero Class* (1991), then his short story was translated into Bahasa Indonesia in anthology *Sungai Air Mata* (2001).

Kerouac, Jack (1922-1969), a United States of America's novelist who Canadian-Indian's inherit. Literary Works: Some of Kerouac's novels such as: *On The Road* (1957) one of them was translated into Bahasa Indonesia as *Gadis Meksiko*, *The Subterraneans* (1959), *The Dharma Bums* (1958), *Desolation Angels* (1960), then his poetry's work such as *Mexico City Blues* (1959).

Kertsz, Imre (1929-), a Hungary novelist who Jewish's inherit, winner of Literary Prize Nobel in 2002. Literary Works: Some of his novels such as: *Sorstalansg* (1975) was translated into English language as *Fateless*, then translated into Bahasa Indonesia, *A Kudarc* (1988), *Kaddisa megnem szletett gyermekrt* (1990) was translated into English language as *Kaddish for a Child not Was born* (1997), *Brandenburger Literaturpreis* (1995), *Leipziger Buchpreis zur Europischen Verstdigung* (1997), *Herder-Preis* (2000), *WELT-Literaturpreis* (2000), *Ehrenpreis der Robert-Bosch-Stiftung* (2001), and *Hans Sahl-Preis* (2002), while his works was translated into various languages, such as: German, Spanish, French, English, Russian, Swedish, and Jewish.

Kincaid, Jamaica (1949-), a writer who was born in Antigua and migrate to United States of America in 1966. Literary Works: Kincaid's short story such as *At the Bottom of the River* (1983), then his novels such as: *Annie John* (1985), *Lucy* (1996), *The Autobiography of My Mother* (1996), and *My Brother* (1997).

Kipling, Rudyard (1867-1933), a famous English man of letter in his period, winner of Literary Prize Nobel in 1907. Literary Works: Some of Kipling's novels such as: *The Jungle Book* (1894), *Kim* (1901), *Just So Stories* (1902), *Captain Courageous* (1897), *The Seven Seas* (1896), *The Days' Work* (1898), *Traffick and Discoveries* (1904), *Actions and Reactions* (1909), *Debts and Credit* (1926), and *Limits and Renewal* (1932).

Klima, Ivan (1931-), a Ceko's writer, performer and novelist. Literary Works: Klima's novels such as: *Love and Garbage* (1986), *My Merry Mornings* (1989), and *Waiting for the Dark, waiting for the Light* (1993).

Koestler, Arthur (1905-1983), a famous Hungarian writer and journalist who became an English citizen after war for England in the second world war. Literary Works: Koestler's autobiography such as: *Spanish Testament* (1937), then some of novels such as: *Darkness at Noon* (1940) was translated into Bahasa Indonesia as *Gerhana, Arrivel and Departure* (1943), and *The God That Failed* was translated into Bahasa Indonesia as *Matinya Tuhan Komunis* (2004).

Kundera, Milan (1929-), a Czech writer who stayed in France, known with humour, erotica, and political critic in his works. Literary Works: Some of his novels such as: *La livre du rive et de l'oubli*, with original title *Kniha smichu a zapomnini*, was translated into English as *The Book of laughter and Forgetting* (1980), *•ert* (1967) was translated into English language as *The Joke* (1969), *Smiaen l'üsky* (1963-1968) was translated into English language as *Laughable Loves* (1975), *•ivot je jinde* (1969), novel, was translated into English language as *Life is Elsewhere* (1974), was win Prix Medicis for best foreign novel published in France, *The Farewell Party* (1976) was win Premio Mondello (1978) for best foreign novel published in Italy, *NesnesnitelnÛ Lehkost byt* (1984) was translated into English language as *The Unbearable Lightness of Being* (1984), *Nesmrtelnost* (1990) was translated into English language as *Immortality* (1991), *La lenteur* (1995) was translated into English language as *Slowness* (1996), *La Ignorancia* (2000), was translated into English language as *Ignorance* (2002), *The Art of the Novel*, and then essay's anthology: *The Testament Betrayed*, while some of his works was translated into Bahasa Indonesia, such as: *Kitab Lupa dan Gelak Tawa* (2000), *Kekekalan* (2001), *The Art of the Novel* (2002), *The Unbearable Lightness of Being* (2003), and *Pesta Perpisahan* (2004).²⁵¹

L

Lagerlöf, Selma (1858-1940), a Swedish woman of letters, winner of the Nobel Prize in Literature in 1909. Literary Works: Some of her novels such as: *Gosta Berlings Saga* (1891), *Antikris mirakler* (1897), *Jerusalem* (1901-1902), *Lowenskoldska Ringen* (1925), *Charlotte Lowenskold* (1927), *Anna Svard* (1928), and *Mrbacka* (1922-1932).

²⁵¹ See [224], p. 98-108.

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Lahiri, Jhumpa (1967-), a United States of America's writer who was born in London and Bengali's inherit. Literary Works: Some of Lahiri's novels such as: *The Interpreter of Maladies* (1999), short story, received Pulitzer Prize in 2000 for fiction category, beside that also received PEN/Hemingway Award, O. Henry Award, fiction prize from *Louisville Review* and Finalist of Los Angeles Times Book Award, and *The Namesake* (2003).

Lawrence, D.H. (1885-1930), with complete name David Herbert Lawrence, an English writer. Literary Works: His novels such as: *Lady Chatterly's Lover* (1928), *The Rainbow* (1915), and *Women in Love* (1920), then his short story such as *The Virgin and the Gypsy* (1930).

Laxness, Halldur Kiljan (1902-1998), an Icelandic writer, receiver of Literary Prize Nobel in 1955. Literary Works: Some of his novels such as: *Undir Helgafell* (1924) was translated into English language as *Under the Holy Mountain*, *Vefarinn mikli frá Kásmír* (1927) was translated into English language as *The Great Weaver from Kashmir*, *Alþýðubúinn* (1929), novel, was translated into English language as *The Book of the People*, *Þvinvindur hreini* (1931), *Fuglinn* fj

runni (1932) was translated into English language as *Salka Valka*, *Sjálfstaettfolk* (1934-1935) was translated into English language as *Independent People*, *Ljshéimsins* (1937-1940) was translated into English language as *The Light of the World*, *Íslandsklukkan* (1943-1946) was translated into English language as *The Bell of Iceland*, *Gerpla* (1952) was translated into English language as *The Happy Warriors*, *Paradísarheimt* (1960) was translated into English language as *Paradise Reclaimed*, and *Atómstöðin* (1948), novel, was translated into English language as *The Atom Station*.

Levi, Primo (1919-1987), an Italian writer who Jewish's inherit. Literary Works: Some of his novels such as: *If Not Now, When* (1982), *If This a Man* (1958), *The Truce* (1963), and *The Periodic Table* (1975).

Lewis, Sinclair (1885-1951), a United States of America's writer, winner of Literary Prize Nobel 1930. Literary Works: Some of his novels such as: *Main Street* (1920), *Babbalanza* (1922), *Elmer Gantry* (1927), *It Can't Happen Here* (1935), *Cass Timberlane* (1945), *Kingsblood Royal* (1947), and *World So Wide* (1951).

Lu Xun or Lu Hsun (1881-1936), a man of letter and Cultural Revolution leader of China. Literary Works: Some of his short stories was translated into Bahasa Indonesia such as: *Catatan Harian Seorang Gila* (1918), short story, was translated into Bahasa Indonesia (1989), *Kisah Nyata Ah Q dan Pengorbanan Tahun Baru*, and *Panggilan Perang, Ziarah, dan Dongeng-dongeng Lama*, short story.²⁵²

M

Maalouf, Amin (1949-), a Libanon writer, Beirut's inherit who was benn stayeded in Paris since 1976 and writes in French language. Literary Works: His novels such as: *Lonl' Africain* (1986) was translated into English language as *Leo the African*, was translated into Bahasa Indonesia (2005), *Samarcande* (1988) was translated into English language as *Samarkand*, was translated into Bahasa Indonesia (2006), *Les Jardins de Lumire* (1992) was translated into English language as *The Garden of Life*, *Le Premier Sicle Aprs Batrice* (1992) was translated into English language as *The First Century after Beatrice*, *Le Rocher de Tanios* (1993) was translated into English language as *The Rock of Tanios*, win Prix Goncourt in 1993, *Les Echelles du Levant* (1966) was translated into English language as *Ports of Call*, *Balthasar's Odyssey* (2000) was translated into Bahasa Indonesia as *Nama Tuhan yang Keseratus* (2006), *Le Croisades vues par Les Arabes* (1983) was translated into English language as *The Crusades through Arab Eyes*, and *Les Identits Meutrires* (1988), novel, was translated into English language as *In the Name of Identity*.

Maeterlinck, Maurice (1862-1949), a Belgian performer and poet, he often called as Shakespeare from Belgia, beside that he also winner of Literary Prize Nobel in 1911. Literary Works: Some of his dramas such as: *The Princess Maleine* (1889), *Pellas and Mlisande* (1892), *L'Intruse*, *Les Aveugles*, *Intrieur*, *Monna Vanna*, *Mary Magdalene*, and *The Bluebird*.

Malamud, Bernard (1914-1986), United Stated of America's writer who Rusian's inherit. Literary Works: Some of Malamud's novels such as: *The Natural* (1952), *The Assistant* (1957), *The Fixer* (1967) received Pulitzer Prize and *Dublin Lives* (1979), *The Magic Barrel* (1958), *Idiot First* (1963), and *Rembrand't Hat* (1973).

²⁵² See[224], p. 108-111.

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Malouf, David (1934-), a Australia famous writer. Literary Works: His novels' works such as: *An Imaginary Life* (1978), *Harland's Half Acre* (1984), *The Great War* (1990), and *Remembreling Babylon* (1993) received Literary Prize.

Malraux, Andr (1901-1976), a French famous man of letter with colored's story life. Literary Works: Some of Malraux's novels such as: *La Condition Humaine* (1933) was translated into Bahasa Indonesia, *Days of Hope* (1938), *The Walnut Trees of Altenburg* (1943), *The Voices of Silence* (1951), and *Antimmoirs* (1967).

Mandelstam, Osip (1891-1938), with complete name Osip Emilievich Mandelstam, a Rusian famous poet who Warsawa's inherit, Polandian. Literary Works: Some of his poetries such as: *Kamen* (1913), *Tristia* (1922), and *Poems* (1926), then essay's anthology such as: *On Poetry* (1926), *The Egyptian Stamp* (1926), and memoirssuch as *Hope Against Hope* (1970).

Manto, Saadat Hasan (1912-1955), a Pakistan writer who was born in Sumbrala, Punjab. Literay Works: He result around 200 short stories, some drama scripts and essays, then one of his short stories was translated into Bahasa Indonesia in book: *Anjing dari Titwal: Antologi Cerpem Asia* (2002).

Mann, Thomas (1875-1955), a famous German man of letter, winner of Literary Prize Nobel 1929. Literary Works: Some of Mann novels such as: *Budenbrooks* (1901), *Death in Venice* (1912) was filmed in (1971), *The Magic Mountain* (1924), and *Doctor Faustus* (1947), while One of his short story was translated into Bahasa Indonesia in anthology *Cinta adalah Kesunyian* (2002).

Mansfield, Katherine (1888-1932), with complete name Katherine Mansfield Beauchamp, a New Zealand man of letter. Literary Works: His short stories such as: *The garden Party* (1922), and *Something Childish and Other Stories* (1924).

Marlowe, Christopher (1564-1593), a famous English performeer. Literary Works: Some of Marlowe dramas such as: *Jew of Malta*, and *Dr. Faustus*, then his poetry such as *Hero and Leander*.

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Martin du Gard, Roger (1881-1958), a French novelist, winner of Literary Prize Nobel in 1937. Literary Works: Some of his novels such as: *Jean Barois* (1913), *La Testament Du Pre Leleu* (1920), *Les Thibault* (1914), *Un taciturne* (1932), *Vieille France* (1933), and *Notes sur Andr Gide* (1951).

Mastretta, Angeles (1949-), a Mexico's writer. Literary Works: His novels such as: *Arrancame la vida* (1985), *Mujeres de ajos grandles* (1997), and *Mal de amores* (1997), while one of her short story was translated into Bahasa Indonesia in Book anthology *Seorang Perempuan yang Jatuh Cinta pada Laut: Antologi Cerpen Perempuan* (2003).

Maugham, W. Somerset or William Somerset Maugham (1874-1965), short story writer, novel, performer, productive literary critic. Literary Works: Some of his novels such as: *Of Human Bondage* (1915), *The Moon and Sixpence* (1919), *The Painted Veil* (1925), *Cakes and Ale* (1930), *Christmas Holiday* (1939), *The Hour Before the Dawn* (1942), *The Razor's Edge* (1944), *Cateline: A Romance* (1948), *The Trembling of a Leaf* (1921), *Ah King* (1933), and *Quartet* (1948), then his short stories such as: *Ashenden: or The British Agen* (1928), and *First Person Singular* (1931), some of dramas's works such as *The Circle* (1921), *Our Betters* (1923), and *East of Suez* (1922). One of his short story was published in anthology *Seorang Lelaki dengan Bekas Luka di Wajahnya: Antologi Cerpen Eropa* (2003).

Maupassant, Guy de (1850-1893), a French famous man of letter, one very productive of short story's master in the world. Literary Works: Some of his short stories such as: *Boule-de-Suif* (1880) was translated into Bahasa Indonesia as *Betina* (1964), *Bed* (1884), and *mademoiselle Fifi* (2004).

Mauriac, Fran«ois (1885-1970), a French poet and writer, winner of Literary Prize Nobel in 1952. Literary Works: Some of Mauriac novels such as: *Les Chemins dela mer* (1939) was translated into English language as *The Unknown Sea*, *ThrPse Desqueyroux* (1927), while one of his novel was translated into Bahasa Indonesia as *Jalinan Ular Berbisa* (1980).

McEwan, Ian (1948-), an English famous man of letter. Literary Works: His short stories' anthology: *First Love, Last Rites* (1964), then

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his drama: *The Competition Game* (1980), beside that he also wrote some novels such as: *The Comfort of Strangers*, *The Cement Garden* (1978), *The Child in Time* (1987) was received Whitbread Prize, *The Innocent* (1990), *Enduring Love* (1997), *Amsterdam* (1998) was received Booker Prize in 1998, and *Atonement* (2002), novel, was received National Book Critic Award in 2002.

Melville, Herman (1819-1891), a famous United States of America who ever be a sailor and falling love with sea. Literary Works: Some of his novels such as: *Moby Dick* (1851), *Typee* (1846), and *Billy Budd* (between 1888-1891), while his short stories such as: *Battle-Pieces* (1866), and *Aspect of the War* (1866).

Milosz, Czeslaw (1911-) a famous Polish poet and essay writer who desert to United States of America, winner of Literary Prize Nobel in 1953, was received Prix Littéraire Européen in 1953 and Neustadt International Prize in 1978. Literary Works: He writes some short stories and prose. *The Captive Mind*, novel, was translated into Bahasa Indonesia as *Yang Terpasung* (1986).

Milton, John (1608-1674), a famous English poet. He was often considered as famous poet after Shakespeare. Literary Works: Some of his poems such as: *On the Morning of Christ's Nativity* (1629), *On Shakespeare* (1630), *L'Allegro, Il Penseroso* (1631), *Lycidas* (1637), *Areopagitia*, *Paradise Lost* (1667), *Paradise Regained* (1671), and *Samson Agonistes* (1671)

Mishima, Yukio (1925-1970), with real name Kimitake Hiraoka, a famous Japanese novelist. Literary Works: Some of Mishima's novels such as: *Confession of Mask* (1949), *The Temple of the Golden Pavilion* (1958) was translated into Bahasa Indonesia as *Kuil Kencana* tetralogy of *Hojo No Umi* (1965-1970) was translated into English language as *Sea of Fertility*, which consists of: *Spring of Snow* (1968), *Runaway Horses* (1969), *The Temple of Dawn* (1970), and *Five Signs of A God's Decay* (1971), while some of his works were translated into Bahasa Indonesia, such as: *Nyanyian Laut* (1975), *Kuil Kencana* (1978), and *Malam Terakhir* (1979)

Mistral, Gabriela (1889-1957), a Chilean woman writer, winner of Literary Prize Nobel in 1957.

Literary Works: His poetries such as: *Sonetes de la muerte* (1914), and *Desolacin* (1922), while her works was translated into Bahasa Indonesia in book: *Puisi Dunia I* (1961) and *Antologi Puisi Nobel* (2001).

Montale, Eugenio (1896-1981), an Italian poet, winner of Literary Prize Nobel in 1975. Literary Works: Some of Montale's poetries such as: *Ossi di seppia* (1925), *Auto da fP* (1966), *Fuori di casa* (1969), *Quaderno di tradazioni* (1948), *La bufera e altro* (1970), *Satura* (1971), *La farfalla di Dinard* (1973), while his poetries was translated into Bahasa Indonesia, published in *Antologi Puisi Nobel* (2001).

Moravia, Alberto (1907-1990), with sure name Alberto Pincherle, a paopular Italian novelist, short story writer, and jurnalist. Literary Works: Some of his novels such as: *La Storia* (1974), *Two Women* filmed by Vittorio De Sica in 1960, *A Ghost at Noon* filmed by Jean-Luc Godard in 1964, *The Conformist* filmed by Bernardo Bertolucci in 1970, *Gli Indifferenti* (1929) was translated into English language as *Time of Indifference*, was mentioned as the first existentialist novel in Europe, *La Romana* (1947) was translated into English language as *The Woman of Rome*, was translated into Bahasa Indonesia, while some of short stories such as: *The Fetish* (1973), *The Voice of the Sea* (1976), and *Erotic Tales* (1983).

Morison, Toni (1931-), a United Stated of America's novelist, received Literary Prize Nobel in 1993. Literary Works: Some of Morison's novels such as: *The Bluest Eyes* (1970), *Sula* (1973) was translated into Bahasa Indonesia, *Song of Solomon* (1977) received National Book Critics Circle Award in 1977, a part of this novel was translated into Bahasa Indonesia, published in anthology *Sungai Air Mata* in 200, then trilogy *Beloved* (1987), *Jazz* (1991), *Paradise* (1998), and *Love* (2003) was translated into Bahasa Indonesia in 2005.

Multatuli or Eduard Douwes Dekker (1820-1887), a Holland contaversial writer. Literary Works: His novel such as: *Max Havelaar* (1860) was translated into English language (1927) and was translated into Bahasa Indonesia by H.B. Jassin.

Murakami, Haruki (1949-), a famous Japan's novelist this time. Literary Works: Some of Murakami's novels such as: *Hear the Wind Sings* (1979), *A Wild Sheep Chase*, novel was translated into English language

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(1989), *Kafka on the Shore* (1987) was translated into Bahasa Indonesia (2005), *Norwegian Wood* (1987) was translated into Bahasa Indonesia (2005), *Underground* (1998), and *After the Quake* (2000).

Murdoch, Iris (1919-1999), an Irish novelist, winner of Booker Prize in 1978. Literary Works: Some of his novels such as: *The Sea*, *The Sea* received of Booker Prize in 1978, *Under the Net* (1954) was translated into Bahasa Indonesia (2003), *The Nice and the Good* (1968), and *The Philosopher's Pupil* (1983).

Musil, Robert (1880-1943), an Austrian man of letter, one of a famous middle Europe novelist in the twenty century. Literary Works: Some of Musil novels: *The Man without Qualities* (1930-1943), and *Young Torless* (1906).

Mutis, Alvaro (1923), a Colombian novelist and poet who was born in Bogota, was received Prix MPdicis for the best foreign's novel in 1989, winner of prestigious International literary prize, such as: Carvantes Literary Prize (2001) and Neustadt International Literary Prize (2002). Literary Works: His first Poetry was published in *La Razón* Daily in 1948, then one of his novel was translated into French language as *La nieve del almirante*, novel, was received Prix MPdicis for the best foreign's novel in 1989.²⁵³

N

Nabokov, Vladimir (1899-1977), a Russian novelist who stayed in United States of America. Literary Works: Some of Nabokov's novels such as: *Lolita* (1955), *Invitation of a Small Creature* (1932), *Invitation of a Small Creature* (1993) with original title in Russian language *Kamera Obskura*, *Bend Sinister* (1947), *Invitation of a Small Creature* (1957), *Pale Fire* (1962), and *Eugene Onegin* (1967), then autobiography's work such as: *Speak Memory* (1967).

Naipaul, V.S. (1932-), with complete name Vidiadhar Surajprasad Naipaul, a famous English writer. Literary Works: Some of Naipaul novels such as: *Miguel Street* (1959), *A Free State* (1971), *Half A Life* (2001), *Writer and World* (2002), *A House for Mr. Biswas* (1961), novel, which mentioned as his work highly by critics, was translated into Indonesian language as *Sebuah Rumah Untuk Tuan Biswas* (2003), and *Magical Seed* (2004).

²⁵³ See [224], p. 111-128.

Najib Mahfudz (1911-2006), with complete name Najib Mahfudz Ibrahim Ahmad or often written Naguib Mahfouz, one of giant in modern Arabic and world literature treasure. Literary Works: Some of his novels such as: *Bayn Al-Qasrayn*, *Qasr Al-Shawq* and *Al-Sukkariya* (1956-1957) novel's trilogy, was known as 'Cairo Trilogy', *Miramar* (1667), *Zuqoq Al-Midaq*, and *Bidaya wa Nihaya*, then his novel was translated into Bahasa Indonesia such as *Lorong Midaq* (1989), *Pengemis* (1996), *Awal dan Akhir* (2001), *Rifaat Sang Penebus* (2001), and *Kampung Kehormatan* (2003).

Narayan, R.K. (1903-2001), with complete name Rasipuram Krishna-wami Narayan, a famous Italian writer who was born in Madras. Literary Works: Some of his novels: *Swami and Friends* (1935), and *The English Teacher* (1945), *Ramayana* (1972), and *Mahabharata* (1978), while short stories's anthology: *The Malgudi Days* (1982), and *Malgudi Landscape* (1992), short story's anthology, then novelet's anthology *The Grandmother's Tale* (1993), whereas some of his novels was translated into Bahasa Indonesia such as found in anthology *Anjing dari Titwal: Antologi Cerpen Asia* (2002).

Nasrin, Taslima (1962-), a Bangladesh writer and feminism personage who now stayed in a isolatin. Literary Works: Some of her novels such as: *Kichu jay ase na*, novel, was translated into English language as *I Could't Care Less*, *Nirbashita bahire antare*, novel, was translated into English language as *Banished Without and Within*, *Atale antarin*, novel, was translated into English language as *Captive the Reaft Alone*, *Lajja* (1993), novel, was translated into English language as *Shame* and was translated into Bahasa Indonesia (2002), *Meyebela*, Memoirs, and *Utal Haowa*, novel, was translated into Bahasa Indonesia as *Angin Ribut*.

Natsume, Soseki (1867-1916), a famous Japan's writer. Literary Works: Some of Natsume novels such as: *Wagahaiwe neko de aru* was translated into Bahasa Indonesia as *Aku Seekor Kucing*, *Kokoro* was translated into Bahasa Indonesia as *Hati*, and uncompleted work's highly *Meian* was translated into English language as *Light and darkness*.

Neruda, Pablo (1904-1973), a Cile legendary's poet who loved by many societies, received Literary Prize Nobel in 1971. Literary Works: Some of poetries such as: *Crepusculario*, poetry, was translated into English language as *Twilight*, *Viente poemas de amor y una canción desesperada*

(1924), poetry, was translated into English language as *Twenty Love Poems and a Song of Despair* (1969).

Canto general (1950), *Alturas de Macchu Picchu* (1958), poetry, was translated into English language as *The Height of Macchu Picchu* (1966), *Ados elementales* (1954), poetry, was translated into English language as *Elementary Odes* (1961), while some of his poetry was translated into Bahasa Indonesia such as *Para Pemabuk dan Putri Duyung* (1998) and *Nyanyian Revolusi* (2001).

Nin, Anas (1903-1977), a United States of America's writer and feminism's personage. Literary Works: Some of her novels such as: *Delta of Venus: Erotica* (1969), *House of Incest* (1932), *A Journal of Love: The Unexpurgated Diary* (1934-1937), *Under A Glass Bell* (1944), *A Spy in the House of Love* (1954), *Seduction of the Minotaur* (1961), and *Collages* (1964).

Nizami Ganjavi (1141-1209), or Syaikh Nizami, a quill name from Abu Muhammad Ilyas ibn Zaki Muayyad, poet who was born in Ganja, an old city in Azerbaijan. Literary Works: Some of his novels such as: *Laila Majnun* (1188-1197) was translated into Bahasa Indonesia in various version, *Khamsa*, novel, was written in matsnawi form *Husrev dan Shirin* was written in matsnawi form, and *Tujuh Bidadari dan Iskander-nameh* was written in matsnawi form.²⁵⁴

O

Kezabur (1935-), a famous Japan's novelist this time, received Literary Prize Nobel in 1994. Literary Works: Some of his novels such as: *Shiiku* (1958) was translated into English language as *The Catch*, win Akutagawa Prize, *Memushirikouchi* (1958) was translated into English language as *Nip the Buds, Shoot the Kids* (1995), *Kojintekina taiken* (1964) was translated into English language as *A Personal Matter*, *Hiroshima noto* (1965) was translated into English language as *Hiroshima Notes* (1995), *Man'en gannen no fottoboru* (1967), novel, was translated into English language as *The Silent Cry* (1974), win Tanikazi Prize, *Kozui wa waga tamashii ni ayobi* was translated into English language as *The Floodwaters Have Come in Unto My Soul* (1973), *Dojidai gemu* was translated into English language as *Contemporary Games*,

²⁵⁴ See [224], p. 128-138.

Jinsei no shinseki (1989) was translated into English language as *An Echo of Heaven* (1996), *Chiryoto* was translated into English language as *The Treatment Tower* (1990), *Shizuko no seikatsu* (1990) was translated into English language as *A Quiet Life* (1996), *Chiryoto* was translated into English language as *The The Treatment Tower* (1990), and *Pinchi ranna chosu* (1994) was translated into English language as *The Pinch Runner Memorandum* (1997), while some of his novels was translated into Bahasa Indonesias such as: *Silent Cry* was translated as *Tangisan Lirih* (2005), *An Echo of Heaven* was translated as *Gema Surga* (2006).

O'Faolin, Sean (1900-1991), with complete name John Whelan, a famous Irlandian short stort writer. Literary Works: Some of his short stories such as: *Midsummer Night Madness* (1932), and *The Collected Stories* (1980-1983), then a novel such as *A Nest of Simple Folk* (1933).

O'Flaherty, Liam (1896-1984), an Irlandian man of letter. Literary Works: Some of his novels such as: *Famine* (1937), *The Informer* (1925), *The Mountain Tavern* (1929), *Two Years* (1930), *The Short Stories* (1937), and *The Wilderness* (1978), while some of his short stories was translated into Bahasa Indonesia such as Anthology *Sungai Air Mata* (2001).

Okri, Ben (1959-) a novelist and poet who born in Lagos. Literary Works: Some of his novels such as: *Flowers and Shadow* (1980), *The Femished Road* was translated into Bahasa Indonesia, received Booker Prize in 1991, *The Landscapes Within* (1982), *Songs of Enchntment* (1993), *Astonishing the Gods* (1995), *Infinite Riches* (1998), and *In Arcadia* (2002), then som eshort stories such as: *Incidents at the Shrine* (1987) win CommenwealthWriters Prize for Africa, and *Stars of the New Curfew* (1998), then poetry such as *An African Elegy* (1992), beside that some of his short stories was translated into Bahasa Indonesia such as published in anthology *Sungai Air Mata* (2001).

Omar Khayyam (around 1050-1122), a Persian man of letter who also expert of mathematics, astronomy, physics, metaphysics, and music. Literary Works: His poetry such as: *Rubáiyát* (1859) was translated into Bahasa Indonesia as *Kumpulan Sajak Empat Seuntai*; a part of this poetry was translated into Bahasa Indonesia by a famous poet Amir hamzah in anthlogy *Setinggi Timur* (1939).

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Ondaatje, Michael (1943-), a Canadian writer and poet who was born in Srilanka, winner of Booker Prize 1992. Literary Works: Some of his novels such as: *Coming Through Slaughter* (1976), *In the Skin of A Lion* (1987), beside that four time in succesin win Governor General's Literary Award, a highest Literary Prize in Canadian, each for poetries's anthology: *The Collected Works of Billy the Kid* (1970), *There's a Trick With a Knife I'm Learning to Do* (1979), *The English Patient* (1992) win Booker Prize 1992, and *Anil's Ghost* (2000)

O'Neill, Eugene (1888-1953), with complete name Eugene Glastone O'Neill, a United Stated of America's performer, win Literary Prize Nobel 1936.

Literary Works:

Some of his dramas such as: *Bound east for Cardiff* (1914), *Beyond the Horizon* (1920) received Pulitzer Prize, *Anna Christie* (1922) and *Strange Interlude* (1928), win Pulitzer Prize, *Before Breakfast* (1916), *The Long Voyage Home* (1917), *In the Zone* (1917), *The Moon of the Carrabees* (1917), *Ile* (1917), *The Rope* (1918), *Beyond the Horizon* (1918), *The Dreamy Kid* (1918), *Where the Cross is Made* (1918), *The Straw* (1919), *Gold* (1920), *Anna Christie* (1920), *The Emperor Jones* (1920), *Different* (1920), *The First Man* (1921), *The Fountain* (1921-1922), *The Hairy Ape* (1921), *Welded* (1922), *All God's Chillun Got Wings* (1923), *Desire Under the Elms* (1924), *Marco Millions* (1923-1925), *The Great God Brown* (1925), *Lazarus Laughed* (1926), *Dynamo* (1928), *Maourning Becomes Electra* (1929-1931) was translated into Bahasa Indonesia as *Duka Cita Bagi Electra*, *Ah, Wilderness* (1932), *Days Without End* (1932-1933), *The Iceman Cometh* (1946), and *Moon for the Misbegotten* (1952)

Orwell, George (1903-1950), one of the mots influential English writer in the twentieth century. Literary Works: Some of his novels: *Down and Out in Paris* (1933), *Burmese Days* (1934), *Animal Farm* (1945), *Keep the Aspistris Flying* (1938), *The Road to Wigan Pier* (1937), *Homage to Catalonia* (1938), and *Coming Up for Air* (1939).

Ovid or Publius Ovidius Naso (43BM-17), an Old Greek poet. Literary Works: His poetries such as: *The Art of Love* (3 BM) and *The Metamorphoses* (8 BM).²⁵⁵

²⁵⁵ See [224], p. 138-144.

P

Pamuk, Orhan (1952), a famous Turkey's novelist. Literary Works: Some of Pamuk's novels such as: *Karanlık ve Isik* win Milliyet Press writing competition in 1979, then was published with title *Cedvet Bey ve Ogullari* (1982), *Sessiz Ev* was translated into French language as *Dcourvete Europeenne* (1991), *Kara Kitap* (1990), *Yeni Hayat* (1995), *Gizli Yz* (1992), *Benim Adim Kirmizi* was translated into Bahasa Indonesia (2006), *Kar* (2002) was translated into English language as *Snow* (2004) and *Istanbul-Hatiralar se Sehir* (2003).

Paasternak, Boris (1890-1960), with complete name Boris Leonidovich Pasternal, a Russian poet and novelist, received Literary Prize Nobel in 1958. Literary Work: One of his novel is *Dr. Zhivago* (1957).

Paton, Alan (1903-1988), with complete name Alan Stewart Paton, a north Africa, founder and Presiden former of Liberal Party (1953-1968) who resiat apartheid popitic and offer non racial alternative as government regulation. Literary Works: Some of Paton's novels such as: *Cry, The Beloved Country* (1948) was translated into Bahasa Indonesia as *Rataplan Tanah Air* (1954), *Too Late The Phalarope* (1953), *Tales from a Troubled Land* (1961), *Ah, Nut Your land is Beautiful* (1981). He also wrote some memoirs and autobiographies such as: *For Your Departed* (1969), *Towards The Mountain* (1980), and *Journey Continued* (1988).

Paz, Octavio (1914-1998), a famous Mexico poet and essay writer, received Literary Prize Nobel in 1990. Literary Works: *Luna Silvestra* (1933). His essays's anthology such as: *El Labirinto de la soledad* (1950), *El Arco y la Lira* (1956), *Le Revelation Poetica* (1956), and *Poesia e Historia* (1956) *Las Peras del Olmo* (1957), *Piedra del Sol* (1957), literary critic's book. His book was translated into Bahasa Indonesia is *Levi-Straus, Empu Antropologi Struktural* from *Levi-Straus: An Introduction* (1997), and *Puisi dan Esai Terpilih* (2002).

Perec, George (1936-1982), a French novelist who Jewish-Polandian inherits. Literary Works: Some of Perec's novels such as: *W, or the Memory of Chilhood* (1975), *Life: A User's Manual* (1978), and *la Disparation* (1969) was translated into English language as *A Void*.

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Pssoa, Fernando (1888-1935), with complete name Fernando Antnio Nogueira Pssoa, a famous Portuguese poet. Literary Works: Some of his poetris such as: *Antinous* (1918), *Sonnets* (1918), *English Poems* (1921), and *Mensagem* (1933).

Piùera, Virgilio (1912-1979), a Kuba famous writer who his story life is controversial. Literary Works: Some of his short stories such as: *Cuentos frio*, *Rene's Flesh* mentioned as one hundred best gay's novel long time according Publishing Triangle, while one of his short story was translated into Bahasa Indonesia, published in book *Catatan-Catatan dari Buenos Aires: Antologi Cerpen Amerika Latin* (2002).

Piùñ, Nlide (1937-), A Brazil famous man of letter. Literary Works: His novel such as: *A Casa da Paizao* (1972) wins Mario de Andrade Prize as the best fiction book which published in Brazil.

Pinter, Harold (1930-), an English performer, poet, actor, play director, and political activist, winner Literary Prize Nobel in 2005. He also received some pestigious Prize such as Shakespiere Prize, European Prize for Literature, Pirandillo Prize, David Cohen British Literature Prize, Laurence Olivier Award, and Moliere D'Honneur on career accomplishment. Literary Works: He wrote twenty nine drama scripts, included: *The Birthday Party*, *The Caretaker*, *The Homecoming*, and *Betrayel*, twenty one scenarion, included: *The Servant*, *The Go-Between*, and *The French Lieutenat's Woman*, and direct a film twenty seven of theatre performing, included James Joyce, Exiles and also his works.

Pirandello, Luigi (1867-1936), one of biggest man of letter who life in the twenty century, winner Literary Prize Nobel in 1934. Literary Works: She wrote some Drama such as: *Six Characters In of an Author* (1912), *The Pleasure of Honesty* (1923), *The Mountain Giants*, whereas her prose such as: *Il fu Mattia Pascal* (1904), *Uno, Nessuni e Centomila* (1926), *I Vecchi e i Giovani* (1913), beside that some works was translated into Bahasa Indonesia such as a short story's anthology *Cerita-Cerita dari Sisilia* (2004).

Plath, Sylvia (1932-1963), a United Stated of America poet and novelist who syaed in English and death tragically. Literary Works: Plath's novel such as: *The Bell Jar* (1963), then some poetries such as: *The Colossus* (1960), *Ariel*, *Crossing the Water*, and *Winter Trees*.

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Poe, Edgar Allan (1809-1849), a United States of America short story writer, poet, journalist, art critic. Literary Works: His poems such as: *Tamerlane* (1827), *The Complete Works of Edgar Allan Poe* (1902), while some of his short stories were translated into Bahasa Indonesia, spread in some mass media, also in *Maut dan Misteri* book (1969) and *Kucing Hitam* (2004), besides that some of his poems were translated into Bahasa Indonesia in *Puisi Dunia I* book (1953).

Paniatowska, Elena (1932-), a Mexican novelist woman who was born in Paris, France. Literary Works: Her essay such as: *La noche de Tlatelolco* (1971) was translated into English language as *Massacre in Mexico* (1975), while her novels such as: *Hasta no verte, Jesús mío* was translated into English language as *Here Loving with You, Sweet Jesus* (1969), and *Tinisima*.

Porter, Katherine Anne (1890-1980), a famous United States of America short story writer. Literary Works: Some of her short stories such as: *Flowering Judas* (1930), *Hacienda* (1934), *Noon Wine* (1937), *Pale Horse, Pale Rider* (1939), *The Old Order: Story of the Old South* (1944), *Ship of Fools* (1962), and *Collected Stories* (1965), received Pulitzer Prize in 1965.

Patok, Chaim (1929-2002), with real name Herman Harold Potok, a famous United States of America writer who is Jewish. Literary Works: Some of Patok's novels such as: *The Chosen* (1967), *The Promise* (1969), *My Name Is Asher Lev* (1972), *I Am The Clay* (1992), *The Gates Of November* (1996), *Zebra And Other Stories* (1998), and *Chaim Potok's History Of The Jews* (1978).

Pound, Ezra (1885-1972), a controversial poet who was born in United States of America. Literary Works: *The Cantos*, an epic poetry.

Proust, Marcel (1871-1922), a famous French writer. Literary Works: His novel such as: *la recherche du temps perdu* (1913-1927), novel, was translated into English language as *In Search of Lost Time or Remembrance of Things Past*.

Prudhomme, Sully (1839-1907), with nickname Renan Fran«ois Armand, a French man of letters. Literary Works: His poems such as: *Stances at Pomes* (1865), *Croquis Italiens* (1866-1868), *Solitudes* (1869), *Impression de la guerre* (1870), *Les Destinées* (1872), *La Justice* (1878), and *Le Bonheur*

(1888), then an essay such as *La Vraire Religion selon Pascal* (1905).

Prushkin, Aleksandr (1799-1837), a famous Russian man of letter, on of modern Russian literature pioneer. Literary Works: Some of his novels such as: *The Captain's Daughter* (1836), *Boris Gudanov* (1831), and *The Queen of Spades* (1834).²⁵⁶

Q

Quasimodo, Salvatore (1901-1968), an Italian poet, winner of Literary Prize Nobel in 1959.

Literary Works: Some of Quasimodo's poetries such as: *Solaria* (1930), *Acque e terre* (1930), and *Nouve Poesie* (1942), whereas one of his poetry translation is *Puisi Lirik Yunani* (1940) from *Lirici Greci* and *Bumi Yang Tak Tepermanai* (1858) from *La terra impareggiabile*.²⁵⁷

R

Rendra, W.S. (1935-2009), with complete name Willibrordus Surendra Broto Rendra, an Indonesian dramatist, poet, activist, performer, actor and director.²⁵⁸ He received some prizes such as: First prize of Sayembara - Writing Arts Drama Section of the Faculty of Education and Culture, University of Gajah Mada Yogyakarta (1954), National Literature Prize BMKN (1956), Art of the Indonesian Government (1970), Prize of the Academy Jakarta (1975), Main Book Prize of the Ministry of Education and Culture (1976), Adam Malik Award (1989), The S.E.A. Write Award (1996) and Achmad Bakri Award (2006).
Literary Works: His works are in the form of drama such as: *Kaki Palsu* and *Orang-orang di Tikungan Jalan* is first drama which received prize Main Book Prize of the Ministry of Education and Culture (1976), *Orang-orang di Tikungan Jalan* (1954) *Bib Bob Rambate Rate Rata* (Teater Mini Kata) – 1967 SEKDA (1977), *Selamatan Anak Cucu Sulaiman, Mastodon dan Burung Kondor* (1972), *Hamlet* (translation from William Shakespeare work), *Macbeth* (translation from William Shakespeare work), *Oedipus Sang Raja* (translation from Sophokles, with original title "Oedipus Rex"), *Lysistrata*, *Oedipus di Kolonus* (Oedipus Mangkat) (translation from Sophokles), *Antigone* (translation

²⁵⁶ See[224], p. 144-160.

²⁵⁷ See[224], p. 160-161

²⁵⁸ see [219], p. 33-34

from Sophokles), *Kasidah Barzanji*, *Lingkaran Kapur Putih*, *Panembahan Reso* (1986), *Kisah Perjuangan Suku Naga*, *Shalawat Barzanji* and *Sobrat*. His works not just know in Indonesia but also in abroad. many of his works was translated into various language such as English, Dutch, German, Japan, and India. While some of his poetris such as: *Aku Tulis Pamphlet Ini*, *Bahwa Kita Ditatang Seratus Dewa*, *Doa Seorang Serdadu Sebelum Berperang*, *Gerilya*, *Gugur, Hai, Kamu!*, *Kelalawar*, *Lagu Seorang Gerilya*, *Lagu Serdadu*, *Nina Bobok Bagi Pengantin*, *Nota Bele : Aku Kangen*, *Orang-orang Miskin*, *Pamphlet Cinta*, *Rajawali*, *Rumpun Alang-Alang*, *Sajak Anak Muda*, *Sajak Bulan Mei 1998 Di Indonesia*, *Sajak Bulan Purnama*, *Sajak Burung-Burung Kondor*, *ajak Gadis Dan Majikan*, *Sajak Ibunda*, *Sajak Kenalan Lamamu*, *Sajak Mata-Mata*, *Sajak Matahari*, *Sajak Peperangan Abimanyu*, *Sajak Pertemuan Mahasiswa*, *Sajak Potret Keluarga*, *Sajak Pulau Bali*, *Sajak S L A*, *Sajak Sebotol Bir*, *Sajak Seonggok Jagung*, *ajak Seorang Tua Di Bawah Pohon*, *Sajak Seorang Tua Di Bawah Pohon*, *Sajak Tangan*, *Sajak Widuri Untuk Joki Tobing*, and *Tahanan*.²⁵⁹

Rhys, Jean (1890-1979), with camouflage name Ellen Gwendolen Rees Williams, an English woman writer who Caribbean's inherit. Literary Works: His short story such as: *Quartet*, with original title *Postures* (1928), while his novels such as: *After Leaving Mr. Mackenzie* (1930), *Voyage in the Dark* (1934), *Good Morning, Midnight* (1939), *Wide Sargasso Sea* (1966), then autobiography such as *Smile Please* (1979).

Rilke, Rainer Maria (1875-1926), a world famous poet who was born in Praha. Literary Works: *Leben und Lieder* (1894), poetry Some of Rilke poetries such as: *Larenopfer* (1895) was translated into English language as *Sacrifice to the Lares*, *Traumgekrnt* (1896) was translated into English language as *Dream-Crowned*, *Das Stunden Buch* (1906) was translated into English language as *The Book of Hours*, *Neue Gedichte* (1907) was translated into English language as *New Poems*, *Die Aufzeichnungen des Malte Laurids Brigge* (1907) was translated into English language as *The Notes of malte Laurids Brigge*, *Duino Elegies* (1923), and *Sonnets to Orpheus* (1923), beside that some of her poetries was translated into Bahasa Indonesia, such as in *Padamkan Matak* book (2003).

²⁵⁹<http://www.kumpulan-puisi.com/ws-rendra-poetry.php>

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Rimbaud, Arthur (1854-1891), a French legendary poet, a miraculous child whose life story is dramatic and controversial. He actually wrote all of his poems in five years in ten years so on and under twenty years, after that he stopped writing until the end of his life. Literary Works: Some of Rimbaud's poems such as: *Voyelles*, reputed as symbolism pioneer in French literature and *Une saison en Enfer*, reputed as first works of free poetry, *Le Bateau ivre*, *Une saison en Enfer* (1873).

Rizal, Jos (1861-1896), a Philippines man of letter and patriot who died in a gun trap of Spanish army. Literary Works: His novels such as: *Noli Me Tangere* (1886), and *El Filibusterismo* (1891), while his poems such as: *La Solidaridad*, and *Mi Ultimo Adios*, poetry.

Rolland, Romain (1866-1945), a French man of letter and war resistant activist, winner of Nobel Prize in Literature in 1915. Literary Works: His music critic's works: *Musiciens d'autrefois* (1908), and *Musiciens d'aujourd'hui* (1908), his biographies's work: *Beethoven* (1903), *François Millet* (1902), *Michelangelo* (1905-1906), *Händel* (1910), and *Leo Tolstoy* (1911), then some dramas such as *Saint-Louis* (1897), *Le Triomphe de la raison* (1899) under title *Les Tragédies de la foi* (1909), was translated into Bahasa Indonesia as *Tragedy Keimanan*, while his novels' work: *Colas Breugnon* (1918), and *Liluli* (1919), beside his essay's work such as *Les Précurseurs* (1919), *Clerambault: histoire d'une conscience libre pendant la guerre* (1920), *Le Jeu de l'amour et de la mort* (1925) was translated into Bahasa Indonesia as *Permainan Cinta dan Maut*, and *PPguy* (1944).

Roth, Philip (1918-), a United States of America who Jewish heritage. Literary Works: Roth's short story such as: *Goodbye, Columbus* (1959) received National Book Award in 1960, while his novels such as: *Operation Shylock* received PEN/Faulkner Award in 1994, *Sabbath's Theatre*, received National Book Award in 1995, *American Pastoral* received Pulitzer Prize for fiction category in 1998, *The Human Stain*, novel, PEN/Faulkner Award in 2001, *Portnoy's Complaint* (1969), *The Professor of Desire* (1977) *The Ghost Writer* (1979), and *I Married Against America* (2004).

Roy, Arundhati (1961), an Indian novelist and activist, winner of Booker Prize in 1997. Literary Works: *The God of Small Things*, was translated into Bahasa Indonesia (2002).

Rulfo, Juan (1917-1986), one of Latin America famous writer. Literary Works: His short story such as: *El llano en llamas* (1953), and his novel such as: *Pedro Páramo* (1955).

Rushdie, Salman (1947-), an English writer who was born in Bombay, India. Literary Works:

Some of his novels such as: *Grimus* (1975), *Midnight's Children* (1981), *The Satanic Verses* (1988), *Haroun and the Sea of Stories* (1990), and *Jaguar Smile* (1987), *The Moor's Last Sigh* (1995), *The Ground Beneath Her Feet* (1999), *Fury* (2001), and *Shalimar the Clown* (2005), then short stories's anthology *East, West* (1987), beside that Some of his works was translated into Bahasa Indonesia, such as: *Rambut Sang Nabi* (2001), short story and *Harun dan Lautan Dongeng* (2002).²⁶⁰

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Saadawi, Nawal el (1931-), an Egypt novelist, feminism, sociolog, doctor, and progressive writer. Literary Works: Saadawi's novels was translated into Bahasa Indonesia such as: *Memoar Seorang Dokter Perempuan* (1958), then essay such as *Memoar Dari Penjara Perempuan*. Since 1990, some novels, short stories, and nonfiction book was translated into Bahasa Indonesia, such as *Perempuan Titik Nol*, *Matinya Sang Penguasa*, *Matinya Seorang Mantan Menteri*, *Tiada Kebahagiaan Baginya di Surga*, *Catatan dari Penjara Perempuan dan Perempuan dalam Budaya Patriarki*.

Saadi or Sheikh Muslihu'd Din al-Shirazi (1207-1291), a Persia mystical poet. Literary Works: Some of his poetries such as *Bustan* and *Gulistan* Sabato, Ernesto (1911-), a Argentina novelist. Literary Works: Some of his novels: *On Heroes and Tombs* (1961), *Abadd'In el exterminador* (1974), and *La Resistance* (2000).

Sachs, Nelly (1891-1970), poet and performer who German inherit, winner Literary Prize Nobel in 1966. Literary Works: Some of his novels such as: *In den Wohnungen des Todes*, was translated into Bahasa Indonesia as *Di Rumah Kematian*, *O die Schornsteine*, was translated into Bahasa Indonesia as *Wahai Cerobong Asap*, *Eli: Ein Mysterienspiel vom Leiden Jewish*, was translated into Bahasa Indonesia as *Sebuah Drama Misteri Tentang Penderitaan Jewish* (1951).

²⁶⁰ See [224], p. 161-169.

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Saint-Exupéry, Antoine de (1900-1944), a French writer. Literary Works: Some of his novels: *Night Flight* (1932), *Flight to Arras* (1942), and *The Little Prince* (1943), novel, was translated into Bahasa Indonesia as *Pangeran Kecil*.

Saki (1870-1916), with sure name Hector Hugh Munro, an English writer who was born in Burma. Literary Works: His novels such as: *The Unbearable Bassington* (1912), and *When William Came* (1913), while short stories such as: *Daily Express*, *Westminster Gazette*, *Reginald* (1904), and *The Chronicles of Clovis* (1911).

Salinger, J.D. (1919-), with complete name Jerome David Salinger, a mysterious United States of America's writer. Literary Works: Some of Salinger short stories such as: *A Perfect Day for Bananafish* (1948), *Nine Stories* (1953), *Franny and Zooey* (1961), *Raise High the Roof Beam, Carpenters and Seymour: An Introduction* (1963), then a novel: *The Catcher in the Rye* (1951).

Saramago, José (1922-), with sure name José de Sousa, Portuguese man of letter, received Literary Prize Nobel in 1998. Literary Works: Some of his novels such as: *Terra do Pecado* (1947), *Memorial do coerto* (1982) was translated into English language as *Baltasar and Blimunda* (1987), *O ano da morte de Ricardo Reis* (1984) was translated into English language as *The Year of the Death of Ricardo Reis* (1990), *A jangada de pedra* (1986) was translated into English language as *The Stone Raft* (1995), *O evangelho segundo Jesus Cristo* (1991) was translated into English language as *The Gospel According to Jesus Christ* (1994), *Ensaio sobre a cegueira* (1995) was translated into English language as *Blindness* (1997), *Todos os nomes: romance* (1997) was translated into English language as *All the Names* (2000), and *In A Caverna* (2000) was translated into English language as *The Cave* (2002).

Saro-Wiwa, Ken (1941-1995), a Nigerian writer who wrote poetry, drama, short story, novel, children story and essay. Literary Works: His novel such as: *Songs in a Time of War* (1985), while some of his novels such as: *Sozaboy* (1985), *A Forest of Flowers* (1986), and *A Mouth and a Day: A Detention Diary* (1995).

Saroyan, William (1908-1981), a United States of America man of letter who Armenia's inherit. Literary Works: His novel such as *The*

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Human Comedy (1943) winner of Piala Oscar in Academy Award competition in 1943 for scenario which adapted from this novel, was translated into Indonesia language as *Komedi Manusia* (1952), his dramas such as *The Time of Your Life* (1939) winner Pulitzer Prize, *My Heart's in the Highlands* (1939), *The Cave Dwellers* (1957), while his short stories such as: *The Daring Young Man on the Flying Trapeze* (1934), *My Name is Aram* (1940), his autobiography such as: *Here Comes, There Goes You Know Who* (1961), and *Places Where I've Done Time* (1972).

Sartre, Jean-Paul (1905-1980), a French man of letter and philosopher and also as important intellectual. Literary Works: *His novels such as: La nausee-Muak* (1938), and *Les Chemins de la liberte* (1945-1949), while his short stories such as: *Le Mur-Dinding* (1939), and *L'Etre et le neant* (1943). Beside that some of his works was translated into Bahasa Indonesia such as drama's works: *Pelacur* (1954), *Pintu Tertutup* (1979), *autobiography: Kata-kata* (2000), short story: *Dinding* (2000), novels: *The Age of Reason* (2002) and *Kematian yang Tertunda* (2004).

Saferis, Giorgos (1900-1971), a Greek poet who was born in Smyrna. Literary Works: Saferis's poetries such as: *Strophe* was translated into Bahasa Indonesia as *Titik Balik* (1931), *Sterna* was translated into Bahasa Indonesia as *Gorong-Gorong* (1932), *Mythistorema* (1935), *Emerologio Katastromatos* (1940), *Kihle* (1947), *Emerologio Katastromatos C* (1955), and *Tria Krypha Poimata* (1966), while his essay such as: *Dokimes* (1962).

Seifert, Jaroslav (1901-1986), a Cekoslovakia poet, winner of Literary Prize Nobel in 1984. Literary Works: Some of his poetries such as: *PestrPkoety*, and *Rannw noviny*.

Senghor, LPopold SPdar (1906-2001), an African famous poet and Senegal president former (1960-1980). Literary Works: Sengor's powtries such as: *Chants d'ombre* (1945), *Hosties noires* (1948), *Chants pour Naëtt* (1949), *Ëthiopiques* (1956). Beside that some works was translated into Enelish language such as: *On African Socialism* (1946) and *Selected Poems* (1964).

Seth, Vikram (1952-), an Indian man of letter who was born in Calcutta. Literary Works: His novels such as: *The Golden Gate* (1986),

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A Suitable Boy (1993), novel, won Commonwealth Writers Prize for the best novel category, and *An Equal Music* (1999).

Sexton, Anne (1928-1974), a United States of America's famous poet. Avowed as important poet in modern American literature. Literary Works: *Live or Die* (1967), poetries's anthology.

Shakespeare, William (1564-1616), one of the great performers and most popular poet who wrote in English language. Literary Works: Shakespeare's dramas such as: *Romeo and Juliet*, *Hamlet*, *King Lear*, *Merchant of Venice*, and *Julius Caesar*, while some of his works was translated into Bahasa Indonesia and often performed in various media, and also publish as book, such as in the form of stories's anthology: *Romeo and Juliet* (2004), *Hamlet* (2004).

Shaw, George Bernard (1856-1950), an English famous man of letter and performer n, who was born in Irlandian, winner of Literary Prize Nobel in 1925. Literary Works: Some of his dramas: *Play Pleasant and Unpleasant* (1898), *Widower's Houses*, *Mrs. Warren's Profession*, *Candida* (1898), *Caesar and Cleopatra* (1901), *Man and Superman* (1903), *Major Barbara* (1905), *The Doctor's Dilemma* (1906), *Androcles and the Lion* (1912), drama

Pygmalion (1912). Some of his works was translated into Bahasa Indonesia, such as: *Manusia Adimania* (2003) from *Man and Superman: A Comedy and A Philosophy*.

Shelly, Percy Bysshe (1792-1882), an English controversial poet who who die in young age.

Literary Works: His novel such as: *Zastrozzi* (1810), then his poetries such as: *Queen Mab: A Philosophical Poem* (1812), *Alastor, or The Spirit of Solitude*, and *Prometheus Unbound* (1820).

Shikibu, Murasaki (around 973-1014), a Japan novelist and poet. Literary Works: Some of her poetries works, such as: *The Tale of Genji*, *Murasaki Shikibu Diary* and *The Murasaki Shikibu Collection*.

Sholokov, Mikhail (1905-1984), with complete name Mikhail Aleksandrovich Sholokov, a Russian novelist and short story writer, winner of Literary Prize Nobel in 1965. Literary Works: His short story: *Tales of the Don* (1926), while his novels such as: *And Quiet Flows*

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the Don (1925), *Virgin Soil Upturned* (1932), and *They Fought for Their Fatherland*, Some of his works was translated into Bahasa Indonesia such as *Kisah Seorang Prajurit Soviet* (1954) and *Nasib Manusia* (1956).

Sienkiewicz, Henryk (1846-1916), a most popular Polish writer in the nineteenth century, winner of Literary Prize Nobel in 1905. Literary Works: His novels such as: *Quo Vadis* (1895), *Latarnik* (1882), *Ogniem i mieczem*, *Potop*, *Pan Wolodyjowski* (1884), *Bez dogmatu* (1891), and *Rodzina Polannieckich* (1894). Some of his works was translated into Bahasa Indonesia such as *Iman dan Pengasingan* (1933).

Sillanp, Frans Eemil (1888-1964), a Finlandia writer, received of Literary Prize Nobel in 1939. Literary Works: Some of his works was translated into Bahasa Indonesia such as: *Elm ja aurinko* (1916) was translated into Bahasa Indonesia as *Hidup dan Matahari*, *Ihmislapsia elmn saatossa* (1917) was translated into Bahasa Indonesia as *Anak-Anak Seorang Lelaki*, *Rakas isnmaani* (1919) was translated into Bahasa Indonesia as *Negeri Tercinta*, *Hiltu ja Ragnar* (1923) was translated into Bahasa Indonesia as *Hiltu dan Ragnar*, *Enkelten suojatit* (1923) was translated into Bahasa Indonesia as *Sarang Malaikat*, *Omistani ja omillani* (1924) was translated into Bahasa Indonesia as *Tentang Aku dan Untukku*, *Mann tasalta* (1924), was translated into Bahasa Indonesia as *Dari Lapisan Bumi*, T

llinmki (1925) was translated into Bahasa Indonesia as *Bukit Kumuh*, *Kiitos hetkist, Herra...*(1930) was translated into Bahasa Indonesia as *Terimah Kasih Tuhan*, *Miehan tie* (1932) was translated into Bahasa Indonesia as *Jalan Seorang Lelaki*, *Virranpohjalta* (1933) was translated into Bahasa Indonesia as *Dari Dasar Gelombang*, *Ihmiset suviyss* (1934) was translated into Bahasa Indonesia as *Orang-Orang di Malam Musim Panas*, and *Viidestoista* (1936) was translated into Bahasa Indonesia as *Yang Kelima Belas*.

Silone, Ignazio (1900-1978), an Italian writer and political activist. Literary Works: His novels such as: *Fontamara* (1933), and *Roti dan Anggur* (1936), his other works such as novel: *Dan Ia Pun Menyembunyikan Diri* (1945) and essays and stories's anthology: *Jalan Darurat*.

Simon, Claude (1913), a French writer, received Literary Prize Nobel in 1985. Literary Works: His novels such as: *Le Tricheur* (1946), *La*

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Route des Flandres, received l'Express in 1961, and *Histoire*, received MPdicis Prize in 1967.

Singer, Isaac Bashevis (1904-1991), a United States of America's writer who Jewish's inherit. Literary Works: His short stories's works, such as: *Gimpol the Fool* (1957), *The Death of Methuselah* (1988), whereas his novels' works, such as: *Satan in Goray* (1955), *The Short Friday* (1964), *The Slave* (1964), *In My Mother's Court* (1967), *Enemies* (1972), *A Little Boy in Search of God* (1976), *A Young Man in Search of Love* (1978), *Sosha* (1978), and *Scum* (1991).

Skrmeta, Antonio (1940-), a Chile man of letter, received Prix MPdicis Prize in 2001. Literary Works: His novels' works, such as: *El entusiasmo* (1967), *Desnudo el tejado* (1969), *Tiro libre* (1973), *Ardiente paciencia* (1983), *Il postino*, and *La noche du poPte* (received Prix MPdicis Prize in 2001).

Smith, Zadie (1975), an English man of letter who has gotten popularity. Literary Works: His novels' works, such as: *White Teeth* (received Whitebread First Novel Prize in 2000), *The Autograph Man* (2002), *On Beauty* (win Booker Prize in 2005).

Solzhenitzyn, Aleksandr (1918-), an Uni Soviet man of letter who desert to United States of America in 1974, winner of Literary Prize Nobel in 1970. Literary Works: His novels' works: *Sehari Dalam Kehidupan Ivan enisovich* (1962) was translated into Bahasa Indonesia (1976), *Gulag Archipelago* was translated into Bahasa Indonesia as *Gulag* (2004), *Cancer Ward* (1968), *The First Circle* (1968), *August 1914* (1971), *October 1916* (1985), and *March 1917* (1986).

Sontag, Susan (1933-) a United States of America's famous man of letter. Literary Works: Sontag's drama' works, such as: *Alice in Bed*, while his essay's works, such as: *On Photography*, *Illness As Metaphor*, and *Aids and Its Metaphor*, then his novels' works, such as: *The Benefactor* (1963), *Death Kit* (1967), *The Volcano Lover* (1992), and *In America* (2000) which received National Book Award for fiction in 2003, beside that his short stories' works collected in *I, Etcetera* book (1978).

Sophocles (497-406 BM), an old Greek performer. Literary Works: *Oedipus Tyrannus* which considered as his work highly valued, *Oedipus at Colonus*, *Electra*, and *Antigone*.

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Soyinka, Wole (1934-), a Nigerian poet, winner of Literary Prize Nobel in 1986. Literary Works: His novels' works, such as: *The Interpreters* (1965), *Season of Anomy* (1973), while his poetries' works: *Idanre and Other Poems* (1967), *Poems from Prison* (1969), *A Shuttle in the Crypt* (1972), *Ogun Abibiman* (1976), and *Mandela's Earth and Other Poems* (1988), beside that his other works in the form of memoirs, such as: *The Man Died: Prison Notes* (1972), *autobiography, AkP* (1981), and essay's anthology such as: *Myth, Literature and the African World* (1975).

Stein, Gertrude (1874 -1946), a United States of America woman writer who then stayed in Paris, French. Literary Works: His autobiographies' works, such as: *Three Lives* (1909), *The Autobiography of Alice B. Toklas* (1933), while his poetries' works, such as: *Wars I Have Seen* (1945, and *Brewsie and Willie* (1946).

Steinbeck, John (1902-1968), with complete name John Ernst Steinbeck, received of Literary Prize Nobel in 1962. Literary Works: His novels' works: *Cup of Gold* (1929), *Dubious Battle* (1936), *Of Mice and Men* (1937), *Grapes of Wrath* (1939), *Moon is Down* (1942), *cannery Row* (1945), *The wayward Bus* (1947), *The Pearl* (1948), *The Red Pony* (1949), *Burning Bright* (1950), *The Log from the Sea of Cortez* (1951), *East of Eden* (1952), *Sweet Thursday* (1954), *The Winter of Our Discontent* (1961), and *Travels with Charley in Search of America* (1962), beside that some of his works was translated into Bahasa Indonesia, such as: *Tikus dan Manusia* (1950) was translated by Pramudya Ananta Toer from *On Mice and Men*, published again in 2002, *Kena Gempur* (1951) was translated by Chairil Anwar from *Raid*, *Dataran Tortilla* (1977) was translated by Djokolelono from *Tortilla Flat*, *Mutiara* (1978) was translated by Wihanmaja Liotohe from *The Pearl*, *Cannery Row* (2001) was translated by Eka Kurniawan, and *Amarah* (2001) was translated by Supardi Djoko Darmono from *Grapes of Wrath*.

Stendhal (1783-1842), with sure name Henry Beyle, a famous French writer in the nineteenth century. Literary Works: His two novel's works which brought him be famous man of letter are: *Scarlet and Black* (1830), and *The Charterhouse of Parma* (1839).

Sterne, Laurence (1713-1768), a famous Irlandian novelist in the eighteenth century. Literary Works: His novels' works, such as: A

Political Romance (1759), *The Life and Opinion of Tristram Shandy, Gentleman* (1760-1767), and *A Sentimental Journey* (1768).

Stone, Irving (1903-1989), a United States of American novelist who known through biographies' novels of some famous personage in the history of modern culture. Literary Works: His biographies' novels, such as: *Lust for Life* (1934), *Love is Eternal* (1954), *The Agony and Ecstasy* (1961), *The Passion of the Mind* (1971), and *Depths of Glory* (1985).

Stowe, Harriet B. (1811-1890), with complete name Harriet Beecher Stowe, black skin housewife who success push slavery of black skin people in United States of America through her novels. Literary Works: Her novels' works, such as: *Uncle Tom's Cabin* (1852), *Dred* (1856), *The Minister's Wooing* (1859), and *The Pearl of Orr's Island* (1962).

Strinberg, August (1849-1912), with complete name John August Strinberg, known as world famous man of letter and performer from Swedish. Literary Works: His drama's work such as: *The Father* (1887), his autobiography's work such as: *Inferno* (1897), then his novels such as: *The Red Room (Roda Rummet)*, 1879), *Miss Julia (Froken Julia)*, *The Dance of Death (Dodsdansen)*, and *A Ghost Sonata (Spoksonatan)*.

Sûskind, Patrick (1949-), a German performer and novelist. Literary Works: His dramas such as: *Double Bass* (1992), while some of his novels, such as: *Perfume* (1985) was translated into Bahasa Indonesia (2006), and *The Pigeon* (1987).

Svevo, Italo (1861-1928), with sure name Ettore Schmitz, an Italian novelist and poet who Jewish-German inherit. Literary Works: Some of his novels, such as: *A Life* (1893), *The Confessions of Zeno* (1923), and *The Tale of the Good Old Man and the Lovely Young Girl* (1929).

Szymborska, Wislawa (1923-) a Polandian woman poet, winner of Literary Prize Nobel in 1996. Literary Works: Some of her poetries, such as: *Szukam słowa* (1945), *Dlatego zyjemy* (1952), *Pytania zadawane sobie* (1954), *Wolanie do Yeti* (1957), *Sil* (1962), *Wiersze wybrane* (1964), *Poezje wybrane* (1967), *Sto pociech* (1967), *Poezje* (1970), *Wszelki wypadek* (1972), *Wybór wierszy* (1973), *Tarsjusz i inne wiersze* (1976), *Wielka liczba* (1976), *Poezje wybrane II* (1983), *Ludzie na moscie* (1986), *Koniec i poczatek*

(1993), *Widok z ziarnkiem piasku: 102 wiersze* (1996), she also translated some poetries into Polandian languages, beside that some of her works was translated into Indonesian, language, such as in *Antologi Puisi Nobel book* (2001), *Szyborska*, received Goethe Prize in 1991 and Herder Prize in 1995.²⁶¹

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Tagore, Rabindranath (1861-1941), an Indian man of letter, received Literary Prize Nobel in 1913. Literary Works: His famous work in the form of poetries is *Gitanjali* (1910), poetry which was translated into various language, he also wrote 3.000 other poetries, 2.000 songs included songs lyric of Indian Nationality, 8 novels, 40 volumes of essays anthology and some short stories anthology, beside that some of his works was translated into Bahasa Indonesia, such as: *Citra* (1943), *Gitanjali* (1946), *Tamu dan Beberapa Kisah Lain* (1948), *Bunga Seroja dari Gangga* (1949), *Tukang Kebun Sanyasi* (1976), *Sang Anak* (1979), and *Siul Gelombang* (2003).

Tan, Amy (1952-) a United States of America's novelist who Chinese inherit. Literary Works: Some of his novels, such as: *The Joy Luck Club* (1989), *The Kitchen God's Wife* (1991), *The Hundred Secret Senses* (1996), and *The Bonesetter's Daughter* (2001).

Tanizaki, Yunichiro (1886-1965), a famous Japan's man of letter. His name known as a year Literary Prize in Japan "Tanizaki Prize". Literary Works: His work highly valuable is *The Makiola Sister's novel* (1948), beside that some of his works was translated into Bahasa Indonesia such as: *Jembatan Impian* (1975) and *Selera Pribadi* (1979).

Tayib Salih (1929-) sometime written Tayib Saleh, a famous Sudan writer, one of famous Arabic's writer in the world. Literary Works: His novel is *Season of Migration to the North* (1971) was translated into English language by famous translator Denys Johnson-Davies, considered as one of six best novel in modern Arabic Literature and equivalent with *Kisah Seribu Satu Malam* which legendary.

Thiong'o, Ngugi wa (1938-) a Kenya writer who active struggle for his country freedom through quill. Literary Works: His drama, such as:

²⁶¹ See [224], p. 169-194.

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I Will Marry When I Want (1977), while some of his novels, such as: *Weep, Not Child* (1964), *A Grain of Wheat* (1967), and *Petals of Blood* (1977).

Thomas, Dylan (1914-1953), a Wales Poet who continues reminded by world and big influence toward world literature. Literary Works: Some of his poetries, such as: *Eighteen Poems* (1934), *Twenty-Five Poems* (1936), *Deaths and Entrances* (1946), *In Country Sleep* (1951) which considered as his best works, and *The Map of Love* (1939), while his short stories, such as: *Portrait of the Artist as a Young Dog* (1940), and *Adventure of the Skin Trade* (1954).

Toer, Pramoedya Ananta (1925-2006), a famous prose writer, candidate of winner Literary Prize Nobel. Literary Works: Tetralogy novel: *Bumi Manusia*, *Anak Semua Bangsa*, *Jejak Langkah*, and *Rumah Kaca* (1980-1987), then some novels such as: *Nyanyian Sunyi Seorang Bisu* (1995), novel, was translated into English language as *Mutes Soliloquy* (1999), beside that he also was translated some World literary works, such as *Tikus dan Manusia* from John Steinbeck novel (1950), published in 2003, *Kembali Pada Cinta Kasihmu* from Leo Tolstoy novel (1950), published in 2003, *Perjalanan Ziarah Yang Aneh* from from Leo Tolstoy novel, *Kisah Seorang Prajurit Sovyet* from Mikhail Sholokov (1954), *Ibunda* from Maxim Gorky's novel (1956), was published in 2000, *Asmara Dari Rusia* from Alexander Kuprin's novel (1959), and *Manusia Sejati* from Boris Polewoi's novel (1959).

Tolstoy, Leo (1828-1910), a Russian man of letter who has large influential in world literature map. Literary Works: Some of his novels, such as: *Childhood* (1852), *Boyhood* (1854), *Youth* (1856), *War and Peace* (1863), and *Anna Karenina* (1873), beside that some of his works was translated into Bahasa Indonesia, such as: *Kembali Pada Cinta Kasihmu* (1950) was translated by Pramudya Ananta Toer and republished in 2002, *Keperluan Hidup Manusia* (1963) was translated by Setyagraha Hoerip, *Anna Karenina* was translated by Koesalah Soebagyo Toer in 4 volumes, *Rumah Tangga Yang Bahagia* (1976) was gtranslated by Dodong Djiwapraja, and *Pembunuh Istri* was translated by Mohammad Tajuddin, *Ziarah* (2003) was translated by Anton Kurnia, republished as *Sebagai Tuhan Yang Maha Tahu, tapi Dia Menunggu* in 2005, and *Tiga Pertapa* (2004) was translated by Anton Kurnia.

Tournier, Michel (1924-) a French man of letter, received some Literary Prizes. Literary Works: His short story such as: *Le roi des aulnes* (1970) was translated into English language as *The Ogre* (1972 received Prix Goncourt Prize in 1970, then his novel is *Les M^{pt}Pores* (1975), beside that some of his works in English translation, such as: *Friday* (1967) and *The fetishist and Other Stories* (1978).

Trevor, William (1928-) a famous Irlandian man of letter received Literary Prize three times namely: Whitbread Book of the Year Award in 1976, 1983, and 1994 for his novels. Literary Works: Some of his novels, such as: *Mrs. Eckdorf in O'Neill's Hotel* (1970), *The Children of Dynmouth* (1976), *Fools of Fortune* (1983), *Reading Turgenev* (1991), *Felicia's Journey* (1994), *Death in Summer* (1998), *The Story of Lucy Gault* (2002) nominator of Booker Prize, then some short stories: *The News from Ireland* (1986), and *After Rain* (1996).

Turgenev, Ivan (1818-1883), a famous Rusian poet in the nineteenth century. Literary Works:

His novels, such as: *Ayah dan Anak* (1862), *Catatan Seorang Pemburu* (1852), *Rudin* (1855), *Menjelang Petang* (1860), and *Cinta Pertama* (1860).

Twain, Mark (1835-1910) with nick name Samuel Langhorn Clemens, a Unites Stated of America's famous man of letter. Literary Works: His novels such as: *Tom Sawyer* (1876), *Huckleberry Finn* (1884), *Life in the Mississippi* (1883), *A Connecticut Yankee at King Arthur's Court* (1889), *The Man That Corrupted hadleyburg* (1900), Some of his novels was translated into Bahasa Indonesia such as: *Tom Sawyer Anak Amerika* (1928) and *Pengalaman Hucklebery Finn* (1949), then one of his short stories was published in anthology *Cerita Cinta: Cerpen Amerika* (2002).²⁶²

U

Undset, Sigrid (1882-1949), a Norwegian woman writer, winner of Literary Prize Nobel in 1928. Literary Works: His novels' works such as: *Kristin Lavran's Daughter* (1920-1922), *The Faithful Wife* (1936), and *Madame Dorothea* (1939), then his autobiography: *The Longest Years* (1934).

Updike, John (1932-) a famous United Stated of America's man of letter. Literary Works: His novels' works such as: *Novel's tetra logy*:

²⁶² See [224], p. 194-200

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Rabbit Run (1960), *Rabbit Redux* (1971), *Rabbit is Rich* (1981) won Pulitzer Prize in 1981, national Book Critic Circle Award in 1981, and National Book Award in 1982, and *Rabbit is Rest* (1990) won National Book Award in 1990, and Pulitzer Prize in 1991, *The Centaur* (1963) won National Book Award in 1964, *Couples* (1968), and *Beech: A Book* (1970), while his short stories such as: *The Same Door* (1959), *The Music School* (1966), *Museums and Women* (1972), *Too Far to Go* (1979), *Problems* (1979), *The Bulgarian Poets'*, won O. Henry Award in 1966, and *A Sandstone Farmhouse*, won O. Henry Award in 1991.²⁶³

V

Vargas Llosa, Mario (1936-) a famous Peru writer this time, also journalist and politicians. Literary Works: Some of his novels, such as: *The Time of the Hero* (1962), *The Green House* (1967), *Aunt Julia and the Scripwriter* (1977), *The War at the End of the World* (1981), *In Praise of the Stepmother* (1988), and *The Notebooks of Don Rigoberto* (1997), whereas one of his short story published in anthology *Aib Seorang Veteran* (2005).

Verlaine, Paul (1844-1896) a French legendary poet, a symbolism ideology leader. Literary Works: Some of his poetries, such as: *PoPmes saturniens* (1866), *FPtes galantes* (1869), and *La bonne chanson* (1870).

Virgil or Publius Vergilius Maro (70-19 BM), an old Greek famous poet. Literary Works: His poetries are: *Aeneid* (which made his name popular), *Eclogues*, and *Georgics*.

Voltaire (1694-1778), with sure name François-Marie-Arouet, a French famous man of letter. Literary Works: One of his famous works in the form of novel is *Candide* (1759) was translated into Bahasa Indonesia, *Brutus* (1730), *Za re* (1732), *Alzire* (1736), *Mohamet* (1741), and *MPrope* (1743), Some of his work was translated into Bahasa Indonesia such as: *Roman Filosofi Zadig* (1747), *Puisi Filosofis Discourssur I'homme* (*Discourse on Man*, 1738), and *Studi Sejarah Charles XII* (1730).²⁶⁴

W

Walcott, Derek (1930-), a poet and performer who was born in Santa Lusia, Karibia, winner of Literary Prize Nobel in 1992. Literary

²⁶³ See [224], p. 200-201

²⁶⁴ See [224], p. 201-204.

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Works: His poetry is *Omeros*, beside that his poetries was translated into Bahasa Indonesia, and published in *Antologi Puisi Nobel* book (2001).

Walker, Alice (1944-) a United States of America's novelist. Literary Works: Some of his novels such as: *Meridian* (1976), *The Color Purple* (1982) won Pulitzer Prize in 1983, *The Temple of My Familiar* (1989), and *Possessing the Secret of Joy* (1992).

Warren, Robert Penn (1905-1989), a United States of America famous man of letter. Literary Works: Some of his novels such as: *Night Rider* (1939), *At Heaven's Gate* (1943), *All the King's Men* (1946) won Pulitzer Prize in 1947 then filmed, beside that some of his poetries: *Promises: Poems 1954-1956* which won Pulitzer Prize for poetry in 1958, and *Now and Then: Poems 1976-1978* which received Pulitzer Prize for poetry in 1979.

Welty, Eudora (1909-2001) a United States of America's man of letter, a biggest America's short story writer who twice in succession won O. Henry Award Prize. Literary Works: His short stories such as: *Apples* (1949) and *Collected Stories* (1982), while some of his novels: *Delta Weeding* (1946), *The Ponder Heart* (1954), *Losing Battles* (1970), and *The Optimist Daughter* (1972) won Pulitzer Prize. White, Patrick (1912-1990), an Australian famous man of letter, winner of Literary Prize Nobel in 1973. Literary Works: Some of his novels such as: *Happy valley* (1939), *The Tree of Man* (1956), *Voss* (1957), *Riders in the Chariot* (1961), and *The Twywas born Affair* (1979).

Whitman, Walt (1819-1892), a United States of America's legendary poet. Literary Works: His poetries such as: *Leaves of Grass* (1855), and *Good Bye, My Fancy* (1891). Some of his poetries was translated into Bahasa Indonesia by Taufik Ismail.

Wiesel, Elie (1928-), a Jewish inherit novelist who stayed in United States of America (USA). Literary Works: Some of his novels such as: *An the World Remained Silent* (1952), *L'aube* (1960), *Le jour* (1961), *la ville de la chance: roman* (1962), *Le mendiant de JPrusalem* (1968) won Prix Medici in 1969, and *Le testament d'un poPte juif assassinP* (1980), *L'oubliP: roman* (1989), whereas his memoirs such as: *Tous les fleuves vont á lamer* (1994), and *Et la mer n'est pas remplie* (1999), beside that

some of his works was translated into Bahasa Indonesia such as: *Fajar, The Judge* (2004), and *The Town Beyond the Wall* (2006).

Wilde, Oscar (1854-1900), with sure name Fingal O'Flahertie Wills, an Irlandian legendary man of letter who his life is controversial. Literary Works: One of her finished novel is *The Picture of Dorian Gray* (1890), while her short stories such as: *The Happy Princes and Other Tales* (1888), and *Lord Arthur Savile's Crime* (1891), then his dramas such as: *A Woman of No Importance* (1893), *An Ideal Husband* (1895), and *The Importance of Being Ernest* (1895), beside that some of her works was translated into Bahasa Indonesia such as short stories' anthology *Pangeran yang Selalu Bahagia* (2002).

William, Tennessee (1911-1983), one of American famous performer. Literary Works: Some of his dramas such as: *Cairo, Shanghai, Bombay* (1936), *Candles the Sun* (1937), *The Fugitive Kind* (1937), *The Glass Managerie* (1944) won New York Drama Critics Circle Award, *Streetcar Named Desire, Summer and Smoke, A Rose Tattoo, Camino Real, and Cat on a Hot Tin Roof* (1955) won Pulitzer Prize.

Wolf, Virginia (1882-1921), an English famous man of letter. Literary Works: Some of her novels such as: *Mrs. Dalloway* was translated into Bahasa Indonesia (1924), *Orlando*, and *To the Lighthouse*.

Wright, Richard (1908-1961), a United States of America's famous man of letter. Literary Works: Some of his novels such as: *Cesspool* (1935), *Uncle Tom's Children* (1938), *The Native Son* (1940), *The Color Curtain* (1956), *Black Power* (1954), *Pagan Spain* (1957), *American Hunger* (1977), *The Outsider* (1953), and *The Long Dream* (1958), whereas his short stories such as: *Eight Men* (1961), then his Poetry such as: *Haiku: This Other World* (1998).²⁶⁵

Y

Yeats, W.B. (1865-1939), with complete name Willaim Butler Yeats, an Irlandian famous man of letter and performer. Literary Works: Some of his dramas's works such as: *The Countess Cathleen* (1892), *The Land of Heart's Desire* (1894), *Cathleenni Houlihan* (1902), *The King's Threshold* (1904), *Deirdre* (1907), while some of his poetries such as: *The Wild Swans at Coole* (1919), *Michael Robartes and the Dancer* (1921),

²⁶⁵ See [224], p. 204-211

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The Tower (1928), *The Winding Stair and Other Poems* (1933), *Last Poems and Plays* (1940), beside that some of his poetries was translated into Bahasa Indonesia and published in poetries' anthology book such as *Antologi Puisi Nobel* (2001).

Yourcenar, Marguerite (1903-1987), with sure name Marguerite de Crayencour, a famous poet, novelist, performer, translator from French. Literary Works: Some of his poetries such as: *La Jardin des chimPres* (1921), *Les Dieux ne sont pas morts* (1922), whereas his novels such as: *Alexis, ou le traitP du vain combat* (1929), *Denier du rPve* (1934), *MPmoires d'Hadrien* (1951), *L'Oeuore au noir* (1968) won Prix Femina in 1968, and *Oriental Tales* (1983) was translated into Bahasa Indonesia as *Cerita-Cerita Timur*.

Yusuf Idris (1927-1991), an Egypt famous man of letter who known as master of short story in modern Arabic Literature. Literary Works: Some of his short stories such as: *Arkhas layali* (1954), *Lughat al-ay-ay* (1965), *Bayt min lahm* (1971), some of his English short stories such as: *The Cheapest Nights* (1978), *In the Eye of the Beholder* (1978), and *Rings of Burnished Brass* (1984).

Some of his novel such as: *al-Haram* (1959) and drama script such as: *Al-farafir* (1964), his novel was also translated into Bahasa Indonesia namely *City of Love and Ashes* (2004).²⁶⁶

Z

Zola, Emile (1840-1902), a French famous novelist. Literary Works: Some of his novels such as: *Theresa Raquin* (1867), *Nana* (1881), and *Germinal* (1885) was ever appalled public in his period, *VPrte* (1903), *Les Rougon-Macquarat* (1870), *La Ventre de Paris* (1873), *L'Assommoir* (1877), *The Masterpiece* (1886), and *Las Quatre Evangiles* (1894). His Essays such as: *J'accuse!* Some of his novels also were translated into Bahasa Indonesia such as: *Theresa* (1984), and *Germinal* (2002).²⁶⁷

²⁶⁶ See [224], p. 211-214.

²⁶⁷ See [224], p. 214-215.

CHAPTER 13

The Best World Literary Works

This chapter provides the best world literary works from time to time, that will be divided into five sub topics. (1) One Hundred Endless Best Literary Works, which will give students understanding in knowing selected best literary works that refer to one hundred best literary works in long period, (2) One Hundred Best Novels on Twentieth Century, which will give students comprehension on the selected novel on twentieth century which refer to one hundred best novels on twentieth century, (3) One Hundred Best Literature Book of Women's Authors, which will give understanding on selected book of literature written by woman's authors, (4) One Hundred Best Queer Novels, which will give understanding on selected novels about queer concept which refer to one hundred best queer novels, (5) One Hundred Most Impressive Fictional Personage, which will give understanding on selected most impressive fictional personage which refer to one hundred most impressive fictional personage.

a) One Hundred Endless Best Literary Works

In this section will explore one hundred best literary works in long period that are chosen from one hundred famous writers from fifty four countries, arranged alphabetically based on authors name and announced in English famous daily, 08 May 2002:

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- Chinua Achebe, from Nigeria, (1930-), *Things Fall Apart* (translated into Bahasa Indonesia as *Segalanya Berantakan*).
- Dante Alighieri, Italia, (1265-1321), *The Divine Comedy* (partly of them translated into Bahasa Indonesia).
- Hans Christian Anderson, Denmark, (1805-1875), *Fairy Tales and Stories* (partly of them translated into Bahasa Indonesia).
- Jane Austen, English, (1775-1817) *Pride and Prejudice* (translated into Bahasa Indonesia as *Harga Diri dan Prasangka*).
- Honore de Balzac, Prancis, (1799-1850), *Old Goriot*.
- Samuel Beckett, Irlandia, (1906-1989) Trilogy of Novels *Molloy*, *Malone Dies*, and *The Unnamable*.
- Giovanni Boccaccio, Italia, (1313-1375), *Decameron*.
- Jorge Luis Borges, Argentina, (1899-1986), *Collected Fictions* (partly of them translated into Bahasa Indonesia as *Labirin Impian*).
- Emily Bronte, English, (1818-1848), *Wuthering Heights*.
- Albert Camus, French, (1913-1960), *The Stranger* (translated into Bahasa Indonesia as *Orang Asing*).
- Paul Celan, Rumania/French, (1920-1970), *Poems*.
- Louis-Ferdinand Celine, French, (1894-1961), *Journey to the End of the Night*.
- Miguel de Cervantes Saavedra, Spain, (1547-1616), *Don Quixote* (translated into Bahasa Indonesia).
- Geoffrey Chaucer, English, (1340-1400), *Canterbury Tales*.
- Anton Chekhov, Rusia, (1860-1904), *Selected Stories* (partly of them translated into Bahasa Indonesia).
- Joseph Conrad, English, (1857-1924), *Nostramo*.
- Charles Dickens, English, (1812-1870), *Great Expectations*.
- Denis Diderot, French, (1713-1784), *Jacques the Fatalist and his Master*.
- Alfred Doblin, German, (1878-1957), *Berlin Alexanderplatz*.
- Fyodor Dostovsky, Rusia, (1821-1881), *Crime and Punishment* (partly of them translated into Bahasa Indonesia as *Kejahatan dan Hukuman*); *The Idiot*; *The Possessed*; *The Brothers Karamazov*.

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- George Eliot, English, (1819-1880), *Middlemarch*.
- Ralph Ellison, United States, (1914-1994), *Invisible Man*.
- Euripides, Greek, (480-406 BM) *Medea*.
- William Faulkner, United States, (1897-1962), *Absalom, Absalom; The Sound and the Fury*.
- Gustave Flaubert, French, (1821-1880), *Madame Bovary* (translated into Bahasa Indonesia); *A Sentimental Education*.
- Federico Garcia Marquez, Columbia, (1928-), *One Hundred Years of Solitude* (translated into Bahasa Indonesia as *Seratus Tahun Kesunyian*); *Love in the Time of Cholera* (its quotation was translated into Bahasa Indonesia).
- *Gilgamesh*, Mesopotamia (1800 BM).
- Johann Wolfgang von Goethe, German, (1749-1832), *Faust* (was translated into Bahasa Indonesia).
- Nikolai Gogol, Russia, (1809-1852), *Dead Souls* (was translated into Bahasa Indonesia as *Jiwa-Jiwa Mati*).
- Gunter Grass, German, (1927-), *The Tin Drum* (quotation of this novel was translated into Bahasa Indonesia).
- Joao Guimaraes Rosa, Brazil, (1908-1967), *The Devil to Pay in the Backlands*.
- Knut Hamsun, Norway, (1859-1952), *Hunger* (was translated into Bahasa Indonesia as *Lapar*).
- Ernest Hemingway, United States, (1899-1961), *The Old Man and the Sea* (was translated into Bahasa Indonesia as *Lelaki Tua dan Laut*).
- Homer, Greek, (700 BM), *The Illiad and The Odyssey*.
- Henrik Ibsen, Norway, (1828-1906), *A Dolls House* (was translated into Bahasa Indonesia as *Rumah Boneka*).
- *The Book of Job*, Jewish, (600-400 BM).
- James Joyce, Ireland, (1882-1941), *Ulysses*.
- Franz Kafka, Bohemia, (1883-1924), *The Complete Stories* (part of it was translated into Bahasa Indonesia); *The Trial; The Castle*.

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- Kalidasa, India, (400) *Sakuntala* (was translated into Bahasa Indonesia).
- Yasunari Kawabata, Japan, (1899-1972), *The Sound of the Mountain* (was translated into Bahasa Indonesia as *Nyanyian Gunung*).
- Nikos Kazantzakis, Greek, (1883-1957), *Zorba the Greek*.
- D.H. Lawrence, English, (1885-1930), *Sons and Lovers*.
- Halldor K. Laxness, Islandia, (1902-1998), *Independent People*.
- Giacomo Leopardi, Italia, (1798-1837), *Complete Poems*.
- Doris Lessing, English, (1919-), *The Golden Notebook*.
- Astrid Lindgren, Swedia, (1907-2002), *Pippi Longstocking* (was translated into Bahasa Indonesia).
- Lu Xun, China, (1881-1936), *Diary of a Madman and the Stories* (was translated into Bahasa Indonesia).
- *Mahabharata*, India, (500 BM - was translated into Bahasa Indonesia in many versions).
- Naguib mahfouz, Egypt, (1911-) *Children of Gebelawi* (was translated into Bahasa Indonesia).
- Thomas Mann, German, (1875-1955), *Buddenbrook; The Magic Mountain*.
- Herman Melville, United States, (1819-1891), *Moby Dick*.
- Michel de Montaigne, French, (1533-1592), *Essays*.
- Elsa Morante, Italian, (1918-1985), *History*.
- Toni Morison, United States, (1931-) *Beloved*.
- Robert Musil, Austria, (1880-1942), *The Man Without Qualities*.
- Vladimir Nabokov, Rusia/ United States, (1899-1977), *Lolita* (was translated into Bahasa Indonesia).
- *Njaals Saga*, Islandia, (1300).
- George Orwell, English, (1903-1950), *1984* (was translated into Bahasa Indonesia).
- Ovid, Italian, (43 BM), *Metamorphoses*.
- Fernando Pessoa, Portugal, (1888-1935), *The Book of Disquite*.

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- Edgar Allan Poe, United States, (1809-1849), *The Complete Tales* (part of it was translated into Bahasa Indonesia).
- Marcel Proust, French, (1871-1992), *Remembrance of Things Past*.
- Francois Rabelais, French, (1495-1553), *Gargantua and Pantagruel*.
- Juan Rulfo, Mexico, (1918-1986), *Pedro Paramo*.
- Jalaluddin Rumi, Afganistan, (1207-1273), *Matsnawi* (was translated into Bahasa Indonesia).
- Salman Rusdie, India/English, (1947-), *Midnight's Children* (was translated into Bahasa Indonesia).
- Sheikh Musharrifuddin Saadi, Iran, (1200-1292), *The Orchard*.
- Tayib Salih, Sudan, (1929-), *Season of Migration to the North*.
- Jose Saramago, Portugal, (1922-), *Blindness* (quotation of this novel was translated into Bahasa Indonesia).
- William Shakespeare, English, (1564-1616), *Hamlet; King Lear; Othelo* (was translated into Bahasa Indonesia).
- Murasaki Shikibu, Japan, (approximately 973-1014), *The Tale of Genji*.
- Sophocles, Greek, (496-406 BM) *Oedipus The King* (was translated into Bahasa Indonesia).
- Stendhal, French, (1783-1842), *The Red and the Black*.
- Laurence Sterne, Irlandia, (1667-1745), *The Life and Opinion of Tristram Shandy*.
- Italo Svevo, Italian, (1861-1928), *Confession of Zeno*.
- Jonathan Swift, Irlandia, (1667-1745), *Gulliver's Travels* (was translated into Bahasa Indonesia).
- Leo Tolstoy, Rusian, (1828-1910), *War and Peace; Anna Karenina* (was translated into Bahasa Indonesia); *The Death of Ivan Ilych and Other Stories* (was translated into Bahasa Indonesia).
- *The Arabian Night (Kisah Seribu Satu Malam), Middle East (700-1500-* was translated into Bahasa Indonesia).
- Mark Twain, United States, (1835-1910), *The Adventures of Hucklaberry Finn* (was translated into Bahasa Indonesia).
- Virgil, Italian, (70-19 BM), *The Aeneid*.

- Walmiki, India, (300 BM), *Ramayana* (was translated into Bahasa Indonesia).
- Walt Whitman, United States, (1819-1892), *Leaves of Grass*.
- Virginia Wolf, English, (1882-1941), *Mrs. Dalloway* (was translated into Bahasa Indonesia).
- Marguirite Yourcenar, French, (1903-1987), *Memoirs of Hadrian*.²⁶⁸

b) One Hundred Best Novel On Twentieth Century.

This section explores one hundred best literary works on twentieth century that was written in English language base on Modern Library editor's board who be composed of some writers, literary critic and common intellectual. Modern library is common publishing in United States that established in 1917. This selecting was done in 1988 and arranged base on rank:

1. *Ulysses* (James Joyce)
2. *The Great Gatsby* (F.Scott Fitzgerald)
3. *A Potrait of the Artist as a Young Man* (James Joyce) this novel was translated in Bahasa Indonesia
4. *Lolita* (Vladimir Nabokov)
5. *Brave New World* (Aldous Huxley)
6. *The Sound and the Fury* (William Faulkner)
7. *Catch-22* (Joseph Heller)
8. *Darkners at Noon* (Arthur Koestler) this novel was translated into Bahasa Indonesia as *Gerhana di Siang Hari*
9. *Sons and Lover* (D.H. Lawrence)
10. *The Grapes of Wrath* (John Steinvec) this novel was translated into Bahasa Indonesia as *Amarah*
11. *Under the Volcano* (Malcolm Lowry)
12. *The Way of All Flesh* (Samuel Butler)
13. *1984* (George Orwell) this novel was translated in Bahasa Indonesia
14. *I, Claudius* (Robert Graves)
15. *To the Lighthouse* (Virginia Wolf)

²⁶⁸ Anton Kurnia. Ensiklopedia Sastra Dunia. Jakarta Pusat: I:boekoe. 2006, p. 217-221

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16. *An American Tragedy* (Theodore Dreiser)
17. *The Heart is a Lonely Hunter* (Carson McCullers)
18. *Slaughterhouse-Five* (Kurt Vonnegut)
19. *Invisible Man* (Ralph Ellison)
20. *Native Son* (Richard Wright)
21. *Henderson the Rain King* (Saul Bellow)
22. *Appointment in Smarra* (John O'Hara)
23. *U.S.A (trilogy)* (John Dos Passos)
24. *Winesburg, Ohio* (Sherwood Anderson)
25. *A Passage to India* (E.M. Foster)
26. *The Wings of the Dove* (Henry James)
27. *The Ambassador* (Henry James)
28. *Tender is the Night* (F. Scott Fitzgerald)
29. *The Studs Lonigan trilogy* (James T. Farrell)
30. *The Good Soldier* (Ford Madox Ford)
31. *Animal Farm* (George Orwell) this novel was translated into Bahasa Indonesia
32. *The Golden Bowl* (Henry James)
33. *Sister Carrie* (Theodore Dreiser)
34. *A Handful of Dust* (Evelyn Waugh)
35. *As I Lay Dying* (William Faulkner)
36. *All the King's Men* (Robert Penn Warren)
37. *The Bridge of San Luis* (Rey Thornton Wilder)
38. *Howard End* (E.M. Forster)
39. *Go Tell it on the Mountain* (James Baldwin)
40. *The Heart of the Matter* (Graham Greene)
41. *Lord of the Flies* (William Golding)
42. *Deliverance* (James Dicky)
43. *A dance to the Music of Time (serial)* (Anthony Powell)
44. *Point Counter Point* (Aldous Huxley)
45. *The Sun Also Rises* (Ernest Hemingway) tis novel was translated into Bahasa Indonesia

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46. *The Secret Agent* (Joseph Conrad)
47. *Nostromo* (Joseph Conrad)
48. *The Rainbow* (D.H. Lawrence)
49. *Woman in Love* (D.H. Lawrence)
50. *Tropic of Cancer* (Henry Miller)
51. *The Naked and the Dead* (Norman Mailer)
52. *Portnoy's Complaint* (Philip Roth)
53. *Pale Fire* (Vladimir Nabokov)
54. *Light in August* (William Faulkner)
55. *On the Road* (Jack Kerouac) its novel quotation was translated into Bahasa Indonesia
56. *The Maltese Falcon* (Dashiell Hammett)
57. *Parade's End* (Madox Ford)
58. *The Age of Innocence* (Edith Wharton)
59. *Zuleika Dobson* (Max Beerbohm)
60. *The Moviegoer* (Walker Percy)
61. *Death Comes for the Archbishop* (Willa Cather)
62. *From Here to Eternity* (James Jones)
63. *The Wapshot Chronicles* (John Cheever)
64. *The Catcher in the Rye* (J.D. Salinger) this novel was translated into Bahasa Indonesia
65. *A Clockwork Orange* (Anthony Burgess)
66. *Of Human Bondage* (W. Somerset Maugham)
67. *Heart of Darkness* (Joseph Conrad)
68. *Main Street* (Sinclair Lewis)
69. *The House of Mirth* (Edith Wharton)
70. *The Alexandria Quartet* (Lawrence Durrell)
71. *A High Wind in Jamaica* (Richard Hughes)
72. *A House for Mr Biswa* (V.S. Naipul) this novel was translated into Bahasa Indonesia
73. *The Day of the Locust* (Nathanael West)

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74. *A Farewell to Arms* (Ernest Hemingway) this novel was translated into Bahasa Indonesia as *Pertempuran Penghabisan*
75. *Scoop* (Evelyn Waugh)
76. *The Prime of Miss Jean Brodie* (Muriel Spark)
77. *Finnegans Wake* (James Joyce)
78. *Kim* (Rudyard Kipling)
79. *A Room with a View* (E.M. Forster)
80. *Brideshead Revisited* (Evelyn Waugh)
81. *The Adventures of Augie March* (saul Bellow)
82. *Angle of Repose* (Wallace Stegner)
83. *A Bend in the River* (V.S. Naipaul)
84. *The Death of the Hearth* (Elizabeth Bowen)
85. *Lord Jim* (Joseph Conrad)
86. *Ragtime* (E.L. Doctorow)
87. *The Old Wives' Tale* (Arnold Bennett)
88. *The Call of the Wild* (Jack London)
89. *Loving* (Henry Green)
90. *Midnight's Children* (Salman Rushdie)
91. *Tobacco Road* (Erskine Caldwell)
92. *Ironweed* (William Kennedy)
93. *The Magus* (John Fowles)
94. *Wide Sargasso Sea* (Jean Rhys)
95. *Under the Net* (Iris Murdoch) this novel was translated into Bahasa Indonesia
96. *Sophie's Choice* (William Styron)
97. *The Sheltering Sky* (Paul Bowles)
98. *The Postman Always Ring Twice* (James M. Cain)
99. *The Ginger Man* (J.P. Donleavy)
100. *The Magnificent Amberson* (Both Tarkington)²⁶⁹

²⁶⁹ See [268], p. 221-224.

c) One Hundred Best Literature Book of Woman Authors

This following list consist of one hundred selected literary books that written by women in English language in long twentieth century. Most of them in the form of novel, short story, and autobiography work of Maya Angelou. This selecting was conducted by *Feminiata!* – a feminism journal that publish in United Stated- as reaction on selecting best one hundred novel that publish on twentieth century according Modern Library that assumed less gave a space toward literary works was written by women. According *Feminiata!* Jury in election done by editor's board in Modern Library consists of nine men and just a woman. Another that, from one hundred of novel were selected just eight was written by women (see one hundred best novel on twentieth century). One hundred literary works selected below not made according rank, but arranged alphabetically according back name and their authors:

1. Dorothy Allison, *Bastard Out of Corolina*
2. Maya Angelou, *I know Why the caged Bird Sings*
3. Margaret Atwood, *Cat's Eye*
4. Beryl bainbrdge, *The Bottle Factory Outing*
5. Toni Cade Bambara, *Gorilla, My Love*
6. Djuna Barnes, *Nightwood*
7. Pat Barker, *Regeneration*
8. Anita Brookner, *Hotel Du Lac*
9. Rita Mae Brown, *Rubyfruit Jungle*
10. Pearl s. Buck, *The Good Earth* (was translated into Indonesia language)
11. A.S. Byatt, *Possession*
12. Angela Carter, *Night at the Circus*
13. Ana Castillo, *So Far from God*
14. Willa Cather, *My Antonia*
15. Kate Chopin, *The Awakening*
16. Sandra Cisneros, *The House on Mango Street*
17. Ivy Compton-Burnett, *Elders and Betters*

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18. Anita Desai, *Clear Light of Day*
19. Isak Dineson, *Out of Africa*
20. Harriet Doerr, *Stones for Ibarra*
21. Margaret Drabble, *The Radiant Way*
22. Daphne DuMaurier, *Rebecca*
23. Buchi Emecheta, *Second Class Citizen*
24. Louise Erdrich, *Tracks*
25. Penelope Fitzgerald, *At Freddie's*
26. Fannie Flagg, *Fried Green Tomatoes at the Whistle Stop Cafe*
27. Janet Frame, *Owls Do Cry*
28. Marilyn French, *The Women's Room*
29. Rebecca Goldstein, *The Mind-Body Problem*
30. Nadine Gordimer, *July's People*
31. Mary Gordon, *The Rest of Life*
32. Radclyffe Hall, *The Well of Loneliness*
33. Bessie Head, *When Rain Clouds Gather*
34. Patricia Highsmith, *The Talented Mr. Ripley*
35. Jenet Hobhouse, *The Furies*
36. Keri Hulme, *The Bone People*
37. Zora Neale Hurston, *Their Eyes were Watching God*
38. Shirley Jackson, *The Hunting of Hill House*
39. Ruth Praver Jhabvala, *Heat and Dust*
40. Erica Jong, *Fear of Flying*
41. Jamaica Kincaid, *Lucy*
42. Barbara Kingsolver, *The Bean Trees*
43. Maxine Hong Kingston, *Tripmaster Monkey*
44. Joy Kogawa, *Obasan*
45. Margaret Laurence, *The Fire-Dwellers*
46. Harper Lee, *To Kill a Mockingbird*
47. Doris Lessing, *The Golden Notebook*
48. Penelope Lively, *Moon Tiger*

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49. Anita Loos, *Gentlemen Prefer Blondes*
50. Olivia Manning, *The Balkan Trilogy*
51. Leslie Marmon Silko, *Almanac of the Dead*
52. Mary McCarthy, *The Group*
53. Carson McCullers, *Ballad of the Sad Cafe*
54. Terry McMillan, *Mama*
55. Isabel Miller, *Patience and Sarah*
56. Margaret Mitchell, *Gone with the Wind*
57. Lorrie Moore, *Anagrams*
58. Toni Morison, *Beloved*
59. Bharati Mukherjee, *Wife* (was translated into Bahasa Indonesia)
60. Alice Munro, *Lives of Girls and Women*
61. Iris Murdoch, *A Severed Head*
62. Joyce Carol oates, *You Must Remember This*
63. Edna O'Brien, *House of Splendid Isolation*
64. Flannery O'Connor, *A Good Man is Hard to Find*
65. Tillie Olsen, *Tell Me a Riddle*
66. Grace Peley, *Enormous Changes at the Last Minute*
67. Dorothy Parker, *Stories*
68. Jayne Anne Phillips, *Black Tickets*
69. Marge Pierce, *Braided Lives*
70. Sylvia Plath, *The Bell Jar*
71. Katharine Anne Porter, *Ship of Fools*
72. Dawn Powell, *The Golden Spur*
73. E. Annie Proulx, *The Shipping News*
74. Ayn Rand, *The Fountainhead*
75. Mary Renault, *The King Must Die*
76. Jean Rhys, *Wide Sargasso Sea*
77. Marilynne Robisnso, *Housekeeping*
78. Arundhati Roy, *The God of Small Things* (was translated into Indonesia language)

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79. May sarton, *Mrs. Stevens Hears the Mermaids Singing*
80. Carol Shields, *The Stone Diaries*
81. Anita Shreve, *The Weight of Water*
82. Mona Simpson, *Anywhere But Here*
83. Elizabeth Smart, *By Grand Central Station I Sat Down and Wept*
84. Jane Smiley, *The Age of Grief*
85. Susan Sontag, *The Volcano Lover*
86. Muriel Spark, *The Prime of Miss Jean Brodie*
87. Christina Stead, *The Man Who Love Children*
88. Gertrude Stein, *Three Lives*
89. Elizabeth Taylor, *Angel*
90. Amy Tan, *The Joy Luck Club* (was translated into Indonesia language)
91. Anne Tyler, *If Morning Ever Comes*
92. Jane Urquhart, *Away*
93. Alice Walker, *The Color Purple*
94. Fay Weldon, *The Life and the Love of a She-Devil*
95. Eudora Welty, *Stories*
96. Rebecca West, *The Return of the Soldier*
97. Edith White, *Ethan Frome*
98. Antonio White, *Frost in May*
99. Jeannette Winterson, *Oranges Are Not the Only Fruit*
100. Virginia Woolf, *Dolloway* (was translated into Indonesia language)²⁷⁰

d) One Hundred Best Queer Novels

The following are one hundred best queer novels long period according Triangle Publishing, a queer association who move in publishing field then announced in The Advocate's Newspaper, June 22nd 1999. These novels selected not just base on novels contents that tell about homosexual from various aspects, but rather also with attention sexual tendency of the writers.

²⁷⁰ See [268], p. 224-227.

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1. *Death in Venice* Thomas Mann
2. *Giovanni's Room* James Baldwin
3. *Our Lady of the Flowers* Jean Genet
4. *Remembrance of Things Past* Marcel Proust
5. *The Immoralist* Andre Gide
6. *Orlando* Virginia Wolf
7. *The Well of Loneliness* Radclyffe Hall
8. *Kiss of the Spider Woman* Manuel Puig
9. *Memoirs of Hadrian* Marguirete Yourcenar
10. *Zami* Audre Lorde
11. *The Picture of Dorian Gray* Oscar Wilde
12. *Nightwood* Djuna Barnes
13. *Billy Budd* Herman Melville
14. *A Boy's Own Story* Edmund White
15. *Dancer from the Dance* Andrew Holleran
16. *Maurice* E.M. Froster
17. *The City and the Pillar* Gore Vidal
18. *Rubyfruit Jungle* Rita Mae Brown
19. *Brideshead Revisited* Evelyn Waugh
20. *Confessions of a Mask* Yukio Mishima
21. *The Member of the Wedding* Carson McCullers
22. *City of Night* John Rechy
23. *Myra Breckinridge* Gore Vidal
24. *Patience & Sarah* Isabel Miller
25. *The Autobiography of Alice B. Toklas* Getrude Stein
26. *Other Voices, Other Rooms* Truman Capote
27. *The Bostonians* Henry James
28. *Two Serious Ladies* Jane Bowles
29. *Bastard Out of Carolina* Dorothy Allison
30. *The Heart is a Lonely Hunter* Carson McCullers
31. *Mrs. Dalloway* Virginia Woolf (was translated into Bahasa Indonesia)

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32. *The Persian Boy* Mary Renault
33. *A Single Man* Christopher Isherwood
34. *The Swimming-Pool Library* Alan Hollinghurst
35. *Olivia* Dorothy Bussy
36. *The Price of Salt* Patricia Highsmith
37. *Aquamarine* Carol Anshaw
38. *Another Country* James Baldwin
39. *Cheri* Colette
40. *The Turn of the Screw* Henry James
41. *The Color Purple* Alice Walker
42. *Woman in Love* D.H. Lawrence
43. *Little Women* Louisa May Alcott
44. *The Friendly Young Ladies* Mary Renault
45. *Young Rorless* Robert Musil
46. *Eustace Chisholm and the Works* James Purdy
47. *The Story of Harold* Terry Andrews
48. *The Gallery* John Horne
49. *Sister Gin* Jun Arnold
50. *Ready to Catch Him Should He Fall* Neil Bartlett
51. *Father of Franenstein* Christopher Isherwood
52. *Naked Lunch* William S. Burroughs
53. *The Berlin Stories* Christopher Isherwood
54. *The Young and Evil* Charles Henri Ford and Parker Tyler
55. *Oranges Are Not the Only Fruit* Jeanette Winterson
56. *A Visitation of Spirits* Randall Kenan
57. *Three Lives* Gertrude Stein
58. *Concerning the Eccentricities of Cardinal Pirelli* Ronald Firdbank
59. *Rat Bohemia* Sarah Schulman
60. *Pale Fire* Vladimir Nabokov
61. *The Counterfeiters* Andre Gide
62. *The Passion* Jeanette Winterson

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63. *Lover* Bertha Harris
64. *Moby Dick* Herman Melville
65. *La Batarde* Violette Leduc
66. *Death Comes for the Archbishop* Willa Cather
67. *To Kill a Mockingbird* Harper Lee (was translated into Bahasa Indonesia)
68. *The Satyricon* Petronius
69. *The Alexandria Quartet* Lawrence Durrell
70. *Special Friendships* Roger Peyrefitte
71. *The Changelings* Jo Sinclair
72. *Parodise* Jose Lezama Lima
73. *Sheeper* Irving Rosenthal
74. *Les Guerilleres* Monique Witting
75. *The Child Manuela (Madchen in Uniform)* Christa Winsloe
76. *An Arrow's Flight* Mark Merlis
77. *The Gaudy Image* William Talsman
78. *The Exquisite Corpse* Alfred Chester
79. *Was* Geoff Ryman
80. *Therese and Isabelle* Violette Leduc
81. *Gemini* Michel Tournier
82. *The Beautiful Room is Empty* Edmund White
83. *The Children's Crusade* Rebecca Brown
84. *The Story of the Night* Colm Tiobin
85. *The Holly Terrors (Les Enfants Terribles)* Jean Cocteau
86. *Hell Has No Limits* Jose Donoso
87. *Riverfinger Women* Elana Nachman (Dykewomon)
88. *The Man Who Fell in Love with the Moon* Tom Sanbauer
89. *Closer* Dennis Cooper
90. *Lost Illusions* Honore de Balzac
91. *Miss Peabody's Inheritance* Elizabeth Jolley
92. *Rene's Flesh* Virgillio Pinera

93. *Funny Boy* Shyam Selvadurai
94. *Wasteland* Jo Sinclair
95. *Mrs. Stevens Hears the Mermaids Singing* May Sarton
96. *Sea of Tranquility* Paul Russell
97. *Autobiography of a Family Photo* Jacqueline Woodson
98. *In Thrall* Jane Delynn
99. *On Strike Against God* Joanna Russ
100. *Sita* Kate Millet²⁷¹

e) One Hundred Most Impressive Fictional Personage

In this section will explore one hundred most impression personage in fictional works which publish since 1900 base Book Magazine published in March/April 2002 edition:

1. Jay Gatsby, *The Great Gatsby*, F. Scott Fitzgerald, 1925
2. Holden Caulfield, *The Catcher in the Rye*, J.D. Salinger, 1951 (was translated into Bahasa Indonesia)
3. Humbert Humbert, *Lolita*, Vladimir Nabokov, 1955 (was translated into Bahasa Indonesia)
4. Leopold Bloom, *Ulysses*, James Joyce, 1992
5. Rabbit Angstrom, *Rabbit, Run*, John Updike, 1960
6. Sherlock Holmes, *The Hound of the Baskervilles*, Arthur Conan Doyle, 1902
7. Atticus Finch, *To Kill A Mockingbird*, Harper Lee, 1960 (was translated into Bahasa Indonesia)
8. Molly Bloom, *Ulysses*, James Joyce, 1992
9. Stephen Dedalus, *Portrait of the Artist as a Young Man*, James Joyce, 1916 (was translated into Bahasa Indonesia)
10. Lily Bart, *The House of Mirth*, Edith warthon, 1905
11. Holy Golightly, *Breakfast at Tiffany's*, Truman Capote, 1958
12. Gregor Samsa, *The Metamorphosis*, Franz Kafka, 1915 (was translated into Bahasa Indonesia)
13. The Invisible Man, *Invisible Man*, Ralph Ellison, 1952

²⁷¹ See [268], p. 228-230

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14. *Lolita, Lolita*, Vladimir Nabokov, 1955 (was translated into Bahasa Indonesia)
15. Aureliano Buendia, *One Hundred Years of Solitude*, Gabriel Garcia Marquez, 1967 (was translated into Bahasa Indonesia)
16. Clarissa Dalloway, *Mrs. Dalloway*, Virginia Woolf (was translated into Bahasa Indonesia)
17. Ignatius Reilly, *A Confederacy of Dunces*, John Kennedy Toole, 1980
18. George Smiley, *Tinker, Tailor, Solier, Spy*, John LeCarre, 1974
19. Mrs. Ramsay, *To the Lighthouse*, Virginia Woolf, 1927
20. Bigger Thomas, *Native Son*, Richard Wright, 1940
21. Nick Adams, *In Our Time*, Ernest Hemingway, 1925
22. Yossarian, *Catch-22*, Joseph Heller, 1961
23. Scarlett O'hara, *Gone with the Wind*, Margaret Mitchell, 1936
24. Scout Finch, *To Kill A Mockingbird*, Harper Lee, 1960 (was translated into Bahasa Indonesia)
25. Philip Marlowe, *The Big Sleep*, Raymond Chandler, 1939
26. Kutz, *Heart of Darkness*, Joseph Conrad, 1902
27. Stevens, *The Remains of the Day*, Kazuo Ishiguro, 1989
28. Casimo Piavasco di Rondo, *The Baron in the Trees*, Italo Calvino, 957
29. Winnie the Pooh, *Winnie the Pooh*, A.A. Milne, 1926
30. Oskar Matxerath, *The Tim Drun*, Gunter Grass, 1959 (was translated into Bahasa Indonesia)
31. Hazel Motes, *Wise Blood*, Flannery O'Connor, 1952
32. Alex Partnoy, *Partnoy's Complaint*, Philip Roth, 1969
33. Binx Bolling, *The Moviegoer*, Walker Percy, 1961
34. Sebastian Flyte, *Brideshead Revisited*. Evelyn Waugh, 1945
35. Jeeves, *My Man Jeeves*, P.G. Wodehouse, 1919
36. Eugene Henderson, *Henderson the Rain King*, Saul Bellow, 1959
37. Marcel, *Remembrance of Things Past*, Marcel Proust, 1913-1927
38. Toad, *The Wind in the Willows*, Kenneth Grahame, 1908
39. The Cat in the Hat, *The Cat in the Hat*, D.r. Seuss, 1955

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40. Peter Pan, *The Little White Bird*, J.M. barrie, 1902
41. Augustus McCrae, *Lonesome Dove*, Larry McMurtry, 1985
42. Sam Spade, *The Maltese Falcon*, Dashiell Hammett, 1930
43. Judge Holden, *Blood Meridian*, Cormac McCarthy, 1985
44. Willie Stark, *All the Kings Men*, Robert Penn Warren, 1946
45. Stephen Maturin, *Master and Commander*, Patrick O'Bean, 1968
46. The Little Prince, *The Little Prince*, Antoine de Saint-Exupery, 1943 (was translated into Bahasa Indonesia)
47. Santiago, *The Old Man and the Sea*, Ernest Hemingway, 1952 (was translated into Bahasa Indonesia)
48. Jean Brodie, *The Prime of Miss Jean Brodie*, Muriel Spark, 1961
49. The Whiskey Priest, *The Power and the Glory*, Graham Greene, 1940
50. Neddy Merrill, *The Swimmer*, John Cheever, 1954
51. Sula Peace, *Sula*, Toni Morison, 1973 (was translated into Bahasa Indonesia)
52. Meursault, *The Stranger*, Albert Camus, 1942 (was translated into Bahasa Indonesia)
53. Jake barnest, *The Sun Also Rises*, Ernest Hemingway, 1926, (was translated into Bahasa Indonesia)
54. Phoebe Caulfield, *The Catcher in the Rye*, J.D, Salinger, 1951 (was translated into Bahasa Indonesia)
55. Janie Crawford, *There Eyes Were Watching God*, Zora Neale Hurston, 1937
56. Antonia Shimerda, *My Antonia*, Willa Catcher, 1918
57. Grendel, *Grendel*, John Gardner, 1971
58. Gulley Jimson, *The Horse's Mouth*, Joyce Cary, 1944
59. Big Brother, 1984, George Orwell, 1949 (was translated into Bahasa Indonesia)
60. Tom Ripley, *The Talented Mr. Ripley*, Patricia Highsmitt, 1955
61. Seymour Glass, *Nine Stories*, J.D. salinger, 1953
62. Dean Moriarty, *On The Road*, Jack Kerouac, 1957 (its quotation was translated into Bahasa Indonesia)

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63. Charlotte, *Charlotte's Web*, E.B. White, 1952
64. T.S. Garp, *The World According to Garp*, John Irving, 1978
65. Nick and Nora Charles, *The Thin Man*, Dashiell Hammett, 1934
66. James Bond, *Casino Royale*, Ian Fleming, 1953
67. Mr. Bridge, *Mr. Bridge*, Evan s. Conell, 1959
68. Geoffrey Firmin, *Under the Volcano*, Malcolm Lowry, 1947
69. Benjy, *The Sound and the Fury*, William Faulkner, 1929
70. Charles Kinbote, *Pale Fire*, Vladimir nabokov, 1962
71. Mary Blackwood, *We Have Always Lived in the Castle*, Shirley Jackson, 1962
72. Charles Ryder, *Brideshead Revisited*, Evelyn Waugh, 1945
73. Claudine, *Claudine at School*, Colette, 1900
74. Florentino Ariza, *Love in the Time of Cholera*, Gabriel Garcia Marquez, 1985 (its quotation was translated into Bahasa Indonesia)
75. George Follasbee Babbitt, *Babbitt*, Sinclair Lewis, 1922
76. Christopher Tietjens, *Parade's End*, Ford Madox Ford, 1924-1928
77. Frankie Addams, *The Member of the Wedding*, Carson McCullers, 1946
78. The Dog of Tears, *Blindness*, Jose Saramago, 1995 (its quotation was translated into Bahasa Indonesia)
79. Tarzan, *Tarzan of the Apes*, Edgar Rice Burroughs, 1914
80. Nathan Zuckerman, *My Life as a Man*, Philip Roth, 1979
81. Arthur "Boo" Radley, *To Kill A Mockingbird*, Harper Lee, 1960 (was translated into Bahasa Indonesia)
82. Henry Chinaski, *Post Office*, Charles Bukowski, 1971
83. Joseph K, *The Trial*, Franz Kafka, 1915
84. Yuri Zhivago, *Dr. Zhivago*, Boris Pasternak, 1957 (was translated into Bahasa Indonesia)
85. Harry Potter, *Harry Potter and the Sorcerer's Stone*, J.K Rowling, 1998 (was translated into Bahasa Indonesia)

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86. Hana, *The English Patient*, Michael Ondaatje, 1992
87. Margaret Schlegel, *Howards End*, E.M. Forster, 1910
88. Jim Dixon, *Lucky Jim*, Kingsley Amis, 1954
89. Maurice Bendrix, *The End of the Affair*, Graham Greene, 1951
(was translated into Bahasa Indonesia)
90. Lennie Small, *Of Mice and Men*, John Steinbeck, 1937 (was
translated into Bahasa Indonesia)
91. Mr. Biswas, *A House for Mr. Biswas*, V.S. Naipaul, 1961 (was
translated into Bahasa Indonesia)
92. Alden Pyle, *The Quiet American*, Graham Greene, 1955
93. Kimball "Kim" O'Hara, *Kim*, Rudyard Kipling, 1901
94. Newland Archer, *The Age of Innocence*, Edith Wharton, 1920
95. Clyde Griffiths, *An American Tragedy*, Theodore Dreiser, 1925
96. Eeyore, *Winnie the Pooh*, A.A. Milne, 1926
97. Quentin Compson, *The Sound and the Fury*, William Faulkner,
1929
98. Charlie Marlow, *Heart of Darkness*, Joseph Conrad, 1902
99. Celie, *The Color Purple*, Alice Walker, 1982
100. Augie March, *The Adventure of Augie March*, Saul Bellow, 1953²⁷²

²⁷² See [268], p. 231-234

Glossary

A

Adab: is an Arabic language no word exist that its meaning appropriate with literature which in narrow meaning has *belles-lettres* or *susastrameaning*, but also culture, civilization, 18

B

Belletrie: is term of belles-letters in Dutch language, 18

C

Cyberspace: is aspace (consist of computer) which link each other to make a culture in their circle, 83

Cybernetic: is a process control of use computer, 83

Cybernetics: is refer to automatic reins system, whether in computer system (electronic) or net's nerve, 83

D

Disinterested Contemplation: is an effort of writers in writing literary works, whereas story which created by the writers as objective contemplation result, neutral and have not certain purpose or tendency, 16

Dulce et utile: *Dulce* its mean that when the reader read literary works will fell happy and comforted, at least they can escape from the problem when enjoy beauty of works. Whereas *et utile* indicate that from read that literary works the reader will obtain usefulness or benefit of works, 17

E

EstheticDistance: Isan exertion of the writers in their literary works. Whereas story which created as result from objective contemplation, neutral, and do not have tendency or certain purpose, and not show or harass certain community/ ethnic. Tendency, 16

F

Fictionality: is the writers' effort to create fiction unsure in their literary works, this attempting is not to omit mimesis in literary works,

but just to deceive the readers about actors of that phenomenon, 16

Fictum: is Latin term of fiction's definition, 25

Framing: is creating art frame in literary works, whereas the writers when create literary works endeavor to arrange their writing in good composition, so that readers will get pleasure in his/her literary works, 16

G

Geletterd: is a man who has culture with special skill in literary area., 17

L

Cyber-literature: is literary activity which exploits computer or internet, 83

Letterkunde: Dutch term of literature origin term literal translation from literature, 17

Littira: Greek terms of Literature, means 'letter', 17

P

Pustaka: Another word taken from Sanskrit related to origin literature terms, 'book' in large meaning means, 18

S

Susastra: word in Bahasa Indonesia derived from Sanskerta language; from root word 'sas-' in verbal means 'direct, teach, point out, or instruction'. While suffix -tra usually show an instrument, tool. Because of that *sastra* may mean 'tool or instrument to teach, guidance book, instruction book or teaching'. Prefix 'su-' means 'good, beautiful' so that *susantra* seem found in Sansekerta language and old Javanese, 18,19

Schriftum: Dutch term of literature origin term, means everything written, 17

T

Tamaddun: is Arabic terms of culture and civilization which refer to literature, 18

U

Unity in Variety: is a text construct which created by the writers, so that literary works have coherency namely deep harmony be-

tween form and content, so that literary works will construct good form like a 'jug', 17

Universalialia: is a thing that happens in the past, now, and in the future and will keep on whenever. The example of universalialia are: love, death, and mate and others things which indicated occur in the past, now and future time, 17

W

Worldview: is the author's point of view for the reality or situation around them, 20

Welstanchauung: is the mission of the author to change condition through his work, 20

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