
Understanding Literature through Dichotomous Frame**Mohan Kumar Tumbahang, PhD**

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e-mail: mkt2019@gmail.com**DOI: <https://doi.org/10.3126/jodem.v14i1.57570>****Abstract**

This article aims at dealing with the issue of 'dichotomies in literature', though it is not explicitly referred to in the literary genres. The specific objective of this study is to explore the dichotomous aspects in the literary field and thereby to assess how the knowledge of two-fold distinctions helps the readers understand the whole issue of certain aspect of mutually exclusive points. While dealing with the notion 'dichotomy in literature', it has availed the qualitative research design which has primarily relied on non-numerical data with explicit reference to the binary oppositions, concepts, definition and the features. The necessary data have been drawn from authentic books, journals or online resources. The available data have been analyzed by applying the compare-contrast pattern of development. From the analysis, the conclusion has been drawn that in the literary discourse, there are significant numbers of dichotomous notions, and when they are dealt with the two-fold distinctions, the mutually exclusive entities can be grasped more easily than treating them in isolation. It is fairly expected that the study can be helpful for the beginners of the literary studies.

Keywords: compare-contrast, expression, literary field, mutually exclusive, two-fold distinction.

Dichotomy in Literature

'Dichotomy' is not usual juxtaposition with literary words with a frequency greater than chance. This term 'dichotomy' can be very familiar or buzzing lexicon for the learners of linguistics. The word refers to the two-fold distinctions and the distinctive parts are mutually exclusive. The type of two-fold division is not only the matter to be discussed in linguistics, but also it is always and widely used in literature. In the field of literature the learners as well as the teachers most often encounter with the two-fold distinctions but they do not realize that such two-fold distinctions are dichotomous. These distinctions are much confusing when one has to sort out one of

the two. Therefore, the most usual or reiterating but full of confusing terms are analyzed in the line of mutual contrastive features.

Literature can be conceived differently depending on the context, sense and application. It is viewed as a discipline when one looks it from the vast store of knowledge; it as a subject when looked through the pedagogical point of view, and it is purely register as other registers such as sports, farming or cinema when looked through the technical terms used solely in this field. As a matter of fact, literature is for "discovering new world, a world completely different from our own that it seems a place of dreams and magic" (Long 3). So, the journey through this newer world can be expected to be pleasant and smooth if one is thoroughly acquainted with certain basic clues of the literary path. The pleasant feeling of the journey lies not in the observation of superficial aspect (meaning) of the text, but in the entrance of the underlying part of the notion. In order to acquire the clear insight into the nature of the literary language, it is essential to be familiarized with various two-fold distinctions i.e. dichotomies drawn in diverse aspects of this subject. One has to know literary dichotomies not because one can make a right choice between the two opposites, but because the total understanding of the literary text has realized the existence of both of them.

Literature has occupied very important place from the nursery to the university level curriculum. As a compulsory subject, it deals chiefly with human emotions, aspirations, feelings and experiences, and after all the human soul. Unlike the subjects such as geography and carpentry, it imparts the knowledge of abstract notions. In this sense, it can be tougher to understand than the subjects mentioned earlier because these subjects i.e. geography and carpentry are based on observations, and they involve objective description. On the contrary, most literary writings are of subjective description. Focusing on the successful literary knowledge dissemination, especially of the dichotomous-natured issues, the problem is to decide which way of treating them is better; whether to treat them in pair-contrast, or in isolation. Likewise, how many aspects are to be considered as the dichotomies in literature?

To address the above set questions, the objectives of this study are to explore the possible fields of literary dichotomies, and to assess the better way of dealing with such two-fold distinctions.

The obtained necessary data will be analyzed through descriptive pattern of development. Again the descriptive pattern will be used to compare and contrast the

dichotomous features. While comparing and contrasting the two-fold distinctions (contrastive two subjects i.e. dialogue vs. monologue) certain points will be compared and contrasted according to point-by-point method and tougher ones will be mentioned according to subject-by-subject method. This study -will be based on the compare-contrast theory for which the study will use Laurie G. Kirszner and Stephen R. Mandell's book *Pattern for College Writing: A Rhetorical Reader and Guide* (2012).

Classification of the Two-Fold Terms

For the convenience of an easy understanding, the literary dichotomies or two-fold distinctions have been classified into the following seven-groups:

Figures of Speech (Related to Expression)

Figures of speech are literary devices which are used to beautify the language or more especially the expression. Within this field, there are some confusing pair terms which have been discussed briefly as below:

Simile and Metaphor

Simile is a kind of figure of speech in which two dissimilar things, objects or ideas are compared using clues such as 'like' or 'as' assuming that they share at least one common. For example, life is like a bicycle's punctured tube. In this expression, 'life' and 'bicycle's punctured tube' have been compared using the clue 'like'.

On the other hand, metaphor is also a comparison between two unlike things without using the clues - 'like or 'as'. In this regard, Gillian Lazar defines metaphor "as a comparison mode between things which are considered to be unlike each other (105). e. g. Life is a bicycle's punctured tube. (Here the qualities of 'life' have been applied to a 'bicycle's punctured tube')

Irony and Satire

Irony is the difference between the language used and its intended meaning. In this context, Raghukul Tilak views it as, "the figure of speech in which the real meaning is just the opposite of that which is literally conveyed by the language used" (9). For instance, a man has not eaten anything for a long time and he is asked whether he has eaten something. Instantly, he replies as, "Yes! I've eaten up to the neck!" His remark 'up to the neck' is ironical because the statement asserts that he has eaten too much, but the intended meaning is a strong denial of having eaten something.

Abrams describes "satire" as "the literary art of diminishing or derogating a subject by making it ridiculous and evoking toward it attitude of amusement, contempt, scorn, or indignation" (275). Abram's elusive saying can be simplified by the statement of Moody as "satire is the any form or piece of writing which is deliberately or humorously critical in intention" (209). An example can be stated from Bhairab Aryal's essay "Aalu". In this essay, he states "*Aadhunk maanchhe nai aalu ho athabaa maanchhe nai aalu; aalu nai maanchhe*" [Modern man is a potato or man is a potato or vice versa].

In a humorous way, Aryal diminishes the modern man to merely 'potato' in the sense that it can be mixed with any other types of vegetables and the potato is preferable from simple layman to the nobleman. Just as the 'potato', the man has to adjust with anybody from dust to a star, from a slave to a master, or from a baby to a senior most citizen.

Paradox and Parody

Crystal defines paradox as, "a statement that is contradictory or absurd on the surface which forces the search for deeper meaning" (70). For example,

"War is peace; freedom is slavery, and ignorance is bliss" (qtd. in Orwell: 1984).

Parody, on the other hand is "the imitation of something in such a way as to make the original thing seen ridiculous" (Thornley and Roberts 104). It is a matter of converting the serious expression into light and humorous tone retaining its length and tune, e.g. *Democracy is off the people far the people and bye the people*. This expression is parodied from the expression of Abraham Lincoln (1809-1865) "Democracy is of the people for the people and by the people."

Symbol and Image

Symbol is a thing or object that stands for something else. Colonna and Gilbert argue that "symbol is something that represents or stands for something else, generally something larger or more complex" (137). Likewise, Tilak refers to symbols that they are essentially words which are not merely connotative, but also evocative and emotive (170). He further states that besides their ordinary meaning, they also call up or evoke before the mind's eyes a host of association with them. Yeats, as quoted in Tilak clarifies that "symbol gives dumb things voices and body-less things bodies." e.g.

Symbols	Symbolized meaning
Lily/Rose	beauty
Lion	boldness
Fox	cunningness

"Image and Imagery, according to Katie, are used in literary criticism with varying, often overlapping senses" (201). She maintains that originally 'image' had a visual meaning and 'imagery' refers to mental picture of an object created out from the verbal description. In this context, Dave et al. state, "By imagery we mean the suggestion of vivid mental pictures or images by the skillful use of words" (408). In its extended sense, imagery includes all the sensory perceptions e.g. hearing (auditory), touching (tactile), smelling (olfactory), tasting (gustatory), seeing (visual), feeling cold and hot (thermal), and feeling the sensations of movement (kinesthetic). Following is the example of imagery from the lines of Tennyson's "In Memoriam"

Unloved that Beech (tree) will gather brown → visual sense
 And many a rose carnation feed → visual and gustatory
 With summer spice the humming air → auditory sense
 ↓ ↓
 thermal gustatory

In the above extract, the words brown and rose are related to the visual images because they (rose and brown) are perceived through eyes. Likewise, 'spice' and 'feed' are related to gustatory, and 'humming air' is related to auditory. The last item is 'summer' that is related to thermal sense.

Prosodic Features (Related to Phonic or Sound Matrix)

Prosody is related especially to the sound matrix and it has certain pairs with confusing meanings. They are as follows:

Alliteration and Assonance

Alliteration is the repetition of a consonant letter in the initial position of two or more than two words in the verse line, e.g. *Full fathom five thy father lies -*

Shakespeare. Here, in the verse line, the consonant letter 'f' is repeated in the initial position of four different words as *Full, fathom, five, father*

Like alliteration, assonance is also related to the repetition especially of a vowel sound (not letter/s) in two or more than two words in a verse line regardless of the occurring positions i.e. initial, middle or final. e.g.

The snail's daily way \longleftrightarrow /ðə sneɪlz deɪli weɪ/

In this line 'The daily snail's way' the vowel (diphthong) sound /eɪ/ is repeated in three different words / sneɪlz deɪli weɪ/

Rhythm and Rhyme (Rime)

Rhythm refers to the sequence of stressed and unstressed syllables or vice versa in a verse line. e.g.

◡ — ◡ — ◡ — ◡ — ◡ —

We think our fathers fool as wise we grow

◡ — ◡ — ◡ — ◡ — ◡ —

Our wisest sons, no doubts, will think us so

Alexander Pope (1688-1744)

◡ Breve = prosodic notation of unstressed (short) syllable

— Macron = prosodic notation of stressed (long) syllable

Rhyme (Rime)

Rhyme is the repetition of similar sounds in the similar position of two or more verse lines. e. g.

Bid me to weep, and I will weep A

While I have eyes to see B

And having none, yet I will keep A

A heart to weep for thee B

"To Anthea, who may Command him Anything", by Robert Herrick

The above quatrain stanza poem has the rhyme scheme of every alternative line. The final words 'weep - keep'; 'see - thee' are the examples of the rhyming pattern.

Blank and Free Verse

Blank verse consists of pentameter lines which are unrhymed hence blank verse. However, there are some lines which accidentally rhyme together or every alternative line. e.g.

For you I'll hazard all: why what care I?

For you I'll live and in your love I'll die. (Thomas Haywood quoted in Cuddon).

Free verse denotes the verse lines which can vary in length with no strict meter. This can be called as lately developed style or also be known as prosaic poem (*gadhyā kabvita*). e.g.

This is the land of uproar and rumor

Where deaf men who must wear hearing aids

Are judges at musical contests;

And those into whose souls stones have fallen

Are considered judges of poetry;

Adopted from Michael Hutt's translation of Bhupi Sherchan's poem "*Yo Hallai Halla ko Desh ho!*"

Full and Half Rhyme

A full rhyme denotes the two or more vowels occurring after the initial consonant sound of the final accented syllable e.g. father /fɑ:ðə(r)/, rather /rɑ:ðə(r)/

In these two words i.e. 'father' and 'rather' the vowel sounds /ɑ:/ and /ə/ are preceded by the initial consonants /f/ and /r/ respectively and rhyme together. Hence this example is of full rhyme.

On the contrary, half rhyme denotes the similar vowels but not identical in terms of sound equality (sameness). e. g. love /lʌv/ move /mu:v/. In the words 'love' and 'move' the second letter 'o' is same but it has different pronunciation in the two words as /ʌ/ and /u:/. Hence it is the example of half rhyme.

Masculine Rhyme and Feminine Rhyme

The rhyme which consists of single stressed syllable is called masculine rhyme. e.g. skill - hill; bore - more. These all words i.e. skill - hill; bore - more are mono (single) syllabic words rhyming together.

The rhyme that consists of a single stressed syllable followed by an unstressed syllable is called feminine rhyme, e.g. chiming - rhyming (Ferguson).

Interline Rhyme and Intra-line Rhyme

The rhyme that occurs across two different lines is known as interline rhyme whereas the rhyme occurring within the same line is called intra-line rhyme

- a. O, mistress mine, where are you roaming?
O, stay and here, your true love's coming,
- b. Sister, my sister, O, fleet sweet swallow

In the example 'a' the final words 'roaming' and 'coming' are rhyming across two different lines, so this is interline rhyme. The verse line 'b' is the example of intra-line rhyme where vowel sounds /ɪ/, /ə/, /i:/ and consonant sounds /s/, /t/ are rhyming together within the same line.

Generic Features (related to content/structure)

Literary works can be classified under three major generic types and these generic types involve certain dichotomous terms. They are:

Fictional and Non-Fictional Writing

Fictional writing, as Katie states, "is most likely to be thought of as a genre consisting of imaginary and imaginative prose narrative chiefly novels but also short stories: the essence of literature in other words" (150). Fictional writing is thus a created reality where the characters and incidents are purely imaginative whose real existence is not found in the real world. In this regard, Scholes et al. state that a fiction is a made up story (121). Most of the novels and stories are essentially fictitious writings. Fiction, as Cuddon opines, is a vague term for an imaginative work usually in prose. He means that it does not cover poetry and drama, though they both are a form of fiction in that they are moulded and contrived (invented) or feigned (pretended). The

fiction is now generally conceived of the novel, the short story, the novella and related genres.

Non-fictional writing is said to be in the straightforward language. The term 'straightforward' denotes the literal sense of writing. The dictions used in the writings do not go beyond their denotative meaning. The sense entirely limits to the primary form of meaning. News reporting, cricket commentary, reporting scientific experiment, and most essay writings are considered to be non-fictional writings. Let us take an example, someone writes an essay on 'a dog' and goes on writing like 'A dog is a four-footed domesticated animal. Man has kept it since the time immemorial.' ... These statements have no trace of imagination of any kind. The words used in such writing are by no means suggestive or they never call up emotive aspect. Moreover, the meanings do not rise above and beyond their literal domain. Non-fictional writing, therefore, lacks associative or connotative meanings; such texts are in a sense factual writings. They deal with authentic, real and factual events and people.

Fable and Parable

Both fable and parable are ancient forms of fiction and they share two important elements. It means, they both are short and allegorical in nature. They both tell story of one thing while really directing attention towards something else. The fable involves animals or inanimate things as characters whereas the parable involves human beings as characters. The subject matter of the fable is concerned with supernatural and unusual incidents often drawn from folklore. The parable uses the answering riddles as a qualification test for admission to the inner circle whereas the fables are more specialized and they have many primitive proverbs and moral lessons. The parable has hidden meaning which can function as a test and it is primarily meant for preaching. In this regard, Dave et al. maintain that "the parable is earthly story with heavenly meaning" (398). This statement hints at the religious aspect of the story which deals with divine and spiritual realm.

Myth and Legend

The origin of the term 'myth' is rooted in classical Greek. "In classical Greek, 'Mythos' signified any story or plot whether true or invented" (Abrams 170). In its modern sense, a myth is one story in a mythology which was once believed to be true by a particular cultural group. Most myths involve rituals - prescribed forms of sacred ceremonials and also superhuman beings. They mainly tell how something first

originated/ came into the existence. They have less historical background and more supernatural elements. They are anonymous stories, rooted in primitive folk beliefs presenting supernatural episodes.

On the contrary, legends are the narratives traditionally handed down from the past. The legends are distinguished from myths in that the legends have more historical truth and less of supernatural elements. For legends, Cuddon tries to capture the meaning as, "it is a story or narrative which lies somewhere between myth and historical fact and which as a rule, is about particular figure or person" (452). He further adds that any heroes/heroines, revolutionaries, saints or warriors are likely to have legends developed about them.

Folk Tales and Fairy Tales

Folk tales are also found in the oral form comprising a wide variety of stories like fables, legends, tall stories, shaggy dog stories (joke telling), fairy stories, ghost stories, stories of giants and saints, devils or spirits. They are humorous in nature and local characters are employed. They belong to certain community but appear to be universal. They are more realistic than the fairy tales avoiding magic and supernatural activities and characters.

Fairy tales, like folk tales, are also the part of oral tradition which narrate the fortune and misfortune of a hero or a heroine. The hero or the heroine performs many adventurous activities (deeds). There are also many playful tricks or adventures of supernatural spirits who are presented in the form of human beings. Mostly in the fairy tales supernatural activities such as magic, charm, disguise and spell are some of the ingredients of such stories which are often subtle in their interpretation of human nature and psychology.

Tragedy and Comedy

Tragedy is a form of drama which has an unhappy ending. The hero of the tragic drama tries to put the order and beauty in the society. He fights boldly against the evil forces and wants to do good to the society or the mankind. However, owing to his fault or flaw in his character, the tragic hero falls from the height of greatness. He errs, and his errors joining with other causes bring on him ruin. The hero is not only the person of high degree, but he also has an exceptional nature, thus he is built on a grand scale. These are the reasons that his sheer misfortune brought upon him by his own

fault makes the spectators feel fear and pity on him. His sufferings become shocking and unbearable to the lookers. By this way, the audiences identify themselves with the sufferings of the protagonist as their own and later on they feel solace which Aristotle termed as 'catharsis' (mental vomiting).

A comedy, on the other hand, is a work of art in which the materials are selected and arranged in order to interest and amuse the spectators. The spectators are made to feel confident that no great disaster (great misfortune) will occur and most often the action turns out happily for the chief character. The hero or the heroine receives joyful situation at the end.

Within a very broad area of dramatic comedy, the following types are often discussed:

- a. Romantic comedy - deals with love affair that involves a beautiful and engaging heroine.
- b. Satiric comedy - deals with the political policy and philosophical doctrine in a ridiculous manner
- c. Comedy of manner - concerns comment of the social manner
- d. Farce - is designed to provoke the spectator's simple laughter.

Characterization (related to fictional character type)

Characterization is concerned with the descriptive writing of some characters of the literary work. Though there is no hard and fast rule to the writing about character sketch, the following hints have been suggested to be helpful for the purpose of characterization:

- a. Physical attributes: age (old/young/child), eyes, hair, facial shape, other facial features, complexion, height, body built
- b. Dress and cosmetics: color, style, size, type
- c. Habitual attributes; behavioral and emotional habits, opinions, attitudes, hobbies, gestures, likes and dislikes, optimistic, pessimistic
- d. Relationship with family members or friend circle: helpful, affectionate, loving, warmth, encouraging, sociable, friendly, unfriendly, intimacy

e. Moral and academic qualities: fair, selfish, mean, greedy, cruel, sincere, devoted, charming, emotional, naïve, gullible, skeptical, witty, silly, generous, wicked, noble, irritable, literate, illiterate, intellectual. (Lohani and Adhikari)

Protagonist and Antagonist

Protagonist (Greek first combatant) would denote the first actor in the play in Grecian dramatic tradition. According to Cuddon, "the protagonist has come to be the equivalent of the hero," (706). The protagonist in the dramatic action is found to be in favor of order, norms and beauty. He wants system and harmony in the society and sacrifices his life to maintain the goodness. He seems to be pursuing the truth, goodness and beauty through his thought, speech and action.

Antagonist on the other hand opposes the hero or goes against the hero's entire activities. He is a rival of the protagonist that is why he is delighted in the chaotic situation. The antagonist has now come to be equal to the villain although the term 'villain' originally denoted the farm laborer (Crystal 332). The more the spectators happen to feel hatred to the villain, the more successful he is considered to be in his role. The villain exercises the 'id' or diabolic nature to the utmost level and pleasure is an ultimate goal usually achieved through force or immoral deeds.

Round and Flat Character

The word 'round' was first used to describe fictional character by E. M. Forster in his book *The Aspect of the Novels* (1927). He wrote:

The test of a round character is whether it is capable of surprising in a convincing way. If it never surprises, it is flat. If it does not convince, it is flat pretending to be round. [A round character] has the incalculability of life about it - life within the pages of a book.

Forster seems to focus on two main qualities in his original definition of the round character: it has to be surprising, and it has to be convincing. We can find many people continue to refer to these two main criteria to evaluate whether a character is round. Viewing the broader context of the round character in the present time, Forster's definition needs to be slightly changed as a round character has to be complex and convincing. In fact, complexity is not far off what Forster meant by 'surprising': he certainly did not mean that the round character should surprise readers by divulging a dark past or secret identity, but rather they must behave in ways that are not utterly

formulaic, predictable or based on simplistic notions of what the common people are like.

Regarding the round character, it is a common mistake to use 'round' synonymously with 'dynamic', but these two types actually refer to different aspects of the character. Dynamic refers to whether a character changes: it is the character which undergoes substantial internal changes as a result of one or more plot developments in a story. The change can be fast or slow (or very great or slight), it is important for the development of a plot. Unlike dynamic, round refers to the character's complexities having multiple facets in the personality. A couple adjectives or a single sentence is not enough to describe such complex character and the term 'round' has not to do with whether a character changes.

Unlike round character, a flat character is thought to be one-dimensional. The flat character can be described using a single adjective as 'arrogant' or 'moody' or using a short sentence such as 'introverted and rigid teacher among the guardians'. Another important thing is that flat character never breaks the formula that defines him/her.

Omniscient Narrator and Limited Narrator

The omniscient narrator is the one who knows everything and is expected to know about the agents, actions, events and s/he is privileged access to the character's thoughts, feelings and motives. The narrator is free to move at will in time and place, to shift from characters to characters, and to report their speech, activities and state of consciousness. This mode also includes the intrusive narrator who can not only report but also evaluate, comment, and sometimes expresses personal views about human being in general.

As the omniscient narrator, the limited narrator also falls in the third person point of view but s/he is limited in terms of his/her narrative activities. S/he remains within the confines of what is perceived, thought, remembered and felt by a single character within the story.

On-staged and Off-staged Character

Characters are the people like us used in the fictional work. They are seen, met, heard on the stage (if drama) and in the field (if fiction). But on the other hand, there are characters who are only perceived through other on-staged characters and they are never present on the stage. Sometimes, they are felt through the telephone conversation

on the other end/side and sometimes, they are felt through the letters sent to the on-stage characters, and the letters are read aloud or displayed to the audience/spectators. By means of this, the audiences (readers) come to know that there are also characters away from the particular peripheral setting.

Discoursal Features (related to dramatic convention or mode of discourse)

In today's context the term 'discourse' covers a wider range of texts regardless of how they are patterned. However, here for the convenience of the readers, mainly play has been included in the discussion with point of interaction in mind.

Monologue and Dialogue

About the monologue Cuddon states, "it is a term used in a number of sense, with the basic meaning single person speaking alone with or without an audience. Most prayers, much lyric verse and all laments are monologues," (517). Similarly, Katie opines that a monologue involves a single speaker with no expectation of a response from another speaker. It is, thus self-addressed discourse of one speaker which may take many forms from talking aloud to oneself in private to the prepared public lectures.

While talking about dialogue, the term 'dialogue' itself suggests that it involves two persons in a discourse or conversation. In its ordinary sense, it is a kind of conversational interaction, earnest rather than chatty, involving an exchange of views. In literature dialogue describes the reproduction of apparently serious conversation, but unlike real-life dialogue, it is designed to be overheard.

Soliloquy and Asides

Soliloquy has been derived from ~~in~~ the Latin word, 'Soliloquium' which is made of 'solus' - 'alone' and 'loqui' - 'to speak'. Thus, soliloquy is a speech with certain length, in which character alone on the stage expresses his/her thoughts and feelings. Unlike soliloquy, an aside is performed on the stage among many other characters present, but other characters are supposed not to be attentive towards the asides. The fictional character performs asides directly intending to the audience, but not to the other characters on the stage. Monologue, soliloquy, and asides are similar in terms of the way of speaking alone. However, their manners, situations and their purposes are quite different. Monologue is self-addressed speech spoken by the speaker to himself/herself;

soliloquy is concerned with speaking directly to the audience, and asides are spoken in a lower voice so that other unintended persons may not listen to the speaker.

Mode of Expression (related as to how fictional work gets told)

The mode of expression in this context refers to the pattern of development in writing. The expressive modes have been discussed as below:

Descriptive and Narrative Mode

Descriptive mode of writing involves the description of some objects, places or persons. Descriptive writing translates the sensory perceptions into language. For instance, when some people are going to describe a room, they may describe what they see, hear, feel or smell, . Most men are found to depend on only one sense perception i.e. visual perception in their writings. They seem to be insensitive towards other sensory perceptions. An apple, suppose if one has to describe, is not only seen (visual perception), but it is felt by touching its surface, by smelling, or by tasting. If the descriptive writing involves the possible sensory perception, it can be more reliable and vivid. Descriptive words or adjectives are profusely used in this mode of writing. In short, it lists the items and specifies them with adequate features or adjectival words.

Narrative writing on the other hand narrates or reports an event. "The arrangement is by the order in which the events occurred" (Narayanaswami 103). Narrative writing unlike the descriptive writing, establishes the relationship between time and event. It answers what event happened when. The events are basically arranged in two ways - one way is to order in temporal sequence and the next is to arrange in a spatial sequence. Temporal sequence refers to the arrangement from past to present or vice versa, and spatial sequence is concerned with the arrangement of near to far or vice versa.

Emotive and Reflective Mode

Emotive mode of writing is concerned with evoking emotions in the readers' mind. In this mode, the language is expressed in such way that the readers' emotions and attitudes are aroused by means of linguistic expression - the expression of full excitement or stirring love, hate, joy, fear, grief, melancholy and the like. On the contrary, reflective writing mainly presents the reflection of writer's thoughts especially towards abstract notions such as culture, custom, belief or behavior.

Subjective and Objective or Personal and Impersonal Mode

Subjective mode of writing is concerned with the person's feelings, experiences, thoughts and attitudes. It is highly dominated by the writer's own interests and expectations. Subjective writing sounds as if someone is sitting next to a bed-tied patient and listening to his/her feelings, complaints, desires and despairs. Impersonal writing also alternatively known as objective writing is quite opposite to the subjective writing because there is less or no room for writer's own feelings and opinions. In this mode of writing the writer does not make or let us feel his presence. This is in some way, meditative and philosophical in nature.

Familiarized and Defamiliarized or Automatized and Deautomatized Mode

This binary opposition or pair concept was first brought by Russian formalists (Seldon) like Viktor Shklovsky, Roman Jakobson and others. They argued that literary language must be different from the ordinary mode of speech. They advocated that familiar (automatized) did not have any hook or charm so they deliberately started deviating the form of language through unusual collocation, unique sonic texture, preference to the secondary meaning and subject-verb inversion. For instance, the phrase 'many years ago' is a familiar mode of writing because the time-period 'many years' is followed by the time adverbial 'ago'. "This expression itself does not attract any attention since we are so much used to the automatized understanding" (Krishnaswami et al. 140). In deautomatization, the principle of equivalence is involved to attract attention. When 'many years' is extended to 'two overcoats ago' or 'three games ago', the selection and combination attract attention. Familiarization is writing in an ordinary as well as usual way whereas 'defamiliarization' denotes a unusual deviated form that looks strange and thus becomes a focal point.

Plain and Rhetoric Mode

Plain mode of writing refers to such writing in which simple and ordinary dictions are used so as to make it understandable even to the rustic and layman. This mode of writing opposes the artificiality and high sounding language. The expressions are straightforward for the sayings never twist and bend. There is neither deviation nor intricacy in the sense and form. Quite contrary to the plain writing, rhetorical mode refers to the artistic use of language where every possible literary device is used to persuade the readers with the writer's point of view. In the process of persuasion, it can

avail figures of speech or the language of embellishment. The primary purpose of rhetorical mode of writing is to make the expression more vivid, pointed and sharp.

Compact and Elaborate Mode

Compact writing is a way of expression in which a word or sentence may resound layers of meanings. Here, the success of compact writing lies in expressing much idea through the shortest possible expression. It is the highest level of expression and it is often found in poetic, proverbial and aphoristic expressions. The example of Julius Caesar's remarks quoted in Traugott and Pratt is "I saw, I came and I conquered." Obviously, there are numerous activities, policies strategies and war tactics between the act of seeing (I saw) and the act of invasion (I conquered). Also, Caesar seemed to have found the equal effort in seeing and conquering.

On the contrary, elaborate mode is a kind of writing in which the issues are dealt with great care and in detailed manner. A minor thing is also carefully handled and worked out in extended way. The description involves so neatly and thoroughly that the thing described becomes conspicuous to the reader/viewer. This kind of writing mode can be thought as microscopic description, but some readers/viewers can feel it as lengthy and cumbersome.

Cohesive (Cohesion) and Coherent (Coherence) Mode

Cohesion, according to Diana Larsen Freeman, is the tendency to unite or stick something that refers to the obvious linkage on the external patterning of the syntactic structures. But when it is considered from the poetic expression, "it is usually discussed in terms of repeated refrains, regular stanzas, rhythm, meter, alliteration and similar devices" (Traugott and Pratt 21). From the statement it is inferred that cohesive devices vary from prose and poetic writing. In the prosaic writing cohesion is achieved through pronominal references, connectives (conjunctions), synonyms and repetitions. But in the poetic writing, the cohesive devices are different as mentioned by Traugott and Pratt. Let us see the following examples:

- a. Politics is the supreme of all policies. The leaders have made it a dirty game.
= Politics is the supreme of all policies but the leaders have made it a dirty game. (Cohesive feature in prose writing)
- b. The year's at the spring

And day's at the morning

Morning's at seven

These three lines are cohesive to each other because of the similar structure of Noun+'s +x (X stands for prepositional phrase)

Denotative and Connotative/Literal and Figurative/Primary and Secondary Meaning

Denotative meaning refers to the dictionary meaning. It is clear that every word stands for something. "That thing the word stands for or refers to, is called referent" (de Boer 42). In this context, Cuddon defines it as, "the most literal or limited meaning of a word regardless of what one may feel about it or the suggestions and ideas it connotes" (215). Likewise, Abrams opines that in a widespread literary usage, the denotation of a word is its primary signification or reference (46). For example, the denotative sense of the word 'Home' denotes a quadruped block where one lives or takes shelter.

On the contrary, connotative meaning is not the dictionary meaning; rather it is the secondary meaning calling up certain associations. "These associations are called connotations," (de Boer 43). Regarding the connotative meaning, Cuddon maintains, "connotation is the suggestion or implication evoked by a word or phrase or even quite a long statement of any kind over and above what they mean or actually denote" (176). For example:

Word	Denotative/Primary Meaning	Connotative/Secondary Meaning
Home	a quadruped block where one lives or takes shelter	privacy, intimacy and coziness
Cheap	low price/inexpensive	of little value or not well made
Lily	a kind of flower	beauty and delicate

(Abrams and de Boer)

Poetic Language and Prosaic Language

Poetic expression is distinctively different from other forms of language or expression. Marked variation in poetry starts from sound, word and sentence (verse line). "Poetic language signifies the type of words, phrases and sentence structures and

also sometimes figurative language (ornamented language)" (Abrams 228). "Poetic language thus refers to rather particular kind of language and artificial arrangement" (Cuddon 679). Referring to the features of the poetic language, Dave et al. opine, "it is an art of expressing noble thoughts in rhythmic melodious language" (405). In the poetic language, the ideas are expressed in a compact form where much thing is said through the shortest possible words. For this reason, poetry is said to be the tight universe of sounds and meanings so closely interlocked that we cannot distinguish content and form. It exploits the resources of language to the utmost removing itself from ordinary speech by sound and meter and all the devices of imagery. Figuring out the poetic language Rene Wellek observes, "Poetic language is a language within the language, language completely formalized" (355). Lines are arranged to stanzas, and the terms like verse, rhyme, foot, meter, couplet, quatrain, sestet, caesura or canto are basically related to the poetic writing.

Prosaic language is a form of writing in which the terms like verse, meter, rhyme or rhythm are excluded. Cuddon states, "The word 'prose' derives from the Latin 'prosa' or 'proversa oratio' indicating the meaning 'straightforward discourse'" (705). Thus, it is a direct unadorned form of language whether written or spoken in ordinary usage. The writing differs from the poetic form in terms of the freedom of rhythmic sequence, measure or rhyme. In this context Abrams states, "it is an inclusive term for all discourse, spoken or written which is not patterned into lines either of metric verse or of free verse." Furthermore, the written sentences are grouped into paragraph which is equivalent to stanza in poetic composition.

Perspectives towards Life

Human life can be viewed through various perspectives depending on the personal understanding, taste, attitude or the horizon of expectations. Certain confusing terms regarding the life view are briefly discussed as below:

Classical View and Romantic View

The term 'classical' is the adjective of the noun classicism which suggests different meanings. Although this term can be found in different fields, it is mainly an attitude towards life and literature. If someone wants to retain the ancient rules, regulations, norms, manners and disciplines, such attitude can be called as classical attitude. This kind of viewpoint does not allow any kind of change or alteration in the usual manner. Focusing on this perspective, Cuddon states, "classical suggests that the

work has the qualities of order, harmony, proportion, balance, discipline. ... In short, nothing can be taken away from it or added to without doing it some injury," (139). So the classical view in life is that which wants and follows the ancient rules laid down by the ancient masters.

Romantic view of life is thought to be the opposite of the classical one because it concerns following the rules strictly whereas romantic view seeks freedom from such rules and regulations. Commenting on the romantic view, Scholes and colleagues state, "Romance is a matter of vision and the word 'Romance' emphasizes beauty and order" (124). When a man is fed up with the stern reality, he looks life better than the reality. This is the reason our reel-life heroes are projected romantically than their real life. Life is portrayed more beautifully than it is in the real situation. Man does this through his imagination/fancy in order to get relief from the harsh reality.

Realistic View and Satirical View

Realistic view is concerned with the vision of life which portrays the life as it is. If this sort of view is assumed to be a line, then it will be easier to conceive the other modes of life. As the life is viewed above the line of reality, it is the vision of romance. In romance, life is pictured more beautifully than what it is in its actual situation. But quite reversely, when the life is viewed below the reality line, it is satirical view of life because satire often emphasizes the uglier side of life. Thus, satirical writing is portrayal of life from the ugly side. Jonathan Swift's *Gulliver's Travel* is vehemently satirical writing which degrades life uglier than its reality. 'Yahoo' is the term first coined by Swift (i.e. they are the rulers while the deformed creatures that resemble human beings are called Yahoos - *Gulliver's Travel* Part IV: "A Voyage to the Land of Houyhnhnms") with which he used to denote 'man' more wicked than any other animals.

Existential View and Absurdist View

Existential view of life assumes that life has got certain meaning so man sets out in search of life's meaning. This view is fully dependable on external notions such as religion, god, unseen power, holy spirits and the like. Philosophically as Cuddon states, "it now applies to vision of the condition and existence of man, his place and function, and his relationship, or lack one with god" (294). This philosophy originated on the

ground of Kierkegaard's (1813-55) thinking , especially of his book *Fear and Trembling* (1843).

Absurdist view stands in the opposite side of the existentialism. Existentialists maintain that there is meaning of life in this world. The man of existential view sets out the journey to look for the meaning but when he does not get what he has searched for, then, he realizes that there is no meaning of his existence. But by then it is too late to realize and dies like Joseph Conrad's novel *Heart of Darkness*' hero uttering "The horror! The horror!" (84). This is every existentialist's destiny to realize the horrible experience at the end. Unlike the life view of existentialist, the absurdist is sure about the meaninglessness of the life from the beginning. Absurdist's view does not see any purpose and meaning in this accursed world. Man has come to this world neither from his own wish nor does he depart according to his will. He obeys his fate unknowingly, but from the time he knows his fate his becomes worried. This absurdist view was drawn from the concept of Albert Camus, especially from his essay entitled "The Myth of Sisyphus" (1942).

Conclusions

Literary language is typically a motivating kind of language. It includes various techniques to make it look strange and fascinating. There are a number of pair concepts which seem to be similar, but in their thorough understanding they make us realize that they share certain explicit dissimilarities. Such pair concepts, which are explained as dichotomies in linguistics, do have their dominant role even in the field of literature. To make the journey of strange literary world, understanding various two-fold distinctions or dichotomies is a must. The readers have to know these dichotomies not because they can make a correct choice between the two opposites, but because they may be able to understand the whole aspect of the literary language. The total understanding becomes possible only if one has comprehended the existence of both. The dichotomy exists in every aspect of literary language as the figures of speech (simile/metaphor), prosodic feature (rhyme/rhythm), generic feature (fiction/non-fiction), characterization (round/dynamic), discursual feature (soliloquy/asides), mode of expression (narrative/descriptive), and life attitude (existential/absurdist). These mutually exclusive binary oppositions in literature are useful to explore the differences in different entities or notions, and thus, to have very clear concept over the issues.

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