**Week 5**

The term novel is used in its broadest sense to designate any extended fictional prose narrative. Inpractice, however, its use is customarily restricted to narratives in which the representation of character occurs either in a static condition or in the process of development as the result of events or actions.

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Poetry is a term applied to the many forms in which man has given a rhythmic expression to his most

imaginative and intense perceptions of his world, himself and the interrelationship of the two. Such a

definition, however inadequate, points to the impossibility of binding in a simple formula a mode of expression and communication as primary and as enduring and still as eternally changing as poetry is.

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The structuralist linguistic approach to the analysis of text can be summarized as follows:

a) There is emphasis on the need to be formally explicit and rigorous in the analysis of linguistic structures.

b) This explicitness is designed to enable the analysis of texts to exemplify the idealized world of linguistic

systems rather than the actual world of real discourses, though with critical linguistics this situation is

changing.

c) The concentration on understanding linguistic systems involves a greater emphasis on universals and codes of language. This type of analysis of literary text is therefore much more about isolating universal linguistic structures, codes and myths than it is with textual interpretatons, explanations of readings and discussions of intuitions about texts. This is the theoretical base of the structural linguistic enterprise, though in practice many literary based linguists more interested in discourse analysis and textual explication than in developing theoretical arguments and philosophies concentrate on a linguistic that is effectively a language-aware practical criticism.

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ProseIn its broadest sense, the term is applied to all forms of written or spoken expression which do not
have a regular rhythmic pattern (see METER). Such a definition, however, needs some elaboration,
for a collection of words thrown together, a more setting down of haphazard conversation, for instance,
is not usually considered prose. Prose is most often meant to designate a conscious, cultivated
writing, not merely a bringing together of vocabularics, a listing of ideas, a catalogue of objects. And,
while prose is like VERSE in that good prose has a RHYTHM; it is unlike VERSE in that this RHYTHM
is not to be scanned by any of the normal metrical schemes. But a clear line between prose and
POETRY is difficult to draw. Is bad VERSE prose? Is rhythmical prose VERSE? Is Miss Lowell's
POLYPHONIC PROSE a prose form, a VERSE form, or something between the two? It is easier,
perhaps, to list some of the qualities of prose: (1) it is without sustained rhythmic regularity; (2) it has
some logical, grammatical order and its ideas are connectedly stated rather than merely listed; (3) it is
characterized by the virtues of STYLE though the STYLE will vary, naturally, from writer to writer; (4) it
will secure variety of expression through DICTION and through sentence structure.