

Utopias:

The word Utopias signifies a class of fiction which presents an ideal political state and way of life. Examples are Thomas More's *Utopia*, Plato's *Republic*, Samuel Bulter's *Erewhon*, and Samuel Johnson's *Rasselas*.

Dystopias:

The term Dystopias represents a very unpleasant imaginary world, in which certain ominous tendencies of our present social, political, and technological order are projected in some future culmination. Examples are Aldous Huxley's *Brave New World*, and George Orwell's *1984*.

Feminism:

Feminism is a kind of movement which emerged in Europe and America in the 1960s; it tries to promote women's suffrage, women's freedom of action and thought, and women's economic and intellectual independence. The famous feminist writers include Virginia Woolf ("A Room of One's Own" is her famous essay about women), Adrienne Rich, and Simone de Beauvoir (her *The Second Sex* is very famous).

Imagism:

Imagism is a new kind of poetry in the 20th century; it is proposed by Ezra Pound. Imagist poets attempt to present the object directly. In doing so, they often avoid the ornate diction and make the readers focus on the impact of the pure image. Imagism is also a formal movement which is usually composed of nonsyntactical fragments. The imagist poets include Ezra Pound, T. S. Eliot, William Carlos Williams, and Carl Sandburg.

Local Color:

The term local color is usually applied to works, which often portray the setting, dialect, customs, dress, and ways of thinking and feeling which are characteristic of a particular region. For example, Mark Twain's fictions (such as *The Adventures of Huckleberry Finn*) usually depicts the Mississippi region; William Faulkner's stories (*The Sound and the Fury*, "The Rose for Emily," "Barn Burning," *Light in August*, *Absalom, Absalom!*, *As I lay Dying*) often presents the people and landscape of the American South.

Metafiction:

It is a kind of new fiction produced in the post-war period. Many novelists in the post-war period, such as Barth, Borges, Beckett, Genet and Nabokov attempt to

convey a consistent sense of implausibility in their novels. Such peculiar implications of authorial self-consciousness sharply differs from the traditional fictions. For example, John Fowls (who writes *The French Lieutenant's Woman*) and Thomas Pynchon (who composes *The Crying of Lot 49*) are famous writers of metafiction.

Stock characters:

They are character types that recur repeatedly in a particular literary genre, and so are recognizable as part of the conventions of the form. For example, in Shakespeare's plays (*As You Like It*, and *Twelfth Night*), a heroine often disguises as a handsome young man.

Stock Situation:

They are often-used incidents or sequences of actions in a drama or narrative. The examples are the eavesdropper who is hidden behind a bush or under a table, or the suddenly discovered will or birthmark.

Symbolism:

A term applied to define a school of French writers in the late 19th century. These writers include Charles Baudelaire (*Fleurs du Mal*, "Correspondences"), Rimbaud, Verlaine, Mallarme, and Valerie. French symbolists often exploit private symbol of rich suggestiveness to convey the unspeakable truth, or to evoke hidden meanings behind the appearances of this world.