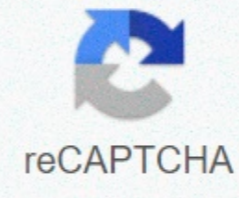




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**What is unity of time in literature**

Unity is so common a demand in the critique of the novel that it rarely seems to need a justification or foundation. On the other hand, the ideal interpretation seems to be an interpretation capable of taking into account each part of a piece of literature in its relation to each other part and to the whole, i.e. one that can demonstrate the perfect unity of the work. Theorists usually admit that such an ideal interpretation is practically impossible due to the resistance of the literary text. The first theoretical explanation of the demand for unity appeared in Aristotle's poetry, where she discussed the unity of the action. In the critique of the 19th-century novel, the Aristotelian heritage had two derivatives, the dramatic unity of the plot, and a thematic unity of a philosophical doctrine. Unity can be seen more as a projection of the Western reader than as an intrinsic value of the text. The reader, who has learned his reading strategies from a critical system based on Aristotle's approach to drama, wants to be given a complete and coherent worldview, and so he reads a literary text with the prolongation that he represents a unified whole. Wolfgang Iser's reading theory could also support this hypothesis. In his concept, however, a perfect understanding or understanding of a work as a unit is impossible, because reading a piece of fiction makes an aesthetic experience that it is theoretically impossible to form a total consistency. Based on the understanding that readers can only develop partial consistency, various critiques offer different ways to approach the problem: (1) totalize partial consistency by eliminating or disregarding all uncomfortable elements; (2) to give up our quest for unity and to enjoy our mental strength, to turn to nothing; (3) the possibility of recognising that texts contain several incompatible patterns of unification. Although I think it is time to move away from the demand for unity, at the end of the paper I will ask whether dialogical access to literature is capable of managing a model based on the coexistence of several incompatible entities within a non-uniform text? Page 2 Citation numbers are provided by Web of Science and CrossRef. The number may vary by service and depends on the availability of your data. The number of counts is updated daily as they become available. We begin this foray into history by discussing Aristotle's Poetry, a text written about a billion years ago (or 335 BC, depending on who you ask). These writings focused on contemporary dramatic tragedies and are for you as writers are more or less useful depending on your personal technique. Nevertheless, the foundations are there for a reason – and it is always a good idea to know the rules, even if they are still ignored. Especially since the rudimentary lessons of storytelling are essentially just pattern recognition exercises. The purpose of the it was to explore some of the narrative elements that made the tragedies so good-natured and successful. It deals with many things that have to do with topic, tone and emotionally satisfying character arcs (which we will inevitably look at in a later blog post). Perhaps one of the most important issues is the concept of catharsis, which is an emotional cleansing: the moment you take a breath that you held through a terrible scene that would surely end in someone's death or disaster. Cathartic moments are extremely important, and learning to create them is a valuable tool. We will also look at this in a later blog post. Aristotle also wrote about comedy, but unfortunately this text was lost in a great flood or fire or other disasters that always insensitively destroyed creative achievements, so we have to move forward with the tragedy fabric alone. Today, of the rich wealth that Poetics offers, we will look at a concept known as The Three Un-Announced or Dramatic Un-announced. The three United Nations are:1. Unity of time: The action of the play should take place in a short internal chronology, ideally no more than 24 hours.2. Unity of place: The action should take place in a minimum number of locations – ideally only in one. A public square or courtyard would usually serve this purpose well.3. Uniformity of action: The action of the piece should be as concise as possible. Complete the emotional beats and relevant plot points in a few efficient steps. Avoid subplots. Quality trumps quantity. (If Aristotle had known what nonlinear storytelling is, he probably would have discouraged it.) You may have instinctively agreed to one or all of these points or not, so let us take a moment to consider their merits and mistakes. 1. Unity of Time: This seems to be immediately useless from a modern perspective. In today's media, stories can spread over any time, from a meagre half-hour to entire generations. But in Aristotle's days, this served more of a purpose; The stages were performed in large amphitheatres, with actors often playing several roles. Communication over time could be difficult and confusing, as masks and body language were used to communicate different characters across the big room. Trying to capture different ages between these characters could just muddy the water. Nowadays, famous faces and descriptive prose make centuries-long storytelling a walk in the park, and non-linear storytelling is not only possible, but often desirable. Nevertheless, it also serves us a it is up to us to remember the tool of urgency – something that can play a central role in any story, not just in thrillers or adventures. When you pull out the chronology of your story, that urgency is removed. This is not necessarily a bad thing, just something to be aware of. If you want a reader's imperishable attention, try capturing it in the Now. 2. Unity of the place: this too was more useful to Aristotle's day, than stories stories The change of location meant using set pieces or pulling out the choir to tell us about the shift. This could be awkward and awkward, and it would pull the audience out of the immediacy of the scene. But today we can capture a vast landscape in a few well-designed lines, and visual media make the movement from place to place even easier. Nevertheless, a unity of the place is something for which many writers show a lack of appreciation and their work often suffers from it. Characters need goals and direction, a stable balance between progress and obstacles. Using video game-style narration to suggest that a character needs to collect the 7 Dragonballs or the 150 Pokemon or what-have-you need is fine for an episodic adventure series, but it dilutes the potency of your narrative when you have to stick them in your novels or movies: it essentially becomes a montage of many places and experiences. Worse still, when we move them from place to place, it shifts the focus from the characters to the landscape; we see how the landscape changes at the expense of time with the people who occupy it. This, too, sometimes works well (especially in video games, where history and character rank second and third in gameplay) and occasionally in TV shows – but less so for other media. Instead, try to keep the spirit of Aristotle's unity alive. Choose a few important places we can switch between (with state-of-the-art storytelling technology), but make these places firmly anchored in your character's minds. When they occupy the space, both they and the environment will appear much more alive.3. Unity of action: Despite the thousands of years between us and Aristotle, this is the only step I still think is right – well, at least 85% right. Unity of action is essential for every story. The exact thing that makes Hollywood action movies flat and derivative is an abundance of action (which is fine – you can enjoy it! I do! Let's call it what it is: spectacle, not history.) But action doesn't just refer to shootings and explosions, it describes the steps your story takes to complete (AKA plot points). The art of good writing, both in terms of language and history, is short-lived. Say what you want to say in as few words as possible. The better these words, the more elegant your writing becomes. If your story is burdened with too many ups and downs, leftands and rights, it will feel and suffer for it. Remember that this was not a complete look at poetry. If you have a literary streak and would like to learn about the steps to make tragedies, then I strongly recommend to read more about it (or just read it directly!) This was just a meager look at some of the structural elements, and I encourage you to pick up a copy (pretty cheap!) and make it part of your reference library. (Literature) The classical unit that says that the action of a play should not take place for more than 24 hours. Noun-Noun Noun-Noun

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