## What Does Peace Literature do? An Introduction to the Genre and its Criticism

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□ Peace literature is not defined by the writer's identity in the sense of other genres. No single identity can monopolize the genre or criticism of peace lit (p.9; 2<sup>nd</sup> parag)

- □ The criticism of peace lit whether as a genre or an individual text requires a heightened historical awareness (p.10;1<sup>st</sup> parag).
- □ It includes formalist approach. Ignoring history renders this genre impotent. Homer's epics as antiwar lit requires new critical strategies the context of its production, and the context of its consumption, given the millennia of critical traditions. So, peace lit can be examined under what it does and can do.

□ The collection of canonical peace lit is worthwhile. Integrating cultural studies, critical theory, practical conflict resolution and pace studies is significant. The study of peace lit includes research from political and social sciences, conflict resolution, biology, psychology, economics, law, cultural and peace studies and literary studies (p.10, 2<sup>nd</sup> parag).

□ 3 paradigms: individual peace (how peace is made and maintained within persons), social peace (how peace is made and maintained within groups, and collective peace (how peace is made and maintained between groups).

□ There is some overlap between these areas; yet, peace lit cannot exist independently of other fields of research from local and global environments to local and global policies (p. 11; 2<sup>nd</sup> parag).

- ☐ The Genre of Peace Literature
- ☐ Aristotle understanding of genre includes two defining elements: identifiable, formal traits and structural traits.
- □ In peace lit content and process are paramount, and thus take precedence over formal and structural traits (p.12; parag 2)

- □ Peace lit is Aristotelian genre because it makes full sue of mimesis (representation), establishing cultural norms, and eliciting ethical and affective reader responses. Tragedy for Aristotle represents humans as better than we are, so that their trials evoke pity and fear.
- □ Comedy represents human worse than we are, so that their adventures evoke ridicule and laughter.

- □ Peace lit takes on the complexities of tragicomedy, in which humans are represented as we are so that our actualities evoke empathy. (p.13, parag 1)
- □ Peace lit elicits an emphatic identification between readers, writers, contents and contexts beyond identitarianism, because it can and does happen across identities.

- □ For Bakhtin, peace lit is determined by speech patterns as genres, as they are extensions of wider sociological trends.
- □ The speech patterns reflect the wider social realities through we can interpret characters, scene, objects and their treatment by authors. (p.13; parag 2).

- □ In Bakthinian terms, the genre of peace lit belongs to what has elsewhere been called epic novels, which explore representational tensions between epics and novels to create syntheses and synergies (p.13, last parag)
- □ For Miller, genre must be centered not on substance or the form of discourse but on the action it is used to accomplish. It gives peace lit a pragmatic approach. Miller calls genres a form of social knowledge, a mutual construing of objects, events, interests and purposes.

- ☐ The term peace lit is to refer to the general body of written work or peace research and propaganda.
- □ Peace lit as tragi comedic, emphatic and cathartic, as social acts that are pragmatic both philosophically and linguistically. Peace lit does not rest upon formal or structural traits; it rests upon the consistent agreement and recognition of the people who produce, consume, discuss and act upon that corpus.

So What? To as what peace literature, as a genre, does and can do is to acknowledge that it is primarily determined not by its formal structural or discursive marks but by the ones that can be explored and explained by criticism of the genre. Thus, we cannot speak of the genre of peace literature, despite the fact it is as old as literature itself, because peace lit as a genre is determined not by formal structure but by the ways in which readers do and do not interact with it (p.15; parag