

**Literature Banality: A Study of Clichés in
Brandon Sanderson's *Words of Radiance*.**

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DECLARATION

DECLARATION

I declare that the dissertation entitled **literature Banality : A study of clichés in Brandon Sanderson's *Words of Radiance*** submitted by me for the degree of Master of English literature is the record of work carried out by **K. MOUNA PRIYA** during the period from **December 2020- May 2021** under the guidance of **A. MOHANA NITHYA, M.A., B.Ed.**, Department of English, Avinashilingam Institute for Home Science and Higher Education for Women, Coimbatore and has not formed the basis for the award of any Degree, Diploma, Associateship, Fellowship, Titles in the University or any other University or other similar Institutions of Higher Learning.

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CERTIFICATE

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I certify that the dissertation entitled **Literature Banality: A Study of Clichés in Brandon Sanderson’s *Words of Radiance*** submitted for the degree of Master in English by **K. MOUNA PRIYA** is the record of research work carried out by her during the period from **December 2020- May 2021** under my guide **A. MOHANA NITHYA, M.A., B.Ed.**, and supervision and that this work has not formed the basis for the award of any Degree, Diploma, Associate ship, Fellowship, Titles in the University or any other University or other similar Institutions of Higher Learning.

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CHAPTER I
INTRODUCTION

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INTRODUCTION

History is not only a gateway to the past but also implicational of our present and the future. Each individual before was a product of their own time. As a species evolving every day and without that timestamp that literature gives us, one might ignoramus about the past. Literature allows an individual to step back in time and learn about life on Earth from those who walked before us. One can gather a better understanding of culture and have a greater appreciation of them and learn through the ways history is recorded, in the forms of manuscripts and through speech itself.

In periods from ancient Egypt, people gather their history through hieroglyphics and paintings. The symbols Egyptians left behind are what used to understand the culture. This is different to Greek and Roman culture, which is found with greater ease, due to their innate desire for accuracy in their writing. This is the power that words have. Words have the power to spark a meaning, reform a nation and make movements while being completely eternal. Inevitably, they will outlive their speaker.

The impact of literature in modern society is undeniable. Literature acts as a sort of expression for every individual author. Some books mirror society and permit us to rose and understand the planet which people are living in. Authors like Scott Fitzgerald are prime samples of this as his novel *The Great Gatsby* was a mirror image of his experiences and opinions of America during the 1920s. It helps to connect easily to the psyche of authors through their stories. However, literature also reiterates the need to understand modern day issues like human conflict.

A Gulf News article says that in an era of modern media, like television and movies, people are misled into thinking that each question or problem has its quick corrections or solutions. However, literature confirmed that the real complexity of human conflict. Literature is a reflection of humanity and a way for us to understand each other. By taking note to the voice of another person one can begin to figure out how that individual thinks. Literature is vital due to its purpose and in a society, which is becoming increasingly detached from human interaction, novels create a conversation. Like other national literatures, American literature was shaped by the history of the country that produced it. After a successful rebellion against the motherland, America became the United States, a nation.

Fantasy literature is literature set in an imaginary universe, often but not always with none locations, events, or people from the important real world. Magic, the supernatural and magical creatures are common in many of those imaginary worlds. Fantasy literature could also be directed at both children and adults. Fantasy may be a subgenre of speculative fiction and is distinguished from the genres of science fiction and horror by the absence of scientific or macabre themes, respectively, though these genres overlap. Historically, most works of fantasy were written, however, since the 1960s, a growing segment of the fantasy genre has taken the shape of films, television programs, graphic novels, video games, music and art. A number of fantasy novels originally written for children and adolescents, such as *Alice's Adventures in Wonderland*, *the Harry Potter*, *The Lord of the Rings* and *The Hobbit* also attract an adult audience.

Stories involving magic and terrible monsters have existed in spoken forms before the arrival of printed literature. Classical mythology is replete with fantastical stories and characters, the best known and perhaps the most relevant to modern

fantasy being the works of Homer in Greek and Virgil in Roman. The contribution of the Greco-Roman world to fantasy is vast and includes The hero's journey also the figure of the chosen hero, magic gifts donated to win including the ring of power as within the Gyges story contained in *the Republic* of Plato and prophecies in the *oracle of Delphi*, monsters and creatures especially dragons, magicians and witches with the utilization of magic.

The philosophy of Plato has had great influence on the fantasy genre. In the Christian Platonic tradition, the truth of other worlds and an overarching structure of great metaphysical and moral importance, has lent substance to the fantasy worlds of recent works. The world of magic is essentially connected with the later Roman Greek world.

With Empedocles, the weather, they are often used in fantasy works as personifications of the forces of nature. Other than magic concerns include the utilization of a mysterious tool endowed with special powers are the wand; the use of a rare magical herb; a divine figure that reveals the secret of the magical act.

India has a long tradition of fantastical stories and characters, dating back to Vedic mythology. The *Panchatantra* also known as *Fables of Bidpai*, which some scholars believe was composed around the second century B.C. It is supported older oral traditions, including that animal fables that are as old as that are ready to imagine.

It was influential in Europe and therefore the Middle East. It used various animal fables and magical tales for instance the central Indian principles of politics. Talking animals endowed with human qualities have now become a staple of recent fantasy. *Baital Pachisi* by Vikram betaal a set of various fantasy tales set within a frame story is consistent with Richard Francis Burton and Isabel Burton, the germ

which culminated within the *Arabian Nights*, and which also inspired the *Golden Ass of Apuleius*, second century A.D. Boccaccio's *Decameron* (1353) and the *Pentameron* (1634, 1636) all that class of facetious fictitious literature.

The Book of *One Thousand and One Night, Arabian Nights* from the Middle East has been influential in the West since it was translated from the Arabic into French in 1704 by Antoine Galland. Many imitations were written, especially in France. Various characters from this epic have themselves become cultural icons in Western culture, such as Aladdin, Sinbad and Ali Baba. The Norse and Icelandic sagas, both of which are supported ancient oral tradition influenced the German Romantics, also as William Morris, and J. R. R. Tolkien. The Anglo-Saxon heroic epic poem *Beowulf* has also had deep influence on the fantasy genre; although it had been unknown for hundreds of years and not developed in medieval legend and romance, several fantasy works have retold the story, like John Gardner's *Grendel*.

Celtic folklore and legend has been an idea for several fantasy works. The Welsh tradition has been particularly influential, owing to its connection to King Arthur and its collection in a single work, the epic *the Mabinogion*. One influential retelling of this was the fantasy work of Evangeline Walton. Celtic folklore and mythology provided a major source for the Arthurian cycle of chivalric romance: the Matter of Britain. Although the topic was heavily reworked by the authors, these romances developed marvels until they became independent of the original folklore and fictional, an important crucial stage within the development of fantasy.

From the thirteenth century, Romance or chivalric romance is a sort of prose and verse narrative that was popular within the aristocratic circles of High Medieval and Early Modern Europe. They were fantastic stories about marvel-filled

adventures, often of a knight-errant portrayed as having heroic qualities, who goes on a quest, yet it is said that the emphasis on love and courtly manners distinguishes it from the *Chanson de Geste* or *Song of deeds* and other forms of epic, during which masculine military heroism predominates. Popular literature also drew on themes of romance, but with ironic, satiric or burlesque intent. Romances reworked legends, fairy tales, and history to suit the reader's and listener's tastes, but by 1600 they were out of fashion, and Miguel de Cervantes famously burlesqued them in his novel *Don Quixote*. Still, the fashionable image of medieval is more influenced by the romance than by other medieval genre, and therefore the word medieval evokes knights, distressed damsels, dragons, and other romantic tropes.

Originally, romance literature was written in Old French, Anglo-Norman, Occitan, and Provençal, and later in Portuguese, in Castilian, in English, in Italian particularly with the Sicilian poetry and German. During the early thirteenth century, romances were increasingly written as prose. In later romances, particularly those of French origin, there is a marked tendency to stress themes of code of conduct like faithfulness in adversity.

At the time of the Renaissance romance continued to be popular. The trend was to more fantastic fiction. The English *Le Morte d'Arthur* by Sir Thomas Malory (1408–1471), was written in prose this work dominates the Arthurian literature. Arthurian motifs have appeared steadily in literature from its publication, though the works are a mixture of fantasy and non-fantasy works. At the time, the Spanish *Amadis de Gaula* (1508), also prose spawned many imitators, and therefore the genre was popularly well-received, producing such masterpiece of Renaissance poetry as *Ludovico Ariosto's Orlando furioso* and *Torquato Tasso's Gerusalemme Liberata*. Ariosto's tale, many marvels, and adventures, was a source text for several fantasies of

adventure. During the Renaissance Giovanni Francesco Straparola wrote and published *The Facetious Nights of Straparola* (1550-1555), a set of stories, many of which are literary fairy tales. Giambattista Basile wrote and published the *Pentamerone* a set of literary fairy tales, the primary collection of stories to contain solely the stories later to be referred as fairy tales. Both of these works includes the oldest recorded sort of many well-known and more obscure European fairy tales. This was the start of a tradition that would both influence the fantasy genre and be incorporated in it, as many works of fairytale fantasy appear to the present day.

William Shakespeare's *A Midsummer Night's Dream* (1594), the Weird Sisters in *Macbeth* and Prospero in *The Tempest* or *Doctor Faustus* in Christopher Marlowe's play would be deeply influential on later works of fantasy.

In a work on alchemy within the sixteenth century, Paracelsus (1493 – 1541) identified four sorts of beings with the four elements of alchemy: gnomes, earth elementals; undines, water elementals; sylphs, air elementals; and salamanders, fire elementals. Most of these beings are found in folklore also as alchemy; their names are often used interchangeably with similar beings from folklore.

Literary fairy tales, such as were written by Charles Perrault (1628 – 1703), and Madame d'Aulnoy (1650 - 1705), became very popular, early in the Age of Enlightenment. Many of Perrault's tales became fairy tale staples, and influenced latter fantasy intrinsically. Indeed, when Madame d'Aulnoy termed her works *contes de fée* meaning fairy tales, she invented the term that is now generally used for the genre, thus distinguishing such tales from those involving no marvels. This influenced later writers, who took up the folk fairy tales in the same manner, in the Romantic era.

Several fantasies aimed toward adult readership were also published in eighteenth century France, including Voltaire's *contes philosophique*, *The Princess of Babylon* (1768) and *The White Bull* (1774). This era, however, was notably hostile to fantasy. Writers of the new types of fiction such as Defoe, Richardson, and Fielding were realistic in style, and lot of early realistic works was critical of fantastical elements in fiction.

Romanticism, a movement of the late eighteenth and early nineteenth century, was a dramatic reaction to rationalism, challenging the priority of reason and promoting the importance of imagination and spirituality. Its success in rehabilitating imagination was of fundamental importance to the evolution of fantasy, and its interest in medieval romances providing many motifs to modern fantasy. The Romantics invoked the medieval romance as justification for the works they wanted to supply, in distinction from the realistic pressure of the Enlightenment; these were not always fantastic, sometimes being merely unlikely to happen, but the justification was used even from fantasy. One of the first literary results of these fascinations was Gothic novel, a literary genre that began in Britain with *The Castle of Otranto* (1764) by Horace Walpole, which is the predecessor to both modern fantasy and modern horror fiction. One noted Gothic novel which also contains a large amount of fantasy elements which springs from the *Arabian Nights* is *Vathek* (1786) by William Thomas Beckford.

In the later part of the Romantic tradition, in reaction to the spirit of the Enlightenment, folklorists collected folktales, epic poems, and ballads, and brought them call in printed form. The Brothers Grimm was inspired in their collection, *Grimm's Fairy Tales*, (1812) by the movement of German Romanticism. Many other collectors were inspired by Grimms and their similar sentiments. Frequently their

motives stemmed not merely from Romanticism, but from Romantic nationalism, therein many were inspired to save lots of their own country's folklore: sometimes, as within the book *Kalevala*, they compiled existing folklore into an epic to match other nations; sometimes, as in *Ossian*, (1760) they fabricated folklore that ought to be there. The works whether it is fairy tale, ballads, or folk epics, were a major source for later fantasy works.

The Romantic interest in medievalism also resulted during a revival of interest within the literary fairy tale. The tradition begun with Giovanni Francesco Straparola (1485-1558) and Giambattista Basile (1566 – 1632) and developed by the Charles Perrault (1628 – 1703) and therefore the French *précieuses*, was taken up by the German Romantic movement. Friedrich de la Motte Fouqué created medieval-set stories like *Undine* (1811) and *Sintram and his Companions* (1815) which would later inspire British writers like MacDonald and Morris. E. T. A. Hoffmann's tales, such as *The Golden Pot* (1814) and *The Nutcracker and the Mouse King* (1816) were notable additions to the canon of German fantasy. Ludwig Tieck's collection *Phantasus* (1812-1817) contained several short fairy tales, including *The Elves*.

In France, the most writers of Romantic-era fantasy were Charles Nodier, in *Smarra and Trilby* (1822) and Théophile Gautier in stories like *Omphale* (1834) and *One of Cleopatra's Nights* (1838), and the later novel *Spirite* (1866). Fantasy literature was popular in Victorian times, with the works of writers like Mary Shelley (1797 – 1851), William Morris and George MacDonald, and Charles Dodgson, author of *Alice in Wonderland* (1865). Hans Christian Andersen (1805 – 1875) initiated a new style of fairy tales, original tales told in seriousness. From this origin, Ruskin wrote *The King of the Golden River* (1851), a fairy tale that uses new levels of

characterization, creating in the South-West Wind an irascible but kindly character almost like the Tolkien's later *Gandalf*.

The history of recent fantasy literature begins with George MacDonald (1824 – 1905), author of such novels as *The Princess and the Goblin* (1868) and *Phantastes* (1868) the latter of which is widely considered to be the primary fantasy novel ever written for adults. MacDonald also wrote one among the primary critical essays about the fantasy genre, that *The Fantastic Imagination* in his book *A Dish of Orts* (1893). MacDonald was a major influence on both J. R. R. Tolkien and C. S. Lewis.

The other major fantasy author of this era was William Morris (1834 – 1896), a socialist, a lover of Middle Ages, a reviver of British handcrafts and a poet, who wrote several fantastic romances and novels within the latter part of the century, of which the foremost famous was *The Well at the World's End* (1896). He was deeply inspired by the medieval romances and sagas; his style was deliberately archaic, supported medieval romances. In many respects, Morris was a crucial milestone in the history of fantasy because, while other writers wrote of foreign lands, or of dream worlds, Morris's works were the first to be set in a completely invented a fantasy world.

Authors such as Edgar Allan Poe (1809 – 1849) and Oscar Wilde in *The Picture of Dorian Gray*, 1890 also developed fantasy, in the telling of horror tales, a separate branch of fantasy that was to possess great influence on H. P. Lovecraft and other writers of dark fantasy. Wilde also wrote an outsized number of children's fantasies, collected in *The Happy Prince and Other Stories* (1888) and *A House of Pomegranates* (1891).

H. Haggard developed the conventions of the Lost World subgenre with King Solomon's *Mines* (1885), which sometime included fantasy works as in Haggard's own. With Africa still largely unknown to European writers, it offered scope to the present type. Other writers, including Edgar Rice Burroughs and Abraham Merritt, built on the convention. Several classic children's fantasies such as Lewis Carroll's *Alice in Wonderland* (1865), J. M. Barrie's *Peter Pan* (1906), L. Frank Baum's *The Wonderful Wizard of Oz* (1900), also because the work of E. Nesbit (1858 – 1924) and Frank R. Stockton (1834 – 1902) were also published around this period. Indeed, C. S. Lewis noted that in the earlier a part of the twentieth century, fantasy was more accepted in juvenile literature, and thus a writer curious about fantasy often wrote in it to find an audience, despite concepts that would form an adult work.

At this period, the terminology for the genre was not settled. Many fantasies during this era were termed fairy tales, including Max Beerbohm's *The Happy Hypocrite* (1896) and MacDonald's *Phantastes*. It was not until 1923 that the term fantasist was used to describe a writer in this case, Oscar Wilde who wrote fantasy fiction. The name fantasy was not developed until later; as late as J.R.R. Tolkien's *The Hobbit* (1937), the term fairy tale was still being used.

An important factor in the development of the fantasy genre after the year 1901 was the arrival of magazines dedicated to fantasy fiction. The first such publication was the German magazine *Der Orchideengarten* which ran from 1919 to 1921. In 1923, the primary English-language fantasy fiction magazine, *Weird Tales*, was created. Many other similar magazines eventually followed.

The Magazine of Fantasy and Science Fiction, The pulp magazine format was at the height of its popularity at this time and was instrumental in bringing fantasy

fiction to a wide audience in both the U.S. and Britain. Such magazines also played an outsized role within the rise of fantasy and it was at this time where the two genres began to be related to one other. Several of the genre's most prominent authors began their careers in these magazines, including Clark Ashton Smith, Fritz Leiber, Bradbury and H. P. Lovecraft.

H. P. Lovecraft was deeply influenced by Edgar Allan Poe and to a somewhat lesser extent, by Lord Dunsany; together with his Cthulhu Mythos stories, he became one among the foremost influential writers of fantasy and horror in the twentieth century. Despite MacDonald's future influence, and Morris' popularity at the time, it was not until around the start of the twentieth century that fantasy fiction began to reach a large audience, with authors such as Lord Dunsany (1878 – 1957) who, following Morris's example, wrote fantasy novels, but in the short story form. He was particularly noted for his vivid and evocative style. His style greatly influenced many writers, not always happily; Ursula K. Le Guin, in her essay on style in fantasy *From Elfland to Poughkeepsie*, wryly mentioned Lord Dunsany's *the First Terrible Fate that Awaiteth Unwary Beginners in Fantasy*, alluding to young writers attempting to write in Lord Dunsany's style. According to S. T. Joshi, Dunsany's work had the effect of segregating fantasy a mode whereby the author creates his own realm of pure imagination from supernatural horror. From the foundations he established came the later work of E. R. Eddison, Mervyn Peake, and J. R. R. Tolkien.

In Britain in the aftermath of World War I, a notably large number of fantasy books aimed at an adult readership were published, including *Living Alone* (1919) by Stella Benson, *A Voyage to Arcturus* (1920) by David Lindsay, *Lady into Fox* (1922) by David Garnett, *Lud-in-the-Mist* (1926) by Hope Mirrlees, and *Lolly Willowes*

(1926) by Sylvia Townsend Warner. E. R. Eddison was another influential writer, wrote during this era. He drew inspiration from Northern sagas, as Morris did, but his prose style was modeled more on Tudor and Elizabethan English, and his stories were filled with vigorous characters in glorious adventures. Eddison's most famous work is that *The Worm Ouroboros* (1922), an extended heroic fantasy assailing an imaginary version of the planet Mercury.

Literary critics of the era began to take an interest in fantasy as a genre of writing, and also to argue that it was a genre worthy of serious consideration. Herbert Read devoted a chapter of his book *English Prose Style* (1928) to discussing Fantasy as a facet of literature, arguing it had been unjustly considered suitable just for children which states that The Western World does not seem to possess conceived the need of Fairy Tales for Grown-Ups. In 1938, with the publication of *The Sword in the Stone*, T. H. White introduced one of the most notable works of comic fantasy.

The first major contribution to the genre after World War II was Mervyn Peake's *Titus Groan* (1946), the book that launched the *Gormenghast* series. J. R. R. Tolkien played a large role within the popularization and accessibility of the fantasy genre together with his highly successful publications *The Hobbit* (1937) and *The Lord of the Rings* (1954–55). Tolkien was largely influenced by an ancient body of Anglo-Saxon myths, particularly *Beowulf*, also as William Morris's romances and E. R. Eddison's 1922 novel, *The Worm Ouroboros*. Tolkien's close friend C. S. Lewis, author of *The Chronicles of Narnia* (1950–56) and a fellow English professor with a similar array of interests also helped to publicize the fantasy genre. Tove Jansson, author of *The Moomins*, was also a robust contributor to the popularity of fantasy literature in the field of youngsters and adults.

Fantasy writers like Brandon Sanderson, Steven Erikson, Terry Brooks, Philip Reeve and Joshua Kahn at Lucca Comics & Games 2016. The tradition established by these predecessors of the late nineteenth and early twentieth centuries has continued to thrive and be adapted by new authors. The influence of J.R.R. Tolkien's fiction has particularly over the genre of high fantasy prompted a reaction. Works of meta-fictional fantasy were published within the late twentieth century, that self-consciously allude to the history and literary conventions of the genre, including Terry Pratchett's *Discworld* series (1983-2015), and Neil Gaiman's *Stardust* (1999).

At the turn of the millennium, *Harry Potter* novels of J. K. Rowling, which chronicle the lifetime of a young wizard, achieved widespread popularity. It is not uncommon for fantasy novels to be ranked on The New York Times Best Seller list, and some have been the favourite one on the list, including most recently, Brandon Sanderson in 2014, Neil Gaiman in 2013, Patrick Rothfuss and George R. R. Martin in 2011, and Terry Goodkind in 2006.

Cliché is a discourse from which new or original would be eliminated leaving what falls into the category of banal, the readymade formula, the stereotype and other expression. Cliché is a French word, *une planche en relief obtenue par le clichage* by workers called *clinchers* working in a *clicherie*, and that the verb *cliché r*, itself a form of the very common *clique*, which probably has an onomatopoeic origin. The Oxford English Dictionary (OED) confirms the origin of the word *cliché* as the past participle of the word *clichér*. Both *cliché* and the stereotype meaning literally solid type originally refer to techniques used by printers.

The latter is described in the OED as a process of printing with a solid plate cast from a plaster mold taken from the surface of a form, and was invented in France towards the top of the eighteenth century by Firmin Didot. Both are descriptive of a

mechanical process allowing the printing of an endless number of identical copies of the equivalent form, or body of type. With the invention and development of photography, the word cliché was then used in French to mean the transparent photographic image showing dark areas as light and light areas as dark, from which as many identical prints are often obtained as necessary.

There is a good metaphor for clichéd writing whereas it copies existing, worn ideas or phrases. The infamous setting cliché it was a dark and stormy night. These ideas and phrases are overused to the purpose of being worn out.

Some clichés are also samples of idiom that are simply far too commonly utilized in the language. Every cloud has a silver lining, which means that even in a bad situation one can usually find something good.

Clichés are important because they express ideas and thoughts that are widespread and customary within a culture. But in our culture, we tend to dislike clichés because we place a high value on creativity, originality and cleverness rather than on repetition and using other people's words. Not all cultures feel this way. In China, it is considered good to use clichés because Chinese culture places a higher value on tradition and appears on individuality. But even in our culture, clichés are still very common in popular books, poems, movies, television shows, speeches, and advertisements.

There are two main ways during which clichés are significant in literature in positive ways. The first is that a lot of common, overused phrases actually come from works of literature. The other way that an author may use a cliché example on purpose is in dialogue to show a character's unoriginality or perhaps even for humorous effect. If an author writes a cliché knowingly sometimes this might be

connive at the audience that the author is using tired conventions and playing off of them. This could be an efficient usage of cliché in parody.

In general, though authors try to avoid using clichés, it is not limited to expressions. Many people mocked at the popular trilogy *Twilight* books and the characters are necessarily overused. The effect of using clichés generally closes the mind of the reader down therein it does not present images in a new way or challenge the reader to imagine possibilities that he or she has never imagined before.

Fantasy, is a highly popular genre that can be enjoyed by both children and adults across a range of entertainment, such as movies, video games, and of books. The most obvious books to come to mind when fantasy is mentioned include *The Lord of the Rings*, *Harry Potter*, *The Chronicles of Narnia*, and *Game of Thrones*. There are no limits in the Fantasy genre, and that is why it continues to be a popular choice for readers and writers today.

Fantasy writers like to read a world of endless possibilities, but unfortunately, a brilliant idea may believe is original and exciting might end up being one of the foremost eye-rolling clichés out there.

In the Orphan or the chosen one, the main character's parents tragically dying in an accident or in war or murdered by the antagonist is an exhausted cliché that appears in just about every young adult novel these days not only in fantasy. While the prospect of having no living relatives is sympathetic, it is a trope that has almost become the norm.

The Prophecy is when the story foretells the protagonist's actions; usually as a hero who rises up to vanquish evil. It seems to be the go-to for fantasy writers to possess some kind of religious or magical prediction that each comes together during

the story. Readers actually hate and lose the impact of watching, because it tells what's going to happen before it has unfolded.

In *The Special Powers or Magic*, The main character is simply a traditional boy or girl until they discover they have special powers which make them different and unique, usually after a traumatic event or when they come of age. Magic should be constrained in some way. There should be a cost to acquire a magical ability and limits in the exercise of magic. Powers are cool, but being gifted and unique can only be charming for a particular amount of time.

The Dark Lord is acceptable that for a story to contain a tyrant king or a bloodthirsty in general. If the antagonist is evil only for the sake of being evil, that story has crossed into cliché. A villain never sees himself as villain but as a hero in his own mind. Unjustified evil will be boring. Bad guys are so much more interesting when they have a motive other than becoming overlord of the world, and perhaps a reason or two that they turned out like that.

In the same way, the magical artifact that can destroy or save the World. There always seems to be one lost, legendary item that would control epic allies, destroy the universe or, more often than not, vanquish evil from the world. This trope is usually present in fantasy stories and, unless done in an unusual or original way, are terribly overused.

It's even more tiresome when the main character can track down this special item fairly easily where armies and adventurers over centuries have failed.

Fantasy oriented language helps to facilitate the originality of the fictional world. Fantastical names given to cities, mythical beings and characters set a certain precedent for a novel. Over time, Fantasy writers have begun to require this idea over the highest.

Authors made their names more lavish and flamboyant with the intention of building an unparalleled Fantasy world. Writers have certainly distinguished their novels with this Fantasy jargon, but for all the wrong reasons. Authors trying to be inventive, but names like these are considered more bizarre than creative.

Another story trope that has bombarded fantasy novels usually elderly and incomparably wise, who often has the key to whatever the hero needs to take the next step in his journey. In fantasy, this is often portrayed in the form of a wizard or the grizzled veteran. Having a mentor or teacher is fine, but it does not always need to be portrayed within the sort of a wise wizard or war veteran. And it is easy to unintentionally fall into stereotypes. A twist that the main character or one of their friends is secretly the heir to a powerful throne has eyes rolling year after year. Although in its essence a fun concept to explore, it can become predictable very easily.

If one would like to possess a surprise prince or princess, make it someone who would be impossible to guess. The trick to having successful not glaringly obvious plot twists is baiting making the reader guess that it is someone else. If the main character is a royal, then have those to determine sooner, not as a surprise reveal at the end.

The main character features a mysterious dream conveniently holding the knowledge they have to seek out subsequent piece of the puzzle, or they have visions showing them where they need to go next. Not only is this overused, some could argue that it's an easy way out.

In fantasy narratives, heroes battling alongside their love interest through thick and thin. The romantic couple teams up and journeyed together for the entire story.

Then, when all seems well and good, the hero leaves their love interest behind to tackle the ultimate campaign alone. Next, the couple is left vulnerable when split apart.

One member of the couple is harmed, captured or worse, even killed. The bottom line is that the reader knows within the back of their mind that something awful is going to happen to this romance. Separating from each other never seems to pan out in fantasy.

Amnesia may be a common means in fantasy to throw characters into bizarre predicaments. It can also be used as a means to redefine the nature of a character, acting as a reset of their morals and judgment. The concept of amnesia has thoroughly worked itself into fantasy over time. At first, it had been a singular and original way to transform the scenery of a story.

As time progressed, people began to label the use of amnesia as somewhat of a cop out for writers. Rather than having to intricately characterize a new persona, writers simply thrust their new characters to the forefront of the novel via amnesia. No meticulously explained background has got to be given the implementation of amnesia. The whole draw of this concept is the mystery behind it.

Fantasy novels are never really pure fantasy. Stories labeled as fantasy often incorporate other genres into the mix. Romance almost always accompanies fantasy. In these stories, the protagonist always seems to become infatuated with an individual that lies beyond their reach. Despite the societal barriers dividing the couple, love prevails against all odds. More often than not, the reader is in a position to ascertain this romance happening from a mile away. Fantasy readers have heard this same drama again and again.

In fact, this is often the archetypical story we heard as children. Whereas, an ignorant, poor personality pursuing as one of the high princess. Needless to say, it gets tiring hearing the same tale reiterated again and again.

In Villains Labeled as Pure Evil without Reason, The story introduces a villain with no motivation or logic to back it up. This person, or creature in some cases, has a fervent desire to observe the world burn. This same logic is applied to characters that are purely good without any backing. Pure good without reason are often even as repulsive as pure evil without reason.

What appeals most to readers is depth. Like, Depth of the setting, plot, and the characters. Readers do not want to connect with a story on the surface level. They want to completely immerse themselves into the imaginary universe that is fantasy.

Thus, readers are left disappointed when the motives and reasoning behind a villain are not revealed. Authors gravitate toward labeling villains as utterly evil because it establishes a transparent plot contrast of who to cheer for and against. It is easy for the author to write down and therefore the reader to grasp.

Setting in fantasy is also known as world-building can be as prone to clichés as fantasy characters. One particularly widespread tendency is for fantasy writers to line their stories with an equivalent quite world a medieval European-style society, usually governed by a monarchy. Following within the footsteps of fantasy giants like Tolkien and Martin, this type of setting has become something of a convention in modern-day fantasy fiction.

A medieval European flavor permeates a large portion of the genre; everything from social organization to architecture, weapons and clothing is usually based off roughly an equivalent period in real-world history.

Classing this particular element as a cliché presents its own problems. While it is undoubtedly a widely used convention of the fantasy novel, there is a reason this type of setting shows up again and again. Not only does it lend itself well to the magic and mystery so inherent in the genre, it can also provide readers with a sense of comfort and security. Like visiting an old friend, fantasy fans will often feel immediately at home slipping into a story that is told in this familiar setting.

Some are strange spellings, unrealistic fighting or healing from the wound, races or species are uniform, white hat good or black hat.

Brandon Sanderson is an American author of epic fantasy and science fiction. He is best known for the Cosmere fictional universe, in which most of his fantasy novels most notably the *Mist born* and *The Storm light Archive* are set. He is also known for finishing Robert Jordan's high fantasy series *The Wheel of Time*. He has created Sanderson's Laws of Magic and popularized the terms hard and soft magic systems. In 2008, Sanderson started a podcast with author Dan Wells and cartoonist Howard Taylor called writing excuses, involving topics about creating genre writing and web comics. Sanderson writes many of his works in an overarching universe referred to as the cosmere tending to get on different planets within that universe. The works, especially the magic systems within them, are often subtly connected, and a few characters appear across the varied series.

Words of Radiance are an epic fantasy novel and the second book in *The Storm light Archive* series. The novel was published on March 4, 2014 by Tor Books. *Words of Radiance* consist of one prologue, eighty nine chapters, an epilogue and fourteen interludes. It is preceded by *The Way of Kings* and followed by *Oath Bringer* novel. The war with the Parshendi will move into a new, dangerous phase, as Dalinar leads to the human armies planned into the shattered plains in bold attempt to

end it. Shallan is set on finding the legendary and perhaps the magical city of Urithiru, which Josnah believes holds a secret vital to mankind's survival on Roshar. Finally, Keladin struggles to wear the mantle of the Windrunners as his old demons resurface and the threat of the Voidbringers returns hangs over them all.

In *Words of Radiance* novel clichés have been experimented on themes of war, magic, setting, racism and religion, wise old mentor, word building, strange spellings and so on.

CHAPTER –II

Clichés in literature

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In literary works, the presence of clichés is often tedious, tiresome, and even annoying for readers. Even worse, they typically reflect poorly on the author and make them appear unoriginal, without imagination, lazy, or unskilled. Since clichés are also a mirror image of culture or language, their meaning could also be lost on readers that are unacquainted the phrase. In addition, outdated clichés or ones that are repeated innumerable times will appear archaic and irrelevant to readers. However, occasionally a literary composition will reference a cliché or its use as a tool during a humorous, satirical, or innovative way. When done effectively, this showcases a writer’s literary tale.

Where’er you find “the cooling, western breeze,”

It “whispers through the trees”;

If crystal streams “with pleasing murmers creep,”

The reader’s threatened (not in vain) with “sleep.” (*An Essay on Criticism*, 337)

In Pope’s verse, he satirizes the predictability of clichés in poetic descriptions of nature by presenting them to the reader at the top of every line within the order he anticipates them to appear. Pope’s final line warns of the effect such clichés have on the reader, which in this case is putting them to sleep. The declaration of the reader being threatened with sleep creates a picture of death as if the predictability of a writer’s clichés has the metaphorical power of killing the reader with boredom.

In his clever and satirical use of clichés in his own writing, Pope upends their intended poetic power by warning writers of a cliché's power for losing readers. This warning applies to readers also therein Pope is validating their boredom of trite and meaningless phrases

There was no hurry, for there was nowhere to go, nothing to buy and no money to buy it with, nothing to see outside the boundaries of Maycomb County. But it had been a time of vague optimism for few of the people: Maycomb County had recently been told that it had nothing to fear but fear itself. (*To Kill a Mockingbird*, 93)

In this passage from the novel, the narrator Scout is reminiscing about the story's setting both in time and place. Through Scout, Lee alludes to a quote about fear from Franklin D. Roosevelt's 1933 inaugural, establishing the period of time of the novel's events. Lee's allusion is additionally clever in establishing how that phrase has become a cliché for readers of the novel also as an adult Scout in remembering the story.

Many clichés have their origins in classics like Shakespeare's *Romeo and Juliet*.

A rose by any other name would smell as sweet. This is from Juliet's speech in which she claims that it does not matter that Romeo comes from her family's enemy house, the Montague. Like many Shakespeare's quote, this phrase was so creative when Shakespeare wrote it, but one other people have overused it. (*Romeo and Juliet*, 43-44).

In *Hamlet*, the cliché phrase presented in conversation of Hamlet.

For the satirical rogue says here that old men have gray beards, that their faces are wrinkled, their eyes purging thick amber and plum-tree gum, and that they have a plentiful lack of wit, together with most weak hams—all which, sir, though I most powerfully and potently believe, yet I hold it not honesty to have it thus set down; for yourself, sir, should be old as I am, if like a crab you could go backward.

(Hamlet, 9).

Polonius says, Though this is madness, yet there is method in it. This is one of the many examples of cliché that has come into use from William Shakespeare. As Hamlet becomes more and more insane and speaks in even stranger ways, he encounters the character Polonius. Hearing Hamlet's strange discourse on aging, Polonius makes the remark, "Though this is madness, yet there is method in it."

(Hamlet, 9).

Polonius says this as an aside so that Hamlet cannot hear him. In modern day usage, this expression has now turned into the cliché. There is method in his madness. The list of clichés that have come from Shakespeare also includes sayings such as, the game is up, Send him packing, Mum's the word, and, Too much of a good thing. All that glitters is not gold. Jealousy is the green eyed monster, melted into thin air.

There was only one catch and that was Catch-22, which specified that a concern for one's own safety in the face of dangers that were real and immediate was the process of a rational mind. Orr was crazy and could be grounded. All he had to do was ask; and as soon as he did, he would no longer be crazy and would have to fly more missions. Orr would be crazy to fly more missions and sane if he didn't, but if he was sane he would have to fly them. If he flew them he was crazy and didn't have

to; but if he didn't want to he was sane and had to. Yossarian was moved very deeply by the absolute simplicity of this clause of Catch-22 and let out a respectful whistle. "That's some catch, that Catch-22," he observed. "It's the best there is," Doc Daneeka agreed. (*catch-22*, 48).

Joseph Heller's novel *Catch-22* features a theme at its core that has become a cliché in modern culture. This satirical book focuses on a gaggle of soldiers in World War II who are waiting on an island off of Italy for missions to fly. Heller created the phrase *Catch-22* to describe a situation that is an unsolvable logical puzzle in which one answer precludes the other, opposite solution. This kind of logical puzzle is additionally referred to as a dilemma, but in modern culture English-speakers generally use Heller's made-up term *Catch-22*.

And if all others accepted the lie which the Party imposed – if all records told the same tale – then the lie passed into history and became truth. "Who controls the past," ran the Party slogan, "controls the future: who controls the present controls the past." And yet the past, though of its nature alterable, never had been altered. Whatever was true now was true from everlasting to everlasting. It was quite simple. All that was needed was an unending series of victories over your own memory. "Reality control," they called it: in Newspeak, doublethink. (1984, 34).

In his dystopian novel 1984, Orwell created many ideas that are still popular now, and even seem to possess foretold what reality would become. One of these popular ideas is the concept of doublethink, in which people have to believe two contradictory ideas at the same time. This was important for people at all levels of this

dystopian world, from politicians to average citizens. Many people within the world have since adopted this phrase to speak about the way real politicians and media types have gone on record stating completely contradictory beliefs without any seeming inner struggle. Although clichés should be easily avoided they can be used for comic effects or in the work where originality and deep thought are not expected such as television shows, advertisements, movies like romantic comedies and super hero block buster's such as in movie, the last song.

This has a story of second chance, first loves, and the moments in life that lead us back home. The movie is complete with the brooding teenage daughter, the father figure looking for second chance and the young brother who is there to provide comic relief. Alive and well is a cliché. Clichés are often depends upon the literature being read or written. In Crime thriller, alcoholic, hard- nosed male detective, Personal tragedy, Poor personal relationships and marriage breakdown. Romantic fiction banal presented in misunderstanding, love triangle, a gruff love interest that turns out to be lovely and misunderstood. Like in Fantasy literature a dark wizard is the bad guy, everything is black and white, people are good or bad.

As an overused catch phrase from Depression-era America, nothing to fear but fear itself has become meaningless and archaic for Lee's contemporary readers. The phrase holds little meaning and relevance for Scout as an adult as well, as she indicates that even the effect at the time was just one of vague optimism. By incorporating this cliché within the setting of the novel, Lee calls the reader's attention not only to its limited significance decades later, but its hollow and empty meaning shortly after it was originally stated.

Fantasy as a genre has always fascinated. A majority of sci-fi stories all felt rooted in fantasy. Imaginary worlds, fantastic creature, and of course magic or the

supernatural all permeate the fantasy landscape. The biggest problem however, is that it all feels tired and old, due in large part of fantasy clichés. A majority of fantasy stories all feel like the child of Tolkien. Tolkien was a genius the man most responsible for making fantasy part of mainstream culture, also brought ideas together into a dish that as fantasy readers and creators have eaten from for far too long. His ideas in effect have become fantasy clichés.

Dragons are like a pet peeve. They are a worldwide icon of fantasy, but also the most over written creature in perhaps all of history. One can see as much daenerys in *Game of thrones*, Targaryen riding a dragon through the mist, or to watch when the dragons destroyed the Old Master's fleet. At some point the Dragons will help the good guys defeat the Ice King. But the Ice King is a unique and brilliant creature.

After Dragons, more frustrating is that the inclusion of such creatures as Orcs, Goblins, Trolls or Fairies. Much of the magic comes from the creatures or the land. There will be magic wielders but it would not be the type of characters in every single story that is written post-Tolkien about magic.

Sensational clichés are a minefield. Most sensational subjects and scenarios run the risk of having been used to the point where readers will react with oh not again and are hard to convey in writing that comes anywhere almost expressing what the author intends. Micro level clichés like raging fire, torrential rain and murderous frenzy. On a larger, plot level, writers resorting to cliché in set-piece scenarios like bombs exploding, violent assault, crashing cars etc. When the plot demands that incorporate dramatic events, pay particular attention to the way frame them and

convey them. Not to be vivid and dramatic and don't want it to be over the top, melodramatic or gratuitous.

Stock words and phrases that are different from simple language signal to the reader that the writer is lazy or superficial. At sentence level, using clichés weakens the writing. To the Falling back phrases such as, at the end of the day, pretty as a picture, until the cows come home or avoid it like the plague means that leaves a reader with second-hand impressions. If the reader did not trust a writer who cannot create an original sentence, they are hardly likely to trust them to create original plots and convincing character.

One-note characters avoid complexity only get to know their surface, which is frustrating for a reader. If characters have no depth, readers can't get to know them, which deny them an essential part of the reading experience. Well-rounded characters are always original, three-dimensional characters that the author has constructed carefully. When their sole function is to act as plot device readers can see straight through it they would not trust the rest of the narrative.

Settings are in Dark and stormy nights, honeymoons in paradise, run-down mean streets, space stations orbiting out of control. These have all been seen so many times that a contemporary writer has either to subvert them or to take the particular element that is being conveyed via cliché, can break it down and convey it like a new, fresh way.

All plot clichés are best avoided but the foremost important is that the ending. Readers who have invested time in fictional world hate it when the conclusion is lame or obvious the horror story where there has to be one last jump-scare, the cliffhanger, the cheesy romantic resolution, it was all a dream, the heroine who finally realizes she

has loved the guy she thought, she hated. Readers feel cheated by cliché endings as if the author could not be bothered to put in the effort to make them an efficient resolution.

Genre-specific plot clichés in familiar elements of genres allows categorizing novels as fantasy, mystery, romance or other genres. Each genre has its own tropes, themes and motifs that recur. Tropes themselves are not synonymous with clichés. Countless, celebrated fantasy stories have villains who quest for power. Here, it is how to handle familiar themes that determines whether or not fantasy novel is packed with clichés.

There are many elements of fantasy that are overused as time has gone on. A lack of originality will spoil a fantasy work if an author is not careful. Clichés can make fantasy readers feel like they are re-reading the same exact story. A fantasy story can stick with us for a lifetime. Due to the range and different sub-genres of fantasy, it is a highly popular genre that can be enjoyed by both youngsters and adults across a range of entertainment, such as movies, video games, and books.

The most obvious books that return to mind when fantasy is mentioned include *The Lord of the Rings*, *Harry Potter*, *The Chronicles of Narnia*, and *Game of Thrones*. There are no limits in the fantasy genre, and that is why it continues to be a popular choice for readers and writers today. Fantasy writers love to dip into a world of endless possibilities, but unfortunately, a brilliant idea may believe is original and exciting might end up being one of the most eye-rolling clichés. This is why such emphasis is placed on the creative mastery of fantasy works. Although not all fantasy clichés are bad, it is useful to be aware of these clichés in reading and writing

pursuits. Cliché is defined as an idea or element incorporated into an ingenious work that is barren of meaning due to overuse.

Firstly, the powerful magical object that is the protagonist is on a quest to find the Very Important Magical Object before the antagonist does. This object has the power or facility to save a lot or destroy the world completely depending on who wields it. Powerful magical objects have a rich history in fantasy fiction. From *Excalibur* to *the One Ring* to *the Elder Wand*, fantasy literature is rife with humble artifacts that bear world power. While these sorts of objects provide an excellent magical plot point and help drive the story along. They are nothing new. To avoid the cliché of yet another all-powerful magical object, ensure that the personal motivations behind character's actions, quests and journeys are the main focus of the narrative. A much more subtle approach is required, to the purpose where events and situations happen that leaves the reader wondering, did that happen naturally or is a few quite influence directing things behind the scenes like the magic in the movie *Excalibur* or in the *Earthsea* books.

Even in Tolkien's works, with a couple of exceptions, magic was much understated. Magic can be constrained in some way. There can be a price to acquiring a magical power and limits on the exercise of magic. Otherwise, magic are often used to solve all problems and overcome all challenges posed within the story. This fantasy cliché is a universal means of launching the development of a young protagonist. It marks the start of the long journey toward self-actualization. Readers have come to expect the main characters in a fantasy work to possess some miraculous superpower stowed away for an emergency crisis.

There always seems to be one lost, legendary item that might control epic allies, destroy the universe or, more often than not, vanquish evil from the world. This trope is seen altogether in all sorts of fantasy stories and, unless done in an unusual or original way, is overused terribly. It is even more tiresome when the main character can hunt this special item fairly easily where armies and adventurers over centuries have failed. This way, even if a magical object is included as an important element in the story, characters will be secondary to what really engages readers. Furthermore, to include a key magical artifact, try to ensure it is not one of the most typical kinds which are a sword, an amulet, a ring, a jewel, etc. Unfortunately, these types of objects scream cliché.

It is better to create or utilizing an entirely original item, and exercising the creativity to imagine the scope of its potential power. The main character is just a normal boy or girl until they discover they have special powers which make them different and unique, usually after a traumatic event or when they come of age. Powers are cool, but being gifted and unique can only be charming for a certain amount of time before their ability to effortlessly gain the attention of reader.

Secondly, the old fairy tale favorite is the love at first sight and that too familiar romance standby, the love triangle. These have no place in a list of fantasy clichés, but in fact, these elements are particularly relevant to the young adult fantasy category one that dominates the fantasy market and grows larger every day. In Writing about a love story, not only a fantasy story, not a sci-fi story, a romance novel, likes *pride and prejudice*, it is recommend the romance to be a subplot, brought along subtly with the actual storyline, which could be action, adventure and crime investigation.

The majority of fantasy and a great deal of adult fantasy involve at least one element of romance in its plot. In fantasy novel for its teen protagonists, the discovery and exploration of love is an important part of their young lives, as it is for any real-life teenager. There is to include a romantic element to appeal to potential audience but romance must be treated with as much caution in this genre as it would be in any other. If a love story plays no real part in actual story, and is only included for the sake of including romance, it will appear contrived and unrealistic. Readers could not answer it in the same way they might a real romance that happens through careful character development. The two common romantic clichés are instalove and the love triangle. Instalove refers to a common misstep in the development of a romance, in which two characters fall in love after very little interaction and relationship development.

In a bid to keep the plot moving and readers engaged, it can be tempting to push fast-forward on a romantic connection to get the good work. But be warned this could have a negative effect on readers. Instead of experiencing the satisfaction of two characters getting together after a period of development and tension, readers might be left disbelieving, in doubt of the authenticity of the relationship. To avoid this particular cliché, firstly consider whether these two characters really need to get together in the first place. And, if the answer is yes, one need to ensure for allowing their relationship to progress naturally, with plenty of ups and downs not in a straightforward way that feels rushed or forced.

Love triangles have also become quite a predictable element in fantasy. A protagonist usually female will find herself torn between two potential love interests, who tend to be polar opposites in character. The to-and-fro between the three characters becomes a plot point in itself and if authors are not careful, it can detract

from the real story which they trying to convey. To consider introducing a love triangle into a story, it really needs to happen to contribute meaningfully to character development and plot. If yes, consider exploring it from a different angle.

Instead of being at the center of two people's interests, the character may develop an interest in another character at the same time somebody else does. While still fulfilling the tension creating dynamics of a love triangle, this avoids the overused representation of a heroine or hero forced to choose between two love interests. Many books have love triangles. So does many good movies and TV show. It does not mean the plot quality is compromised just because of all the drama that comes along naturally when having a love triangle.

A love triangle adds on to a good story. Let the love triangle flow subtly through the story, occasionally emerging as a subplot. Dwell on it enough to remind everyone that it's there, but should not dwell on it too much that people roll their eyes. People only care about love triangles, and romance in general, when they get invested in character. So if the story is not good in the first place, the readers would not care whether two guys are vying for the attention of a girl.

It is to make sure that it is believable for the Girl or Guy to be crushed on by two other girls or guys also to know something about the person's personality. Or have something happen that makes another person attracted to him or her. Basically, give a plausible reason why he or she is so beloved by other people. This makes really interesting.

Thirdly, everyone loves a strong heroine. Tris in *Divergent*, Katniss in *The Hunger Games*, and Yeine in *The Hundred Thousand Kingdoms* are just a few examples. Unfortunately, though, what would be different and sassy twenty years

ago has now been used a lot that it has become even more of a stereotype than the simpering damsel in distress of the first Disney days. Some overused female character clichés are Hating makeup and all things girly. A strong female does not always need to be a tomboy. Her disdain of girly women just makes her seem catty. Hating men, whereas, don't need no man kind of attitude can be charming at first, but a character who turns up her nose at half the population because of their gender doesn't sit well with most folks. Breathtakingly beautiful but does not know it.

Writers often write about characters who they wish they were, and it can be tempting to be an aesthetically perfect female character, but has no idea her thick locks and epic jawline make those around her swoon. The character can have physical flaws. Jacqueline Wilson does this a lot with her stories about young girls; it sticks and makes a character way more relatable. The girl does not have to be the best at everything. This can be everything from sword fighting to video games. Character can be strong without being perfect. She is really bad with children. This has seen this again and again in stories and movies. Children seem to be condemned as something cool girls do not like, which is not true in the least. The girl character does not need to have overpowering maternal instincts, but leave the kids attitude on the back burner. Extremely rude and mean which means a bad attitude does not equal strength. A strong character is empathetic and also fearless. A character that berates people for being upset or refuses to help the weak can be potentially unlikable and damage the story.

Finally, she is absolutely perfect with no flaws. This is a manifestation of a drop-dead gorgeous girl who is top of her class in everything and never loses a battle or an argument. This is acceptable, but utterly unreliable and unrealistic. This is not possible to identify with someone who has never failed or had a bad day. Character

must have flaws, fears, and self-doubt from time to time. *Harry Potter* had an awful temper. Frodo was almost possessed by the ring. Tris had mixed some sort of feelings about the things she needed to do. Let these inspire the heroine.

Fourthly, the old mentor cliché whether that would be some old wizard or old witch, these people are everywhere in fictional tales. Not as bothersome but still needs some fixes. They help the hero and or if he has a group, his group to navigate or go through some objectives before he gets something. The story trope that has bombarded fantasy novels since *The Lord of the Rings* is a mentor, usually elderly and incomparably wise, who often has the key to whatever the hero needs to take the subsequent step in his journey. In fantasy, this is often portrayed within the form of a wizard or the grizzled veteran, like in *Eragon*. Having a mentor or teacher is fine, but it does not always need to be portrayed as an old and wise wizard or war veteran. There is a lot to do with a character, and it is easy to unintentionally fall into stereotypes. It can just have it like where a mentor does not exist or the hero occasionally goes to get some clues from some mentor that is not always elderly. In the situation a mentor does not exist, make it so the hero figures out things on their own and they try and adapt to whatever cause they might be in. Readers would prefer a wizard less solution, where the protagonist solves problems for himself.

Fifthly, this one isn't as bad, however the point is the elves, dwarves, and orcs cliché also too many racial cultures and religion. Elves are always shown as perfect or graceful, dwarves grumpy and dirty, orcs ugly and vicious. It can also be write like either don't make elves, dwarves, etc in stories and or make them have unique traits far different from the stereotypical traits they have constantly through fantasy novels. Having elves in stories but they aren't always graceful and or they are perfect.

Races similar to the Hylians from the *Legend of Zelda* named Valicidyans that are similar to elves but they do not have any correlation with that fantasy race by any means, in fact Valicidyans are closer to humans than elves and are more of spiritual in essence instead of just gracious magic. Dwarves depicted as stubborn but they are still social beings and will help keep guardianship with their races like humans.

Sixthly, Stories should not have to rely on capitalizing words or spelling them differently to invoke a sense of mystery or power about the word or concept. The context during which the word is employed should be sufficient. The same goes for changing the names of recognizable animals so as to form the beast sound more fantastic. Robert Jordan's *The Wheel of Time* series relies on creative spelling and excessive apostrophes quite heavily: Dhai'mon, Dhjin'nen, Ghob'hlin, Gho'hlem, Ghraem'lan, and Ko'bal,

Readers may recognize elements of *The Lord of the Rings*, *Harry Potter*, and Joseph Campbell's *Hero's Journey* among clichés. A familiar character or plot device becomes a cliché only if it lacks originality. Execution is the key to storytelling. If an author is able to bring creativity and beauty to a story, the idea will likely rise above cliché, becoming something else entirely. The primary book of Gene Wolfe's *The Wizard Knight* is about a boy transported to a sword-and-sorcery world where he must find a magic sword and become a knight. Yet Wolfe's talent prevents that story from becoming a cliché. Fantasy oriented language helps to facilitate the originality of the fictional world.

Seventhly, Fantastical names given to cities, mythical beings and characters set a certain precedent for a novel. Over time, fantasy writers have begun to take this concept over the top. Authors made their names more lavish and flamboyant with the

intention of establishing an unparalleled fantasy world. Writers have certainly distinguished their novels with this fantasy jargon, but for all the wrong reasons. In *The Black Jewel Series* by Anne Bishop, there is a personality named Daemon Saetan Sa'Diablo. Daemon Saetan Sa'Diablo.

This can be understood trying to be inventive, however, names like these are considered more bizarre than creative. The best way to change up this fantasy cliché is to implement fictional vernacular carefully. Too much fantasy jargon starts to irritate the reader. Not enough fantasy jargon and the descriptiveness of the world building start to falter. It is all about finding the happy medium between these two extremes that suits the reading audience.

Lastly, the world does not exist in black and white. No doubt heard this saying before and to keep it in mind whenever writing a fantasy. Common mistake made by many fantasy writers is viewing their world and characters in clear-cut black and white, instead of blurry shades of grey. Because such a lot, traditional fantasy deals with the conflict between good and evil, both readers and writers have often fallen into the trap of seeing heroes as purely good and bad guys as purely evil. The fact that in writing fantasy, not realistic fiction, does not mean that the characters don't have to be realistic. And to really be believable characters, they need not to be oversimplified. The world is not split into good people and Death Eaters. All got both light and dark inside us.

Readers may have expected clear-cut morals from characters within the fairy tales of their childhoods, but as teenagers and adults reading fantasy, they expect more. Gone are the times of evil villains with no motive but power; gone are the great,

charming heroes with no major flaws. Gone are the straightforward and simple battles during which the powers of excellent conquer the forces of evil.

Again, not to say that one cannot examine the good vs. evil dynamic in fantasy writing. In order to avoid the potential clichés that come with such a universal concept, one should pay attention to both sides of the story. To bring light to the areas of moral ambiguity and greyness that exists in every conflict and indeed in every person. To do this, one can also explore the issues of protagonists that might be tempted to portray as purely good and attempt to see things from the perspective of antagonists. Nobody is a villain in their own story. All are the heroes of our own stories. Every person is complex and unique, and so should be every character in fantasy novel.

Sometimes writers rely on a cliché if they are uncertain how to begin or end a creative piece. Unfortunately, this might be a tedious and unsatisfying experience for the reader, unless the reader may be a child or the story may be rehearsed fairy tale. Relying on cliché in creative writing reveals the limited originality of the writer and undermines their power of expression.

Though it's advisable for writers in all situations to avoid using cliché in their work, there are exceptions. Incorporating a cliché that is related to a particular period of time, region, product, or group of people might be helpful rather than directly explaining or describing them. This can also form a connection with certain readers. A writer may plan to use the Big Apple once instead of directly saying or repeating New York City. However, use of cliché as a tool in this instance should be as sparing as possible.

Another exception for writing clichés could also be to demonstrate how a personality is unoriginal, unimaginative, or even something sort of a fast talker. When creating a second hand car salesman character, a writer may include several clichés in his speech to determine a pattern of expression and certain, limiting character traits as well. Once again, it is essential that writers carefully consider whether employing a cliché truly benefits the work and therefore the reader's experience.

This is to encourage readers to look for stories that challenge conventions that twist clichés into something new, favor complexity over simplicity, and aim for originality. Celebrate those stories, and ignore the knock-offs.

CHAPTER- III

Banalities in Words of Radiance

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In epic fantasy, heroes are made, not born. Every character in the novel begins with an Origin that reflects their upbringing and the abilities nurtured during their childhood. In the original game, these were generic roles like noble, beggar, and apprentice. Brandon Sanderson continued that approach in *The Stormlight Archive*, *words of radiance* novel but also included a nod to Roshar's unique cultures.

In terms of the novel, Origin grants first two ability runes, used for facing challenges. And the motto of the novel is that every hero needs an inner drive, a goal underlying everything action they take. In the original call to adventure, Motivations ranged from pure of heart to tempted by darkness, but most were positive or neutral.

Years ago, Szeth-son-son-Vallano, the Assassin in White, was sent by the Parshendi to assassinate the Alethi king Gavilar Kholin. This murder resulted with the Vengeance Pact among the high princes of Alethkar and therefore the War of Reckoning against the Parshendi. Now Szeth is active again, and is shipped by King Taravangian of Kharbranth, to kill High prince Dalinar Kholin who is the brother of the late King Gavilar.

Kaladin was once a slave and Bridgeman on the Shattered Plains, is given command of the royal bodyguards to safeguard Dalinar and his family including King Elhokar from perils and the threat of the Assassin. Meanwhile, he struggles with both his feelings regarding light eyes, the nobility of the Alethi and his past with Bright

lord Amaram. He trains and practices to master the powers of a Wind runner that are linked to the bond together with his honor spren, Syl.

Shallan Davar, alongside her mentor Jasnah Kholin, is heading to the Shattered Plains to stop the return of the Void bringers and their civilization ending Desolation. Meanwhile, Jasnah arranges a wedding between Shallan and Adolin Kholin, Jasnah's cousin. Their ship is attacked en route to the Shattered Plains and while Shallan survives, Jasnah is believed to be killed. Shallan, with the help of sailors and outlaws she finds on the road, makes her arrival at the Shattered Plains.

One of the Parshendi, Venli, discovers a storm form that permits Parshendi to summon a storm almost like the High storms and switch the tide of the war. Some Parshendi believe using storm form will summon the Void bringers, but the ruling council allows the form. Eshonai wants to parlay with Dalinar to bring an end to the war before storm form is used.

Szeth attempts to murder Dalinar but is stopped when Dalinar catches Szeth's shard blade together with his hands. Kaladin ends the attempt by knocking himself and Szeth into death. During the melee after landing, Szeth sees Kaladin use stormlight and flees from the duel, realizing that the radiants are back and he is not Truthless.

Eshonai, alongside most of the surviving Parshendi transform to stormform, and summon the Everstorm, which comes from the other direction as the normal highstorms. The Alethi attack and defeat the Parshendi, but not before the storm is summoned. The Alethi armies are ready to escape the storms through Shallan's discovery and activation of the Oathgate which is a system of teleports usable only by the Radiants, evacuates the army to the legendary city of the Radiants, Urithiru.

After arriving at Urithiru, Dalinar swears the oaths of the Knights Radiant and the Order of the Bondsmiths - binding the Storm father as his spren. It is discovered that Renarin, son of Dalinar, is additionally a member of the Knights Radiant, a member of the order of Truth watchers. Adolin, after being confronted by Sadeas who states that he will still oppose Dalinar despite the desolation kills Sadeas after a brief struggle.

Thus In the epilogue, Jasnah is met by Hoid after she is back from the Cognitive Realm, where she escaped from the attack on her ship to the Shattered Plains.

Cliché occurs in magic without limit systems within *words of radiance*. It includes fabrial science, Surge binding, Void binding, and the Old Magic. Gemstones and Storm light contribute significantly to the functioning of fabrial science and Surge binding. Each of these magics, other than the older non-spren fabrals rely on spren for their efficacy, including the Old Magic. Spren are the pieces of investiture, which comes straight from one of the shards of Adonalsium, which interacts with the power, the power starts to take on a life of its own. Surge binding is a magic system that embraces ten types of surges, which are the forces of nature. A person who utilizes this storm light to bind surges is called surge binder.

The three systems all use the same powers of creation in some fashion. They differ from one another only in how each system gives access to and expresses the powers. Brandon has said that the powers of creation are simply tools. The Old Magic, in contrast, seems to use only a few of the powers of creation. Old magic is widely believed to be a kind of super spren, similarly as the strom father.

There are of two types in fabrials, the modern fabrials mentioned in the *Ars Arcanum* and ancient fabrials that seem not to rely on spren at all. *Ars Arcanum*, an appendix appearing in the *words of radiance* is a description of certain magical elements of Roshar. It includes notes on the ten surges the creation of different types of surge binding, specially associated with the wind runners and on light weaving.

There are two examples of ancient fabrials that enable Soul casting and Regrowth which is the Transformation and Progression Surges. It is not yet known whether the magic system of fabrials includes both modern and ancient fabrials or one or the other. Brandon has said that Fabrials can replicate all of the Surge binding abilities. The Honor blades themselves are non-spren fabrials that grant the ten Surges. The Oath gates are another ancient fabrial, but they require a living Shard blade which is a spren; these may be more akin to modern fabrials, but maybe not. All fabrials of whatever kind require Storm light to operate. Modern fabrials lock the spren into specific types of gems. The color, cut and size of the gems appear responsible for attracting the spren, each its imprisonment, the amount and wavelength of Storm light to which each spren gains access, and the type of magical output the fabrial creates.

Fabrials appear to be the work of dedicated scientists, as opposed to the more mystical Surge bindings once performed by the Knights Radiant. While Khriss seems to write the *Ars Arcanum* contemporaneously with the events of *Words of Radiance*, she knows of the Jah Keved Half-Shards, a recent development. The two distinguishing features of modern fabrials are the use of gemstones to capture spren and the reliance on merely sentient spren. Surge binding uses the more heavily invested sapient Radiant spren for its magic. Altering fabrials seem to work best with forces, emotions or sensations, like heat, pain or wind. Sentient spren have access to

the Surges too. Wind spren, can use the Surge of Adhesion to trip people. The essence of Surge binding is the Nahel bond. Nahel bond is a symbolic bond between the humans and certain types of spren. That is the means by which Surge binders are afforded the ability to use the powers of creation, which on Roshar are called Surges.

Honor's mandate is to bind, as expressed by Syl. Honor's Investiture creates the Nahel bond. But bonded spren are a mix of Honor's and Cultivation's Investiture. The two exceptions are the spren of the Bond smiths i.e., the Storm father, Honor's Cognitive Shadow comprised of pure Honor Investiture; and Truth watchers spren, pure Cultivation Investiture, though connected to each their Knight Radiant's spirit web by Honor's Nahel bond. There are ten levels of Void binding, similar to the ten levels of Surge binding. However, it is unknown if the ten levels of Void binding are associated with the ten numbers and Essences.

There is a Love triangle between shallan, keladin and Adolin. Shallan and Kaladin had a genuine, emotional connection in *Words of radiance* and the connection was really reduced into nothing more than a physical attraction. Shallan is trying to convince herself that she feels nothing more than physical attraction to Kaladin. The moment when Kaladin decides to move on is one of the most genuine moments in the whole triangle. Kaladin realized his attraction to her is mostly based on her helping him to feel better and cope with his depression, but also realizing that's not a good basis for a healthy romantic relationship. One of the conversations of shallan and keladin are as follows.

From keladin, Adolin raised his hands to head. The bridegroom insisted that he would save Amaram's life by killing a shardbearer.

Amaram then killed keladin's squad and took the shards for himself.

That's basically the reason they hate each other. Shallan's throat grew tight. Oh, truck it away. Do not think about it. Shallan, Adolin said, stepping towards her, "why would your brother try to killamaram? Did he may be know the highlord was corrupt? Poor bridgeboy , everyone would have been better if he would just let amaram die.Do not think about it, do not confront it. (69)

Shallan, on the other hand convinced herself she was only physically attracted to kaladin, has yet to deal with her emotional connection to him, if she ever gets to that point. But, her choice to be with Adolin was a serious one and got engaged. She kept everything within herself and could not divulge that information to Adolin. And choice is an important aspect too. Kaladin is over Shallan interacting with her and having moments together when in shattered plains. Shallan will likely need to deal with her emotions for kaladin for being there during her hardships. At some point, she will likely also stick with Adolin. There are some not good signs to be with Adolin for her but then she turned into a perfect light eyes lady mode and shared her dark secrets because she cannot possibly learn the shard blade and wear it and he is like almost like escapism for her which does not show her true relationship. And she goes into a very different personality when she was with Adolin. Adolin had no chance to think her in different personality as he loves her so much. Adolin made her happy a deep down like icing on a cake. There is some sort of parallel with the dynamics between Adolin and Shalon where Adolin has the regal choice and keladin frightens and also intrigues her.

Fanatical name cliché present in the character name, Szeth- son-son-vallano and shallan Davar, who are the fictional character helps to facilitate the originality of the world. Years ago, szeth- son- son- vallano, the assassin in white was sent by the

parshendi to assassinate the Alethi king Gavilar kholin. This murder resulted in vengeance pact among the high princess of Alethakar and the war of reckoning against the parshendi. Szeth is active again and is sent by king Taravangian of kharbranth, to kill high prince Dalinar kholin.

Thaylenah, the great island considered to be a barrier in the name of a cliché. The fictional island was the frost lands, a largely uninhabited area along the bottom of roshar. Thaylenah people are renowned tradesman, merchants and sailors. Authors made their names more lavish with the intention of an unparalleled world. The fantasy jargons are considered to be wage than creative.

Dalinar Kholin is one of the main protagonists and a wise old mentor in *words of radiance*. He is a High prince of Alethkar and was a famous Shard bearer. During his youth, he helped his brother, King Gavilar, to unite Alethkar, then a country of ten individual prinedoms. His prowess in battle was enough to earn him the singular title of The Blackthorn. While he was a Shard bearer, his Shard blade was named Oath bringer. Unlike most Alethi Shard bearers, he chose to wear his plate without decorations, leaving it its original slate grey color. Like his son, Adolin, he rides a Ryshadium: a black horse named Gallant.

He is much more infrequently that warrior that inspired awe and terror, but instead a thoughtful leader, seeking the unification of Alethkar, even at the expense of his reputation. By the end of *Words of Radiance*, he has discovered his Surge binding capacity and has spoken the second Ideal of the Bond smiths. His spren is the Stormfather. Dalinar is a strategist who can see the next battle coming before it happens. He could face soldiers and storms, falling boulders and dying friends, but nothing in his training had ever prepared him to deal with Evi's soft tears. He

believed Loyalty is the first lesson of a soldier's life, No man could not fear of losing his head because they took too many sips of wine.

A man's emotions are what define him, and control is the hallmark of true strength. To lack feeling is to be dead, but to act on every feeling is to be a child. Dalinar credits as his devotary the order of talenelat, yet, he would never have much to do with ardents. His devotary, to him, is simple and straightforward. He got his fill of politics with the court; he had no desire to find more in religion.

He believes that God is not dead, telling kadash that if the Almighty had died, then he was never God. For Dalinar, life is about momentum. He said to Pick a direction and do not let anything man or storm turn aside. Dalinar loves tradition and has fought for tradition. He makes his men follow the Alethi Codes of War. He upholds Vorin virtues, but believes that merely being tradition does not make something worthy. He believes that the best sleep a man can get is after a long march with fellow soldiers. He also believes that a soldier needs to be willing to accept help. That one must not be hardheaded; that pride does not win battles.

He further believes that he has to do his duty because every time he has ignored it in the past, something terrible happened. According to Dalinar, a coward is the man who delays a necessary retreat for fear of being mocked. Further, in war, there is no unequivocal wins. As a young soldier, Dalinar's favorite kind of tactic was the type that did not allow his enemies to get away from him. He did not need Shards to intimidate. He believed that a good fight was about momentum: do not stop, do not think. Drive forward and convince enemies that they are as good as dead already. This way, he believed that they would fight less as sent them to their pyres.

He always paid attention to the tactics of a battle; he simply was not one for endless meetings and jaw wagging. Dalinar tells kadash that one should never box in an enemy. Further, that one wants them to be able to retreat, or they will fight worse for it. That a rout will serve better than extermination. He thinks like an Alethi, as do most of his advisors. Considering the war, the conflict, he said that when he first learned of Renarin's powers, he thought only of restoring people on the battlefield to continue the fight.

As a young soldier, Dalinar needed a challenge to invigorate him. With the pulse of battle, the rhythm of killing and dying the Thrill humming within him, he engaged his enemies, attacking with swift brutality. In so doing, he was directed by his brother, and did not know why a particular enemy had been chosen, much to the astonishment of his enemies who yet lived. He directed his soldiers to raid the buildings of those enemies knowing they would want to loot yet, knowing he needed hostages, directed those same soldiers to also find them.

Impressed with the prowess of a particular archer who had shot him, after having further witnessing the man's skills at his command, Dalinar conscripted the man into his own army. Particularly when he was in his youth, Dalinar had been out in his share of high storms. He wore a massive hammer on his back, so heavy an unaided man even the strongest of them would not be able to lift it. He barely noticed the weight. The power he held felt remarkably like the thrill. After having attacked Tanalan's stronghold, Dalinar thought, this was how it can be. Dalinar, other responsibilities did not matter. Life was about the fight.

The belt knife that Dalinar lent to Teleb was his favorite one who had white spine ivory on the grip. When Dalinar asks him about it, Teleb tells him that he gave

it back. That Dalinar used it to pry a splinter out of his saddle. Dalinar then wonders what he did with it, thinking that perhaps his worries had more to do with himself than they did Gavilar. Dalinar had been willing to conquer Alethkar for its own good. He had been willing to seize the kingship in all but name, again for the good of his people. He felt he was wasted doing anything but providing the ultimate test of men's abilities, proving them, demanding their lives at the edge of a sword. He was judgmental. Enthralled, he cut down foe after foe, sensing a strange rhythm to the fighting, as if the blows of his sword needed to fall to the dictates of some unseen beat.

Dalinar told Kalanor that his kills better not have belonged to the Almighty because he had worked hard for them. He said that the Almighty could not have them; that he could merely credit them to himself when weighing his soul. After having killed Kalanor, in a fit of rage amidst the Thrill, Dalinar charged for his brother with the intent of killing him. Feeling that Gavilar would once again take credit for his accomplishments, that the stronger between them can rule, and that there was one way for him to get everything he deserved, Dalinar ran toward his brother, intending to slaughter him and his attending men before they knew what happened.

When Gavilar turned toward him smiling, Dalinar stopped with a lurch. He stared at his brother wondering just what he was doing. He let his Blade slip from his fingers and vanish, and realized in that moment that he should never be king. He wondered just how much his interest in the Rift was his duty to protect the kingdom, and how much was his craving to feel the Thrill again. He felt like half a man then. Back with his elites, any man from the lowest spearman to the highest captains would have sparred or wrestled with him. He had faced the cook several times.

Though he had tried living a quiet life, he could not live through endless politics, like his brother could. Having subdued the Veden threat to Alethkar through their highprince, Dalinar tells Adolin that the most important thing they won is legitimacy. In signing their new treaty, the Veden king recognized Gavilar as the rightful king of Alethkar. Further, that they would not just defend their borders, but that they would forestall a greater war, as the Vedens then acknowledged Alethkar's right to rule, and would not be pressing their own.

Dalinar had decided years ago that he would never pose a threat to his brother's throne, but many at court thought the kingdom safer if he were kept away from it. Dalinar is one of the most brilliant and blessed military strategists in known history able to read any battle and come up with a clear plan for victory. He is also the only person to reason that Wit is well beyond what he lets on, offering several good guesses as to just what he might be. However, according to Wit himself, he is just a man. The fact that Dalinar has figured more than this out is a testament to his intelligence.

Toward the end of *Words of Radianance*, Dalinar bonds with the Storm father whilst in Urithiru, and is labelled a Bond smith by said spren. It is understood that Bond smiths can manipulate the Surges of Tension and Adhesion, although Dalinar has yet to demonstrate these abilities. As with all Surge binders, Dalinar makes use of Storm light to heal wounds after he is defeated and Lashed upwards by Szeth. To him, the Storm father's voice always seems far off, like a distant thunder.

As a Bond smith, Dalinar must speak the Immortal Words of the Knights Radiant, which are a set of rules by which Radiants live. The First Ideal, identical for all orders of Radiants, is used as their motto. Each of the Radiant orders then had an

additional number of Ideals that were unique to each order. For the Bond smiths, these Ideals are as follows

The First Ideal is also known as the Ideal of Radiance. According to him, There is Life before death, strength before weakness and journey before destination. The Second Ideal also known as the Ideal of Unity. Dalinar says, he will unite instead of divide. He will bring men together. The Third Ideal is also known as the Ideal of Responsibility. He will take responsibility for what he has done. If he falls, he will rise each time a better man.

Much of *The Words of radiance* takes place within the nations of Alethkar and Jah Keved. Both of these nations divide their people into classes, height and their colour, primarily based on the color of their eyes. Those with dark eye colors brown, dark green and charcoal grey are mostly peasants and can even be made slaves. Those with light eye colors blue, yellow, tan, green, violet and orange, etc. are the nobles and generally more educated ruling class. Within these classes, there are further class distinctions known as nahn for dark eyes and dahn for light eyes. Both have ten levels within. For the nahn, they range from slaves in the tenth nahn to full citizens with the right to travel in the second and first nahn. In the dahn system, light eyes in the tenth dahn are considered only slightly better than dark eyes, and a very rich dark eyed man or woman may marry into an extremely poor light eyed family, in very rare cases. The first dahn is composed of the king and his family. Any person above fourth dahn is a Bright lord or Bright lady, owners of swaths of property, servants, estates, etc. It has been known for dark eyed individuals to obtain light eyes through feats performed in the world, however this is exceptionally rare.

The *Words of Radiance* features several different races, although most are often portrayed as different ethnicities of humans. Some of these races include:

Thaylens, the renowned traders and merchants belong to an island nation. They possess long eyebrows that can be styled to either droop or curve behind their ears. Alethi was Native to the nation of Alethkar, the Alethi are members of one of the four Vorin nations. They have a famed military heritage and are possessed of tan skin and dark hair.

Veden as Native to the Vorin nation of Jah Keved, the Vedens are characterized by pale skin and black hair. Some have red hair, indicating Unkalaki ancestry. Natanatani as Native to the Vorin nation inhabiting New Natanan, the Natanatani often wear gloves and have faintly bluish skin. Unkalaki are Horn eaters is relatively rare race, the Horn eaters are called thus by other races because the Unkalaki consider animal horns, shells, and claws to be a delicacy. They possess reddish hair and dark skin, and stand well over seven feet (2.1 m) tall. The Unkalaki homeland is in the mountains of Jah Keved. Their culture is very different from the other Vorin cultures. Parshendi Singers or Listeners are proud nonhuman race, living on Shattered Plains with a strong warrior culture. The Parshendi are viewed by many other races as savages because of their culture and past deeds. They have marbled red and white or red and black skin that forms patterns unique to each individual, and are at war with the Alethi during the novel's main timeline. They use spren to morph into many different forms, each with a unique function and set of abilities. These forms also change the appearance of the Parshendi who use them, taking workform makes them more physically able and grants them the mindset of a soldier. The workform allows them to be sturdier to perform physical labor. They also communicate through songs and rhythms in their heads.

Shin as a race native to the region of Shinovar, Shin have white skin and lack epicanthic folds unlike the other races. They stand shorter than most others, averaging five feet tall. They also have bigger and rounder eyes. Azish who are the Natives to the nation of Azir, the Azish have dark skin and hair.

Much of the world follows the vorin religion. Vorinism tells of a struggle between forces of the Void bringers and humanity. The Void bringers forced humanity out of its afterlife, called the Tranquiline Halls. They believe that upon death the soul continues in its past role, but towards the regaining of the Tranquiline Halls. In Alethkar, a man's highest calling is as a warrior in life to remain a warrior in the afterlife. The religion also tells of the Lost Radiants, an order who once fought against the Voidbringers during the wars against them on Roshar also known as Desolations. Vorinism gave the Knights Radiant the moniker Lost Radiants after they apparently betrayed humanity at some point in the distant past. Vorinism is arranged in devotaries, whose ardents aim to assist people in advancing their Callings, which are tasks to which one dedicates their life as a method of worship. Each person selects devotary based on variances in beliefs, talents or personality traits, and may change their selection at any point in their life. Some are the Devotary of Sincerity, who is encouraged to learn and ask questions, and the Devotary of Denial. Adolin Kholin's calling, for example, is Dueling. The priesthood of the Vorin religion is referred to as ardents.

Those who reject the existence of the Almighty, such as Jasnah Kholin, are referred to as heretics. Followers of other religions are Stone Shamans, Ysperists and Maakians. These racism and religion followed in words of radiance is a considerable cliché.

Shallan Davar as a brave heroine is one of the main protagonists in *words of radiance*. She is one of the first Surge binders to reappear after the Last Desolation on Roshar more than four thousand five hundred years ago, and by the end of *Words of Radiance* she has spoken the First Ideal of the Light weavers and possesses a Shard blade. Shallan's natural curiosity and abilities lead her into natural history, which she follows as her Calling. She is constantly excited by small marvels of science, seeking happiness where she can find it after her abusive childhood. She takes pleasure in a job well done in her research, and uses her memories to create very detailed annotations. She hates the feeling of not knowing while also reveling in the excitement of discovery. Her curiosity repeatedly leads her into trouble, but her cleverness generally gets her back out of it.

She has an independent spirit, knows how to take care of herself, and will never allow herself to again be locked away. Despite such determination, she wonders whether she even has any feminine wiles. Specifically to capture Adolin's attention and, eventually, devotion. She spent much of her childhood trying to make her brothers happy and keep their spirits up. She eventually killed her father to protect her brothers and their House. These characteristics of shallan made it to be a cliché subject. She does believe in powerfullness. Power is the ability to make life better or worse for the people around oneself.

The War of Reckoning is a military conflict between Alethkar and the Parshendi which erupted in the wake of the assassination of King Gavilar. In view of this war good and evil characters appear. Whereas Alethkar is been potrayed as good and parshendi as bad people. The name for this conflict was used by Brightness Hashal in reference to the Alethi goal of delivering justice upon the Parshendi for their role in the assassination of the Alethi king.

This, in turn, led to the formation of the Vengeance Pact by the Alethi highprinces and Gavilar's heir, Elhokar, who takes the Alethi army to the Shattered Plains to wreak vengeance on the Parshendi. When keladin reached the end of the line of bridgemen, he says

When simol was informed of the arrival of the edgedancers, a concealed consternation and terror, as is common in such cases, fell upon him; although they were not the most demanding of orders, their greatfull, limber movements hid a deadlines that was, bythis time , quite renoued; also they were the most articulate and refined of the radiants. (12)

Strange spellings occur in the names of respective highprince: Roion, Sadeas, Aladar, Dalinar, Vamah, Ruthar, Thanadal, Hatham, Bethab, Sebarial, Hoid, szeth, odium, zahel , thaylenah,caeb and sja-anat.

CHAPTER IV

CONCLUSION

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All fantasy novels contain tropes, but only the best writing puts a unique spin on them. Remember, one of the best things the novel can do is to surprise readers and make them imagine or question something they have not done before. There are a few ways to keep readers on their toes, even if book contains a trope or two. This is to deconstruct common tropes when playing them straight by adhere to their traditions, in order to discuss the deeper implications of that convention and to shine a light on their real consequences.

Clichés are so commonplace that there are writers who argue that using them makes their work sound relatable. Clichés are part of vernacular language. They are shorthand for shared experience, and a shortcut to communicate something everyone understands the part of everyday language. There are people to argue that using cliché in writing helps to create a bond with the reader a feeling of being spoken to in everyday language. However, for many writers, and readers, the point of fiction is not to mimic everyday language, but to mirror it, to create a way that it is like real life, only heightened. As clichés weaken prose, to amplify a sense of reality, using original words and concepts the best way to entice readers is to believe in fictional world and see it through one's eyes. But tropes and clichés constitutes a standard language so part of being creative means realizing they exist, playing around with them and arising with writers own take on them.

Austin Carmody in his article says, in many fantasy novels, the protagonists are only ready to cook up a singular, elaborate plan for the greater good to prevail. This scheme typically involves removing a single bad person or destroying a definite object. This applies to the world of fantasy, but in reality there is always another way. It is uncommon to seek out one means to resolve a problem in the actual world. Fantasy authors tend to lean toward having one definitive means of defeating evil because it is easier on them to base the plot around a singular scheme. Having multiple moving parts complicates matters. It is challenging to coordinate several plans in action to fit into a single story.

Writers can rather than focus on one solution that is the end all be all, an author should have several individual protagonists experiment with their own elaborate schema. It is Just to think outside the box. Time and time again, readers hear the protagonists proclaim, it is the only way. How else can the bad guys be beaten? Fantasy protagonists should explore an idea a, b, c and so on. If certain schemes do not pan out, it grants more validity to the narrative. Plans do fail in real life. This is likely to see fewer characters pursuing the exact same plan over and over. It would much rather enjoy seeing the protagonists adapt their plans to overcome. Avoiding fantasy clichés is a lot easier said, than doing it.

Another overused trope is the thief that comes upon a right to the throne. It is somewhat hard to believe that the identity of an heir to the throne would be simply forgotten. Fantasy authors aim for this revelation to be a stunning plot twist. The problem is that the repetitive use of this story archetype has removed from its original thrill. Readers have come to expect a juvenile crook to possess some extravagant supernatural capability or an extended lost connection to royalty. This abrupt change of character status takes far away from the flow of the story. Although fantasy

readers adore creativity, they also take a particular interest within the realistic aspects of a fantasy narrative.

Maybe juvenile crooks can remain as juvenile crooks for once. Rather than awarding them some exorbitant prestige that causes them to abandon their old selves, why not explore the untold power of a thief. A thief has the potential to be an important protagonist in terms of their wit and their connections. Their street reputation contributes opportunities that might influence the story structure in ways in which the forgotten nobleman never could. Having a genuine thief around with no elements of royalty or magic reminds the reader that fantasy does not affect everything. It grants validity to the story. Including bits of realism sort of a crook that gets by on cleverness and improvisation makes the narrative more relatable. This reliability compels the reader to take a position in the narrative that much more.

It is witnessed that fantasy writers recognized the reliability between young adult readers and upcoming, inexperienced protagonists. They exploited causal connection in the hopes of appealing to this specific demographic. Unfortunately, they have exploited this narrative a lot. It looks like nearly every primary protagonist is an ambitious, inexperienced youth looking to carve their way into the world. They fall upon some delusion of grandeur and pursue this aspiration at all costs, fueled by hate and love. At this point, it seems like this story has been retold a thousand different ways.

Instead of a callow protagonist looking to determine themselves within the world, why not to explore an older protagonist seeking redemption. Too many times within the fantasy genre the older generation is dismissed and neglected, never serving as the focus of a fantasy narrative. Exploring someone other than a toddler or

teenager, like a seasoned veteran, may reap tremendous benefits. In his views, having an older protagonist shut some doors of plot opportunity. Yet, writers forget that there will be a number of new plot opportunities that go along with an experienced protagonist as well. Readers also revel in new reading experiences. Offering the attitude of experience rather than inexperience could be a welcome change for a reader.

Thus, the old, decrepit mentor cliché was born. According to him, authors painted the archetypal mentor as some senile, aged recluse that wants nothing to do with people. Fantasy writers did not want this to form the mentoring process easy on their young protagonists. As his result, this trend caught on until the aged mentor became a staple of fantasy. Then, all fantasy readers can picture when they hear the word mentor is a grizzled, old hermit. This can also be like as mentors are an integral part of the fantasy genre for a reason. The problem with this cliché is that each one of the mentors in fantasy seems to be the equivalent person. To break away from these fantasy writers should describe mentors that are not elderly. There can be young and vibrant mentors too.

A mentor does not necessarily need to look and behave as if they are on the verge of death. Mentors can also be within the prime of their lives, accumulating enough battle scars at an early age to expose useful knowledge to others. A mentor can be as simple as a friend. The bottom line is that not all mentors need to be crotchety.

Fantastical names given to cities, mythical beings and characters set a particular precedent for a novel. Over time, fantasy writers have begun to take this concept over the top. Authors made their names more lavish and flamboyant with the

intention of establishing an unparalleled fantasy world. Writers have certainly distinguished their novels with this fantasy jargon, but for all the incorrect reasons. He has found the best way to change up this fantasy cliché is to implement fictional vernacular carefully in moderation.

The trope is presented in using too much of fantasy jargon which starts to irritate the reader. Not enough fantasy jargon and here the descriptiveness of the world building start to falter. It is all about finding the happy medium between these two extreme that suits the reading audience.

Also, in the professional soldiers with little training is a cliché. It seems that fantasy protagonists only need weeks of training to defeat bad guys who fight for a living. This especially applies to the young, inept protagonists. They throw themselves into duels with some of the worst evildoers in the fantasy realm and still prevail. It seems that all these characters need is a bit of prompting from another protagonist to unleash these hidden combat skills.

The problem with this is that it takes away from the legitimacy of the story. It makes the good guys seem invincible. If these characters are so overpowered that they are ready to defeat combat experts with little to no experience, it could be answered for what is stopping them in the latter sections of the story.

Fantasy protagonists should fall to experienced adversaries, a minimum number of the time. Good guys that show they to be mortal will not scare the reader away. If anything, a humbling defeat will stir the emotions of the reader. A book that incites genuine feeling will keep the reader coming back for more. It does not matter whether these feelings are comprised of empathy or anger. Readers favor an emotional rollercoaster over the emotional plateau of indifference.

Villains Labeled as Pure Evil without Reason whereas the story introduces a villain with no motivation or logic to back it up. This person, or creature in some cases, features a fervent desire to observe the world burn. This same logic is often applied to characters that are purely good without any of backing. Pure good without reason can be just as repulsive as pure evil without reason. Readers do not want to connect with a story on the basic level. They want to fully immerse themselves in happen regardless. Bold approaches like these that challenge clichés bring a far better reading experience.

Amnesia is a common means in fantasy to throw characters into bizarre predicaments. It can also be used as a way to redefine the character's personality, acting as a reset of their morals and judgment. The concept of amnesia has thoroughly worked itself into fantasy over time. At first, it was a unique and original way to transform the scenery of a story. As time progressed, people began to label of amnesia as somewhat of a cop out for writers. No meticulously explained background has got to be given with the implementation of amnesia. The whole draw of this idea is that the mystery behind it.

As opposed to using amnesia, writers could make the extra effort to take the old fashioned route and provide a backstory for their new characters. Although it is going to appear tedious, this extra work can pay dividends in the overall quality of the novel. Iconic characters are one of the important signature characteristics of the fantasy genre. The use of amnesia robs the reader of the rich origin story behind a character. This makes it far more challenging for an author to break through and distinguish their work from others. Amnesia is not the sole unique way to introduce new characters. There are many of other options on the table for an author to grab the attention of the reader and install a fresh, dynamic persona into the story

Fantasy heroes are renowned for their uncanny ability to triumph even once they are backed into corner. No matter the chances, these fantasy heroes find a way to win. Readers appreciate when the good guys win. Nonetheless, they do not want to see these heroes just waltz their way to success.

They want to witness these protagonists experience hardship and failure to earn victory the hard way. Conflict is a necessary component of any story, including fantasy. Unfortunately, the cliché of heroes reigning victorious has had some adverse effects on the story structure of fantasy. Authors are been focusing all of their attention on to the success of fantasy heroes.

Consequently, not enough attention has been given to their failures to reach this success. Fantasy writers are under a mistaken impression. They believe heroic failures will inevitably repulse their audience. By exposing the failures of fantasy heroes, the protagonists are revealed to be mortal. Nobody in the real world is perfect. Everyone has failures that they are not proud of.

Fantasy readers are ready to relate to a protagonist that has admitted to failure. This cannot be said of an invincible fantasy hero on the other hand. Readers want to experience empathy when they read fantasy. They want to be put within the shoes of fantasy heroes, knowledge and experience whatever feelings their fictional heroes are experiencing. This is not exclusive to the good moments. The bad moments inform the good ones. Thus, writers should stray far from making their fantasy heroes invulnerable to failure. The destination to success is well but it is the hard fought journey to get there that the reader wants to hear about.

World building is a distinguishing feature within the fantasy genre. However, this is often considered to be one of the most hated fantasy clichés is how all fantasy worlds seem to adopt the same features.

When the fantasy genre was first coming into the spotlight, the medieval setting was fresh and original for readers. Now, it is a commonplace for fantasy stories to revolve around a feudal context. Writers plan to implement some their own spin on these archetypical world building aspects. An unconventional, multicultural atmosphere captures the attention of the reader.

For instance, reforming the geography every so often provides a change of pace for the reader. The protagonists could journey from small villages in the grassy plains to imposing castles in the mountainous snowcaps. Designing a new or modern mythical species or an entirely different setting from scratch is a daunting task. But history favors the bold. Writers can simply accept the challenge of producing a world that is unique and innovative to face out from the competition.

It appears that fantasy protagonists are only ready to learn magic in one of two ways old, decrepit mentors or academic magic institutions. Fantasy writers address magical institutions when they want their protagonists to hone their supernatural skills. All readers are familiar with academic settings. Thus, readers are able to rationalize the rapid boost in magical skill due to their familiarity with how school works.

These magical institutions tend to embody the equivalent universal characteristics across everything of the fantasy genre. There are good professors that favor the protagonist and bad professors that oppose the protagonist. Wealthy students are made to be arrogant and self-centered whereas the poor students are made

out to be the helpless people. This can be fulfilled by which Protagonists do not always need an external resource to fulfill their magical ability. Fantasy protagonists could learn through good quaint trial and error. This process could also be more arduous than having the protagonist learn as a student. Nonetheless, this self exploration exposes a world of opportunity when it comes to character development.

Therefore, writers are to be better equipped to reinforce the theme of individual versus self. The internal feelings of self-doubt will be uncovered when the protagonist inevitably meets failure along the way. Teaching oneself results in a variety of distinct obstacles and a variety of unique benefits. It ultimately comes right down to what a writer prioritizes more: a fast turnaround of magical power or a deep assessment of the internal workings of a character. Also, Numerous times in fantasy works, the protagonist abruptly unearths a long hidden repertoire of magical skills. This abrupt discovery typically emerges at the most convenient of times. For instance, when a beloved one is on the verge of death or when the hero is being swarmed by enemies. Thus, readers have come to expect the important characters in a fantasy work to possess some miraculous superpower stowed away for an emergency crisis.

Fantasy novels should occasionally present the readers with characters who already know the extent of their magical prowess. With these powerful protagonists, the author could throw a new wrench into the plot. Rather than having the magical powers of the protagonist strengthens, their magical powers could weaken instead. So many times fantasy novels revolve round the acquisition of power. It is a rare treat to witness how a protagonist responds to the loss of power.

Turning the tables like this is able to reveal much of the raw character that drives the protagonist. An author can explore the notion of whether the protagonist

will crumble or prosper within the face of impending loss. A narrative that resembles this structure would be drastically different from the standard up and coming hero narrative that we are used to.

In fantasy narratives, one can repeatedly see fantasy heroes battling alongside their love interest through thick and thin. The romantic couple joined and journeys together for virtually the entire story. Then, when all seems well and good, the hero leaves their love interest behind to tackle the ultimate campaign alone. One member of the couple is harmed, captured or worse, even killed.

The bottom line is that the reader knows in the back of their mind that something awful goes to happen to this romance. Separating from one another never seems to pan out in fantasy. Writers could stray away from this conventional narrative rather than follow suit. The couple could instead stay together and attack the climactic fight in tandem. Splitting up the romantic couple prior to the ultimate clash is usually a move that is out of character for the protagonist. After all, the protagonist typically struggles to acquire the love of their romantic interest for the entire story.

Other than keeping with the consistency of the character, preserving the romantic duo also appeals to the satisfaction of the reader. Readers cherish the moments when the protagonists combat conflict as a collective unit. Witnessing their favorite characters work as a cohesive whole towards a singular goal is that the pinnacle of the reading experience.

Primitive communities are always made out to possess some kind of spiritual element that modern society lacks. Their way of life is seemed to be much more astute and enlightened than that of the technological world. Where the issues of

modern society are placed on full display, the flaws of native life are thoroughly concealed. Both lifestyles have their strengths and weaknesses, but fantasy novels elect to bias themselves toward promoting the virtue of primordial society.

The multidimensional perspective of both ways of life should be revealed to the reader. No one community should be overlooked to dry. By providing the entire truth, the selection is left up to the reader to spot which society suits the fictional world better. No stone should be left unturned. The pros and cons of both societal systems should be explicitly described. Leaving the choice in the hands of the reader promotes engagement. Leaning one way or another strip the reader of injecting the own thoughts into the matter. At the end of the day, the more opportunities the reader has for interaction, the more likely the reader commit to the story is been learned.

Too often in fantasy protagonists that are perfect in every way. These characters are made bent be legendary, practically superhuman in every regard. The problem with having a flawless protagonist is that it blocks the reader from having a true connection to the centerpiece of the story. How can a mortal relate to an immortal? One of the first features of solid characterization is identifying with the character. A reader is unable to spot with a character if they are mentally and physically invulnerable. A protagonist can have evident pitfalls for the reader to relate to.

This change is simple by exposing the flaws of the protagonist. Making the weaknesses of a fantasy hero obvious is what makes these characters human. Readers have a robust desire to ascertain their characters succeed. However, if they succeed all the time it makes for an uninteresting story.

Writers identify the balance between strengths and weakness in their heroes. Tipping the balance a method or another has the potential to alienate readers from the story. There is no simple formula to get this equilibrium. That is a solution that must be found through trial and error. *Harry Potter* is the Chosen One. But, atypically, Harry only becomes the Chosen One because the antagonist chooses him. The convention is further played with when Dumbledore suggests that prophecies are only as true as people believe them to be implying that the sole reason the prophecy came true is because Voldemort decided to believe it, and decided to mark Harry. In other words, there could even as easily have not been a Chosen One. Voldemort blinded by his hatred and thirst for power was the creator of his own demise right all along, and the notion of the Chosen One only had as maximum power as Voldemort gave it.

Furthermore, Harry is negatively impacted by his title. He is isolated and used the very fact that he doesn't show surface abilities far beyond his peer leads to obvious disappointment. On top of that, the responsibilities that comes with being the Chosen One lands him a reputation for being arrogant and reckless. In this case, one can try to think of the most overused fantasy element that comes across. Now, what would actually happen if that was true? For instance, if totally homogenous races existed, is it realistic to think there would never be dissent or perhaps civil war.

People have expectations once they encounter common fantasy elements. The Reluctant Hero will be noble and good. The Mentor will be elderly and bearded. So on and so forth. But one can give an archetypal character a dose of originality once they meet the basic standards of that trope while defying assumed ones.

Evil Overlords are most frequently male or masculine-identifying characters, shrouded in darkness. In *The Chronicles of Narnia*, the Evil Overlord is represented

by the White Witch. In contrast to the expectations of this common character convention and Black and White Morality expectations, she is a woman shrouded in white. White is used to symbolize everlasting winter, death, and decay. All of the boxes of an Evil Overlord are ticked, but they're presented in an uncommon, different way. If wanted to play an archetype mostly straight without wandering into cliché territory, determine which elements the trope requires, and which elements are simply expected. Come up with own specifics for the latter category.

. Fantasy series such as George R. R. Martin's *A Song of Ice and Fire* and Rowling's bestselling *Harry Potter* series still win over new generations. How can one write a successful series, avoiding clichés of the genre. Here's how to write fantasy series, the dos and the don'ts.

An important part of writing in any genre knows a little about its history. Oldest literature is fantasy fiction. From The poem *Epic of Gilgamesh* to *The Odyssey* to *Beowulf*, the stories that have survived the disappearance of ancient civilizations are stories of powerful Gods, magic, quests and monsters. This isn't to mention that fantasy has to include all these things.

J.R.R. Tolkien is usually considered to be the father of modern English-language fantasy fiction. There were fantasy novels written before to Tolkien's *The Hobbit* and *Lord of the Rings* cycle, like *Lud-in-the-Mist* by Hope Mirrlees and therefore the *Worm Ouroboros* by E.R. Eddison, but it had been the commercial success of Tolkien's work that really mainstreamed the fashionable genre.

Tolkien based his own work on his study of northern European sagas and linguistics. One of the strong influences on modern commercial fantasy fiction was the role-playing game *Dungeons and Dragons*. It was itself influenced by Tolkien,

and therefore the enormous popularity of both spawned countless works and tropes. If fantasy series features traditional creatures like elves and trolls and wizards that are going to have to do something very original with it

One should not reproduce fantasy series tropes without own stamp. When writing a fantasy series, it's easy to fall into well-known clichés. A band of travelers meet in a tavern. The hero is reluctant to fulfill a quest these are fantasy plot tropes that can feel hollow if there aren't additional unique elements.

Farm boy saving the day of a family; an innocent farm boy's transformation into sword-wielding hero has to be earned. Need to believe his development. What makes innocent-turned-hero distinctive? Here occurs, the Secret legacy, if male child is that the heir to kingdom's throne without having ever left the homestead, this could encounter as unlikely. The explanation for his unwitting royal lineage had better be good.

There is a Carbon copy of fantasy races. Just because a personality is an elf, dwarf, or other race, doesn't mean they are going to have the same mannerisms, views or values as the next member of their group. In *Harry Potter*, there are good and bad, eloquent and crass, skilled and clumsy people among muggles and wizards alike.

One can update old fantasy tropes with new details. There's no rule to say cannot have familiar creatures and genre tropes such as wands and broomsticks in fantasy series. J.K. Rowling's fantastical world contains countless tropes. Yet also re-imagines old fantasy devices. Sure, there are broomsticks, but rather than transport for witches who fly cackling into the night, Rowling makes broomsticks sports equipment. There are different models and makes the Nimbus 2000 made by the

Nimbus Racing Broom Company. These details refresh old fantasy tropes with new life.

This says that not only read new or old fantasy series. If writing a fantasy series, likely know the genre well. But read widely, or prefer a specific handful of authors. The only path to really become conversant with the clichés and pitfalls of fantasy is to read across decades and subgenres. Try not to read only portal or medieval fantasies. Saying that, even if a fantasy novel is bad, note what makes it bad and remember to avoid doing the same.

Finding magic in unexpected places, showing the characters travelling to a parallel, magical world at some point in the story. In J.K. Rowling's *Harry Potter*, the portal in the first book is the hidden *Platform Nine and Three-Quarters at King's Cross train station*. This is not a typical fantasy portal. It is not a magic arch wreathed in unearthly vapors or some glorious destination. Rowling's magical passageway is something as mundane as a true, major non-fictional train platform in London. It is outlandish, but Rowling makes it believable by explaining why muggles or ordinary people can't see it. And it is hard to use the portal the first time. This makes its function detailed, believable. Create a blueprint and Brainstorm strong characters, themes, settings and story arcs.

There is no need to neglect to show how the magic works. C.S. Lewis makes magical rings portals within *The Magician's Nephew*, the prequel to his *Chronicles of Narnia*. Digory Kirke's creepy uncle creates the rings. The portals to a magical forest that itself contains portals to Narnia called *The Wood between the Worlds* exists because of human meddling with magic. This human origin allows Lewis to weave in human error and oversight. One ring allows the characters to travel a

method, but a special ring is required to return. This sets up story development, the motivation for Digory to follow his friend Polly through the Portal because Digory's uncle tricks Polly into fitting on a ring without giving her a way to return.

Austin Carmody, for the upcoming writers gives an idea like avoiding fantasy novel clichés. Knowing the fantasy genre inside out helps to learn how to write a fantasy novel that avoids cliché. The reluctant orphan who is an unwitting hero' is a classic example of fantasy cliché. Yet Rowling makes this cliché work for her in *Harry Potter* by creating such a huge, complex cast.

It's easier to believe the mistreated orphan's transformation into a courageous hero once when seeing the complex network of support he has in his close friends and schoolteachers. Rowling gives every character a pivotal, often surprising story arc, from her protagonist Harry to his friend Ron's pet rat.

He says to focus mainly on the details that are solely on own invention. In comparing Tolkien's *Lord of the Rings* cycle and Sir Terry Pratchett's *Discworld* series, there is substantial difference. Even, in their world maps. In this map of Pratchett's fantasy world, one can see an important feature of Discworld. The map includes the giant turtle, the Great a T'uin that carries the flat Discworld on its back

The map of the world of Middle Earth where Tolkien sets his novel, against this is less surreal and almost more to medieval maps. Although both authors use maps to show the lay of their magical worlds, Pratchett's is distinctly his own. He adds unique, surreal details of Discworld itself a parody of ancient flat earth theories that make his world-building so distinctive.

Carmody also ensures that avoiding clichés can be very difficult. Having one or two of the clichés below is perfectly fine especially if they are important to the story and will affect it if change them. His idea is about not to have way too many clichés, or no one will want to read the story.

He points to make the main character have a realistic family. As a general rule, female characters will only have a father and male characters will only have a mother. Therefore, he says to neglect orphaned characters unless it is necessary for the backstory and make things a little bit different. If doing so, characters will have more interesting backgrounds. Also, the evil twin trope is used very often.

In the stereotypical characters he insists that many female characters are bossy, rude, know-it-alls; this could not be added. Another stereotypical female character, typically the important character, is the useless wallflower. Often this sort of character will have an ideal, attractive best friend to serve as a foil to them, which doesn't really work. Create likeable, realistic characters that people will like. Also not like damsels *in distress*, create independent yet likable female characters who are good role models and do not have to rely on a guy to save them. Mary Sues are very annoying: give characters some flaws and do not make them happy even though their lives are miserable. Create the best with male characters too. He does not wanted to make them fall crazy with the heroine at first sight or be an orphan with a miserable life going to a private school where he is bullied and has no friends until something unexpected happens and he discovers he's a hero. When writing descriptions, using sentences like the heroine had silky and sparkly onyx hair that bounced perfectly, can be really annoying to read. So, make character as realistic as possible. Giving them multifaceted personalities can be helpful in avoiding a cliché. Reading can helps and

teaches what common set-ups to avoid. Make a list of the most disliked clichés. Also, it can make the brain more creative to come up with things.

He approaches to Create own creatures rather than fairies, goblins, dwarves, elves in medieval-like worlds, and so are main boy characters that come from Earth and end up on a fantasy world for no apparent reason. If making a story about a normal person ending up in a fantasy world, one can try to make it more realistic. Not to just make him or her just appear there.

Founded that, the most fantasy characters are around sixteen years old. It is interesting thing to make them young teens, but to make supporting characters that have different ages, which considered unique. In addition to this, designing the weapon not like Swords, guns, and rods which are common in fantasy. Designing the own weapons could be fun and different.

Cliché is not present when avoiding the chosen one character. It wants the reader to be realistic, exciting, and three-dimensional characters. The more interesting the characters are, the more they will be liked. The chosen one can make a story boring because that only one hero will save the world from evil and nothing else change it.

Make sure of not including sappy and drama-filled romance in the story as it falls into the banal category. If there is a need to include romance, there are some things that writer can change. In his views, that is stay away from the male character saving the heroine and doing anything for her after only knowing her for five seconds. Make it cute and realistic. The two characters that are in love and get to know each other before anything happens and they are not fall in love just because they wanted them to. One cannot have them arguing nonstop for three chapters and then just make

them kiss out of nowhere because the story to have romance. It seem like it is happening in real life, even if it is fantasy, and creating boring and one-dimensional romances will make things worse.

He also projects that the villain father could be replaced. Villains can look normal too. Most stories have either extremely good looking or bad looking villains. Can mix up the things in a little bit. According to him, little kids are stronger than heroes. Just not to create an annoying little kid who is chasing the main characters around, asking to join their group, challenging them to battles, and beating the hero in nearly every one of them. Those types of characters will be disliked and make the story annoying.

Adding a sad character in a story seems to be his biggest trope. Like, there will always be a depressed character that has no friends but learns the way to interact with people in the end of the story. There will be a man with dark, long hair and no friends or eighteen year old girl with a miserable life who is a leader of a gaggle as is trying to act tough.

In fantasy stories, prophecies always come true, and every myth and urban legend is grounded in reality. Just as this is not true of real life, it is not being true of the fantasy world. He said that let people make up campfire stories about werocats without suddenly being attacked by a werecat.

The trope also can be change that the people who are seemed to die at last. This is extremely common a main character, usually the main heroine who the hero is crazy with, will appear to be dead but then turn out to be alive but very hurt; the main villain is finally dead. The main character seems to finally kill the villain or a

monster, and when all the characters are happy and celebrating, the villain or monster comes back to life.

The villain or monster will always be sealed away by a hero, then reemerge a hundred or, more often, a thousand years later. A second hero is needed to defeat the villain or seal them away again. Often the second hero is a descendent or reincarnation of the first one.

Many books and shows aimed towards kids will include adults who are foolish or totally useless, usually as an authority or villain. One problem with this is often the writer is limiting their potential audience flat and shallow older characters are unappealing to adult and teenage readers. The other issue is that it makes a villain far less threatening. To be a convincing threat, the villain can have no qualms about harming or killing anyone, even children, and he or she certainly should not get outsmarted by a kid who is not out of middle school. If older, experienced adults could be outsmarted by kids, they probably would have failed on their own.

Thus, On his related note, kid protagonists instantly coming up with all of the right answers and solutions while the good adults, despite being older, more educated, and experienced, reach the wrong conclusions, especially if these adults are in positions of leadership and responsibility where they ought to need the help of children no matter how smart to solve problems.

Tolkien on Clichés that uniqueness and individuality are emphasized heavily. Although sometimes one need to remember humans were specially created and chosen by God, the pressure to be unique is immense and oppressive, especially as authors. Tolkien expresses an identical sentiment in his essay, *On Fairy Stories*. It is easy for the scholar to feel that with all his labor he is collecting only a few leaves,

many of them now torn or decaying, from the countless foliage of the Tree of Tales, with which the Forest of Days is carpeted. It seems vain to add to the litter.

Saying that, it is easy to recognize that the stories written have been told many times before. Tolkien, however, worried that writers bent on originality would scorn the truth and beauty in old stories and concoct tales that were clever and heartless. Literary agents want high-concept pitches that completely overturn clichés during a single sentence, and as a young writer, finding identity in anomaly maybe a huge temptation. Tolkien does not suggest shunning clichés to prevent literary jadedness. Rather, he urges us to refocus on what is real and true. One can checkout at green again, and be startled anew but not blinded by blue and yellow and red. Recovery is a regaining; regaining of a clear view.

Clichés are merely stories that are reduced to a well-known formula that has been passed down for many years, from man to man and storyteller to storyteller. Clichés linger and last because they are likely to be true, in some form or another. Traditional fantasy, the faerie story, reflects a certain essence of the world we live in the faerie world is where the material reflects the spirit. A modern fantasy author, Anne Elisabeth Stengl, touches on this concept in her book, *Dragonwitch*. Human fairies know that it is the spirit that counts, and all else is malleable. Beauty or ugliness; brawn or frailty; height or lack thereof these appearances can be exchanged with scarcely a thought. But the truth of the thing, the person behind what one perceive with any of their paltry five senses. Creature of dust, it is the truth that counts, and rarely find more truth than in Faerie tales.

Tolkien says that dryads are real, not because talking tree people physically exist, but because during a forest glimpse the dancing of the sunlit leaves, hear the

ethereal music in the cool air, and feel the earthly peace. The concept of immaterial attributes is not limited to philosophers and fantasy authors.

This is to be extremely careful when breaking a fantasy cliché whether it is making the chosen one not chosen or making your dragons friendly and cute because one may inadvertently spurn the truth and write a lie. Not to be afraid to let writing be a tad cliché. Learn from the stories told. Instead of wondering how can avoid or break clichés, one can consider these questions in mind. The truths that clichés symbolize have become familiar and lifeless, because thinking that one has power over clichés and that fully comprehend them. This is dangerous, because in reality one has little understanding or control over the world around us.

Fantasy is a chance to present the truth behind clichés in a new light. As Tolkien says to be truly creative and fantasy may open hoard and let all the locked things fly away like caged birds. The gems all turn into flowers or flames, and to be warned that all was dangerous and potent, not really effectively chained, free and wild; no more than they were to oneself. Need not to worry about being unique or twisting clichés too much. Instead, seek the truth and portray it in fresh ways. Therefore, this is been analyzed to surprise readers and prompt them to reevaluate the trope with new eyes. By slowing down and taking the time and trouble to imbue our stories with authentic, rich, specific moments and details, and achieve real fantasy. There are many researchers, editors with many theories and methods in finding their possible way in inventing creative style of writing. And, this study with theoretical approach results in the discovery. This shows a detail study on fantasy literature which exhibits the banality that can be changed in future.

It gives a clear idea of what is cliché with examples from literary works, how to avoid, How to be aware of any other clichés, overcome and use it. Also it has provided valuable information and knowledge about interesting culture and facts.

Clichés are often specific to language and cultures and may be a communication barrier to international readers. Some old clichés have been repeated for so many years that the original reference is archaic and irrelevant. So, this has urged to start, analyze, and experiment with books i.e., research to give a proper solution.

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