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INTRODUCTION
TO
LITERATURE

Bukhara 2019

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Mazkur o`quv qo`llanma OO`MTV tomonidan tasdiqlangan dastur asosida tuzilgan bo`lib, har bir mavzu adabiyotshunoslik atamalarini mustaqil tahlil qilishga mo`ljallangan savol va topshiriqlar, tayanch so`zlar bilan ta'minlangan. Shuningdek, muayyan mavzuni chuiqurroq o`rganishni xohlaganlar uchun har bir mavzuga oid adabiyotlar ro`yxati keltiriladi.

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ИАТ воситаси-график, органайзер**.**

The list of literature:
1. Delaney Denis and others. Fields of vision. Volume 1. Longman, 2003
2. Sosnovskaya V.B. Analytical reading. Moscow, 1974.
3. Хазагеров Г.Г., Лобанов И.Б. Основы теории литературы. Ростов-на-Дону, из-во «Феникс», 2009.

What is literature?

Since the dawn of civilization many men and women have felt a vital to communicate their thoughts and feelings beyond their immediate circle of family, friends and acquaintances to a wider world. Thanks to the invention of writing and printing they have been able to hand down to successive generations a priceless treasure of manuscripts and books.

Literature is generally taken to mean those pieces of writing which, despite the passing of the years and even of the centuries, still inspire admiration, reflection and emotion in readers. Poems, plays, novels and short stories in a given language that have stood the test of time collectively make up a national literature. This doesn't mean, however, that only older works can be called literature. As the Oxford dictionary says, literature is a collection of writings valued as art. If you have ever taken a literature class, you will have realized that not all literature is the same. There is a stuff you read for information which includes mostly nonfictions, the other stuff you read for fun; it is literature with a little "l". In classes like this you read stuff with the capital "L".

The stuff you read for fun – "literature" is mostly easy to read. Most romance, science fiction, and mystery novels fall into this category. It is usually plot-oriented: that is, you read it to see what is going to happen next, and you enjoy it more if it builds suspense and keeps your interest. It entertains you. It does not require much thought; no one needs to discuss it to discover its hidden messages – it doesn't have any.

This sort of reading rarely challenges your ideas about the world. In fact, it usually reinforces the things we'd all like to think are true: everything happens for a reason, the good are rewarded and the bad suffer, everything comes out OK in the end. You'll notice that the most of these books have happy endings. When they don't you cry along with the characters, but their sad fates don't make you question the order of the universe. Those who die, die for a clear and logical reason.

Literature with a capital "L" is different. It demands more of you. It requires both your attention and your participation. It asks you to think, to analyze, to stop occasionally in the middle and ask, "Why did that happen?" or "What is he doing in this scene?" Many of these stories, or poems, or plays make you uncomfortable. They make you question your comfortable and easy assumptions about the world and your place in it. And sometimes there is no happy ending.

In return, Literature helps you grow. It allows you to experience events emotionally and intellectually without having to suffer the physical danger. You get to watch the narrator in "The Tell-tale Heart" kill the old man without having to be afraid he'll turn on you next. You get to live through the tornado in "Fleur" without having to worry about being swept up by the storm. You get to look into the hearts and minds of the characters and take home for free what they teach you about yourself, your family, and your friends.

Why read literature? The most obvious answer to this question is because it is enjoyable. Everybody loves a good story, and many great works of literature tell memorable stories. These stories provide an escape from our daily lives by transporting us to different times and places. We can travel back to the depression era in the United States with John Steinbeck, or we can journey through the African jungle with Josef Conrad or we can be projected into the future by science fiction writers like Herbert George Wells.

Literature can also be viewed as a source of knowledge and information. If we read one Chaucer's tales, a poem by Wilfred Owen we learn about range of subjects from life in England in the Middle Ages to conditions at the battle front in World War I.

The most important reason or reading literature is because it breaks down our personal barriers. Literature invites us to share in a range of human experiences that we otherwise would be denied. It allows us to leave behind our age, sex and family background and economic condition so that we can see the world from the perspective of people who are completely different from us. Great writers make us understand how other people think and feel.

Literature stirs up our emotions. It amuses, frightens, intrigues, shocks, consoles, frustrates and challenges us. It helps us to understand ourselves and others. Literature widens our field of vision.

Why analyze literature? Literary analysis, in its broadest sense, is any attempt to understand a literary text. Every time we close a book and think about what we have read we are doing some from our literary analysis. Any analytical approach to literature involves careful observation and drawing conclusions. It is not simply a question of tearing a poem or a story asunder and labelling the parts; it entails discovering patterns of meaning and becoming aware of the writer's intentions.

Literary analysis is a way of learning more about how literary texts are structured. The more we learn about the art of writing, the more receptive and responsive we become as readers. The analytical approach also provides the vocabulary we need to define and communicate our responses to literary texts. We must know the definitions of terms such as settings, character, plot and point of view in order to express and exchange opinions.

Before having any ideas about these terms we must define the term "theme".

Theme is the central idea that directs and shapes the subject matter of a story, play or poem. It is the view of life or the insights into human experiences that the author wishes to communicate to his readers. In certain types of literature (fable, parables and propaganda pieces) the theme emerges forcefully as a moral or a lesson that the author wishes to teach, while in others the theme is embedded in the story. In the past, writers openly stated the theme of their work. If the theme of a work is clearly stated in the text, we refer to it as an **overt theme**. Most modern writers are reluctant to state the themes of their work openly. They prefer to encourage the readers to think and draw their own conclusions. When the theme is hidden in the action, characters, setting and language of a story, we refer to it as an **implied theme**.

The theme of a literary work should not be confused with the subject or the story. To say that the work is about "love" is not identifying the theme; it is merely stating the subject matter. Saying what happens in a story is also not a way of identifying the theme; it is simply summarizing the plot. The theme is the abstract, generalized comment or statement the author makes about the subject of the story. It is the answer to the question "What does the story mean?", not "What is the story about?".

Formulating the theme. When formulating the theme o a literary work, hasty generalization and clichés should be avoided. Sweeping statements about life are rarely enlightening, so writers tend to avoid them. They are more inclined to explore complex issues and propose tentative answers.

Supporting theme. The theme of a poem, play or story should emerge from and be confirmed by the analysis of plot, characters, setting, imagery, sound features and style. If the theme that is proposed leaves certain elements

unexplained, or if there are aspects of story that do not support the theme, then it is probably incomplete or incorrect.

The title of the work. The title the author gives the work should always be taken into careful consideration when trying to identify the theme. The title often suggests the focus of the work and may provide clues about its meaning.

Multiple themes. A single work may contain several themes and readers may identify different, even opposing themes in the same work. Any theme that is supported by the other elements of the work should be considered valid.

Questions:
1. What is literature?
2. Why read and analyze literature?
3. What is the subject of the story, play or poem?
4. How do the other elements in the story support the theme?
5. How are the theme and the title of the story, poem or play related?
6. Is there more than one theme in the work?

Key words and expressions:

literature	theme
background	overt theme
implied theme	multiple theme
elements	clichés
formulate	title of the work
modern writers	narrator

Introduction into literature

What is literature?

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LECTURE2:THE STRUCTURE OF A LITERARY WORK.
   Plan:
1. The plot.
2. Character.
3. Setting.
4. Point of view.
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ИАТ воситаси-график, органайзер

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2. Введение в литературоведение. Хрестоматия. Под.ред. П.А.Николаева. Москва, 1988
3. Delaney Denis and others. Fields of vision. Volume 1. Longman, 2003
4. Sosnovskaya V.B. Analytical reading. Moscow, 1974.

Before speaking about the character, plot and setting we must be able to define the word fiction. So, what is fiction? The term "fiction" comes from the Latin word *fingere* and refers to any narrative in prose or verse that is entirely or partly the work of the imagination. Although in its broadest sense fiction includes plays and narrative poems, it is most commonly used when referring to the short story and the novel.

Plot. The term plot refers to an author's arrangement of the events that make up a story. The plot of a work is not necessarily the same as the story. When we tell the story we generally start at the beginning and continue in a chronological order until we come to the end. Plots, however, do not always follow this pattern. Many writers choose in order to mix events up in order to provoke specific responses in the reader. The author's choices regarding plot do not stop simply at organizing events of his tale. He must also decide when the story begins, which events should be dealt with at length, which aspects of the story can be quickly summarized and when the story should end. Time is entirely subjective. The author's aim in writing a story will direct the choices he makes and therefore analyzing these aspects of plot gives us invaluable insight into the meaning of his work.

Although each story is unique, many of them share some basic elements.
Conflict is a driving force behind many plots. It may come from:

- outside: the main character may be in conflict with external forces such as his family, society, his physical hardship or nature;
- within: the character may be forced to make a difficult choice, or he may have to question his values and beliefs.

Suspense is also an important element. Creating suspense generally involves denying the reader immediate access to information which is essential to the full understanding of the story. The clearest example of this can be found in detective stories where the author doesn't reveal the identity of the murderer until the last moment. Suspense is always created through the careful ordering of events in the story.

In many stories the main plot is accompanied by a subplot – a second story that is complete in its own right. The subplot is usually linked in some way to events in the main plot and generally helps to deepen our understanding of it.

Character. Literature allows us to look into the lives of endless collection of men and women. This collection usually forms the literary characters.

The central character of the plot is called the protagonist. Without this character there would be no story. The character against whom the protagonist struggles is called the antagonist. In many novels, however, the antagonist is not the human being.

The terms protagonist and antagonist do not have moral connotations and therefore should not be confused with "hero" and "villain". Many protagonists are a mixture of good and evil elements.

Other characters in the story may be referred to as major or minor characters, depending on the importance of their roles in developing the plot.

Round characters, like real people, have complex, multi-dimensional personalities. They show emotional and intellectual depth and are capable of growing and changing. Major characters in fiction are usually round.

Flat characters embody or represent single characteristic. They are the miser, the bully, the jealous lover, the endless optimist. They may also be referred to as **types** or as **caricatures** when distorted for humorous purposes. Flat characters are usually minor characters. The term "flat" should not be confused with "insignificant" or "badly drawn". A flat character may in fact be the protagonist of the story, in particular when the writer wishes to focus on the characteristic he or she represents. Some highly memorable characters, particularly in satirical or humorous novels, can be defined as flat. (Ch.Dickens's "A Christmas Carol")

Dynamic characters change as a result of the experiences they have. The most obvious examples can be found in initiation novels which tell stories of young people who grow into adults. (Twain's "Huckleberry Finn"). Major characters in the novels are usually dynamic.

Static characters remain untouched by the events of the story. They do not learn from their experiences and consequently they remain unchanged. Static characters are usually minor characters, but sometimes a writer makes a static character the protagonist, because he wishes to analyse a particular type of personality. Static characters also play major roles in stories that show how forces in life, such as social environment or the family, sometimes make it hard for people to grow and change.

Action. We can learn a lot about a character's emotions, attitudes and values by examining what he does in the course of the story. We should try to understand the motives for the character's actions, and discover the underlining forces that make him behave the way he does.

Dialogue. In real life what people say reveals a lot about who they are and what they think. In fiction what a character says can help us to understand basic elements of his personality. The character's attitude towards others can also emerge from the dialogue. Important information about his origin, education, occupation or social class may also be revealed by what he says and how he says it.

Names. Occasionally, the character's name may provide clues to his personality.

Setting. The time and place in which the story unfolds may provideuseful information about the characters. If events take place during a particular historical period the characters ideas and actions may be shaped by important external events. The character's physical surrounding (place where they born, grow up, live) may help us to understand their psychological make-up.

Appearance. In real life it is not advisable to judge a person by his appearance, but in fiction how the character looks often provides important information about his personality. References to the clothes a character wears may, for example, indicate his social and economic status. Details of a character's physical appearance may prove useful in determining his age and the general state of his physical and emotional health.

Point of view. All stories have a narrator, someone who tells the story. The narrator is not the same as the author. The narrator is a character the author has invented; through the narrator the author manipulates the way you see the events and the other characters.

There are different types of narrators. Each has its advantages and disadvantages, and the author chooses the type which will best help him tell the story and present the themes.

The first person narrator is a participant in the story. He or she is telling the story like: "I went to the store" or "I saw the events happen". The narrator may be a major character as in "The Yellow Wallpaper", or minor one as in "Fleur".

The third person narrator is not a participant in the story. He stands outside the story and reports on the events.

There are several types of third person narrators.

- a third person omniscient narrator is all-knowing; he can see what all of the characters are doing and thinking as in "The Storm".

- A third person limited omniscient narrator is all-knowing, but only about one character; he can see everything that character is doing or thinking.

- A third person objective narrator can't tell us everything that the characters are thinking, he can only report on their actions.

A story may be told by an innocent or naive narrator. The example of it is Huck Finn.

The story may also be told by an unreliable narrator, whose point of view is deceptive, deluded or deranged.

Interior monologue is a similar technique, in that it lets the reader see the character's thoughts. But in this case, the character's thoughts are not presented chaotically, as in stream of consciousness, but are arranged logically, as if the character were making a speech in his mind.

Setting. The term we use to refer to the general locale and the historical time in which a story occurs is the setting. The term is also used to refer to the particular physical location in which an episode or scene within the story takes place. The general setting of a novel may be, for example, a large city like London, while the setting of the opening scene may be the kitchen of the main character.

Some settings are relatively unimportant. They serve simply as a decorative backdrop helping the reader to visualize the action and adding authenticity to the story. Other settings are closely linked to the meaning of the work: the author focuses on elements of setting to create atmosphere or mood, or the setting plays a major role in shaping the character's identity and destiny.

Some of the major functions of setting are:

Setting as a mirror may reflect a prevailing mood or reinforce the emotions felt by a character; barren landscapes may mirror despair and desperation. The setting may also be ironic or comment on the characters' state of mind or behavior in an indirect way.

The setting of the story often shapes the characters' identities and destinies – making people what they are. Stories sometimes show us characters that are direct products of their environment, reflecting its mood and values. Often, however, stories depict characters that rebel against their restrictive settings and fight to break free of their stifling environment.

The setting may also reinforce and clarify the theme of a novel or short story. The physical setting in which the action takes place may symbolically represent the central ideas of the work. A solitary house in bleak, hostile surroundings may reinforce the theme of man's struggle against nature.

The historical period, time of year or time of a day are all important features of the setting. The fact, for instance, that most of a story's action takes place at night may create an atmosphere of mystery, violence or conspiracy.

While setting refers to the time and place in which the action occurs, the term social setting is used to indicate the social environment in which a story takes place. The social setting of a novel or story may be explicitly indicated by the author or it may be conveyed through the use of social or class marker, i.e. the way the characters talk, where and how they live, the clothes they wear, how they eat and so on. Like the physical or temporal setting, the social setting may be relatively unimportant or it may play a determining role in a novel or story. In many novels characters are represented as products of their social class, and many authors have explored the themes of conformity to or rebellion against the values or mores of specific social settings.

Questions:
1. Speak about the elements of plot.
2. What is protagonist and how it differs from antagonist?
3. Tell the role of setting in story structure.
4. What are the types of character?
5. What elements does the point of view include?
6. Define the difference between stream of consciousness and interior monologue.
7. What are the types of narrators?

Key words and expressions:

plot	character
conflict	suspense
point of view	naive narrator
first person narrator	third person narrator
unreliable narrator	interior monologue
place and time	

Character

ROUND CHARACTERS

like real people, have complex, multi-dimensional personalities. They show emotional and intellectual depth and are capable of growing and changing. Major characters in fiction are usually

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1

LECTURE 3:STYLE, TONE, LANGUAGE, AND ALLEGORY.

   Plan :

1. Style and tone.

2. Language.

3. Allegory.

ИПТ-шарҳловчи маъруза**.**

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   Style   - the characteristic way a writer uses the resources of language, including his diction, syntax, sentence patterns and punctuation. It also refers to the way a writer uses sound, rhythm, imagery and figurative language in his work.

Each author has his or her own style, own way of using language and details to express ideas. Style can reflect the theme.

   Earnest Hemingway, for example, in "A Clean, Well-lighted Place" uses many short, sharp sentences and gives few descriptive details. Paragraphs consist of just a few sentences. Even the lines of dialogues are short and clipped. Even in the longer sentences the words are short and hard-sounding:

   "The waiter poured on into the glass so that the brandy slopped over and ran down the stem into the top saucer of the pile."

   This style helps express the themes of the story, one of which is the isolation of individual people from each other and their loneliness. These people live in a hard world which provides little comfort even in language.

   In "A Rose for Emily", William Faulkner also explores the theme of isolation, but he emphasizes Emily's alienation by using style to provide a sense of abundance from which Emily is excluded. Many of Faulkner's sentences are long and include several ideas; the words flow smoothly and lazily, matching the pace of life in the town.

   Many adjectives are used to classify types of style including formal, oratorical, ornate, sober, simple, elaborate, and conversational. Styles are also classified according to literary periods or traditions, for example, metaphysical style and Restoration prose style, or according to an important work, for example,

Biblical style. Style may also be described by making reference to its greatest exponent, for example, Shakespearean style, Milton's style and Byronic style.

Tone is the author's attitude toward the subject of his work or his audience. Tone is conveyed by the choice of words, their denotative and connotative meanings and the images they conjure up.

The tone of a story or novel is the author's attitude toward a character. The tone can most often be determined at the beginning of a story, although clues will be sprinkled throughout. Knowing the author's attitude towards a character is important to a reader, because it helps us understand which characters we should trust and identify with, and which attitudes, therefore, we can take as the author's. This helps determine theme. Note: the author's attitude may or may not be the same as the narrator's.

To determine the tone, pay attention to author's choice of words and details. When we see a play in a theatre we can learn much from the tone the characters use when delivering their lines. Sometimes the playwright will indicate in the stage directions the tone in which he wishes lines to be delivered. Often he lives it up to the discretion of the director and actors, and the tone may vary dramatically from one production to another.

Language. Language is a particular style of speaking or writing. Language of a literary work, even of our speaking consists of vocabulary, terms, wording and terminology. Vocabulary – all the words that a person knows or uses, or all the words in a particular language. Terms is a way of expressing yourself or of saying something. Wording – the words that are used in a piece of writing or speech, especially when they have been carefully chosen. Terminology is a set of technical words or expressions used in a particular subject.

Language is capable of transmitting practically any kind of information. It is constantly changing. These changes are usually seen in word use of a literary work. The word in a literary work can contain two meanings:

a) Denotative meaning of the word. The word denotes a concrete thing as well as a concept of a thing; the word has a denotative meaning. For example, the word table denotes any object that is a table; it is a name of a whole class of objects that are tables.

b) Connotative meaning of the word. The word may also carry a connotation, an overtone. These o0vertones or connotations vary in character. They may express the speaker's attitude to the things spoken about (emotive component of meaning), or indicate the social sphere in which the discourse takes place (the stylistic reference).

An emotive component of meaning may have linguistic expression with the help of suffixes –ie/y: for example Freddy. It also includes the words which show emotive attitude of the speaker.

Stylistic reference. The overtone of stylistic reference is always present in the word alongside its denotative meaning. This can be well illustrated by the set of words with similar denotative meanings: follow – pursue – go after. Thus it means the synonymity of the words. The reference can introduce us l i t e r a r y   s t y l i s t i c   l a y e r   and   n o n – l i t e r a r y   s t y l i s t i c   l a y e r of words.

Literary stylistic layer is divided into literary-colloquial and literary-bookish words. Literary-colloquial are words of everyday use (see, come, right, home).

Literary-bookish include:

a) terms – words or phrases with a special meaning

b) poeticisms, words used exclusively in the poetry and the like. Many of these words are archaic or obsolete. For example, for ay – forever, he kens – he knows, I ween – I suppose.

c) Foreign words and barbarisms. Barbarisms are usually registered in the dictionaries: tête-à-tête, croissants – breakfast, bread. Foreign words are as a rule, not found in dictionaries.

Words of non-literary stylistic layer have several subgroups:

a) Colloquialisms. Words that occupy an intermediate position between literary and non-literary stylistic layers and are used in conversational type of everyday speech. (awfully sorry, a pretty little thing and etc.);

b) Slangs. Words that have originated in everyday speech and exist on the periphery of lexical system of the given language: belt up – keep silence, big-head – a boaster;

c) Professionalisms. Words characteristic of the conversational variant of professional speech. Contrary to terms professionalisms are the result of metonymic or metaphoric transference of some everyday words: sparks – a radio operator

d) Vulgarisms. Rude words or expressions used mostly in the speech of uncultured and uneducated: son of a bitch – a bad person.

e) Jargons. Words are within certain social and professional groups.

f) Regional dialects. Words and expression used by certain regions of the country.

Allegory. An allegory is a story, poem, picture, etc., in which the characters and events not only have meaning in themselves but also convey a second spiritual or philosophical meaning.

Typical characteristics of an allegory are:

- the presence of at least two levels meaning;

- the personification of abstract concepts such as virtues, vices, states of mind and etc.;
- the presentation of historical events and personages;
- the presentation of moral or philosophical issues;
- the introduction of humorous elements;

An allegory is a story which has two levels of meaning, one literal and one symbolic. Each event, character or object symbolizes one single idea. The medieval play *Everyman* is an allegory: its characters are named such things as Kindred and Good Deeds, and stand for virtues and vices. The play is not at all ambiguous; it is meant to teach a clear lesson to its audience.

A "fable" is a type of allegory, except that the characters are animals with human traits. As in an allegory, there is a clear moral. The most famous fables are by Aesop and each has a moral stated explicitly at the end.

Questions:
1. How can the reader define the style and tone of the work?
2. What are the meanings of word that language contains?
3. Speak about the allegory and give example to such a work.
4. What are the characteristic features of allegory?

Key words and expressions:

style	tone
to determine the tone	an allegory
literary stylistic layer of words	literary-colloquial words
literary-bookish words	archaisms
symbolize	denotative meaning
connotative meaning	conversational variant
stylistic reference	conversational type

LECTURE4: UNDERSTANDINGPOETRY.

Plan :

1.Types of Poetry

2. Voice, word choice and word order.

1. Rhythms and form.

ИПТ-"Блиц-сўров усули".

ИАТ воситаси**-** органайзер, рангли фломастерлар

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Poetry, like all literature, is a writer's attempt to communicate the others his emotional and intellectual response to his own experiences and to the world that surrounds him. The poet puts words together to make the reader feel what he has felt and the experience what he has experienced.   When we read poetry, we invoke our entire range of experience with life and language. We read a poem, that's in light of what we know about its subject, what we notice about its language, and what we recognize from our previous encounters with literary works, especially other poems. In addition, because of the characteristic density and compression of poetry we read it with particular attention to the connotations of its words and to the expressive qualities of its sound and rhythm.

The most familiar element of poetry is **rhyme** which can be defined as the matching the final vowel and consonant sounds in two or more words. When the corresponding sounds occur at the ends of the lines we have end rhyme; when they occur within lines we have internal rhyme. The opening stanza of Edgar A.Poe's "The Raven" illustrates both:

> Once upon a midnight dreary, while I pondered weak and weary,
> Over many a quaint and curious volume of forgotten lore-
> While I nodded nearly napping, suddenly there came a tapping,
> As of someone gently rapping, rapping at my chamber door.
> "Tis some visitor," I muttered, "tapping at my chamber door-
> Only this and nothing more."

Types of Poetry

When studying poetry, it is useful first of all to consider the **theme** and the overall**development** of the theme in the poem. Obviously, the sort of development that takes place depends to a considerable extent on the type of poem one is dealing with. It is useful to keep two general distinctions in mind (for more detailed definitions consult Abrams 1999 and Preminger et al 1993): lyric poetry and narrative poetry.

Lyric Poetry

A **lyric poem** is a comparatively short, non-narrative poem in which a single speaker presents a state of mind or an emotional state. Lyric poetry retains some of the elements of song which is said to be its origin: For Greek writers the lyric was a song accompanied by the lyre.

Subcategories of the lyric are, for example elegy, ode, sonnet and dramatic monologue and most occasional poetry:

In modern usage, **elegy** is a formal lament for the death of a particular person (for example Tennyson's *In Memoriam A.H.H.*). More broadly defined, the term elegy is also used for solemn meditations, often on questions of death, such as Gray's *Elegy Written in a Country Churchyard*.

An **ode** is a long lyric poem with a serious subject written in an elevated style. Famous examples are Wordsworth's *Hymn to Duty* or Keats' *Ode to a Grecian Urn*.

The **sonnet** was originally a love poem which dealt with the lover's sufferings and hopes. It originated in Italy and became popular in England in the Renaissance, whenThomas Wyatt and the Earl of Surrey translated and imitated the sonnets written byPetrarch (**Petrarchan sonnet**). The sonnet uses a single stanza of (usually) fourteen lines and an intricate rhyme pattern (see stanza forms). Many poets wrote a series of sonnets linked by the same theme, so-called **sonnet cycles** (for instance Petrarch, Spenser, Shakespeare, Drayton, Meredith) which depict the various stages of a love relationship.

In a **dramatic monologue** a speaker, who is explicitly someone other than the author, makes a speech to a silent auditor in a specific situation and at a critical moment. Without intending to do so, the speaker reveals aspects of his temperament and character. In Browning's *My Last Duchess* for instance, the Duke shows the picture of his last wife to the emissary from his prospective new wife and reveals his excessive pride in his position and his jealous temperament.

Occasional poetry is written for a specific occasion: a wedding (then it is called anepithalamion, for instance Spenser's *Epithalamion*), the return of a king from exile (for instance Dryden's *Annus Mirabilis*) or a death (for example Milton's*Lycidas*), etc.

Narrative poetry gives a verbal representation, in verse, of a sequence of connected events, it propels characters through a plot. It is always told by a narrator. Narrative poems might tell of a love story (like Tennyson's *Maud*), the story of a father and son (like Wordsworth's *Michael*) or the deeds of a hero or heroine (like Walter Scott's *Lay of the Last Minstrel*).

Sub-categories of narrative poetry:

Epics usually operate on a large scale, both in length and topic, such as the founding of a nation (Virgil's *Aeneid*) or the beginning of world history (Milton's *Paradise Lost*), they tend to use an elevated style of language and supernatural beings take part in the action.

The **mock-epic** makes use of epic conventions, like the elevated style and the assumption that the topic is of great importance, to deal with completely insignificant occurrences. A famous example is Pope's *The Rape of the Lock*, which tells the story of a young beauty whose suitor secretly cuts off a lock of her hair.

A **ballad** is a song, originally transmitted orally, which tells a story. It is an important form of folk poetry which was adapted for literary uses from the sixteenth century onwards. The ballad stanza is usually a four-line stanza, alternating tetrameter and trimeter.

Descriptive and Didactic Poetry

Both lyric and narrative poetry can contain lengthy and detailed descriptions (**descriptive poetry**) or scenes in direct speech (**dramatic poetry**).

The purpose of a **didactic poem** is primarily to teach something. This can take the form of very specific instructions, such as how to catch a fish, as in James Thomson's *The Seasons* (*Spring* 379-442) or how to write good poetry as in Alexander Pope's *Essay on Criticism*. But it can also be meant as instructive in a general way. Until the twentieth century all literature was expected to have a didactic purpose in a general sense, that is, to impart moral, theoretical or even practical knowledge; Horacefamously demanded that poetry should combine **prodesse** (learning) and **delectare** (pleasure). The twentieth century was more reluctant to proclaim literature openly as a teaching tool.

Common Types of Poetry

Types of Poetry

The more you read up on the different types of poetry the better you'll understand the techniques used by poets. Listed below is a fairly comprehensive list of the more common types of poems and structures. In some instances you will find examples that show a pattern, rhyme or rhythm.

ABC: This type of poem strives to create emotion and images and consists of five lines. The first four lines are alphabetized and can begin with any letter but the fifth line is not restricted to the use of any letter. Example:

Changes, they are

Dreadful, sometimes

Exacting, occasionally

Fun felt, at times

Life changing and sustaining to the end

Acrostic poem: This is where the first letters of the lines spell out a word if you read them vertically. There are many poems structured like this but probably the most famous is done by Edgar Allen Poe and is called "Elizabeth." Below is a small example of a poem called Halt.

Halt is stop and wait

Agree to not continue

Lunging forward cautiously

Torn between waiting – moving

Ballad: This type of poem has a rhyming pattern and is usually accompanied by music. Many ballads are used in country music or western-type movies. Ballads are also used in many Latin songs. A ballad rhyme scheme is usually ABCB.

Bio: This poem is written about one's self life, ambitions and personality traits.

Blank verse poetry: This is unrhymed poetry and usually written in iambic pentameter. The lines can be composed of any meter. This was a favorite during the Renaissance because of its resemblance to classical poetry. This was probably one of the most influential forms of poetry in the English language since the sixteenth century. William Shakespeare wrote much of his plays in unrhymed iambic pentameter.

Canzone: This is a Medieval Italian lyric style poem with five or six stanzas but which has a shorter ending stanza.

Cinquain: This type of poem consists of five lines. The first line is just a one-word title, the second line has two words that describe the title, the third line has three words that tell the action, the fourth line has four words that express the feeling and the fifth line has one word that recalls the title. This takes some thought but can present some good poetry. This poem is called *Dolls*.

Dolls

Cutesy cuddly

Sleep sooth shush

Sometimes make me smile
Figurines

Classicism: This poetry has the characteristics of Greek and Roman art, architecture and literature. This example is by Alexander Pope and is called *Eloisa to Abelard.*

In these deep solitudes and awful cells,
Where heav'nly-pensive contemplation dwells,
And ever-musing melancholy reigns;
What means this tumult in a vestal's veins?
Why rove my thoughts beyond this last retreat?
Why feels my heart its long-forgotten heat?

Couplets: This is a two-line poem with a simple rhyming pattern. Each line should have the same number of syllables and the endings must rhyme with one another.

A spider crawled upon my head
But still ignored my total dread

Elegy: This type of poem is a sad and thoughtful and is written around the death of a person.

Epitaph: This type of poetry is written for those that have died and is usually used as a commemorative inscription for some person's headstone or tomb.

Ghazal: This is a short lyrical poem that arose with the language Urdu. Urdu is mostly spoken in Pakistan. This particular poem is between five and fifteen couplets long. Each couplet carries its own thought; however, the full poem is linked by rhythmic structure. The lines within the couplets are equal in length. The themes tend to be centered on love and romance but they don't have to be. In closing the poem, the poet's name is either mentioned or alluded to in some way.

Haiku: A poem structure used by Japanese but has now made it into the English mainstream. This type of poem is made up of three lines with the first line having five syllables, the second line having seven syllables and the third line having five syllables. Most Haiku poems are usually centered on nature themes.

Bending down, then not
Trunks meet blue sky and green earth
Trees in abundance

Italian Sonnet: Known as Petrarchan sonnet. This follows the rhyme scheme of ABBA ABBA CDE CDE. Note that this has four quatrains and no couplets. Italian Sonnets contain lines that are divided into a group of eight

(called an octave) and then are followed by a group of six (called a sestet). Most sonnets are now written with the a-b-b-a, a-b-b-a rhyme scheme and the sestet is either c-d-e-c-d-e or c-d-c-c-d-c. Later another variation was added and this was c-d-c-d-c-d. The following poem is by James DeFord.

Turn back the heart you've turned away
Give back your kissing breath
Leave not my love as you have left
The broken hearts of yesterday
But wait, be still, don't lose this way
Affection now, for what you guess
May be something more, could be less
Accept my love, live for today.

Your roses wilted, as love spurned
Yet trust in me, my love and truth
Dwell in my heart, from which you've turned
My strength as great as yours aloof
It is in fear you turn away
And miss the chance of love today!

Limerick: This poem consists of five lines and has a very distinctive rhythm. It follows a rhyme scheme of AABBA, with the first, second, and fifth rhyming lines being longer than the third and fourth. Limericks are often done with humor, can be mean spirited or have a naughty edge. A good limerick by Edward Lear is shown below.

There was a Young Lady whose eyes,
Were unique as to colour and size;
When she opened them wide,
People all turned aside,
And started away in surprise.

Narrative: This type of poem tells a story and does not follow the traditional rhythms and rhymes used in regular poetry. This story can be true or imagined and it can have all the elements of fiction such as characters, possibly a narrator, a plot or even dialogue. Edgar Allen Poe's poem, The Raven fits this structure.

Quatrain: This is a stanza or verse consisting of four lines, especially one with lines that rhyme alternately. The rhyming scheme can be ABAB or AABB.

Rhyme Royal: This type of poetry consists of stanzas that have seven lines in iambic pentameter.

Sestina: line stanzas plus three lines at the end of the poem. line stanza pattern is ABCDEF FAEBDC CFDABE ECBFAD DEACFB BDFECA. In the last three line section the pattern has two of the words, one in the middle of the line and then one at the end. This is also a very difficult and complex poem to write.

Sonnets: A poem in iambic pentameter and is made up of fourteen lines. English sonnets use quatrains and couplets with this pattern. Rhyming pattern is ABAB CDCD EFEF GG. Many of Shakespeare's poems were written in this pattern.

Meter, highly regular component of verse rhythm, depends basically on the strength and weakness of the stresses of the words. There are five English metrical patterns, established according the later item.

1. *Iambic meter*, in which the unstressed syllable is followed by a stressed one. It is graphically represented thus: (   )

2. *Trochaic meter*, where the order is reversed, i.e. a stressed syllable is followed by one unstressed (   ).

3. *Dactylic meter* – one stressed syllable is followed by two unstressed (   ).

4. *Amphimrachic meter* – one stressed syllable is framed by two unstressed (   ).

5. *Anapaestic meter* – two unstressed syllables are followed by one stressed (   ).

   In all these cases one unit is called a foot. If the line consists of one foot it is called a monometer, two feet – *a demetre*, three – *trimeter*, four – *tetrameter*, five – *pentameter*, six – *hexameter*, seven – *septameter*, eight – *octameter*.In defining the measure it is necessary to point out both the type of meter and the length of the line. For example, a line consisting of eight trochaic feet will be called trochaic octameter.

Questions:
1. What is poetry?
2. Speak about the word order and word choice in poetry.
3. Meter and its types.
4. What is stanza?
5. Speak about the metric analysis of a poem. Give your own example.

Key words and expressions:

rhyme	rhythm
stanza	line
meter	a foot
syllable	verse
modifications	character of the meter

hypometric line

accentual verse

syllabic verse

POETRY

➢ A type of literature that expresses ideas, feelings, or tells a story in a specific form (usually using lines and stanzas)

POETRY FORM

▤ FORM - the appearance of the words on the page
▤ LINE - a group of words together on one line of the poem

▤ STANZA - a group of lines arranged together

A word is dead
When it is said,
Some say.

I say it just
Begins to live
That day.

KINDS OF STANZAS

Couplet	=	a two line stanza
Triplet (Tercet)	=	a three line stanza
Quatrain	=	a four line stanza
Quintet	=	a five line stanza
Sestet (Sextet)	=	a six line stanza
Septet	=	a seven line stanza
Octave	=	an eight line stanza

RHYTHM

▤ The beat created by the sounds of the words in a poem

▤ Rhythm can be created by meter, rhyme, alliteration and refrain.

METER cont.

TYPES OF FEET (cont.)

Iambic - unstressed, stressed
Trochaic - stressed, unstressed
Anapestic - unstressed, unstressed, stressed
Dactylic - stressed, unstressed, unstressed

METER cont.

Kinds of Metrical Lines

▤ monometer	=	one foot on a line
▤ dimeter	=	two feet on a line
▤ trimeter	=	three feet on a line
▤ tetrameter	=	four feet on a line
▤ pentameter	=	five feet on a line
▤ hexameter	=	six feet on a line
▤ heptameter	=	seven feet on a line
▤ octometer	=	eight feet on a line

RHYME

▤ Words sound alike because they share the same ending vowel and consonant sounds.

▤ (A word always rhymes with itself.)

LAMP
STAMP

↑ Share the short "a" vowel sound
↑ Share the combined "mp" consonant sound

END RHYME

▤ A word at the end of one line rhymes with a word at the end of another line

Hector the Collector
Collected bits of *string*.
Collected dolls with broken heads
And rusty bells that would not *ring*.

LECTURE5: IMAGERY. FIGURES OF SPEECH, SYMBOLISM.

Plan :

1. Imagery.
2. Figures of speech, symbolism.

ИПТ-шарҳловчи маъруза**.**

ИАТ воситаси-график, органайзер**.**

Thelistofliterature:

1. Delaney Denis and others. Fields of vision. Volume 1. Longman, 2003
2. Sosnovskaya V.B. Analytical reading. Moscow, 1974.
3. Хазагеров Г.Г., Лобанов И.Б. Основы теории литературы. Ростов-на-Дону, из-во «Феникс», 2009.

Types of verse. Verse remains classical if it retains its metrical scheme. There are, however, types of verse which are not classical. The one most popular is what called "vers libre" – free verse. Free verse if recognized by lack of strictness in its rhythmical design. The term "free verse" is rather loosely used by different writers; so much so that what is known as accented or stressed verse is also sometimes included.

The varieties of verse which are characterized in free verse:

1) A combination of various metrical feet in the line;
2) Absence of equilinearity; 3) stanzas of varying length.

Rhyme, however, is generally retained. There may not be any two poems written in free verse which will have the same structural pattern.

Accented verse is the type of verse in which only the number of stresses in the line is taken into consideration. Accented verse is not syllabo-tonic, but only tonic. In its extreme form the lines have no pattern of regular metrical feet nor fixed length. There is no notion of stanza, and there are no rhymes.

Ballads are short stories in verse, often accompanied by music, that belong to an oral tradition of poetry. Ballads share the following features:

-        they rarely tell a story from beginning to end. They take us immediately into the story and often open when the narrative has

turned towards its catastrophe or resolution. We know little of the events leading us to the climax.

- Description is brief and very conventional and very little information is given about the characters.

- The narrative is impersonal – the narrator tells a story without expressing his personal attitudes and feelings. There is no moral comment on the characters' behaviour, and the motives behind their actions are largely unexplained.

- In many ballads words, expressions, phrases and entire verses are repeated. A line or group of lines which is repeated throughout the ballad is called a **refrain**.

- Many ballads contain stock descriptive phrases such as "milk-white steed", "blood-red wine" or "snow-white". While other forms of poetry are characterized by individualistic or original figures of speech, the ballad employs a limited stock of images and descriptive adjectives which the performer could easily memorize.

- Ballads are composed in simple two or four line stanzas. The stanza usually consists of alternate four and three stress lines rhyming on the second and fourth line.

Blank verse consists of unrhymed iambic pentameters – ten-syllable lines in which unstressed are followed by stressed syllables:

/There/ are/ the/ Fu/ ries/ tos/ sing/ damn/ ed /souls/

On/ burn/ ing/ forks;/ their/ bod/ ies/ boil/ in/ lead./

Blank verse is the verse form that closely resembles the natural rhythms of English speech and it is the most frequently used verse form in English literature.

The **"voice"** of the poem is its speaker. In fiction, the character who narrates the story is known as "the narrator", in a poem, the person who narrates the poem is the "persona". Just as the narrator is not the same as the author of a story, the persona is not the same as the author of the poem. Sometimes, a poem is autobiographical, and the poet is talking about his or her life. But often a poet makes up a voice in which to speak, in order to more attentively make a point.

To understand a poem better, try to figure out as much about the persona as possible:

- Who is the speaker?
- What role does the speaker play in the actions, if any?
- Is the speaker addressing anyone? Who?

When considering voice, you also need to be aware of tone. Tone is the attitude of the speaker towards his or her subject. As in fiction, the tone can be

conveyed by word choice, sentence structure, figures of speech or irony; but poets also convey tone by the use of rhyme, meter, and imagery.

Imagery is an important tool for a poet, because it helps him establish a mood, and it may also help indicate theme.

Imagery refers to the language that evokes a physical sensation produced by one of the five senses: sight, hearing, taste, touch, smell. When you read the word "black" for example, your mind visualizes the colour. It may also attach any emotional associations, known as connotations that you may have with the colour black. Common associations with that colour are death and evil, so that colour may "feel" threatening to you.

An important group of poets who wrote in England, Europe, and in the United States at the beginning of the XX century called themselves "Imagists". They didn't want to send any message at all, or explore any themes. They believed, that since there could be no such thing as objective truth, we all need to see things fresh, with our own eyes, so we can determine our own truth. So, they simply presented images as purely and evocatively as possible.

Figures of speech. A figure of speech is an expression that describes one thing in terms of something else. A figure of speech is any use of language which deviates from the obvious or common usage in order to achieve a special meaning or effect. In literature the figures of speech are used to create a stronger intellectual or emotional impact on the reader. Metaphors, similes, and personifications are all common figures of speech used in poetry.

A simile is a comparison between two different items that includes the words "like" or "as". In "Living in Sin", for example, Adrienne Rich compares the arrival of the daylight to the coming of the milkman;

She woke sometimes to feel the daylight coming

Like a relentless milkman up the stairs.

A metaphor is a comparison between two different things without the words "like" or "as". When a poet simply says that one thing is another thing, he or she is using a metaphor. It is an implied comparison which creates a total identification between the two things being compared. Metaphors have several important functions. They arise emotions and feeling and help us to create mental pictures that are memorable.

Personification is giving a human characteristics to inanimate objects.

Symbolism. A symbol is an example of what is called the transference of meaning: a poet takes a concrete item – an object, a colour, a place, a person, an animal – and attributes to it a deeper meaning. Sometimes writers or poets use symbols which are part of their culture. For example, water representing life.

The principal techniques that writers use for creating symbols are:

Repetition: the reader should take note of multiple references to a particular object or the recurrence of the same gesture

    Emphasis: does the author seem to pay particular attention to some element, describe it in detail or use poetic or connotative language with referring to it.

    Associations automatically made with symbols: the reader should try to understand if the author wishes him to make conventional associations with the symbol or he has added his own personal significance.

Questions:
1. Speak about the blank verse.
2. What is free verse?
3. What are the specific features of ballad?
4. What are the figures of speech?
5. Speak about the voice of poem.
6. Imagery: the analysis.

Key words and expressions:

blank verse	syllabic verse
syllabic-tonic verse	ballad
metaphor	metonymy
simile	personification
mental pictures	"persona"
autobiographical poem	connotative language
poetic language	

REFRAIN

◪ A sound, word, phrase or line repeated regularly in a poem.

"Quoth the raven, 'Nevermore.'"

METAPHOR

◪ A direct comparison of two unlike things

◪ "All the world's a stage, and we are merely players."

- William Shakespeare

SIMILE

◪ A comparison of two things using "like, as than," or "resembles."

◪ "She is as beautiful as a sunrise."

PERSONIFICATION

◪ An animal given human-like qualities or an object given life-like qualities.

from "Ninki" by Shirley Jackson

"Ninki was by this time irritated beyond belief by the general air of incompetence exhibited in the kitchen, and she went into the living room and got Shax, who is extraordinarily lazy and never catches his own chipmunks, but who is, at least, a cat, and preferable, Ninki saw clearly, to a man with a gun.

SYMBOLISM

◪ When a person, place, thing, or event that has meaning in itself also represents, or stands for, something else.

= Innocence

= America

= Peace

IMAGERY

◪ Language that appeals to the senses.
◪ Most images are visual, but they can also appeal to the senses of sound, touch, taste, or smell.

then with cracked hands that ached
from labor in the weekday weather . . .
from "Those Winter Sundays"

LECTURE6:UNDERSTANDING DRAMA

Plan:
1. Reading drama.
2. Types of drama.
3. Plot.

ИПТ-шарҳловчи маъруза**.**

ИАТ воситаси-график, органайзер**.**

The list of literature:
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The word **drama** refers to any work that is intended for performance by actors on a stage. Drama is a sensual medium: it is meant to be seen and heard. Plays are written almost always to be performed, not to be read. It is a type of writing or genre that is very different from poetry or fiction because the written text that we call the play is only one component of the work. Other elements are needed to bring dramatic elements into life: the actors, the director and the audience.

A play takes place on the stage. On the stage, a set representing the place where the action takes place is built. The set usually includes props, stage furniture, objects, colored backcloths, etc. the description of a set depends on the genre of a literary work. The set is naturalistic if the play is based on real events of life; historical if there is a historical play on.

One of the greatest tasks facing playwright is capturing and maintaining the audience's attention. This is often done through dramatic tension or suspense. Suspense or tension is created when the audience is uncertain about what is going to happen.

There are three types of drama in literature:

Tragedy. This is the form of drama in which the chief character, the tragic hero, undergoes a series of misfortunes which eventually lead to his downfall. The hero passes from a state of happiness to a state of despair because of some weakness – tragic flaw – in himself. The tragic hero is an important man of high

social standing. He is not evil – he is a mixture of good and bad. The audience stands he weakness but stands pity for him because his misfortunes are greater then he deserves. He is usually doomed from the beginning and there are often premonitions of his downfall in what he says. It is often fate or supernatural elements that control his destiny, and death is generally the only escape he can find in pain and suffering. Romeo is a good example of a tragic hero. He belongs to an important family. A series of unfortunate events lead to his downfall: he falls n love with Juliet – daughter of his enemies the Capulets, - he kills Tybalt in a street fight, he does not receive Friar Lawrence's message. Romeo's tragic flaw is his impulsiveness and his passionate nature. He becomes totally engrossed in his love for Juliet and he does not consider the consequences of what he is doing.

Comedy is a major form of drama. In it the characters amuse and entertain us rather then engage our profound concern. We are confident that great disasters will not occur and we know that the action will usually turn out happily for the chief characters.

Humour is the main ingredient of a comedy. It can be divided into three broad categories:
- verbal humour, when what the characters say is funny;
- behavioural humour, when what the characters do is funny;
- situational humour, when the situation the characters find themselves in is funny;

In the case of most comedy the humour is a mixture of all three categories.

Satire is the art of ridiculing a subject throughout laughter and scorn. While comedy evokes laughter as an end in itself, satire uses laughter as a weapon against a vice. Satire may be directed at an individual, a type of person, a social class, an institution, apolitical ideology, a nation or even the entire human race. Satirists try to use their art to improve the world we live in. By making the vice they target contemptible and repulsive, they hope to contribute to its elimination.

Dialogue has two major functions in drama:
1) it contributes to the telling of story;
2) it reveals characters.

A playwright has two or three hours of stage time to tell his story, which must emerge from the actions and conversations of the characters on the stage. Dialogue is the conventional technique playwrights use to give the audience information about the setting, the time, the characters and the action in a play. Dialogue is, therefore, an essential storytelling device in drama.

Dialogue is also important in creating the character. In order to make a character convincing, a playwright must find the character's "voice" – i.e., his unique style of speech. The audience should be able to draw conclusions about the

character's personality and background (social, economic and cultural) by listening attentively to how he speaks and what he says.

A **monologue** is a long speech in a play, film or movie, etc. spoken by one actor, especially when alone.

A related stage device is the **aside**, in which a character expresses his thoughts in a few words or a short passage that the other characters on the stage cannot hear.

Irony can be defined as saying something while you really mean something else. It is very common in everyday speech, for example, when we say "that was a clever thing to do" we mean "that was very foolish". This device is also widely used in literature. The word "irony" comes from Greek word "eiron" which means "dissembler". In fact, the ironic speaker dissembles, i.e. hides his real intention. There are three types of irony that occur most frequently in drama:

- verbal irony, in which there is a contrast between what a character literally says and what he means;
- situational irony, which occurs when an event or situation turns out to be the reverse of what is expected or appropriate;
- dramatic irony, which occurs when the audience knows something that one or more characters on the stage do not know. Dramatic irony is often used to add humour or suspense to a scene.

Tone. In everyday speech the tone of voice we use can change the meaning of what we say. A simple expression such as "sit down" can become an order, an invitation, a question, depending on the tone that is used. Tone is an important part of speech because it conveys the speaker's attitude to what he is saying or who is he speaking to. When we see a play in a theatre we can learn much from the tone the characters use when delivering their lines. Sometimes the playwright will indicate in the stage directions the tone in which he wishes the lines to be delivered.

When we read, as opposed to see, a play the issue of tone becomes more problematic but no less important. Where tone is not mentioned in the stage directions, rhythm, punctuation, and choice and arrangement of words may be useful indicators.

Plot. In a play there is not usually a narrator to explain what happened or tell us about things we can't see. Instead, most of the information comes to us from characters' actions and words. The plot, i.e. the events of the play is helped along by the lighting, the props and scenery, the costumes and the music. (definitions we'll have in the next lecture)

The plot of the play usually follows a fairy standard structure:

- a play begins with **exposition**, which introduces characters and sets the situation for the audience;

- during **rising action** the plot develops: conflicts, complications and crises occur;
- this culminates in a **climax**, at which point the tension of the plot is at its height;
- then after the climax, comes the **falling action**, during which solutions are discovered and the suspense subsides;
- in the **resolution** or **denouement** all the issues are resolved or are deliberately left unresolved;

Often, a less important plot is developed along with the main plot; this is called the subplot. It usually shares a common theme with the main plot.

Questions:
1. Give the definition to tragedy.
2. What is comedy? What is the difference between comedy and satire?
3. Speak about the specific features of drama.
4. What is dialogue?
5. What is monologue?
6. What do you understand by irony?

Key words and expressions:

comedy	tragedy
humour	satire
tragic hero	staging
setting of drama	properties of the stage
culminate	falling action
rising action	

What Is Drama?

- **Origins of Drama**
  - The word *drama* comes from the Greek verb *dran,* which means "to do."
    - The earliest known plays . . .
      - were written around the fifth century B.C.
      - produced for festivals to honor Dionysus, the god of wine and fertility
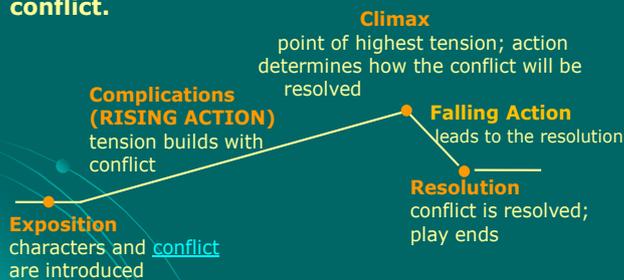
Dramatic Structure

Conflict is a struggle or clash between opposing characters or forces. A conflict may develop . . .

- between characters who want different things or the same thing
- between a character and his or her circumstances
- within a character who is torn by competing desires

Dramatic Structure

Like the plot of a short story, the plot of a play involves characters who face a problem or **conflict.**

Climax
point of highest tension; action determines how the conflict will be resolved

Complications (RISING ACTION)
tension builds with conflict

Falling Action
leads to the resolution

Exposition
characters and conflict are introduced

Resolution
conflict is resolved; play ends

Tragedy

A **tragedy** is a play that ends unhappily.

- Most classic Greek tragedies deal with serious, universal themes such as

  right and wrong

  justice and injustice

  life and death

- Tragedies pit human limitations against the larger forces of destiny.

Comedy

A **comedy** is a play that ends happily. The plot usually centers on a romantic conflict.

boy meets girl → boy loses girl → boy wins girl

Modern Drama

A modern play

- may be tragedy, comedy, or a mixture of the two
- usually focuses on personal issues
- usually is about ordinary people

Modern Comedies
In modern comedies, the genders in this romantic plot pattern sometimes are reversed.

LECTURE7: CHARACTER AND STAGING. Plan:

1. Character.
2. Staging.

ИПТ-шарҳловчи маъруза**.**

ИАТ воситаси-график, органайзер**.**

The list of literature:

1. Delaney Denis and others. Fields of vision. Volume 1. Longman, 2003
2. Sosnovskaya V.B. Analytical reading. Moscow, 1974.
3. Хазагеров Г.Г., Лобанов И.Б. Основы теории литературы. Ростов-на-Дону, изд-во «Феникс», 2009.

Character. Characters in plays have real human characteristics and capacities. In fact, the success of a play may depend on how "real" the characters seem. However, characters in play, just like characters in fiction, are like real people but are not real people.

A few plays have narrators. Most, however, rely to the large extent on the dialogue and the action of the characters to give the audience necessary information.

Just as in fiction characters may be round or flat. Round characters are usually main characters, while flat characters usually have minor roles. A character may act as a foil, that is, a character whose main purpose is to shed more light on an important character. Mitch, for example, in "A Streetcar Named Desire", clearly acts as a foil to Blanche: through their interaction we learn about her past and gain greater insight into her motives.

The most obvious way to understand character is to pay attention to what character says. A monologue, a dialogue is the list of these characteristics. But there is one more way of speech which is called soliloquy. It is a speech directed towards the audience, which is not heard by the other characters. Usually a character giving a soliloquy is alone on the stage. In a short story or a novel we would simply see what the character thinks. But on the stage the only way for us to see the character's thoughts is for him to express them in dialogue or in action. Thus we get Hamlet's famous soliloquy, in which we see what is going on behind the façade he is presenting to all the other characters. Another way for characters is an **aside** also.

In a play, a character's actions are as important as his or her words. Like words, they reveal personality, values and beliefs – especially when they are at odds with the characters words.

It is often easy for us to identify with characters in a play especially if the play is well-written. But characters are created by an author to help explore specific ideas and themes, so, while characters are often round, complex, fully realized individuals they are also there to function as types – that is they are also intended to represent ideas.

Staging the play.

Scenery. The first thing the audience sees when the curtain opens is the stage itself. This often sets the tone for the play. For example, in "A Streetcar Named Desire" the audience sees a shabby building which once had grand pretensions, a small apartment, in which a bed being out of place, is emphasized.

Props. Properties are the items placed on the set or used by actors. They, too, can serve a purpose beyond the practical.

Costumes. Costumes often establish the historical setting, the social background of the character, and the character's qualities. For example, in "A Streetcar Named Desire" Blanche's clothes do not fit the surroundings in which she finds herself. "She is daintily dressed in a white suit with a fluffy bodice, necklace and earrings of pearl, white gloves and hat, looking as if she were arriving at a summer tea or a cocktail party in the garden district."

Music. Music can help create a mood, or it can symbolize a memory of a previous time as it is shown in "A Streetcar Named Desire".

Sound effects. These are any deliberately created noises other than the actors voices or the music.

Delivery in acting refers to the way an actor says his lines. The actor with the help of the director, must decide what tone of voice he is going to use, which words or expressions he is going to emphasize, the pace at which he is going to

deliver the lines, where he will make pauses and what facial expressions and gestures he will make.

Movement can be used to reveal character and mood to the audience. A character may change the way he walks, for example, according to the mood he is in. Movement can also be used to indicate the relationships between characters. One character may, for example, walk away from another in disgust or slowly approach another in a confrontation that produces rising tension. Where characters should stand and how they should move must be carefully planned in the rehearsal stages of a play.

Performance elements are such as casting, the choice of actors, costumes, the clothes and the actors' wear, lighting, how the stage area is illuminated, and stage scenery or props. Some other elements may be included according the directions demand or play's background.

When you are watching a play, of course, you will see or hear all of these things; when reading it you will see, in the play, stage directions, instructions and descriptions that the playwright has written to help create the look and atmosphere he or she wants. Sometimes these stage directions are very simple, other times they are elaborate and detailed and help establish the themes and symbols of the play.

When reading "Antigone" it is easy to sympathize with Antigone and see Creon as the villain; but Sophocles isn't simply detailing the struggle between a king and a rebellious girl, he is examining larger issues, among them the conflict between the individuals conscience and the state's need for order.

Theme. The theme of a play can be suggested in many ways:
-    first look at the title of the play. Some titles give you quite broad hints as to theme.
-    The characters of a play often represent larger ideas.
-    The conflict between the characters can suggest themes.
-    Conflicts between characters and society or nature can also provide insight to themes.
-    Lines or exchanges of dialogue can also give clues to themes. In "Hamlet", Hamlets famous soliloquy questions the meaning of life itself.
-    Look for hints about theme in the staging: the setting, the props, the lighting, the music and the props.

When you read a play read it with an open, receptive mind. Usually a play has more that one theme and usually it asks more questions than it answers. Thus many interpretations of the theme can be correct, as long as they can be supported with the evidence from the play.

Questions:
1. Speak about the characters of the play.
2. What are the main specific features of play's characters?
3. What are the elements of staging?
4. Speak about the theme.

Key words and expressions:

heroes	staging elements
props	conflicts between characters
performance elements	movement
sound effects	soliloquy

LECTURE8: UNDERSTANDING NOVEL.

Plan:
1. The novel.
2. The style of the work..
3. The structure.

ИПТ-"Блиц-сўров усули".

ИАТ воситаси- органайзер, рангли фломастерлар

The list of literature:
1. Delaney Denis and others. Fields of vision. Volume 1. Longman, 2003
2. Sosnovskaya V.B. Analytical reading. Moscow, 1974.
3. Хазагеров Г.Г., Лобанов И.Б. Основы теории литературы. Ростов-на-Дону, из-во «Феникс», 2009.

A **novel** is a book of long narrative in literaryprose. The genre has historical roots both in the fields of the medieval and early modernromance and in the tradition of the novella. The latter supplied the present generic term in the late 18th century.

Further definition of the genre is historically difficult. The construction of the narrative, the plot, the way reality is created in the works of fiction, the fascination of the character study, and the use of language are usually discussed to show a novel's artistic merits. Most of these requirements were introduced in the 16th and 17th centuries in order to give fiction a justification outside the field of factual history. The individualism of the presentation makes the personal memoir and the autobiography the two closest relatives among the genres of modern histories.

Adventure has been a common theme since the earliest days of written fiction. Indeed, the standard plot of Medieval romances was a series of adventures.

Following a plot framework as old as Heliodorus, and so durable as to be still alive in Hollywood movies, a hero would undergo a first set of adventures before he met his lady. A separation would follow, with a second set of adventures leading to a final reunion.

Adventure novels often overlap with other genres, notably war novels, crime novels, sea stories, Robinsonades, spy stories (as in the works of John Buchan, Eric Ambler and Ian Fleming), science fiction, fantasy, (Robert E. Howard and J.R.R. Tolkien both combined the secondary world story with the adventure novel) and Westerns. Not all books within these genres are adventures. Adventure novels take the setting and premise of these other genres, but the fast-paced plot of an adventure focuses on the actions of the hero within the setting. With a few notable exceptions (such as Baroness Orczy, Leigh Brackett and Marion Zimmer Bradley) adventure novels tend to be a genre largely dominated by male writers, but now female writers seem to write in this category more often.

In literary criticism, a *Bildungsroman* (German pronunciation: [ˈbɪldʊŋs.ʁoˌmaːn]; German: *"formation novel"*) or **coming-of-age story** is a literary genre that focuses on the psychological and moral growth of the protagonist from youth to adulthood (coming of age), and in which character change is thus extremely important. A *Bildungsroman* tells about the growing up or coming of age of a sensitive person who is looking for answers and experience. The genre evolved from folklore tales of a dunce or youngest son going out in the world to seek his fortune. Usually in the beginning of the story there is an emotional loss which makes the protagonist leave on his journey. In a *Bildungsroman*, the goal is maturity, and the protagonist achieves it gradually and with difficulty. The genre often features a main conflict between the main character and society. Typically, the values of society are gradually accepted by the protagonist and he is ultimately accepted into society – the protagonist's mistakes and disappointments are over. In some works, the protagonist is able to reach out and help others after having achieved maturity.

A **campus novel**, also known as an **academic novel**, is a novel whose main action is set in and around the campus of a university. The genre in its current form dates back to the early 1950s. *The Groves of Academe* by Mary McCarthy, published in 1952, is often quoted as the earliest example, although in *Faculty Towers: The Academic Novel and Its Discontents*, Elaine Showalter discusses C. P. Snow's *The Masters*, of the previous year, and several earlier novels have an academic setting and the same characteristics, such as Willa Cather's The Professor's House of 1925, Régis Messac's *Smith Conundrum* first published between 1928 and 1931 and Dorothy L. Sayers' *Gaudy Night* of 1935.

Many well-known campus novels, such as Kingsley Amis's *Lucky Jim* and those of David Lodge, are comic or satirical, often counterpointing intellectual pretensions and human weaknesses. Some, however, attempt a serious treatment of university life; examples include C. P. Snow's *The Masters*, J. M. Coetzee's *Disgrace* and Philip Roth's *The Human Stain*. Novels such as Evelyn Waugh's *Brideshead Revisited* that focus on students rather than faculty are often considered to belong to a distinct genre, sometimes termed varsity novels.

A subgenre is the **campus murder mystery**, where the closed university setting substitutes for the country house of Golden Age detective novels; examples include Dorothy L. Sayers' *Gaudy Night*, Carolyn Gold Heilbrun's *Kate Fansler* mysteries and Colin Dexter's *The Silent World of Nicholas Quinn*.

A **comic** (from the Greekκωμικός, *kōmikos* "of or pertaining to comedy" from κῶμος, *kōmos* "revel, komos", via the Latin*cōmicus*), often known collectively as **comics**, is a hybridmedium in which illustrations are strongly blended with other types of communicativerepresentations, usually written words, in order to convey information or narrative, thus seeking synergy by using both visual and verbal (or otherwise communicative) elements in interaction.

Although some comics are picture-only, pantomime strips, such as *The Little King*, the verbal side usually expand upon the pictures, but sometimes act in counterpoint. The term derives from the mostly humorous early work in the medium, and came to apply to that form of the medium including those far from comic. The sequential nature of the pictures, and the predominance of pictures over words, distinguishes comics from picture books, although some in comics studies disagree and claim that in fact what differentiates comics from other forms on the continuum from word-only narratives, on one hand, to picture-only narratives, on the other, is social context.

An **epistolary novel** is a novel written as a series of documents. The usual form is letters, although diary entries, newspaper clippings and other documents are sometimes used. Recently, electronic "documents" such as recordings and radio, blogs, and e-mails have also come into use. The word *epistolary* is derived through Latin from the Greek word ἐπιστολή*epistolē*, meaning a letter (see epistle).

The epistolary form can add greater realism to a story, because it mimics the workings of real life. It is thus able to demonstrate differing points of view without recourse to the device of an omniscient narrator.

Fantasy is a genre of fiction that commonly uses magic and other supernatural phenomena as a primary element of plot, theme, or setting. Many works within the genre take place in imaginary worlds where magic is common. Fantasy is generally distinguished from the genre of science fiction by the

expectation that it steers clear of scientific themes, though there is a great deal of overlap between the two, both of which are subgenres of speculative fiction.

In popular culture, the genre of fantasy is dominated by its medievalist form, especially since the worldwide success of *The Lord of the Rings* and related books by J. R. R. Tolkien. Fantasy has also included wizards, sorcerers, witchcraft, etc., in events which avoid horror. In its broadest sense, however, fantasy comprises works by many writers, artists, filmmakers, and musicians, from ancient myths and legends to many recent works embraced by a wide audience today.

Fantasy is a vibrant area of academic study in a number of disciplines (English, cultural studies, comparative literature, history, medieval studies). Work in this area ranges widely, from the structuralistic theory of Tzvetan Todorov, which emphasizes the fantastic as a liminal space, to work on the connections (political, historical, literary) between medievalism and popular culture.

Crime fiction is the literary genre that fictionalises crimes, their detection, criminals and their motives. It is usually distinguished from mainstream fiction and other genres such as science fiction or historical fiction, but boundaries can be, and indeed are, blurred. It has several sub-genres, including detective fiction (such as the whodunnit), legal thriller, courtroom drama and hard-boiled fiction.

In Italy people commonly call "*giallo*"(en: *Yellow*) a story about detectives or crimes, because books of crime fiction have usually had a Yellow cover since the thirties.

Furthermore, only a select few authors have achieved the status of "classics" for their published works. A classic is any text that can be received and accepted universally, because they transcend context. A popular, well known example is Agatha Christie, whose texts, originally published between 1920 and her death in 1976, are available in UK and US editions in all English speaking nations. Christie's works, particularly featuring detectives Hercule Poirot or Miss Jane Marple, have given her the title the 'Queen of Crime' and made her one of the most important and innovative writers in the development of the genre. Her most famous novels include *Murder on the Orient Express* (1934), *Death on the Nile* (1937), and the world's best-selling mystery *And Then There Were None* (1939).

Horror fiction, **Horror Literature** and also **Horror fantasy** is a genre of literature, which is intended to, or has the capacity to frighten its readers, scare or startle viewers/readers by inducing feelings of horror and terror. It creates an eerie and frightening atmosphere. Horror can be either supernatural or non-supernatural. Often the central menace of a work of Horror fiction can be interpreted as a metaphor for the larger fears of a society. The genre has ancient origins which were reformulated in the eighteenth century as Gothic horror, with publication of the *Castle of Otranto* (1764) by Horace Walpole.

The term **industrial novel** was originally used to designate a sub-genre of novel published in Victorian England during and after the period of the Hungry Forties. It is also referred to as the "condition of England novel", as well as social novel, or social problem novel and portrays the difficult conditions of life of the urban working class during the Industrial Revolution. Many industrial novels featured sympathetic portrayals of Chartists or strikers. The phrase, the "Condition of England Question", was used by Thomas Carlyle in "Chartism" (1839), and "Condition-of-England novels sought to engage directly with the contemporary social and political issues with a focus on the representation of class, gender, and labour relations, as well as on social unrest and the growing antagonism between the rich and the poor in England".

The Basic Three Act Structure

The simplest building blocks of a good story are found in the Three Act Structure. Separated by Plot Points, its Act 1 (Beginning), Act 2 (Middle), and Act 3 (End) refer not to where in time in the story they lie but instead fundamental stages along the way.
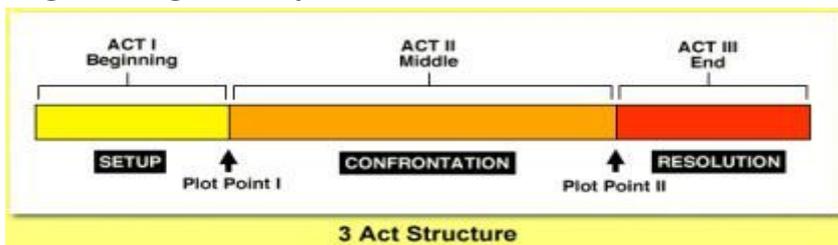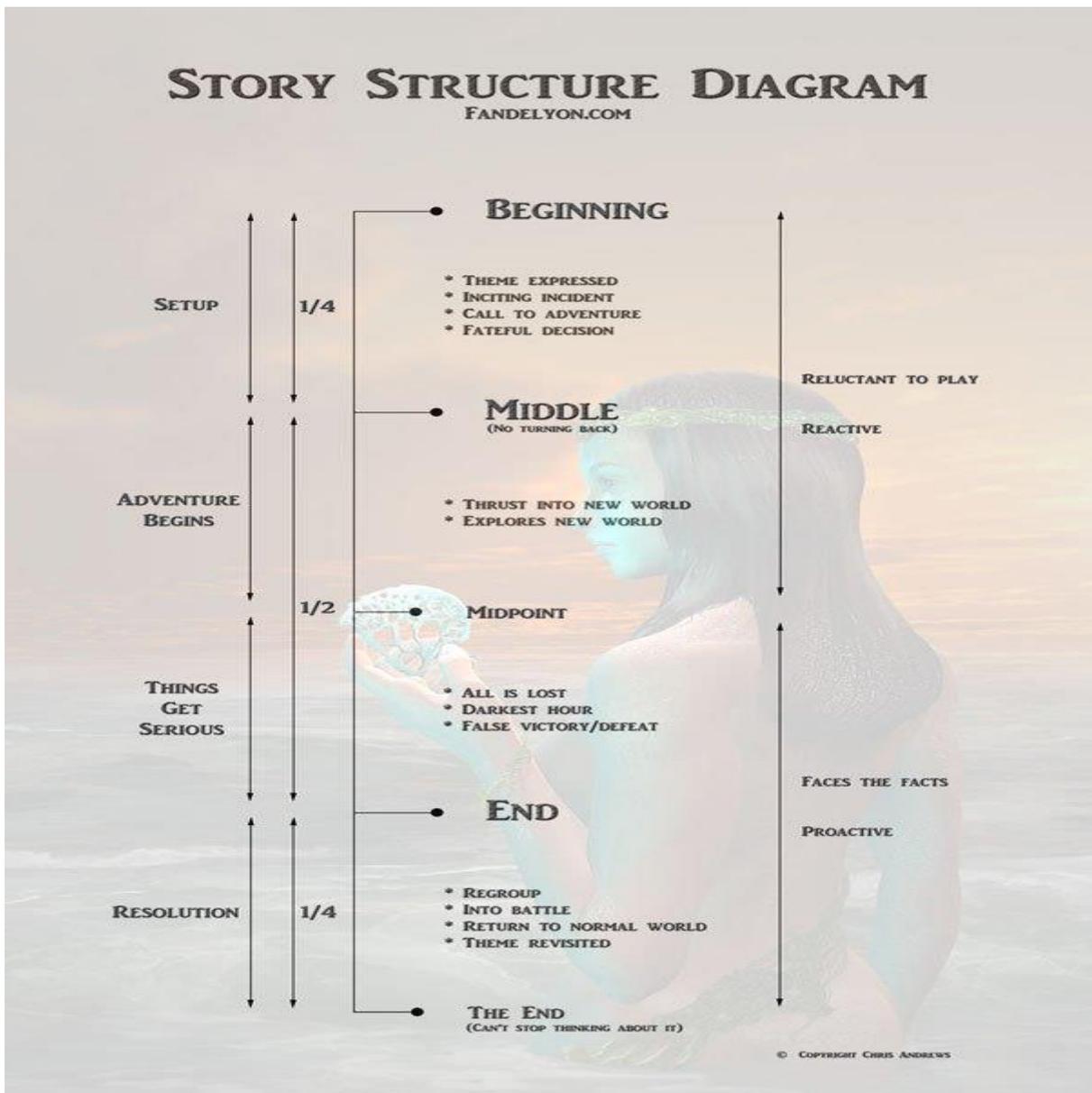

In the **Beginning** you introduce the reader to the setting, the characters and the situation (conflict) they find themselves in and their goal. Plot Point 1 is a situation that drives the main character from their "normal" life toward some different conflicting situation that the story is about.

Great stories often begin at *Plot Point 1*, thrusting the main character right into the thick of things, but they never really leave out Act 1, instead filling it in with back story along the way.

In the **Middle** the story develops through a series of complications and obstacles, each leading to a mini crisis. Though each of these crises are temporarily resolved, the story leads inevitably to an ultimate crisis—the Climax. As the story progresses, there is a rising and falling of tension with each crisis, but an overall *rising tension* as we approach the Climax. The resolution of the Climax is *Plot Point 2*.

In the **End**, the Climax and the loose ends of the story are resolved during the Denouement. Tension rapidly dissipates because it's nearly impossible to sustain a reader's interest very long after the climax. Finish your story and get out.

STORY STRUCTURE DIAGRAM
FANDELYON.COM

BEGINNING

SETUP — 1/4

* THEME EXPRESSED
* INCITING INCIDENT
* CALL TO ADVENTURE
* FATEFUL DECISION

RELUCTANT TO PLAY

MIDDLE
(NO TURNING BACK)

REACTIVE

ADVENTURE
BEGINS

* THRUST INTO NEW WORLD
* EXPLORES NEW WORLD

1/2 — MIDPOINT

THINGS
GET
SERIOUS

* ALL IS LOST
* DARKEST HOUR
* FALSE VICTORY/DEFEAT

FACES THE FACTS

END

PROACTIVE

RESOLUTION — 1/4

* REGROUP
* INTO BATTLE
* RETURN TO NORMAL WORLD
* THEME REVISITED

THE END
(CAN'T STOP THINKING ABOUT IT)

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Questions:
1. What are the types of novel?
2. Speak about the style of modern novels. Compare them with other ones.
3. How the length is shown in novel?
4. Specific features of all types of novel.

Key words and expressions:

prose	novel
types of novel	historical novel
realistic novel	writing a novel
length of a novel	paranormal novel
romantic suspense	inspirational novel
popular fictions	postmodern authors
artistic vision	linguistic turn

Adventure (Picaresque) novel

- being a type of fiction dealing with the episodic adventures of a usually roguish protagonist

-telling a story about the adventures of a usually playful and dishonest character.

In literary criticism, a *Bildungsroman* or **coming-of-age story** is a literary genre that focuses on the psychological and moral growth of the protagonist from youth to adulthood (coming of age), and in which character change is thus extremely important. A *Bildungsroman* tells about the growing up or coming of age of a sensitive person who is looking for answers and experience.

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Psychological novel

- work of fiction in which the thoughts, feelings, and motivations of the characters are of equal or greater interest than is the external action of the narrative.

Historical novel

-is a literary genre in which true and fictional actions takes place in the past. The term refers in particular to long prose narratives. The setting is drawn from history, and often contains historical persons.

GLOSSARY

Abecedarius – An acrostic where the first letter of every word or verse follows the order of the alphabet. For example, in the sentence *A Bear Climbed Down*, the first letter of every word is in alphabetical order: A, B, C, D.

Allegory - A story or picture with two or more different meanings–a literal meaning and one or more symbolic meanings. The setting, characters, and things that happen inside an allegory are symbols for ideas or qualities.

Alliteration - The repeating of consonant sounds. The repetition can be put side by side (for example, *"sleepy sun sank slowly over the sea").*

Allusion - A short mention of a famous historical or literary person or event.

Analogy - New words, ideas, or pronunciations become like the pattern of older or more familiar ones. Comparing two different things. The purpose of an analogy is to describe something unfamiliar or new with something that is more familiar.

Antagonist - The character who the main character has the most conflict with. The antagonist is not always a person or animal, however: for example, the main character could have the most conflict against nature.

Anecdote - A short and humorous (funny) story about a real event or person.

Antihero - A protagonist who does not have many heroic qualities. For example, Tom Jones in Henry Fielding's book *Tom Jones* is an antihero. Sometimes antagonists who are surprisingly likable are called antiheroes, too.

Archetype - The good example, pattern, or model of a type or group. All other things of the same kind are made from this.

Aside - In a play, an aside is a speech that the actor says in a way that the other characters are supposed not to hear it. It usually shows the person's inner thoughts.

Autobiography - A form of nonfiction. In an autobiography, a person tells his or her own life story. For example, Benjamin Franklin wrote his own famous autobiography.

Audience - A group of people that experience a work of art or literature.

Ballad - A song or poem that tells a story in short stanzas and repeated simple words.

Bard - A poet hired by a patron such as a ruler or nobleman to write or sing about the patron's ancestors and to praise the patron's own works.

Biography - A form of nonfiction in which a writer tells the life story of a different person.

Blank verse - Poetry that does not rhyme. Most of Shakespeare's plays are in blank verse. Milton's *Paradise Lost* is also written in blank verse.

Carpe Diem - Latin expression which means "seize the day". Literary works with a carpe diem theme are about enjoying life and not worrying about dying.

Character - A person or an animal who is part of the action of a literary work. The *main character* is the one the work focuses on. The person with whom the main character has the most conflict is the *antagonist*. He is the enemy of the main character, who is usually called a *protagonist*.

Conflict - A struggle between two forces against each other. It can be internal or external. When a conflict happens inside a character, it is called *internal conflict*. For example, in Charlotte Brontë's novel *Jane Eyre*, Jane is asking herself whether she should live with Mr. Rochester, whom she loves, or if she should go away. An *external conflict* is usually a conflict that is easy to see, happening between the protagonist and antagonist. Conflict is one of the most important elements of narrative literature.

Contradiction - Two statements that do not seem to agree with one another. "I heard a soundless shout" is a contradiction.

Crisis or climax - The moment or event in the plot where the conflict is most directly addressed. Here, the main character usually "wins" or "loses". After the climax, there is a *denouement* (falling action).

Denotation - The real, direct meaning of a word, like a "dictionary definition". For example, the word "dog" *denotes* a mammal from the family Canidae with four legs that is often kept as a pet.
Dialectic - Looking at and thinking about opinions or ideas logically, often by questions and answers.

Drama - A story written to be performed by actors. The person who writes the play writes dialogue for the characters to speak and directions for costumes, lighting, setting, and the character's movements.

Dramatic monologue - A poem or speech in which an imaginary character speaks to a silent listener.

Elegy - A solemn, formal poem about death, often for a dead person or thing. It often begins with "In Memory of..."

Epic poetry - An epic is a long narrative poem. The subject is usually serious, like something that was an important influence to a culture or nation.

Epigraph - A sentence, quotation, or poem that is put at the beginning of a written work.

Epilogue - A piece of writing at the end of a work of literature, especially in drama. It is usually different from the whole work and is used to end it.

Essay - A short nonfiction work about a special subject from the writer's point of view. *Essay* comes from the Old French word *essai*, meaning "a trial, try, or attempt".

Idyll - A short poem about simple everyday life, sometimes written in a pastoral (about shepherd life) or sentimental style.

Imagery - Imagery is strong describing language which helps us use our senses and memory when we read.

Irony - Irony means to say something while meaning a different, contradictory thing.

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