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Lecture 1 Theory of literature

Plan

1. The history of the theory of literature
2. Origin of literary genres

Verbal and artistic works have long accepted merge into three large groups, called literary birth. This is epic, drama and poetry. Although not all created by writers (especially in XX c.) Fits into this triad, it still retains its relevance and credibility in the literature.

In the epic kind of literature (al-oz. Epos — word, speech) organizing principle of the work is the story of the characters (active persons), their lives, actions, mindset, the events in their lives that make up the plot. This is — a chain of verbal messages, or, more simply, the story of what happened before. Narratives have a time gap between speech and conduct of the subject of verbal signs. It (remember Aristotle: the poet says, «about the event as something separate from themselves») is the part and, as a rule, has the grammatical form of the past tense. For narrating (telling) is typical position of a man, recalled had taken place earlier. The distance between the time and the time of the depicted narrative of it is perhaps the most significant feature of the epic form.

Dramatic works (dr.-gr. drama-action), and the epic, to recreate the event-series behavior of people and their relationships. Like the author of an epic work, the playwright is subject to the «law of the emerging». But a detailed narrative, descriptive image in the drama is missing.

The lyrics (dr.-gr. lyra-musical instrument, the sound of which is sung poetry), front unit of the human condition soznaniya: emotive reflections, volitional impulses, impressions, feelings and aspirations of the non-rational. If the lyrical composition and denoted a series of events (which is not always), it is very sparingly, without any meticulous detail (remember Pushkin's «I remember a wonderful moment ...»).

In literary XX century repeatedly made attempts to supplement the traditional «triad» (epic, lyric, drama) and validate the concept of the fourth (or even fifth, etc.) kind of literature. Beside the three «old» set and a novel (VD Dnipro), and satire (JE Ellsberg, YB Borev), and the script (some film theorists). In this kind of judgment much disputed, but literature does know a group of works that do not fully possess the properties of epic poetry or drama, and even denied them altogether. They rightly called vnerodovymi forms.

On the birth of poetry Socrates says in the third book of Plato's treatise «The State». Therefore, says there could first speak directly to his face, which is a «predominantly dithyrambs» (in fact it is the most important property of the lyrics), and secondly, to build a product in the form of «exchange of speeches» characters, which Do not mix the words of the poet, which is typical of tragedies and comedies (such drama as a kind of poetry), and thirdly, to connect the words with the words of other people belonging to the actors (which is inherent in the epic): «And when he (poet-V.X.) leads foreign language, and when it is in between acting on its behalf, it will be a story. «1 Isolation of Socrates and Plato third, epic kind of poetry (as mixed) is based on the division of the story of what happened without the involvement of the speech of actors (al-oz. Diegesis) and imitation by deeds, actions, spoken words (dr.-gr. mimesis).

Similar judgments about the birth of poetry expressed in the third chapter, «Poetics,» Aristotle. Briefly described here are three ways to follow in poetry (verbal art), which are characteristics of epic poetry and drama, «to imitate the same, and the same may be, describing the event as something separate from himself, as Homer does, or is it that mimics is by itself, without changing your face, or representing all persons depicted as active and energetic» .

In a similar spirit — as the types of relationships proposed («carrier of speech») to the artistic whole — childbirth literature repeatedly considered and later, up to the present. However, in the XIX century. (Initially — in the aesthetics of romanticism) strengthened a different understanding of the epic, lyric and drama, not as verbal art forms, as well as some of intelligible essences, recorded philosophical categories: literary generations are thought of as a type of artistic content. Thus their review has been rejected by the poetics (the doctrine is of literary art.) Thus, Schelling lyrics correlated with infinity and the spirit of freedom, epics — with pure necessity, the drama also saw a kind of synthesis of both: the struggle of freedom.

In the XX century labor literature repeatedly correlated with the various phenomena of psychology (memory, performance, power), linguistics (the first, second, third grammatical person), as well as the category of time (past, present, future).

The division of labor in the literature does not coincide with its division into poetry and prose. In everyday speech lyrical works are often identified with poetry, and epic — with prose. Such usage is incorrect. Each of the literary genres include both poetry (poetry) and prose (nestihotvornye) works. Epic early art was often poetic (epic antiquity, French songs about the exploits, Russian epics and historical

songs, etc.). Epic in its generic basis of works written in verse, often in modern literature («Don Giovanni» John N. Byron, «Eugene Onegin» by Alexander Pushkin, «Who Lives Well in» NA Nekrasov). In a dramatic kind of literature are also used as poetry and prose, sometimes connects in the same work (many of Shakespeare's plays). And the lyrics, for the most poetic, sometimes mundane (think Turgenev's «Poems in Prose»).

In the theory of literary genres there are more serious problems of terminology. The word «epic» («epic»), «dramatic» («drama»), «lyrical» («lyricism») refers not only generic features works, which were discussed, but other properties. Epic called majestic calm, unhurried contemplation of life in its complexity and diversity of the breadth of view of the world and its acceptance as a sort of integrity. In this regard, it is often said the «epic world view», art incarnate in the Homeric poems, and several recent works («War and Peace» Leo Tolstoy). Epic as the ideological and emotional disposition can occur in all sorts of literature — not only in epic (narrative) works, but in the drama («Boris Godunov» by Alexander Pushkin) and lyrics (cycle «On the field of Kulikovo» AA unit). Drama called mentality associated with an intense experience of some controversy, with emotion and anxiety. Finally, the lyricism — is sublime emotions expressed in a speech the author, narrator and characters. Drama and lyricism can also be present in all literary labor. So, full of drama romance LN Tolstoy's «Anna Karenina», a poem, MI Tsvetaeva's «Nostalgia.» Lyricism infused novel IS Turgenev's «Noble Nest» plays AP Chekhov's «Three Sisters» and «The Cherry Orchard», stories and novels Bunin. Epic poetry and drama, so free from the uniquely-rigid attachment to the epic, and dramatic lyricism both types of emotional meaning «sound» works.

Origin of literary genres

Epic poetry and drama were formed in the very early stages of the company, in a primitive syncretic creativity. Origin of literary genres devoted the first three chapters of his «Historical Poetics» AN Veselovsky, one of the largest Russian historians and literary theorists of the XIX century. Scholars have argued that literary labor arose from the ritual chorus of primitive peoples, which can act as a ritual dance games where imitative movements were accompanied by singing — cries of joy or sorrow. Epic, lyric and drama Veselovsky interpreted as evolved from the «protoplasm» ritual «horicheskikh action.»

Exclamations of the most active members of the choir (sang, luminaries) rose lyric-epic songs (cantilenas), which eventually split from the ceremony: «Song lyric-epic character is the first natural evolution of communication and the chorus

Rite.» the original form of the poetry itself was, therefore, lyric-epic song. On the basis of these songs later formed the epic tales. A chorus of cheers as such rose lyrics (originally a group or collective), in time, too, separated from the ceremony. Epic and lyric poetry, so Veselovsky construed as «a consequence of the expansion of the ancient ritual choir.» Drama, the scientist, there was exchange of remarks choir and sang. And it is (in contrast to the epic and lyric) and gained independence, along with the «Save all <...> syncretism» ritual choir and was certain it podobiem.

The theory of the origin of literary genres, advanced Veselovsky, confirmed by many well-known to modern science facts about the life of primitive peoples. This is certainly the origin of the ritual drama performances: dance and pantomime gradually increasingly accompanied by the words of the participants in the ritual. However, in theory Veselovsky not taken into account, that the epic and lyric could be formed and regardless of ritual actions. Thus, the mythological tales on which subsequently strengthened prose legends (saga) and fairy tales, is outside the choir. They are not sung mass ceremony participants, and were told by one of the representatives of the tribe (and probably not in all cases such storytelling was drawn to a large number of people). The lyrics, too, could be formed out of the rite. Lyrical expression occurred in the production (labor) and domestic relations of primitive peoples. There were, thus, different ways of formation of literary genres. And the ritual choir was one of them.

Epos

In the epic kind of literature (al-oz. Epos — word, speech) organizing principle of the work is the story of the characters (active persons), their lives, actions, mindset, the events in their lives that make up the plot. This is — a chain of verbal messages, or, more simply, the story of what happened before. Narratives have a time gap between speech and conduct of the subject of verbal signs. It (remember Aristotle: the poet says, «about the event as something separate from themselves») is the part and, as a rule, has the grammatical form of the past tense. For narrating (telling) is typical position of a man, recalled had taken place earlier. The distance between the time and the time of the depicted narrative of it is perhaps the most significant feature of the epic form.

The word «story» in reference to the literature used in different ways. In a narrow sense — is a detailed designation words what happened once and had a length of time. In a broader sense the narrative also includes a description, ie reconstruction through words something sustainable, stable, or even a still (most

are landscapes, features household conditions, devil-looking characters, their emotional states).

The epic narrative works to connect to it and, as it envelops statements actors — their dialogues and monologues, including internal, actively cooperating with them, explaining them, supplementing and correcting. And literary texts is an alloy of narrative speech and expression characters.

Works full use of the epic kind arsenal of artistic resources available literature, relaxed manner master reality in time and space. They did not know the extent of restrictions text.

Epic can «absorb» in such a quantity of characters, circumstances, events, destiny, detail, which is not available any other branches of literature, or to some other kind of art. In this narrative form helps the deepest penetration into the inner world of man. It is quite a complicated available with a host of features and properties, incomplete and contradictory, are in motion, the formation and development.

These capabilities epic kind of literature are not used in all works. But the word «epic» is strongly linked insight into the artistic reproduction of life in its entirety, to disclose the essence of the era, the scale and monumentality of the creative act. Does not exist (or in the field of literary art or beyond) group of art works, which would have easily penetrated both in depth of the human mind and the breadth of human existence, as do the stories, novels, epic.

epos character essay literature

Drama

Dramatic works (dr.-gr. drama-action), and the epic, to recreate the event-series behavior of people and their relationships. Like the author of an epic work, the playwright is subject to the «law of the emerging». But a detailed narrative, descriptive image in the drama is missing. Actually the author's speech here Auxiliary and sporadic. These are lists of characters, sometimes accompanied by a brief performance, marking the time and place of action, and a description of the situation at the start of stage acts and scenes, as well as comments to individual characters and remarks indicate their movements, gestures, facial expressions, intonation (remarks). All this is a by-product of the dramatic text. The basic text of it — is a chain of statements characters, their remarks and monologues.

Hence a certain limited artistic possibilities of drama. Playwright uses only part of the subject-visual tools that are available to the creator of a novel or epic novel or story. And the character of the actors in the drama are revealed with less freedom and fullness than epic. «AMD I <...> perceive — noticed Mann — as art and feel of the silhouette only tell a person as a volume, solid, real and plastic image» [["https://referat.bookap.info"](https://referat.bookap.info), 9].

However, the author of the play, there are significant benefits to the creators of novels. One depicted in the drama of the moment Adheres to the next, the next. Time played playwright events for 'scenic episode does not shrink or stretch, the characters of the drama are exchanged remarks without any significant time intervals, and their insights, as noted by KS Stanislavsky, are solid, continuous line. If using the narrative action is embodied as something past, the chain of dialogues and monologues in drama creates an illusion now. Life here as it says on their own behalf: between what is represented, and the reader is no mediator-narrator. The action of the drama recreated with maximum immediacy. If it occurs before the reader's eyes. «All forms of narrative, wrote Schiller — carry this in the past, all the past drama make this» .

Drama focuses on the requirements stage. The theater — the art public, mass. Performance directly affects many people seem to merge together in response to commit to them. Purpose of Drama, according to Pushkin — to act on set, take his curiosity «and for this capture» true passion": «Drama was born in the area and was a popular amusement. The people, like children, need entertaining, action. Drama is it unusual, strange incidents. People demand thrills. Laughter, pity and terror are the three strings of our imagination, a stunning dramatic art». Particularly close ties associated with a dramatic kind of literature comic sphere, for theater reinforces and developed in close connection with mass celebrations, in an atmosphere of fun and games. «

The lyrics (dr.-gr. lyra-musical instrument, the sound of which is sung poetry), front unit of the human condition soznaniya: emotive reflections, (308) volitional impulses, impressions, feelings and aspirations of the non-rational. If the lyrical composition and denoted a series of events (which is not always), it is very sparingly, without any meticulous detail (remember Pushkin's «I remember a wonderful moment ...»). «Lyrics, wrote F. Schlegel, always represents only itself a certain state, for example, the impulse of wonder, a flash of anger, pain, joy, and so on — a kind of whole, the property is not an integer. It should be a sense of unity. This view of the subject of the lyrical poetry of modernity naukoj.

Lyrical experience is presented as belonging to the speaker (the carrier of speech). It is not so much indicated by the words (in the case private), but with the maximum energy is expressed. The lyrics (and only there), the system of artistic means entirely subject to disclosure whole movement of the human soul.

Telling lyric experience significantly different from the immediate life of emotions, where there are, and often dominated by amorphous, unintelligible chaos.

The lyrics are not closed in the inner life of people, their psychology as such. It always attracts a mental state, which marked focus on the outer man (309) reality. Therefore, lyric poetry is the art, not only the development of states of consciousness (which, as persistently says G. Pospelov, it is a primary, principal, dominiruyuschim), but also of life.

The relationship between the lyrical hero and the author (poet) recognized literary scholars in different ways. From the traditional concept of oneness, indissolubility, the identity of the carrier's lyrical voice and going back to Aristotle and, in our view, has serious reasons are quite different opinions of many scientists in the XX., Particularly MM Bakhtin, who saw in the lyrics of a complex system of relationships between author and character, «I» and the «other», and spoke of the constant presence of her choral nachala¹. This idea turned SN Broitman. He says that for lyrical poetry (especially close to us ages) is not characteristic «monosubektnost» and «intersubjectivity», ie Capturing interacting soznaniy.

These scientific innovations, however, does not shake the familiar concepts of openness authorial presence in his lyrical works of important properties, which is traditionally termed «subjectivity.» «He (the lyrical poet.-V.H.), wrote Hegel — can look within himself to encourage creativity and content, stopping domestic situations, conditions, experiences and passions of his heart and spirit. Here the man himself in his subjective inner life becomes a work of art, while the epic poet of the contents are different from the hero himself, his exploits and accidents happen to him.

Childbirth literature are not separated from each other by an impenetrable wall. Along with the works, of course, and wholly-owned by one of the literary genres, there are those that combine the properties of any two generic forms — «dvuhrodovye education» (an expression Corman BO). On products and groups belonging to two genera of literature, for XIX-XX centuries. said repeatedly. Thus, Schelling described the novel as «the combination of the epic with the drama». Have been detected at the start of the epic drama by Alexander Ostrovsky. As described his epic plays by B. Brecht. For works of M. Maeterlinck and Blok

entrenched term «lyrical drama.» Deeply rooted in the literary art lyric-epic, which includes the lyric-epic poem (I will establish in the literature since the Romantic era), ballads (with folk roots), the so-called lyrical prose (usually autobiographical), works in which the narrative events «connected» to the lyrical digressions, for example, in «Don Juan,» Byron and «Eugene Onegin» by Pushkin.

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First, it sketches. The focus is here on the external reality, which gives some ground literary critics to put them in a series of epic genre. However, in the event-series and essays properly organizing narrative of no importance: the dominant descriptions, often accompanied by arguments. Such are the «Polecat and Kalinych» of Turgenev's «Sketches», some of the works of GI Assumption and MM Prishvin.

Second, the so-called literature «stream of consciousness», which is dominated not narrative flow of events, and endless chain of impressions, memories, spiritual movements carrier speech. Here consciousness often appears disordered, chaotic, as it appropriates and consumes the world: the reality is «covered with a» chaos of her contemplation, peace-placed in soznanie⁴. Such properties are the works of M. Proust, Joyce, Andrew White. Later in this form by representatives of the «new novel» in France (M. Byutor, N. Sarraute).

Finally, the traditional triad strongly fits essays, the now highly influential area of literary creativity. At the root of the essay — the world-famous «Experiments» («Essays») M. Montaigne. Esseistskaya form — is ease-free compound summarizing reports of isolated facts, descriptions of reality, and (most importantly) thinking about it. The thoughts expressed in the form of esseistskoy usually not exhaustive treatment of the subject, it is subject to very different judgments. Essays tends to syncretism: the beginning of the actual art is easily connected with journalistic and philosophical.

By thinking M.N. Epstein, the basis of essays is a special concept of the individual — not as a carrier of knowledge and opinions. Her vocation — not ready to proclaim the truth, and to cleave hardened, false integrity, defend free thought, stretching from the centralization of meaning: it is a «person of becoming

sopreyvyanie word.» Relativistic concept of essays the author gives a very high status: it is «an internal culture of a new engine time», the center features «sverhhudozhestvennogo generalizations» .

Original experience of separation of the two series of concepts (epic, epic, etc.) in the middle of this century has made the German scientist E. Steiger. In his paper «The basic concepts of poetics,» he described the epic, lyric, dramatic style as a phenomenon (type key — Tonart), linking them (respectively) with concepts such as performance, memory, voltage. And claimed that every literary work (no matter whether it has the external form of epic poetry or drama) combines these three elements: «I have not figured out the lyrical and dramatic, if I connect them with poetry and drama»

The approach of the narrator with any of the characters commonly used quasi-direct speech, so that the voice of the character narrating and merge together. Combining the perspectives of the narrator and the characters in the literature of XIX-XX centuries. due to the increased interest in the artistic originality of the inner world of people, and most importantly, the understanding of life as a combination of unlike one another relationship to reality, qualitatively different outlook and values.

In the last century (up to the XVIII century) drama not only competes with the epic, but often become the leading form of artistic reproduction of life in space and time. There are a number of reasons. First, the huge role played by theater, available (in contrast to the manuscripts and printed books), the broadest segments of society. Secondly, the properties of dramatic works (image characters with distinct traits, reproduction of human passions, and the attraction to the grotesque pathos) in «dorealisticheskie» era is quite consistent with the trends and obscheliteraturnogo obschehudozhestvennym.

Although the XIX-XX centuries. Literature has moved to the forefront of social-psychological novel genre epic kind of literature, dramas still owned the place of honor.

It is the fullness of expression of the author subjectively determined identity perception poetry reader, who is actively involved in the emotional atmosphere of the work. Lyrical creativity (and again this is in common with the music, and the choreography) has a top inspiring, infecting force (suggestive). Getting acquainted with the short story, novel or drama, we take the picture with a certain psychological distance, to a certain extent detached. By the will of the authors (and

sometimes on its own) or we accept, however, do not share their mindset, approve or disapprove of their actions, making fun of them or sympathize with them. Another thing is the lyrics. Fully perceive lyrical work — it means imbued mindset poet, enjoy and relive them as being their own, personal, intimate. With condensed poetic formulas lyrical work between author and reader, the exact words of LY Ginsburg, «is set immediately and contact an unmistakable» 1. Feelings of the poet are both our senses. Author and the reader, to some single, indivisible «we.» And this is the special charm of the lyrics.

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Lecture 2 Form and Genre of Literary text

Plan:

1_History of Genres

2_Genres

3_Modern Genre Theory

4_Major forms

A literary genre is a category of literary composition. Genres may be determined by [literary technique](#), [tone](#), [content](#), or even (as in the case of fiction) length. They generally move from more abstract, encompassing classes, which are then further sub-divided into more concrete distinctions. The distinctions between genres and categories are flexible and loosely defined, and even the rules designating genres change over time and are fairly unstable.

Much of current classical literary genres starting with the ideologies of Aristotle as outlined in his famous treatises, [Rhetoric](#) and [Poetics](#). In the treatise Rhetoric, Aristotle arranges rhetorical literary genres into three categories: the [deliberative](#), [forensic](#), and [epideictic](#). He further categorizes genres of poetry in his treatise Poetics, where he also creates three different genre forms: the [epic](#), [tragedy](#), and [comedy](#).

Genres can all be in the form of [prose](#) or [poetry](#). Additionally, a genre such as [satire](#), [allegory](#) or [pastoral](#) might appear in any of the above, not only as a sub-genre (see below), but as a mixture of genres. Finally, they are defined by the general [cultural movement](#) of the [historical period](#) in which they were composed.

Genre should not be confused with age categories, by which literature may be classified as either adult, [young adult](#), or [children's](#). They are also not the same as 'format', such as [graphic novel](#) or picture book subgenre.

History of Genres

Genre ideology began to truly develop with the ideologies and written works of Aristotle, who applied biological concepts to the classification of literary genres.[4] These classifications are mainly discussed in his treatises Rhetoric and Poetics. In these treatises, he outlines rhetorical literary genres as well as prose and poetry genres. In Rhetoric, Aristotle introduces three new rhetorical literary genres: [deliberative](#), [forensic](#), and [epideictic](#). He discusses the goals of the orators in what they hope to accomplish through the use of these rhetorical genres. [3]

In his treatise Poetics, Aristotle discusses three main prose/poetry genres: the [epic](#), [tragedy](#), and [comedy](#). He discusses these genres as chief forms of imitative poetry, noting that they are representations and imitations of human emotions and characteristics. [5]

Genre was further developed by numerous literary critics and scholars. Notably, a scholar by the name of [Northrop Frye](#) published "Anatomy of Criticism," where he theorizes and verbalizes a system of genres. Through the system, he uses a set of

rules to describe the constraints of each genre.[1] In his piece, he defines methodological classifications of the genres of **myth**, **legend**, high mimetic genre, low mimetic genre, **irony**, the **comic**, and the **tragic** through the constitution of "the relation between the hero of the work and ourselves or the laws of nature." [1] He also uses the juxtaposition of the "real" and the "ideal" to categorize the genres of romance (the ideal), irony (the real), comedy (transition from real to ideal), and tragedy (transition from ideal to real). Lastly, he divides genres by the audience they are intended for into: **drama** (performed works), **lyric poetry** (sung works), and **epic poetry** (recited works). [1]

Genres

Modern Genre Theory

The origins of modern genre theory can be linked back to the European Romantic movement in the late eighteenth and early nineteenth centuries, where the concept of genre was scrutinized heavily.[7] The idea that it was possible to ignore genre constraints, and the idea that each literary work was a "genre unto itself"[7] gained popularity. Genre definitions were thought to be "primitive and childish." [7] From that point until the twenty-first century, modern genre theory often sought to dispense of the conventions that have marked the categorization of genres for centuries. However, the twenty-first century has brought a new era in which genre has lost much of the negative connotations associating it with loss of individuality or excess conformity. [7]

Major forms

- **Poetry** (sonnets, haiku, limerick)
- **Prose** (notebook, novel, novella, short story)

Genres

Further information: [List of writing genres](#)



William Shakespeare's statue

Various types of literary works exist, which share specific conventions. **Genres** are often divided into **subgenres**. **Literature** is subdivided into the classic three forms of Ancient Greece, **poetry**, **drama**, and **prose**. Poetry may then be subdivided into the genres of **lyric**, **epic**, and **dramatic**. The lyric includes all the shorter forms of poetry, e.g., **song**, ode, ballad, elegy, sonnet. Dramatic poetry might include **comedy**, **tragedy**, **melodrama**, and mixtures like **tragicomedy**.

The standard division of drama into tragedy and comedy derives from Greek drama. This parsing into subgenres can continue: *comedy* has its own subgenres, including, for example, **comedy of manners**, sentimental comedy, **burlesque comedy**, and satirical comedy.

Often, the criteria used to divide up works into genres are not consistent, and may change constantly, and be subject of argument, change and challenge by both authors and critics. However, even a very loose term like **fiction** ("literature created from the imagination, not presented as fact, though it may be based on a true story or situation") is not universally applied to all fictitious literature, but instead is typically restricted to the use for novel, short story, and novella, but not fables, and is also usually a prose text.

Semi-fiction spans stories that include a substantial amount of non-fiction. It may be the retelling of a true story with only the names changed. The other way around, semi-fiction may also involve fictional events with a semi-fictional character, such as **Jerry Seinfeld**.

Genres may easily be confused with **literary techniques**, but, though only loosely defined, they are not the same; examples are **parody**, **frame story**, **constrained writing**, **stream of consciousness**.

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Major forms

- **Poetry** (sonnets, haiku, limerick)
- **Prose** (notebook, novel, novella, short story)

See also

- **Genre fiction**
- **List of writing genres**

Notes

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