

**THE MINISTRY OF HIGHER AND SECONDARY
EDUCATION
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**INTRODUCTION TO LITERARY CRITICISM
(ADABIYOTSHUNOSLIKKA KIRISH)
*TUTORIAL***

For higher education students of

60111800 – Foreign language and literature (English)

**60112600 – Foreign language in Pre-school and Primary school
education
(English)**

**“Durdona”
Bukhara – 2022**

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MAXSUS TA‘LIM VAZIRLIGI**

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АННОТАЦИЯ

Учебное пособие предназначено для преподавателей и студентов высших учебных заведений по направлению 60111800 - Иностранный язык и литература (английский), 60112600- Иностранный язык (английский) в дошкольном образовании. В данном учебном пособии представлена важная информация о предмете, основных понятиях, целях и задачах вводного предмета литературоведения, а также о жанрах в литературе, их развитии и анализе образцов литературы разных эпох, литературном анализе, сочетании темы и идеи, структуре литературного произведения, общем описании вопросов, связанных со словом и искусством, языком художественного произведения и анализе на уроках введения в литературоведение.

ANNOTATION

The tutorial is intended for teachers and students of higher educational institutions in the direction 60111800 - Foreign language and literature (English), 60112600 - Foreign language (English) in preschool education. This textbook provides important information about the subject, basic concepts, goals and objectives of the introductory subject of literary studies, as well as about genres in literature, their development and analysis of literature samples from different eras, literary analysis, a combination of theme and idea, the structure of a literary work, a general description of issues related to the word and art, the language of the work of art and analysis in the lessons of introduction to literature.





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Introduction

The President of Uzbekistan Shavkat Mirziyoyev is paying much attention to improve literature, culture and art greatly. As he mentions in his speech “Speaking about the development of the cultural and humanitarian sphere, first of all, it should be noted that this year 12 important documents related to the issues of culture, foreign language and literature were adopted. In order to increase the role and significance of creative unions in the life of the country, to strengthen their material and technical base, the Public Fund for Support of Creative Persons of Uzbekistan has been established”¹.

With the approval of Presidential Decree “On measures for the further development of the higher education system” as of April 20, 2017 № 2909 there have been a lot of improvements and changes in Higher Education System. This gave a way to professionals of this sphere to search for new methods, techniques, create informative and literary sources, using new information technologies and others in education system.

This tutorial is intended to develop students’ knowledge on literature, literary studies, and universal themes in literature throughout the ages in Fiction, Poetry and Drama. Readers have the chance to see how great writers have viewed the same issue at different times and in greatly differing contexts.

This tutorial is divided into four parts:

Unit 1 introduces introduction to literature, literary analysis and idea of the book based on the lectures. It offers an overview of the English literature.

In **Unit 2** seminars, themes for discussion about plot, setting and structure is revealed.

Unit 3 is self study part and book reviews, articles, reports and analysis of the texts can be done independently.

¹Mirziyoyev Sh.M. Critical analysis, strict discipline and order as well as personal responsibility must a daily rule of every official’s daily activities. – T : Tashkent: Uzbekistan. 2017 – P.234.

In the **Glossary of Literary Terms** meanings of literary terms are explained. At the end of each module has an interdisciplinary project which links what you have learned in the module to other subjects and it makes you think about the links between literature and other art forms.

Since the dawn of civilization many men and women have felt a vital need to communicate their thoughts and feelings beyond their immediate circle of a 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 treasury of manuscripts and books. Literature is a piece of writing, despite the passing of the years and centuries still inspire admiration, reflection and emotion in readers. So we hope this tutorial opens a path to formulate comprehensive definition of literature.

LECTURE THEMES

Lecture 1. Introduction to Literature

Plan:

1. *What is literature?*
2. *Theme: understanding the term.*

Key words and expressions:

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

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 of 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?

Tests:

- 1. How we can classify the literature?**
 - a) According to whether it is fiction or non-fiction.
 - b) According to whether it is poetry or prose.
 - c) According to its character description
 - d) Both of A and B
- 2. In what purpose do some writers merely use literature?**
 - a) to teach a lesson to the readers about a certain situation

- b) To earn some money by writing
 - c) They want to have a rest by using literature
 - d) To get a fame
- 3. How many ideas do all genres of literature have?**
- a) One or two main idea
 - b) It is not clear
 - c) So many that is uncountable
 - d) Only one
- 4. What is called the literary theory?**
- a) Critical theory
 - b) Literature
 - c) Main idea
 - d) Theme
- 5. Which one of them is function of literary theory?**
- a) to explain the main idea
 - b) to teach make a sentence
 - c) to explain the meanings of words
 - d) To identify characters

Lecture 2. The structure of a literary work

Plan:

- 1. The plot.*
- 2. Character.*
- 3. Setting.*
- 4. Point of view.*

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	

The list of literature:

1. Введение в литературоведение. Под.ред. Л.В.Чернец. Москва, 2003
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 analyze 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 provide useful 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.

Stream of consciousness is a technique in which the writer lets the reader see the thought processes of a character. When we think, we don't think in sentences, with perfect logic. Our minds jump from place to place with the flimsiest of connections, creating all sorts of images and calling on memories and sensations.

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?

Tests:

- 1. Which literary theory came first?**
 - a) Puritanism
 - b) Native American
 - c) Modernism
 - d) Classicism
- 2. In what elements idea of literary work is divided?**
 - a) author's and objective
 - b) logical and fiction
 - c) objective and abstract
 - d) Real and concrete
- 3. Which content does idea of literary work generalize?**
 - a) semantic, figurative and emotional
 - b) communicative, emotional and objective
 - c) figurative, abstract and objective
 - d) Real and concrete
- 4. Which thing is the key to understand the full effect of a poem?**
 - a) rhythm
 - b) weak word
 - c) Sound
 - d) consonant
- 5. What is literary theory?**
 - a) a part of literature
 - b) a type of art
 - c) a base of theme
 - d) a type of art

Lecture 3. Style, tone, language setting and allegory

Plan :

1. *Style and tone.*
2. *Language.*
3. *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

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.

Style, Tone and Language

The "*tone*" of a story or novel is the author's attitude toward the protagonist. The tone can often be identified at the beginning of the story, but spreads across the tips. Knowing the author's attitude towards the protagonist is very important for the reader because it helps us understand which characters we should believe in and identify them, and so we can accept the author's attitude. This will help define the topic.

Note the author's choice of words and details to determine the tone. For example, at the beginning of Sherman Alexei's novel "Reservation Blues," we meet Thomas because he meets a stranger in the armor (yes, that means "the same Thomas you met in Phoenix, Arizona"):

Thomas wanted to know more about Mr., but he was so polite and traditional that he refused to ask the black man personal questions at the beginning of the relationship and was upset. Traditional speakers believe in rules of conduct that are not included in any book and are forgotten by many tribes. For thousands of years, the Spokans have been feasting, dancing, talking, and loving each other in a certain way. Most Indians no longer follow these rules, but Thomas did.

This passage tells you a lot about Thomas, and the author's choice of words reveals his attitude toward Thomas. For example, Alexei Thomas does not say that he was "afraid" to ask a person a question; he says that Thomas "refused to offend him ..." This means a deliberate choice based on a number of principles. This decision by Thomas also informs that there is a conflict between the people in Thomas's reserve and which side Thomas is on.

In the previous paragraph, Thomas described:

Although the Spokans are a mostly light-skinned tribe, Thomas is painted dark brown like a black man. Wrapped in long, black hair, he looked like an old salmon fisherman: short muscular legs for the center of gravity, a long body, and arms to throw a spear. Thirty-two days later, he was eight years old and had a slightly protruding abdomen, which may have been eighty. However, he was not ugly, as if separated by loneliness, as if some red L had been tattooed on his forehead.

This description tells you that Thomas met a black man, whom we express in a collection of traditions and difficult choices; and the phrase "he looked like an old salmon fisherman" tells you that Thomas is associated with traditions from the past. The description of his body allows us to see that his power is based on physicality and tradition, and that this power sets him apart from other people. The

phrase "He was not ugly, but ..." expresses the author's sympathy for him, and we must take his faith seriously.

Style

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

Ernest 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 dialogue are short and clipped:

"Last week he tried to commit suicide," one waiter said.

"Why?"

"He was in despair."

"What about?"

"Nothing."

"How do you know it was nothing?"

"He has plenty of money."

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; and the narrator is "We," the people of the town:

When Miss Emily Grierson died, our whole town went to her funeral: the men through a sort of respectful affection for a fallen monument, the women mostly out of curiosity to see the inside of her

house, which no one save an old manservant--a combined gardener and cook--had seen in at least ten years.

As you can see, style and tone are closely connected.

Symbol

Another tool that writers use to create a thesis is symbolism. “Rimz” is something that literally means more than just meaning. For example, a rose usually signifies love; a sign of the skull and transverse bones means poison.

Most of the characters in the literature are not so simple; they usually “don’t support” any idea. Instead, they suggest or point to an idea or draw attention. They can mean several things and they can be interpreted in different ways by different readers.

One of the protagonists in John Nichols’ novel *The Battle of Milagro Binfield*, the old man sees an angel. But this is not your usual angel. It’s old, battered, rough, curly coyote, wing broken and halo crooked. And he openly says he is angry that he was assigned to protect these people in this small town.

Now John Nichols could have created a beautiful, white-robed angel with a bright halo, but he chose it. What does Nichols mean by city dwellers? What qualities and qualities do coyotes have that they can be like city dwellers? Coyotes are rubbish; they can survive anywhere; they may not be beautiful, but they are very smart; and they are tough, cunning, and creative. You can see what Nicole means about the townspeople.

In the stories that you've read, there are lots of symbols: the light and the shadows in “A Clean, Well-Lighted Place,” the house in “How to Talk to Girls at Parties,” the eye in “The Tell-Tale Heart,” and many more.

Characters can be symbolic, too: Miss Emily, in “A Rose For Emily,” represents a rapidly fading way of life; Homer Barron represents the new century and its new ways.

An action can be symbolic: when Lt. Cross destroys Martha's letters in “The Things They Carried,” he is symbolically letting go of

his dreams of love and a normal life; he is acknowledging that that isn't possible any longer.

Look for links to duplicate objects to find characters; carefully consider references to objects that are not necessary for the story (Miss Emily's invisible, congested hour is mentioned twice, for example, if it is absolutely irrelevant to the plot). Characters are often found at the beginning or end of a story or form part of a title. And don't miss the descriptions: there are often characters to be found.

Allegory

Allegory is a story with two levels of meaning, one literal and the other symbolic. Each event, character, or object represents a single thought. The medieval play "Every Man" is an allegory: its protagonists are called by names like relatives and good deeds, and they signify good and evil. The game isn't entirely vague; it is designed to teach a clear lesson to its listeners.

"Fable" is a type of allegory, only the heroes are animals with human characteristics. As in the allegory, there is a clear morality. The most famous legends belong to Aesop, and each of them has a moral meaning that is clearly expressed at the end.

The following tales by James Turber are funny, but still aimed at expressing a strong opinion. It was published after World War II.

The Rabbits Who Caused All the Trouble

Within the memory of the youngest child there was a family of rabbits who lived near a pack of wolves. The wolves announced that they did not like the way the rabbits were living. (The wolves were crazy about the way they themselves were living, because it was the only way to live.) One night several wolves were killed in an earthquake and this was blamed on the rabbits, for it is well known that rabbits pound on the ground with their hind legs and cause earthquakes. On another night one of the wolves was killed by a bolt of lightning and this was also blamed on the rabbits, for it is well known that lettuce-eaters cause lightning. The wolves threatened to civilize the rabbits if they didn't behave, and the rabbits decided to run away to a desert island. But the other animals, who lived at a great

distance, shamed them, saying, "You must stay where you are and be brave. This is no world for escapists. If the wolves attack you, we will come to your aid, in all probability." So the rabbits continued to live near the wolves and one day there was a terrible flood which drowned a great many wolves. This was blamed on the rabbits, for it is well known that carrot-nibblers with long ears cause floods. The wolves descended on the rabbits, for their own good, and imprisoned them in a dark cave, for their own protection.

When nothing was heard about the rabbits for some weeks, the other animals demanded to know what had happened to them. The wolves replied that the rabbits had been eaten and since they had been eaten the affair was a purely internal matter. But the other animals warned that they might possibly unite against the wolves unless some reason was given for the destruction of the rabbits. So the wolves gave them one. "They were trying to escape," said the wolves, "and, as you know, this is no world for escapists."

Moral: Run, don't walk, to the nearest desert island.

Thurber is obviously criticizing the United States and other European countries who failed to help the Jews when Hitler began persecuting them. The wolves are the Nazis, the rabbits are the Jews, and the other animals are the other countries.

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?

Tests:

1. Greek slave is said to be front liner in the use of allegory. His line of stories explored what type of Allegories?

- a) Fable
- b) Pun
- c) Parody

- d) oxymoron
2. The book "The beggars strike" is an allegory of all of the following except...?
- a) Politics
 - b) Social stratification
 - c) Religion
 - d) Tragedy of people
3. Where is the oldest work of allegory is reportedly contained?
- a) New Testament
 - b) Old Testament
 - c) Song of Solomon
 - d) The Chrysalids
4. Which figure of speech is often used to compare allegories?
- a) Metaphor
 - b) Alliteration
 - c) Simile
 - d) oxymoron
5. William Golding in "The Lord of the Flies" tries to allegorize all of the following in work except?
- a) Finding one's purpose
 - b) The gradual break down of law and order
 - c) The human lust to put himself above others
 - d) Breaking the rules

Lecture 4. Literary genres

Plan:

1. *Types of literary genres.*
2. *Poetry.*
3. *Drama.*

Key words and expressions:

prose	novel
types of genre	fable
speech	fairy tale
essay	fantasy
short story	fiction
realistic fiction	scientific fiction
poetry	tall tale

The list of literature:

1. Todorov, Tzvetan; Howard, Richard (1976). "The Fantastic: A Structural Approach to a Literary Genre". *The Slavic and East European Journal*. 20 (2):186–189. doi:10.2307/305826. JSTOR 305826. Retrieved 2021-04-17 – via JSTOR.
2. Delaney Denis and others. *Fields of vision*. Volume 1. Longman, 2003
3. Sosnovskaya V.B. *Analytical reading*. Moscow, 1974.
4. Хазагеров Г.Г., Лобанов И.Б. *Основы теории литературы*. Ростов-на-Дону, из-во «Феникс», 2009.

It seems like there is an infinite amount of genres in literature, but in reality, there are actually many sub-genres. These sub-genres stem from the three primary forms of literature: Poetry, Drama, and Prose. Students will typically encounter these forms of literature for most of what they read and write about in school, so it's important for students to be able to recognize them and know their key characteristics.

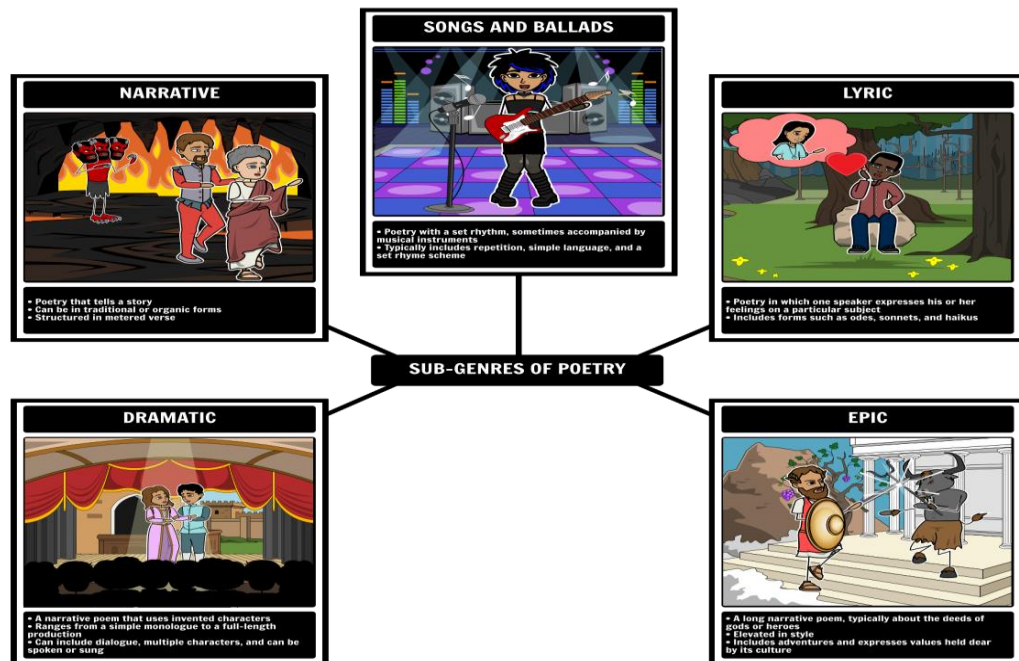
Poetry

Poetry is the most intense form of writing. It allows a writer to express his or her deepest emotions and thoughts in a very personal way. It relies heavily on figurative language, rhythm, and imagery to relay its message to readers.

Primary Sub-Genres of Poetry

- Songs and Ballads

- Lyric
- Epic
- Dramatic
- Narrative

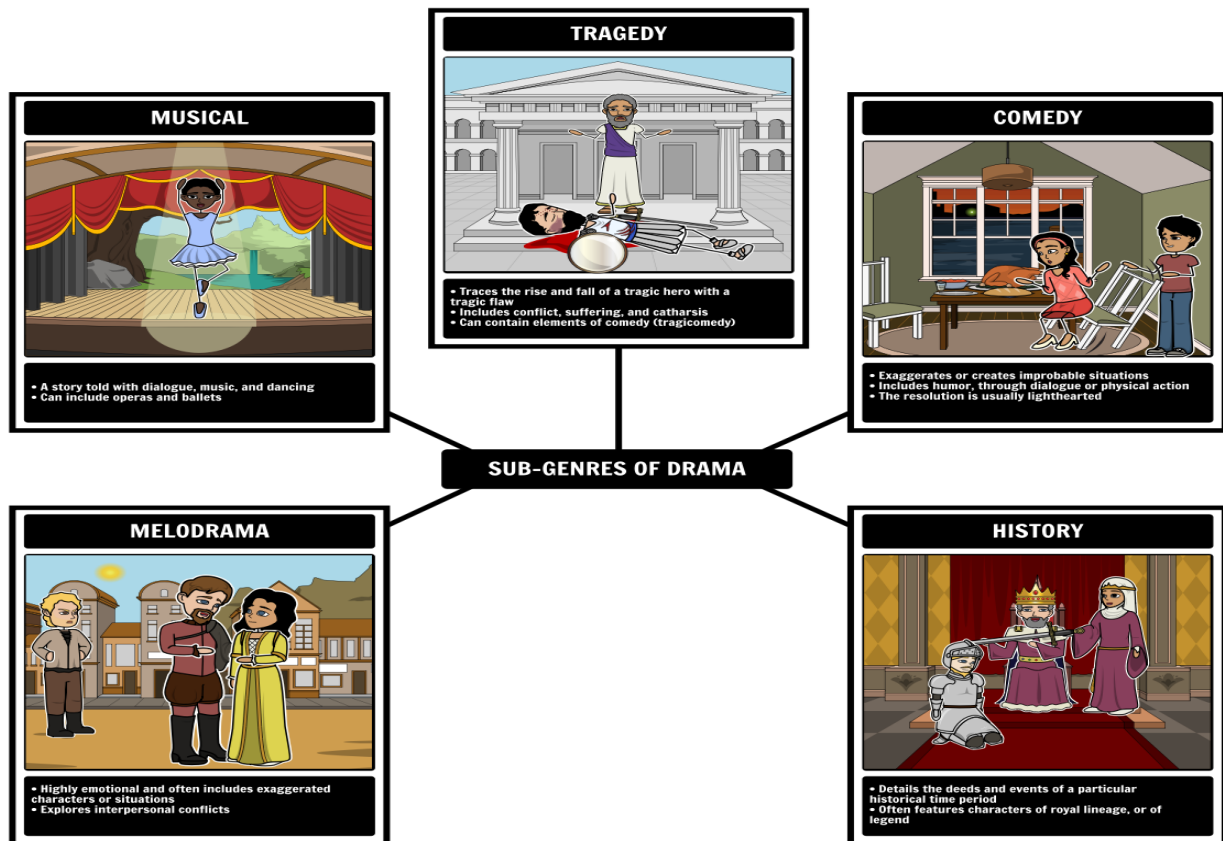


Drama

Drama is a literary work written to be performed in front of an audience. It contains dialogue, and actors impersonate the characters. It is usually divided into acts or scenes, and relies on props or imaginative dialogue to create a visual experience for the audience.

Primary Sub-Genres of Drama

- Tragedy
- Comedy
- History
- Melodrama
- Musical



Prose

Prose is the most common form of writing. It is not restricted by rhythm or dialogue, and it most closely resembles everyday speech. It is usually straightforward, and may utilize figurative language, dialogue, characters, and imagery.

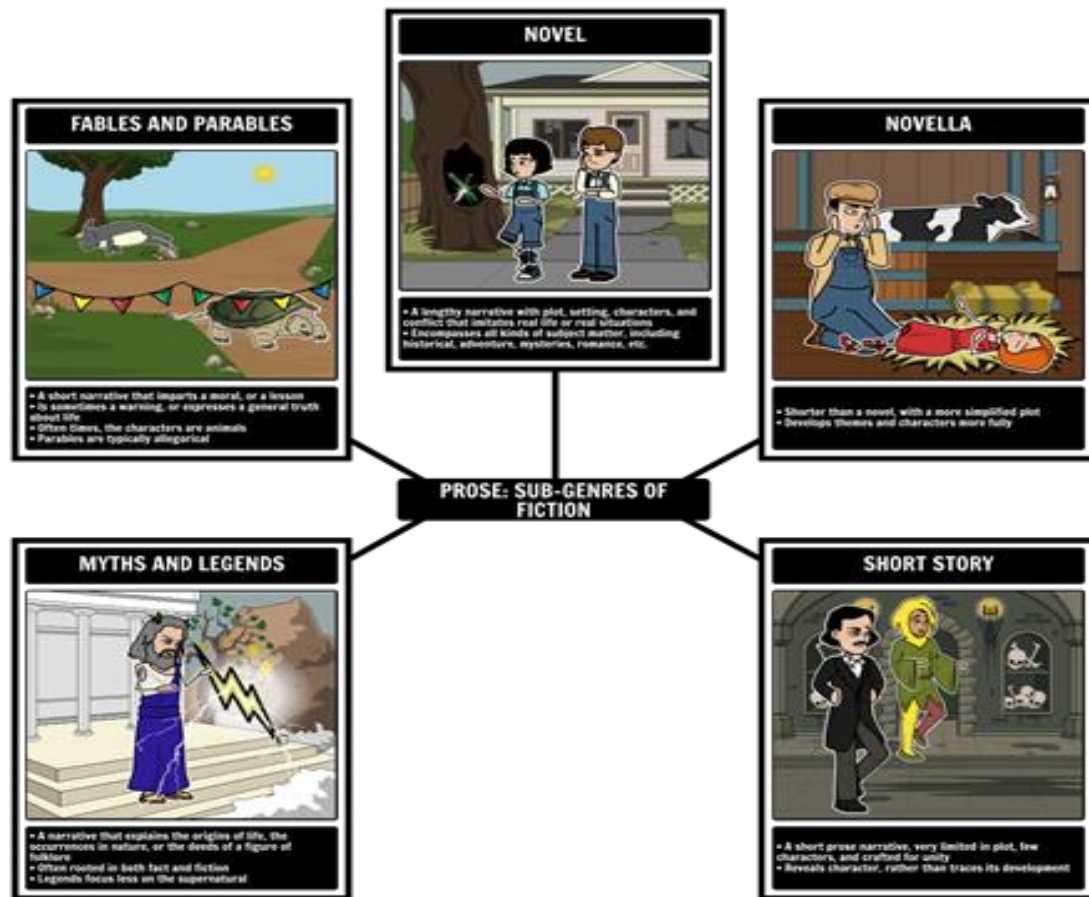
Prose writing is often divided into two primary categories:

a) fiction

Fiction is narrative writing that originates from the author's imagination. It is designed to entertain, but it can also inspire, inform, or persuade.

Primary Sub-Genres of Fiction

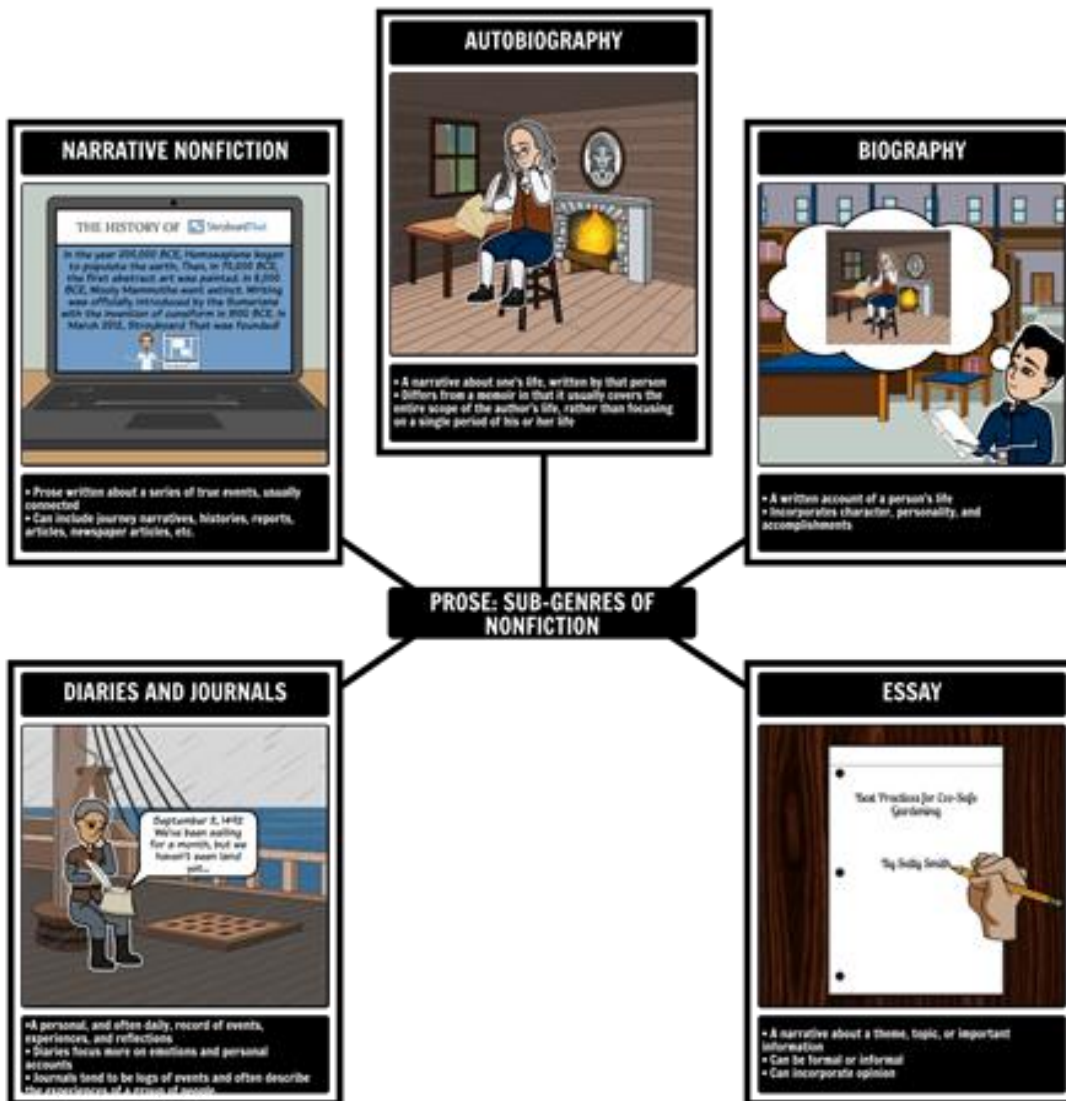
- Novel
- Novella
- Short Story
- Myths and Legends
- Fables
- Nonfiction



Nonfiction is writing that is based on true events, people, places, and facts. It is designed to inform, and sometimes to entertain.

Primary Sub-Genres of Nonfiction

- Autobiography
- Biography
- Essay
- Diaries and Journals
- Narrative Nonfiction



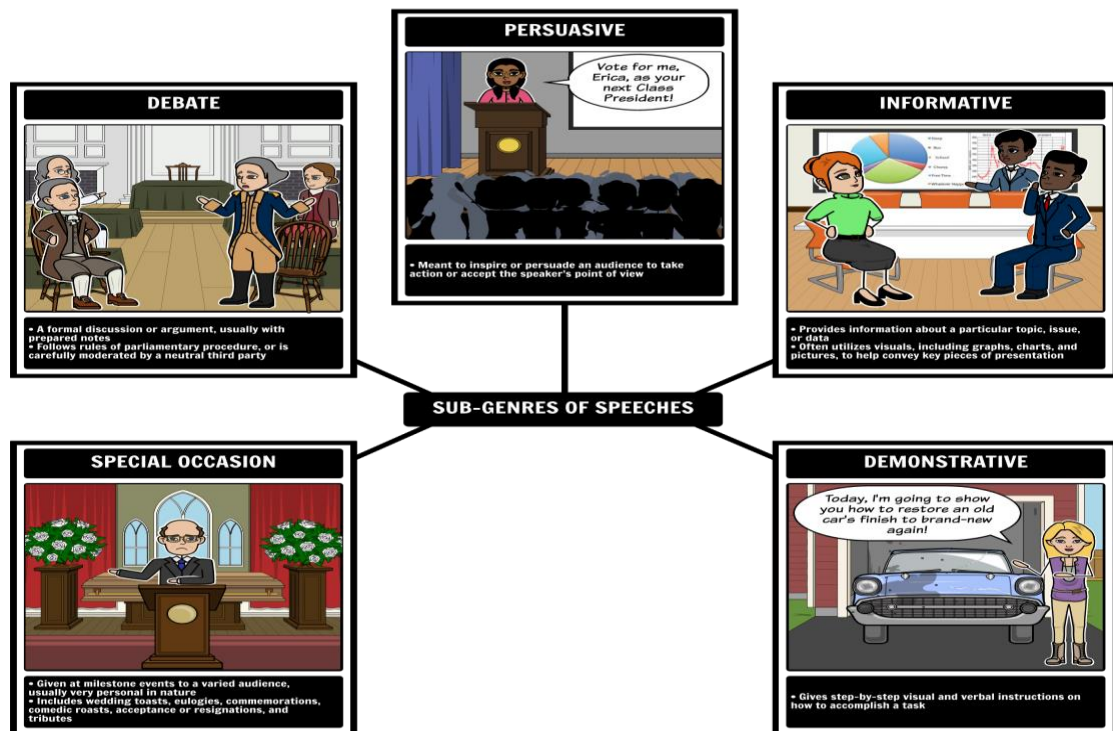
A Note About Speeches...

While not one of the primary genres of literature, speeches are important historical documents or moments and literature, and they don't always fit neatly into one of the three primary genre categories. A speech is a formal address given to an audience. Speeches can be found in prose, drama, and poetry, and their primary goals are to persuade, inform, demonstrate, or entertain a reader, an audience, or other characters. They can also be used in nonfiction or fiction, depending on their purpose and use.

Primary Speech Forms

- Persuasive
- Informational

- Demonstrative
- Special Occasion
- Debate



Drama	Stories composed in verse or prose, usually for theatrical performance, where conflicts and emotion are expressed through dialogue and action.
Fable	Narration demonstrating a useful truth, especially in which animals speak as humans; legendary, supernatural tale.
Fairy Tale	Story about fairies or other magical creatures, usually for children.
Fantasy	Fiction with strange or other worldly settings or characters; fiction which invites suspension of reality.
Fiction	Narrative literary works whose content is produced by the imagination and is not necessarily based on fact.
Fiction in Verse	Full-length novels with plot, subplot(s),

	theme(s), major and minor characters, in which the narrative is presented in (usually blank) verse form.
Folklore	The songs, stories, myths, and proverbs of a people or "folk" as handed down by word of mouth.
Historical Fiction	Story with fictional characters and events in a historical setting.
Horror	Fiction in which events evoke a feeling of dread in both the characters and the reader.
Humor	Fiction full of fun, fancy, and excitement, meant to entertain; but can be contained in all genres.
Legend	Story, sometimes of a national or folk hero, which has a basis in fact but also includes imaginative material.
Mystery	Fiction dealing with the solution of a crime or the unraveling of secrets.
Mythology	Legend or traditional narrative, often based in part on historical events, that reveals human behavior and natural phenomena by its symbolism; often pertaining to the actions of the gods.
Poetry	Verse and rhythmic writing with imagery that creates emotional responses.
Realistic Fiction	Story that can actually happen and is true to life.
Science Fiction	Story based on impact of actual, imagined, or potential science, usually set in the future or on other planets.
Short Story	Fiction of such brevity that it supports no subplots.
Tall Tale	Humorous story with blatant exaggerations, swaggering heroes who do the impossible with nonchalance.

All Nonfiction	<i>Biography/Autobiography</i> Narrative of a person's life, a true story about a real person.
Essay	A short literary composition that reflects the author's outlook or point.
Narrative Nonfiction	Factual information presented in a format which tells a story.
Nonfiction	Informational text dealing with an actual, real-life subject.
Speech	Public address or discourse.

Questions:

1. What are the types of genres?
2. Speak about the genre of drama.
3. Specific features of all types of genres.

Tests:

1. A selection that provides factual information about people, things, places, events, etc.
 - a) biography
 - b) fiction
 - c) expository
 - d) persuasive
2. A made up story that happened during World War II, about a family that lived in Hawaii during the bombing of Pearl Harbor.
 - a) realistic fiction
 - b) historical fiction
 - c) fantasy
3. A made up story about a boy that did everything he could to end world hunger.
 - a) realistic fiction
 - b) historical fiction
 - c) fantasy

4. A non-fiction book about George Bush, written by George Bush.
a) autobiography
b) biography
c) myth
5. A story about a guy that roped a Tornado and rode it all across the United States.
a) myth
b) realistic fiction
c) folk tale

Lecture 5. Understanding the novel

Plan:

- 1. The novel.*
- 2. The style of the work.*
- 3. The structure.*

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

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 literary prose. The genre has historical roots both in the fields of the medieval and early modern

romance 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.

Variations kept the genre alive. From the mid-19th century onwards, when mass literacy grew, adventure became a popular subgenre of fiction. Although not exploited to its fullest, adventure has seen many changes over the years - from being constrained to stories of knights in armor to stories of high-tech espionages. Adventure novels and short stories were popular subjects for Plutopian pulp magazine, which dominated American popular fiction between the Progressive Era and the 1950s. Several pulp magazines such as *Adventure*, *Argosy*, *Blue Book*, *Top-Notch*, and *Short Stories* specialized in this genre. Notable pulp adventure writers included Edgar Rice Burroughs, Talbot Mundy, Theodore Roscoe, Johnston McCulley, Arthur O. Friel, Harold Lamb, Carl Jacobi, George F. Worts, Georges Surdez, H. Bedford-Jones and J. Allan Dunn.

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: ['bɪldʊŋs.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 Greek κωμικός, *kōmikos* "of or pertaining to comedy" from κῶμος, *kōmos* "revel, komos", via the Latin *cōmicus*), often known collectively as **comics**, is a hybrid medium in which illustrations are strongly blended with other types of communicative representations, 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 expands upon the pictures, but sometimes acts 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.

The epistolary novel as a genre became popular in the 18th century in the works of such authors as Samuel Richardson, with his immensely successful novels *Pamela* (1740) and *Clarissa* (1749). In France, there was *Lettres persanes* (1721) by Montesquieu, followed by *Julie, ou la nouvelle Héloïse* (1761) by Jean-Jacques Rousseau, and Laclos' *Les Liaisons dangereuses* (1782), which used the epistolary form to great dramatic effect, because the sequence of events was not always related directly or explicitly. In Germany, there was Johann Wolfgang von Goethe's *Die Leiden des jungen Werthers* (1774) (*The Sorrows of Young Werther*) and Friedrich Hölderlin's *Hyperion*. The first North American novel, *The History of Emily Montague* (1769) by Frances Brooke was written in epistolary form.

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 fictionalizes 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 whodunit), 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 labor relations, as well as on social unrest and the growing antagonism between the rich and the poor in England".

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.

Tests:

1. A refrain is a type of...

- a) novel
- b) short story
- c) drama
- d) ballad

2. Historical novel speaks about

- a) the events created by the author, which are connected with the hero's history
- b) the events that directly concern history and considered as a data
- c) the events which are the result of hero's action
- d) the whole life of a hero

3. the term novel appeared

- a) in the XIX century in Europe
- b) in the XIX century in Greece
- c) in the XX century in Europe
- d) in the XX century in France

4. Adventure novel speaks

- a) about the adventures of a hero
- b) about the life of common people
- c) about the adventures of the author
- d) about the social place of the hero

Lecture 6. Drama and its subgenres. character and staging

Plan:

1. *The drama.*
2. *The characteristics of drama.*
3. *The structure and elements of drama.*

Key words and expressions:

plot	dramatic form
types of drama	scene
tragedy	actors
melodrama	characters

The list of literature:

1. Jabborov A., Musical drama and comedy genres in the works of Uzbek composers, T., 2000. 3. Acting (drama theater and cinema) the art of acting); “The character of the play is moving analysis ”textbook
2. Mahmudova H.A ..- T., 2016. Acting skills in musical theater-G.
3. Maxsudov, D. (2019). The development of transmitted and rational tafsirs. The Light of Islam, 2019(1), 9.

A drama or play is basically a dialogue in which the artistic writing consists of four elements: character, plot, scene, and symbol. Explore the importance of each element and the art behind the dramatic form.

Understanding the drama

A drama or play is an almost written work that is presented only through dialogue. Like a story or a novel, it also has a situation, characters, plot, and even symbolism. However, the way they are presented to the audience is different, because unlike a story or a novel, a play is intended to be performed in front of an audience, not to be read.



Dramatic Form

Plays are not written in paragraphs like a novel or a story. Instead, they are written as dialog strings in script form. In this

example, you can see that August Wilson's *Fence* clearly tells the characters what to say for dialogue. Typically, these scripts are divided into one or more acts or main sections of the game. And each movement is then broken down into smaller units within the scene or movement. Usually a change in setting means a change in action or scene. In this case, I try, Scene 2 and the scene shifts towards Rose.

Act I

Scene 2

The LIGHTS come up on ROSE hanging up clothes.

SHE hums and sings softly to herself.

It is the following morning.

ROSE. (Sings.)

Jesus, be a fence all around me every day

Jesus, I want you to protect me as I travel on my way.

Jesus, be a fence all around me every day.

(TROY enters from the house)

ROSE

Jesus, I want you to protect me

As I travel on my way.

(To TROY.) Morning. You ready for breakfast? I can fix it as soon as I finish hanging up these clothes?

TROY. I got the coffee on. That'll be all right. I'll just drink some of that this morning.

Setting and Staging

In addition to script communication, the script also includes scene directions. Often in italics or in parentheses, these notes help the actors explain the scene to the audience. In this example, when Rose moves from singing to talking directly to Troy, the stage instructions tell her who she is talking to. The audience only sees his turn and directs his comment to Troy.

ACT I

Scene 1

This is an old two-story brick house located in a small alley in a large city neighborhood, with a courtyard in front of the MAXSON

apartment's only entrance. The entrance to the house is led in two or three steps to a wooden porch that needs to be painted. It has recently been added to the house and in its full width there is no fit on the porch. This is a sturdy porch with a flat roof. At one end of the kitchen window that opens to the porch sits one or two chairs of questionable value. On the opposite side is an old-style ice box with a silent guard.

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Characters and Actors

Before the dialogue in the script, the playwright often includes a composition of characters. Usually, each protagonist is listed and given a brief description of the main and minor characters in the story. In this example, Troy is the protagonist and each character is portrayed in relation to him.

Characters

TROY MAXSON

JIM BONO, Troy's friend

ROSE, Troy's wife

LYONS, Troy's oldest son by previous marriage

GABRIEL, Troy's brother

CORY, Troy and Rose's son

RAYNELL, Troy's daughter

This list is usually given to identify the protagonists and the actors who played them as soon as the audience enters a printed play or program. Of course, the biggest difference between the characters in the prose and the characters in the drama is that the characters in the

drama are portrayed by real people, actors. Players are selected based on their physical and verbal abilities in interpreting the character. Sometimes it's important for an actor to have certain physical characteristics, such as red hair or full nature, because that's an important aspect of the game.

Plot

The plot structure of the work is not much different from prose. There is exposure, upward movement, peak point, downward movement and resolution.

On the show "Fences," Troy Maxsson explains that despite cheating on his wife, Rose, he is an uncle who loves his family. The main controversy arises when Troy's son, Corey, wants to go to college on a football scholarship, but Troy doesn't want him to go because he's afraid of discrimination, as he did when he played baseball. In high motion, Troy goes to Corey's coach and tells him that Corey can no longer play football. Corey accuses Troy of jealousy. Troy's relationship with Alberta emerges when he becomes pregnant.

Questions:

1. What are the types of drama?
2. Speak about the tragedy.
3. Specific features of all types of drama.

Tests:

1. What is the main object in drama?

- a) action
- b) lyrics
- c) tone
- d) composition

2. Who did produce the drama of IRON Woman?

- a) Sharof Boshbekov
- b) A .Obidov
- c) N. Komilov
- d) A.Mukhtor

3. How long does drama continue in general?

- a) 2.5-3 hours
- b) 5hours
- c) 10 hours
- d) 12 hours

4. In drama the plot isn't as quiet as...

- a) ephos
- b) melodrama
- c) lyrics
- d) prose

5. enhances dramatic character and stimulates event development.

- a) conflict
- b) climax
- c) falling action
- d) composition

Lecture 7. Understanding poetry. Lyric genre and its subgenres

Plan:

1.What is the poetry?

2.Lyric style.

3.The characteristics of lyric genre and its subgenres.

Key words and expressions:

intention

poems

imagery

poetry

metrics

modern novels

critical apparatus

descriptive poems

narrative poems

understanding poetry

The list of literature:

1. Robert Penn Warren biographical sketch at the Academy of American Poets Web site, accessed January 25, 2007
2. Bohner, Charles, "Robert Penn Warren's Life and Career", accessed February 6, 2007
3. Silliman, Ron, "The Desert Modernism", article in The Electronic Poetry Review, accessed February 6, 2007

“Understanding Poetry” is an American College textbook and an anthology of poetry created by Klet Brooks and Robert Penn Warren, first published in 1938. The book was influenced by New Criticism, and in 1976 its fourth edition was published.

The textbook "had a great influence on the study of poetry at the college level in America ..." The Intercollegiate Studies Institute included the book in the "Fifty Books of the Century."

Understanding Poetry, according to an article on the website of modern American poetry, "codified many of the new critical ideas into a consistent approach to literary study. Their book and the accompanying "Understanding Fiction" led to teaching, the emergence of many imitators who dominated the literature and English departments in the universities in the 1960s."

Critics of the textbook's approach to poetry have also acknowledged the scale and impact of the volume. The poet Ron Silliman called it "the hegemonic poetry textbook of the time."

According to Warren's obituary in The New York Times: "The understanding of poetry and fiction he wrote with Mr. Brooks taught the whole generation to read literature and helped dominate the 'New Criticism' in the decade around World War II; an approach in which he assessed the work used as an autonomous, structured and artifact whose content could be analyzed without regard to social, biographical and political details".

These contents belong to the third edition (1960) and may differ from other editions in some respects, especially in the example poems. Poetry gives us knowledge. It is to know ourselves in relation to the

world of experience and that world, which is viewed not in terms of statistics, but in terms of human purpose and values.

Poetry is “dramatic” in nature, the authors say, describing drama as a concrete thing that involves process and conflict in the pursuit of meaning. The authors point out that there are other ways besides knowing poetry, but this is “the assumption behind this book.”

Poems should not be thought of as a message or statement that can be translated into a more concise or more accurate prose. Instead, the reader must “surrender” to the influence of the whole poem, which involves understanding the form of the poem. In fact, what poetry teaches students can be understood “only through form.” Students should pay close attention to the human events, images, rhythms, and sayings in the poem.

Context is also important. The form of a poem is an attempt by an individual to solve a particular problem “poetic and personal”. Poems are written in a historical and cultural context, and the reader must also have context and understand the “dramatic effect of form”.

For the third edition, the authors add that in the introductory section, access to several sections was expanded, some discussions in the previous edition were removed, and others were added. Exercises were modified and expanded; the selection of poems has been modified to better express certain periods; two appendices (“Uncertainty, Added Measurement, and Underwater Metaphor” and “Poetry from a Broader Perspective”) were removed, and much of their material was added to the exercises and discussions; “How Poems Come to Be: Intention and Meaning” has been revised with the addition of new material; Chapter VII, Poems to Learn, has become an anthology, though not a systematic study of modern poetry.

People express information not only for practical purposes, but also to express their feelings and attitudes. Jokes, spending time in conversation, and greeting old friends are some examples, while poetry is another. Many things, including some propositions, including values, feelings, emotions, attitudes, and opinions, cannot be conveyed with practical information or scientific clarity. Like science,

literature (and especially poetry) uses a special language for clarity in matters other than science.

In ordinary life, people have to engage in forms of communication that use certain methods of poetry, including editorial, sermons, political speeches, advertising, and magazine articles. However, when approaching poetry, many confuse practical or “scientific” forms of communication with poetic communication to justify their interest in poetry, and therefore make a certain mistake.

One mistake - the “message hunt” - is to look for only useful words or ideas in the poem. A short prose statement works better than a poem for advice. Something else works in poetry.

Another mistake is that the poem is only about a feeling or emotion, even the reader of the poem feels tears or feelings like grief to think that it represents them is to think that it can cause them. But poetry can never do that as a real experience, the authors say, and a poem like Kates’s “Nightingale’s Poem” cited here as an example can really convey the poet’s experiences.

The third common mistake is to try to mechanically combine the first two, describing poetry as “a beautiful statement of some higher truth” or “adornment” with “truth”. This mistake can lead to thinking that poems are a pleasant language set because they are associated with pleasant things. But even Shakespeare and Milton wrote wonderful pieces that evoked unpleasant and unhappy relationships. What is presented does not in itself create a poetic effect; it depends on “how the poet uses them”.

These errors look at the poems not mechanically, but mechanically, in which it is necessary to understand that the elements (e.g., measure, rhyme, figurative language, along with attitude and emotion) act in a basic, sincere, organic way with each other.

The introductory part also says that the poems are dramatic in nature and that there is a speaker who reacts to a situation, scene, or thought (but does not develop the idea).

"I. Narrative Poems"

In the Preface, in which the authors discuss individual poems, poetry includes people's general human interest in other people (at other times, the news mentions offenders, the murder of lovers, or other tragedies, for example) and puts it in this way. . It “catches up” even after the initial interest has waned.

Poems that tell a story take advantage of the reader's natural interest in how the story will be (the most obvious way to get us interested in literature), although readers or listeners who know the end will enjoy the poems. The story element [who?] May look like Frankie and Johnny, or it doesn't matter as much as in Robert Frost's Out, Out. Storytelling is a way for a poet to evoke certain emotional reactions and ideas in students.

As an example from Johnny Armstrong's ballad, the authors show that dramatic “facts” are used more sharply in storytelling than in a novel or even a short story, giving them emotional and intellectual meaning. or the reader or listener did not analyze it or other elements. Poems are more concise or "close" than prose, giving them more "intensity" by giving concentrated, sharply selected details in a coherent, orderly way. Through clear, concise words (for example, in The Wife of Usher's Well), the poet is able to convey both information and emotional impact that cannot be expressed in more abstract language. The reader can immediately appreciate the poem not by the poet's clear words, but by separating the ideas from the suggestions. However, in order for a reader to enjoy a work, it is not necessary to consciously understand every content of the poem.

The correct description of the subject of the poem (to give a fuller understanding of the poem) becomes a “message hunt” without the reader realizing that “the poem gives its power to the subject” or vice versa.

"II. Descriptive Poems"

The poems in this section give the reader an impression of a scene or object, which is expressed through the poet's feelings or imagination. The authors emphasize that conveying new, vivid impressions of things is the foundation of good poetry.

Definitions in poetry, like stories, are closely linked to our lives and our values. When the poet describes an object, it is different from the context of the natural world and therefore looks different to the reader. We feel that it has an emotional or intellectual or both association, but no natural object. If nothing else, we know that the poet chose the object to depict, and we wonder why.

"III. Metrics"

Rhythmic language in poetry - One of the aspects in which we can see the tendency of poems to be highly organized is that poetry focuses more on rhythm than prose.

Poetry, which is a specialized form of rhythm in language, is one of the elements that make up poetry when combined with other elements in poetry. Rhythm is often associated with strong or violent emotional states, and while poetry is not only concerned with the emotional elements of the human experience, it seeks to "do justice" to these elements", either is the result of the relationship between different elements and is never specific to any element. It is a combination of all the elements."

The verse may seem insignificant, but it is a powerful way to "establish a broad impression of unity". Stanza patterns do the same. They reveal a "certain formality" to the text and grab our attention. Since the poem often contradicts common sense, the metric form, in a sense, gives the reader the meaning that the text will eventually make sense, even if all parts of the poem are ultimately meaningless.

The meter can also be a subtle way for a poet to emphasize and lose emphasis. By breaking the metric pattern from time to time, the poet can, for example, emphasize a word. Some metric situations do not automatically produce certain effects - the use of a meter only affects the context of emotions and feelings. The same is true for byte forms that need to be taken into account to the extent that they help to create the unique effect of any poem. Different line lengths and sometimes a little free verse to separate it from the prose, use separate lengths and series of breaks to draw attention to individual words or details.

"IV. Tone"

In poems, tone is the expression of attitude. Tone is also linked with poetic voice.

"V. Imagery"

metaphor simile personification

"VI. Theme: Statement and Idea"

"VII. Poems for Study"

Here, the poems are simply presented without "critical apparatus" that does not control the reader. The poems need to be modern (although at least in the third edition, the authors acknowledge the difficulty of adding Gerard Manley Hopkins). Works with poets who are relatively recent and mostly still living come from the same world as the student. For convenience, the poems are grouped into "natural groups," but other groups of the same poems can be created.

"VIII. How Poems Come About: Intention and Meaning"

The poem itself is what's important to the reader, but knowing something about the origin of a poem may help us better understand and appreciate it and poetry in general. Understanding the cultural context of a work of literature is also vital.

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 is 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. What is Understanding Poetry?
2. Speak about descriptive poems and narrative poems. Compare them with other ones.
3. Specific features of all types of poem.
4. How poems come about: intention and meaning
5. Speak about the blank verse.
6. What is free verse?
7. What are the specific features of ballad?
8. What are the figures of speech?
9. Speak about the voice of poem.
10. Imagery: the analysis.

Tests:

1. Rhythm, punctuation, and choice and arrangement of words may be useful indicators of

- a) tone
- b) stage action
- c) character
- d) behavior

2. Rhythm is...

- a) the tone that poem has
- b) the pulse or beat we feel in a phrase of music or a line of poetry
- c) the word order in the poem
- d) the style that author chooses as poem's

3. The word in a literary work can contain...

- a) denotative and connotative meaning
- b) connotative meaning

- c) denotative meaning
- d) there is no right answer

4. Drama is meant

- a) to be seen or heard
- b) to be animated
- c) to be expressed in mimics
- d) to be shortened by the actors

5. Dramatic tension or suspense is used for

- a) mixing the audience's attention
- b) showing the author's attention to actor
- c) capturing and maintaining the audience's attention
- d) mixing the audience's opinions concerning the heroes

SEMINAR THEMES

Theme 1. The main analytical sources of the subject. the idea, the aim of the subject

Activity 1. Answer the questions:

1. What is literary theory?
2. How many schools of literary theory were there?
3. Speak about Darwinian school.

Activity 2: Watch and analyze the video via the link below. And write down about literary analysis of any book you have read. The analysis must contain at least 500 words.

<https://study.com/academy/lesson/how-to-analyze-settings-in-literature-explanation-and-examples.html>

Activity 3. Find out the differences and similarities of various approaches to literature:

- a) Russian school of Bakhtin (Bakhtin's approach to literature)
- b) Formalism schools
- c) American theorists about literature
- d) European scientists about literature
- e) Uzbek literary criticism

Write down an analysis of these approaches to literary studies, make a research and discuss the challenges of studying the literature.

Activity 4. Do the tests:

Which two English poets are responsible for the collection which is known as the Lyrical Ballads?
W. Wordsworth and T. Coleridge
R. Burns and W. Blake
W. Scott and S. Robert
Jenny Gerhardt

In which literary work has the character who a little girl grew and tried to be a teacher?
Jane Eyre
Jenny Gerhardt
Anne Karenina
A child who was tired

What kind of person is Mr Lester in Jenny Gerhardt?
Unreliable
Poor
Liar
Hardworking

In which literary work has the character of a mad woman?
Jane Eyre
Jenny Gerhardt
Gadfly
Alchemist

What is the purpose of expressing your emotions?
To convey your true feelings and to be open and honest.
To embarrass or blast another human beings.
Only to make the work effective.
To encourage audience

Activity 5. Stage 1.

Material	Assignments
The Grapes of Wrath by John Steinbeck (Read the book)	➤ Read, understand and analyse a realistic novel. ➤ Discuss the main points and themes of the novel. ➤ Talk about the main conflict of the novel.

Theme 2. The structure of a literary work

Activity 1: Read the article via the link below and get ready for the presentation on semantic structure of a literary text.

https://www.researchgate.net/publication/349287181_Semantic_structure_of_literary_text

Activity 2. Answer the following questions:

- 1.How do the schools differ from each other?
- 2.When was literary theory developed as a subject?
- 3.What is literature?

Activity 3. Do the tests and discuss your opinions with a group:

What literary device is used in 'the wind screamed through the trees'?
Personification
Alliteration
Listing
Metaphor

When you spot literary devices in a text, what should you do?
Make links with the title
Make links with themes and ideas
Make links with literary devices from other texts
Make links with characters
Which of these is a type of art?
Literature
Literary theory
Imagine the events
Short story

The following are examples of allegorical literary works except...?
Arms and The man
The lord of the flies
The animal farm
The Chrysalids

Which form of rhythm is the focus of general literary criticism and biographical analyses?
Visual
weak word
Sound
oxymoron

Activity 4.

Material	Assignments
The Gift Outright by Robert Frost (Read the poem)	➤ Read, understand and analyse a patriotic poem ➤ Work out the meaning of each part of the poem ➤ Exchange your own patriotism characteristics and national sentiments, pride.

Theme 3. Literary genres

Activity 1: Do the tests and discuss with a group.

1. Put a check beside the genres that are NON FICTION.

- A. Fables
- B. Realistic Fiction
- C. Autobiography
- D. Tall Tale
- E. Informational
- F. Mystery
- G. Fantasy
- H. Biography
- I. Science Fiction

2. Myths → A short story usually with animals as characters that teaches a lesson or mora.

- A. True
- B. False

3. Biography → A form of nonfiction in which a writer tells the life story of another person.

A. True

B. False

4. Fiction → Writing that contains true facts, & tells about real people, places, objects, etc.

A. True

B. False

5. Nonfiction → Writing that contains true facts, & tells about real people, places, objects, etc.

A. True

B. False

6. Science Fiction → Fictional story that combines elements of fantasy and scientific facts. Often set in the future.

A. True

B. False

7. Fictional story where people and events are realistic and could happen in real life. Setting is usually in modern (contemporary) times.

A. Historical Fiction

B. Realistic Fiction

C. Science Fiction

8. A highly imaginative story that contains magic, creatures, or other supernatural heroes etc.

A. Fantasy

B. Fable

C. Myth

9. A major type of literature that makes use of imagery, figurative language, and sometimes rhyme. Rather than paragraphs it is written in stanzas.

A. Drama

B. Informational

C. Poetry

Activity 2. Answer the questions:

1. Why read and analyze literature?

2. What is the subject of the story, play or poem?
3. How do the other elements in the story support the theme?

Activity 3.

Material	Assignments
Shakespeare's sonnet 18: Shall I compare thee to a summer's day? (Read the sonnet)	➤ Read, understand and analyses a modern sonnet ➤ Recognize how the sonnet form can be used to express intense personal emotions ➤ Find out how Shakespeare addresses a young man to whom he is very close.

Activity 4.

CASE STUDY

Love

by Samuel Taylor Coleridge

All thoughts, all passions, all delights,
 Whatever stirs this mortal frame,
 All are but ministers of Love,
 And feed his sacred flame.
 Oft in my waking dreams do I
 Live O'er again that happy hour,
 When midway on the mount I lay,
 Beside the ruin'd tower.
 The moonshine, stealing O'er the scene,
 Had blended with the lights of eve;
 And she was there, my hope, my joy,
 My own dear Genevieve!
 She lean'd against the armèd man,
 The statue of the armèd Knight;
 She stood and listen'd to my lay,
 Amid the lingering light.... (<https://poets.org/poem/love-0>)

Out
Find stage directions which fulfill the following function. - Is love a fancy or feeling?; - Describe the main themes of the poem; - Indicate the tone in which lines should be delivered; - Give information about the characters' personality or feelings.

Theme 4. Literary characters and their types

Activity 1. Answer the questions:

1. How are the theme and the title of the story, poem or play related?
2. Speak about the theme.
3. What are the types of novel?

Activity 2. Do the tests:

Which one of them is function of literary theory?
to explain the main idea
to teach make a sentence
to explain the meanings of words
To explain characters

Character is...
persons who create the event of a story
the collection of men and women in the story
the negative personages who become positive at the end of a story
the positive personages who become negative at the end of the story

The central character of the plot is called
the protagonist
the villain
the narrator

the persona

Types of character are...

round, flat, dynamic, static

round, flat, dynamic, positive

round, flat, central, mixed, positive

static, round, negative, dynamic

Without this character there would be no story. This character is...
--

the protagonist

the antagonist

the narrator

the villain

Activity 3: Answer the questions asked via the link below.

<https://www.britannica.com/quiz/the-literary-world-characters-quiz>

Activity 4. Do the case study.

The Snows of Kilimanjaro

by Ernest Hemingway

THE MARVELLOUS THING IS THAT IT'S painless," he said. "That's how you know when it starts."

"Is it really?"

"Absolutely. I'm awfully sorry about the odor though. That must bother you."

"Don't! Please don't."

"Look at them," he said. "Now is it sight or is it scent that brings them like that?"

The cot the man lay on was in the wide shade of a mimosa tree and as he looked out past the shade onto the glare of the plain there were three of the big birds squatted obscenely, while in the sky a dozen more sailed, making quick-moving shadows as they passed.

"They've been there since the day the truck broke down," he said.

"Today's the first time any have lit on the ground. I watched the way they sailed very carefully at first in case I ever wanted to use them in a story. That's funny now." "I wish you wouldn't," she said.

"I'm only talking," he said. "It's much easier if I talk. But I don't want to bother you."

"You know it doesn't bother me," she said. "It's that I've gotten so very nervous not being able to do anything. I think we might make it as easy as we can until the plane comes."

"Or until the plane doesn't come."

"Please tell me what I can do. There must be something I can do.

"You can take the leg off and that might stop it, though I doubt it. Or you can shoot me. You're a good shot now. I taught you to shoot, didn't I?"

"Please don't talk that way. Couldn't I read to you?"

"Read what?"

"Anything in the book that we haven't read."

"I can't listen to it," he said. "Talking is the easiest. We quarrel and that makes the time pass."

"I don't quarrel. I never want to quarrel. Let's not quarrel any more. No matter how nervous we get. Maybe they will be back with another truck today. Maybe the plane will come."

"I don't want to move," the man said. "There is no sense in moving now except to make it easier for you."

"That's cowardly."

"Can't you let a man die as comfortably as he can without calling him names? What's the use of clanging me?"

"You're not going to die."

"Don't be silly. I'm dying now. Ask those bastards." He looked over to where the huge, filthy birds sat, their naked heads sunk in the hunched feathers. A fourth planed down, to run quick-legged and then waddle slowly toward the others.

"They are around every camp. You never notice them. You can't die if you don't give up."

"Where did you read that? You're such a bloody fool."

"You might think about some one else."

"For Christ's sake," he said, "that's been my trade."

He lay then and was quiet for a while and looked across the heat shimmer of the plain to the edge of the bush. There were a few Tommies that showed minute and white against the yellow and, far off, he saw a herd of zebra, white against the green of the bush. This was a pleasant camp under big trees against a hill, with good water, and close by, a nearly dry water hole where sand grouse flighted in the mornings.

"Wouldn't you like me to read?" she asked. She was sitting on a canvas chair beside his cot. "There's a breeze coming up.

"No thanks."

"Maybe the truck will come."

"I don't give a damn about the truck."

"I do."

"You give a damn about so many things that I don't."

"Not so many, Harry."

"What about a drink?"

"It's supposed to be bad for you. It said in Black's to avoid all alcohol. You shouldn't drink."

"Molo!" he shouted.

"Yes Bwana."

"Bring whiskey-soda."

"Yes Bwana."

"You shouldn't," she said. "That's what I mean by giving up. It says it's bad for you. I know it's bad for you."

"No," he said. "It's good for me."

So now it was all over, he thought. So now he would never have a chance

to finish it. So this was the way it ended, in a bickering over a drink. Since

the gangrene started in his right leg he had no pain and with the pain the

horror had gone and all he felt now was a great tiredness and anger

that this was the end of it. For this, that now was coming, he had very little curiosity.

For years it had obsessed him; but now it meant nothing in itself. It was

strange how easy being tired enough made it.

Now he would never write the things that he had saved to write until he knew enough to write them well. Well, he would not have to fail at trying to write them either. Maybe you could never write them, and that was why you put them off and delayed the starting. Well he would never know, now.

"I wish we'd never come," the woman said. She was looking at him holding the glass and biting her lip. "You never would have gotten anything like this in Paris. You always said you loved Paris. We could have stayed in Paris or gone anywhere. I'd have gone anywhere. I said I'd go anywhere you wanted. If you wanted to shoot we could have gone shooting in Hungary and been comfortable."

"Your bloody money," he said.

"That's not fair," she said. "It was always yours as much as mine. I left everything and I went wherever you wanted to go and I've done what you wanted to do But I wish we'd never come here."

"You said you loved it."

"I did when you were all right. But now I hate it. I don't see why that had to happen to your leg. What have we done to have that happen to us?"

"I suppose what I did was to forget to put iodine on it when I first scratched it. Then I didn't pay any attention to it because I never infect. Then, later, when it got bad, it was probably using that weak carbolic solution when the other antiseptics ran out that paralyzed the minute blood vessels and started the gangrene." He looked at her, "What else"

"I don't mean that."

"If we would have hired a good mechanic instead of a half-baked Kikuyu driver, he would have checked the oil and never burned out that bearing in the truck."

"I don't mean that."

*"If you hadn't left your own people, your goddamned Old Westbury Saratoga, Palm Beach people to take me on " *'Why, I loved you. That's not fair. I love you now. I'll always love you Don't you love me?"*

"No," said the man. "I don't think so. I never have."

"Harry, what are you saying? You're out of your head."

"No. I haven't any head to go out of."

"Don't drink that," she said. "Darling, please don't drink that. We have to do everything we can."

"You do it," he said. "I'm tired."

Now in his mind he saw a railway station at Karagatch and he was standing with his pack and that was the headlight of the Simplon-Offent cutting the dark now and he was leaving Thrace then after the retreat. That was one of the things he had saved to write, with, in the morning at breakfast, looking out the window and seeing snow on the mountains in Bulgaffa and Nansen's Secretary asking the old man if it were snow and the old man looking at it and saying, No, that's not snow. It's too early for snow. And the Secretary repeating to the other girls, No, you see. It's not snow and them all saying, It's not snow we were mistaken. But it was the snow all right and he sent them on into it when he evolved exchange of populations. And it was snow they tramped along in until they died that winter.

It was snow too that fell all Christmas week that year up in the Gauertal, that year they lived in the woodcutter's house with the big square porcelain stove that filled half the room, and they slept on mattresses filled with beech leaves, the time the deserter came with his feet bloody in the snow. He said the police were right behind him and they gave him woolen socks and held the gendarmes talking until the tracks had drifted over.

In Schrunz, on Christmas day, the snow was so bright it hurt your eyes when you looked out from the Weinstube and saw every one coming home from church. That was where they walked up the sleigh-smoothed urine-yellowed road along the river with the steep pine

hills, skis heavy on the shoulder, and where they ran down the glacier above the Madlenerhaus, the snow as smooth to see as cake frosting and as light as powder and he remembered the noiseless rush the speed made as you dropped down like a bird.

They were snow-bound a week in the Madlenerhaus that time in the blizzard playing cards in the smoke by the lantern light and the stakes were higher all the time as Herr Lent lost more. Finally he lost it all. Everything, the Skischule money and all the season's profit and then his capital. He could see him with his long nose, picking up the cards and then opening, "Sans Voir." There was always gambling then. When there was no snow you gambled and when there was too much you gambled. He thought of all the time in his life he had spent gambling.

But he had never written a line of that, nor of that cold, bright Christmas day with the mountains showing across the plain that Barker had flown across the lines to bomb the Austrian officers' leave train, machine-gunning them as they scattered and ran. He remembered Barker afterwards coming into the mess and starting to tell about it. And how quiet it got and then somebody saying, "You bloody murderous bastard."

Those were the same Austrians they killed then that he skied with later. No not the same. Hans, that he skied with all that year, had been in the Kaiser Jagers and when they went hunting hares together up the little valley above the saw-mill they had talked of the fighting on Pasubio and of the attack on Perticara and Asalone and he had never written a word of that. Nor of Monte Corona, nor the Sette Comuni, nor of Arsiero.

How many winters had he lived in the Vorarlberg and the Arlberg? It was four and then he remembered the man who had the fox to sell when they had walked into Bludenz, that time to buy presents, and the cherry-pit taste of good kirsch, the fast-slipping rush of running powder-snow on crust, singing "Hi! Ho! said Rolly!" ' as you ran down the last stretch to the steep drop, taking it straight, then running the orchard in three turns and out across the ditch and onto the icy road

behind the inn. Knocking your bindings loose, kicking the skis free and leaning them up against the wooden wall of the inn, the lamplight coming from the window, where inside, in the smoky, new-wine smelling warmth, they were playing the accordion.

"Where did we stay in Paris?" he asked the woman who was sitting by him in a canvas chair, now, in Africa.

"At the Crillon. You know that."

"Why do I know that?"

"That's where we always stayed."

"No. Not always."

"There and at the Pavillion Henri-Quatre in St. Germain. You said you loved it there."

"Love is a dunghill," said Harry. "And I'm the cock that gets on it to crow."

"If you have to go away," she said, "is it absolutely necessary to kill off everything you leave behind? I mean do you have to take away everything? Do you have to kill your horse, and your wife and burn your saddle and your armour?"

"Yes," he said. "Your damned money was my armour. My Sword and my Armour."

"Don't."

"All right. I'll stop that. I don't want to hurt you."

"It's a little bit late now."

"All right then. I'll go on hurting you. It's more amusing. The only thing I ever really liked to do with you I can't do now."

"No, that's not true. You liked to do many things and everything you wanted to do I did."

"Oh, for Christ sake stop bragging, will you?"

He looked at her and saw her crying.

"Listen," he said. "Do you think that it is fun to do this? I don't know why I'm doing it. It's trying to kill to keep yourself alive, I imagine. I was all right when we started talking. I didn't mean to start this, and now I'm crazy as a coot and being as cruel to you as I can be. Don't pay any attention, darling, to what I say. I love you, really. You know I

love you. I've never loved any one else the way I love you."
 He slipped into the familiar lie he made his bread and butter by.
 "You're sweet to me."
 "You bitch," he said. "You rich bitch. That's poetry. I'm full of poetry now. Rot and poetry. Rotten poetry."
 "Stop it. Harry, why do you have to turn into a devil now?"
 "I don't like to leave anything," the man said. "I don't like to leave things behind."

OUT

Formulate the theme (not the subject!) of a story, play or a film script you would like to write. For example: elderly people are disregarded by modern society and they are sent to isolation or alienation.

Theme 5. The origin of novels, their types and literary analysis

Activity 1. Answer the questions:

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

Activity 2. Do the tests:

What is the characteristic for fiction novels and stories?

abstract elements

logical idea

Summary

composition

What is known as the foundation of a novel around which the

characters and settings are built?
plot
climax
exposition
resolution

The term “fiction” refers...
to any narrative in prose or verse that is entirely or partly the work of the imagination
to a title and subject matter of a literary work
to any summary of a story told by the narrator
a novel that has scientific, philosophical or psychological approach

Where would you find the denotation of a word?
Poem
Novel
Dictionary
Short story

***Activity 3:* Prepare the presentation on the 20th century novels and prepare an activity relevant to the topic.**



20th-Century Novels.ppt

***Activity 4.* Read any novel of Bloomsbury group and discuss its theme, setting and idea.**

Virginia Woolf

E.M. Forster

Stephen Thoby

Theme 6. Drama and its outstanding representatives

Activity 1. Answer the questions:

1. Speak about the style of modern dramas. Compare them with other ones.
2. How is the length shown in drama?
3. Specific features of all types of drama.

Activity 2. Do the tests:

Tragedy 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 play based on laughter and scorn of a reader, the hero is an example from social life
the play in which the events are funny and exiting, the hero is also funny
the art of ridiculing a subject throughout laughter and scorn

Comedy is
the play in which the characters amuse and entertain us rather than engage our profound concern
the play based on laughter and scorn of a reader, the hero is an example from social life
the form of drama in which the chief character, the tragic hero, undergoes a series of misfortunes which eventually lead to his downfall
the play in which the events are funny and exiting, the hero is also funny
Satire is
the play based on laughter and scorn of a reader, the hero is an example from social life
the art of ridiculing a subject throughout laughter and scorn

the form of drama in which the chief character, the tragic hero, undergoes a series of misfortunes which eventually lead to his downfall
the play in which the characters amuse and entertain us rather than engage our profound concern
The play in which the characters amuse and entertain us rather than engage our profound concern is
a comedy
a satire
a tragedy
a drama
The art of ridiculing a subject throughout laughter and scorn is
a satire
a comedy
a tragedy
a drama

Activity 3:

Fun Drama Games and Activities

These fun drama games and activity ideas are sure to bring hours of fun and laughter to the drama team or department. These games can be used as warm-ups, team building games, or just activities to have fun.

1. RIBBON OF SOUND

Sit in a circle. One person starts a sound. The next person picks it up and it travels around the circle so it becomes a ribbon of sound. Each person should pick it up and pass it on as quickly as possible. Transform it into another sound-with the person next to the one who started the first sound.

2. COOPERATIVE STAND-UP

Choose partners. Sit back to back on the floor, legs straight out in front. Interlock arms. Try to stand up together as a unit by pushing against each others' backs.

3. LED BY THE NOSE: DRAMA GAME

Children imagine that strings are attached to various parts of their bodies. They move about the room led by that part. Example: right thumb, nose, knees. Eyelashes etc.

4. STRIKE A POSE

1. Form a circle. Each person chooses one other person in the circle to secretly watch.
2. Everyone closes their eyes and strikes a pose.
3. On “GO” — everyone opens their eyes and begins to copy the person they chose to watch. (In posture, pose, stance, etc.)

Theme 7. Specific features of a lyric genre

Activity 1. Answer the questions:

1. Do you know about main peculiarities of prose?
2. What are the main difference between prose and poetry?
3. What is the idea of the text?
4. Speak about structuralism.

Activity 2. Do the tests:

Which two English poets are responsible for the collection which is known as the Lyrical Ballads?
--

W. Wordsworth and T. Coleridge

R. Burns and W. Blake

W. Scott and S. Robert

Jenny Gerhardt

In drama the plot isn't as quiet as...

ephos

melodrama

Lyrics

prose

Through the narrator the author
tells the tales and stories
sees the actions of the story
shows the inner world of the villain
manipulates the way you see the events and the other characters

Which language does the meaning of drama come from?
Greek
Latin
English
German

Which type given in below isn't connected with the types of drama?
Ephos
Tragedy
Melodrama
Short story

Activity 3: Watch and analyze the video via the link provided
<https://www.ereadingworksheets.com/genre/genre-activities/>

Activity 4. Do the case study.

**My Heart's in the Highlands
by Robert Burns**

My heart's in the Highlands, my heart is not here,
My heart's in the Highlands, a-chasing the deer;
Chasing the wild-deer, and following the roe,
My heart's in the Highlands, wherever I go.

Farewell to the Highlands, farewell to the North,
 The birth-place of Valour, the country of Worth ;
 Wherever I wander, wherever I rove,
 The hills of the Highlands for ever I love.

Farewell to the mountains, high-cover'd with snow,
 Farewell to the straths and green vallies below;
 Farewell to the forests and wild-hanging woods,
 Farewell to the torrents and loud-pouring floods.

My heart's in the Highlands, my heart is not here,
 My heart's in the Highlands, a-chasing the deer;
 Chasing the wild-deer, and following the roe,
 My heart's in the Highlands, wherever I go.

(<https://yorkshiretimes.co.uk/article/Poem-of-the-Week-My-Hearts-in-the-Highlands-by-Robert-Burns>)

ANALYSIS- IMAGERY

1. Pick out sentimental patriotism in the poem. What association can you see through the use of these words?

OUT

Music videos are powerful examples of combining sound and visual images. Choose a music video that you like. Identify the ideas and emotions in the lyrics and music of the song. Explain how the visual images of the music video increase the impact of the song.

Independent work themes

1. Short stories and their structure. K. Mansfield's stories
2. The structure of a literary work, its plot and characters. Literary analysis of Theodor Dreiser's novel "Jenny Gerhardt".

3. Novel and its types. Charlotte Bronte's "Jane Eyre".
4. Novel and its types. Somerset Maugham's "The Moon and Sixpence"
5. Short stories and their literary analysis. "The Old Man and the Sea" by Ernest Hemingway.
6. Drama and its types. Literary analyses of Bernard Shaw's play "Pygmalion".
7. Novel and its types. Ethel Voynich's "The Gadfly".
8. Novel and its types. Literary analysis of Mark Twain's "The Adventures Of Huckleberry Finn".
9. Novel and its types. Literary analysis of Daniel Defoe's "Robinson Crusoe".
10. Novel and its types. Literary analysis of Margaret Mitchell's "Gone with the Wind".

SELF-STUDY TASKS

*The stylistic features of James Thurber's novels*²

We human beings often put our experiences and thoughts into stories. Narrative refers to storytelling, both written and spoken, including oral narrative. A story constructs a world using various linguistic resources. A narrative is a microcosm of how people act, feel, and think, and what they value as an individual or as a member of a community or institution. There are various methods for, and theories of, narrative analysis and its presentation. One of the most widely adopted is that of Labov and Waletzky, who presented structural stages for narrative analysis that have been widely accepted. The stages are: 1. Abstract, 2. Orientation, 3. Complicating Action, 4. Evaluation, 5. Results 6. Resolution, (Labov and Waletzky). It is important to note the ways in which the structural stages of a narrative can be ordered, controlled, and even manipulated in order to encode ideological assumptions, and also to get across some ideas. In James Thurber's novel «My Life and Hard Times» abstract is the preface to life when the author wrote the short idea about novel with his experiences : “Benvenuto Cellini said that a man should be at least forty years old before he undertakes so fine an enterprise as that of setting down the story of his life. He said also that an autobiographer should have accomplished something of excellence”. That's why it is autobiographical novel of Thurber and his life from child to adulthood. For instance, He grew up in Ohio and in this novel James wrote: “I suppose that the high-water mark of my youth in Columbus, Ohio, was the night the bed fell on my father”. The main idea of “My life and hard times” presents a comically exaggerated and embellished stories about Thurber's home life. His family looks neurotic and

² Jalilova L.J. The stylistic features of James Thurber's novels. Особенности инновационного этапа развития мировой науки. Материалы международной научно-практической конференции. Уфа 2019, p.5-7

deeply eccentric. Thurber is committed to comic effect, deliberately tearing down his jokes or throwing a different side to the joke. He hid by joking not only family problems but also society problem of that time. F.ex : “We had visiting us at this time a nervous first cousin of mine named Briggs Beall, who believed that he was likely to cease breathing when he was asleep. It was his feeling that if he were not awakened every hour during the night, he might die of suffocation.” (from the first chapter “The Night the Bed Fell”. He showed the lack of clear thought, stupidity of youth at that time through comedy or another example is: grandfather who believes that the American Civil War is still going on or a mother who fears electricity. It is a rare kind of an autobiography because it is told in few chapters and in the wittiest manner. The New York Times stated that “it was possibly the shortest and the most elegant autobiography ever.” The humour in the books is not delightful one liners but many funny incidents. Another example for that, the book is comedy and autobiographical, is the situation from the first chapter : “That night, Thurber, who sleeps on an old army cot, rolls too close to the edge of the bed and it tips him over with a crash. Thurber’s mother wakes up, convinced the attic bed has fallen on Thurber’s father. The noise also wakes several other members of the family. A cousin, Briggs, groggily decides his worst fear has come true and he is suffocating in his sleep. He sniffs a bottle of camphor he keeps by his bed to revive himself. Thurber wakes up on the floor, under his bed, and imagines he’s been buried.”

Another stylistic device that Thurber used is **hyperbole**: "is a trope in which a point is stated in a way that is greatly exaggerated. The effect of hyperbole is often to imply the intensity of a speaker's feelings or convictions by putting them in uncompromising or absolute terms".

An example of this is found in Chapter 1: The Night the Bed Fell. "by this time my mother, still shouting, pursued by Herman, still shouting, was trying to open the door to the attic, in order to go up and get my father's body out of the wreckage" (Thurber)

Malapropism (Wheeler, L. K. "Literary Terms and Definitions M."): "Misusing words to create a comic effect or characterize the speaker as being too confused, ignorant, or flustered to use correct diction. Typically, the malapropism involves the confusion of two polysyllabic words that sound somewhat similar but have different meanings"

In Thurber`s novel: "'No sign of nothing'," said the cop who had first spoken to mother. "This guy," he explained to the others, jerking a thumb at me, "was necked. The lady seems historical"

There are eight chapters in the book and each chapter is totally unrelated. Each highlights a particular incident or characters who were a part of the Thurber household at some point or the other. 'University days' relates his hardships in mastering subjects. He also recounts cases worse than him and it is extremely funny especially the football player who is clueless about the meaning of 'means of transport'. The title 'My Life And Hard Times' prepares the reader for some morbid or painful stories. One is pleasantly surprised with the humour and the caustic jokes all through the book.

Uzbek folktale Mislabu: Motifs and applicability of Propp's functions.³

Fairy tales are very important for developing the worldview of children. In many cultures, they are used as an early method of teaching kids the difference between good and bad, courage and cowardice, love and hatred, and many other basic concepts a human must be able to differentiate. To examine the very essence of the Fairy Tale, its history, morphology, and structure, specialists have been trying to classify it in many different ways. However, modern scientists conclude that none of the existing methods of classification can be considered absolutely accurate. For instance, the approach

³ N.A.Kadirova International Journal of Trend in Scientific Research and Development. Special issue on Innovative Development of Modern Research. April, 2021. P.32-33.

offered Wundt⁴ supposes division of tails into 7 groups, but the definition of each group is vague and actual classification becomes a hard task, because a single fairy tale may possess characteristics intrinsic to several groups at once. The ten categories proposed by Volkov⁵ also do not stand up to criticism due to mix-up arising, since one tale might contain elements allowing to attribute it to several categories at the same time. Aarne-Thompson classification or Vladimir Propp's functions are also not exhaustive as some scholars note.

One of the basic causes of the classification problems is the extremely vast variety of fairy tale types, elements, motifs and plots. Analyzing the fairy tales of different nations readers can notice that there is a significant difference in approach, philosophy and moral of tales. This is influenced by history, culture, traditions, religion, geography and many other aspects. However, attempts to classify fairy tales show that there are some basic points that belong to any folktale. Such points can be seen in Aarne's classification and Propp's list of functions, they are also noted by other scholars and literature specialists.

The analysis below will be dedicated to applying the categories proposed by Vladimir Propp to the Uzbek fairy tale "Mislabu". And their correlation with the motifs defined by Chernousova⁶.

Propp defined the obligatory functions and their sequence within the fairy tale as follows:

1. Absentation	11. Departure	21. Pursuit
2. Interdiction	12. Testing	22. Rescue
3. Violation of interdiction	13. Reaction	23. Arrival
4. Reconnaissance	14. Acquisition	24. Claim
	15. Guidance	25. Task

⁴ W. Wundt, Probleme der Völkerpsychologie, Stuttgart, 1921

⁵ Волков Р.М. Сказка. Разыскания по сюжетосложению народной сказки, Харьков, 1924

⁶ Черноусова И. П. Структура и художественные функции диалога в русской волшебной сказке. Воронеж, 1994

5. Delivery	16. Struggle	26. Solution
6. Trickery	17. Branding	27. Recognition
7. Complicity	18. Victory	28. Exposure
8. Villainy and lack	19. Resolution	29. Transfiguration
9. Mediation	20. Return	30. Punishment
10. Counteraction		31. Wedding

Mislabu" the situation is a bit more complicated than in typical fairy tales. First of all, it consists of several seemingly unconnected episodes, developing in parallel. Also at the beginning it is hard to identify the main hero. In general, the main hero is the cruel king: he resolves hard task and finds the beauty he was willing to marry. The beauty helps him to escape from pursuers, but at the end a new main hero appears and defeats the cruel king and marries the beautiful Mislabu. However, motifs and functions can be distributed in relation to the cruel king, because the final winner did very little action.

First element: Absentation (Someone goes missing) appears in Mislabu not at the beginning of the story line. Actually there is no direct "missing" of something, but king's desire to find and marry Mislabu - a princess he had never seen – can be attributed to this element according to Propp's classification. This element corresponds to motif of "Searching for beloved" defined by Chernousova. Unusual thing about this fairy tale is that the Absentation is described after a short story about an old gardener, who is not a main character of the plot but appears several times along the tale to interconnect various elements and motifs into a single action.

One more element of Absentation can be noticed when the king can't find his parrot and asks people for help, promising gold and high position in the kingdom to one who finds and brings the bird. This part of the fairy tale can be considered as a short story within the story, and it is also used as a "connector" for general plot parts.

Element 2. Interdiction (Hero is warned). As soon as the main hero in Mislabu seems to be the cruel king, the motif of warning the

hero should be addressed to him. Within the story king was warned twice: first, when the parrot told him that searching for the beautiful Mislabu will be a difficult task, and then, when an old man told him to give up the idea of marrying Mislabu, because many young and strong men lost their lives trying. Both of warnings were violated (the third element). However, it should be noted that, within the main storyline there is a short parallel story about the cruel king's son – Bakhadu, who transforms into the main character at the end of the story, and that short story also has a classical motif of Interdiction related to the king's son. He was warned not to open the last of the forty doors in the castle he lived in, and not to look under the mat, that was on the floor in the room behind that door.

The third element (Violation of interdiction), follows in all three cases depicted above, and in the first two cases, with the king involved, the villain appears – Pery Yunuskhan (in conformance with Propp's classification), but in the third case, there is no villain, and the boy just falls in love with Mislabu after seeing her picture under the mat. Elements from 4 to 7 (Reconnaissance, Delivery, Trickery and Complicity) do not apply this tale, and the Element 8 - Lack of something, here closely relates to Element 1 – Absentation, since the king feels need for Mislabu. King's desire to search for Mislabu personally, his route and the appointment of vizier to rule the kingdom while the king is on a trip can all be classified as Propp's Elements 9,10 and 11 Mediation, Counteraction and Departure respectively.

When it come the Elements 12 and 13 (Testing: Hero is challenged to prove heroic qualities and Reaction: Hero responds to test) they can be attributed to the case when the king finds a way to get into the beauty's castle and make her agree to marry him. As a result, hero becomes able to benefit Mislabu's magical helpers and items (flying horse, giants, youthesizing water).

The description of the way how the king gets into the Mislabu's castle and her bedroom, the process of tying her hair to make her agree to marry, the swimming of the king in youthesizing water and the agreement of Mislabu to marry king can be attributed to Elements

15, 16, 17 and 18 (Guidance, Struggle, Branding and Victory) respectively. The transfer of Mislabu's castle to the king's city can be considered as the Resolution (19) and Return (20) element.

After returning back home, king has to fight an Pery Yunuskhan's army that was chasing since he stole Mislabu. The chasing itself (Element 21 - Pursuit) is not depicted in the fairy tale, but it is noted that the chasers reach the king in his kingdom, and he wins them, with the help of Mislabu (Element 22 – Rescue).

Although the king swam in youthsizing water, his return was not unrecognized (Element 23). Everyone in the kingdom knew that the king has returned.

Elements 24-30 are not directly present within the plot, and the final episode of the fairy tale relates to the motif of father-son competition, in which the cruel king is defeated and expelled (Element 30 - Punishment). His son marries Mislabu and rules the kingdom (Element 31 - Wedding and ascending the throne).

The analysis of the above Uzbek fairy tale in accordance with the general classification of functions and motifs reveals that those rules apply to Uzbek folktales in the same manner as they do to English, Russian, and other tales.

Mislabu is considered a fairy tale with a complex structure. It differs from the traditional fairy tales by the presence of several plots, and the cruel main hero, who is finally defeated by his son, who never did anything heroic. But still the standard classifications match the storyline.

As a conclusion it can be noted that the assumption that all the fairy tales of different nation have common roots can be proven by classifying them and analyzing the outcomes. They all meet the same criteria (in general) and have similar structural elements. Even quite "unusual" tale as Mislabu, demonstrates features inherent in typical folktales of east and west. Analyzing fairy tales, Propp came to a conclusion that there are only 31 elements (functions) in tales all over the world. Keeping that in mind, along with the idea of the common

origins of the fairy tales, a conclusion can be drawn that the motifs can also be classified and structured to simplify the research in this sphere.

Analysis of Transformation Motifs in "The Magic Hat" book by Khudoyberdi Tukhtaboyev, through the prism of Mikhail Bakhtin's theories.⁷

Khudoyberdi Tukhtaboyev is one of the most famous modern Uzbek authors. His book "The Magic Hat" is very popular among younger generation. It is about a boy who found a magic hat that allowed him to be invisible. The storyline leads the reader through all his adventures with a single idea connecting all the events: Nothing in this world can be achieved without effort, even if you own a magic hat. Although the story might sometimes sound strange to people not familiar with the reality that was present in the country about 50 years ago, the overall message of author is quite vivid. The objective of the book seems to be the development of sense of responsibility and understanding the importance of hard work.

Skipping the plot and the chronotope of the book, discriminating reader can notice a link between the structure of the storyline and the ideas of Mikhail Bakhtin relating to the concept of Metamorphosis in literature. The classifications introduced by Bakhtin almost a century ago prove to be right in relation to stories written by authors many decades later. Bakhtin named Metamorphosis (transformation) in oral and written literature as treasury of world pre-class folklore, stating that transformation and identity were deeply combined in the folklore image of a person, and from the folklore this interconnection passed to the literature of different times. In a particularly clear form, this combination is preserved in a folk tale. In case of Tukhtaboyev's story,

⁷ Kadirova N.A. International scientific Journal Theoretical and Applied Science. Philadelphia, USA. Issue 04, volume 84. April 30, 2020. Pp.405-408

the main hero – Khashimjan, after becoming invisible, still retains the character of an ordinary schoolboy. His identity did not undergo metamorphosis, and thoughts remain usual. However, within the process of the plot development, a much deeper transformation takes place in internal world of the main hero, and the surroundings. This point was also noted by Bakhtin, who stated that from man, the transformation motifs pass over to the whole human world - to nature and to things created by man himself. He explained his point of view through the works of Rabelais, but the proposed general standards perfectly fit Khashimjan's case as well. By trying to help people and himself to reach the goals that he personally considered as important, the main hero fails many times and ruins the plans of people surrounding him. Step-by-step the understanding of the right way is shaped in his head. Thus a new, and a more significant metamorphosis occurs. Much more significant than the invisibility. To differentiate this two cases of transformation, and to review historical precedents relating to the use of transformation motifs in literature, a glance on the Bakhtin's works might come handy again.

Bakhtin figure out that the idea of metamorphosis has done a very complex and ramified development path. One of the ramifications of this path is Greek philosophy, where the idea of transformation, along with the idea of identity, plays a huge role, and the significant mythological sheath of these ideas were preserved until Democritus and Aristophanes. Another branch is the cultic development of the idea of metamorphosis (transformation) in the ancient mysteries, and especially in the Eleusinian mysteries. Ancient mysteries in their further development were more and more influenced by eastern cults, with their specific forms of metamorphosis. A third branch would be the continuing presence of transformation motifs in purely popular folklore. This folklore has not, of course, come down to us in its pure form, but we know of its existence through the influence it exercised: its reflection in literature (for example, in Apuleius' novella about Cupid and Psyche). And finally, a fourth

branch is the development of the idea of metamorphosis in literature proper.(1)

This forth branch found its reflection in "The Magic Hat". Bakhtin states that transformation in literature could be of a single nature, or a chain of interconnected metamorphoses. Tukhtaboyev's story contains one element of so called "obvious" transformation and a series of "hidden", but quite more important transformations of the main hero and people surrounding him. Khashimjan thought that he can easily handle any profession he selects, because he was confident that the main thing in succeeding any work is the desire, but not the experience and knowledge. The main message of the storyline is to demonstrate the importance of education and hard work. So, in fact, the chronotope of the book plays almost no role in reaching its objective, the key point is the transformation motif.

Bakhtin claims that the concept of metamorphosis has undergone a significant change throughout the history before reaching modern literature as it is. On various stages of its formation the purposes and the scope of the term altered, becoming wider and narrower depending on period and author. For instance, the conception of metamorphosis in Hesiod, as in other early philosophical systems and classical mysteries, has far-reaching implications: the word "metamorphosis" itself, in Hesiod, is not used in the specific sense of a miraculous, instantaneous transformation of one being into another (a definition bordering on the magical); this definition the word acquired only in the Roman and Hellenistic era. The word appeared with this meaning only at a later stage in the development of the metamorphosis theme. Ovid's *Metamorphoses* is typical of this later stage. Here the general idea of metamorphosis has already become the private metamorphosis of individual, isolated beings and is already acquiring the characteristics of an external, miraculous...(1)

Analyzing the work of Tukhtaboyev, and comparing its structure with the historical masterpieces, we can see a significant analogy with the Lucius from Apuleius' "The Golden Ass". The main hero in both works has undergone a shapeshifting, although in one case it

happened unwillingly and in another the main hero was willing to transform. After the transformation both Lucius and Khashimjan became able to evidence private lives of various people, and both enjoyed their ability very much, trying to benefit from such an opportunity. However, their lives not only didn't improve by virtue of their new abilities, but got worse. Many times their transformations caused them troubles and thus taught them new lessons. And finally, at the end of both stories, the main heroes become better, "cleaner" in thoughts, and obtain unique experience in separating right from wrong. And in this point they can be said to undergo the most significant metamorphosis, because the change of physical appearance, and subsequent events led to changes in their inner worlds. Magic-based metamorphosis gives rise to soul transformation processes.

In fact, there are a lot of works where the structure is divided similarly into three stages: 1) before transformation, 2) in the state of transformation. and 3) "spiritual self-perfection" following the transformation. This is some sort of classical model for majority of stories aimed at teaching a lesson through the transformation motif. Similar situation can be observed in Kafkas "Metamorphosis", where Gregor Samsa has an ordinary life, then transforms into an insect and finally discovers a grim truth about the attitude of his family. Thus he transforms twice within a single story line. First physically, then psychologically. In this matter Bakhtin states: "Metamorphosis or transformation is a mythological sheath for the idea of development - but one that unfolds not so much in a straight line as spasmodically, a line with 'knots' in it, one that therefore constitutes a distinctive type of temporal sequence".

Similarly, the image of Khashimjan, a boy trying to reach prosperity through his ability to be invisible, is a reflection of a complex hero moving along the line of time in search of a better world. However, his search teaches him many lessons, and finally he decides to give up invisibility and understands that the real cause of his problems is the desire to find a simple solution to difficult

questions, questions requiring efforts and time. Physical metamorphosis led to transformation of internal world of the schoolboy and as a result he felt "reborn" while giving up the Magic hat. A parallel line can be drawn between this event and Mikhail Bakhtin's views: "Metamorphosis serves as the basis for a method of portraying the whole of an individual's life in its more important moments of crisis: for showing how an individual becomes other than what he was. We are offered various sharply differing images of one and the same individual, images that are united in him as various epochs and stages in the course of his life. There is no evolution in the strict sense of the word; what we get, rather, is crisis and rebirth".

In some cases, this so called "rebirth" is followed by the death of main hero. Usually, not in fairy tales but in science-fiction. For example in "The Invisible Man" by Herbert Wells, Griffin finds a way to make himself invisible, and tries to benefit from this ability. However, just like in case with Khashimjan, the reality opposes his wishes and creates unsurmountable obstacles on his way. Finally, Griffin's inner world transforms but unfortunately this happens too late and he dies without being able to revert to his original form. Kafka's Gregor Samsa is one more hero that died without transforming back to his original shape. And in "The Wild Ass's Skin" by Honore de Balzac, the main hero Raphael de Valentin also died at the end of the story, after passing all the stages mentioned by Bakhtin. First he was living unhappy life, then the transformation occurred by the help of magic, and finally the "rebirth" took place when he understood his mistakes and tried to fix them, however, did not succeed and died. In general, it could be noted that although in books written not for children the ending is usually not that happy, their message is the same, so the structure similarities are obvious as well.

After attentive reading the above, a logical question might arise about why the ending of "The Magic Hat" is considered to have elements of "rebirth" or metamorphosis of the internal world of Khashimjan. The answer lies with the final part of the story, where the boy decides not to wear the Hat and become invisible anymore. In this

part, Khashimjan understands that reaching the goals without any effort is not possible, even with the help of the Magic Hat. Still he did not give up his desire to become a professional, and chose to work hard to make the dream come true. This way, the main hero demonstrates that he has undergone significant changes in his views and attitude.

One more point deserving notion is that in majority of such cases as described above the main hero after the transformations becomes able to see, to spy the lives of others. Becomes familiar with their secrets and hidden lives. And usually such information is of a great interest for him. For instance, in Apuleius' "The Golden Ass" Lucius wishes to know others' secrets, so by transforming into ass he reaches his goal. The plans of Griffin in "The Invisible Man" by Wells are also related to the use of invisibility for gaining domination while staying unnoticed. Kafka's Gregor Samsa unwillingly heard a lot of information that would have remained unknown to him if he did not transform into an insect. Even Raphael de Valentin in "The Wild Ass's Skin" by Honore de Balzac, spied in the bedroom of Foedorato learn her secret. Khashimjan in "The Magic Hat" also obviously enjoyed listening and seeing others' secrets. On this topic Bakhtin states as follows: "The significance of legal-criminal categories in the novel, and the various ways they are used - as specific forms for uncovering and making private life public - is an interesting and important problem in the history of the novel...For the spying and eavesdropping on private life, the position of Lucius the Ass is most advantageous". Also he noted that: "They pass through the everyday sphere of private life but do not participate internally in it. These rogues are spies, charlatans and parasites, spying and eavesdropping on all the cynical aspects of private life".

As conclusion it must be noted that the ideas of Mikhail Bakhtin about the transformation motifs, depicted through the analysis of ancient literature, can be applied to modern works, as it was shown on the example of Khudoyberdi Tukhtaboyev's "The Magic Hat" book. The concept introduced by Bakhtin allowed to compare the seemingly

unrelated works – the masterpiece of Apuleius with the story of Khudoyberdi Tukhtaboyev – and find strong correlation. From all mentioned above it becomes clear that the concept of Mikhail Bakhtin about the steps in transformation motif are quite universal and can be used to separate parts of many works created in genre of science fiction or fairy tale. Although in his research Bakhtin mostly focused on ancient literature, the overall ideas, as it can be seen by reference to Kafka and Wells, are of a common nature for many other works of different periods.

So as it can be seen on the basis of above, Mikhail Bakhtin's ideas relating to the transformation motifs are can be easily used to classify the events of the Khudoyberdi Tukhtaboyev's popular book "The Magic Hat". Such classification allows to deeper understand the structure of the work and to analyze the main hero's life from the position of applied transformation motifs. Although, basically "The Magic Hat" is a novel for children, but the message it carries has much deeper roots if examined from the position of Mikhail Bakhtin's views.

*Representation of disease names in the literature.*⁸

Introduction “An abnormal condition of a part, organ, or system of an organism resulting from various causes, such as infection, inflammation, environmental factors, or genetic defect, and characterized by an identifiable group of signs, symptoms, or both.” This definition is general definition of the word “disease”. The concept of disease has changed in the history of medicine. External environmental factors play a leading role in the development of the disease, as they can directly affect the organism and changed its internal characteristics, which can be passed from generation to

⁸ M.A.Bakhronova. Representation of disease names in the literature. International scientific Journal Theoretical and Applied Science. Philadelphia, USA. Issue 06, volume 86. June 17, 2020. Pp.141-144

generation, causing the disease. This feature of the disease is used in literature widely. Words expressing the names of diseases have an archaic, historical, and modern layer, although they appear differently in different structural languages, some are similar in origin, often in terms of colors, animals, birds, some are the same it is based on mythological notions, taboos, and requires the disclosure of national characteristics within the framework of general linguistic laws. This is important and necessary to distinguish the specific features of their lexical-semantic, methodologicalfunctional use in oral and written artistic speech.

Regardless of the nations' literature or period, the names of the diseases served to illuminate the shortcomings of society at that time, and through such symbolism lies the idea that those "diseases" should be cured. Starting from the classical literature, in the tragedy of Sophocles, in the Middle Ages, in the Renaissance, modernism and up to now , writers, poets are using the names of diseases as symbolism. Written by Sophocles, an ancient Greek tragedy, a great depiction of human pain, suffering, rebellion, and weakness, King Oedipus has not lost its value, and is as exciting today as it was when it was written. causing surprises. This tragedy demonstrates the power of eternal judgment. As Sophocles' Oedipus Rex begins, the people of Thebes are begging the king for help, begging him to discover the cause of the plague. Oedipus stands before them and swears to find the root of their suffering and to end it. Just then, Creon returns to Thebes from a visit to the oracle. Apollo has made it known that Thebes is harboring a terrible abomination and that the plague will only be lifted when the true murderer of old King Laius is discovered and punished for his crime. The search for the truth in this work is shown in the image of the plague so that the guilty murderer does not go unpunished. The great philosopher and psychologist of the twentieth century, Freud, found the concept of his philosophical views in the works of Sophocles. This tragedy reminds humanity of who they are, what responsibilities they have on their shoulders, and the eternal conflict between destiny and man. The plague can be seen in the work of

Decameron by Giovanni Boccaccio, the first and greatest prose writer of Renaissance literature. When Boccaccio began his book with a true description of the plague that struck Florence in 1348, he described the horrific landscape of the city at the time in very realistic lines. One of the central themes in Boccaccio's book is to criticize the Catholic Church, to ridicule the leaders of the Catholic religion - the priests, the monks, and even the pope. Many of the stories are about the clergy, and the second novel of the first day is about the depravity and greed that reigned even in the pope's palace. The hilarious laughter in the pages of Decameron sounds very upbeat, despite the horrors of the plague that prevailed everywhere in those days. The new Renaissance society is laughing at the dying Middle Ages. And as above mentioned the definition of the word disease states " external environmental factors play a leading role in the development of the disease , because they can not only directly affect the organism, but also change its internal properties, which can be passed from generation to generation ". II. METHODS AND METHODOLOGY As a result of the comprehensive reforms being carried out in Uzbekistan, the language culture of our people is also growing rapidly, including the study of the national epic Alpomish, the linguistic and methodological analysis of the epic is still being studied. There are also names of diseases in the epic, such as rabbit disease (quyonchiq kasalligi), which is interpreted in the Uzbek dictionary as "seizures, epilepsy." "Alpomish yoydi qulochni, ikkovi xulqi muhabbat bilan ko'rishdi: -Qalaysan, do'stim, omonmisan, deb siqinqirab yubordi, Qorajonning yeti qobirg'asi sindi, ishi tindi, tappa tushib yotib oldi, Alpomish aytdi: -Nima qildi ,do'stim? Qorajon sir boy bermagan kishi bo'lib :-Bola kunda tutadigan quyonchiq kasalim bore di, shul shu vaqt tutib qoldi, -dedi" [2,127] Alpomish said: What happened, my friend? "I had disease epilepsy when I was a child, and this time I had an epilepsy," said Karajon (taken from epic "Alpomish") Poetic sayings related to the belief in the healing magic of the Uzbek folklore have a special place in our system of spiritual values in terms of antiquity and tradition. Based on their millennial experience, people have paid

special attention to "pain" and related concepts. Articles, songs and proverbs have been written about it. The great thinker Alisher Navoi has perfectly expressed his skills in every genre, as well as created beautiful examples in chiston genre (poetic riddle). International treatment of patients in chistons, which reflect the riddles and ingenuity of folk life, acquires a unique artistic, aesthetic and social significance. Navoi's poetic riddle "Pomegranate" reflects the views of folk medicine at a time when scientific medical theory has not yet emerged. Nechakim tab'i noridur, va lekin me'da norig'a Berur taskin, munung naf'in topibmen voqian men ham This fruit is useful for many diseases, especially a stomach ache Please be assured that I also have benefited from this as well Alisher Navoi was referring to this folk remedy, which is available among the people. Boiling pomegranate peel and consuming its juice to relieve abdominal pain has been proven in human experience. Even Navoi says he has been cured. Human health has always been considered the most valuable and important issue. In order not to harm it, to prevent the spread of various diseases, our wise people have used a variety of national-traditional methods. Alisher Navoi lists various diseases in his works, for example, in the case of Holoti Pahlavon Muhammad, mafosil disease (rheumatoid arthritis), in Majlis un-nafois, plague (o'lat), infections (as an example of diseases such as malnutrition, in which the patient is obese), laxative disease (in which the patient is constantly dehydrated). Not only in the structure of folklore, but also in the written literature, there are points of folk medicine, traditions, which are explained and supplemented in the works of poets and writers. For example, in Sadriddin Ayni's "Death of a Pawnbroker"(Sudxo'ring o'limi), "rishta disease" (A disease encountered only in Bukhara region. This causes a worm to appear below the waist on the patient's body. Now the disease is completely gone.[11,388]) Utkir Hoshimov's "World Affairs"("Dunyoning ishlari") also mentions a number of diseases, such as toothache, mumps, measles, whooping cough, malaria, cough, and the treatment of these diseases is explained in a simple, national-traditional way in

the language of the heroes. “Kechqurun isitmam ko’tarildi, quv-quv yo’talaman, oyim tomog’imni achchiqtosh bilan chayib ko’rdi, bo’lmadi, turshak qaynatib suvini ichirdi, bo’lmadi, Oxiri tomog’im xippa bo’g’ilib qoldi, og’riqni sezmaymanu nafas olishga qiynalaman” [8,17] “I had a fever in the evening , I was coughing profusely. My mother rinsed my throat with alum, but it didn’t work.” “-Sarpoychan kelaverdingizmi, dedi Hoji buvi hamon o’sha vahimaliohangda, “-Endi nima qilasiz? Qarg’aning miyasini chaqib surmasangiz cho’loq bo’lib qolasiz” [8,18] “Did you come barefoot?” said Haji grandmother, still in that frightened tone.” “What are you going to do now?” “If you don’t brainwash the crow, you’ll be crippled.” “-Kechasi bilan tishim o’lgur shundoq og’ridi, shundoq og’ridi, jonimni qo’yishga joy topolmadim.-U sepkil bosgan lunjini silab qo’ydi. -Isiriq damlab chayqamadingizmi?-deb maslahat berdi oyim hamonengashib kirni g’ijimlar ekan. -E, hammasini qildim!- Sepkilli xola yana inqilladi. -Achchiqtoshgayam g’arg’ara qildim. Qani bosilsa. ” [8,126] “I had a toothache all night, it hurt so much, I couldn’t find a place to put myself.” She stroked her freckled cheek.” “Didn’t you rinse your teeth with incense drip? My mother advised, continuing the washing. ” “Oh, I did it all!” Sepkilli aunt again moaning from the pain. Even I gargled with alum water, but no result.”

III. DISCUSSION Disease names are also given as work titles. Albert Camus published “The Plague” in 1947. It is a fictional story written about the real town of Oran in Northern Algeria. Many consider this novel to be a war allegory of the French resistance to the Nazis in World War II, pointing out the futility of human aspirations and the inevitability of suffering. The Plague (French: La Peste) is a novel by Albert Camus, published in 1947, that tells the story from the point of view of an unknown narrator of a plague sweeping the French Algerian city of Oran. The novel presents a snapshot of life in Oran as seen through the author's distinctive absurdist point of view. Camus used as source material the cholera epidemic that killed a large proportion of Oran's population in 1899, but situated the novel in the 1940s. Oran and its surroundings were struck by disease several times

before Camus published his novel. According to an academic study, Oran was decimated by the bubonic plague in 1556 and 1678, but all later outbreaks (in 1921 - 185 cases, 1931 - 76 cases, and 1944 - 95 cases) were very far from the scale of the epidemic described in the novel. The Plague is considered an existentialist classic despite Camus' objection to the label. The novel stresses the powerlessness of the individual characters to affect their destinies, the very pith of absurdism. "Plague," the image of the plague is primarily a fascism, as the phenomenon was once referred to as the "brown plague," referring to clothing worn by Wehrmacht soldiers. The symbol of the evil that kills everything in the path of the plague is not only fascism and war, but all the evils of the world that exist in the depths of existence, and Camus illuminated it with delicate emotions. He described the causative agent, an epidemic that had been waiting for its hour for many years, but after a while he sent rats to die on the streets of the happy and carefree city as messengers. Fascism has filled the whole world, forgetting justice and all sorts of positive moral categories. With the help of the image of the plague, they wanted to convey the atmosphere of the collapse we are suffering from, the dangers and the centuries in which they lived at that time. In Uzbek literature, the names of diseases can be seen as the name of the work, and the name of the disease illuminates the idea of the work. The main idea in Abdullah Kahhor's short story "The Patient" ("Bemor") is that not only Sotiboldi's wife, but the whole society is sick, sick, in need of salvation, in need of healing. At the time described in the story, ignorance had completely occupied the whole society, the consciousness of the people, and the nation had become a "sick that shed blood." The essence of the work, the power of influence does not end there, it reflects another tragic consequence of economic and cultural backwardness - ignorance in dark colors. Having thoroughly analyzed the masterpieces of world literature and Uzbek literature where the names of diseases were used, we came into the following conclusion: ----- Human health has always been considered the most valuable and important issue. ----The use of disease names in the

works of literature is not limited to the expression of medical words, the author tries to reveal the factors in society that need treatment and correction in symbolic colors. ----Depiction of disease names is valuable in terms of reflecting the specific way of thinking, worldview, cultural and spiritual concepts related to the development of medicine ,life experience and traditions. ---- The names of diseases that are used as the name of the work, illuminate the idea of the work. ----Alisher Navoiy's description of diseases and their traditional treatment is based, firstly , on the fact that Central Asian people had ancient medical knowledge and skills, and the great poet skillfully conveyed it in various poetic genres, secondly it is also important as historical information about the life of that period, how common people recovered from illnesses.

MIDTERM ASSESSMENT QUESTIONS

Card #1

1. Write about the specific features of literature.
2. What is literary theory?
3. How can you understand the term literary theory?
4. Give the plot of any dramatic work you have read

Card #2

1. What is literature?
2. Types of genres.
3. Write about the history of theory.
4. What school of literary theory do you know?

Card #3

1. Write about the analysis of literature.
2. Literary theory in the XIX century.
3. When did “theory” become professional subject?
4. Give the analysis of detective works of Agatha Christie.

Card #4

1. Plot. The basic elements of it.
2. Write about structuralism and feminism.
3. Write about the differences of schools.
4. Write about the difference between subject and the theme of a work .

Card #5

1. Write about aestheticism and Darwinian theory and the members of these schools.
2. What is the difference between New Critic and Marxist Critic?
3. How do the schools differentiate from one another?
4. Write about plot structure of the text.

Card #6

1. Theme versus subject
2. Types of theme.

3. Point of view.
4. Write about the narration.

Card #7

1. Composition of a literary text.
2. Limited omniscient narrator and omniscient third person narrator.
3. Epic genre.
4. Give the analysis of any poem you have read.

Card #8

1. Lyrics.
2. Setting.
3. Literary theory and literature.
4. The development of genres in the 20th century.

Card #9

1. Propagandist literature.
2. Direct and indirect characterization.
3. The specific features of drama: tone, plot, narrator and character.
4. Give the analysis of didactic literature J.Milton's "Paradise Lost"

Card #10

1. Didactic literature.
2. Narrative technique.
3. Time in a literary work..
4. Give the idea of any literary work.

Card #11

1. What is dramatic genre?
2. Write about cognitive cultural studies and deconstruction.
3. The history of literary theory.
4. Give the analysis of "Ivanhoe"

Card #12

1. Plot. The basic elements of it.
2. Queer theory and psychoanalysis.
3. Write about literary theory.
4. Write about the idea and the theme of a work you have read.

Card #14

1. What is literature?
2. What are the famous schools of theory?
3. Comedy, tragedy and drama.
4. Write about the setting and time of a dramatic work you have read.

Card #15

1. How was theory's development in 1990s?
2. formulating the theme and supporting theme.
3. Exposition, story, denouement.
4. Give the plot of any novel.

Card #16

1. Main theorists and members of theory schools.
2. Types of short stories.
3. Narrators and point of view.
4. Give the analysis of "The American Tragedy", write about naturalism.

Card #17

1. Literary theory as a subject.
2. The relations of theme, idea and plot structure.
3. Character in drama.
4. Give the analysis of a novel "Pamela" by Samuel Richardson.

Card #18

1. The history of a literary theory.
2. The development of genres.
3. The setting of the story.

4. Write about the character of “The Rape of the Lock” by Alexander Pope .

Card #19

1. Plot. The basic elements of it.
2. Prose and information about different type
3. Life and writing skills of Walter Scott.
4. Write about the idea and the theme of a work you have read.

Card #20

1. Write about literary theory and origin of the term.
2. Personages of autobiographical work.
3. The specific features of drama: tone, plot, narrator and character.
4. Give the plot of any novel.

FINAL ASSESSMENT QUESTIONS

Card #1

1. Plot. The basic elements of it.
2. Queer theory and psychoanalysis.
3. Write about literary theory.
4. Write about the idea and the theme of a work you have read.

Card #2

1. What is literature?
2. What are the famous schools of theory?
3. Comedy, tragedy and drama.
4. Write about the setting and time of a dramatic work you have read.

Card #3

1. How was theory's development in 1990s?
2. Formulating the theme and supporting theme.
3. Exposition, story, denouement.
4. Give the plot of any novel.

Card #4

1. Main theorists and members of theory schools.
2. Types of short stories.
3. Narrators and point of view.
4. Give the analysis of "The American Tragedy", write about naturalism.

Card #5

1. Literary theory as a subject.
2. The relations of theme, idea and plot structure.
3. Character in drama.
4. Give the analysis of a novel "Pamela" by Samuel Richardson.

Card #6

1. The history of a literary theory.
2. The development of genres.
3. The setting of the story.

4. Write about the character of “The Rape of the Lock” by Alexander Pope .

Card #7

1. Plot. The basic elements of it.
2. Prose and information about different type
3. Life and writing skills of Walter Scott.
4. Write about the idea and the theme of a work you have read.

Card #8

1. Write about literary theory and origin of the term.
2. Personages of autobiographical work.
3. The specific features of drama: tone, plot, narrator and character.
4. Give the plot of any novel.

TESTS

What is one of the main functions of Puritan writing?

To glorify God
To describe heaven
To confess sin

What is known as the foundation of a novel around which the characters and settings are built?

plot
climax
exposition

How many basic elements does the plot have?

5
4
6

What is called the beginning of a story?

A,B
exposition
action

In which part the main characters are established and events begin to get complicated?

rising action
exposition
climax

What is the turning point of a story?

climax
exposition
rising action

In which part there is the moment of highest interest and emotion?

climax
rising action
exposition

In which part the result of actions of the main character are put forward?

falling action
exposition
rising action

What is the last part of the plot?

B,C
exposition
resolution

By identifying what the reader is able to get an explicit or implicit moral of the story?

plot
setting
conclusion

What is the term similar to plot?

storyline
eventline
description

Who originated the sonnet form in English?

William Shakespeare
Sir Thomas Wyatt Earl of Surrey
Sir Philip Sidney

Transcendentalism is all of the following EXCEPT:

A conviction that people should follow their own beliefs
A theory that truth exists beyond reason and experience
A belief that humankind, nature, and God are all interconnected

This writing reacted to the negative effects of industrialization (fast-paced lifestyle, commercialism) by turning to nature and the individual to emphasize a simpler lifestyle.

Rationalism
Romanticism
Realism

What is one of the main functions of Puritan writing?

To glorify God
To describe heaven
To confess sin

What is the term for the way a text is put together?

Language
Narrative
Structure

How many viewpoints does a dual narrative offer?

One
Two
Three

Which point is usually resolved in a clear story are?

Turning
Crisis
Reversal

What sort of language is particularly intended to make a reader feel a certain way?

Everyday
Emotive
Literary

Where would you find the denotation of a word?

Poem
Novel
Dictionary

What are the connotations of the word 'desk'?

Work and study
Fun and play
Freedom and love

What literary device is used in 'the wind screamed through the trees'?

Personification
Alliteration
Listing

Which of the following is an example of onomatopoeia?

Howl
Deliberate
Utter

When you spot literary devices in a text, what should you do?

Make links with the title
Make links with themes and ideas
Make links with literary devices from other texts

What is a likely effect of repetition in a text?

Adds to the atmosphere
Emphasises a point
Reveals a character

What is literary theory?

a part of literature
a type of art
a base of theme.

Which of these reflects one's feelings and emotions in deep and broad way?

Literary theory
Literature
words and speech

What is called the literary theory?

Critical theory
Literature
Main idea

Which of these is a type of art?

Literature
Literary theory
Imagine the events

Which one of them is function of literary theory?

to explain the main idea
to teach make a sentence
to explain the meanings of words

Which literary theory came first?

Puritanism
Native American
Modernism

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..... connect with the author and work. Choose the correct answer in space.

Literary theory
Literature
Literary work

Literary theory plays an important role in the.....

Independence ideology
Literature
Science of literary works

How can literary theory connect to literary criticism and literature?

A and B
Correctly
Transforming

Who said that literature must be created for cities and palaces?

N.Bualo
P.Coelho
E.Goffman

Where did romanticism use in the beginning of XIX century?

France
Russia
Germany

Who created first English realistic novel in XVIII century?

D.Defoe
P.Coelho
A.S.Pushkin

In Jane Eyre, Mr. Rochester reveals himself to be a hero who is mysterious, intelligent, and compelling. What type of hero does this describe?

Byronic
Pyrrhic
Romantic
Tragic

Which play by William Shakespeare is the longest in his repertoire?

King Lear
Hamlet
Romeo and Juliet
Othello

Which two English poets are responsible for the collection which is known as the Lyrical Ballads?

W. Wordsworth and T. Coleridge
R. Burns and W. Blake
W. Scott and S. Robert
Jenny Gerhardt

In which literary work has the character who a little girl grew and tried to be a teacher?

Jane Eyre
Jenny Gerhardt
Anne Karenina
A child who was tired

What kind of person is Mr. Lester in Jenny Gerhardt?

Unreliable
Poor

Liar
Hardworking

In which literary work has the character of a mad woman?

Jane Eyre
Jenny Gerhardt
Gadfly
Alchemist

What is a literary work?

a branch of literature which deals with words to create a new story, a picture and etc
text that gives information about literature
a letter which is a written to writer

What is a main weapon of literature?

Word
Structure
Idea

What circumstance should the writer pay more attention to?

Both word choice and structure
Word choice
Structure

What is the main idea of a literary work?

Both A and B answers

A nation that the winter is going to convey to the reader
What is the story mainly about

Which part of a literary work is usually the main idea given at?

At the beginning

With the topic

At the end

Can you give some common examples of main idea?

Both A and B answers

Freedom good and evil

Love, friendship

Which word is that some people confuse with the main idea?

Theme

Central idea

Topic

What is theme?

The lesson or moral of the story that can be applied to every day life.

A notion that the writer is going to convey to the reader?

Both A and B answers

How we can classify the literature?

Both of A and B

According to whether it is fiction or non-fiction.

According to whether it is poetry or prose.

What is the purpose of expressing your emotions?

To convey your true feelings and to be open and honest.

To embarrass or blast another human beings.

Only to make the work effective.

In what purpose do some writers merely use literature?

to teach a lesson to the readers about a certain situation

To earn some money by writing

They want to have a rest by using literature

What does the main idea include?

The overall message of text a writer intends to convey to the audience

To create unrepeatable work in literature

Explain the feelings in this way

What is the first step in finding the main idea?

We should identify the topic of the selection

At first we should read the conclusion

We should read it step by step

Who wrote GREAT EXPECTATIONS?

Charles Dickens

Ayn Rand

George Orwell

How many ideas do all genres of literature have?

One or two main idea
It is not clear
So many that is uncountable

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Emphasises a point
Reveals a character

According to John Stuart Mill, individuals ought to be free to pursue _____, so long as they do not cause to harm.

wealth and fortune
God
happiness
love and romance

What is known as the foundation of a novel around which the characters and settings are built?

plot
climax
exposition

How many basic elements does the plot have?

5
4
6

What is called the beginning of a story?

A,B
exposition
action

In which part the main characters are established and events begin to get complicated?

rising action
exposition
climax

What is the turning point of a story?

climax
exposition
rising action

In which part there is the moment of highest interest and emotion?

climax
rising action

exposition

In which part the result of actions of the main character are put forward?

falling action
exposition
rising action

What is the last part of the plot?

B,C
exposition
resolution

By identifying what the reader is able to get an explicit or implicit moral of the story?

plot
setting
conclusion

What is the term similar to plot?

storyline
eventline
description

What is the culmination of events in work of art?

climax
exposition
resolution

.... is the second forename of exposition?

introduction
conclusion
conflict.

What is the definition of climax?

the turning point of the story
the beginning of the story
the point of when the conflict is resolved

Interest and suspense are built during which part of the story?

falling action
exposition
rising action

Choose the two words that best complete the sentence? During the introduction it is important to introduce the and the.....

climax, conflict
characters, conflict
conflict, resolution

From what language has the word idea been taken?

Greek
Latin
French

In what elements idea of literary work is divided?

author's and objective
logical and fiction
objective and abstract

What is the characteristic for fiction novels and stories?

abstract elements
logical idea

summary

How many elements are included in plot?

6
5
7

What is the culmination of events in work of art?

climax
rising action
exposition

What is a form of writing that explains and summarizes something?

summary
explanation
culmination

..... enhances dramatic character and stimulates event development.

conflict
climax
falling action

What does the word "idea" mean?

a prototype, an ideal
character
work, masterpiece

Which content does idea of literary work generalize?

semantic, figurative and
emotional

communicative, emotional and
objective
figurative, abstract and
objective

**What is the main object in
drama?**

action
lyrics
Tone

**Who did produce the drama of
IRON Woman?**

Sharof Boshbekov
A .Obidov
N. Komilov

**How long does drama continue
in general?**

2.5-3 hours
5hours
10 hours

**In drama the plot isn't as quiet
as...**

ephos
melodrama
lyrics

**Which language does the
meaning of drama come from?**

Greek
Latin
English

**Which type given in below
isn't connected with the types
of drama?**

Ephos
Tragedy
Melodrama

**Who is the author of
Padarkush?**

Mahmudxoja Behbudiy
Abdulla Qodiriy
Oybek

**What is the main meaning of
"Padarkush"?**

The illiteracy which finished
with unpleasant situation
The love between two young
The attitude of children to his
father

**We can name it as a
exaggerated drama. It is...**

Melodrama
Tragedy
Farce

**which type of drama is ended
with disaster?**

Tragedy
Farce
Comedy

**What does the writer's
adventure decorate?**

figures of speech
metaphor
hyperbole

**Repetition of beginning
consonant sounds is ...**

alliteration
onomatopoeia
imagery

What is used to help highlight important ideas?

devices of sound
figures of speech
poem

What is the most common figure of speech in poetry?

metaphor and simile
metaphor and imagery
imagery and simile

One of the figurative meaning which may be achieved through special –

omission
alliteration
personification

.... - is a contrast among items without using the phrases indexed above.

metaphor
simile
humour

It occurs when a writer gives human developments to non-human or inanimate gadgets.

What is it?

personification
hyperbole
metaphor

What does the cost word "humorous speech" include?

puns
phrase
facts

What is a parent of speech?

metaphor
humour
hyperbole

Which of the following statement is the best setting definition for word order?

The words are organized within the verse form

The words a poet chooses to use

The words which us used in the prose

Which statement is the best setting definition for word choice?

The words are an author chooses to use

The words are organized within the verse form

The words which is used in the prose

How many lines does sonnet have?

fourteen lines
fifteen lines
sixteen lines

Which part isn't used in the primary line of 'We real ...'?

verb

noun
adjective

**By whom was written
'Words, words, words'?**

Sioho Sepamla
Gwedloyn Brook
Shakespeare

**'Each line ends with 'we'-
except the last one', this
opinion is about which poet?**

'We real cool'
'Words, words, words'
not given the correct answer

**...significance of a selected side
is given through correct word.**

Symbolic
Alternative
Critical

**Which word may be chosen
instead of 'flower' in the word
choice?**

dahlia
garden
parterre

**which word may be used
instead of 'Medal of honor'?**

bravery
cowardice
ordinariness

**Which of the following best
describes the biblical allegory
man with one talent?**

The man who is afraid of taking
risks

The man that had one gift in life
The one with a talent to do one
thing

**Which of the following best
describes the purpose of an
allegory?**

To teach a lesson mostly moral,
political or religious
To ridicule a political class
To hide a message in between the
wording of a text

**The following are examples of
allegorical literary works
except...?**

Arms and The man
The lord of the flies
The animal farm

**Which of the following is a type
of allegory?**

. Fable
Sonnet
Metaphor

**Which figure of speech is often
used to compare allegories?**

Metaphor
Alliteration
Simile

**William Golding in "The Lord
of the Flies" tries to allegorize
all of the following in work
except?**

Finding one's purpose

The gradual break down of law and order
The human lust to put himself above others

The book "The beggars strike" is an allegory of all of the following except...?

Politics
Social stratification
Religion

Where is the oldest work of allegory is reportedly contained?

New Testament
Old Testament
Song of Solomon

Greek slave, is said to be front liner in the use of allegory. His line of stories explored what type of Allegories?

Fable
Pun
Parody

In Aesop Fables, the use of animals to tell a story were usually targeted at what specific objective?

Teaching a moral lesson
Criticizing the political class
Satirizing the policies of the Aristocrats

What is the basic part of a poem?

rhythm

weak words
stress

Choose the form of rhythm?

Visual rhythm
weak rhythm
word's rhythm

Sonnets are written in?

Iambic pentameter
basic pentameter
Weak pentameter

What is called loud syllables?

stress
basic
weak word

What is called unloud syllables?

unstress
weak word
stress

Which thing is the key to understand the full effect of a poem ?

rhythm
weak word
sound

.....concerns the specifics of poetic language in sound.

language
visual
content

Which form of rhythm is the focus of general literary criticism and biographical analyses?

Visual
weak word
sound

What is the root of the word of „rhythm“?

Greek
German
Latin

GLOSSARY

Alliteration: The repetition of initial consonant sounds used especially in poetry to emphasize and link words as well as to create pleasing, musical sounds. Example—the fair breeze blew, the white foam flew.

Allusion: A reference to a well-known person, place, event, literary work, or work of art to enrich the reading experience by adding meaning.

Characterization: Techniques a writer uses to create and develop a character by what:

- he/she does or says,
- other characters say about him/her, or how they react to him/her
- the author reveals directly or through a narrator.

Dialect: Speech that reflects pronunciation, vocabulary, and grammar typical of a geographical region.

Flashback: Interruption of the chronological (time) order to present something that occurred before the beginning of the story.

Figurative Language: Language that has meaning beyond the literal meaning; also known as “figures of speech.”

- Simile: comparison of two things using the words “like” or “as,” e.g. “Her smile was as cold as ice.”
- Metaphor comparison of two things essentially different but with some commonalities; does not use “like” or “as,” e.g. “Her smile was ice.”
- Hyperbole: a purposeful exaggeration for emphasis or humor.
- Personification: human qualities attributed to an animal, object, or idea, e.g. “The wind exhaled.

Free Verse: Poetry that does not conform to a regular meter or rhyme scheme. Poets who write in free verse try to reproduce the natural rhythms of spoken language.

Foreshadowing: Important hints that an author drops to prepare the reader for what is to come, and help the reader anticipate the outcome.

Imagery: Words or phrases that appeal to the reader's senses.

Humor: The quality of a literary or informative work that makes the character and/or situations seem funny, amusing, or ludicrous.

Irony: A technique that involves surprising, interesting, or amusing contradictions or contrasts. Verbal irony occurs when words are used to suggest the opposite of their usual meaning. An irony of situation is when an event occurs that directly contradicts expectations.

Onomatopoeia: The use of words that imitate sounds. Examples would be *hiss*, *buzz*, *swish*, and *crunch*.

Point of View: Perspective from which the story is told

- First-person: narrator is a character in the story; uses "I," "we," etc.
- Third-person: narrator outside the story; uses "he," "she," "they"
- Third-person limited: narrator tells only what one character perceives
- Third-person omniscient: narrator can see into the minds of all characters.

Satire: Writing that comments humorously on human flaws, ideas, social customs, or institutions in order to change them.

Style: The distinctive way that a writer uses language including such factors as word choice, sentence length, arrangement, and complexity, and the use of figurative language and imagery.

Suspense: A feeling of excitement, curiosity, or expectation about what will happen.

Symbol: Person, place, or thing that represents something beyond itself, most often something concrete or tangible that represents an abstract idea.

LITERARY FORMS

Autobiography: A writer's story of his or her own life.

Biography: A writer's account of some other person's life.

Comedy: Writing that deals with life in a humorous way, often poking fun at people's mistakes.

Drama: Also called a play, this writing form uses dialogue to share its message and is meant to be performed in front of an audience.

Essay: A short piece of nonfiction that expresses the writer's opinion or shares information about a subject.

Fable: A short story that often uses talking animals as the main characters and teaches an explicit moral or lesson.

Fantasy: A story set in an imaginary world in which the characters usually have supernatural powers or abilities.

Folktale: A story originally passed from one generation to another by word of mouth only. The characters are usually all good or all bad and in the end are rewarded or punished as they deserve.

Historical Fiction: A made-up story that is based on a real time and place in history, so fact is mixed with fiction.

Myth: A traditional story intended to explain some mystery of nature, religious doctrine, or cultural belief. The gods and goddesses of mythology have supernatural powers, but the human characters usually do not.

Novel: A book-length, fictional prose story. Because of its length, a novel's characters and plot are usually more developed than those of a short story.

Poetry: A literary work that uses concise, colorful, often rhythmic language to express ideas or emotions. Examples: ballad, blank verse, free verse, elegy, limerick, sonnet.

Prose: A literary work that uses the familiar spoken form of language, sentence after sentence.

Realistic Fiction: Writing that attempts to show life as it really is.

Science Fiction: Writing based on real or imaginary scientific developments and often set in the future.

Short Story: Shorter than a novel, this piece of literature can usually be read in one sitting. Because of its length, it has only a few characters and focuses on one problem or conflict.

Tall Tale: A humorous, exaggerated story often based on the life of a real person. The exaggerations build until the character can accomplish impossible things.

LITERARY ELEMENTS

Action: Everything that happens in a story.

Antagonist: The person or force that works against the hero of the story. (See protagonist)

Character: One of the people (or animals) in a story.

Climax: The high point in the action of a story.

Conflict: A problem or struggle between two opposing forces in a story. There are four basic conflicts:

- Person Against Person: A problem between characters.
- Person Against Self: A problem within a character's own mind.
- Person Against Society: A problem between a character and society, school, the law, or some tradition.
- Person Against Nature: A problem between a character and some element of nature—a blizzard, a hurricane, a mountain climb, etc.

Dialogue: The conversations that characters have with one another.

Exposition: The part of the story, usually near the beginning, in which the characters are introduced, the background is explained, and the setting is described.

Falling Action: The action and dialogue following the climax that lead the reader into the story's end.

Mood: The feeling a piece of literature is intended to create in a reader.

Moral: The lesson a story teaches.

Narrator: The person or character who actually tells the story, filling in the background information and bridging the gaps between dialogue. (See Point of View.)

Plot: The action that makes up the story, following a plan called the plot line.

Plot line: The planned action or series of events in a story. There are five parts: exposition, rising action, climax, falling action, and resolution.

Protagonist: The main character in a story, often a good or heroic type.

Resolution: The part of the story in which the problems are solved and the action comes to a satisfying end.

Rising Action: The central part of the story during which various problems arise after a conflict is introduced.

Setting: The place and the time frame in which a story takes place.

Style: The distinctive way that a writer uses language including such factors as word choice, sentence length, arrangement, and complexity, and the use of figurative language and imagery.

Theme: The message about life or human nature that is “the focus” in the story that the writer tells.

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**INTRODUCTION TO LITERARY CRITICISM
(ADABIYOTSHUNOSLIKKA KIRISH)
TUTORIAL
For higher education students**

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