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1

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ANNOTATSIYA

Ushbu darslik Oliy o'quv yurtlarining 5120100- Filologiya va tillarni o'qitish (ingliz), 5111400- Xorijiy til va adabiyot (ingliz) yo'nalishi o'qituvchi va talabalari uchun mo'ljallangan bo'lib, o'quv qo'llanmada adabiyotshunoslik fanining predmeti, asosiy tushunchalari, maqsadi va vazifalari hamda adabiyot haqida umumiy tushunchalar, adabiy tahlil, mavzu va g'oya uyg'unligi, badiiy asar tuzilishi, so'z va san'at, badiiy asar tili bilan bog'liq masalalarning umumiy tavsifi va adabiyotshunoslik darslarida tahlil etish haqida muhim ma'lumotlar berilgan.

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CONTENTS

Introduction.....	5
Part A	7
Theme 1: What is literature?	7
Theme 2: Analysis of literature	12
Theme 3: The structure of a literary work.....	18
Theme 4: Plot structure.	24
Theme 5. Plot. Main elements of plot. (Part 2)	28
Theme 6: Style, tone, language and allegory.	33
Theme 7: Narration	39
Theme 8: Understanding drama.	43
Theme 9: Character and staging.....	48
Theme 10: Imagery. Figures of speech, symbolism.....	53
Theme 11: Prose and its development.....	58
Theme 12: Classification of poems	61
Theme 13: Figures of speech in poetry	65
Theme 14: Word order and word choice in a poem	70
Theme 15: Rhythm and its forms.....	75
Part B.....	79
Case Study 1	79
Case study 2.....	80
Case study 3.....	81
Case study 4.....	85
Case study 5.....	88

Part C.....	89
The image of orphans in “Zumrad and Qimmat” and “Cindrella”	89
The stylistic features of James Thurber’s novels	91
The essential literary criticism of John Steinbeck’s “The Pearl” and Adil Yakubov’s “Mukaddas”	93
Interpretation of the image of "Horse" in uzbek and english literature	98
A glance at uzbek and english brilliant epics	103
Part D.....	109
Book Review.....	109
Suggested works	110
Independent work.....	111
 A glossary of literary terms.....	 113
References.....	117

Introduction

In the educational system of Uzbekistan teaching English is being improved to the new quality degree based on new informative communication and pedagogic technologies which are worth demands of new period. Taken decisions which are made in order to perfect absolutely to prepare system of specialists who can speak in foreign language completely, to provide continuousness of educational operations are intensifying attention of learning language. Such attention is demanding from teachers in educational process to know how to utilize modern pedagogic and innovative technologies in an effective way as well as know productive ways of developing communication skills of learners in foreign language.

Our President Shavkat Miromonovich 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 textbook is intended to develop students’ knowledge on literature, literary studies, 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 textbook is divided into four parts:

Part A introduces introduction to literature, literary analysis and idea of the book. It offers an overview of the English literature.

In **Part B** discussion about plot, setting and structure is revealed.

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.

Part C deals with the genres in literature, poetry, drama and their types and focuses on main features of literature.

Part D is self study part and book reviews, reports and analysis of the texts can be done independently.

In the **Glossary of Literary Terms** meanings of literary terms are explained. At the end of each part has an interdisciplinary project which links what you have learned in the part 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 textbook opens a path to formulate comprehensive definition of literature.

Part A

THEME 1: WHAT IS LITERATURE?

7

Plan:

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

Aims:

- to teach students about literature and literary studies;
- to emphasize the importance of literature in our life;
- to teach students how literature has developed.

Objectives:

- to learn what features of literature have;
- to enhance students' knowledge about literature with examples;
- to consult students to identify the difference between literature and other subjects.

Learning outcomes:

- to introduce the theme and improve their knowledge about it;
- to give an opinion about literature and its functions;
- to analyze the characters of each literary works.

Key words:

- literature, literary analysis, literary canon, motives, expression, written piece.

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?

Literature is a shape of human expression, but no longer is the entity expressed in words even when prepared and written down counted as literature. The ones' writings that are broadly speaking informative technical, scholarly, journalistic might be excluded from the rank of literature via maximum, even though now not all critics.

Literature is a way to communicate, teach and examine. Literature may be defined as an expression of the way of life of humanity and appears in unique

instances and locations. All through the duration of Classical Antiquity, inside the Greek and Roman literature reference works have been created that would mark the subsequent literary manufacturing. Literature is divided into literary genres which can be classifications of literary works according to their content. The traditional class of literary genres establishes three principal sorts, lyric, which incorporates the elegy, the hymn, the ode, the eclogue, the satire. It is characterized by being written in quick verses¹. Literature is a term used to describe written and every now and then spoken cloth. Derived from the Latin phrase literature meaning "writing shaped with letters," literature maximum usually refers to works of the wonderful creativeness, inclusive of poetry, drama, fiction, nonfiction, and in a few instances, journalism, and music sincerely placed, literature represents the way of life and tradition of a language or a people. The idea is hard to precisely define, though many have tried; it's clear that the established definition of literature is constantly converting and evolving for plenty, the word literature indicates a better art shape; simply setting words on a web page would not necessarily equate to growing literature.

Since civilization of people many people have realized importance of communicating their thoughts and feelings in the circle of family, friends and acquaintances to a wider world. Inventions of writing and printing have given them a way to send a priceless treasure of manuscripts and books to successive generations.

Literature means pieces of writing which inspires admiration, reflection and emotion in readers through the centuries. Dramas, plays, novels and short stories in any language which have stood for a long period are collectively considered as a national literature. As of the Oxford dictionary, literature is a collection of writings valued as art. There are some books or written pieces you read for information which include mostly nonfictions, the other type of texts you read for fun; it is literature with a little "l". However, in our classes you read a literature with the capital "L".

The book you read for fun – "literature" is mostly easy and comfortable to read. Most romance, science fiction, and mystery novels fall into this type of literature. It is plot-oriented: you read it to realize what is happening next, and you enjoy it more if it builds suspense and attracts your interest and entertains you. It does not require much attraction and imagination; no one discusses it to discover its hidden messages as it doesn't have any.

¹ <https://www.thoughtco.comnarrative>.

Literature with a capital “L” is something different. It demands both your attention and your participation. It involves you to think, to analyze, to stop in the middle and ask, “Why did that happen?” or “What is she/he doing next?” Many of these stories, novels, or plays make you uncomfortable. They make you doubt about your comfortable and easy world imaginations and your place in it. And sometimes it seems that there is no happy ending.

Literature helps you grow, allows you to experience the setting of the work emotionally and intellectually even though you have no suffer of the physical danger. Great example for it can be “The Tell-tale Heart” in which narrator kills the old man without any fear. You can look into the hearts and minds of the characters and this knowledge is for free what they teach you about yourself, your family and your friends.

Why read literature? The most suitable answer to this is that it is enjoyable. Every person loves a good story, and many great works of literature tell memorable stories. These stories help you to escape from your daily lives by transporting you to different settings (times and places). We can travel back to the great depression period in the United States with John Steinbeck, or we can travel through the African jungle with Josef Conrad or we can be projected into the future by Herbert George Wells.

Literature can also be considered as a source of information. If we read Chaucer’s tales, a poem by T.S. Eliot we learn about different subjects from life in England in the Middle Ages to conditions at front in World War I¹.

The most significant point of reading literature is that it breaks down our personal barriers. Literature invites us to share our human experiences and it allows us to not concern our age, sex and family background and economic condition so that we can see the world from the perspective of other characters that are completely different from us. Great writers make us understand how others think and feel.

Literature stirs up our emotions as it amuses, frightens, shocks, frustrates and challenges us; it gives us a way to understand ourselves and others. Literature widens our field of vision.

Why analyze literature?

Literary analysis is any attempt to understand a text. Whenever we close a book and concentrate on what we have read, this leads us to literary analysis. Any analytical approach to literature involves thorough observation and making

¹ Deleuze, Gilles & Felix Guattari, —Kafka: Toward a Minor Literature, chap.3 trans. R. Hurley, *The Norton Anthology of Theory and Criticism*, ed. Vincent B. Leitch, New York, London, 2001;

conclusions. Literary analysis is learning much about literary texts and their structure. The analytical approach provides the vocabulary we need to clarify and identify through literary texts. We get to define terms such as settings, character, plot and point of view in order to analyze the text.

Questions

1. How is the character like anyone you know or even like you?
2. What works have you read that are similar in some way? What sticks out as the most important connection between the two?
3. Which of your friends should read literature much? What do you think he or she would like about reading? Why?
6. Why do we need to analyse literature?
7. What do you think how literature was developed?

Test

1. What is a literary work?
 - a) text that gives information about literature
 - b) a letter which is a written to writer
 - c) a branch of literature which deals with words to create a new story, a picture and etc
2. What is a main weapon of literature?
 - a) Idea
 - b) Word
 - c) Structure
3. What circumstance should the writer pay more attention to?
 - a) Word choice
 - b) Structure
 - c) Both word choice and structure
4. What is the main idea of a literary work?
 - a) A notion that the writer is going to convey to the reader
 - b) What is the story mainly about?
 - c) Both A and B answers
5. Which part of a literary work is usually the main idea given at?
 - a) With the topic
 - b) At the beginning
 - c) At the end
6. Can you give some common examples of main idea?

- a) Freedom good and evil
- b) Love, friendship
- c) Both A and B answers

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

- a) Topic
- b) Theme
- c) Central idea

8. What is theme?

- a) A notion that the writer is going to convey to the reader?
- b) The lesson or moral of the story that can be applied to everyday life.
- c) Both A and B answers

Homework

1. Read any short story and analyse it.
2. Write a short explanation of how literature developed.

THEME 2: ANALYSIS OF LITERATURE

12

Plan:

1. Analysis of literature.
2. How to analyse the literature.
3. Types of literary analysis.

Aims:

- **Educational:** to give information about analysis of literature.
- **Developing:** to improve the students' ability to analyse the literature.

Objectives:

- To learn what analysis of literature is.
- To increase students' knowledge about analysis of literature with examples.

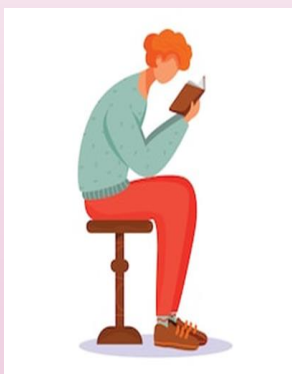
Learning outcomes:

- To introduce the theme and enhance their knowledge about it.
- To give an opinion about analysis of literature.

Key words:

- Theme, introduction, body, conclusion, close reading, contextual, historical, applied.

General information about theme:



What is a **Literary Analysis**? A literary analysis is an essay that learn deeper a work of literature; examining and evaluating plot twists, character traits, events and setting in hopes of gaining a better insight into the message the writer intended to deliver. The method used to create a textual analysis will differ only slightly, depending on the type of work being analysed. To fully understand the work, you divide the literary work into different parts. For example, an analysis paper based on a portion of a poem may require you to examine the various images used in the poem or even the relationship between the content and the form of the piece used. In turn, the play may require you to analyse and explain the relationship between the subplot and the main plot, or even understand how to identify the main characters and their shortcomings at different times of the play. Analysing a novel or short story is a little more interesting given the fact that you have much more to work with. You may, for

example, identify and explore a particular theme and outline how the writer depicts that theme based on the point of view or direction that the story goes. By way of definition, a literary analysis is:

“The practice or process or closely examining sections of literary writing to uncover how they relate to or affect the work as a whole. Structured literary analysis focuses predominately on the theme, plot, setting, character and several other literary devices used by the author to create the true meaning of their work.”



Use the following guideline to help you better structures your analysis literature:

INTRODUCTION:

Begin by forming the context of your critique. Remember to include the real name of the writer, the title of the book that you will be analysing and any supplementary information that will be helpful to strengthen your thesis and following thematic statements. Clearly deliver your thematic statement or statements. A thematic statement is the



overall concept or main idea as it relates to life that the author is attempting to deliver. (This is the ‘why’) End your introduction with your thesis statement. Your thesis statement should include who, what, why and Remember to include parts of the question that you intend to answer. In summation, the introduction should include:

WHO: The full name of the author

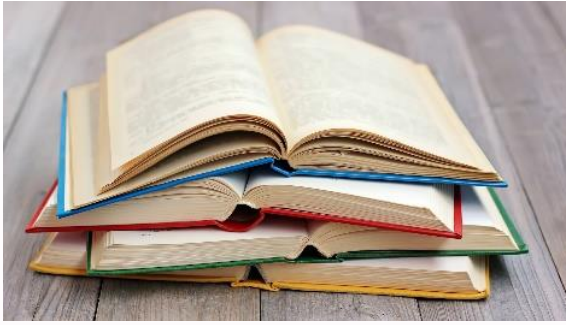
WHAT: The response to the question

HOW: The manner in which meaning is shown

WHY: How the meaning relates to life or what the true message that author wants to deliver is

THE BODY:

(At least two paragraphs, more is better)

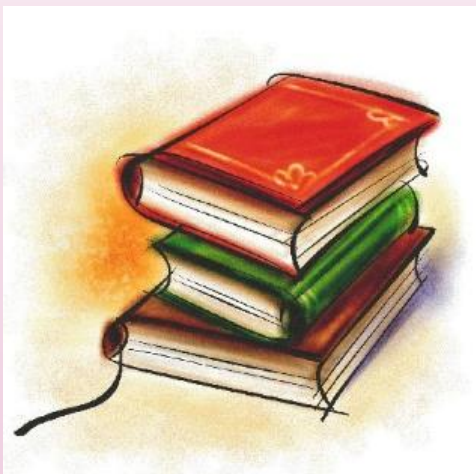


Begin each paragraph with a concise argument that relates to your initial thesis statement. Each paragraph must have a single point of view. Include relevant quotes to validate your argument. This should focus on “how” things work and also answer your question. Quotes should consist of both narrative and dialogue. Don’t simply uncover a literary technique and offer an example of it. Instead explain how using that particular technique relates to the question you are answering. End with a strong statement that reiterates the sole focus of the paragraph. Consider mentioning the theme in your body paragraphs, but do not divert from the question being answered.

CONCLUSION:

Begin your conclusion with careful thesis – but do not be so verbal. Clearly explain the ideas and reasons of your claim and analyze how the body of the essay depict the theme. Your conclusion must explain what the message of the author and what to discuss about life and how your examples are related to your analysis.

Types of Literary Analysis:

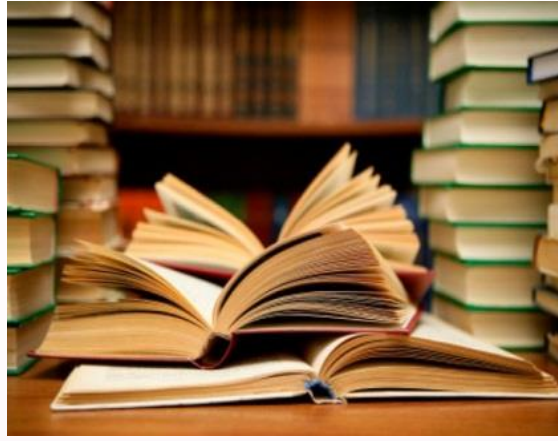


Close Reading: This term is used to pay close attention to the minor details like a character’s usage of specific words or a gesture, imagery the author uses in a specific scene and how the characters might react to it.

Theoretical: This paper is used to learn or practice a specific theory or to compare and contrast two completely different theories. This type of analysis requires the writer to study the text using multiple theories and to develop a framework made by the author.

Comparative or Synergistic: This type of analysis is a comparison of multiple elements of a piece of writing. This might include similarities between texts or pieces of literature mentioned previously, or even compare multiple works created by the same author or even texts of the same genre. The objective is to find connections and make a conclusion based on your findings.

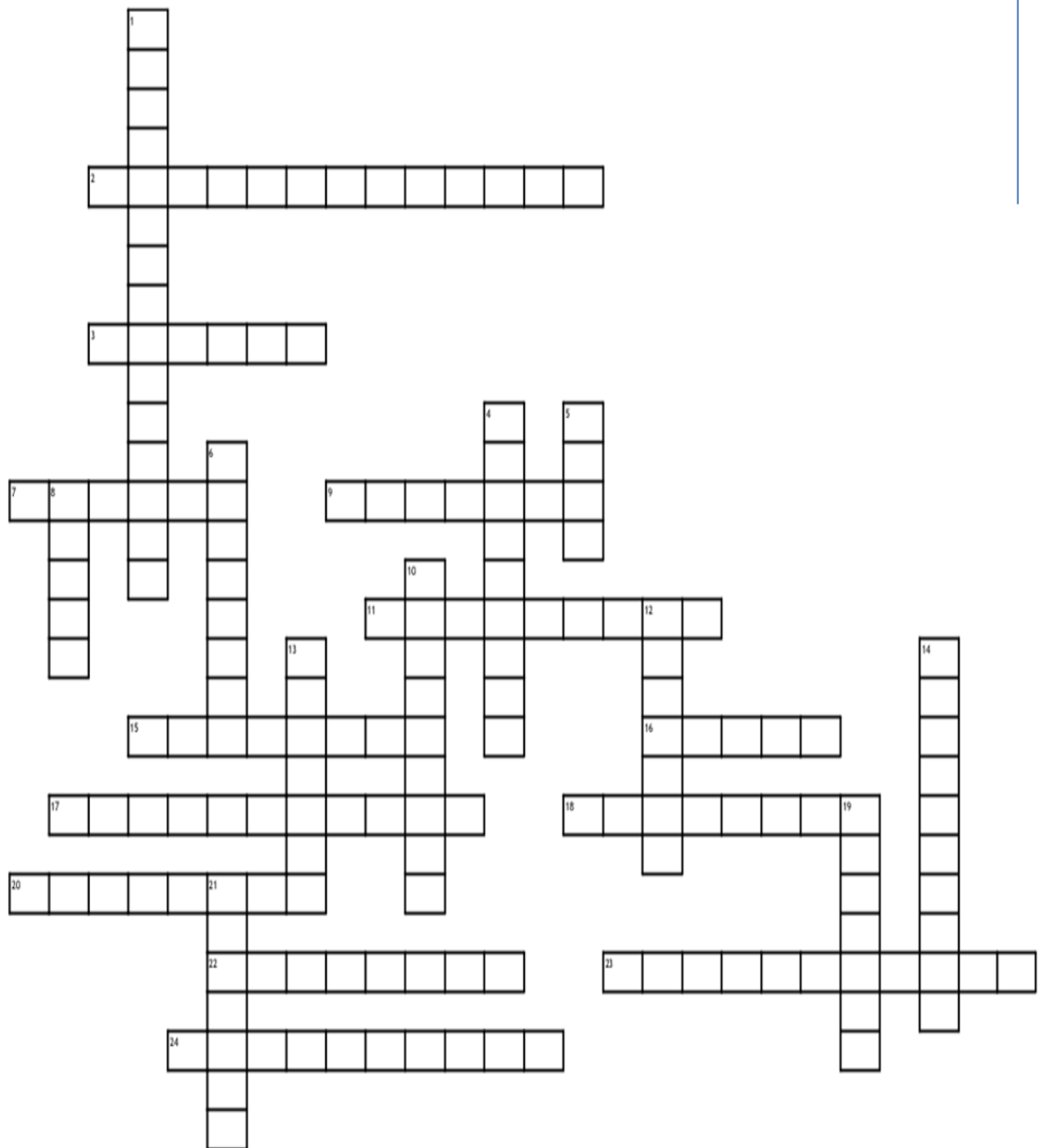
Contextual or Historical: This is a literary analysis that focuses on the context of the work or sometimes historical / societal framework. It requires a thorough reading of the work which is being analysed and require additional research that will help to prove and support your thesis. Here your goal is to research the societal or historical context and to create a thesis that clearly explains how the context relates to literature.



Applied: An applied analysis is less formal than other forms of analysis, that is to say, it requires you to refer to a specific written piece and to explore how the issues analyzed relate to your own personal experiences.

Questions

1. What is 'Analysis of literature?'
2. How do we analyse the literature?
3. How many types of literary analysis do we have?



Across:

2. This is decidedly used in literature that creates an expectation of later developments in the plot.
3. This is a comparison of two unlike items that uses “like” or “as”.
7. This is a writing that uses humour to ridicule or criticize individuals, ideas, or institutions in hopes of improving them.
9. This is a method of relating how two or more elements are similar.
11. This is a device where objects represent bigger, more significant ideas.

16. This is a main idea of the work.
17. This is a point of view where one of the characters narrates the story.
18. This is a method of relating how two or more elements are different.
20. This is a main problem of the literary work.
22. This is indirect reference to a similar person, place or event.
23. This is a point of view where the author uses pronouns like “he” or “she” in telling the story.
24. This is a part of the plot where the conflict ends.

Down:

1. This is when the object is given human qualities.
4. This is a device that is used to share previous events that occurred before the story.
5. This is arrangement of words in verse.
6. This is a comparison of two unlike things that do not use “like” or “as”.
8. This is a brief comment delivered by actor, which expresses the character’s thought. It is not heard by other characters.
10. This is an exaggeration or overstatement.
12. This is time or place in which a story unfolds.
13. This a form of the language that is characteristic of a particular place or group of people.
14. This is the restatement of a written work that keeps basic meaning of the original.
19. This is work of literature, especially a play that results in catastrophe for the main character.
21. These are images to help the reader see, hear, or feel things. These are details that appeal to the senses.

Homework

1. To choose one of the short stories of Katherine Mansfield and make a literary analysis.
2. Discuss different types of literary analysis and compare.

THEME 3: THE STRUCTURE OF A LITERARY WORK.

Plan:

1. Comprehensive information about idea, plot and summary of literary work.
2. Character.
3. Setting.
4. Point of view.

Aims:

- to teach about overall structure of a literary work;
- to get corresponding information about character, setting of literary work.

Objectives:

- at the end of the lesson students will learn about idea, point of view and their types;
- at the end of the lesson students will be informed about summarizing the structure of the literary work.

Learning outcomes:

- To introduce the theme and enhance their knowledge about it.
- To give an opinion about analysis of literary work.

Key words:

- plot, character, conflict, suspense, point of view, naive narrator, first person, narrator, third person narrator, unreliable narrator, setting.

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.

“On Additional Measures to Improve the Quality of Education in Higher educational Institutions and Ensure their Active Participation in Large-Scale Reforms Implemented in the Country” of 5 June 2018, No. PP-3775.

The idea of a literary work. Once analyzing any kind of literary work, firstly, we pay attention to the idea of writing. Initially, the word "idea" comes from Greeks and means "a prototype, an ideal". However, in

literature it is a bit different. The idea is a foremost thought that generalizes the semantic, figurative and emotional content of a literary work. Idea of literary work is divided into 2 elements¹. They are:

1. *author's idea*

2. *objective idea*

Each author when he writes he wants to convey his thoughts and views through his work to readers. In any literary text author's utterance, *author's notion* is always heard. Notwithstanding, these utterances and notions are revealed in different ways. Sometimes through actions of characters, sometimes through plot, composition, author's speech, or even through the portrait of nature. It depends on author's volition.

Objective idea is a concept consisting of the analysis of the author's and readers' idea. Simply put, we need to know author's intention and readers' interpretation in order to find some important intersection points. Author wants it or not objective idea will always be reflected in the text.

There are many ideas expressed in literature. We can divide them into 2 types:

1. Logical ideas. Logical ideas are concepts that are easily transmitted without imaginative means. We are able to perceive them with the intellect. Logical ideas are characteristic of documentary literature.

2. Abstract ideas. Philosophical and social generalizations, ideas, analyzes of causes and effects, that is, abstract elements are characteristic for fiction novels and stories.

In order to understand the main idea of literary work we ought to follow all its ideological substances, namely, the author's estimation of episodes and characters, author's ideal and pathos. Solely under this condition we can judge him correctly, about his strength and weakness, about the nature and roots of the discrepancy existing in him.

The plot of a literary work. The plot is a system of events that make up the content of a work of art, interconnected with the characters. Plot exists in all epic, dramatic and lyric types of literary work. In every literary genre plot has its own character.

In many lyric works, there is no clear system of plot. Their feelings and thoughts are, in a sense, the plot of a lyrical masterpiece. Some literary critics believe that subjectivity is not characteristic of lyrics at all. Because the lyric works may not have a system of events.

¹ Hoffman, Frederick, J. *Freudianism and the Literary Mind*, Louisiana State University Press, 1945;

Summary of literary work. Summary is a form of writing that explains and summarizes something. It can be a body of analysis or a literary work. In summary we not only interpret or summarize the work, we can also add some extra information. This helps readers to understand work better.

Summary basics. While writing the summary of any literary work students should include all main ideas of work. But it is no need to include all details of masterpiece. If student writes summary with all details, it would take too much space.

Another aspect that might be difficult, especially while summarizing debatable material, is to leave your opinion out. It is necessary because summaries contain source's ideas. Only stating your own ideas and opinions about work is not summarizing. Summaries are not outlines. They are fully formed sentences.

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 dynamic¹.

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. A speech of two characters revealing a lot about who they are in the real life and what they think. In fiction character's speech helps us to understand basic elements of his personality. His attitude towards others can be known from the dialogue. Information about his origin, education, occupation or social class can be concluded by what he says and how he says it.

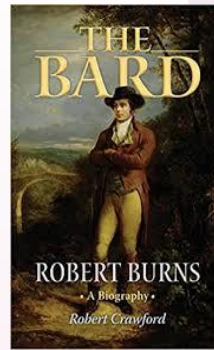
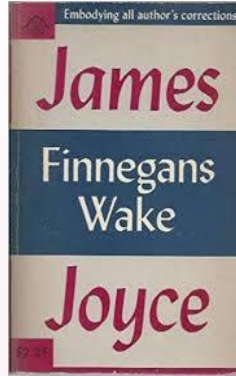
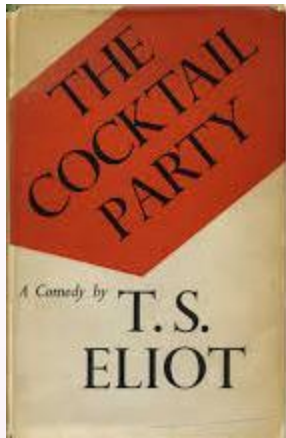
Names. Character's name may hint to about his personality. For example, Cinderella means "little ashes" and it gives a hint to readers how the life of the girl was.

Setting. The time and place in which the story happens. If events take place in a particular historical period the characters' ideas and actions may be formed by external effects of life. The character's physical surrounding (place where they born, grow up, live) can reveal their psychology.

Appearance. In real life it should not judge a person by his appearance, but in literary work character's look provides a clue about his personality. His clothes, for example, may indicate his social and economic status. Character's physical appearance may be considered useful in determining his age and his physical and emotional health.

¹ Dictionary of Literary Characters. Edinburgh: Chambers, 2004

Point of view. Narrator is a person who tells the story. The narrator sometimes cannot be the same as the author. The narrator is the author's invented character; through the narrator the author tells the story and creates the events and other characters.



Test

1. From what language has the word idea been taken?
 - a) Latin
 - b) French
 - c) Greek
2. In what elements idea of literary work is divided?
 - a) logical and fiction
 - b) author's and objective
 - c) objective and abstract
3. What is the characteristic for fiction novels and stories?
 - a) abstract elements
 - b) logical idea
 - c) summary
4. How many elements are included in plot?
 - a) 6
 - b) 5
 - c) 7
5. is the second forename of exposition?
 - a) conclusion
 - b) introduction
 - c) conflict
6. What is the culmination of events in work of art?
 - a) climax
 - b) rising action

- c) exposition
- 7. What is a form of writing that explains and summarizes something?
 - a) explanation
 - b) culmination
 - c) summary
- 8. enhances dramatic character and stimulates event development.
 - a) conflict
 - b) climax
 - c) falling action
- 9. What does the word "idea" mean?
 - a) character
 - b) work, masterpiece
 - c) a prototype, an ideal
- 10. Which content does idea of literary work generalize?
 - a) communicative, emotional and objective
 - b) figurative, abstract and objective
 - c) semantic, figurative and emotional

Questions

What is the literature?

1. What does the literature refer to?
2. What should you do, If you don't see a specific sentence that states the main idea?

1. Find the statements TRUE/FALSE

1. Find the statement TRUE/FALSE.

- a. Idea of literary work contains only author's idea.
- b. Abstract elements are characteristic for fiction novels and stories.
- c. In many lyric works there is no clear system of plot.
- d. There are only 5 elements of plot.
- e. It is very necessary to write own opinion in summary.

Homework.

1. Read T.S.Eliot's "Cocktail Party" and analyze its plot.
2. Find out any book which begins with the climax of the story and analyze it.

THEME 4: PLOT STRUCTURE.

Plan:

3. Plot and events
4. Basic elements of plot.
5. Functions of Plot
6. Analysis of short story plot.

Aims:

1. To teach students about plot structure
2. To emphasize the importance of plot structures features.
3. To give adequate information about plot structures.

Objectives:

- To learn the function of plot structures.
- To enhance students' knowledge about plot structures.

Learning outcomes:

- To introduce the theme and enhance their knowledge about it.
- To give an opinion about analysis of plot structure.

Key words:

plot, novel, story, romantic fiction, elements of plot.

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
5. Sosnovskaya V.B. Analytical reading. Moscow, 1974.

Plot is the series of events that make up a story, the order (what happens next) they happen and how they relate to each other. Structure is the overall layout of the story.

Plot is a literary term used to depict the events that is created through a story, or the main part of a story. These events relate to each other while they are happening turn by turn, whilst the organization of events in the plot of the story makes up structure.

Plot is considered as the foundation of a work, the characters and settings are built around it. It is the organization of events in a logical manner.

Basic Elements of a Plot

There are five elements in a plot.

1.Exposition or Introduction. S it is known, introduction is the beginning of the story, characters and setting, conflict and main problem are established in it.

2. Rising Action. It occurs when a series of events result in to create conflict. The main characters are represented here when the plot of the rising action occurs, and events become more complicated. In rising action excitement, tension, or crisis of the characters, events are encountered.

3. Climax. Another name of conflict is the main point of the plot, which is a turning point of the story. This is the highest interest and emotions moment, making the reader get interested to know what is going to happen next.

4. Falling Action. Another name of it is the winding up of the story that occurs when complications begin to resolve. The results coming out of the actions done by the main characters are put forward.

5.Resolution. It is called as conclusion as well. It is the end of a story, which may occur with either a happy or a tragic ending.

Examples of Plot in Literature

Example #1: Harry Potter and the Sorcerer's Stone (By J. K. Rowling)

Harry Potter and the Sorcerer's Stone is perhaps the most famous among readers and cinema lovers. Exposition begins with Harry learning that Professor Snipe is looking for the Sorcerer's Stone. The Professor looses a troll, who is going to kill Harry and his friends. Harry finds out that Hagrid told the secret of the giant dog to a stranger in return for a dragon, it helps Snipe reach the Sorcerer's Stone.

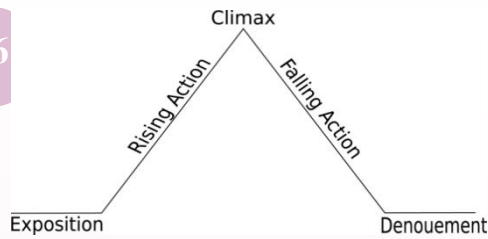
Example #2: Pride and Prejudice (By Jane Austen)

One of the best plot examples in romantic fiction can be seen in the book *Pride and Prejudice* by Jane Austen. The rising action starts when Lizzie's sister, Jane falls in love with Darcy's friend named Mr. Bingley. Lizzie gets interested in Mr. Wickham, who accuses Darcy of destroying him financially.

Climax occurs when Lizzie runs into Mr. Darcy, who proposes, and Lizzie rejects. She then writes him a letter explaining him why she dislikes him. He answers back, observing all misunderstandings. Jane runs away with Mr. Wickham, and Lizzie realizes that Mr. Darcy is not as bad a man as she had thought him to be.

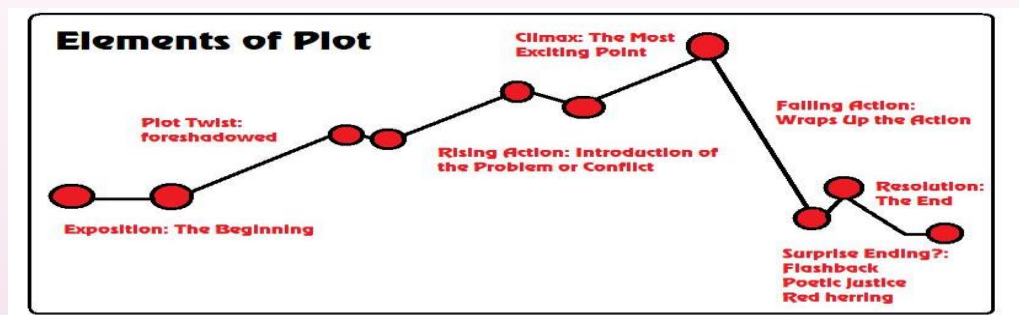
Function of Plot

A plot is one of the most important parts of a story, and has different purposes. Firstly, the plot illustrates characters and their roles in the story. It reveals how the characters affect to the story, and connects the events in an orderly manner. The plot motivates the reader to continue reading by absorbing them in the middle of the story, ensuring it.



Parts of a Plot in a Story

- The plot in a story consists of the exposition, rising action, climax, falling action and resolution. ...
- The exposition is the starting point of the story and prepares the way for upcoming events. ...



- The rising action occurs when the main problem or conflict is addressed with a form of action

How to Analyze Short Story Plot

1. Examine the Exposition. In plot structure, exposition is the initial situation of the characters when the story begins. ...
2. Trace the Rising Action. As the story continues to develop, its major conflict begins to gain steam and tension. ...
3. Investigate the Climax. ...
4. Wrestle with the Resolution.

Questions

1. How many elements are included in plot?
2. What is plot structure?
3. What is conflict?

1. What is the culmination of events in work of art?
 - A) climax
 - B) rising action
 - C) exposition
2. is the second forename of exposition?
 - A) conclusion
 - B) introduction
 - C) conflict.
3. What is the definition of climax?
 - A)the turning point of the story
 - B)the beginning of the story
 - C)the point of when the conflict is resolved
- 4.Interest and suspense are built during which part of the story?
 - A)exposition
 - B)rising action
 - C)falling action
- 5.Choose the two words that best complete the sentence?
During the introduction it is important to introduce the and the.....
 - A)characters, conflict
 - B)climax, conflict
 - C)conflict, resolution

Homework.

1. Analyze any book of English literature which comprises of all elements of the plot.
2. Make an example list of English novels which follows open plot structure.

THEME 5. PLOT. MAIN ELEMENTS OF PLOT. (PART 2)

Plan:

1. Plot, its types
2. Conflict-the basis of plot
3. Main elements of plot

Aims:

- Teaching students about plot of a literary work;
- enhancing their knowledge about conflict;
- making clear explanation of plot and its types.

Objectives:

- To learn the function of plot structures.
- To enhance students' knowledge about main elements of plot.

Learning outcomes:

- To analyze how the students learn the theme;
- providing easily understanding of the theme with exercises and tests.
- by using the concepts learned in the theme, analyzing famous books written in English.

Key words:

Plot, conflict, exposition, rising action, climax, falling action, resolution or conclusion.

'Plot is no more than footprints left in the snow after your characters have run by on their way to incredible destinations'

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.

As M.Gorkiy said: "plot is the third element of literature". In a literary work moral meaning controls the creation of a plot. Plot is meant to be the events in the characters' life, relationships, changes, sympathy and so on. Plots can be created by various ways. In literature, there are 3 types:

The first type is called '**ready**' or '**living**' plot. In this kind, plot of the story is made by the base of real events in life. For instance, 'Zaynab and Omon' by H.Olimjon, 'Graf monte Kristo' by A.Dyuma, 'Brothers Karamazovs' by F.Dostoyevskiy or 'Yulduzli tunlar' by P.Kodirov.

Second is '**made**' or '**by fantasy**' plot. In this way the plot is the production of author's imagination. Almost all the events are imaginary and not real. For example, 'travels of Gulliver' by J.Swift, 'first people on the moon' by G.Wells or 'human-amphibian' by Belyayev.

Third type is **based on history**. Authors rework on the present plots that are available in a written literature. They make some changes and present it newly on the style. It is called as 'acquired' or 'altered' plot.

The events that made up a plot are connected with each other by various ways. If the actions are connected during sometime after one another, it will be a ***chronically*** plot.

On the other hand, if the events in a story occur because of other actions, like cause-and-effect, that is called **a concentrated plot**, that means, gathering all the things on the one general idea.

In the third type both chronically and concentrated plots unite, that's a **chronically-concentrated plot**. In chronically plots there are mostly adventures, unusual, extraordinary events and no limit. In concentrated plots there are strong correlations among events. To take an example, 'Sarob', 'Ulugbek xazinasi'. In the next type, the two others are mixed and related strongly. For instance, 'Hands' by S.Ayniy and 'Ufq' by S.Ahmad. All 3types of plot are used in practice. There is no limit in creating them. Only choosing them depends on author's talent and the idea he is going to present.

We can't imagine a literary work without a plot. But every plot of any work is unique and has specialty. Every story has its plot. Plot is born from the idea, concrete meaning of the work. There also be a work without a plot. In this time, either there is no conflict or the most important parts are blurred by unnecessary things. In both cases the spectators don't want to watch or read the literary work.

The basis of plot is a **conflict**. Conflict gives life to the plot, makes it take action and put an end to it. It is important to say that; plot shows spectacles of life continuously in action. So, plot of a story can't live without conflict. Conflict is the battles, against between characters in a plot and struggling with the environment around them or with themselves. Conflict is the most pivotal thing that makes the plot act. If we imagine a plot as a car, then the conflict is its engine. As Tolstoy said: 'Plot is a key to open social conflicts'. Conflict is a driving force of many plots. It may come from outside (main characters maybe in conflict because of external forces such as family, society, nature) or within (hero may be forced to make a difficult choice, may have to question his values or beliefs).

Test

1. What is known as the foundation of a novel around which the characters and settings are built?
A)climax C)plot
B)exposition D)conclusion
2. How many basic elements does the plot have?
A)4 C)6
B)5 D)8
3. What is called the beginning of a story?

- A)exposition C)action
B)introduction D)A,B

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

- A)exposition C)climax
B)rising action D)introduction

5. What is the turning point of a story?

- A)exposition C)climax
B)rising action D)introduction

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

- A)climax C)rising action
B)exposition D)introduction

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

- A)exposition C)falling action
B)rising action D)climax

8. What is the last part of the plot?

- A)exposition C)conclusion
B)resolution D)B,C

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

- A)conclusion C)plot
B)setting D)resolution

10. What is the term similar to plot?

- A)storyline C)event line
B)summary D)description

Exercise 1

Match the definitions

- | | |
|---|-------------------|
| A. Turning point of the story | 1. Plot |
| B. Events that make up the story | 2. Exposition |
| C. Another alternative term for plot | 3. Rising action |
| D. End of the story | 4. Climax |
| E. Beginning of the story | 5. Falling action |
| F. Wing up a story | 6. Resolution |
| G. series of events build up to the conflict. | 7. Storyline |

Exercise 2**True/false**

1. The term plot refers to an author's arrangement of the events that make up a story.
2. The plot of a work is as necessary as a story.
3. Plots always follow a chronological order until the end.
4. In plot, time is entirely subjective.
5. Plot follows cause-and-effect pattern
6. Plot can't give the explicit moral of a story.
7. Exposition is a turning point of a plot.

Homework

1. Read any novel you want.
2. Define what is plot, conflict, suspense of the work.
3. Divide the plot of it into parts and state what events belong to which part.

THEME 6: STYLE, TONE, LANGUAGE AND ALLEGORY.

33

Plan:

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

Aims:

- To teach students about the tone of a literary work;
- To emphasize the importance of style of the author and language in literature.
- To explain students allegory and its types in literary works.

Objectives:

- To learn the function of tone in literature;
- To enhance students' knowledge about the style and language of a literary work;
- To analyze style, tone, language of any written piece.

Learning outcomes:

- To introduce the theme and enhance their knowledge about it.
To give an opinion about analysis of style and tone.

Key words:

-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.

The list of literature:

- Delaney Denis and others. Fields of vision. Volume 1. Longman, 2003
- Хазагеров Г.Г., Лобанов И.Б. Основы теории литературы. Ростов-на-Дону, из-во «Феникс», 2009.

Style - the characteristic way a writer uses the resources of language, including his diction, syntax, sentence patterns and punctuation. It also refers to the way a writer uses sound, rhythm, imagery and figurative language in his work. Each author has his or her own style, own way of using language and details to express ideas. Style can reflect the theme.

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 dialogues are short and clipped. Even in the longer sentences the words are short and hard-sounding:

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

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

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

Many adjectives are used to classify types of style including formal, oratorical, ornate, sober, simple, elaborate, and conversational. Styles are also classified according to literary periods or traditions, for example, metaphysical style and Restoration prose style, or according to an important work, for example, Biblical style. Style may also be described by making reference to its greatest exponent, for example, Shakespearean style, Milton’s style and Byronic style.

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

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

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

Language. Language is a particular style of speaking or writing. Language of a literary work, even of our speaking consists of vocabulary, terms, wording and terminology. Vocabulary – all the words that a person knows or uses, or all

the words in a particular language. Terms are a way of expressing yourself or of saying something. Wording – the words that are used in a piece of writing or speech, especially when they have been carefully chosen. Terminology is a set of technical words or expressions used in a particular subject.

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

- a) Denotative meaning of the word. The word denotes a concrete thing as well as a concept of a thing; the word has a denotative meaning. For example, the word table denotes any object that is a table; it is a name of a whole class of objects that are tables.
- b) Connotative meaning of the word. The word may also carry a connotation, an overtone. These overtones or connotations vary in character. They may express the speaker's attitude to the things spoken about (emotive component of meaning), or indicate the social sphere in which the discourse takes place (the stylistic reference).

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

Stylistic reference. The overtone of stylistic reference is always present in the word alongside its denotative meaning. This can be well illustrated by the set of words with similar denotative meanings: follow – pursue – go after. Thus it means the synonymy of the words. There are *literary stylistic layer and non-literary stylistic layers* of words.

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

Literary-bookish includes:

- a) terms – words or phrases with a special meaning
- b) poeticisms, words used exclusively in the poetry and the like. Many of these words are archaic or obsolete. For example, for ay – forever, he kens – he knows, I wean – I suppose.
- c) Foreign words and barbarisms. Barbarisms are usually registered in the dictionaries: tête-à-tête, croissants – breakfast, bread. Foreign words are as a rule, not found in dictionaries.

Words of non-literary stylistic layer have several subgroups:

- a) Colloquialisms. Words that occupy an intermediate position between literary and non-literary stylistic layers and are used in conversational type of everyday speech. (awfully sorry, a pretty little thing and etc.);
- b) Slangs. Words that have originated in everyday speech and exist on the periphery of lexical system of the given language: belt up – keep silence, big-head – a boaster;
- c) Professionalisms. Words characteristic of the conversational variant of professional speech. Contrary to terms professionalisms are the result of metonymic or metaphoric transference of some everyday words: sparks – a radio operator
- d) Vulgarisms. Rude words or expressions used mostly in the speech of uncultured and uneducated: son of a bitch – a bad person.
- e) Jargons. Words are within certain social and professional groups.
- f) Regional dialects. Words and expression used by certain regions of the country.

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

Typical characteristics of an allegory are:

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

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

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

There are following types of tone: airy, comic, facetious, light, somber, and threatening. Tone is expressed by the use of syntax, your point of view, your diction, and the level of formality in your work. Authors often use words to convey emotions and feeling the choice of these words.

Tone	Meaning
Benevolent	Sympathetic, tolerant, generous, caring, well meaning
Bitter	Angry, acrimonious, antagonistic, nasty
Callous	Cruel, disregard
candid	Truthful , straightforward, honest , unreserved

Mood is the general feeling or atmosphere that a piece of writing creates within a reader. Mood is produced most effectively through the use of setting, theme, voice and tone.

On the other point of view, objective tone refers to impersonal style of writing, which gives us information about something but doesn't include information about the writer. Moreover, the theme in a story is its underlying message, or big idea.

The easiest and effective ways to improve the tone are:

1. Avoid a predictable treatment to your subject
2. Keep tone consistent from start to finish
3. Cut ruthlessly
4. Let tension sustain tone
5. Use your voice
6. Convey tone through details and descriptions

Part 2. Determining the tone in a literary work

1. Look at the sentence and structure
2. Research the creativity
3. Notice the word choice and language
4. Determine if the author uses irony
5. Read the work out loud
6. Note that a work can have more than one tone

Tone examples in common speech

It is known that we adopt a differences of tones in our day-to-day speech expresses the message we desire to convey

Example:

Father: "we are going on a vacation "

Son: "that's great!!!"

Questions

1. What is the definition of tone?
2. What is the main purpose of tone?
3. What information doesn't conclude objective tone?
4. By which elements do authors create tone?
5. In non-literary writing, which function is used in tone?

2. Fill in the gaps

1. is a concept consisting of the analysis of the author's and readers' idea.
2. ideas are concepts that are easily transmitted without imaginative means.
3. In every literary genre has its own character.
4. Plot consists of elements
5. While writing the summary of any literary work students should include of work.

Homework.

1. Make a list of books which can be considered as an allegory.
2. Analyze tone and language of the book "Jane Eyre" by Charlotte Bronte.

THEME 7: NARRATION

39

Plan:

3. What is the narration?
4. Types and roles of narration in the story.

Aims:

- to give students serviceable intelligence about narration and narrator;
- to teach students about types of the narration;

Objectives:

- To learn the function of narration.
- To enhance students' knowledge about narration.

Learning outcomes:

- to introduce the theme and widen their horizon about it;
- to analyze the difference of narration from other objects of literature;
- to differentiate point of view and narration.

Key words:

- narration, story, art, poetry, point of view, first person narrator, third person narrator, omniscient third person narrator, limited omniscient third person narrator.

The list of literature:

- Delaney Denis and others. Fields of vision. Volume 1. Longman, 2003
- Хазагеров Г.Г., Лобанов И.Б. Основы теории литературы. Ростов-на-Дону, из-во «Феникс», 2009.

“Narrating is an art, like poetry-making or painting, because it is there , in every child’s mind, waiting to be discovered , and is not the result of any process of disciplinary education.”

- Charlotte Mason -

Literature consists of many objects and one of them is narration. So, what is the narration itself?

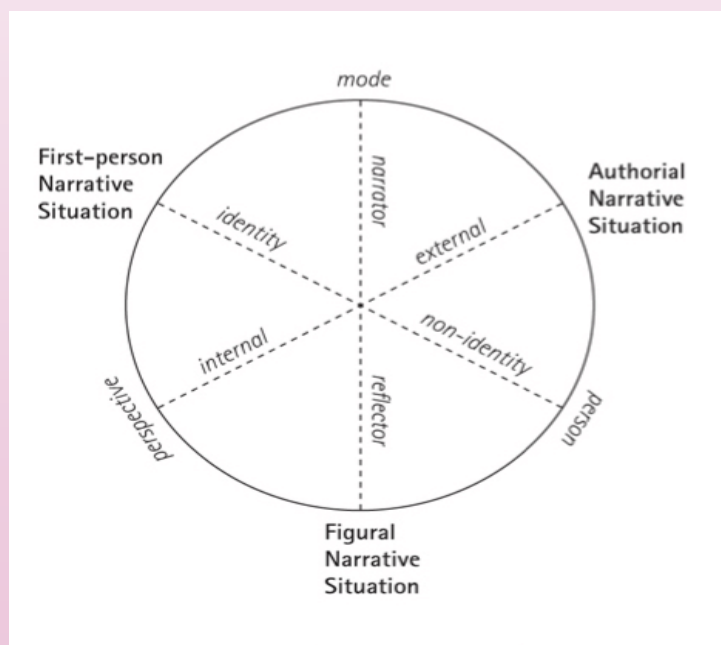
Narration. The presentation of events in their development, .g. “The Collector had watched the arrest from the interior of the waiting-room, and throwing open its perforated doors of zinc, he was now revealed like a god in a shrine. When Fielding entered the doors clapped to, and were guarded by a servant, while punch, to mark the importance of the moment, flapped dirty petticoats over their heads.” (E.M.Forster, “A Passage to India”)

Narration – is the way in which a story is told. The narrator tells us the story its, first person narration and hence “I” is used while the story is told. Narration always tells a story by presenting events in an orderly, logical sequence. It is also the dominant pattern in many works of fiction and poetry, and it is an essential part of casual conversation. In short, any time you tell what happened, you are using narration. There are a lot of types of narration:

- Descriptive narration – narration conveys time and place, tone and mood;
- Viewpoint narration – narration filters events through characters’ eyes;
- Historical narration – narration shows sequence of past events, cause and effect;
- Linear narration – narration presents events in the order they occurred;
- Nonlinear narration– narration shows events out of sequence.

Here, you can see another type of narration:

Narrator – is not the person who wrote the story, he is the person who tells the story. For example, the book called “Roscoe Riley rules” written by Katherine Applegate, she is the author of book, and she is not the narrator. The narrator of the book is a boy, Roscoe Riley; he is also a character of the story. Narrators’ places can be different in the story. For instance, some narrators do not participate in the action,



they just tell the story. But some and most narrators participate in the action.

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.

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?

Fill in the gaps below:

1. ... filters events through characters' eyes?
2. The story will be written by the ...?
3. ... shows events out of sequence ?
4. The ... can be also the character
5. ... conveys time and place , tone and mood ?

Homework.

1. Analyze narrator of any story of Edgar Allan Poe.
2. Create your own narrator around whom your story will happen.

THEME 8: UNDERSTANDING DRAMA.

43

Plan:

1. What is drama?
2. Reading drama.
3. Types of drama.

Aims:

Educational: to learn specific features of drama;

Developing: to enrich our knowledge about drama types.

Objectives:

- To learn features of drama and its development;
- To enhance students' knowledge about character, narrator, plot of drama types;
- To teach students about reading drama.

Learning outcomes:

- To introduce the theme and enhance their knowledge about it;
- To give an opinion about the specific features of drama;
- To analyze each type of drama and differentiate them.

Key words:

- Drama, tragedy, comedy, humour, satire, dialogue, tragic-comedy.

The list of literature:

- Delaney Denis and others. Fields of vision. Volume 1. Longman, 2003
- Хазагеров Г.Г., Лобанов И.Б. Основы теории литературы. Ростов-на-Дону, из-во «Феникс», 2009.

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

A play takes place on the stage. On the stage, a set representing the place where the action takes place is built. The set usually includes props, stage furniture, objects, colored backcloths, etc. the description of a set depends on the

genre of a literary work. The set is naturalistic if the play is based on real events of life; historical if there is a historical play on.

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

There are three types of drama in literature:

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

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

Humour is the main ingredient of a comedy. It can be divided into three broad categories:

- verbal humor, when what the characters say is funny;
- behavioral humor, when what the characters do is funny;
- situational humor, when the situation the characters find themselves in is funny;

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

Satire is the art of ridiculing a subject throughout laughter and scorn. While comedy evokes laughter as an end in itself, satire uses laughter as a weapon against a vice. Satire may be directed at an individual, a type of person, a social class, an institution, apolitical ideology, a nation or even the entire human race.

Satirists try to use their art to improve the world we live in. By making the vice they target contemptible and repulsive, they hope to contribute to its elimination.

Dialogue has two major functions in drama:

- 1) it contributes to the telling of story;
- 2) it reveals characters.

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

Dialogue is also important in creating the character. In order to make a character convincing, a playwright must find the character's "voice" – i.e., his unique style of speech. The audience should be able to draw conclusions about the character's personality and background (social, economic and cultural) by listening attentively to how he speaks and what he says.

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

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

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

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

Tone. In everyday speech the tone of voice we use can change the meaning of what we say. A simple expression such as "sit down" can become an order, an invitation, a question, depending on the tone that is used. Tone is an important part of speech because it conveys the speaker's attitude to what he is saying or who is

he speaking to. When we see a play in a theatre we can learn much from the tone the characters use when delivering their lines. Sometimes the playwright will indicate in the stage directions the tone in which he wishes the lines to be delivered.

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

Match these words with its definition.

1. Narrator; 2. Tone; 3. Character; 4. Plot; 5. Drama; 6. Conflict
- a) sequence of events
 - b) an argument
 - c) the person who tells the story
 - d) attitude of writer toward the audience
 - e) a person in a book or play
 - f) literary work based on performance

Tests

1. How many parts is literature divided?

- a) 3
- b) 2
- c) 4

2. Who is the author of "Martin Iden" novel?

- a) Jack London
- b) U. Shakespeare
- c) L. Tolstoy

3. This is the main character around which the whole story revolves.

- a) protagonist
- b) antagonist
- c) fail characters

4. It is a major form of drama. Their characters entertain us. We are confident that great disaster will not occur.

- a) tragedy;
- b) drama;
- c) comedy.

5. Define suitable character for Othello.

- a) pride
- b) jealous
- c) haughty

6. What is the first element of literature?

- a) language
- b) word
- c) style

7. What is conflict?

- a) an argument between protagonist and antagonist
- b) sequence of events
- c) a feeling of excitement or anxiety when you don't know what will happen

8. The opposite of Round character?

- a) Dynamic character
- b) Static character
- c) Flat character

9. Who can be Round character?

- a) Martin Eden
- b) William Gerhard
- c) Santiago

10. It is used to express or understand ideal meaning of emotion, opinion what is it?

- a) style
- b) tone
- c) suspense

Homework.

1. Read "Othello" and analyze its theme and idea.
2. Make a list of Shakespearean dramas.

THEME 9: CHARACTER AND STAGING.

Plan:

1. Character.
2. Staging.

Aims:

- to give adequate information about characters in drama;
- to enhance students' horizon about drama.

Objectives:

- To teach the importance of characters on stage;
- To explain the way of staging dramas.

Learning outcomes:

- To introduce the theme and enhance their knowledge about it.
- To give an opinion about analysis of character.

Key words:

- drama, lyrics, comedy, tragedy, character, character, staging, aside, scenery, costume, foil, music, sound effects, movement.

The list of literature:

- Delaney Denis and others. Fields of vision. Volume 1. Longman, 2003
- Хазагеров Г.Г., Лобанов И.Б. Основы теории литературы. Ростов-на-Дону, из-во «Феникс», 2009.

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

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

Just as in fiction characters may be round or flat. Round characters are usually main characters, while flat characters usually have minor roles. A character may act as a foil, that is, a character whose main purpose is to shed more light on an important character. Mitch, for example, in “A Streetcar Named

Desire”, clearly acts as a foil to Blanche: through their interaction we learn about her past and gain greater insight into her motives¹.

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

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

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

Staging the play.

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

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

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

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

¹ Turco, Lewis, The Book of Literary Terms: The Genres of Fiction, Drama, Nonfiction, Literary Criticism, and Scholarship. 1999.

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

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

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

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

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

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

Theme. The theme of a play can be suggested in many ways:

- first look at the title of the play. Some titles give you quite broad hints as to theme.
- The characters of a play often represent larger ideas.
- The conflict between the characters can suggest themes.
- Conflicts between characters and society or nature can also provide insight to themes.

- Lines or exchanges of dialogue can also give clues to themes. In “Hamlet”, Hamlet’s famous soliloquy questions the meaning of life itself.
- Look for hints about theme in the staging: the setting, the props, the lighting, the music and the props.

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

Test

1. What is the main object in drama?
 - A) action
 - B) lyrics
 - C) Tone
2. Who did produce the drama of “Iron Woman”?
 - A) A. Obidov
 - B) Sharof Boshbekov
 - C) N. Komilov
3. How long does drama continue in generally?
 - A) 5 hours
 - B) 2.5-3 hours
 - C) 1 hour
4. In drama the plot isn't as quiet as...
 - A) epos
 - B) melodrama
 - C) lyrics
5. The meaning of drama comes from which language?
 - A) Latin
 - B) English
 - C) Greek
6. The type which is given in below isn't connected with the types of drama?
 - A) Tragedy

- B) Melodrama
C) Epos
7. Who is the author of "Padarkush"?
A) Mahmudxo'ja Behbudiy
B) Abdulla Qodiriy
C) Oybek
8. What is the main meaning of "Padarkush"?
A) The love between two young
B) The illiteracy which finished with unpleasant situation
C) The attitude of children to his father
9. We can name it as an exaggerated drama. It is...
A) Tragedy
B) Farce
C) Melodrama
10. The type of drama which is ended with disaster?
A) Tragedy
B) Farce
C) Comedy

Questions:

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

Homework.

1. Choose one of dramas staged and watch it.
2. Analyze this stage and discuss about its staging process. (music, movement, costumes, design of the stage, characters, voice, tone)

THEME 10: IMAGERY. FIGURES OF SPEECH, SYMBOLISM.

53

Plan:

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

Aims:

- to give enough information about figures of speech;
- to improve the students' ability to identify symbolism and imagery.

Objectives:

- To learn how to use figures of speech in poetry;
- To increase students' knowledge about symbolism and imagery.

Learning outcomes:

- To introduce the features of symbolism;
- To be ready to analyze figures of speech in literary work.

Key words:

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

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.

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 "*verse 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 syllabi-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' behavior, 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 source for a poet to assist him establish a mood, and indicate the theme.

Imagery evokes a physical sensation produced by one of the five senses: sight, hearing, taste, touch, smell. When you read the word “white”, for instance, your mind visualizes the color and it can attach any emotional associations, known as connotations that you may have with the color white. Common associations with that color are purity and softness, so that color may “feel” positiveness to you.

Prominent poets in England, Europe, and in the United States at the beginning of the XX century called themselves “Imagists”. They didn’t intend to send any message or explore any themes, they only believed, if there is not objective truth, we all have to see things fresh, with our own eyes, so we can recognize our own truth. So, they presented common pure images 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 turns away common usage to achieve a special meaning or effect. In literature the figures of speech are used to have 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 stuffs 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 of two different items without the words “like” or “as”. When a writer implies that one thing is another thing, he or she is using a

metaphor. It is an implied comparison which creates similarity between the two things being compared. Metaphors have several important functions. They rise emotions and feelings, it helps us to create mental pictures that are memorable.

Personification is giving human traits to inanimate objects.

Symbolism. A symbol is a transference of meaning: a poet takes a concrete item – an object, a color, a place, a person, an animal – and adds a deeper meaning. Sometimes writers or poets use symbols as a part of their culture. For example, water represents life.

The principal techniques that writers use for creating symbols are:

Repetition: multiple references to one object or the same gesture

Emphasis: the author seems to pay attention to some elements, describe in detail or use poetic or connotative language in it.

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

Questions

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

Tests

1. What is the symbol of Mockingbirds?

- A.Sadness
- B.Culpability
- C.Innocence

2.What symbolize The Fairy Queen Britomart Knight?

- A. The value of purity and transparent
- B.Evil deeds
- C.Life and death

3.What is the symbol of crime and death?

- A.Staircase
- B.Broken Mirror
- C.Black color

4.What artists usually express with symbolism?

- A.Exact things in order to open the main meaning
- B.They use more abstract things
- C.Both of them

5. When first symbolism artistic movements began?

- A.16th century
- B.18th century
- C.19th century

6.Which kind of symbolism compares two subjects without using “like” or “as”?

- A.Metaphor
- B.Metonymy
- C.Synecdoche

7.From which word symbolism originated?

- A.From French word “symbalien”
- B.From Arabian word “symbaliion”
- C.From Greek word “symballein”

8. Who is the author of The Fairy Queen Britomard Knight?

- A.Edvard Spences
- B.Edmund Spences
- C.Joseph Ofrad

9.In which kind of symbolism we replace the name of the thing with its closely meaning?

- A.Metaphor
- B.Metonymy
- C.Synecdoche

10. When and who began symbolism`s style in literature first?

- A. Joseph Ofrad in 1857
- B. Edvard Spencesin 1875
- C. Charles Baudelaire in 1857

Homework

1. Analyze the symbolism in “Beowulf”.
2. Make a list of symbols used in this book and explain what they represent to.

THEME 11: PROSE AND ITS DEVELOPMENT

58

Plans:

1. Prose is demotic.
2. Examples of prose.
3. The development of prose.

Aims:

- to improve student's knowledge about prose;
- to inform about prose and its development.

Objectives:

- To learn how to use figures of speech in poetry;
- To increase students' knowledge about symbolism and imagery.

Learning outcomes:

- To introduce the features of prose;
- To be ready to analyze examples of prose.

Key words:

- Literary books, prose, free verse, fiction, poetry, non-fiction.

The list of literature:

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

History of English literature is not simply a chronological account of books which have been written in the English language. Literature as a whole grows and changes from generation to generation. This study is an enquiry into the development of prose, its form and its origin. Whereas the study of English poetry is made very easy with the abundant source available even from the Anglo Saxon Period, most of the origins of English prose come relatively late in the latter half of the 14th century, which has found general acceptance only recently. The famous critic and historian R.W.Chambers argued persuasively for “the continuity of English prose from Alfred to the Renaissance”, “The pedigree of English prose goes back beyond Wycliffe and Chaucer it goes back to Alfred” “Prose is

demotic. The history of English prose must be regarded as a continuous development from its beginning in Anglo Saxon.”¹

Prose is a form or technique of language that exhibits a natural flow of speech and grammatical structure. Novels, textbooks and newspaper articles are all examples of prose. The word prose is frequently used in opposition to traditional poetry, which is language with a regular structure, a common unit of verse based on meter or rhyme. However, as T.S.Eliot noted, whereas “ the distinction between verse and prose is clear, the distinction between poetry and prose obscure”²; developments in modern literature including free verse and prose poetry, have led to the two techniques indicating two ends on a spectrum of ways to compose language, as opposed to two discrete.

Prose in its simplicity and loosely defined structure is broadly adaptable to spoken dialogue, factual discourse, and to topical and fictional writing. It is systematically produced and published within literature, journalism (including newspapers, magazines and broadcasting), encyclopedias, film, history, philosophy, law and in almost all forms and processes requiring human communications.

The word “prose” first appears in English in the 14th century. It is derived from the old French prose, which in turn originates in the Latin expressions *prosa oratio* (literally, straight forward or direct speech).³

Prose lacks the more formal metrical structure or verse that can be found in traditional poetry. Prose comprises full grammatical sentences, which then constitute paragraphs while overlooking aesthetic appeal, whereas poetry often involves a metrical or rhyming scheme.

Some works of prose contain traces of metrical structure or versification and a conscious blend of the two literature formats known as prose poetry. Verse is considered to be more systematic or formulaic whereas prose is the most reflective of ordinary (often conversational) speech. On this point Samuel Taylor Coleridge jokingly requested that novice poets should know the “definitions of prose and poetry; that is, prose – words in their best order; poetry – the best words in their best order.”⁴

¹ Gordon Ian, *The Movement English Prose*, London and New York, Longman Publication, 1966, pp.5

² Eliot T.S “Poetry and Prose” : *The Chapbook Poetry Bookshop* London 1921

³ “Prose”. *Online Etymology Dictionary*. Retrieved 19 January 2015.

⁴ Webster’s *Unabridged Dictionary*(1913)”. *University of Chicago reconstruction*.

1. Find an example of prose.

- a) novels
- b) poems
- c) ode

2. _____ is language with a regular structure with a common unit of verse based on meter or rhyme.

- a) prose
- b) poetry
- c) drama

3. In this passage It is clear that _____ .

- a) prose systematically produced in processes requiring human communications
- b) prose is similar to poetry and drama
- c) the word “prose” first appears in English in the 14th century

4. What does expression “prosa oratio” mean?

- a) belong to prose
- b) prosaic works
- c) literally or direct speech

5. Choose the synonym of “demotic”.

- a) original
- b) popular
- c) simple

QUESTIONS.

1. What is prose?
2. Do you know what expression “verse” means?
3. In what cases prose is produced and published?
4. When did the word “prose” first appear?
5. What do you think how literature can grow and change from generation to generation?
6. Do you know the types of prose?
7. Do you agree this statement: “Prose is demotic”

Homework.

3. Discuss the different views of scientists on the development of prose.
4. Differentiate prosaic writings with verse and explain t.

THEME 12: CLASSIFICATION OF POEMS

61

PLAN:

1. History of the poetry.
2. General information about classification of poems.

Aims:

- to explain poetry to students.
- to give information about types of poems.

Objectives:

- the difference between present and past poetry.
- at the end of the lesson, short information about development of the poetry.

Learning outcomes:

- To introduce the theme and enhance their knowledge about it.
To give an opinion about analysis of poems.

Key words:

- poem, poetry, narrative, dramatic, lyrical poetry.

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.

Poem (Arabic-"sense") appeared through expression towards feeling of idea, expressed with emotional poetic note and it is an artistic work that consists of internal tune. Instead of term of "poem it is used as "poetry" in literature. It is an antiquity kind of artistic literature. Since ancient times, people have been using poems in order to express their feelings emotions towards somebody. Therefore, poetry is a main form of literature among people to show different kinds of events, story using metering words. Mainly, poets create their poems that are based events on life. Poetry summons people to kindness, togetherness. For this reason, it is teaches to pupils, students at schools and universities. Poetry affects culture and tradition.

TYPES OF POETRY

There are 3 kinds of poetry. They are:

1. Narrative poetry.
2. Dramatic poetry.

3. Lyrical poetry.

Narrative poetry - is verbal form of poetry that tells story by characters and narrators during the main work. These kinds of poems are written in measured verse .It does not need rhyme. This genre may be long or short according to story and also it may be complex. Narrative poems include epics, ballads, idylls and lays.

Dramatic poetry - is a main form of poetry which includes story that is mainly spoken and sung. Dramatic poetry expresses the deep emotions of a poet and it is very popular genre for operas. Shakespeare is famous dramatic poet in the world. His dramas are easily understood because they are written in the form of verses. Dramatic poetry may be monolog or dialog which is spoken and sung by characters of literary work.

Lyric poetry- is a formal type of poetry which is spoken by the first person .He or she expresses her or his feelings, emotions. This term derives to literature of Ancient Greek. Other than that, it is related to musical of poetry. Lyric poetry includes of sonnets, ballads, odes and more.

Poems are usually written in 4 verses. This type is common in the world. There are four poetic systems in the world poetry. They are syllabic, metric, syllabic- tonic and tonic.

A) Syllabic-is based on amount of syllable.

B) Metric-is based on amount of shortage or length of syllables and occasion of vowels.

C) Tonic - is mainly free according to unaccented and accented syllables.

D) Syllable- tonic- is based on review of accented and unaccented syllables and also their order.

Rhythm and rhyme play an important role in poetry .Rhythm expresses recurrence a beat or accent .It is based on movement. It appears in every lines of poetry. Rhyme is understood as the same ending of every lines in poetry. It provides musical feature of poems, namely, poems are easily understood and pleasure to the ear because of rhyme.

Past and present poetry come from same roots. Because poetry is one of the oldest genre in human culture. In fact, some elements may change now but many elements of poetry are still the same and also so important in poetry. There are the key elements of poetry.

1. Form- form, lines and stanza.
2. Sound-rhyme, rhythm, alliteration and onomatopoeia.

Coming to the history, The Akkadian poet Enheduanna (2285- 2250 BCE) is the first world author. The best way to get to know about how poetry has evolved over time is with epic poetry. Most of the poetic works as we know were epic poems. One of the earliest poetic works is the "Epic of Gilgamesh". It derives to around 2000 B.C. In ancient times, it was oral tradition of Sumerians¹. Therefore, during the Renaissance period (1485-1660) poets became more active. Many poems and epics were created in that time. Mainly, from this period new structures and forms of meter in poetry appeared.

CHOOSE THE CORRECT ANSWER.

1. What does poem mean?

- A) expression of idea
- B) sense
- C) behaviour
- D) feeling

2. From what language has the word of poem been taken?

- A) German
- B) Arabic
- C) Ukrainian
- D) Greek

3. How many main types are there in poetry?

- A) 4 B) 5 C) 3 D) 2

4. Which type of poetry expresses the deep emotion of a poet?

- A) dramatic
- B) ode
- C) lyric
- D) narrative

5. What is pattern of the poem marked by stressed and unstressed syllables?

- A) meter
- B) stanza
- C) rhythm
- D) rhyme

6. Which type of poetry includes epics, ballads, idylls and lays?

- a) dactylic poetry
- b) dramatic poetry

¹ Watt, Ian, The rise of the novel, University of California Press, 2001.

- c) lyric poetry
- d) narrative poetry

7. How many poetic systems are there in poetry?

- a) 3 b) 4 c) 5 d) 2

8. Which system based on amount of shortage or length of syllables and occasion of vowels?

- A) syllabic
- B) tonic
- C) syllabic- tonic
- D) metric

9. Which type based on mainly freedom according to stressed and unstressed syllable?

- 1. metric
- 2. tonic
- 3. syllabic- tonic
- 4. syllabic

Fill in the gaps.

- 1)..... is an artistic work that includes different types of forms in literature. It consists of metered emotional words.
- 2) Lyric poetry includes of,, odes and more.
- 3) Lyric poetry is one of the oldest form of poetry. It comes from
- 4)..... always based on repetition of unstressed and stressed syllable and also their order and quantity in poetry.
- 5)is repetition of similar sounds in final stressed syllable. It effects positively to lines of poems and songs.

THEME 13: FIGURES OF SPEECH IN POETRY

65

Plan:

1. Introducing figures of speech
2. Types of figures of speech
3. Using the metaphor and simile

Aims:

- to give information about figures of speech and its types;
- to improve learner's knowledge about figures of speech.

Learning outcomes:

- to learn the difference between metaphor and simile;
- to enhance students' knowledge about figures of speech;
- to differ figures from each other.

KEY WORDS:

- poetry, communication, literal and figurative.

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.

Language is clearly an art shape. there are such a lot of variations and intricacies available that can deliver several exclusive meanings, all of which come together to serve one principal reason: to talk. Communication is vital to the function of our society, and we use many specific methods to express that means. one of the most common techniques involves figures of speech. Figures of speech are so commonplace, you most probable use them on a day by day foundation and don't even be aware. Discern of speech is a phrase or phrase having unique meanings than its literal meanings. It conveys meaning by using figuring out or evaluating one factor to any other, which has connotation or which means familiar to the target market. That is why it's far useful in growing bright theoretical effect.

The meaning of language can be literal or figurative. Literal language states exactly what something is. On the other hand, figures language creates meaning by comparing one thing to another thing. Poets use figures of speech in their poem. Several types of figures of speech exist for them to choose from. Five common: metaphor, simile, personification, hyperbole and understatement.

There are many special sorts of figures of speech. Two that are intently related are similes and metaphors.

A **simile** is a comparison among items the use of the phrases 'like,' 'as,' or 'seems.' Simile is a determine of speech that makes a contrast, showing similarities among two different things. In contrast to a metaphor, a simile attracts resemblance with the help of the phrases "like" or "as." consequently, it is an immediate evaluation. So what is a simile and its purpose? From the above discussion of simile examples, we can infer the function of similes, both in ordinary existence and in literature. Using similes draws attention and appeals without delay to the senses of listeners or readers, encouraging their imaginations to understand what are being communicated. Also, it brings rhythm, life-like fine in our each day speech and the characters of fiction or poetry. Simile allows readers to narrate the emotions of a writer or a poet to their personal stories. Therefore, the usage of similes makes it simpler for readers to apprehend the problem matter of a literary text, which may additionally have been in any other case too annoying to be comprehended. Like metaphors, similes also offer range in our ways of thinking and provide new perspectives on the world.

A **metaphor**, then, is a contrast among items without using the phrases indexed above. Metaphors are normally stated as one item is another object. Metaphor is a parent of speech that makes an implicit, implied, or hidden comparison between things that are unrelated, but which percentage a few commonplace traits. In different phrases, a resemblance of two contradictory or one of a kind objects is made based totally on a unmarried or some commonplace characteristics. But, the metaphor determine of speech isn't the same as a simile, because we do now not use "like" or "as" to broaden a assessment in metaphor poems and metaphor sentences. It makes an implicit or hidden evaluation and now not an explicit one. From the above arguments, motives, and examples, we will easily infer the function of metaphors; each in our day by day lives and in a bit of literature. The use of suitable metaphors appeals without delay to the senses of listeners or readers, sharpening their imaginations to recognize what's being communicated to them. Moreover, it gives a lifestyles-like quality to our conversations and the characters of fiction or poetry. Metaphors are also ways of thinking, imparting the listeners and the readers clean methods of analyzing thoughts and viewing the arena.

Some other common figure of speech is a pun. A pun is a manipulating phrase that has multiple that means or that appears like different phrases. pun is a play on phrases that produces a humorous impact by way of the use of a word that

indicates two or extra meanings, or by exploiting similar sounding words which have unique meanings. Humorous consequences created by puns depend on the ambiguities the phrases entail. These ambiguities rise up by and large in homophones and homonyms. apart from being witty and humorous, puns upload profound meanings to texts, and shape the manner where in the textual content is interpreted by means of the readers. By means of playing with the phrases, the writers display their cleverness and the cleverness of their characters. Besides, puns in a literary works act as a source of comedian comfort, or an intentional effort at the part of the author, to show his or her innovative potential in the use of language.

Personification. It occurs when a writer gives human developments to non-human or inanimate gadgets. It's far just like metaphors and similes that still use comparison between gadgets. Personification is a discern of speech where in a aspect an concept or an animal is given human attributes. The non-human gadgets are portrayed in the sort of manner that we experience they have the capacity to behave like people. Personification isn't always merely a decorative tool, however serves the purpose of giving deeper meanings to literary texts. It provides vividness to expressions, as we usually study the sector from a human attitude. Writers and poets depend on personification to carry inanimate things to life, in order that their nature and movements are understood in a higher way. Due to the fact it is simpler for us to narrate to something that is human, or which possesses human developments, its use encourages us to expand an angle that is new in addition to creative.

The meaning of language may be literal or figurative. Literal language states precisely what some thing is. On the other hand, figurative language creates meaning through evaluating one component to another element. Poets use figures of speech in their poems. Figures of speech decorate the writer's advent. That is actual of any genre and any form of writing. The effective use of figures of speech brings to lifestyles what could have been mere phrases, phrases and sentences. They explicit the writer's cause and take the reader on a journey via what he or she experienced or imagined or witnessed at a selected duration or periods in time. It brings splendor, emphasis and clarity to what might have been simply an earthly and impoverished rendition. Using figures of speech, the writer makes massive the insignificant, makes seem less crucial the overemphasized, brings color and light, perception, understanding and clarity. Figures of speech permit us to assess, interpret and seriously analyze not best the author's strive, but also his or her reason. Figures of speech are the palette from which the author works, and she

might pick out to enhance his or her introduction through making use of the right "shades" as it were, in his or her writing.

EXERCISE 1

Metaphor allows readers to narrate the emotions of a writer or a poet to their personal stories.

1. Pun is a manipulating phrase
2. A metaphor attracts resemblances with the help of the phrases "like" or "as"
3. Personification is parents of speech.
4. Figures of speech are the palette from which the author works.

EXERCISE 2

Identify the following sentences as similes, metaphors, or personifications

1. He is like a monster when he plays sports. _____
2. He is a monster when he plays sports. _____
3. Paying bills is like having your teeth pulled. _____
4. The moon was a silver ship sailing through the sea. _____
5. She swims like a fish. _____
6. The water opened its arms and invited them in. _____
7. My brother is a clown. _____
8. The rain kissed my face as it fell. _____
9. The strawberries were yelling, "Eat me first!" _____
10. He is a rabbit lost in the woods. _____

Test

1. What do the writer's adventure decorate?
a) hyperbole b) metaphor c) figures of speech
2. Repetition of beginning consonant sounds is ...
a) alliteration b) onomatopoeia c) imagery
3. What is used to help highlight important ideas?
a) figures of speech b) devices of sound c) poem
4. What is the most common figure of speech in poetry?
a) metaphor and simile b) metaphor and imagery c) imagery and simile

5. One of the figurative meanings which may be achieved through special –
a) alliteration b) personification c) omission
- 6 - is a contrast among items without using the phrases indexed above.
a) simile b) metaphor c) humour
7. It occurs when a writer gives human developments to non-human or inanimate gadgets. What is it?
a) personification b) hyperbole c) metaphor
8. How many common types have in figures of speech?
a) 5 b) 6 c) 7
9. What does include the word "humorous speech"?
a) phrase b) facts c) puns
10. What is a parent of speech?
a) humour b) hyperbole c) metaphor

THEME 14: WORD ORDER AND WORD CHOICE IN A POEM

Plan:

1. Brief information about the structure of poetry.
2. Word order in a poem.
3. Word choice in a poem.
4. The importance of word order and word choice in a poem

Aims:

- to give adequate information about word order and word choice in a poem.
- to improve learner's knowledge about how poet chooses words in a poem.

Learning outcomes:

- At the end of the lesson students will be aware of significance of word order and word choice in a poem.
- At the end of the lesson students will be acquainted with the word choice and word order in a poem.

Key words:

- word order and word choice, poetry, sonnet, rhythm.

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.

Poetry is literature written in stanzas and contours that use rhythm to specific feelings and concepts. Poets pay specific attention to the length placement and grouping of lines and stanzas. Lines or whole stanzas will be rearranged so as to make a particular impact on the reader. One example is that the sonnet, that could be fourteen line verses form with a particular a rhyme of theme. The key with sonnets is that almost all finish with a try of lines set aside from the remainder. Setting those 2 lines aside provides stress to their content, therefore no matter message is being sent additional importance. Another facet of the structure of poems is that the rhythm, that is that the beat of the verse form. This is often typically measured in meters, those square measure sets of stressed and unemphatic syllables. Poets typically prepare words in step with meter so as to make specific sounds or beats. Believe any song (which could be a variety of poem) that you just sing to. Believe the rhythm of the music and also words, is

that the singer angry? Or sad? The notes and meter may initially be quick, harsh, or short, whereas later it'd be slowing, soft, and drawn-out. These rhythms have an effect on the general message.

Finally, a writer may use figurative language techniques to determine AN over an effect on the rhythm of a verse form, additionally, whole rhymed lines will be continual throughout a verse form so as to emphasize the author's message

Word choice and word order in a poem.

“Word choice” refers to the words a author chooses to use. Word alternative is extraordinarily necessary in poetry, since the verse {form literary composition literary work} is such a compact form each word counts. Generally poets opt for words for the approach they sound; generally for his or her connotations. After you investigate word alternative, note whether or not the author used a particular or general word: did he, for instance, see a “Medal of Honor», instead of “bravery”? Why?

The same will be asked of the distinction between “tribes» and “nations.” “there are not any tribes around here\ solely nations». That is taken additional seriously at the global organization, for example: a tribe or a nation? Which can have additional power? “it is smart you see \'cause from there \ one moves to transnational\ it is smart you get American state \'cause from there \one gets one's fatherland...”

Sepampla's verse form is regarding the facility of words: what one chooses to decision oneself will really alter reality.

“Word order” merely refers to the order during which words are organized within the verse form. Will the author use a traditional phrase structure, or will he invert the order of words so the topic comes once the verb, for example? Why would he do that? However would the poem's that means or impact diverge if the words were phrased differently?

For example, investigate Gwendolyn Brooks' “We Real Cool”, on page 746. the primary line, “We real cool”, has no verb. However will this have an effect on your impression of the speaker?

Each sentence is 3 words long. Why?

Each line ends with “We”-except the last one. Why?

And a matter regarding voice: why is that the speaker “we”? Why not associate in nursing individual—one of the clusters, perhaps?

Brooks' verse form is brief, and appears simple; however Brooks has clearly stayed and energy to make this impression, so the messages are even additional powerful.

The importance of word choice and word order in a poem.

The word alternative is very important in writing poetry.

1. Poetry may be a concentration of concepts, correct word alternative is critical for presenting the precise plan.
2. In some cases word alternative is critical for maintaining rhyme.
3. Symbolic significance of a selected side is given through correct word alternative.

The on top of square measure clearly my opinion and that is believable this subject must be announce as a forum post for a varied response.

CHOOSE THE CORRECT ANSWER.

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

- A.The words a poet chooses to use
- B.The words are organized within the verse form
- C. The words which us used in the prose

2.Which statement is the best setting definition for word choice?

- A.The words are organized within the verse form
- B.The words are an author chooses to use
- C).The words which is used in the prose

3.How many lines does sonnet have?

- A)fifteen lines
- B)sixteen lines
- C) fourteen lines

4.Which poet did write 'We real cool'?

- A)Gwendolyn Brook

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

- A.noun
- B.verb
- C.adjective

6.By whom was written 'Words,words,words'?

- A.Gwedloyn Brook
- B.Sioho Sepamla
- C.Shakespeare

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

A.'We real cool'

B.'Words,words,words'

C.not given the correct answer

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

A.Symbolic

B.Alternative

C.Critical

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

A.garden

B.parterre

D.dahlia

10.'Medal of honor' may be used which word?

A.bravery

B.cowardice

C. ordinariness

Exercises

Match the words with their definitions.

1.Poem a)a group of lines in a repeated
Pattern forming part of a poem

2.Stanza. b) a regular repeated pattern of
sounds movements

3.Content. c) a word that rhymes with
Another word

4. Word order. d) the words a poet chooses
to use

5.Word choice. e) the words are organized
within the verse form

6.Rhythmf)a piece of writing that
expresses emotions in

short rhymic lines

7.Rhyme. g)the things that are written
In a book

8.Inverth) a group of things of the same kind

9.Connotation. **I)**to put something in the opposite position to the

the one it was in before

10.Cluster. **j)** a quality or an idea

that a word makes you

think of that is more
than its basic meaning

Questions

- 1.What is Symbolism?
- 2.Where symbolism`s first artistic movements began?
- 3.What can be symbols?
- 4.What is metaphor?
- 5.What is metonymy?

Homework

1. To read any poem and find the word order in it and write all of them to the notebook;
2. To pay attention to the word choice in a poem;

THEME 15: RHYTHM AND ITS FORMS.

75

Plan:

1. Rhythm is the main part of literary works.
2. Main features of rhythm
3. Forms of rhythm.

Aims:

- To teach students to analyze the poem;
- To develop students' interest towards poetry and poems;
- To know how to use rhythm in poems.

Learning outcomes:

- To introduce the theme and enhance their knowledge about it.
To give an opinion about analysis of rhythm.

Key words:

- rhythm, literary works, poems, pacing, phonetic rhythm.

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.

Rhythm – is an Arabic word, it means following something or anything. But from Greek „*rhythmus*” movement, marked by the regulated succession of strong and weak elements, or opposite or different conditions. It can be melodious words and repeated words in each poem. Rhythm is very essential because rhythm sets poetry apart from normal speech, it creates a tone for the poem and it can generate emotion or enhance ideas. It is vital to pay attention rhythm because it is the key to understanding the full effect of a poem. In poetry, loud syllables are called stressed and the soft syllables are called unstressed. Rhythm may be defined as the way in which one or more unaccented beats are grouped in relation to an accented one... it provides the balance of word and music. Because of rhythm the meaning of poem will become efficiently too many readers.

The importance of rhythm in literature is apparent in poetry and music, but it plays a part in fiction writing as well. When reading a piece fiction that is effortless and pleasing, we usually refer to it as having good flow. This is all down to the length of sentences, the amount of syllables in each chosen word and the

placement of punctuation to create breaks, pauses. All of this, when reading a piece of fiction aloud or in your head will make you read to the desired rhythm of the writer. This rhythm is what will either keep a reader interested and turning pages or boring them to a sport.

There is a reason why lullabies are successful for lulling babies to sleep –it is the monotony of their rhythm. At this point, I should explain that rhythm and pacing in fiction writing are similar but not the same thing.

Pacing is a placement of paragraphs, sentences, words and punctuation to help changes the speed of a scene. This could be with the lengthening of sentences to create a slow and tiresome list, depicting the boredom of a situation and the dragging of time or perhaps, with short and sharp hits of words to speed things up and create panic and drama.

Rhythm is the repetition of a pattern of sounds in poetry. It is created by alternation of long and short sounds and stressed and unstressed syllables. There are several different types of units of rhythm in poetry. The one is most commonly studied and discussed in iambic pentameter. In iambic pentameter, each line of poetry has 10 syllables, that is alternative in unstressed, stressed rhythmic pattern.

RHYTHM: EXAMPLES

Sonnets are written in iambic pentameter. Here are a couple of lines from one of Shakespeare's sonnets (stressed syllables are bolded):

*My mistress' eyes are nothing like the sun,
Coral is femora red than her lips' red*

In Macbeth, Shakespeare creates rhythm in the witches' words by using a pattern of stressed and unstressed (the opposite of iambic pentameter):

*Double, Double, Toil and Trouble.
Fire burn and cauldron bubble.*

Some poems make use of a combination of these pattern, such as William Blake's "Tiger".

*Tiger , Tiger , burning bright ,
in the forest of the night.*

What is a Rhythmic poem?

A rhythmic poem is a verse poem that contains rhythmic words at the end of the certain lines.

Example: how do dreams how to **creep** into your head when I fell off to **Sleep**?

It is good to think about rhythm and it makes a difference. Many of us write frenetically to get the plot and dialogue down for our novel or short story: then without realizing, when we return to revise we not only pare down the words, but also rearrange our sentences to "sound" better.

1. Ultimate rhythm (the poem);
2. Content rhythm (semantic, symbolic and contextual meanings);
3. Language rhythm;
4. Structural rhythm (quantities, patterns, groups and grammar);
5. Visual rhythm (typography and spacing; free verse lineation);
6. Sound rhythm;
7. Phonetic rhythm (rhyme, alliteration, consonance);
8. Cadence rhythm (caesuras);
9. Stress rhythm (meter or free verse).

Content rhythm refers to meaning, statement, implication, narrative, theme, tone and symbolism. It is the focus of general literary criticism, biographical analyses and cultural critiques.

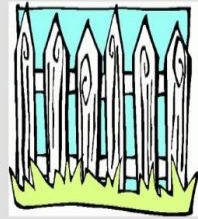
Language concern: The specifics of poetic language in sound visual presentation and structure is emphasized by closing reading, prosody and formal studies. Because effective rhythm is characterized by unity in variety, as well as expressiveness, content rhythm and language rhythm must combine into an expressive one that is enlivened by its rhythm subsets. We may call this highest level of poetic rhythm, while meaning the context and the particulars of language converge, as poems that ultimate rhythm. This concept refers to the experience of reading as well as the unattainable goal of prosody.

Part 1. Fill in the gaps.

1.is generally referred to the pace, speed of a poem.
2.is much more important to rhythm than syllables.
3. Poets use patterns of andsyllables to create a regular rhythm.
4. Rhythm is the key of understanding the full of a
5. Sonnets are written in.....
6. In iambic pentameter, each line of poem hassyllables.
7.concerns the specifics of poetic language in sound, visual presentations.

The Pickety Fence by David McCord

The pickety fence
 The pickety fence
 Give it a lick it's
 The pickety fence
 Give it a lick it's
 A clickety fence
 Give it a lick it's a lickety fence
 Give it a lick
 Give it a lick
 Give it a lick
 With a rickety stick
 pickety
 pickety
 pickety
 pick.



The rhythm in this poem is fast – to match the speed of the stick striking the fence.

3

8. While meaning the context and the particulars of language converge a poem's
- 9.....is the focus of general literary criticism, biographical analyses.
- 10.....is very essential in each poems.

Part 2. True/False

1. Language rhythm is the focus of general literary criticism
2. The basic elements of poetic rhythm are content words which all of them are syllables.
3. Language rhythm concerns the specifics of poetic language in sound.
4. A rhythmic poem is a verse poem that contains weak words at the end of the lines.
5. Poets use patterns of stressed and unstressed syllables.

2) Find the correct answer.

1. What is the basic part of a poem?
A)sounds B)rhythm C)weak words D)stress
2. Choose the form of rhythm?
A)word's rhythm B) weak rhythm C) Visual rhythm D)Basic rhythm
3. Sonnets are written in?
A)basic pentameter B)stress pentameter C) Weak pentameter D)Iambic pentameter
4. What is called loud syllables?
A)stress B) weak word C)basic D)unstressed
5. What is called unload syllables?
A)stress B)weak word C)basic D)unstressed
6. Which thing is the key to understand the full effect of a poem ?
A)sound B)rhythm C) weak word D)stress
7.concerns the specifics of poetic language in sound.
A)visual B)content C)language D) stress
8. Which form of rhythm is the focus of general literary criticism and biographical analyses?
A) Content B) Language C) Stress D) Visual
9. What is the root of the word of „rhythm”?
A)Arabic B) Greek C) Latin D) German

Part B

Integration of literature with other subjects

Case Study 1

Nettles

By Vernon Scannell

79

My son aged three fell in the nettle bed.
'Bed' seemed a curious name for those green spears,
That regiment of spite behind the shed:
It was no place for rest. With sobs and tears
The boy came seeking comfort and I saw
White blisters beaded on his tender skin.
We soothed him till his pain was not so raw.
At last he offered us a watery grin,
And then I took my billhook, honed the blade
And went outside and slashed in fury with it
Till not a nettle in that fierce parade
Stood upright any more. And then I lit
A funeral pyre to burn the fallen dead,
But in two weeks the busy sun and rain
Had called up tall recruits behind the shed:
My son would often feel sharp wounds again.¹

(From The Saturday Poem Books)

ANALYSIS- IMAGERY

1. Pick out the military imagery 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.

¹ <https://www.tutorfair.com/blog/gcse-poem-analysis-nettles-by-vernon-scannell>

CASE STUDY 2*Advice to My Son*

by

Peter Meinke

The trick is, to live your days
as if each one may be your last
(for they go fast, and young men lose their lives
in strange and unimaginable ways)
but at the same time, plan long range
(for they go slow; if you survive
the shattered windshield and the bursting shell
you will arrive
at our approximation here below
of heaven or hell).
To be specific, between the peony and the rose
plant squash and spinach, turnips and tomatoes;
beauty is nectar
and nectar, in a desert, saves,
but the stomach craves stronger sustenance
than the honied vine.
Therefore, marry a pretty girl
after seeing her mother;
Show your soul to one man,
work with another;
and always serve bread with your wine.
But son, always serve wine.¹

OUT

Symbols do not exist only in literature. We are surrounded everywhere by symbols in our everyday life. What associations can you make with the following symbols in your life?

¹ *Liquid Paper: New & Selected Poems* (University of Pittsburgh Press 1991).



CASE STUDY 3

Miss Brill

by Catherine Mansfield

Although it was so brilliantly fine - the blue sky powdered with gold and great spots of light like white wine splashed over the Jardins Publiques - Miss Brill was glad that she had decided on her fur. The air was motionless, but when you opened your mouth there was just a faint chill, like a chill from a glass of iced water before you sip, and now and again a leaf came drifting - from nowhere, from the sky. Miss Brill put up her hand and touched her fur. Dear little thing! It was nice to feel it again. She had taken it out of its box that afternoon, shaken out the moth-powder, given it a good brush, and rubbed the life back into the dim little eyes. "What has been happening to me?" said the sad little eyes. Oh, how sweet it was to see them snap at her again from the red eiderdown! ... But the nose, which was of some black composition, wasn't at all firm. It must have had a knock, somehow. Never mind - a little dab of black sealing-wax when the time came - when it was absolutely necessary ... Little rogue! Yes, she really felt like that about it. Little rogue biting its tail just by her left ear. She could have taken it off and laid it on her lap and stroked it. She felt a tingling in her hands and arms, but that came from walking, she supposed. And when she breathed, something light and sad - no, not sad, exactly - something gentle seemed to move in her bosom.

There were a number of people out this afternoon, far more than last Sunday. And the band sounded louder and gayer. That was because the Season

had begun. For although the band played all the year round on Sundays, out of season it was never the same. It was like some one playing with only the family to listen; it didn't care how it played if there weren't any strangers present. Wasn't the conductor wearing a new coat, too? She was sure it was new. He scraped with his foot and flapped his arms like a rooster about to crow, and the bandsmen sitting in the green rotunda blew out their cheeks and glared at the music. Now there came a little "flutey" bit - very pretty! - a little chain of bright drops. She was sure it would be repeated. It was; she lifted her head and smiled.

Only two people shared her "special" seat: a fine old man in a velvet coat, his hands clasped over a huge carved walking-stick, and a big old woman, sitting upright, with a roll of knitting on her embroidered apron. They did not speak. This was disappointing, for Miss Brill always looked forward to the conversation. She had become really quite expert, she thought, at listening as though she didn't listen, at sitting in other people's lives just for a minute while they talked round her.

She glanced, sideways, at the old couple. Perhaps they would go soon. Last Sunday, too, hadn't been as interesting as usual. An Englishman and his wife, he wearing a dreadful Panama hat and she button boots. And she'd gone on the whole time about how she ought to wear spectacles; she knew she needed them; but that it was no good getting any; they'd be sure to break and they'd never keep on. And he'd been so patient. He'd suggested everything - gold rims, the kind that curved round your ears, little pads inside the bridge. No, nothing would please her. "They'll always be sliding down my nose!" Miss Brill had wanted to shake her.

The old people sat on the bench, still as statues. Never mind, there was always the crowd to watch. To and fro, in front of the flower-beds and the band rotunda, the couples and groups paraded, stopped to talk, to greet, to buy a handful of flowers from the old beggar who had his tray fixed to the railings. Little children ran among them, swooping and laughing; little boys with big white silk bows under their chins, little girls, little French dolls, dressed up in velvet and lace. And sometimes a tiny staggerer came suddenly rocking into the open from under the trees, stopped, stared, as suddenly sat down "flop," until its small high-stepping mother, like a young hen, rushed scolding to its rescue. Other people sat on the benches and green chairs, but they were nearly always the same, Sunday after Sunday, and - Miss Brill had often noticed - there was something funny about nearly all of them. They were odd, silent, nearly all old, and from the way they stared they looked as though they'd just come from dark little rooms or even - even cupboards!

Behind the rotunda the slender trees with yellow leaves down drooping, and through them just a line of sea, and beyond the blue sky with gold-veined clouds.

Tum-tum-tum tiddle-um! tiddle-um! tum tiddley-um tum ta! blew the band.

Two young girls in red came by and two young soldiers in blue met them, and they laughed and paired and went off arm-in-arm. Two peasant women with funny straw hats passed, gravely, leading beautiful smoke-coloured donkeys. A cold, pale nun hurried by. A beautiful woman came along and dropped her bunch of violets, and a little boy ran after to hand them to her, and she took them and threw them away as if they'd been poisoned. Dear me! Miss Brill didn't know whether to admire that or not! And now an ermine toque and a gentleman in grey met just in front of her. He was tall, stiff, dignified, and she was wearing the ermine toque she'd bought when her hair was yellow. Now everything, her hair, her face, even her eyes, was the same colour as the shabby ermine, and her hand, in its cleaned glove, lifted to dab her lips, was a tiny yellowish paw. Oh, she was so pleased to see him - delighted! She rather thought they were going to meet that afternoon. She described where she'd been - everywhere, here, there, along by the sea. The day was so charming - didn't he agree? And wouldn't he, perhaps? ... But he shook his head, lighted a cigarette, slowly breathed a great deep puff into her face, and even while she was still talking and laughing, flicked the match away and walked on. The ermine toque was alone; she smiled more brightly than ever. But even the band seemed to know what she was feeling and played more softly, played tenderly, and the drum beat, "The Brute! The Brute!" over and over. What would she do? What was going to happen now? But as Miss Brill wondered, the ermine toque turned, raised her hand as though she'd seen some one else, much nicer, just over there, and pattered away. And the band changed again and played more quickly, more gayly than ever, and the old couple on Miss Brill's seat got up and marched away, and such a funny old man with long whiskers hobbled along in time to the music and was nearly knocked over by four girls walking abreast.

Oh, how fascinating it was! How she enjoyed it! How she loved sitting here, watching it all! It was like a play. It was exactly like a play. Who could believe the sky at the back wasn't painted? But it wasn't till a little brown dog trotted on solemn and then slowly trotted off, like a little "theatre" dog, a little dog that had been drugged, that Miss Brill discovered what it was that made it so exciting. They were all on the stage. They weren't only the audience, not only looking on; they were acting. Even she had a part and came every Sunday. No doubt somebody would have noticed if she hadn't been there; she was part of the performance after all. How strange she'd never thought of it like that before! And

yet it explained why she made such a point of starting from home at just the same time each week - so as not to be late for the performance - and it also explained why she had quite a queer, shy feeling at telling her English pupils how she spent her Sunday afternoons. No wonder! Miss Brill nearly laughed out loud. She was on the stage. She thought of the old invalid gentleman to whom she read the newspaper four afternoons a week while he slept in the garden. She had got quite used to the frail head on the cotton pillow, the hollowed eyes, the open mouth and the high pinched nose. If he'd been dead she mightn't have noticed for weeks; she wouldn't have minded. But suddenly he knew he was having the paper read to him by an actress! "An actress!" The old head lifted; two points of light quivered in the old eyes. "An actress - are ye?" And Miss Brill smoothed the newspaper as though it were the manuscript of her part and said gently; "Yes, I have been an actress for a long time."

The band had been having a rest. Now they started again. And what they played was warm, sunny, yet there was just a faint chill - a something, what was it? - not sadness - no, not sadness - a something that made you want to sing. The tune lifted, lifted, the light shone; and it seemed to Miss Brill that in another moment all of them, all the whole company, would begin singing. The young ones, the laughing ones who were moving together, they would begin, and the men's voices, very resolute and brave, would join them. And then she too, she too, and the others on the benches - they would come in with a kind of accompaniment - something low, that scarcely rose or fell, something so beautiful - moving ... And Miss Brill's eyes filled with tears and she looked smiling at all the other members of the company. Yes, we understand, we understand, she thought - though what they understood she didn't know.

Just at that moment a boy and girl came and sat down where the old couple had been. They were beautifully dressed; they were in love. The hero and heroine, of course, just arrived from his father's yacht. And still soundlessly singing, still with that trembling smile, Miss Brill prepared to listen.

"No, not now," said the girl. "Not here, I can't."

"But why? Because of that stupid old thing at the end there?" asked the boy. "Why does she come here at all - who wants her? Why doesn't she keep her silly old mug at home?"

"It's her fu-ur which is so funny," giggled the girl. "It's exactly like a fried whiting."

"Ah, be off with you!" said the boy in an angry whisper. Then: "Tell me, ma petite chere--"

"No, not here," said the girl. "Not yet."

On her way home she usually bought a slice of honey-cake at the baker's. It was her Sunday treat. Sometimes there was an almond in her slice, sometimes not. It made a great difference. If there was an almond it was like carrying home a tiny present - a surprise - something that might very well not have been there. She hurried on the almond Sundays and struck the match for the kettle in quite a dashing way.

But today she passed the baker's by, climbed the stairs, went into the little dark room - her room like a cupboard - and sat down on the red eiderdown. She sat there for a long time. The box that the fur came out of was on the bed. She unclasped the neck let quickly; quickly, without looking, laid it inside. But when she put the lid on she thought she heard something crying.¹

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 when they have few contributions to make.

CASE STUDY 4

The Canterbury Tales

by Geoffrey Chaucer

The Wife of Bath's Prologue

The Prologue of the Wyves Tale of Bathe

- 1 **"Experience, though noon auctoritee**
"Experience, though no written authority
- 2 **Were in this world, is right ynogh for me**
Were in this world, is good enough for me
- 3 **To speke of wo that is in mariage;**
To speak of the woe that is in marriage;
- 4 **For, lordynges, sith I twelve yeer was of age,**
For, gentlemen, since I was twelve years of age,
- 5 **Thonked be God that is eterne on lyve,**
Thanked be God who is eternally alive,
- 6 **Housbondes at chirche dore I have had fyve --**
I have had five husbands at the church door --

¹ <http://www.katherinemansfieldsociety.org/assets/KM-Stories/MISS-BRILL1920.pdf>

- 7 **If I so ofte myghte have ywedded bee --**
If I so often might have been wedded --
- 8 **And alle were worthy men in hir degree.**
And all were worthy men in their way.
- 9 **But me was toold, certeyn, nat longe agoon is,**
But to me it was told, certainly, it is not long ago,
- 10 **That sith that Crist ne wente nevere but onis**
That since Christ went never but once
- 11 **To weddyng, in the Cane of Galilee,**
To a wedding, in the Cana of Galilee,
- 12 **That by the same ensample taughte he me**
That by that same example he taught me
- 13 **That I ne sholde wedded be but ones.**
That I should be wedded but once.
- 14 **Herkne eek, lo, which a sharp word for the nones,**
Listen also, lo, what a sharp word for this purpose,
- 15 **Biside a welle, Jhesus, God and man,**
Beside a well, Jesus, God and man,
- 16 **Spak in repreeve of the Samaritan:**
Spoke in reproof of the Samaritan:
- 17 **`Thou hast yhad fyve housbondes,' quod he,**
`Thou hast had five husbands,' he said,
- 18 **`And that ilke man that now hath thee**
`And that same man that now has thee
- 19 **Is noght thyn housbonde,' thus seyde he certeyn.**
Is not thy husband,' thus he said certainly.
- 20 **What that he mente therby, I kan nat seyn;**
What he meant by this, I can not say;
- 21 **But that I axe, why that the fifthe man**
But I ask, why the fifth man
- 22 **Was noon housbonde to the Samaritan?**
Was no husband to the Samaritan?
- 23 **How manye myghte she have in mariage?**
How many might she have in marriage?
- 24 **Yet herde I nevere tellen in myn age**
I never yet heard tell in my lifetime
- 25 **Upon this nombre diffinicioun.**

A definition of this number.

26 **Men may devyne and glosen, up and down,**

Men may conjecture and interpret in every way,

27 **But wel I woot, expres, withoute lye,**

But well I know, expressly, without lie,

28 **God bad us for to wexe and multiplie;**

God commanded us to grow fruitful and multiply;

29 **That gentil text kan I wel understonde.**

That gentle text I can well understand.

30 **Eek wel I woot, he seyde myn housbonde**

Also I know well, he said my husband

31 **Sholde lete fader and mooder and take to me.**

Should leave father and mother and take to me.

32 **But of no nombre mencion made he,**

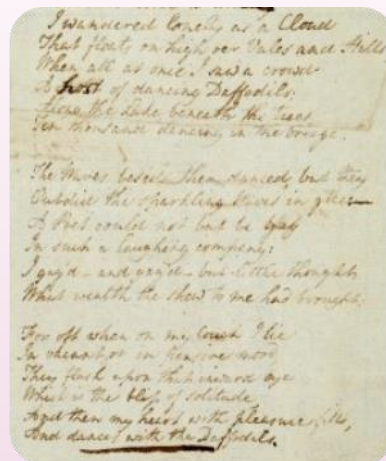
But he made no mention of number,

33 **Of bigamy, or of octogamy;**

Of marrying two, or of marrying eight;

34 **Why sholde men thanne speke of it
vileyne?**

Why should men then speak evil of it?¹



Out

Medieval legends have become very popular in today's computer games because of their mix of magic, adventure and conquest. The monsters, dragons, magic rings, capes of invisibility, the motives of love, greed have been reproduced in these games to entertain today's players. Have you ever played these games? What were the features you enjoyed?

¹ <http://www.librarius.com/cantrran/wifetale/wifetale001-034.htm>

CASE STUDY 5
I wandered lonely as a cloud
by William Wordsworth

I wandered lonely as a cloud
That floats on high o'er vales and hills,
When all at once I saw a crowd,
A host, of golden daffodils;
Beside the lake, beneath the trees,
Fluttering and dancing in the breeze ...¹

Out

Find stage directions which fulfill the following function.

- Provide information about the setting and scenery;
- Describe the actions and movements of the actors on the stage;
- Indicate the tone in which lines should be delivered;
- Give information about the characters' personality or feelings.

¹ <https://www.poetryfoundation.org/poems/45521/i-wandered-lonely-as-a-cloud>

Part C

Self- study

THE IMAGE OF ORPHANS IN “ZUMRAD AND QIMMAT” AND “CINDRELLA” ¹

89

In some literary sources the Uzbek word “ertak” is told to be made by adding the suffix “tak” to the word “er”. It means “similar to the song”, as the lines of a fairy tale are resembled to the songs that are full of rhyming words. People all around the world get acquainted with this initial element of literature at their early age, to be more precise from kindergarten and primary school by hearing fairy tales from their teachers and parents. Literature might be considered a gateway to both the past and the future. It allows a man to look back and think about the fate of people who lived before them analyzing their deeds and mistakes. Learning a lot from those lives humans try to find solution to their problems and to build a better future. Especially, the study of children’s literature gives a better understanding of different cultures and teaches to appreciate them. Obviously, we cannot reject undeniable role of fairy tales in literature. According to Laurence and Swingwood literature pre-eminently concerned with man’s social world, his adaptation to it and his desire to change it.

In Uzbek nation there are different sayings and proverbs about fairy tales. One of them is, “Ertaklar yaxshilikka yetaklar” (Fairy tales lead to goodness). As we can see, the common feature of all fairy tales is the struggle between good and evil. In almost all of them, good triumphs over evil. This is considered the educational value of the fairy tale that teaches the youth believe in bright future.

Some English folk tales are reminiscent of other folk tales. Especially, they are very similar to German and French tales, as the history of these countries are closely interconnected with each other. Majority of literary scientists expressed a great interest in comparison of West and East literature. They attempted to develop literary relations by studying the coincidences and differences in literary genres of these two cultures. ²

¹ Safarova Zilola Tolibovna. The Image Of Orphans In “Zumrad And Kimmat” And “Cindrella”. The importance of using innovative methods in teaching foreign languages and translation problems. The 1st online international conference. Fergana State University. Foreign languages faculty. 15 th June, 2020. 313-315 p

² Melanie A. Kimball. From Folktales to Fiction: Orphan Characters in Children’s Literature. University of Illinois, 501 E. Daniel Street, Champaign, IL 61820 LIBRARY TRENDS, Vol. 47, No. 3, Winter 1999, pp. 558-578

The aim of this article is to analyze some similar aspects of English and Uzbek fairy-tales in terms of orphan hood. While studying English and Uzbek folklore that were developed over a number of centuries, we face with the fact that in spite of having different origin roots there can be found various similar features.

- In most of the folk tales there is an image of orphan girl who is oppressed by her stepmother and her spoiled daughters. For example:

Once upon a time there lived an old man his daughter Zumrad , a stepmother and her pampered daughter Qimmat. (Uzbek fairy tale “Zumrad and Qimmat”)

Once upon a time there was a gentleman who married, for his second wife, the proudest and most haughty woman that ever was seen. She had two daughters of her own, who were, indeed, exactly like her in all things. (English fairy tale “Cinderella”)

- The depiction of the main heroes is the same in both cultures. Cinderella is depicted as *a beautiful, sweet, kind, gentle, patient, graceful, obedient, loving and forgiving girl*, while Zumrad as *a beautiful, kind, hard-working, gentle, courteous and clever girl*.

- The main hero does all the housework alone from early morning till the night, while her step sisters spend their days being idle and lazy.

- The heroes receive help and support from an unexpected kind woman.

Her godmother simply touched her with her wand, and, at the same moment, her clothes were turned into cloth of gold and silver, all decked with jewels. This done, she gave her a pair of the prettiest glass slippers in the whole world. (The Godmother in “Cinderella”)

“Now go to the attic. There are two boxes: one is red and another is white. Go and take the red one.” After saying that, the old woman went to the wood and brought two horses with a cart. (The old woman in “Zumrad and Qimmat”)

- The promise that the heroes give to old women who helped them.

Her godmother commanding her, above all things, not to stay till after midnight, and telling her, at the same time, that if she stayed one moment longer, the coach would be a pumpkin again, She promised her godmother she would not fail to leave the ball before midnight. (“Cinderella”)

They placed Zumrad’s things on the cart, and the old woman said: “Open the box after you get to your house.” Zumrad promised to obey and they said goodbye to each other.

- Another common feature is the reward of the hero who endured oppression. In Cinderella the hero is eventually rewarded for her forbearance with a rich

husband. In “Zumrad and Qimmat” Zumrad is ultimately recompensed with the box full of precious things.

- The punishment of the rude and cruel stepmother and her foolish daughters at the end of the story.

In conclusion, the study shows that English and Uzbek folk fairy tales have many features in common. Both of them glorify diligence, intelligence, resourcefulness, courage and heroism, and criticize laziness, stupidity and cruelty.

THE STYLISTIC FEATURES OF JAMES THURBER'S NOVELS ¹

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 deeply eccentric. Thurber is committed to comic effect, deliberately tearing down his jokes or throwing a different side to

¹ 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

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.

THE ESSENTIAL LITERARY CRITICISM OF JOHN STEINBECK'S "THE PEARL" AND ADIL YAKUBOV'S "MUKADDAS" ¹

In the era of globalization where international relations are developing day by day the impact of literary representatives to one another can be clearly noticed. According to literary critic A. Kasimov, in the current developmental stage of the society the growth of the literary criticism's position is having a great influence on the culture trends and literary creativity.[8,83] The different forms of the literary relations are considered to be the important factor for the literature and its development. In the novellas "The Pearl" and "Mukaddas" this influence can be observed, too. Both authors lived in the XX century and their works belong to realism. They tried to reveal the poignant depths of life depicting the fate of their characters.

John Steinbeck was an American novelist, story writer, essayist and war correspondent. He was born in 1902 in California, USA. He is the author of the works as "Cup of Gold", "Tortilla Flat", "Of Mice and Men", "In Dubious Battle", "The Grapes of Wrath", "The Winter of our Discontent". He was honored with many prestigious Awards for his literary works including Pulitzer Prize for Fiction in 1940 and Nobel Prize for Literature in 1962.

Adil Yakubov was Uzbek novelist, story writer, essayist and playwright. He was born in 1926 in Turkestan, Kazakhstan. His novels as "Ulugbeg's Treasure", "Honesty", "The Old World" have been the foundation of psychological novels in Uzbek literature, novellas "Golden ring", "Matluba", "Mukaddas" express human relations, the destiny of people and social evils. Furthermore, he is the author of several famous plays as "True Love", "Heart

¹ Ganieva O.Kh. The essential literary criticism of John Steinbeck's "The Pearl" and Adil Yakubov's "Mukaddas" ISJ Theoretical & Applied Science (Philadelphia, USA), issue 05, volume 85, 2020, p.747-750.

should burn”, “When Apple blossomed” which were staged on the theatres of the country.

John Steinbeck’s literary activity as the representative of the Modern American literature has been the locus of many researches. Russian literary critics O. Osmukhina, L. Jdanova carried out their researches about the author’s novels, M. Mendelson and A. Mulyarchik analyzed the writer’s literary activity as a novella writer and stated the peculiarities of his works. Especially M. Mendelson in his work “About John Steinbeck and his two novellas” described the writer’s the whole literary activity as a writer and a publicist. In 1990s authors as W. French “John Steinbeck's Fiction Revisited”, J. Parrini “John Steinbeck: A Biography”, D.Benson “Looking for Steinbeck's Ghost”, J. Timmerman “The Dramatic Landscape of Steinbeck's Short Stories”, A. Welsh “Lanselot at the Crossroads in Malory and Steinbeck” investigated the writer’s literary activity and described not only the influence of the works by famous psychologists as Sigmund Freud and Carl Jung but also the impact of the mythological parallels on his works. Besides an Indian researcher K. Sreenivasan in his research on the theme “The Novels of John Steinbeck - A Study of his Image of Man” divided his novels into seven distinct groups and suggested the major approaches in Steinbeck's image of man¹.

Adil Yakubov began his career in the middle of the XXth century and the author became the founder of psychological novels in Uzbek literature. M. Kushjanov, S. Mamajanov, O. Sharafiddinov discussed mostly his novels and characteristic features of the works in their researches, U. Normatov, H. Umurov, E. Karimov analyzed literary peculiarities of the writer’s works. Especially, in the dissertation “Psychologism in Adil Yakubov’s novels” by A. Kholmuradov three issues – psychological analysis of the contradiction between social life and historical development, psychological analysis of the relations between person and society, psychology of the time are profoundly discussed.

It is undoubted that the foundation of literature is life and as it is always in the stage of development, rebirth and reformation, the literature also develops, renews and grows permanently. According to Audrey Farley, social evil is one element of modernism. [7] “The Pearl” and “Mukaddas” are also the works that convey the depths of the real life and they show how the drawbacks of the society can destroy the people’s lives. The writers highlight that social evils influence on the fate of the people where they live. In both novellas the events take place in the

¹ Wagenknecht, Edward, *A Cavalcade of the English Novel from Elizabeth to George VI*, Henry Holt, New York, 1943

countries that have been owned by colonists. Depicting the difficulties of Kino and Juana's family living in Mexican shores possessed by Spanish colonists, Steinbeck shows the social discrimination, inequalities and hardships of all common people. Though Kino believes to his prosperous future when he finds the world's pearl, but at the moment when he loses his son that pearl loses its real value and he throws it back to ocean. The author himself stated that as 'the story has been told so often, it has taken root in every man's mind. And, as with all retold tales that are in people's hearts, there are only good and bad things and black and white things and good and evil things and no in-between anywhere. If this story is a parable, perhaps everyone takes his own meaning from it and reads his life into it.' [1,150]. The main character also realizes the difference between the good and bad, kindness and evil having all these contradictions in his life and that fact includes the moral significance of the novella.

Describing Sharifjon's poignant story in the country owned by Russian colonists, Adil Yakubov also emphasizes how colonial system destroys the life of ordinary people. In the novella the story of the adults trying to begin their life independently and facing several hardships of real life is depicted. As the author states, 'a person should behave according to high moral principles beginning from the first steps of his independent life in order not to be lost in the way of life chosen by him and should keep it pure without any spots. These principles should be very sacred for the person, because to give up or betray to them can bring misfortune or anxiety' [11,196]. The novella also ends with the misfortune of these two young people, because they spoil the principles of the life, especially Sharifjon becomes greedy in order to possess both a prosperous life and his love. But he loses both of them and cannot reach either at the end.

It is true that both works include several literary themes. As the theme conveys the meaning of the work, "The Pearl" includes the following literary themes:

- a) *greed* - Doctor, dealers and priest want to own the pearl;
- b) *family*- Kino and Juana's, Juan Tomas and Apolonia's family ties, their respect and loyalty to each other;
- c) *happiness* – characters are happy having their families and relationships, their canoes, children, traditions;
- d) *fortune*- mastering the pearl of the world;
- e) *hope for future* – Kino believes that his son will be educated, he hopes that the pearl will bring him freedom;

- f) *loyalty* – Kino and Juana's, Juan Tomas and Apoloniya's support to each other in any situation of life, they struggle together in any case;
- g) *grief* - they lose Coyotito, their future;
- h) *corruption by material wealth*- Doctor requires something in order to treat Coyotito when scorpion bites.

Steinbeck points out that nothing can replace family and the close people in the life, that's why the pearl becomes the symbol of unavailing fortune.

The novella "Mukaddas" contains the following literary themes:

- a) *family* – Sharifjon's family ties, the relations with his step-father and mother;
- b) *love* – love between Sharifjon and Mukaddas;
- c) *happiness* – the main characters' happiness of having tender feelings towards each other;
- d) *friendship* – Sharifjon's faithful friends who are ready to help in difficult situations;
- e) *betrayal* – Sharifjon betrays Mukaddas completely by chance, not knowing that he destroys her future;
- f) *corruption in the society* – in order to admit to the institute Sharifjon's step-father cheats thinking that he is helping;
- g) *apathy* – apathy in the society show value of the people around the person.

The author states that determination and patience, honesty and justice are sacred personal feelings, friendship and love requires only pure relations in the person's life. The following approach to the problem gives the work fascinating vitality and makes the readers to be careful in their lives.

As a Russian writer A. Chekhov states, the main idea is a fundamental part of a literary work [14, 32]. Description of Kino and Juana's struggle for survival and their loss of hope for future in "The Pearl", Sharifjon's struggle for injustice and Mukaddas' poignant fate in "Mukaddas" explain that colonial society oppresses and destroys the people's lives. That is the reason why the characters' fate makes the reader feel sorry though that has been the result of the main character's mistake.

It is true that conflict is a struggle between two opposing forces or characters in a literary work. In these novellas conflict occurs externally – between characters themselves and society. In "The Pearl" *external conflict* takes place when Kino struggles against Juana, Doctor, the pearl buyers and Priest. F.E.:

- a) *Kino vs. Juana* – Juana sees the pearl as evil and a threat. She tries to sneak away with the pearl and throw it back into the ocean; however, Kino catches her and beats her to get the pearl back;

- b) *Kino vs. Juan Tomas* – when Kino and his family lose their home, they go to Juan Tomas to see if he will hide them. Juan Tomas is worried about the escalating problems that the pearl has brought and thus is briefly indecisive about helping Kino and Juana;
- c) *Kino vs. the doctor* – the fact that the doctor refuses to help Coyotito because his parents are poor is an example of *Man vs. Society*. The doctor's ignorance to help them because of the social class is a social issue.

Internal conflict happens in the novella when Kino hesitates whether to throw the pearl back to ocean or not as he sees hope for a good future in it. Furthermore, internal conflict can be noticed when Juana does not know whether to give the doctor her baby for checking or not as she does not believe in him.

In the novella “Mukaddas” *external conflict* occurs when Sharifjon struggles against his step father, teacher at the University and friends working at the factory with him. F.E.:

- a) *Sharifjon vs. coworkers* – Sharifjon struggles against his coworkers who are against him as he wants to study at the University;
- b) *Sharifjon vs. stepfather* – Sharifjon does not want his stepfather interfere with his study; though in the end it becomes clear that Sharifjon becomes student instead of Mukaddas.

Internal conflict can be seen when Sharifjon fails at the entrance exam and tries to cheat in order to become a student. When he stays alone, he thinks only to be together with Mukaddas.

Undoubtedly, the title of a literary work expresses the meaning of the whole work and it attracts the reader from the early beginning. In both works the titles carry the main message of the authors. John Steinbeck entitles his novella as “The Pearl” because it conveys the meaning of the story described in the work. Pearl is the precious stone that is found deep inside the ocean; therefore it is the most valuable stone in the world. In the work Kino's freedom, life, family, son, house, canoe are the most important and valuable. At the end of the novella he loses the most precious person – his son, his hope for future.

Adil Yakubov entitles his work with one of the main female character's name. Mukaddas is the young girl who comes from the country in order to study at the University. She is the only daughter and her father's hope for future. She symbolizes purity, beauty, sincerity, love, honesty and the society destroys the future of Mukaddas. “Mukaddas” means “sacred” in English, thus the author gives hint to the reader that they should appreciate feelings as purity, beauty, sincerity,

love, honesty and keep them in order not to lose in their lives as Sharifjon loses Mukaddas forever.

To sum up the points we have had, it should be stated that both authors are realist writers. Though they lived in different countries and conditions, they depicted the truth of life in their works. Both writers explain that colonial society destroys the common people's lives and they are oppressed having no hope for future. The themes as family, greed, apathy betrayal, corruption connect these works with each other. In the works main characters Kino and Sharifjon struggle for a better future but they face with misfortune. Having read the novellas, we feel upset for their fates and grieve for them. In "The Pearl" and "Mukaddas" conflict occurs externally, between character and society. Finally, both titles convey the main message sent by authors. In both works we understand that sacred feelings are precious and they should be kept by the people who do not want to lose forever.

INTERPRETATION OF THE IMAGE OF "HORSE" IN UZBEK AND ENGLISH LITERATURE ¹

The way of life of literature and art is reflected in the image (5.63). Among such images perfected in world literature, the image of the horse occupies a special place. It is known that the genesis of this image, primarily, goes back to the examples of folk oral art. In particular, it is known that in the ancient system of mythological views, the horse was considered a totem. Because our ancient ancestors believed in horses, dogs, oxen, wolves, snakes, and others. Meanwhile, these beliefs also influenced fairy tales, epics, proverbs and the horse began to be interpreted in works of such genres as man's closest friend, an image of both external and internal beauty, a symbol of will and power. Essentially, the epic horses, which have become the symbols of the nation in folklore, such as the famous Girkok ("Gorogly"), Boychibor, Kokdonan ("Alpomish"), Jiyronkush ("Ravshan") show that the roots of this traditional image are strong.

It is known that the horse is distinguished from other creatures by its external beauty, sharpness, alertness and vigilance, attractiveness. In addition, in

¹ Quvvatova D. H., Ochilova N. O'. Interpretation of the Image Of "Horse " in Uzbek and English Literature. EPRA International Journal of multidisciplinary research (IJMR).Volume -6, Issue – 9.September, 2020.444-446 p.

ancient times it was widely used as a means of hunting. However, it is known that in ancient times the horse's way was used in the treatment of various diseases.

In modern Uzbek and English literature, a unique artistic system of works in which horses are the main image has been created. Among them is the story of Togay Murad "Horse neighed night" (Ot kishnagan oqshom). According to the author, he lived with the riders for forty days to write this work. In the play, the image of the Uzbek rider Ziyodulla Kal is depicted. Ziyodulla understands the "language" and character of bald horses: ***"Brethren, no matter how good a horse may be, no matter how clever it may be, no matter how good-natured it may be, a horse, a horse with its own horse! A four-legged creature! A beast with a tail!" [1,15]. If we pay attention, we can understand from this record that the appearance of a horse is characteristic and intelligent by nature. However, he does not overlook the fact that he is a four-legged beast.***

According to the play, Ziyodulla buys a seven-year-old gray horse and gives it to him, even though he has given everything he has. Horse is not a car. He writes about it: ***"Brothers, cars are iron! There is no life! A lifeless iron man cannot be touched! Iron has no heart! The horse becomes the hand of man. Because a horse has a soul and a heart! [1,14] In fact, it emphasizes the horse's friendliness to man, his heart, and the advantage of an iron car with these qualities. Among animals, the horse is distinguished by its gentleness, sensitivity, and even human intelligence.***

Ziyodulla raised a bald horse for two years, later naming it Tarlon. The reason is that when horses reach the age of nine, it becomes clear that they are not gray, but tarlon. This means that Ziyodulla also distinguishes the type of bald horses. According to the science of Zoology, horses change during the growth process depending on their age and sex. For example, when a toy is born, it is called a slave, a two-year-old is called a toy, a three-year-old is called - ***Gonon***, and a four-year-old is called - ***Donon***. At the age of seven it is called – ***Bo`z*** and at the age of nine it is called - ***Tarlon***. ***[1,17] "Brothers, if you don't know a horse, get a tarlon! Our gray was nine, it was nine. ... One joy was ten joys! Brethren, my gray horse is a tarlon! I was a tarlon horseman! I didn't put Tarlon in black jobs. I was playing in the hills "[1,17].*** It is known that our ancestors were very careful with horses and saw them as members of their own family. This is why the love of the protagonist for the horse can be seen in the play. Such an attitude to the horse is inherited from the ancestors. In fact, the images of horses created in folklore and written literature form a separate artistic line with their richness of noble qualities. Therefore, in the epic "Alpomish"

Hakimbek cares and loves his son Boychibor. He grew up with his horse from a young age and walked together, leaning on each other like brothers. In many cases, the Alpomish racehorse, arguably the celestial (straw) horse, wins battles and races because of Boychibor. History lessons show that there were battles for the horse. Consider, for example, the battle of the Chinese emperor for the Fergana horses. Historians point out that Chinese horses were small and could not run fast. Fergana's horses were descended from God's horses. There was a high mountain in the Fergana state, where an impregnable horse lived. A colorful horse was tied to the foot of this mountain and bred from it. When she was born, she was bleeding profusely. That is why he was called the child of the horse of God. When the Chinese emperor found out about these horses, he asked the ruler of Fergana to give these straw horses in exchange for a few kilos of gold. But Mugua, the ruler of Fergana, disagreed. The Chinese ambassador angrily insults the ruler, and Mugua kills him. When the Chinese emperor found out about the incident, he ordered his commander to attack Fergana and bring the Fergana horses. However, the commander is unable to accomplish this task. The Chinese emperor marches on Fergana for the second time. Unfortunately, in the second march, the ruler of Fergana died at the hands of traitors, and several of his celestial horses were selected and taken to China. Many works and poems have been written about the heavenly horses of Fergana. Historians write that in ancient times, the "sky (straw) horses of Central Asia were characterized by inequality. These horses are the ancestors of modern Akhaltaka, Karabayir and Laqay horses [2]. It should be noted that it can be divided according to the breed of horses. For example, the Arabian horse, the Akhaltaka horse, the Yovmut horse, and the English thoroughbred are the main breeds of horses. Don horse, Gutsul horse, Laqay horse, Karabayir horse are horses that are ridden and added to the cart. Heavy-duty horses include Ardenna, Brabant, and Vladimir.

The horse in "Horse Neighed Night" (Ot kishnagan oqshom) belongs to the type of straw. In order to substantiate the horse's friendliness and virtue to man, the play contains folk proverbs. This explains why horses have become a part of human life:

A horse has wings - it has wings [1,14].

The horse is the young man's companion [1,14].

When you ride a horse - think of your head, when you fall to the ground - think of your horse [1,27].

From the above proverbs Ziyodulla was used to describe the situation when a rider wanted to buy a horse. Because Ziyodulla's mother was dissatisfied with the purchase of the horse: ***“Ziyodulla the rider said: “Our mother was dissatisfied. Betty twisted and ached. He turned his lips and muttered:***

“My horse is better than a car,” he said.

“What is my car?” The horse has an anode, 'I said.

“Where's the horse?”

“Breastfeeding?” God creates every living thing with His sustenance. The horse is over - the wing is over. Breastfeeding is found ”[1,14]. Despite these protests, Ziyodulla buys a bald horse. Because in his actions: “It is impossible to talk to a car, it is impossible to worry, it does not understand human feelings, and horses understand human feelings without words and eyes. They don't even need to explain anything to them. Horses feel human”.

Indeed, there will be different situations in life, man will hurt man, hurt his heart, even do evil, but animals, especially horses, will never betray, will not leave man in a difficult situation, but will always support him until his last breath. This is why horses are seen as man's best friend. In addition, the horse has kindness. Although man is not the perfect masterpiece of nature, he is also unique in humility. Wolves and lions, no matter how wild and savage, do not eat each other. And people go so far as to "eat" each other in a short time. In this sense, horses are the most precious gift of Mother Nature to man. These noble ideas are embedded in the story "Horse Night".

In order to strengthen the national spirit of the work, to measure the role of horses in our lives, the writer quotes from epics and songs, and when the time comes, he writes a "peasant" poem about the horse:

“If you look at the horses, look at the horses,

Carry water from afar,

Make sure you don't break,

Add Emin to Emi ”[1,21]

The above lines also show Ziyodulla the rider's warm affection for his horse.

In English literature, too, works about horses form a unique artistic system. In the West, attitudes toward horses are different. The Christian book of the Bible contains information about horses with a single name. Horses are considered mythical and magical creatures. The horses of King Arthur, the founder of the historical figure Albion (England), also in a sense contributed immensely to his

victories. However, no written stories or epics have been recorded about King Arthur's horses.

Ernest Seton Thompson's **"Mustang"** is one of the brightest figures in twentieth-century English literature. This work was translated by the famous Uzbek writer Togay Murod and delivered to Uzbek readers. It should be noted that this successful translation gave the author a creative impetus to the creation of the above-mentioned work **"Ot kishnagan oqshom"**.

The image of the horse in the story has a special meaning as a stubborn, invincible hero who fought for his freedom. In **"Ot kishnagan oqshom"**, the rider fights for the horse's fate, risking his life for it. But in the **"Mustang"**, the horse fights for its destiny, its freedom. The author writes of the horse: ***"No one in the West pays attention to wild horses. First of all, it is not easy to catch it, and even if you catch it, the wild horse will remain stubborn, useless and wild for the rest of its life"*** [3,50]. A person's character is determined by the place and conditions in which he lives. Most of us know about Mowgli, Tarzan, for example. Both heroes think and live like animals because they live in the woods. They were forced to live this way as human beings. The same goes for animals. Horses also get used to the place where they live. They also have a sense of homeland. Western horses are distinguished by their savagery and striving for freedom, fighting: ***"But a black horse is as stubborn as a donkey and as fierce as a dog. If a black horse has claws, the lion will also bark"*** [3,51]. You can tell the character of a horse by its color. For example, straw horses have white skin, most stubborn horses, especially black horses in the West, are asov (disobedient), while brown horses are often submissive. The horse in the Wild Horse is also black and cannot be subdued by any rider, and although it is branded, it does not retreat in the path of freedom.

"The broad-shouldered, blue-eyed, giant black horse lived violently all over the country, and the Bethel came from various places, strengthened its ranks, and increased its herd to at least twenty heads" [3,52]. It is known from the events in the plot of the work that the black mustang horse is very strong. No one can force him. That is why he protects the beetles with his teeth and nails. The gala is always free to roam and graze. No rider can saddle it. Those who want to saddle surrender and ignore him. But at the last moment, a cunning old rider named Tom catches the horse, a black, wild, furious, mustang horse that will not give anyone a handle, and puts his mark on the wild blanket. ***"According to Western tradition, whoever first puts his mark on the body of a wild blanket, the blanket belongs to him"*** [3,66]. So stamping means taking freedom from a smart animal. Thus the wild boar becomes dependent on man. When Tom

pressed the seal, he untied the stallion he had tied as he took the horse home. At this point, the stallion tries to escape. *"The wild boar gathered all its strength and strode up the slope on the way to freedom," he said. The wild boar climbed a steep cliff. He jumped down from the rock into the air, flew two hundred feet, and again and again slowed down and landed on the rock. He died, but he was released! "* [3,67]. Apparently the old man with the stallion is long and ruthless. It was better for a man to die than to live as a mute for a wild boar. He fought for freedom until his last breath and won a spiritual victory. Apparently, the plot line in the work is a depiction of the wild quilt moving forward in spite of various obstacles, without fear of anything. The writer humanizes the wild quilt. This image, as a symbol of freedom and liberty, does not repeat any of the horse carvings created in world literature.

The works of Uzbek and English literature that we have analyzed above show that the images of horses created in these stories have spiritual, regional differences. Therefore, in English literature, horses are a symbol of freedom, while in Uzbek literature they are a symbol of strength and friendship. This shows that the horse has become an important part of human life in world literature, as well as in the folklore, and is one of the main characters.

A GLANCE AT UZBEK AND ENGLISH BRILLIANT EPICS ¹

By analyzing the inner nature of these two great epics, it is possible to understand that there are in fact a number of similarities between them, and that these proportions are of a similar character and type. One of the similarities in the epics is the balance between the character and the inner world of the protagonists of both works. Although Alpomish and Beowulf have different plots, one of the main purposes of the works is to convey the image of devotion to the motherland. The protagonists of the two works, Alpomish (Hakimbiy) and Beowulf, are embodied as heroes, symbols of devotion and devotion to the motherland. [9] For example, when Alpomish heard that in the country named Kashal his uncle was under the oppression of the Kalmyks and their king, he immediately wanted to go there and lend a helping hand and ask his father for a white blessing. This process is described in the play as follows:

In original:

¹ Quvvatova Shaxlo. "A Glance at Uzbek and English Brilliant Epics". O'zbekiston Milliy universiteti xabarlari. 2020. # 1/3.

Ota, bir so'zim bor ma'lum qilayin,
 Javob bering qalmoq elga borayin,
 Ota, sizdan bul javobni so'rayin,
 Kashal eldan biyni olib kelayin.
 Qalmoq unga ko'p zulmni qilibdi,
 Karvonlardan bunda xabar kelibdi,
 Billsang, o'g'ling Kashal bormoq bo'libdi. [3]

In these verses Alpomish is asking a permission from his father to go to the country Kalmyk in order to rescue his uncle. Furthermore, in these lines some characteristic features such as zeal, kindness to the fraternal people, and consequence can be observed. A similar situation can be observed in Beowulf. For example, the wild creature and the cannibal Grendel heard about the feast in the palace of the Scyld people, built by the King of Denmark, Hrothgar, rich in luxury, adorned with precious stones such as gold and silver, and every night he begins to attack this castle and kills several young soldiers. Upon learning of this tragic event, King Higelak's nephew, the brave Beowulf, expressed his desire to extend a helping hand to the brotherly country and, like the brave Alpomish, asked King Higelak for a white blessing. The play describes Beowulf's courageous decision and King Higelak's approval and white blessing as follows:

So Beowulf, son of Healfdene, ever was brooding over this time-care,
 Nor could the brave hero avert woe.
 Then th thane of Hygelac, the good man of the Geats,
 Heard from home of the deeds of Grendel... [12]
 They urged on the valiant man and marked the omen.

This similarity is proof that the protagonists of the two great works, Alpomish and Beowulf, are one of the most striking similarities in their courage, bravery, and zeal and care for the fraternal people.

Although the antagonists depicted in Alpomish and Beowulf are completely different aspects, the images, shapes, and sequences of the antagonist-type characters in these two works are somewhat similar. For example, as soon as the brave and courageous Beowulf destroys Grendel, a wild and cruel creature, Grendel's mother, an antagonist, fights Beowulf and seeks revenge for her son's death. The fact that the mother of the creature appeared during almost all events in the play in order to take revenge, this situation can be seen in "Alpomish" as well, in the example of old woman Suhail. Of course, Suhail, described in the epic Alpomish, is not portrayed as a creature and tyrant like the mother of old Grendel. But while Grendel's mother's cruelty and wickedness are conveyed through her

appearance and fearful, gigantic body, the evil intentions and terrible plans of old Suhail in Alpomish are reflected in her actions, words and thoughts. In this case, we can see that the characteristics of the two antagonists are exactly the same, but the method of its delivery is described differently. In both works, the image of the mothers of the evil heroes - the mother of Grendel in Beowulf and the mother of Kashal's giants in the epic Alpomish - is another similarity between the two epics.

While talking about the similarities between Alpomish and Beowulf, it is also important to mention the loyal friends of the protagonists and their portrayals. In the epic "Alpomish" Alpomish faces many betrayals and difficulties during the life, and when he is completely alone, helpless in a cave and even in a race, owing to his faithful friend Karajon he can find strength and encouragement. In the battle with the Kalmyks, for example, Karajon together with Alpomish fights against enemies. Karajon's courage and loyalty plays an important and crucial role to Alpomish's success and victory. Beowulf, like the Uzbek folk masterpiece Alpomish, embodies the image of Beowulf's friend Viglaf, who is loyal, faithful, friendly, and cares for his homeland and friends. Viglaf, like Karajon, proves his loyalty to his ruler and friend, and his courage and bravery, standing shoulder to shoulder in any difficult situation. For example, at the final culmination of the second part of Beowulf, Viglaf bravely stays with Beowulf and proves his loyalty, even when Beowulf's soldiers abandon him for fear of the evil dragon.

Analyzing these similarities, it is not difficult to see that although Beowulf and Alpomish belong to two completely different histories and people, there are a number of similarities between them. Although the masterpieces of the Uzbek people - "Alpomish" and the epic "Beowulf", a brilliant representative of English folklore, are also considered to be different works due to a number of factors, we can easily guess some similarities in some aspects such as the protagonists, their character, names, writing style in these two unique epics¹.

When it comes to talking about the differences between these two epics, of course, each of these works has a very different character in the sequence of plots, the course of events and the creation and description of the heroes, depending on the religion, history, customs, and cultural background of the people. Therefore, these differences need to be analyzed by linking them to a number of interrelated factors. One of the most striking differences between the epics, which do not require the most basic and in-depth analysis, is that both epics begin with different events. In particular, the beginning of Alpomish is explained by the classification

¹ Rene Wellek and Austin Warren. Theory of literature. 1949

of events that took place before the birth of the protagonist Alpomish (Hakimbek). That is, the Uzbek epic begins with the description of the birth of two brothers Boysari and Boybori's children who were wanted to be born for a long time. In contrast with "Alpomish", the opening scene of Beowulf does not raise the issue of infertility, but begins with the birth of Hrothgar and his brothers, a brief account of their reign, and a classification of the creature Grendel's evil forces. Beowulf does not raise or describe topics such as childlessness and fathers' grievances, as in Alpomish.

Another major factor that distinguishes the two epics is the harmony of mythology and reality. Alpomish does not include mythological creatures such as the depictions of giants and dragons, or the classification of the seas which can speak. We can come across above mentioned events in the epic "Beowulf". Although Alpomish contains exaggerated descriptions, it does not depict supernatural beings or creatures that do not exist at all, that is, it is created in an attempt to describe them as close to reality as possible. On the contrary, in Beowulf, mythological views and the classification of fictional scary dragons and creatures are often embodied in the image of Grendel and his mother. Mythology is the main source for the creation of Beowulf and the plot of this epic. Such mythological heroes are not observed at all in Alpomish, on the contrary, in the Uzbek epic, the protagonists are also encouraged to portray them in reality. This, in turn, is directly related to the people of both epics and the worldview and history of these people.

Another difference between Alpomish and Beowulf is the theme of love. The reader who is acquainted with both works is convinced that the difference between the works is that the theme of love plays an important role in the work "Alpomish" and that such themes as love and fidelity to love are of primary importance. On the contrary, while reading the reader may realize that such a theme does not play an important role in Beowulf, and that there is no promotion of the theme of love in the English epic. In fact, the theme of love is not raised in this epic, because the main essence of Beowulf is devotion and courage to the motherland. On the contrary, in Alpomish, the theme of love and devotion to love is promoted throughout the work, and it can be seen in the sequence of plots and the development of various events.

Another difference in the plot of Alpomish is that the protagonist has to live in dependence for some time in the land of the enemy due to the cunning of the old woman Suhail. During this time, Alpomish's people, country, family and

loved ones will suffer a lot. The development of such events is not observed in Beowulf.

The place of events and their depiction are inextricably linked with the history and customs of any work, especially the folklore, the people. Therefore, in the process of analyzing the image of the scene, it is possible to observe a number of differences between two works. In particular, in "Alpomish" the sequence of plots takes place mainly in the mountains, fields and steppes, while in the epic "Beowulf" most of the events are mainly related to the seas and oceans, i.e. water.

Another difference between Beowulf and the Uzbek epic is the depiction of wealth, treasures and valuable palaces described in the Beowulf epic. In the process of reading the work, it is easy to see that the main cause of all the destruction is the wealth and treasures. However, the image of the treasure is created in the play in a literal sense, that is, in the form of a metaphorical image of human greed. The symbol of treasure or wealth is not emphasized in the epic "Alpomish", and it's considered that the symbol has nothing to do with the origins of the conflict.

In the process of comparing Alpomish and Beowulf, we can see that the great works of this folklore have a number of differences, relevant and important factors. The difference between the works is a factor that is directly related to the environment in which they are created and the views of the nation, the inner world and, of course, the mentality. It is the differences between the two epics that determine the individuality of both major epics, their unique historical source. It is well known that no country or state in the world has the same history or past. Therefore, the language, customs, worldview, experience, spirituality, culture and, of course, the literature of the people and nations belonging to these countries also take different forms and meanings. For example, literature is a mirror that reflects the enlightenment of any nation, and folklore is the greatest element of any nation's literature. In particular, "Alpomish" and "Beowulf" are one of the rarest works of folklore, with their own differences and distinctive features which make the history and enlightenment of people.

As both Alpomish and Beowulf are examples of folklore, they are each enriched with various metaphorical symbols and signs based on a number of factors, such as their culture, mentality, history, customs, values, and lifestyle. To understand these symbols and signs and to know their true nature, it is necessary to get acquainted with and study the culture and, above all, the history of each work. In particular, the names of the heroes mentioned in the works, their use of various tools, battle or war scenes, the dialogue of the heroes with each other, the

animation of inanimate objects in the sequence of plots of the work - certain signs and symbols are skillfully used. Therefore, before analyzing the similarities or differences between the two works, it is important to perform an in-depth individual analysis of both works to determine the meaning of these symbols. For example, the origin of the names of almost all the heroes mentioned in *Alpomish* is expressed by a characteristic feature of these heroes, or by a common word or phrase specific to the people to whom those heroes belong. The following examples can prove our above mentioned word: Boysari (Boy sar) - the head of the rich, Kokaman (Kok man) - from the sheep tribe, Boysun (Boy sun) from the whole tribe. [4] The epic "*Beowulf*" is enriched with symbols and signs, as well as Uzbek folk epic. Proof of this can be seen in the fact that the protagonist Beowulf's years of governing the country are depicted in metaphorical symbols in the form of a "fertile summer" and his death in the form of a "bitter winter". In the course of the analysis, it can be seen that in *Beowulf*, the organic connection between humanity and nature is conveyed through symbols and signs. For example, the "dusty sea" was used as a symbol to describe "human emotions", the "golden bowl" depicted in the epic is a symbol of courage and bravery. [11] It can be concluded that the signs and symbols depicted in both works are derived from the cultural background of those people, have different meanings and have been used for different purposes and reasons.

In short, the epics "*Alpomish*" and "*Beowulf*" serve as the largest and most unique examples of Uzbek and English folklore - invaluable sources with various differences and similarities in a number of factors and aspects.

Part D

Book Review

109

Book report: [title of book]

Author: ...

Students: ...

Publisher: ...

Class: ...

Of pages: ...

Date: ...

1. The book

1.1 Genre:(SF, adventure, psychological, social,biography,autobiography,.....)

1.2 Theme /message (what is the message of the book? What do you read between the lines)

1.3 Atmosphere

1.4 Major character(hardly ever more than 1:describe him/her as a movie director would do it to his actors/actresses)

1.5 Minor characters (describe them as a movie director would do it : outer appearance, character,....)

1.6 Summary

1.7 Setting (where and when does the story take palce?)

2 My opinion

2.1 Does the title fit the book? (Why not)?

2.2 Suggest another title

2.3 Which part of the book did you particularly like (or dislike)?

2.4 Copy a short part of the book that you think is really interesting because

2.5 this was a (boring, interesting, brilliant, good,.....)

2.6 Do you agree with author`s point of view concerning the of the theme of the book?

2.7 The ideas in the book are (clear, vague,confusing,.....)

2.8 My marks for the book:.../20

3. the author

3.1. short biography

3.2. other titles by the same author

Suggested works

110

Read 1200 pages and make a book report you only have to read 500 pages.

The books must have been written in English from (so no translations).

You can choose book from authors mentioned in the list below.

-John Wyndham: the Chrysalids

-Graham Greene:..

-Allan Siltoe: Saturday Nights and Sunday Mornings

-Alan Paton: Cry the beloved country

-Aldous Huxley: Brave New World

-Niall Williams:...

-Oscar Wilde: the picture of Dorian Gray

-Charles Dickens:...

-The Bronte sisters:

-George Eliot:...

-Jane Austin:...

The Canterbury tales: (if you choose this, at least the following parts:) the Miller`s tale, the reeve`s tale, the wife of Bath`s tale and the pardoner`s (modern English version)

Jonathan Coe:..

A play by William Shakespeare

John Osborne: look back in anger

Vikram Seth:..

Irvine Welsh:...

Edna O`Brien...

Lolita by Vladimir Nabokov.

Great Expectations by Charles Dickens.

To Kill A Mocking bird by Harper Lee.

“Idiot” by F.Dostoevsky

“Martin Eden” by Jack London

“Anna Karenina” by Leo Tolstoy

“The Gadfly” by E.L.Voynich.

“Jenny Gerhardt” by Th.Dreiser

“To the Lighthouse” by Virginia Woolf

Independent work

111

Stage 1.

Material	Assignments
Ozymandias by P.B.Shelley (Read the book and write an essay)	<ul style="list-style-type: none"> ➤ Read, understand and analyse a sonnet written in the Romantic Age. ➤ Listen to and recognize the musical aspects of the sonnet. ➤ Talk about how to commemorate people.

Stage 2.

Material	Assignments
When I have fears by John Keats (Read the poem and prepare ppt)	<ul style="list-style-type: none"> ➤ Read, understand and analyse a modern sonnet ➤ Work out the meaning of each part of the sonnet ➤ Exchange significant childhood memories.

Stage 3.

Material	Assignments
When all the others.... by Seamus Heaney (Read the poem and analyze it)	<ul style="list-style-type: none"> ➤ Read, understand and analyses a modern sonnet ➤ Recognize how the sonnet form can be used to express intense personal emotions ➤ Find out how much Heaney achieved in his life.

Stage 4.

Material	Assignments
Batter My Heart.... by John Donne (Read the poem and prepare speech)	<ul style="list-style-type: none"> ➤ Read, understand and analyses a modern sonnet ➤ Find out the poet's attitude to God. ➤ Appreciate the use of powerful, direct language.

	➤ Think about your own attitude to discipline and self-discipline.
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Stage 5.

Material	Assignments
Jane Eyre by Charlotte Bronte (Read the book and write an essay)	<ul style="list-style-type: none"> ➤ Define what love is for you. ➤ Reflect on the intensity of the lovers' passion. ➤ Think of examples of suspense in books, films, etc.

Stage 6.

Material	Assignments
Romeo and Juliet by William Shakespeare (Read the dramatic piece of work)	<ul style="list-style-type: none"> ➤ Analyze the theme of love denied in a Victorian novel ➤ See how the protagonist's character is defined through dialogue. ➤ Have a class discussion about acting on principle.

Stage 7.

Material	Assignments
Gulliver's Travels by Jonathan Swift (Read the book and prepare video)	<ul style="list-style-type: none"> ➤ Analyses unreliable narrator in an 18th century novel ➤ Appreciate the role of the unreliable narrator in creating irony and satire. ➤ Experiment with point of view in a text that contains an unreliable narrator.

Stage 8.

Material	Assignments
The Great Gatsby by F.Scott Fitzgerald (Read the book and prepare ppt)	<ul style="list-style-type: none"> ➤ Explore the use of a minor character as a first person narrator and the impact of this narratorial choice on the reader. ➤ Contrast main character and minor character narrators. ➤ Analyses protagonist and antagonist of the work.

A GLOSSARY OF LITERARY TERMS

113

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 seems 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.

Pros: 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 leads 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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117

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